

Flip Side



BAD RELIGION

COFFIN BREAK WARLOCK PINCHERS

JACK BREWER EXPERIENCE SURGERY

SANDY DUNCAN'S EYE PSYCHIC TV

ACID HOUSE TVTV'S WHEN KIDS...

POP DEFECT FUEL JACKSON SAINTS

MAD DADDY'S TENDER FURY

JUL-AUG 1990 \$2.00

NO. 67

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FLIPSIDE #67

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SUBSCRIPTIONS

All subs are for 4 issues.

Please list the issue you want your sub to start with.

Remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!

- U.S. subs are \$6.00 cash, \$7.00 check
- Canada or Mexico \$9.00
- Europe or Asia \$15.00
- Australia, Japan, etc. \$16.00

BACK ISSUES

46, 47, 49 - 53, 55 - 65.

Note: The 10 Year Issue, #54, is completely sold out.

- U.S. \$1.50 each cash, \$2.00 each check
- Canada or Mexico \$2.50
- Europe or Asia \$4.00
- Australia, Japan, etc \$4.00

CATALOG

Details of all our shit is in our new Summer '90 catalog for a 25 cent stamp. (I know, finally!)

RECORDS

- #002 - Detox "Start... Finish" LP
- #003 - "Flipside Vinyl Fanzine V2"
- #013 - Flipside Vinyl Fanzine Volume 3
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun"
- #17 - The Crowd "Big Fish Stories"
- #18 - Death Ride 69 "Elvis Christ The LP"
- #19 - Cactus Fossils 4 song 7" EP! Whittiers own punk rock finally sees the light of day!
- #20 - Bulimia Banquet "Party My Colon" The end of the world has come.
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7" (Colored vinyl!) The return of Hollywood punk rock and roll.
- #22 - Motor Morons "Conspicuous Consumption" 5 song 7" EP (Colored vinyl!).
- #23 - Anus The Menace debut 5 song EP on colored vinyl.
- #24 - Paper Tulips debut 20 song LP from this amazing pop/punk trio.
- #25 - Das Clown - 4 song 7" EP. Fast paced, melodic hardcore.
- #26 - Pop Defect - "Without"/"To Each His Own" 7" single of precise pop rock from these transplanted Seattle trio.
- #27 - Limited edition one sided L.A. Power comp. See back cover for complete details.
- U.S. prices: \$6.00 cash, \$7.00 check per LP, \$2.50 cash, and \$3.00 check per 7".
- Canada / Mexico \$7.00 LPs, \$3.00 7"s
- Europe/ Asia \$12.00 LPs, \$4.00 7"s
- Australia/ Japan \$15.00 LPs, \$5.00 7"s

VIDEO

All Flipside Videos except 4, 6 and 12 are ins tock and available. Get our catalog for complete descriptions.

- Videos are \$22.50 cash, \$25.00 by check. NTSC only.

ON THE COVER:

Wow, it's taken 10 years, but those Bad Religion dudes finally made our cover! Photo Al

ON THIS PAGE:

Last issues cover girl Donita Sparks from L7 shares a sunny Southern California day at the Beach with Calvin from Beat Happening.

A CHANGING OF THE GUARD...

Dear Readers,

Welcome to yet another issue of Flipside and here I am to announce some changes coming up in the future. With the addage "In-with-the-new, out-with-the-old", I'd like to take the opportunity to say my goodbyes and thank-yous because this will be the last Flipside fanzine I will be working on. KRK will expand his duties from Photo Editor to Photo/Art Director so in the future, please send all your graphic hate-mail and love letters in care of him. The reasons behind my leaving are numerous, both public and personal, the dominant being 1.) I will be returning to the Art Center College of Design this fall (a recent scholarship has enabled me to overcome the titanic tuition fees) 2.) I'm really bone tired of working 40 hours a week at Flipside then having to go to my 'real' job to pay my rent and 3.) I want to work independently on several projects, such as promoting shows and putting out records. Time to move on...

Speaking of records, I'm working on two compilations right now; the first being a one-sided picture disc featuring Bad Religion, L7, Motorcycle Boy, Trash Can School, The Creamers and others and a second, full-length LP slated for release in November. The latter is a full-on, title bout match pitting the best of LA against the best of SF; Big Drill Car vs. Green Day, The Creamers vs. The Mr. T Experience, L7 vs. Helios Creed, SDEYE vs. Steel Pole Bathing etc... Both will be out on Flipside Records so keep your ears and eyes open!

It's been a lot fun working on Flipside (even after the 6 1/2 year tenure) and I'd like to thank all the people and bands that have made the alternative music scene a continually viable place to be seen and heard, and to all the people out there who have personally supported me in multiple creative endeavors over the years. Those people are much too numerous to mention in this small space but you know who you are, anyway...

Big, big, supesize, sloppy-wet-kiss-thank yous to the FS staff; Al, Gus, Pooch, KRK and stf as well as contributors and former staffers I've worked with; Hudley-Holly, Bryan Davis, Joe Henderson, Gary Indiana, Steve Alper, Brian Trudell and Thomas of Ink Disease Fanzine. Always Be More Than a Witness. See ya.



joy A.O.K.1
↑
(the correct spelling)

RODNEY ON THE ROQ ^{K R O Q} 106.7 TOP 20 REQUESTS

1. Trash Can Sinatras
"Only Tongue Can Tell"
2. Mazy Star "Be My Angel / Blue Flower"
3. Sonic Youth "Tunic (Song for Karen)" LP
4. Mega City Four "Finish / Thanks"
5. Family Cat
"Thought I Died and Gone to Heaven"
6. The Would Be's "Hardly Ever Wrong"
7. Phantom Court (W/ Dave Vanian)
"Johnny Remember Me"
8. Jello Biafra / DOA "That's Progress"
9. Ramones "All the Stuff and More" CD
10. The Charlatans "Only One I Know"



Above: Rodney at the Marquee in London with Mega City Four. May 26, 1990 phot: Susan Ackerman

11. Five Thrity "You"
12. Sensible Things "Is it too late?"
13. Poppin' Jays
"Please Let Me Go"
14. Teenage Fun Club
"Catholic Education II"
15. House of Love
"Beatles and Stones"
16. Lemonheads "Different Drum"
17. Birdland "Sleep With Me"
18. Ride "Furthest Sense"
19. Goat "Your Love isa Mine"
20. Hole "Retarded Girl"

AD RATES

Deadline for issue
sixty-eight

Monday, August 20

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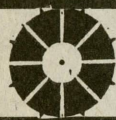
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Back in the '70s WEIRDOS were L.A.'s most important punk band. Neatly forgetting about the '80s, they're back with an album (their 1st!) of all new material. Original members, original sound and the original purpose.

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SAN FRANCISCO, CA 94101



Watch for the
new
Victims Family

Otis.



© 90 Sergie

Making fliers is a great way to have Fun and to express your self artistically. The first thing you gotta do is draw one up then cruise to the all-nite copy shop.



You make lots of chums in the flier-game this guy loves me. (maybe he'll give me a discount!)



Mmrubtt... oh Shit, not this geek with the punkrock fliers. (Probably thinks we're bro's & expects a discount.)



Alright, alright quit with the motho-fargin' bell. Use number 8. & don't Jam it this time... O-h-key!?!?



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NOTES
PAPER JAM IN E3



Holy moley! I'd better get out of here before I get caught!

got some free copies, heh, heh. Now... what we have to do is staple 'em up on every-thing in sight.



the key is the location. Find the area of greatest visibility!

Remember: Never cover a flyer for an event that hasn't taken place yet.

It's what us "flyer kings" like to call: "The law of the street." You'll see, once you've been around the block.

Well, that's all the flyers I've got today. Good luck in your flyer endeavors

BS THE COOL ENT... SUMMER JOB FOR ENVIRO... COOL PUNK... Kook... FIN.

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America, get ready to feel good again!

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From Bad Religion



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POSTIT

UNTITLED

Driven off my course
Like a knight knocked off of his horse
It seems only natural to follow my destiny
And without conflict
By universal partitions do I exist
Riding off the wave glissfully
-Dean Carls 1986

ONE HUNDRED WORDS

SHE IS LOST AND CAN NEVER BE FOUND.
DANCING AMONG THE HALF-DEAD;
SINGING WITH TEARS IN HER EYES.
IT'S TOUGH KNOWING THIS IS
ALL THERE IS;
REALLY KNOWING IT ALL ALONG.
FOR ME IT IS HOPELESS.
I REALIZE DEEP DOWN IT
WAS NEVER ANY GOOD.
YOU WOULD NOT BE TOUCHED
BY ME OR ANYONE ELSE.
LET'S FACE IT--
IF I KNEW THE 100 WORDS THAT
IT WOULD TAKE TO TOUCH YOU--
I WOULD HAVE SAID
200 BY NOW.
-Terence Bishop

AN UNSEEN PEARL

What we may now perceive as
meaningless
in time may be construed as truth
What is nothing now to anyone
is guiding force to you
and everything that's said and done
Must be felt by someone
But when you say what you don't mean
Something inside me falls apart
is that a way of saying
That we should make a fresh start
As the leaves in trees in winter
When friendship fades
Will dizzily go their separate ways
To destiny unbeknownst to either
In the biting winds the clouds
Effortlessly come together
Neither friend nor foe
Coexistence in eternal life
Forever breathing never to die
Passing seconds in a lifetime
It's nearly impossible to forget
Cold realities icy normalities
Was it ever that way really
Or just an unseen pearl
Far, far away
-John Dailey (Seattle, Washington)

RICORSO

I'm flying to the sun on a dog
with wings, and dyeing my skin
red with blood from a cloud.
My viruses are roman candles,
my scars are ground bloom flowers.

The sky eats the land-history and
present sinks into sinkhole into
blackhole and the bones of our ancestors

reassemble and walk back
into artificial seas.

I shall dance a mandala with my
brethren, our fingers shall draw
strength from our song and from each
other's fingers; there's a tornado
being molded by a craftsman
on a mesa and he'll be riding
benevolent Armageddon when he comes.

The dog--he's a big dog, his direction
is acute, he has the strength
to make the journey.

Art, commerce love and lost baggage,
promise, fear, drugs and gambling debts;
livestock, myth, futility and hope are
consumed in a dozen multicolored
colorless heavenhells.

Machines copulate and implode in
Survival Research Laboratories metallurgic
hari-kari; bits of the shell of the
incredible edible mystic mundane egg
from which all sprang forth rejoin;
meters on taxis return to zero and
the leprechaun's secret goes undivulged.

The dog--he's a good dog, he's trustworthy
and willing to accept the consequences;
he won't turn back if we start to melt but
we won't melt; we'll go straight through
the heart of the mother, singing safe
departure when the wind turns into rock.
-Eric M. Brown

UNTITLED

Last night
I dreamt we loved on a bed of roses
With but a few thorns
To remind us of the world outside
-Steve Blum

UNTITLED

You.
In my mind I'm looking at you.
Your stare. Your hair.
They don't go together.
The two just make me even more...mad.
One intimidating. Trying.
The other, material. Fake in your own right.
Your glaring used to make me sweat. And
fret.
I think back and see you holding the pose,
Trying to remember that stabbing line.
You were the lead role in a one-act play.
What a tragedy.
Not even your makeup and eye-glop can
save you now.
In your theater of hate.
I'm glad I didn't let you destroy me.
I laugh as I see how we've switched roles.
There's an unfamiliar cruelty in my heart.
I don't get it. Don't care.
You've fallen off the stage.
It feels good to laugh your hate-filled laugh.
You tried. I don't have to.
I loved. You only wish you could.
As I stay me, I take your heartless

character.
Finally I can mirror your wickedness back
onto
you through my eyes, words; act.
You blew it. Thought you beat me.
I did, too.
The stage is mine now. You've fallen from
grace.
Still falling. I laugh.
I can see your stare.
And you hair.
You.
-Sandy Stork

IT'S A LONG WALK HOME.

Walking home on the
freeway in
Los Angeles
is like digging your own grave.
no one will help you,
but they sure as hell
will put you in it.
I suppose that goes
with everything in this town
No one will care
about anything
until it blows up
in their face,
and then without a doubt,
they want somebody
else to wipe it off
for them.
-John A.M.

ALL'S QUIET WHEN IT RAINS ON YOU

the rain
as the drops land on your face
you feel a burning sensation
and your skin begins
to melt away

you scream
but no one comes to your rescue
not even the renown doctor
sitting at the bus stop
three feet away

the little boy
connected to his mother
with a clench of the hand points at you
"Mommy, mommy, that lady's melting,
look!" he shouts
"Sssshh, be quiet and keep walking, just
pretend
you didn't see anything," she whispers

and hour has passed
and all that is left of you are your bones
lying in a puddle of your blood
on the cold concrete

a scruffy mutt trots up
and pisses on the fire hydrant
next to what's left of you
he trots away with the bone
of your right thigh
in his mouth
-Stephanie L. Abrego

PUBLICATIONS

What those symbols mean:

1. Directly following the publication name is the issue number of the zine listed here.
2. Following the issue number is the price, and that price may not include postage. If you see an * then although the zine is free, postage is not, so send some stamps, IRC's or change.
3. Description codes:

a. Publication type

NP - newsprint
X - xerox
P - printed
T - tabloid
NL - newsletter

b. Publication size

s - small (1-16 pages)
m - medium (17-47 pages)
l - large (48 or more pages)

c. Notes

MC - multi-colored ink
GL - glossy cover
I - with inserts

ALCHEMY DISPATCH #4, *, XS
1606 Hampton Ln.
Safety Harbor, FL 34695 USA
Anti-art zine with a healthy negative edge, covers industrial music this ish.

ALTERED MIND #3, *, XS
POB 1083
Claremont, CA 91711 USA
Skimpy poetry, prose, comic zine.

ALTERNATIVE PRESS #29, \$2.75, PLMC
2820 Mayfield Rd. #303
Cleveland Heights, OH 44118 USA
AP is a really good magazine, even if they put Depeche Mode on the cover. There's always plenty of other good stuff to make up for it. Long, indepth, researched interviews and good photos make this a joy.

ALTEROCK #6, Trade, PL
Varju U4
Budapest 1181, Hungary
Excellentlly done zine with vivid graphics and a wonderful choice of what they call "dissident" bands including: Trottel, No Means No, Cocteau Twins, and etc.

ART APPROVED #1, \$2.00, XS
PO Box 5008
Euansten, IL 60204 USA
Subscribers must send a notice stating that you are 18 years of age or above to actually receive a copy of this coloring book. Artists such as GG Allin, Ace Backwards (Twisted Image comics), Joe Genero (Dead Milkmen) and a host of others. -stf

ASSAULT W/ INTENT TO FREE #8, \$1.50pp, NPM
131 Lakeway Dr.
Oxford, MI 38655 USA
Clean clear layouts and photos make this magazine stand out and grab you. Interviews and articles with Dead Silence, Pazuzu, Ultraman, and Pro Choice stuff that's pro!! -stf

BACTERIA OF DECAY #3, \$5.00, XM
63 Lennox Ave.
Buffalo, NY 14226 USA
Small print new, reviews and commentary plus features on Trip 6, Intert, Choke and Platypus Scourge.

BANG! #21, \$1, PM
77 Newbern
Medford, MA 02155 USA
News, reviews and features on Gwar, Transvision Vamp, Panther Burns, Lunachicks, Kitten Natividad etc. Some good reading.

BANZAI 49, ?, TM
POB 6555
Kansas City, KS 66106 USA
Thin regional news and reviews tabloid.

BEN IS DEAD #9, \$1.50, PL
P.O.B. 3166
Hollywood, CA 90028 USA
The best source for up to the minute L.A.

shit of any of the free papers you pick up at clubs in Lala Land. Ben is not free outside of California however, like everybody else, they have to pay postage too. This issue features Freshly Wrapped Candies, My Sin, Wreckage, AIDS and Drugs. They definitely have their style and taste. Darby, surf's up!

BERKELEY SUCKS #3, \$5.00, XM
POB 40004
Berkeley, CA 94704 USA
This is their Religion Issue and features a Sinister Sisters of Satan interview as well as many reviews, comments and fun things.

BLAHBLAHBLAH 6, *, TS
Box 30001
Las Cruces, NM 88003 USA
Couple reviews, opinions and firehose.

BPWUJA 11, ?, PM
PO Box 9
Ptolemaida, 50200 Greece
Extremely well put together publication centering around industrial noise pop. Thats about all I can figure out.

BULLSHIT MONTHLY #24, \$5.00, PM
175 5th Ave. #2589
New York, NY 10010 USA
This ish features a lot of photos and hand written comments.

BUZZ 53, ?, PSMC
P.O.B. 3111
Albany, NY 12203 USA
Tad, Peter Murphy, The Children, Agipop, Pankow, Otis Ball, Overkell, Giant Sand, Scatterbrain, Big Drill Car, Field Trip, Babatunde Olatunji (nigerian master drummer), reviews & more - stf

CHAIRS MISSING ?, .75 PP, NLS
POB 375
Fairfield, CT 06430 USA
This 12 page news letter is filled with lots of good goop. An interview with Loop guitarist Robert (that hunk of a man). Lots of good record reviews. FS gets baged on for bumbling up their last

review, but I can't seem to find the iss #!
CLOT #5, \$1.00, TMMC
P.O.B. 33330
Northglenn, CO 80233 USA
Local news and commentary as well as Primus, Gwar, Corruption, Coroner and Dogs of Pleasure. The mag for polycythemics.

COMETBUS #24, \$1.00, PL
POB 4726
Berkeley, CA 94704 USA
Aaron Elliot has finally put out his latest issue, 3 1/2 years in the making, and it's a gem! It's questionable whether he can afford to put out 112 quality printed and bound pages for a buck, but go ahead and rip him off. Well worth it. Unlike any other!

COMOOL #1, \$.25, XS
1612 Tenaka Pl. #1C
Sunnyvale, CA 94087 USA
Writing and graphics in this weirdly unique zine.

CRUDE 6, 2.00, XMMC
8385 French
Alpena, MI 49707 USA
Not really that crude. Some reviews some news. Interviews with, Ghost of Lucy, Billy Brag, General Concern, Trees, Insight.

CRUMP COMICS ?, ?, XS
POB 1837
Upland, CA 91785 USA
Really skimpy comics zine.

CULT OF FUZZ ?, ?, NL
8306 Wilshire Blvd. #774
Beverly Hills, CA 90211 USA
Yeah, the Fuzztones official fan club newsletter. Pretty cool.

DAGGER #12, \$2.00, XL
P.O.B. 460
Somers Pt., NJ 08244 USA
Small clear print and good big photos, features Surgery, Died Pretty, Cows, Bastards, and Tar tour diary.

DAWN IS UGLY #1, ?, SMI
5231 Eton Pl.
Mechanicsburg, PA 17055 USA
News, reviews and social commentary with a piece of the flag thrown in for radical measure.

DE NAR ?, ?, XM
Postbus 104
1210 Brussel 21, Belgium
Consistent and lively little zine, not in English.

DEAD BORING ?, \$1.00, XL
4487 290th
Toledo, OH 43661 USA
Well done zine doing some good local coverage as well as features on: Tragic Mullato, Dissent, George Takei, Gangster Fun, Big Skala Rim and more.

DEAD MILKMEN NEWSLETTER 47, ?, NLS
POB 58152
Philadelphia, PA 19102 USA
Hey, it's the Dead Milkmen's own newsletter! With reviews, commentary and graphics! Check it out if you're a fan - or not.

DIDACTIC ASSHOLE #1, \$.99, XM
4044 18th St.
San Francisco, CA 99114 USA
Commentary, comics and a big David Nudelmann interview. Who you say? Well, that's why they interviewed him.

DIE FAT PIGGY DIE #7, \$.25, XS
POB 134
Waynesville, MO 65583 USA
Short comics and graphics zine.

DREAM SCENE #6, *, XS
60 Plaza Sq.
Orange, CA 92666 USA
Catalog, newsletter from Dr. Dream records.

ENDLESS PARTY 46, *, PM
1765 N. Highland Ave. POB
Hollywood, CA 90078 USA
Wow, this issue features a cover story

on Carry Nation! Other good film and music reviews as well.

FACTSHEET FIVE 36, \$3.00, PLMC
6 Arizona Avenue
Rensselaer, NY 12144 USA
Every address you'll ever need to get in touch with any kind of small press you can imagine. And better yet, Mike reviews every one of 'em!

FERTILE LA TOYAH JACKSON #4, \$4.00, PLGL
7850 Sunset Blvd. #110
Los Angeles, CA 90046 USA
Big issue with lots of kinky stuff and offbeat writing. Secrets of sex lives of some scene stars as well as some pictures of those same people in their birthday suits.

FLEX V.3, ?, PM
Finkenweg 15
7030 Boblingen, West Germany
Reviews and pictures of 100's of collectors items singles! But, it's all in German.

FOR YOUR SKULL #21, \$.25, XM
833 1/3 N. Formosa
Hollywood, CA 90046 USA
Definitely one of the better put together and drawn comics zines around. Excellent graphics both visually and subjectively.

FORCED EXPOSURE #16, \$3.00, PLMC
P.O.B. 1611
Waltham, MA 02254 USA
Thick and juicy with the usually interesting record and book reviews as well as tedious articles from Meltzer, Branca, Suck Dog and a cover feature on Savage Pencil.

FOSTER CHILD #2, ?, XS
7635 Marcy Ct.
Glen Burnie, MD 21061 USA
Short vinyl reviews zine.

FOUR ALARM CHARM #9, *, XS
Box 10578
Mpls., MN 55440 USA
Reviews, reviews, reviews and an interview with Lubricated Goat.

GLEET #4, ?, XL
P.O.B. 16283
Encino, CA 91416 USA
The Fixtures newsletter and general info zine. Jam packed and full of good stuff like club contacts and ratings! All bands should do this kind of thing. Why not?

GOOD CLEAN FUN #5, \$1.00, XS
2150 Dwight Way
Berkeley, CA 94704 USA
Short comics newsletter type thang.

GOOD AND PLENTY #5, \$1.25, PLMC
2116 Salem Blvd.
Zion, IL 60099 USA
Quality zine with excellent printing and lots of photos. Features the HC/SE crowd such as Carry Nation, Vision,

Turning Point, Billingsgate and Say No More.

HALF TRUTH #1, *, PS
POB 921013
L.A., CA 90093 USA
First issue of this free humor, stories, poetry, comics zine.

HAPPY THRASHER 10, \$2.00, XM
2308 N. Sacramento St.
Orange, CA 92667 USA
Funny zine mostly focusing on metallic thrash core. Worth it alone for the in depth interview w/ the s.e. GOD himself Dan (hard to the core) O' Mahoney.

HATE-HUNDRED ?, \$5.00, XS
813 N. Garfield St. #4
Santa Ana, CA 92701 USA
Zine which lists a bunch of 800 numbers for you to call and fuck with.

HAWKFAN 17 & 18, ?, XM
29 Cordon ST
Wisebach, Cambs England PE13 2W,
If Al hasn't already told you enough about Hawkwind (like you could never know enough about Hawkwind) here comes the complete bible version of the band. Hawk Fan. Cool photos, artwork, orderforms, t-shirts and more. - stf

INWARD MONITOR #3, \$2.00, PL
901 Mooresfield Rd.
Saundersstown, RI 02874 USA
Well printed zine with quality photos. Features: Fugazi, Go!, Rorschach, Holy Rollers, Born Against, Cringer, Mike Bullshit and Sam Evac. Besides that, the editor has no hair on his back.

JERSEY BEAT 40, 1.50, PL
418 Gregory Ave.
Weehawken, NJ 07087 USA
Jaw Breaker, Kryst the Conqueror, AOD and a sneaky peek at the newest "club" ABC NoRio. Plus the always interesting reviews which are scattered thru out the zine. Its always nice to read veteran rock critic Jim Testa's work.

KULTURE ACCESS #7, \$1.00, XM
2590 Briah Ln.
Toledo, OH 43614 USA
Chaotic layouts feature lots of reviews as well as stuff on Hell Cows, Coffin Break and Knife Dance.

LINK #33, ?, PS
P.O.B. 164
London, England SE13 5QN
Link records catalog and information newsletter.

LIZZENGREASY May '90, ?, XM
Shuhoso #8B Umegaoka 1-56-4
Setagaya-Ku/Tokyo 154, Japan
Intelligent music reviews and commentary zine.

LONG SHOT 2, 2.00, XM
PO Box 546
Furlong, PA 18925 USA
Well composed zine with informative interviews with, Nuclear Assault, Token Entry, 7 Seconds, Carry Nation (no credit on the picture of course). Good effort.

LOOK AGAIN 2, \$2.00, PM
PO Box 1090
Hudson, NH 03051 USA
Real nice 2nd issue. Metal/thrash oriented with reviewers that know the genre. Interviews w/ Cro Mags, COC Maelstrom and more.

LOOMPANICS Mar 1990, *, PL
POB 1197
Port Townsend, WA 98368 USA
Loompanics is a catalog from a company that sells all kinds of hard to find or otherwise thought to be illegal publications. How the do it, I don't know.

Everything from how to kill someone to making your own LSD. There are also interesting stories in it as well.

LUCKY 13 #1, \$3, PLGL
Zeelsterstraat 86
5652 EM Eindhoven, Holland
Quality zine all the way: great printing, intellignet interviews, variety of musical styles presented. Features include: Fugazi, Verbal Assault, Laughing Hyenas and Walter Glaser (of MRR fame). Killer first ish.

MASODIK LATAS 3, ?, XL
Racz Mihaly
1172 Budapest, Hungary XIII. U. 35
Punk zine from Hungary, need I saw more? CORRESPOND!

MAXIMUM ROCKNROLL 86, 2.00, PL
POB 288
Berkeley, CA 94701 USA
Don't really matter who the fuck is in this chunk o punk, hardcore fanzine. Tis the info bible. Lets get one thing straight tho, aside from the always mandatory Mykel Board, theres another cat doin' a dandy job w/ the record reviews, Mike LaVella.

MURDER CAN BE FUN #12, \$1.00, XL
P.O.B. 640111
San Francisco, CA 94109 USA
Disaster and murder fanzine, this one has a lot of the S.F. earthquake! Fun!

N.Y. REVIEW OF RECORDS #2, ?, PM
220 east 95th St. #4B
New York, NY 10128 USA
Commercialish record reviews and news stories.

NEIGHBORHOOD WATCH #3, ?, XM
43 High Street
Wath Upon Dearne, S. Yorkshire, U.K.
S63 9QB
UK punk zine with reviews, articles and lots of contacts.

NO SENSE #4, *, XS
POB 5961
Buena Park, CA 90622 USA
Good editorial and poetry selection in this small but efficient zine.

OPTION #33, \$3.00, PLMC
POB 491034
L.A., CA 90049 USA
This legendary and colorful pro-zine features the like of: John Cale and Lou Reed (cover), Chills, Clean, Bats, Died Pretty and a big assortment of everything else.

PANIC ?, ?, XM
5403 Everhart #101
Corpus Christi, TX 78468 USA
Dense packed punk layouts and type and scribbled pages feature The Offspring, UYUS, Corrupted Morals and reviews and etc.

PEACE REPORTER 3, ?, NL
13205 Philadelphia St.
Whittier, CA 90601 USA
Nice news letter concerned with "Global Environmental" issues. Very pro and informative. Worth it alone for the tip on how to avoid junk mail.

POP DEFECT 4, ?, XS
POB 42602
Los Angeles, CA 90042 USA
This nifty little zine is published by those zany guys Pop Defect and serves as a great fanclub news letter with lots of funny shit. This one is a national tour summary and other stuff.

PROFANE EXISTENCE #4, \$1, PL
POB 8722
Minneapolis, MN 55408 USA
Left wing/ anarchist zine, looks a lot like MRR but with a bigger slant to metal bands.

PUNCHLINE #5, ?, PLMC
POB 11458
San Francisco, CA 11458 USA
Hard hitting one page graphics that make you think and sometimes react.

PUNK PALS 6/90, \$5.00, XM
2331 Blake St. #204
Berkeley, CA 94704 USA
Fanzine of just pen pal classifieds, lots of them.

RAD #47, \$5.00, XM
POB 867
Morro Bay, CA 93443 USA
Heavy socio-political slant to this consistent old timer. This ish has an interview with Bob Z.

RECORD AUCTION #25, ?, PL
P.O. Box 1034
Norwood, South Australia 5067
Record auction listings with hundreds of entries and descriptions. Record collectors go for it!

REFLEX #12, \$2.95, PLMC
120 E. 32nd Street #407
New York, NY 10016 USA
In one short year Reflex has established itself pretty well as on of the leading new music zines. This ish features Ministry, Suicide, Pogues, Sick of it All, Red Temple Spirits etc...

SEE HEAR 14, \$1.00, XL
59 E. 7th St.
New York City, NY 10003 USA
This place be a zine store, and this is their catalog. A very good source indeed. the selection is pretty wide and you can order direct. Videos and books as well. You really should get hip to this.

SEXY #3, \$.25, XM
Rt. 2
Seymour, WI 54165 USA
New and reviews as well as some good tips on common scene problems and a Rebel Waltz interview.

SIKEDELIK DIZEZZ #9, \$1.00, XM
3521 N. Kenwood
Kansas City, MI 64116 USA
Poetry, pictures, graphics, ranting and other shit with a yeah, sort of psychedelic edge to it.

SKELS LIFE #7, \$1.00, XS
POB 711
East Northport, NY 11731 USA
Short and humorous scuz zine.

SKULL SESSION #15, \$1.00, XL
3187 Keynes Ct.
Mississauga, Ontario, Canada L5N 2Z7
Big easy to read print, and lots of it! Features include: Hippycore, Threnody, Nihilistics, False Prophet, Birth Defects, Factsheet Five, Brainstorm and a Pizza rating.

SLUG AND LETTUCE #15, ?, NL
30 Newport Pkwy #409
Jersey City, NJ 07310 USA
One page newsletter of classifieds and some reviews and pictures.

SNORB #1, \$1.00, XLMC
1605 Corsica Pl.
Costa Mesa, CA 92626 USA
What a great fucking first issue, thick and original. Besides the hand colored cover (and insides) you got real personal hand printed interviews and stuff. Features include: Erotic drawings, fighting racism, Mykel Boards Hemorrhoids and Tim Yohannon poetry among other great stuff.

SONIC BOOM #2, .50, XS
Five pages of cut and paste. Oh yeah, some scribbles to top it off. Next time maybe I'll find the address. -stf

SOUND CHOICE #14, \$3.00, PLMC
POB 1251
Ojai, CA 93023 USA
A bit dry overall, SC really gets the job done. Tones of reviews and news in a new desktop publishing style format. Features on Russian Jazz, Buzzcocks and record distribution tips.

SPLATTER EFFECT V2 #22, ?, TSMC
P.O.B. 2
Bound Brook, NJ 08805 USA
East coast music industry type thang. NY, NJ, Philly listings and contacts.

SPUN #54, \$1.00, XS
38 Reservoir St.
Holden, MA 01520 USA
Reviews, collages and great original hand done art! Cool zine.

STREET SOUND 39, \$3.00, GLMC
174 Spadina Ave. #506
Toronto, Ontario, Canada M5T 2C2
Pro music tabloid type thang with tons of Canadian listings and features mostly on dance music. Features Ice Cube, Mano Negra and Ace Mungin.

STUBBLE #1, \$2.00, XS
POB 732
Attleboro, MA 02703 USA
Geeze, I don't know, not a whole lot of \$2.00! I know, postage is high and xerox costs a lot and and... Comix, reviews and yes, ads!

SYSTEM OPPOSED #5, \$.50, PM
P.O.B. 1857
Tustin, CA 92680 USA
News, reviews and lots of commentary. Features on Holocaust, Garblecrat, Doom, Dead Conspiracy. Come with free condom!

TEXAS BEAT V1 #7, \$1.00, PL
POB 4429
Austin, TX 78765 USA
Well put together zine contains everything but concentrates on Texas. Loads of contacts.

THE ROCKET 128, \$17/year, TLMC
2028 5th
Seattle, WA 98121 USA
Hey boys and girls it's from SEATTLE. I'm sure that's all I need to say. This issue featured Tad, Denry Goodowhew, local labels and The Screaming Trees on the color cover. Like the LA Weekly... too many fucking ads!! stf

THRASHER May '90, \$2.50, GLMC
P.O.B. 884570
San Francisco, CA 94188 USA
Skates, skates and rock and roll. What else is there? Oh... This issues rock section features KRS-ONE and the usual notes.

TIME TO UNITE 20, ?, XM
P.O. Box 6188
Fullerton, CA 92634 USA
Lotsa political clippings.

TORN SCROTUM #3, \$2.50, PM
POB 293
Welland, Ontario, Canada L3B 5P4
Lots of commentary in the left field as well as sother social commentary and poetry.

TRUST #23, 4DM, GLL
Salzmannstrasse 53
8900 Augsburg, W. Germany
Trust gets better and better, excellent printing and explosive layouts make it a great zine to browse through. Since I still don't read German I can only but wonder what the features on Zodiac, DI, Flower Leperds, Hells Kitchen and etc say.

TURNING THE TIDE 4, 1.00, SNL
P.O.B. 10488
Burbank, CA 91510 USA
"LA anti racism newsletter" and the

fuckin' mean it, dude. Smart articles and a healthy letter section.

TWISTED IMAGE #19, \$1.00, NL
1630 University Ave. #26
Berkeley, CA 94703 USA
Ace Backwards comix newsletter is always a crack up. This ish with Porn Media vs. Straight Media commentary.

U.K. RESIST #2, \$2.00, PL
POB 244A
Surbiton, Surrey, England KT5 9L4
Quite good UK punk/hardcore rag with lots of socio-political commentary as well as music. Feature on Citizen Fish, Decadence Within, Maniacs, Hotalacio and Conrad.

UGLY AMERICAN #5, \$2.00, XL
POB 8433
Red Bank, NJ 07701 USA
Thick zine with good humorous reviews and trivia. Could be a little more visually interesting, but what the fuck...

UNIVERSAL SATIRICAL ASS. ?, ?, PM
POB 865
Palatine, IL 60078 USA
Sparse zine covering the Christian music indieground.

VICIOUS HIPPIES FROM HELL 9, *, XS
POB 115 2718 S.W. Kelly
Portland, OR 97201 USA
Funny/ intresting articles. Colored paper. What really makes this a stand out are the reviews all of fresh music. Worth the trouble.

VOX 77, Free, TMMC
Rm 107C MacEwan Hall
U of Calgary Alberta, Canada T2N 1N4
Radio station music and arts tabloid, mainstream type stuff.

VERA KRANT #9, ?, PMMC
Oosterstraat 44
9711 nv Groningen, W. Germany
I really don't know how the can afford all the colors but I fuckin' love it. Good choice of band coverage too. Really unique style, check it out.

VIRGIN MEAT #10, \$2.00, PM
5247 W. L-10
Quartz Hill, CA 93536 USA
Poetry, comix and some lengthy writing, specifically "Worms On The Brain" by Bucky Montgomery.

VOX POPULLI #6, \$.50, XM
POB 101274
Anchorage, AK 99510 USA
Skinhead zine with pride and anger and all that.

VULGAR TONGUE #5, \$1.00, XM
P.O. Box 272
Chalfont, PA 18914 USA
Reviews of zines and music as well as film commentary and other ranting. Grisly Fiction and Toad Stool.

WISCH MOB #3, 2DM, PL
Kirchplatz 15
4834 Harsewinkel, West Germany
Another pretty good German zine in German. Features: Uk Subs, Mind Over Four, Snuff, Spermbirds and Happy Ever After.

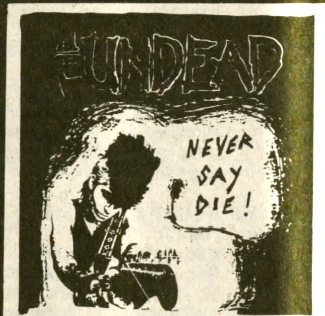
YOU CAN DO IT! #1, \$.50, XM
3510 N. 8th St.
Arlington, VA 22201 USA
Positive Force's self-help packet which explains what you COULD do to make your own scene/community a better place.

ZAP #25, 3.5 DM, PLMC
Postfach 403
3000 Hannover 1, W. Germany
German hardcore zine features millions of live reviews, vinyl reviews and features on tattooing and Prong.



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Flipside,

While touring through Lubbock, Texas I managed to see your most recent issue. Inside there was a review of some band of another. In it the dude said he liked them "because they were babes" or some such. Is this for real? What do you guys stand for anyway? It sounds like a review of a movie where the male actor is "talented" and the female actor is "beautiful". I find this very distressing.

Thanks for your time, Richard Butler, PA.

(Richard, Speaking as one of the two female staff members of Flipside, I personally don't like some of the things our contributors or writers say -take Mike Snider's appalling Hangman's Beautiful Daughter's Review in Ish 65 for example- but at the same time, I don't ever want to go as far as trying to censor them for their lack of sensitivity, tact, or in some cases, lack of IQ points. Flipside will forever have staff members of varied and opposing viewpoints (even KRK and I have duked it out a few times) and though I may not like it, at least I will never have to worry about someone trying to censor me or anyone else in these pages. Thanks for your time, too. -Joy)

Al,

Get off your hobby horse and listen to Neurosis again! Of course you may not like them but your review was way off base, you know absolutely nothing about them. They are far from typical. I've been reading your opinions since 1982 or so but this is the last straw. Flipside is better than MRR? Just another narrow world view! At least your interviews are better but everything else is just as self-righteously out-of-touch.

Sad but true, Doug K.

(Doug, I don't know how far off base a simple opinion can be, but I did say that the record was good, considering. I have, in fact, seen Neurosis and have met the members at a party when they were here in L.A. I'll admit they are great guys, they seem to have great integrity, are good musicians and have released one powerful LP. Great. I still don't particularly care for it. That has nothing to do with the band personally, just my opinion of their latest release. And yeah, if I listened to it some more, I probably would like it more. Don't make such a big deal out of everything... - Al)

Dear Flipside,

I live in Tennessee and read your magazine regularly. In Tennessee there is not much in the way of a music scene. I live 30 miles south of Nashville where if a bands comes that is where they go. I mean, we're not totally cut off because we've had the Bad Brains, Fugazi, All, COC... I just listed most of the shows that come here that I went to see in the past two years. In my town Firehose and Toad The Wet Sprocket came but at the club no one under 18 can get in. Ever. No all ages shows except for big bands like Fugazi or shitty local bands. Only, Sit Awhile With Ed, FUCTION, Rednecks in Pain or Government Cheese or very few others worth your time.

I'm also not happy with all the slagging of REM, you guys have it out for them. Like in Flipside #66 when Krk reviews 3D Picnic "Almost as radical as REM". What Krk doesn't understand is that REM was extreme at the time of their beginning. Admittedly, the last album was pretty shitty, but listen to "Chronictown" or "Mur Mur". These albums revolutionized alternative music as we know it. Then they were as fresh as Fugazi is today. I don't see what is wrong with listening to REM and Bad Religion, Husker Du etc. Since this has been a pretty bitchy letter I will complement you on the overweighing good things about Flipside - great reviews, especially for those fuckers, Testament, great scene reports etc. More on the Paper Tulips.

Joshman

(Hey Josh, if REM did revolutionize alternative music then that is reason enough to harsh on them. I don't think that is the case, but like you said, one listen to their latest stuff and you can see that whatever magic they had in their formative years has now turned to beans. - Al)

Hello,

Whew, do I disagree very strongly with KAPTIN KRK - a very loud yes! I have seen an Aerosmith-New York Dolls-Mott The Hoople bill, a Metallica-Raven-Motorhead concert, an all day outdoor concert with headliners Chicago and Leon Russell, and there were many

other bands on the bill including MC5, the Stooges. I love it loud, hard, rip off your face, kick in your skull, tear the flesh off of your skeleton music. I grew up going to concerts with at least 3 bands on a bill, if one band were drunk or high and another band was tired from the road, at least one band would be cooking. One band you never heard of, one band you knew a little bit about and one band you like a lot. Concerts used to be at earlier hours, they've been moving them later and later. I like concerts that last long, your body aches, you are covered in sweat for the next week or so. Parts of me hurt I never knew existed. I don't go to concerts to get drunk, high, or get laid.

Ferdinando J. Pierlo Sr.

(Ferdinando- I don't like to go to 'concerts', period. Aerosmith? Mott the Hoople? Chicago??? Maybe if you got drunk, high or laid once in awhile you'd wake up from whatever bad dream you're having. ~Joy)

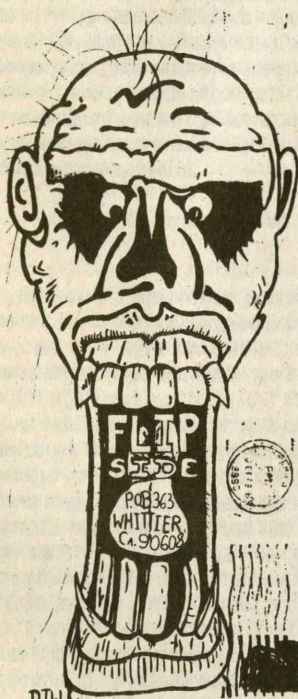
Dear Flipside,

Call me old-fashioned, but I think straight edge hardcore sucks the big wazzoo. Today's so called punk and hardcore lacks style and finesse and there too many of it. Come to think of it, mid '80s punk and hardcore sucked too.

Being nostalgic, I remember seeing the punks on Hollywood Blvd. back in the late '70s. The guys looked cool while the girls looked freaky. There was Rodney On The Roq and all the cool punk records from England, New York and L.A. The best all around band in the whole world is (and I mean IS) the Germs. Darby is the greatest all around performer. He may have been too loaded but just look at the guy. He can excite the crowd. What about the early hardcore

and Hermosa Beach. all did it with style and sounded alike. H.B. bands are far more edge noise. And what today's punks have wear Led Zeppelin t-bunch of hippies! Cut L.A. Sub Popian punk but they play '70s hippie music for the yourself punk, you Now let's pick on stand this running stupid "I'm bad, I'm faces. All you bad would have been who didn't turn around slammed. Enough of roller skate. Although portraying H.B.'s as because a lot of us like Christian Death and 45 losing it. Someone I want my Black Flag, Germs (GI). I want to

Carl, San Gabriel



J.T.W.

bands from Huntington They played fast but they finesse. Not two bands punk and early O.C. superior that straight about the look? A lot of long hair. Some even shirts. Yuck! You're a your fuckin' hair. All the clones call themselves dinosaur rock. Play your hippies and stop calling hippies.

slamdancing. I can't around in a circle with the tough" look on your asses and skinheads massacred by the H.B.'s in a circle but really this bullshit, slam, don't you think that I'm bad asses, it is not so Adam and the Ants, Grave. Well that's it, I'm build me a time machine. my Circle Jerks, my be a kid again in the '80s. CA.

(Carl, Sometimes the style of music (whether punk or hippie) is inconsequential to the real dangerous phenomenon it represents which, as you pointed out yourself, is nostalgia. Anyone over the drinking age probably feels that hindsight provides us with our self-perceived 'formidable years' but (as much as I loved seeing the Buzzcocks again) crying about past glories is impotent and, pointless. Quit whining and channel your present frustrations into creating something new for tomorrow. Oh, this is sooooo boring...~Joy)

Flipside,

I am writing in response to your Killdozer at Raji's review. (No. 66) Having side burns is NOT a fashion violation. Many great people, such as James Dean, Jack Nicholson, Matt Dillon, Andrew Eldritch, Morrissey, Lemmy, Burt Reynolds, Elvis, James Brown, John Lennon and more have all worn side burns. Many of the about mentioned come from a different time period, but then again, is Killdozer timeless?

A fashion statement is what Michael Gerald made, NOT a violation!

Thank you,

John, Anaheim, CA.

(John, so what? - A)

Dear Flipside,

Much has been said and written in many a fanzine about proper dress for underground/alternative weirdo types. Below is the Presidential Official Hardcore Attire report issued a week ago. It has sent waves through Congress and received much criticism from heads of State all over the world.

True straight edge/ posicore folks should wear Moldavian Cross Country Skiing caps, a loose sleeveless top exposing shared armpits, a Nehru jacket, bloomers, protective cup,

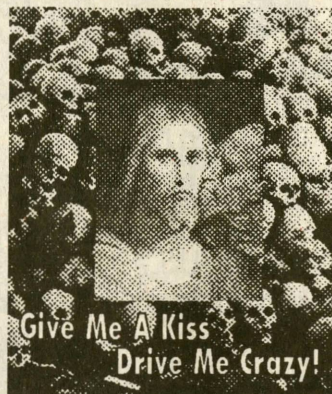
THE NUNS



A Hot T-Shirt to go with the Hot New Record from the Nuns, In The Shadows.

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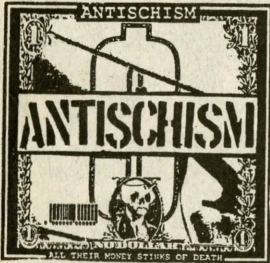
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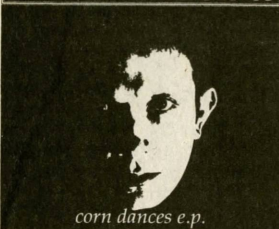
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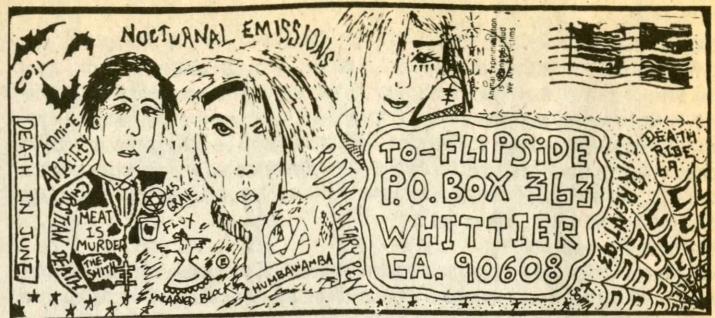
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yellow socks and high heels. True edgers do not mark an X on their hands, but on their forehead. Greasy toenails, a frock, chainmail armor, one eyebrow, moldy teeth and analice may add to the ensemble, but are not required.

True Skinheads should always be seen in full length gowns, embroidered silks and furs, tasta beads, cowboy hats or gasmasks, vanilla colored zips, underoos (preferably Aquaman) and thick, well plastered make-up, being careful to accentuate all the pretty parts. Dressing like a gibbon will also be allowed. Lack of hair is also mandatory.

True Punker folks should wear torn Montgomery Cliff t-shirts, sports jackets, mini-skirts exposing the bare minimum amount of genitalia, a fleece, bronchial phlegm soaked fruit of the Looms, Conan the Destroyer action helmets and Reebok hightops. Mohawks or such filth will not be tolerated. Pigtails and Balinese earrings will be appropriate.

Stenchcore folks will wear their moms favorite tablecloth and that's all.

Those not conforming to the above requirements are poseurs and should be treated as such. Sneers are excellent but spitting koolaide backwash on them will also be tolerated.

I found this report to be a bit shocking. I mean, a lot of us don't own a frock. Neither Ian MacKaye or GG Allin look dashing in bloomers, but I guess they'll have to get used to it. Those who wish to be true _____'s need be hip to changing fashion and prepared to shop.

Most fashionably correct, Adam Bregman

Flipside,

Hello from the wasteland that is the N.Y. Dept. of Corrections. I'm a NYC Skin who has the unfortunate predicament of being stuck in one of the shitholes that pass themselves off as "Correctional Facilities" in this state. What I'm writing to you about is what I feel is totally biased treatment in the media of the Skinhead Movement. I have been reading Flipside for a long time, (circa 1982), and have a high regard for what I feel is an unusually high standard of giving air to what are often misunderstood points of view.

First of all, let me start out by letting you know why I feel qualified to even attempt to tackle such a complex subject of Skinheads, specifically, the "problem" of alleged "Skinhead Racism". I'm 30 years old, have been involved in the scene since '77, was one of the first wave of Punk Rockers, (as opposed to punk, which has extremely negative connotations to me.) I was in Punk bands such as the Whorelords, and the Fiends, and in general, have been around the Punk Rock block a few times. When the left wing element of Punk almost completely took over the scene, I became a Skin. (around 1981) When the first Skinheads appeared in NYC, we were roundly condemned as "Fascists", "Nazis", etc., by these same self-righteous "Politically Correct" people such as Jello, Tim Yohannon, and to many others to go into at this point. These sanctimonious jerkoffs had their own agendas, and anyone who has been around since then knows just what I mean. Our views have been unfairly represented since.

First and foremost, the original American Skins were about American Working Class Pride. I know Skins from every major American city, (including Canada!), and that was the one unanimous factor that held it all together. There were White Skins, Hispanic Skins, Black Skins, Even Skins who identified with the JDL! Bottom line was, we were all American, and took Pride in our Country, our Class, and yeah, in our Ethnic background, whatever that was.

There is a major difference between having that Pride, and running around acting like assholes, and allowing the media to turn our movement into a circus for all the straight assholes to get their jollies from. The main point I'm trying to make, to Skinhead Brothers and Sisters, is this- Don't feed them our movement as fodder for "Geraldo", "Oprah", "Current Affair", or any of their ridiculous "news" shows. (and the same applies to any of us who they want to observe, much as they observe the monkeys in the zoo!) to those of my Brothers and Sisters who read this- they are going to twist everything you say so it makes good ratings for them, and could care less if it is accurately representing our beliefs. To those Skins who belong to organizations such as WAR- look before you leap. Learn from the experience of the NF Skins in Britain, who were also made into scapegoats for the Left Wing, and sacrificial goats of the Right!

We are strong in unity, and become weak when we allow anyone, be it Tim Yohannon or Geraldo Rivera, to divide us into factions. Lets take care of the real issues like the eradication of the American Working Class by the forces of International Capitalism, and leave the other shit for another time.

I'm very interested in hearing from any of you who really have the Skinhead Movement in their hearts. I go to the Parole Board this month, and should be back in New York by

September.

Strength through Oil!

Robert "Bobby Snotz" Stotts

89a4528-q-09, Oneida Correctional Facility,

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(Robert, As much as I can appreciate you trying to give a sincere justification of the Skinhead movement, I don't buy it. I don't watch Oprah, Geraldo, or whatever media event comes my way regarding skins (or anything, for that matter) because I agree with you that they are sensationalist dog doo. However, I DO see things with my own eyes and what I see are things that I and my friends and anyone else I respect cannot, will not and do not condone; uniforms of thought, dress and action, gang mentality under the guise of 'unity', and yes, racial bigotry. Proclaim as you will about the ethnic diversity of skinheads (I'll admit that at one time, years ago, this was a common sight) but those days are long gone and the white power element cannot be dismissed as merely "unfair representation". It's real and its useless to scream, "They're not real skins" when what we see and what we have to deal with at gigs, on the streets and even our own neighborhoods shows us (unfair or not) negative representation. Another case in point- why is it that all the letters we get from skinheads are mailed from prison? And Working Class? I work, Al works, stf and KRK work, we ALL have to work. What the fuck are you crying about? ~Joy)

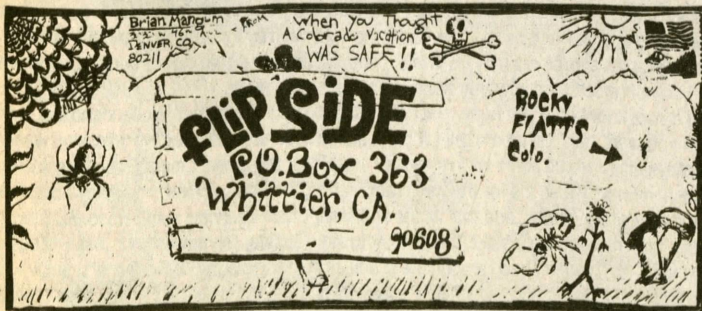
Al,

Every time I try to write this letter it ends up so long I want to cry, so this time I'll try to keep it short(er), and hopefully to the point. In your response to Keith Allison's letter in #66, you talked about jocks and "social fucks" bumming you out in high school, and putting you in the perfect frame of mind/being to hear what punk music had to say, and go "Yeah! that's exactly how I feel." I understand what you're saying, but as far as being an argument against straightedge, I don't think it's entirely correct, because when I was in high school, it was those same jocks (and quite a few cowboys) who would get drunk, loaded, wasted, etc... and cause all of the problems that made me want to be different from them, and one way was to not drink and make as ass of myself. I lived in a very small area at that time (3 towns with a total of about 10,000 people: 98% of whom were rich jocks or psychopathic rednecks), and our "scene" was basically made up as we went along. I considered myself straightedge at the time, because unlike my schoolmates I did not do alcohol, pot, tobacco, coke, cattle roping or any of that other manly stuff. Now that I see what the straightedge scene is like everywhere else, I would be quite embarrassed to be associated with it, and I will definitely agree that the current straightedge scene sucks, but so does the get-drunk-and-fuck scene and there's nothing that says if you're straight you have to be straightedge. You probably would think that my "Go to work, then come home and skate by myself scene" sucks, and there's probably not a whole lot I can do about that, but there is a lot you can do, being in the position of putting out this magazine. A lot of people read Flipside, and a lot of people have complaints about all the vibes between the stupid groups people associate themselves with (I mean come on! Just about every record you hear has some kind of an "I'm different" message, it doesn't come straight out and say DON'T CLASSIFY ME!) So why don't you help end some of the clique attitudes, instead of making no future comments like "As far as I'm concerned, any kind of unity ... is just not going to happen." I wouldn't think that you would have room for comments like that considering how much time and effort it must take for you to do Flipside all this time. Besides, you're the guys who are always telling everybody to get off their asses and go out to shows, so why don't you use your position to your (and everybody else's) advantage and try to break down the barriers that disrupt the unity of the alternative scene (like kicking people when they're down instead of helping them up), and make it a terminally ill crybaby with delusions of some real importance, with no desire to take its medicine. Or you can call me a dumb hick and make fun of me.

Whatever,

Carl Wenger

(Carl, Unity itself assumes that something is held in common with the group "united". Uniting for "world peace" or to "save the rain forests" are causes that very few of us could argue about actively not supporting. That is basically because it is good humanitarianism and also because it usually doesn't take more than a nod of the head to affirm your unification. But in the music scene, where the reality of the fact is that there are "clique attitudes" that define themselves in a broad range of fashions and in such diametrically opposed philosophies as "straight edge" and "drunk edge" etc., what's the point? We can



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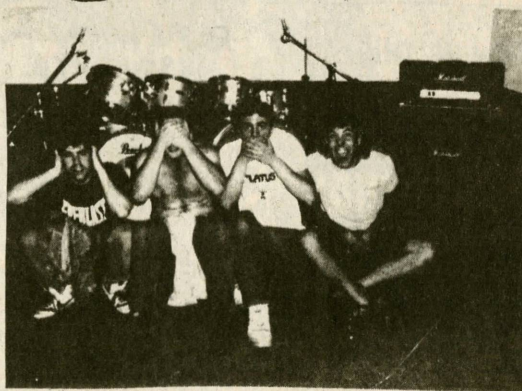
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all nod our heads in agreement that, yeah, we like music, and we are having fun being involved in an "alternative" scene, but when it comes to wearing the latest in expensive jock gear and throwing away my beer, forget it. As far as I'm concerned, peaceful co-existence is all the unity we need. I think we ARE doing our part in Flipside by at least covering as much of the proverbial "alternative" as we can. - AJ

Dear Flipside,

I am right in the middle of final exams, and heaven knows I should be studying or writing a paper for class instead of tapping these keys to send you a letter which probably won't even express how frustrated I am. I haven't bought Flipside for a couple of years now, admittedly. I purchased issue #65 two days ago, and have pursued it cover to cover. Much of it was nice - the layouts vastly improved and much more readable. I enjoyed the interview with Dave Smalley (very timely), and the talk with Biafra was excellent. But there was enough wrong with the issue to force me to write to you.

To begin with, the letter by "Gene" was absolutely insane. You remember: it was the one that you referred to as "one of the best that I've typed up in a long time." The letter was a tirade against Fugazi and criticizing the choices in your poll. It makes me wonder as to what the underground music scene is all about - is it just who can pound on his or her bass the best of who can play the best guitar solo? Or is it something deeper - a way of thinking a way of viewing the world... Hardcore music has demonstrated itself time and again as being a catharsis for beliefs, and for ideas. "Gene" states in his intelligent and enlightening letter (that's sarcasm) that if Fugazi "is the best band...the state of current hardcore is in a world of hurt." Maybe it sucks to some when a band appears to which you can't thrash or mosh to, but Fugazi's members are the most dedicated and idealistic out there. This is demonstrated in their refusal to play shows with high door prices or which aren't all-ages. Dischord Records (co-founded by Ian of Fugazi) insure that their releases are affordable to all. Every Fugazi song has an important message. I am not saying that they are flawless - I have met them all a few times, and have spent time with them, and I can assure all of you starry-eyed fans that they are certainly human. But they are also dedicated, idealistic (realistically), and driven by a need for justice. Yeah, it's not HARDCORE like Minor Threat or Black Flag, but if the decimation of intelligence is the "current state of hardcore," I welcome it much more than the same old 3 chord fast guitars and empty screams about injustice.

Another issue that really got my goat is this schism which has grown between you and Maximum Rock 'n Roll. Unlike Flipside, I have never missed an issue of MRR since 1985. And I can honestly say that I admire Tim Yo and his gang a lot more than I do you. My God, the amount ideas and food for thought which can be found in any issue of that magazine are absolutely incredible. I figure that Flipside is no more than a music magazine, hence the lack of important issues in your issues. I respect MRR a hell of a lot for taking the risk of promoting new bands that no one has ever heard of and putting any profits right back into the scene (The Gilman St. Project). That Fanzine (not Magazine) holds the respect of many. I do not know where the sudden battle occurred between Flipside and MRR. As I stated before, I have been reading MRR for 5 years, and never once have I heard of any differences. Yet in issue #65 of Flipside, I note 5 instances where MRR was bad-mouthed: pp 6, 15, 79, 85 and 86. Most ridiculous and immature is your running the classified for the "anti-MRR club" and the "anti-MRR tape" comp. This is ludicrous. (That was a paid advertisement and in the accompanying Anti-MRR fanzine review, we DID state that it also had an Anti-Flipside back cover. I suppose it would have been politically correct to "censor" it? -ed.) What do you hope to accomplish by this childish behavior? There is no need whatsoever for acting in such an immature way. You all sound like sissies and babies by doing this. I'm all the way here on the East Coast, but as far as I know, MRR hasn't done anything to you. Perhaps they are doing the right thing by ignoring your temper tantrum - whatever the source of it may be. There's enough division in the underground music scene - I do not understand why you hope to promote even more.

I do not know what you hope to accomplish with your magazine. I understand that early on you were out to promote the LA punk scene. But now, who knows what you want. I believe many would agree with my guess that it's for the green, moolah, dead presidents, cash, money. (Naw, it's for the free crack. -ed.) (The glossy cover's really eye-catching and necessary, dudes, and that Jesus and Mary Chain interview was awesome. Gawd, I love underground bands like them! Way to go, Flipside, for helping out these fledgling bands!) No, I haven't been around the scene as long as you guys have (my first show was in 1984), but please don't use that "Punker-than-Thou" attitude that Flipside seethes with. I've been way into it, and I know what I'm talking about.

Well, I guess it's time to get back to your work. Good luck with whatever you're trying to do.

Mickey Lynch

(Mickey, To say that you're full of shit would be an understatement. The MRR crew are not only friends but inspiration. I think that the criticisms that fly BOTH ways are constructive rather than destructive, because we know where each other are coming from. Of course I would say that, and I'll use the Jesus and Mary Chain as an example. I really like that band. I think they make some of the best music of any band signed or unsigned, fledgling or not and I am not going to use that criteria to decide whether or not they should appear in Flipside. We are a fanzine. I am a fan of theirs, and when opportunity knocks you will see them in Flipside. Plain and simple. I regret that I did not get the opportunity to interview them personally last tour, maybe in the future, but a good friend of mine did it and we were proud to run it. Besides, one feature on a major act hardly slants our emphasis away from the underground. MRR do see the situation differently and most likely would not have run the story or otherwise pursued it. Fine. Ok? - AJ)

Joy,

Thanks for the cool review in the last Flipside. That all-MTX issue sounds like a good idea (ha ha). I do have one problem, though. Where do you get off talking all this shit about our Mexican food? Just because that place by Gilman sucks doesn't mean you can make generalizations about all Northern California burritos. Next time you're up here I'll take you to some of the good Mexican places and you'll see that quality Mex food is just one more way in which NoCal is superior to SoCal (Besides the fact that we have better bands, etc.) I think that you should print a retraction in the next Flipside and say that you will withhold your judgement on the burrito issue until you have sufficient data. Anyway, Picante (the place by Gilman) serves an important function: they serve beer and are within walking distance to the club. That's what really counts, not the food. 'Nuff said.

Love, Aaron, the Mr. T Experience

(Hey Aaron, in only the dozen or so Mexican restaurants I've been to in the Bay area, most of them were recommendations by NoCal people who called them "great Mexican Food". If that pasty gringo shit is what you pathetic wannabes want to call "mexican food", no wonder your scene is so pathetically inclined to suck. Sure, we'll have a Burrito-bout-to-the-Death! Name the time and place. Here's one stipulation; the restaurant employees have to be Mexican... In NoCal, they seem to be as scarce as Republicans. Do you accept the challenge? -Joy)

Dearest Readers,

Regarding the abnormal amount of pro/con attention I have been getting here in the letters section, I appreciate it, but couldn't you find a more productive way of using your time rather than arguing over whether or not I'm cool? I'll settle the point right here: I'm not. Those of you who get the point get it, and those who miss it, have missed it a long time ago, right AJ??? Punk's not Dead Yuk. Yuk.

Thanks, Pat Fear

(Pat, Yeah. - AJ)

Dear Flipside,

Many thanks to G. Richey in issue #66 for clearing some things up about what true Christianity is! I consider myself a Christian, but I feel removed from Christianity in its corrupted state today. It is almost an embarrassment to tell people I'm Christian because I am automatically put into the same category as these gay-bashing Fascist Nazi, so-called "Christians." Two of the main principles of Christianity are love and fellowship with everyone (not just other Christians) and that only God can judge people. (Because he/she or it is perfect.) Everybody has the right to express their opinion, but nobody is in the place to righteously criticize and put themselves above groups unlike them! Being a Christian means believing in the Bible and trying to live your life by it...and I want to defend the Bible by saying it has very good ideas in it, but it has been misused by some extremely insecure people who have to boost their own deflated egos by insulting anyone not measuring up to their standards. There is NO room for intolerance in real Christianity. No one can tell me my religious beliefs are wrong, nor can I say that theirs are wrong. We can only wait till we're dead, judgement day, or whatever, to really find out what the story with this crazy world is.

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I mean, I may not be too turned on to the idea of homosexuality, but people have to live by their own standards. In fact, I think it's kinda cool that gays and lesbians don't care what the world thinks of what they're doing! They have the right...I know you guys will probably find something wrong with my letter but hey - I didn't say I'm perfect! The only people I mean to offend are the hypocrites that call themselves Christians! To everyone else...please don't hate all Christians. I hope this feud will soon be ended.

Goodbye! Shamrock

Dear David, Penny, and all my fellow Testament fans,

I'd really like to apologize for the obnoxious and downright inaccurate review I wrote for Testament's "Practice What You Preach" LP back in issue #64. Please allow me to explain how I came to write it...

Ya see, David and Penny hit the nail on the head in their letters over the past two issues; Testament gives me a real big boner. But since I'm a punker, I can't let my punk rock pals find out I dig on heavy metal. If they did find out, they'd ridicule me, ostracize me, spit on me, and just generally kick my ass. So when I found the promo copy of "Practice" at Flipside headquarters, I tried to be discreet. Unfortunately, I just couldn't contain my intense emotions for this band. Al was the first to notice I was drooling and quivering. He said, "Hey Dan, what-the-fuck? do you like metal now or what?" Then the whole FS staff started laughing at me and I stammered, "N-no, no way, man. I just, uh...Kill the hippies, man!" But I knew it was too late. I then realized, much to my horror and dismay, that in order to save face I would have to GIVE TESTAMENT A BAD REVIEW in the upcoming review section. I was crushed. In a state of manic depression, I penned that insincere little speck of rubbish in less than 15 seconds. And that was the last thing I ever wrote for Flipside. I knew that I couldn't go on while in the very face of my newly found self-hatred. Plus, I didn't want to take a chance of having to badmouth the next Laaz Rokit LP. Those dudes RIP!!

On the brighter side I've been attending MHA (Metal Heads Anonymous) meetings on a regular basis for the past few months. Now I have the courage to stand up to the punkers and say, "I love METAL dammit, and I'm OK!" Thank you all and God bless.

David- I can't "show you one song on 'Practice' that copies Metallica" because it goes beyond a song to song or a riff to riff rip off. Testament's entire sound, look and image are

culled from formulas put together by groups like Metallica years ago. Testament aren't worthy to eat Metallica's snot! They have ZERO creativity, ZERO imagination, and ZERO intelligence. Your problem is you couldn't care less! You know exactly what kind of music you like and it doesn't make any difference to you who happens to be playing it this week. Yeah, Testament has musical talent and prowess up the ass...but I believe that amounts to diddle-squat when you can't write an original tune to save your life! I'll take a sloppy band with spirit and balls over an empty group of virtuosos any day. And as for big ol' 6'6"

Chuck Billy coming to kick my ass, bring him on. You think I'll fuck around trying to fight him? I'll run that clumsy missing-link over in my car. By the way, Dave, you may be retarded, but at least you like the Cro-mags. I guess you can't have complete shit for taste.

Penny- Your letter was to Dave's what Testament is to Metallica: a pathetic rip off. All I have to say to you is that my ears are probably cleaner than your hands since you obviously fist fuck yourself while listening to Testament. Eat my shit.

Before I go I want to set the record straight:

1. I dig a lot of metal.
2. Everyone knows #1
3. I dig Metallica, Slayer, and numerous other brainless sell out metal bands who at least pioneered a new sound.
4. I quit Flipside for many reasons, one being that it is now being widely purchased and read by morons like David and Penny, as if anyone gave a shit why I quit. (My apologies to all cool people still reading this 'zine...you probably think you know who you are.)

Until my return, 3-D aka Dan Druff

(Dan Gerous, Admittedly, you were a geek when I met you but some where, somehow, I pushed aside embarrassment, swallowed my pride and took you in as a friend. The best thing about you was the fact that you liked All, had short hair, was a rabid metal head and you turned me on to AVERSION!!!!)

I completely understand your frustration with the majority of the FlipSide readers, who couldn't care less for or against you and your musical taste. I used to get down on that, till I figured, "Fuck it, let these dweebs lick it dry." Too many people out there are permanently lost in some kinda neanderthal mentality, where nothing you say or do will ever scratch surface. So, my metalhead friend, why don't ya come over and pick up all that Metal Blade shit? At least cruise by the store, Kapt. KRK)



CHILDREN OF THE CORN

compilation of indiana alternative bands

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Dear Flipside/KRK

This is Brad Sigal from Simple Machines records writing to you. I'm writing in response to the review that our first release, the Wedge compilation 7", received in issue #66. The entirety of the review reads as follows: "WEDGE 4 song compilation. Nice pop.-KRK."

I'm not writing to complain about the fact that KRK didn't like our record. That's his prerogative. My complaint lies in the fact that KRK's review of it does not name any of the bands on the compilation, let alone describe the individual bands' musical styles (which are widely diverse) or lyrical content. Writing off all for bands as "pop" leaves me with no idea of what KRK considers to be "pop", nor any useful information about any of the bands (or the record itself or the label.)

The bands on the record are Edsel, the Hated, Lungfish and Geek. All of these bands come out of the punk rock communities of DC/Baltimore/Annapolis, and have been involved with these communities for a number of years. The only band that comes close to sounding "pop" on this record is Geek, whose song "Herasure" makes a strong statement about the erasure of women from history, as well as the personal frustration of the woman writing the lyrics in feeling like her work is seen as having lesser value because she is a woman. Their music is not hardcore, but neither is it anything close to meaningless "pop" music. The other three bands have nice loud guitars and all that other neat punk stuff. To categorize these groups as "pop" is absurd and just indicates to me that KRK didn't listen to the record.

I realize that Flipside has no obligation to give detailed reviews to the mountain of records you receive. I did a fanzine for three years and was sent too many bad records to mention. I didn't want to spend the time to seriously review all of these records, and that's one of the reasons I stopped doing a fanzine.

I feel that if a review does not even give the names of the bands on the record or provide any point of reference or attempted description of the music or lyrics, then it's a waste of your space and a waste of our time for you to print that review. I'd rather that you not review our record than write it off with a condescending two-word review.

Flipside was the first fanzine I saw when I got into punk rock in 1984, and I've liked it ever since for it's "do it yourself", personal style and for the information I've gotten from it about bands, records and fanzines in the punk rock community.



It upsets me that Flipside can't even take our small, independent punk label seriously enough to write a descriptive review of our record. I guess it doesn't matter that we are committed to putting out vinyl (mostly 7" records) at cheap prices, with good packaging, and with music by bands that we like and that are willing to work with us on a trust basis. I guess it doesn't matter that we have a "do it yourself" ethic and that we are putting out a series of creative 7" compilations as well as working on other independent minded projects, like a three band tour in August with Geek (on our label), Superchunk (on Merge records from NC), and Seaweed (on Leopard Gecko records from Washington State) Like I said before, I'm not bothered by the fact that Krk didn't like the Wedge single. I'm bothered that he provided no information in the review for those who might have been interested in it, and wrote it off without any care or thought. That bothers me.

Thanks, Brad Sigal, Arlington, VA
(Bradly, you set yourself up like an unflushed toilet, just waiting for my second cumming. Your crybaby letter did serve one purpose, ya got a free

ad and a new review to boot.

1- Guess there was some kinda variety, but man, I don't care what fuckin' fanzine you used to do. There ain't no way in heck you could deal with all the tapes, records and CD's that flood us every day, all of which I honestly try to direct to a reviewer that might like it. Fuck, I'd be happy if any of these so-called reviewers made any type of comments on half the shit we send them.

2- Whoops, got off track. C-mon man, quit kissin' ass to your "artists", you know that those 4 (four) cuts all ran the same path. Sure, there were variations, or at least that's what you say.

'Sides, how can I take you seriously when you whine shit like, "nice, loud guitars"... or better yet, "neat, punk stuff". You sound like Mr. Rogers enthusiastically describing New Kids on the Block.

3- I'll tell you what really is bullshit, that line you scribbled bout FlipSide not taking independent punk labels seriously. You've got to be blind as a bat to not see how everyone here ("specially me") gives preference to the small labels, organizations and artists.

4- Admittedly, I blow a couple reviews an issue. Sorry yours might have been one of 'em, but let me be honest. Tons of the shit I don't specifically look out for, gets lost. I, more than anyone, wish we had a failproof system.

5- I never said I didn't like the dagblasted record. It just simply didn't stand out. Kapt. KRK)

POP DEFECT

These guys have been along for so long, toured so much, and released so much vinyl that it is about time they got so much press. Well, hopefully this is just the start. Not everybody has the spirit of Pop Defect...

AI: You guys have been around a long time...

Alan: Ten years in November.

AI: Wow, since 1980, I didn't realize that is was THAT long! You guys started out in Seattle, right?

Nick: Yep! That's the place.

Charlie: These guys, AI and Nick went to High School together, and Nick worked with this girl that I knew, and she told me that they were looking for a bass player. I called them up.

Nick: We wrote down some influences to help the person know what kind of a band he was joining, but Charlie knew only about 2 on the list. There was like Monochrome Set, XTC, the Talking Heads... I tried to make it as mainstream as I could, but still he hadn't heard of any of them.

Charlie: I was like Led Zeppelin, Rush, stuff like that. I played in a band called the Realm.

Alan: Nick and I had been in bands together since about age 15 or something. That was our first band, Psycho Pop.

Nick: He forced me to play drums.

Alan: Yeah, our bass player quit because he wanted to play guitar, so he went on to form the U-Men and is now in the Gas Huffers...

AI: Going back, before the band started, was there any childhood traumas that might have caused you to be musicians?

Charlie: (A very affirmative) Probably!

Nick: (Perplexed looks) I never once envisioned myself playing drums in a real band, although I was pretty keen on pretending I was playing drums while listening to music, especially the Ramones.

Charlie: How about jumping through a window?

Nick: That's pretty traumatic but that didn't make me play rock and roll.

Charlie: Hippie parents, that was the most traumatic thing for me.

Nick: He told me that the drugs did a lot of damage...

Charlie: Yeah yeah, the drugs.

Nick: Another casualty to the chemical revolution. It certainly helped your dad paint some cool pictures though.

Alan: I just always wanted to be in a band. I remember getting Tom Price and all these people to try to play guitar to form a band, we had a different drummer, he could only play two beats and he never wanted to play live. So we got Nick to come over one day, and about all that Nick was into at that time was smoking pot and listening to punk rock records, and all he ever talked about was pot. But when he sat down at the drums, he could play better the first time he picked the sticks up than the other guy we had. We gave Nick a whole lot of shit and told him to buy a drum set - Tom Price should be credited for that...

Nick: He

directed me to what would become my first drum set. I bought them for like \$75.

Alan: So he replaced all his drug vocabulary with drum vocabulary, and that's all he's been talking ever since.

AI: So this is your one and only band?

Nick: Yeah, well Psycho Pop actually for a number of years. That's where I learned to play.

Alan: Nick and I have always been in the same band though, I've been in a few other bands.

Nick: We fool around on the side but nothing serious. Never cheat on the one you really love.

AI: Why did it become Pop Defect from Psycho Pop?

Alan: It was a new group and we wanted to distance it from the other. We got a new bass player - those three people were Psycho Pop, these three people are Pop Defect, it's was still sorta in the same vein.

Nick: We wanted to be Agit-Pop but that was already taken! No, but those guys have been around a long time too. For godsakes they played with us at the Anti-Club years ago... we won't go near that place now... evil place...

AI: When did you end up moving down here from Seattle?

Nick: AI moved away to go to school. He came back and we did some shows around Christmas time...

Alan: Come that next year, these guys weren't doing a whole heck of a lot in Seattle. Charlie hadn't dug where he was going to school, they were hippies, and he didn't want to be a hippie...

Charlie: The parent thing. So Nick and I moved down here the next year - Fall of 1982.

Nick: And we got silly restaurant jobs right away and moved into the "Burrit Palms Estate"... We named it because it had a burrit palm tree in the front that someone had done because they didn't like the owner...

AI: When did that first single come out?

Alan: That was before we all got down to L.A. The single was the last thing that I thought we would ever do. The sort of swan song. But then it took about 6 months to realize that we didn't want to give it up.

AI: What about the 12 inch "Playing For Time"?

Alan: That was stuff that we had actually worked out down here, and then we went back and recorded it that summer in Seattle. Then we didn't record for awhile because we didn't have any money...

Nick: Imagine that?! A band without any money! Unable to put out any records because they didn't have any money! AI: When was the next release?

Alan: The "Hard Times" single in '84 I think, or '85. Then the 10" after that in '86 which was a couple of songs that were supposed to be on the album, which was taking forever to record and finish. Then the album "Live With This" came out, in October '88, I think. Then we were working on the next album, didn't have any money to put it out...

Nick: A shock really!

Alan: Yes, so we did the last single in February, "Without", Flipside #26.

Nick: Yes. For me it is my favorite recording because it does

sound

more like we do live.

AI: Seems to me the earlier sound was not as wall-of-sound or as fast as what you are doing now live.

Nick: Oh, definitely. A great deal of it was just learning how to play.

Alan: And learning what you want to play. That's something that you are always concerned with; what you really want to do, what is your style, your sound. It took us a long time to just say we'll do what we do...

Nick: And if it's eclectic so what.

Alan: Yeah. It's been getting more and more focused I think. It's more unified now.

Nick: In some ways I think it has taken a more surfier turn.

AI: It definitely has a surf guitar sound.

Alan: Yeah, that's owed a lot to the old Gretsch, it has that kind of sound. Actually I've only had that for 2 years, so it is relatively new.

Nick: When AI got a good amp and a good guitar things all of a sudden went "Wooah!"

Alan: The equipment does make a big difference. We buy it all second hand and piece it together with spit.

AI: What are some general influences to your sound?

Nick: I'm not even sure what the hell we do so...

Alan: I don't even know if we try to sound like anyone else. We have a lot more respect for bands who have their own sound, are unique and are doing stuff. We saw a lot of really good bands on this last tour. It's good, you can learn a lot by seeing a band live or listening to a record and say, "Hey, that's a neat direction. I like the way they mess with the song structure or play noise". But one of the things that is most helpful is seeing what people are doing that is so different,

there's so many different things going around that you can also do your own different thing and not feel weird about it. Nick: People always say, like Herb in Seattle when he saw us, I said "Well Herb, did we get any better, did we change any?" And he said "Oh, I didn't even know what you guys were doing now. You're crazy."

Alan: A lot of it is playing live. That is really intimidating until you get used to it. Then you can really concentrate on playing and it gets way more intense when you can turn the volumes up and get loopy. Drink more Burgie...

AI: How many tours have you guys done? Alan: Oh God... Nine. We used to go twice a year but we lost a van so we're not going this fall. We just got a new van.

Nick: Tours are getting easier. We've been through the country so many times now that we have the couches, the phone numbers to call, so we can skirt the whole hotel issue completely. We can go directly to the people who want to see us and hang out. Sometimes that is as good of an excuse as any to tour: "Let's go visit Nan in Chicago!" and we're out of here.

AI: Is it paying off as far as your draw is concerned?

Nick: Yeah, that's improving, but I'd say just the overall... for me, just to go out there and see my friends and play with some pretty cool bands - that is the payoff right there. I'd love bigger and better things, somebody to subsidize the records so we can do bigger and better things, but until that

happens I'm pretty satisfied with what we have right now.
Al: Well, at least in L.A., 10 years later, 9 tours and a handful of records and you're still at Al's Bar. Doesn't that get frustrating?

Alan: I love playing Al's Bar!!

Al: Hey, I love going to Al's Bar but...

Nick: I love getting drunk at Al's Bar...

Charlie: We never were thinking of "making it big" as a band. It's just sticking together, putting out a record once in awhile... I don't know if those are very high goals but we can attain them and there isn't any problem.

Nick: And we do things our own way.

Alan: We got together as a band to play music and that is the most important thing, that's what we do. Money is a potential byproduct but it shouldn't be what you're in a band for.

Al: Does keeping active help you keep going?

Charlie: Yeah, the more you do it, the more something good will happen. The more tours, the better they get.

Alan: It's always a better feeling when you're focused and doing something. The times when I get discouraged are the times when I feel like we aren't doing anything. Like one of the happiest times was when we decided to do this single. We wrote the songs, had something to tour on and that was the goal. You never feel like you're doing something more worthwhile than when you're under that kind of pressure. And it's pressure you put on yourself.

Nick: You feel good when it comes out too, 7 inches of vinyl with your name on it!

Al: How do you go about writing songs?

Nick: It's a three way fight all the way. Lyrically I'd say Al does just about all of it but we jump all over his ass the minute we don't like something. Then he has to re-write it with us in mind.

Alan: Not really. I don't really write it until we're in the studio. It varies. Generally I have a sort of idea of what it's about, but I never really like it so it never really gets nailed down until it gets critical, we're in the studio and it has to be done now.

Charlie: You always wait till the last minute!

Alan: But, no, some songs are worked out lyrically. (Ben of Ben Is Dead arrives to talk about managing Pop Defect.)

Ben: I am Ben and I work for a stupid magazine called Ben Is Dead magazine!

Al: Why do you call it that?

Nick: Because we're gonna kill him if he fucks up!

Al: What are some of the things you like to write about Al?

Alan: I'm getting really bored with what I've been writing about lyrically.

Charlie: They call him Alan Angstrom.

Alan: His dad named me that, he had it in for me, thanks Pops!

Charlie: I don't think he's too far off the mark either.

Nick: Angst, it's true, Al had listened to a few Cure records on those early disks...

Alan: I don't know, it must have been, I don't know, I think all teenage, early 20 males are angst ridden. I think it is actually a mix up between angst, waiting, and belated...

Nick: Al doesn't get laid enough, that's what it is!

Alan: That's true, but at times when I do get laid more, it's, I don't know, it's just being too self important or something. You get down to write something and it's like you have a great song musically and you have a melody for it and then when it comes time for vocals either you can say "Baby baby baby..." Which is pretty fuckin' dull, or you can try to say something, anything. As soon as you try to say something, you've blown it, you've lost it. So then it's like how do you say something but not really say anything? Then it becomes heavy and loops in on itself and like fuck, I hate this part. I tell ya, the music part gets easier and easier, the words part gets harder and harder.

Al: What are some of your new songs then?

Alan: Well, "When The Fear" is angst, "To Each His Own, Goddamn it", "Without" angst, angst.

Charlie: "Bob Says No"...

Nick: That's not angry, that more "My dad is a fucking alcoholic, argghh!" snarly... the other route that teenagers take when they write songs. They can either go "Oh, I'm so useless" or they can bark back, biting the hand that feeds them.

Alan: "Paper Imitation", that's alright, that's not too angry. That's about... mmm,

Al: Masturbation...

been a problem.

Al: What about the Pop Defect booklets?

Charlie: That's all Nick's doing. I was against it from the beginning. It's like the first thing that didn't have the input from all three members...

Nick: They know how much of each booklet comes from them though, they'd never admit it but it's true.

Alan: Charlie has also had his Cure influence. One thing he



Photo Al

Alan: Pornography and relationships.

Nick: Yes it is and there is something to be said about that, but we're not gonna say it.

Charlie: That was my idea wasn't it? Because I remember thinking about Nick, Nick has a big porno collection!

Nick: Yeah, porn, I love it. It's fascinating, what can I say? It's not like sex, no doubt about that. Pictures of sex in media is certainly not like real sex. If you look at them you're like "Wait a minute, there's lights all over the place!"

Alan: Actually, you DON'T look at that part of it, that's what it is!

Nick: Well you do, meaning everybody...

Alan: But Nick checks out the lighting! Ah, there's a fill light over here!

Nick: Yeah! What other songs are there, there's "Outney"?

Alan: Sort of a waltzy, wild, nosey - it's an instrumental. The guitar starts out "Outney, outney, outney..." We have some other songs like that; "Umbamp", "Nowney", yeah, it's

always admired about them was that they had no photographs of the band. Charlie is one of those guys who is into; "The best promotion in actually going against anything that will actually get your name around."

Charlie: Yeah. I've done pretty well for 10 years.

Alan: Like if it's anything that gets you better know it must be for the wrong reasons.

Charlie: Yeah.

Alan: But all through this area that we live in he is known as Charlie Pop Defect. Nobody knows his real last name.

Charlie: That's just a working name, I just need that for the media, that evil stuff. Woops! It does spook me...

Alan: Charlie doesn't understand this either but Nick and I want to go over to Europe soon...

Charlie: What do you mean, I have nothing against that?

Ben: You'll be in Europe in a year and a half.

Nick: Year and a half? Can we up that a little?

Ben: Maximum.

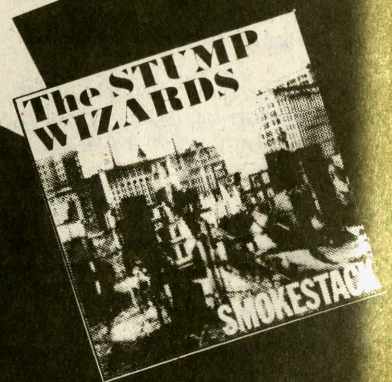
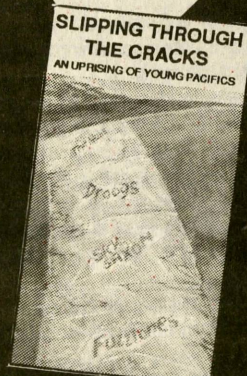
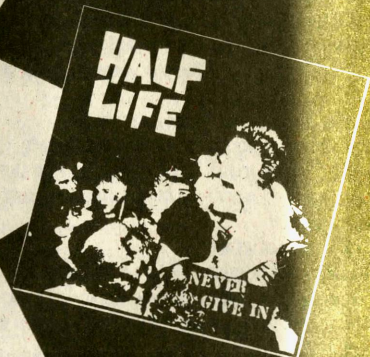
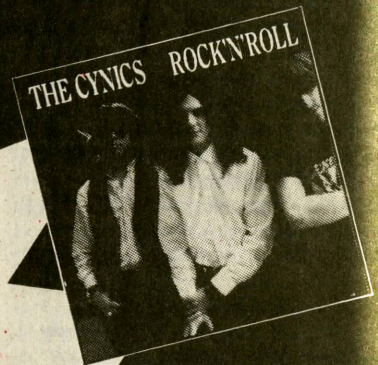
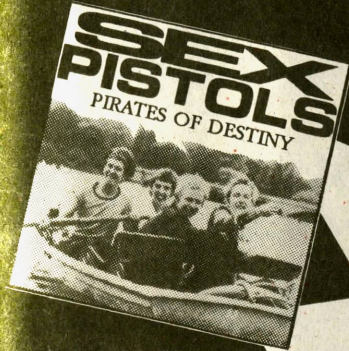
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Al: So when this unit got together, what was the idea? Was it thought out before hand? Whose concept was it?

Blaze: Do you want the truth?

Al: No, tell us a good story.

Blaze: Well, me and Nick met in a gay bar...

Nick: Gay bar!?

Al: Nick, you were also in a semi-popular band at one point.

Nick: I've been in many... uh, I'm from the old school. I was in a band that was hated by everyone in the old punk rock days of the '80s. We were on a lot of compilation albums and stuff and um, I don't ever want to mention them again.

Blaze: Yeah we worked with some hippies and one guy, a keyboardist, thought he was Ray Manzarek, so we fired him. We didn't want anyone with that long of hair in our band. It goes beyond long hair, just the hippie mentality.

Al: What was the master plan that you talked about?

Nick: We got together and formulated what we have today, which is basically wearing lots of advertisement and being a Media O.D. style.

Blaze: It's a basic exaggeration of what everyone is anyway, wearing their t-shirts with Marlboro on it and like the Olympics, now just being such a big advertisement. People enjoy it, so we are just

exaggerating that fact. People dig it, they get into those Miller Lite commercials and shit. Everyone is just taking our money. The fucking phone company wanted \$215 from me right now because they have no

possibly get. The foreign stations are great. The Real Estate channel is unbelievable! "Money! Money! Money!" It's great.

Krk: It seems like you guys are against it but you're still a big part of it.

Nick: We're not for or against it. We're just a reflection of it.

Blaze: We are the first full-on commercial generation.

Nick: If you looked at every commercial and did everything the TV said, and wore everything you saw, well, that's what we want to show.

Blaze: It's basically Television Religion, that's our whole game plan. Like, your parents, you hate them because they've fucked with you your whole life, but they are what you are. You are just an inkling of them. Television is what this generation is, and that's all we are. We can rebel against it but that's all we know because that's all we are. It's your entire environment from the time you were 4 years old watching Scooby Doo till now. You have to analyze what you are disgusted with.

Nick: Basically music is an entertainment, and we do this so we can entertain and make money, just like a commercial with no real damages that you know of at the moment.

Blaze: Also, to assault against television you have



Krk: So what does RF7 stand for?!

Nick: I don't know, I was never in RF7. By the way, I am Nicholas starring as Mr. Gloria today, administer of disinformation.

Blaze: What about that pop band, Cold September?

Nick: I don't know anything about that either... I come from nowhere. I come from beyond all of that. I'd hate to think that we're like that band Chequered Past... I went through the papers because I wanted to quit the other band I was in at the time and start something new. I had half of the idea at the time. I looked in Music Connection and saw Blaze's ad for a "psychoic" singer or something like that and called him up. I told him I had the master plan, to come over right now and bring a 6 pack. He came over, we played acoustic guitar, we got drunk.

Blaze: He told me I couldn't sing for shit. It sounded like a job you know you won't get, like a 'don't call us, we'll call you' type thing.

Nick: Then I interviewed 4 or 5 more people and in the course of the next two weeks no one else would bring me down a 6 pack of beer so I called Blaze back. We worked with some people from other bands. Take it away, Blaze...

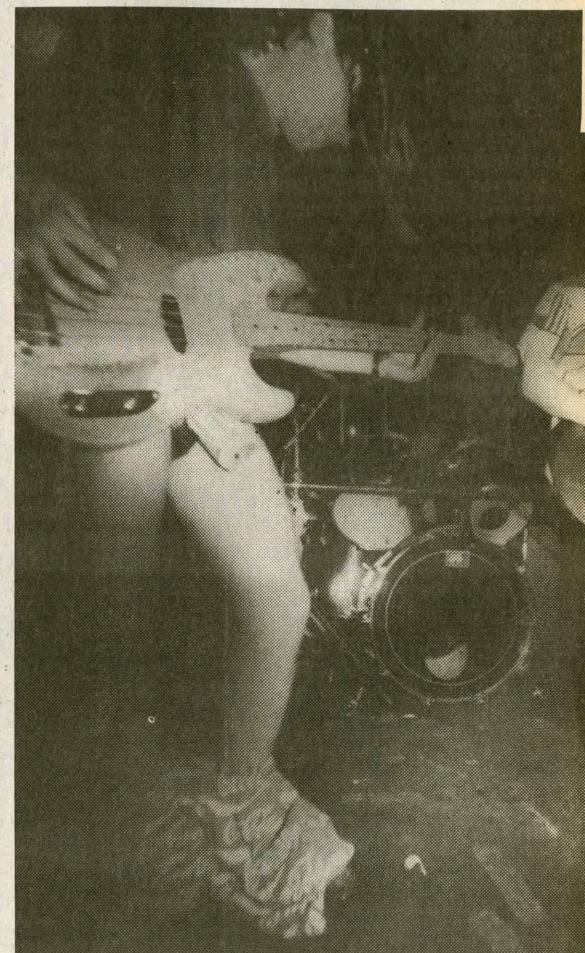
competition. Everyone just likes to be taken, and we're all being taken and enjoying it.

Krk: Then why are you complaining if you're enjoying it?

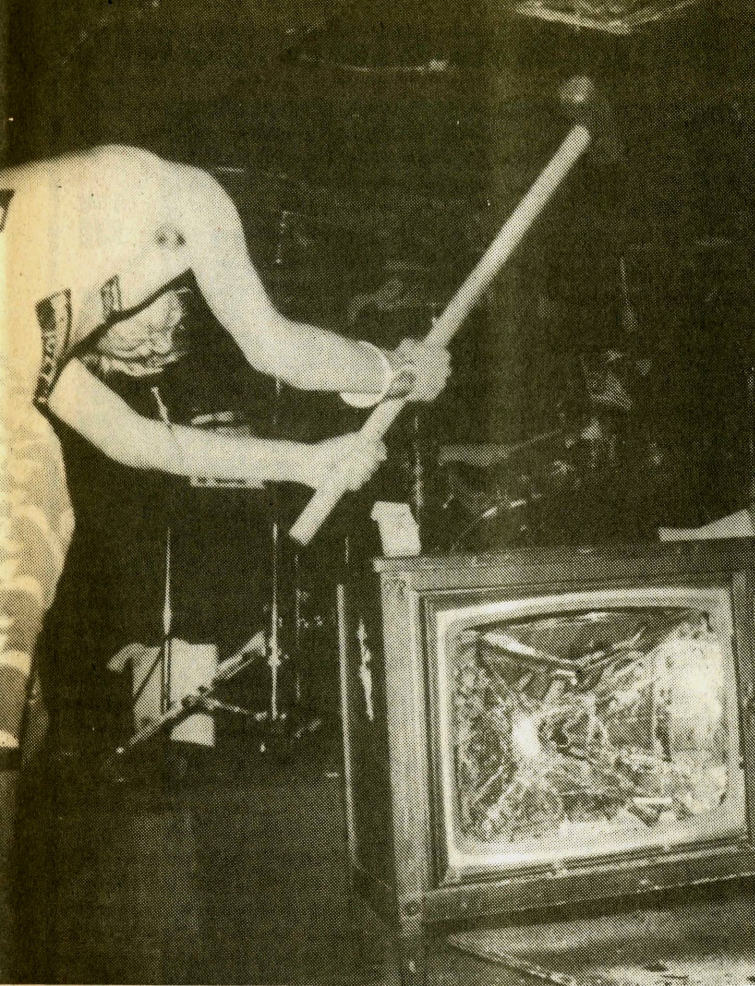
Blaze: Well, we're not enjoying it, we're exaggerating the fact to make you open your eyes and maybe be disgusted with us. If you're disgusted enough with us then hopefully you'll be disgusted enough with the whole scene. If we stick Marlboro in your face enough, hopefully you'll get disgusted enough you'll want to vomit. Then you'll vomit more often and maybe throw your TV out the window and... I don't know, just fucking think.

stf: Do you like watching TV?

Nick: I love TV. I watch TV, I have every station you can



ING MORE? IT'S THE REAL



ON'T GET ANY BE

TYER THAN THIS FALL ON

\$

CBS GOD RIDES A HARLEY

was way more drug use than there is now. I had my choice of at least 10 to 15 different drugs. Now the only drug you can buy is cocaine and I don't particularly like it. It's divide and conquer, this and the abortion issue.

Blaze: They've got about 80% of this country behind changing the original Bill Of Rights for the first time since it's been written over this flag burning amendment. By doing that they are not only covering up all the other major scandals in the country, but if they change it once they will think they can change it again. Then they'll get rid of your guns, your freedom of speech - all it takes is one thing...

Nick: They'll come into your house and go "Do you have any 2 Live Crew records on you..."

Damien: "You owe us parking ticket money and your faucet is dripping, you're coming with us!"

Nick: Oh, God, it's awful! There's a whole Pacific Ocean right there and we have a water shortage!

Blaze: They are putting satellites in the sky which they say is to check the heating levels in our homes, but they are gonna watch



be aware and find out about it. You have to watch it a little to find out what we're assaulting.

Cliff: We kinda advertise advertising.

Nick: We'd like to point something else out too, we are not a band, we are an advertising agency. We're an advertising corporation.

Krk: Well, you guys are putting down the beer companies and earlier saying that the phone company is ripping us off...

Blaze: It's the way they go about everything. I like beer. I think the phone is a wonderful invention, but I think there should be competition in the phone industry so there isn't one company saying "You pay me \$215 or you don't get a phone!"

Damien: It's gone so far that no one else can even come close to competing with them.

Blaze: I have nothing against advertising in certain ways, if I'm gonna drink or smoke I don't have to see it every day to make a logical decision. But then, there's the fact that GM owns NBC, and a bunch of other corporations. NBC can't report proper news if it has to do with GM because GM owns NBC. They can't have anything against it...

Nick: The ultimate goal in America will probably be the entire country being owned by 5 or 10 people, just like the music business now. Everybody wants to be on an independent label that is distributed by a major. A subsidiary. That's the way the new America is, you're

always tagged on to part of the big guy, so that they own everything.

Blaze: I'm not saying I don't want to drink beer or buy a sandwich out of the liquor store or even a 7-11. I've been there, I've purchased things at 7-11 and you're contributing but you have to because you're forced. It's got to do with everything, we're not perfect...

Cliff: It's inescapable.

Al: Right, so what do you do about it besides complain?

Nick: I know what you're saying... I don't want to sound like a liberal, because I am not a liberal and I am not a democrat, I'm not for Greenpeace, I'm not for nature, I hate nature. Nature is boring. But the main thing I'd like to say is that they are taking our rights away, and without sounding like a whining liberal because I hate that, they are taking our rights away. Since Bush has been president they are throwing away our Constitution. They want to come into your house to see if you are using drugs. When I was a kid there

everything you do right in your homes.

Al: Ok, this stuff has all been common knowledge for years...

Blaze: Everyone has not heard all about these things. Kids are growing up all the time. Sure, you've been through it all, but a kid 15 years old hasn't heard it.

Cliff: Some people are pretty oblivious to it.

Nick: I would hate to think that people are

JESUS RIDES A FORD WHO CAN ASK FOR ANYT

looking to musicians as saviors. That's the big problem today, musicians are expected to tell you what to do - what just liberal cause to save the world. We really are just people who are playing music. Music is not really a higher medium of change, it's a kinda of opposite of these things. It's suppose to escape these things.

Blaze: I think politics are also a part of it. You can say what you want to say all the time and everyone goes "Uh huh, I know that already", but we are just a reflection...

Nick: I just hope people can get together and realize that we can control the government or the government controls us and really I don't care. I think God is a stupid idiot, I don't believe in God anyway because whoever created this did it all wrong. Air should have a different color, even though it does now, so it's getting better. Pollution is good! When I drive thru a naturist place I go to Burger King and get extra trash just so I can throw it in the perfect nature places! I hate earth and I don't like the way it is designed! Why are plants green?! I think red would be a better color.

Al: Can't you come up with a different angle to it if not any solutions to it all?

Nick: Don't you think we do? We're not anti-society, we're for it now.

Al: You just got done bitching about it and now you're saying you're for it?

Nick: I thought I explained about political views and music, musicians shouldn't be thought of as saviors. What we do is entertainment, and that's what we do.

Krk: It just seems like a really cluttered up thing.

Nick: Ok, you guys, we're unfocused, we copied everything, and we have nothing new to say. Oh, well.

Krk: No, I just don't understand. It sounded like you guys were protesting everything, yet, you're symbolizing it and almost worshipping it. You know what I mean?

Damien: We do worship it. We're trying to overdo it so much that everyone can grasp a hold of it and sees how stupid it all is.

Blaze: It's basic sarcasm, we've all grown up with it. Like the other day someone said to me that San Pedro is the bowels of California. Yet, there are people who grew up in San Pedro, and they're gonna hate where they grew up but there are certain advantages, it's all disgusting when you look at it and when you just go "that's ok, let it go" it just gets worse and worse and worse...

Al: But that's exactly what Nick wants to do.

Blaze: Well, Nick is Mr. Gloria and I'm Blaze James. We're a family more than anything and me and my sister never got along...

Krk: How do you feel Cliff, you're the new drummer and you step into this band that is caught up in a massive image?

Cliff: It's all part of it, it's taking a while to figure it all out. It's an evolutionary type thing.

Damien: Is it all things you believe in?

Cliff: Yeah, definitely.

Krk: Like I wouldn't care. If I was a drummer I wouldn't care who I drum for. Does it matter to you?

Cliff: Yeah, I know all the lyrics. When I heard the demo tape I liked the idea and that there were ideas that were related going on.

Krk: Are you into your guitar playing more than the ideas or what?

Nick: I am one who believes that music has been heard too much and not seen. Nowadays music is seen more through rock video, which I find repulsive. It's like music which is about something with a video that is about something in a format that it's shown which is about something. Like watching a TV show showing a TV show showing a TV show. What we're going to do is make one video and only show parts of each song thru the whole video.

Krk: Like a trailer?

Nick: Yeah. Now, music is shown to you. The image is actually more important than the music and what you believe it stands for or whatever thru MTV. Most talented people are not also beautiful, to weed out talented beautiful people would probably be taking from talented. That's probably why music is as stale as it is today.

Al: Blaze, as the front person you like to smash TV's and climb the walls when you guys play...

Blaze: Partly because I can't sing and it's just fun. I can't just stand there.

Al: Do you get possessed when you get on stage and just go off?

Blaze: I don't know. I don't remember.

Krk: Why do you always kiss me everytime I see you? And you never shave! I can't even imagine it's some girl, or even some guy I'm attracted to because this beard is in my face and I think I even get a rash...

Blaze: Because you're so sexy!

Krk: Why do you play bass, Damien?

Damien: Because I find 4 strings easier than 6. It states everything that I've viewed in just the most confused way that you could possibly imagine. It's a noise of thought.

Al: When you are on stage you seem more genuinely pissed than just up there sticking it in peoples' faces to make them sick of it.

Blaze: Well, I'm angry at a lot of things but I still enjoy things. Just because I have one moment of fun doesn't mean that I think life is beautiful.

Krk: You were talking about the beer thing and the corporation yet you still drink beer, but I know you have a problem with animals and you don't eat meat. How come those don't run in parallel? How come you're not disgusted with the beer corporations they way you are disgusted with the killing of animals?

Blaze: In a sense, it's not disgusted. I am personally disgusted with the killing of animals more than I am someone making money off of me. I'm not asking you to boycott Budweiser at all, I'm aware of it and I'm angry and that's all. People should be aware of shit like that. I mean people didn't know that Shell

had all of those major investments in South Africa. It was eventually let out, but it's still is up to you personally to buy the fucking shit.

Damien: I boycotted certain companies because of Apartheid. If it's just blatant sickness I will at least take a moderate stand. I still have to buy food and stuff.

Blaze: I mean I don't throw rocks through meat market windows.

Al: Why not?

Blaze: Because I just don't like food, basically. I'm disgusted with food, it makes me sick. If they could make a pill that I could take that they could guarantee I would live off of, I would never eat food again.

Nick: All human beings want to do is eat, fuck and have a good time and everything else is in proportion to that.

Blaze: It's a form of discipline for me, too. When you're on your own you have to find ways of keeping yourself in line. Not eating meat is a form of discipline that keep me in line. If I was totally carefree about everything it can get really out of hand.

Al: What about you, Nick, is there anything that you refrain from or boycott?

Nick: Cigarettes. Because of the jellyfish. I used to be a heavy smoker and wanted to quit for years. I went to Hawaii for classified information. I hate nature as you know, so Hawaii was especially appalling to me - all those waves and clean water... Anyway I went swimming at 4 in the morning which is exactly what they say not to do because all these giant Portuguese Man Of War jellyfish come to shore to lick the pollution. It must be like their cocktail, they love it. They live off the rot of human. It's beautiful. So I went out there and this huge jellyfish, it was like a spaceship landing. Close Encounters, and this tentacle just brushed against me. It didn't hurt, just a bunch of weirdness in there. I was ok. The next morning I woke up and couldn't breathe because it attacked the respiratory system. The smell of smog, which I usually enjoy, totally choked me.

Al: Nature's revenge!

Nick: Yeah! Ha ha ha ha. I sat in the smoking section on the plane on the way home and I just coughed and puked the whole time. It was awful. I thought that was what it would be like to have a respiratory disease. They should show Marlboro man in a cancer machine. That's what it would feel like. Health is about the most important thing you have in your whole entire life. I leave you with health.

Blaze: I think all four of us disagree on basically everything. We've got Nick as the Farthest Extremist Rightist, then the Valley Guy...

Cliff: Naw naw naw...

Blaze: I'm the Angry Young Man and Damien is the Environmentalist Christian.

Cliff: Nothing is homogenous.

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Archives



Though a relatively infant band in terms of history, Fuel have matured greatly in the short ten months chocolate chip cookies that Genevieve made. On the side of Flipside were myself and Bucky; on proved to be a difficult interview to conduct, as I've known all of Fuel's members (except Jeff), as divergence into small talk and silliness that occurs. For a more straightforward introduction to this and/or England's Deadbeat #2 to paint the complete and



Devon: Alright, I already know your names, what instruments you play, where you're from, that you have a demo, various compilation tracks, a 7" coming out and that you just got signed to Rough Trade. Is there anything else that we should know?

Jeff: ...Mike shaved his head. (laughter)

Aaron: We're planning a tour which will hopefully occur during mid- August to September.

Devon: How come you opted for a fall tour rather than summer?

Jim: It has to do with the fact that Mike will be touring with his other band, Sawhorse, during summer.

Aaron: We also heard that it was a good time to tour because all the colleges will be beginning sessions again.

Devon: Jim, I heard that you'll be taking a trip to Canada soon and you'll actually be having a substitute during your absence. Is this true?

Mike: It's me that has the replacement.

Jim: I'm just going to Canada for a week on holiday, but Mike's going on tour for a month and a half. So Lance, from Cringer, learned five of our songs and decided to fill the shoes.

Devon: That's really not a traditional thing to do, where did you come up with this idea and do you, Mike, feel threatened by it in any way? Any fear that you might come

back and not have your place in the band?

Mike: (In a shy child's voice) I think that Lance is a friend, a neat guy, and I like him. (chortles)

Jim: Back on track, Lance learned some songs as a joke, and Kamala (Cringer's drummer) is going to be roadie-ing for the Offspring, so Cringer won't be able to practice for a while. So, we all figured it would be fun if Lance jammed with us while Mike's away, and we'll all keep in shape.

Devon: You just did a small three show mini-tour, one with Fugazi, how did you hook up with them, and also, did bringing a practical caravan of your friends along prove to be festive or cumbersome?

Mike: The shows were really cool, we set it up with people we know; like Wayne, down in Tucson, from G-Whiz. We played down there with Fugazi.

Jim: We basically built a weekend around that show.

Mike: Jaime, a friend of ours in Santa Barbara, set up a show for us there, and then we tried to play a show down in Chula Vista, but it got canceled. It was just set up through the help of friends of ours we knew, and overall the shows turned out to be real fun.

Aaron: And definitely having all our friends along was great, it was festive, not cumbersome. We turned what could have been a fourteen hour drive into a twenty hour drive of stopping every where along the roadside to sample every

kind of food, coffee, and toilet imaginable. It was fun.

Devon: How big did they allow your guest list? (laughter)

Mike: Well the show in Santa Barbara was free, so everyone that wanted to be a guest, was a guest. And for the other shows, we went with another band who are friends of ours, Monsula. So the people we brought along were able to be roadies for both bands. So it's not like we brought a hundred people along and scammed them in.

Devon: Jim, do you think that being of Canadian heritage is in any way consciously reflected in Fuel's lyrics or music?

Jim: I can't say there's been a conscious influence. There's times when I've thought of lyrics addressing Canadian issues, but I haven't really expanded on them. (Sarcastically) Basically I'm just here to exploit the U.S for everything I can. ...Do a tour to see the States, record a few records, then head back home. (cajoling)

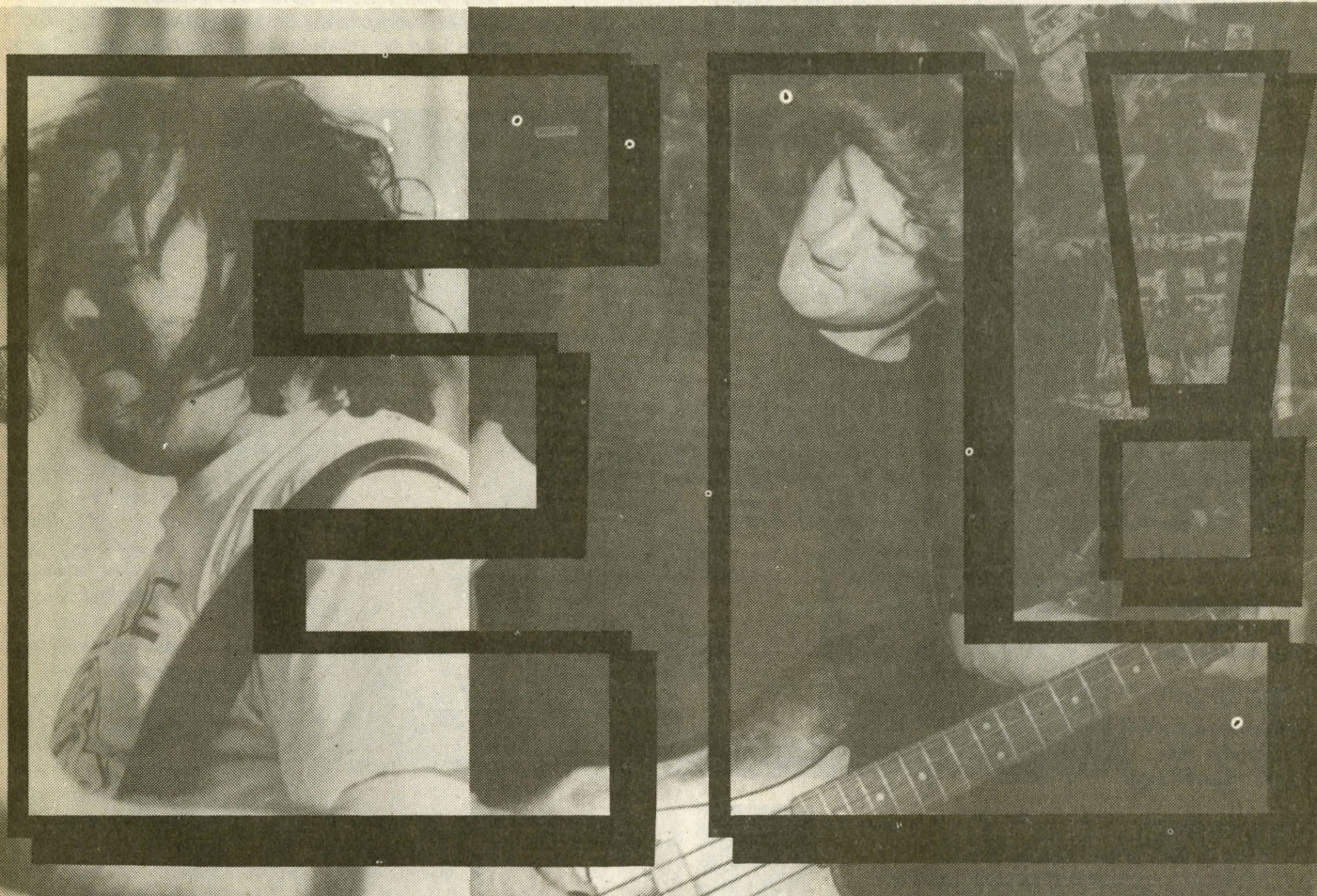
Devon: Mike, In both recent MRR and Deadbeat interviews, you've been quoted as saying that most of your lyrical influences come from delivering pizzas. Do you think that your lyrics would maintain the same direction if you delivered, say for instance, clean linen instead?

Mike: What type of customers would get clean linen?

Bucky: People with several last names.

Mike: Then I think so. (giggles)

since their formation. The following jowl jaunt took place in my living room over freshly baked the side of Fuel were Mike (guitar/vocals), Aaron (bass), Jim (guitar/vocals), and Jeff(drums). This individuals, for a period of time that predates their formation. Thus, please excuse the often frequent band you should refer yourself to their interviews in Maximum Rock'n'Roll #85 earnest picture of this band of musical activists.-Devon Morf



Devon: Do you ever see Fuel becoming a full time project rather than just providing a hobby or outlet?

Mike: It already is almost, well, at least the last two weeks it has.

Aaron: It would be nice if I could get to the point where I could just play music but that just doesn't look like it's gonna happen anytime soon but that is an ideal.

Jim: I think it would be great if we could go on a tour and break even, then come back and do odd jobs for a while until we have enough material for another record and then maybe go out again, possibly to Europe. Right now it's pretty much taking up all of our spare time. It's just supplementing our income with work.

Mike: Personally, I find that I work best in a band situation when it's not done for money, but rather a struggle to work hard and find the time to do it. ...When it becomes something where you really have to care about it if you're gonna work that hard and take the time out of your schedule rather than being reduced to some routine, I mean, that's not what I'm in this band for. I'm in this band because I feel that I have things that I feel I almost have to therapeutically express. I'd hate to have these feelings reduced into something termed "a profession."

Devon: Fuel have only been around for a relatively short period of time, but in this time have accomplished quite a lot

in terms of audio releases and shows. Do you think that it's possible you've accomplished too much in this time, or do these accomplishments compliment your rate of progress? You're not scrapping the bottom of the barrel for any new material, or playing too much that you might burn yourself out, are you?

Jim: One thing that I've noticed is that because we're spending so much time on the band, we aren't having the life experiences, the struggles that influence us.

Aaron: I think that in some ways, yes, that the amount of progress and things we're committed to are halting a little bit of our growth in some ways, but on the other hand it's hard for us not to jump on these opportunities that are offered to us.

Jim: It's not as if we play too much, as we've only played something like fifteen shows in ten months, so, it's not like we're playing two or three times a week. Given some opportunities maybe we could have taken our time and thought certain aspects out a little more, or worked on song structures more, as we can be pretty sloppy live just because there's just not enough time in the week to practice. However, we feel that all our records present what we're going through at the time.

Mike: Also, all the records with the exception of the album, are all being released by people we know and are friends

with. It's stuff that we'd do to help them out anyway. All the seven inches with, John (Allied), David (Very Small) and Lawrence (Lookout)...

Devon: Wait a minute, what's this seven inch with John?

Jim: We forgot to mention that.

Aaron: We're doing a split 7" EP with Canada's Phleg Camp on John Yate's label.

Jim: It's called Allied Recording, the same label that the Neurosis live seven inch came out on.

Devon: Who are Phleg Camp?

Jim: Phleg Camp are this band from Toronto we got in contact with through a demo review I did of them in Maximum Rock'n'Roll. We'll probably be doing some shows with them on the tour as well.

Mike: It's a pretty amazing thing, we've pretty much just established a relationship with them through the mail.

Devon: What do you think is the secret to your success? You've almost become superstars in less than a year.

Jim: I don't know If I'd call us a supergroup.

Aaron: I find it real strange that people seem to regard us as some big group. They seem to look at us differently than other bands in the Bay Area, almost like they have a different set of standards or expectations from us. It makes me feel really strange.

Devon: But, what do you think it is about Fuel that appeals

so greatly to all these people?

Aaron: (In his best Spinal Tap accent) We've got armadillos in our trousers. (guffaws)

Aaron: No, I guess we just write catchy songs that people can relate too in some way.

Mike: Actually, I think that we're just lucky enough to be connected with a close knit community of people in the Bay Area who support us and the other local bands. There are a lot of good people here that put on shows or put out records, and thus we're offered a lot of opportunities as opposed to having people approaching us and saying, "You guys are the greatest thing in the world!"

Jim: It's kind of ridiculous to single us out.

Aaron: I think that there's a lot of attention being focused on other East Bay bands too, like Samiam for instance.

Devon: So, Fuel isn't having an interview in the next Hit Parader then?..

Aaron: I,... they're supposed to call us back(chuckles)

Devon: A more topical question; with Jim Henson's death and all, what Muppet character do you think has most greatly influenced Fuel as a unit?

Mike: I think Snufalufagus.

Devon: So more the roots, Sesame St. old school Muppets, huh?

Mike: Yeah, Snufalufagus, no one believed in him.

Aaron: I think Jeff is inspired by Animal.

Jeff: My figure would be that giant orange dog that kicks the ball around. Nah, Snufalufagus sounds about right.

Jim: All I have to say to Jim

Henson is, "If you get Strep Throat, you go to the doctor."

Mike: Yeah, Fuel encourages people to go the doctor for a check up at least once a year.

Jim: Aaron developed Strep Throat the day Jim Henson died.

Aaron: It changed my life.

Bucky: So you're medical edge?

Mike: Medical edge, uh-huh.

Devon: Health care edge? Medicare? (snorts) I read somewhere that Jim said he'd rather have Fuel play with a metal or funk band than a generic straightedge band.

Mike: Well, I don't know about that, I'd rather play with bands that have some kind of similar outlook in their beliefs that would coincide better with us. Not necessarily just some funk or metal band. There's a lot of funk and metal bands that I think are playing music for the wrong reasons. I'd rather play with some cool people that are into what they're doing, and doing it themselves and trying to do it the best they can. For example, we hope to be starting out our tour with a band called Breathing Walker from back East. They're totally different, they've got violin and bongos and stuff, a totally different sound than what we normally play with; and as people it seems that the attitude that they're taking and the way they want to play a show is really compatible.

Devon: A lot of generic hardcore bands seem to have a mandatory song about racism, nuclear power, etc. Do you think that these lyrics have more of an influence on people than a band that presents itself through example and actions even if their lyrics are in more of a personal vein?

Jim: Well, I wouldn't say our songs are in the personal sense. I don't think any of our songs are about relationships or anything like

lot of bands that have pretty straightforward political lyrics and they're sincere but...

Devon: I think I was leading up to bands that say empty words, that have meaning, yet take no action to follow up on them. While let's say if your lyrics were less streamlined and spelled out and one of your members is visibly working for a cause or organization such as Sane Freeze. Do you think that that has more of an impact on the community or the changing one's direction through example?

Jim: Well, with a band such as Crass, the Ex or ChumbaWumba can be great just on the strength that their lyrics are very informative if you take the time to read them. I really think you can affect change through that direct mode, but it depends on what audience you are

trying to communicate to. I think that if you're trying to reach a wider audience and touch them on different levels, it'd be great if you could do it, but...

Mike: I think it goes back to a band like Crass who sang about what they believe in and were sincere about it and applied a lot of what they sang about to their lives. I think that we managed to approach speaking about politics in a different way, maybe not by giving examples of historical events, but rather by everyday situations in which you deal with people on a community level and you take the method in which you communicate with these people into consideration, I feel that that in itself is political

too.

Jim: Being in the role of a band, there's always the argument of how much of you is an entertainer and how much of you is an activist in bringing about change. I think we like to see ourselves as being more activists than entertainers.

Devon: If you guys were to ever suffer a permanent line up change, do you think you'd change the name to perhaps Unleaded or Premium Fuel? (laughter, but no answer)

Bucky: OK, then what television show would you most like to be on?

Jeff: Dallas! (Raucous laughter, Jim gasping for air, if he'd been drinking something there would have been a mess)

Devon: Why?

Jeff: Why? Because I'd like to feel the power of money for once... and then the feeling of losing it in the same day. (More laughter)

Devon: How about everyone else? What shows would you like to be on?

Aaron: Kung Fu. I think I'd like to be on Kung Fu, I'd like to hang out with David Carradine as a Shaolin monk, don't ask me why.

Bucky: Probably because you like to pick up hot pots with your forearms.

Aaron: Yeah, and have flashbacks.

(Magnum PI and The Wonder Years get tossed back and forth between Mike and Jim as everyone else starts suggesting shows such as Hee Haw, B.J. & the Bear, Enos, Lobo, Hardcastle & McCormick, Jake and the Fatman, and the Dukes of Hazard)

Mike: I'd like to be Gil Gerard on Buck Rogers in the 21st Century.

Jim: No one said Star Trek.

Devon: Alright, then what role would you like to play in Star Trek?

Jim: A red shirted extra.

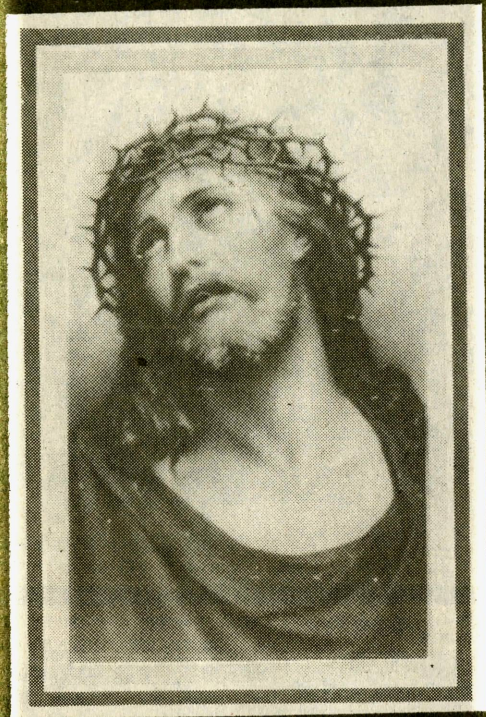


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that. They're more about directly affecting change rather than chanting about world politics. They're about how your actions can influence the environment directly around you. Affecting change by changing yourself. So, actually, our lyrics could take on an element of affecting political change.

Mike: I think lyrics have to come from true inner feelings. There's a

" stick your fist deep inside my
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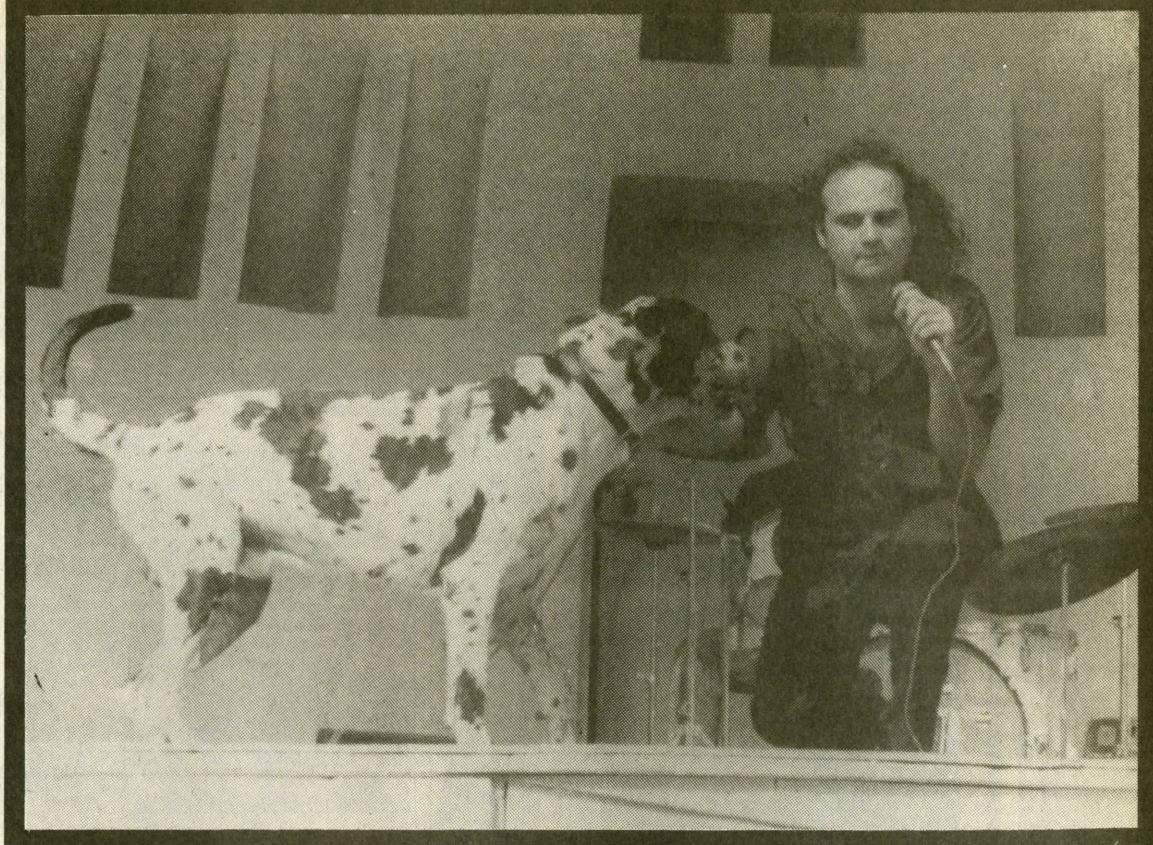


photo KAK

Jack Brewer - Human When He Talked

Sarah: Where were you born?

Jack: Havana, Cuba (pre-Revolution).

Sarah: What was next?

Jack: I went to grammar school and Catholic school in New Orleans. I had a comic book collection and my friends would get sick of me always talking about my comic book heros so I didn't have very many friends. More than anything I wanted to be a Superhero.

Sarah: You really wanted to be a Superhero?

Jack: Yes, I took it very seriously.

Sarah: Then what happened?

Jack: My father tore up my complete collection of comic books because I used his pliers without asking him so, all my hopes and aspirations to become a comic book Superhero were destroyed. Then, when I was ten, we moved to California. I still don't have many friends because we moved around a lot and I was very shy.

Sarah: You were very shy?

Jack: Yeah, then when I was 14 I started to draw. I was a good artist. Then someone told me that "artists die poor". So I stopped drawing and started practicing the guitar. Since I couldn't become a Superhero. (We were driving through lovely Belmont Shores when a "trendy" guy walked by)...

Sarah: Shit, if I walked around like that I would get beaten up.

Jack: I wanted to beat him up.

Sarah: You look like you could hurt a fly, Jack.

Jack: Hmmm, a fly, maybe.

Sarah: So, you played guitar?

Jack: Yeah, I played at parties and at school in 1975. I would be by myself playing guitar at school and people would start gathering around. I would sing a song called "The Skin Man" and a song called "Street Corner Blues"; "I'm so wasted I can't tie my shoes, all I can do is sing the street corner blues."...

Sarah: But you were still shy?

Jack: Yes, but one day I was talking to a girl on the phone and I had the phone chord stretched all the way to the front porch and I had the front door closed. This guy was walking past my house with a Fender Classical guitar. His name was Marshall and we would play guitar together and I nicknamed him Marshal Mellow.

Sarah: You and Marshal Mellow were teenage buddies?

Jack: Well, we had this logic that in order to really become rock stars we would have to "make it" and still be virgins. At the time it was kind of a pact.

Sarah: So in order for you guys to really become rock stars you would have to still be virgins.

Jack: Right. Finally we decided to get equipment and started rehearsing. Marshal moved in with us and he still lives with my parents. We met Joe Biazia and Joe Bergles would come to watch us practice. So we taught him to drum and we would all rehearse.

Sarah: What were you called?

Jack: The Obstacles (1978-1979), Joe Biazia wanted us to be punk. Marshal had a beard and long hair so Joe made him cut his hair and as a compromise Marshal shaved his beard but left a little Hitler moustache!

(At this point Jack couldn't stop laughing. It was funny because we were at the Harbor

House Cafe - people are uptight!)

Jack: After the Obstacles, Marshal went in to the electronic business and Joe Bergles went into the flower business. Then Joe Biazia played guitar and I sang in Saccharine Trust. We went on six nationwide tours and put out four albums.

Sarah: What happened?

Jack: We got sick of each other. We were on tour, it was a good tour, but not as good as the Black Flag tour. There was a lot of tension. It was a strange time and after the band broke up the guys would call me up and tell me that it was my fault that the band broke up.

Sarah: Then what did you do?

Jack: I didn't do anything for awhile. I had to tear everything down and start again. I met Robert Lovelace. It seemed that my music abilities were warped and I had to straighten them out. Robert and Louise Bialik and I started Sand Box. Once we played a gig that was Sand Box, Sonic Youth, Saccharine Trust and the Jack Brewer Band. Sand Box faded into obscurity and I concentrated on writing poems... Being a poet is like being an artist, it's hard to make a living at it. With art and poetry people have to come to you but music reaches more people. Music can go to the people.

Sarah: Yeah, I think music is very important.

Jack: How old are you?

Sarah: Nineteen.

Jack: When is your birthday?

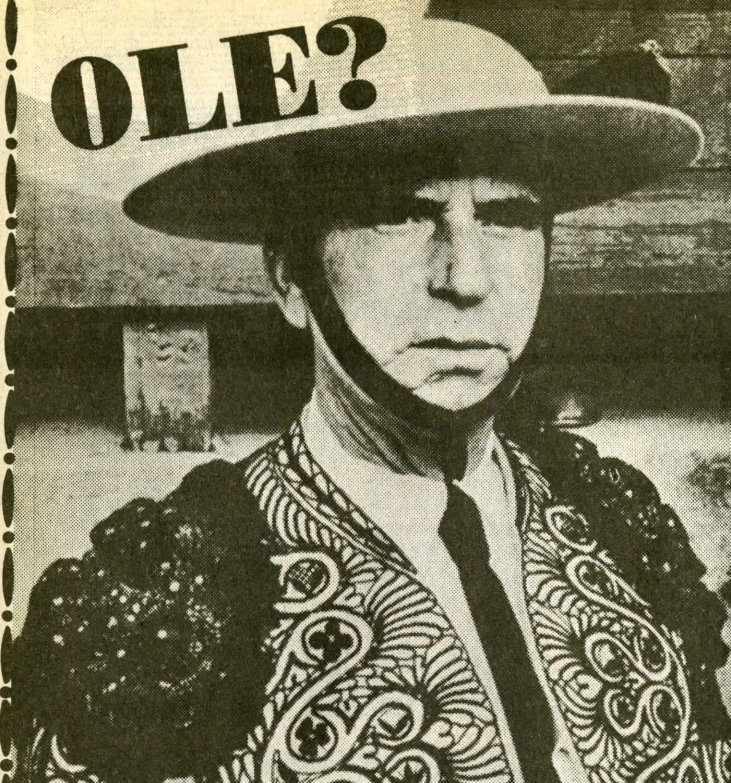
Sarah: July 22nd.

Jack: (Jack gets out his license and shows it to me and it is the same birthdate.) It all makes sense.

Sarah: No wonder we get along.

Jack: Now I understand.

OLE?



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Sandy dUNCAN's eye

●
Interview by
Al and Joy

Al: Have you ever played with Motorcycle Boy? (Roberto's brother is Motorcycle Boy bassist Francois)

Roberto: We played together once...

Joy: Was that intentional, or did it just happen that way?

Roberto: No, we play in two completely different areas and our audience is completely different than theirs, so... I don't think that what their audience is looking for is what our audience is looking for.

Joy: What kind of an audience do you think respond to you?

• roberto haraldson

Roberto: Probably more of an audience that thinks about the music that they listen to and want to hear good music...

Joy: What are you implying about Motorcycle Boy's audience!?

Dave: Oh, Roberto digs himself in on that one!

Roberto: Well, both audiences can be the same, the music is different...

Joy: Dave, you must have the loudest guitar in Los Angeles.

Dave: Thank you, I try.

Joy: It seems that your sound has changed a lot over the last few years, how exactly if it different?

Roberto: It's gotten louder.

Dave: Yeah!

Campbell: Three years ago we all had different equipment... I had a different drum kit...

Roberto: We've always been a very poor band, and up until last year we started to have some money. When we started we didn't even know who was gonna play what instruments. Dave and I were both gonna play guitar and we were gonna get another bass player, but we never found one so I started to play bass because we wanted to start playing. I didn't have a bass so I had to borrow one, and Dave built a bass cabinet with Radio Shack speakers and press board. That's what we would use to practice with, not only for the bass, but to put the vocals through. We would use that system for some shows and I could imagine that it didn't sound that good. But as we kept adding more and more equipment we found that there was some music under there somewhere.

Joy: The L.A. Weekly or somebody, at one point, voted you the "Worst Band in L.A." or something like that.

Dave: Oh, that was one of those Hollywood rags, Screamers or L.A. Rock - I don't think it was "Worst Band", I think it was "Most Hated Band".

Roberto: That had to do with the fact that we are very vocal about other bands and clubs and stuff like that...

Campbell: ...And they let us on the radio, the fools! (Laughter!) That was on Brain Cookies. We used it for, not our advantage, but as our ...forum.

Roberto: ...And we said whatever we wanted to say about people. We were very angry at the time about a lot of things. We still are, we just haven't been on the radio.

Joy: What makes you angry?

Roberto: Just the business that we're in makes us very frustrated and we're very ashamed of the entertainment industry that we're in.

Joy: At the same time you are in this "alternative" scene.

Campbell: But that's just almost in your own mind. Surely that's what keeps me going, I like what I'm doing, but when I stop to think about it, I'm no different than any other band or actor in Los Angeles. It's gets a little depressing.

Joy: Is that what you guys end up writing about?

Campbell: No, because I don't think we let it become that big of a deal. I think we mostly write about everyday things. More or less what it's like to live in the big city in the late 20th century. L.A.'s the place.

Joy: Who writes most of the songs?

Roberto: We go through different phases, so at different times any one of us puts in different amounts of input. Someone comes up with a riff, the others join in, and if we like it we record it. Then we leave it for a little bit then go back and work on them.

Al: What about song lyrics?

Campbell: Pretty much Roberto.

Roberto: It's just whatever happens to pop into my mind at the time.

Campbell: It is pretty spontaneous. Most of our newer material has been written in a day. We just start jamming and Bob starts yelling and shit... Total nonsense...

Dave: Then we'll ask him what he was yelling about and we'll go "Cool!"

Campbell: We'll go "Were you really yelling this?" and he'll go "No, but that line is better than mine!"

Al: What are some of the songs about?

Roberto: We have one song called "Dick Tracy" that we'll use on the compilation. That song was written about two

years ago, it's about commercialism...

Joy: There's three lines to that song: "Hippies", "Death Ride 69" and "I saw your left tit". What does that have to do with commercialism?

Roberto: Well, the song is about Madonna and the whole Dick Tracy type thing in the media lately. It's not so much that I want to write about Madonna or Dick Tracy, it's the way the media sets things up. They force their whole topic upon us. So I can't help but have it become a part of my life. They are shoving it down my throat and saying "Look, you HAVE to pay attention."

Dave: Warren Beatty is an uninvited guest in my house. I don't want him here but you can't do anything...

Roberto: So it becomes a part of the things that go around in my head.

Joy: Like "Death Ride 69"?

Roberto: Well, that is actually the only original line in the song. We're friends with Death Ride 69 and we felt they were headed towards a real commercial direction. We were at practice and I just started yelling that.

Joy: You recorded a single also, with "525 NTSC".

Roberto: Yeah, that is the national time standard for broadcast video. That song is primarily about TV and it's effect on society...

Dave: No, on you, Bob, not on society!

Roberto: Well, on me. The lyrics to it are: "Alright Cartwright, I will be your wife", which is my favorite line to it. I feel that television really effects the values that people place on things. The line "Hey, American, set the standard of your life", to me meant how people place certain standards on values that they have based on the standards and values that television and the media try to tell us that we should have. Like they tell us that we should have this type of car, or this type of watch, people lead a certain lifestyle in shows that they watch and then think that that's what they have to do too. It may not be what makes you happy, but because it is constantly reiterated through the media it is what you do. For instance, why you really have to have a Rolex watch, because it isn't much better than any other type of watch you can buy - but the media does make the idea of a Rolex a desirable one.

Al: What about some other songs?

Roberto: We have a song called "Howdy" that I like, the lyric in the song is "Going down on Howdy" and Howdy represents...

Dave: ...The Devil! (Laughter)

Roberto: Yeah, I used to have to walk to Dave's place once or twice a day to see if we could practice. Campbell and I would meet at my place and we'd walk about a mile down Silverlake Blvd. to Dave's place.

Dave: We were practicing in the back of my apartment and I had this neighbor, Janet, and the only condition we had to practice was that she would have to be gone. She had this real erratic schedule so we would just sit around, drink coffee and stare at her car waiting for it to leave.

Roberto: So as I would walk to Dave's place everyday, nice hot Southern California days, I'd be trudging along with my bass or whatever, and I'd walk up Silverlake Blvd. and there'd be all these yuppies in their mobiles going home on this street. I would wonder what they must have thought of me - I felt that they probably viewed me as some guy who just doesn't fit correctly in society. Just trudging along...

Dave: Just doesn't get it!

Roberto: Just didn't understand that I had to have this car and all this stuff. So what "Going down on Howdy" meant to me was that despite the fact that I didn't have the car or the nicer aspects of my life, because I didn't want to live my life like other people, I still had to go to the DMV or pay parking tickets or adhere to all the rules that they had to. I had to do them without much of the benefits. So, despite the life I wanted to live, I still had to go down on Howdy whenever he wanted me to.

Dave: Pretty cryptic... modern life as compared to performing fellatio on a marionette...

Joy: You mentioned once that there was a song that the band had different opinions about based on racism?

Roberto: That was a song called "Negroes" and we haven't done it in awhile because we have a difference in opinion as to how it would be perceived by people. When I wrote it, it was during a period when I wasn't working very much and I would sit at home on Saturday mornings and watch Soul Train and American Bandstand. I noticed that when I watched Soul Train, most of the commercials would be directed at blacks, and what caught my attention even more was that they would have these great malt liquor commercials on with this really suave Black dude and a Black chick would come in... And I drank a lot of malt liquor at the time... That show would end and American Bandstand would come on and here was nothing but white people in all the commercials, there was Brillcream and no malt liquor. The song is about beer, not about black people or anything like that - despite the title.

Campbell: My interpretation, even though I didn't write it, was to give whitey round eye Brillcream and sedate the black people with malt liquor "that's what they like", not even knowing what they were talking about...

Roberto: Yeah, those were just my thoughts at the time...

Joy: Let's talk about Sandy Duncan's eye!

Campbell: Which one?

Joy: The one that counts, I guess, which one is it about?

Campbell: It's one of those philosophical questions, is this glass half full or half empty? Is it the good one of the bad one? It's your decision.

Joy: Which one do you prefer, Campbell?

Campbell: Well, glass, I guess, because it's more durable. Yeah, we totally revived her career in the last few years.

Roberto: When we first choose the name we wanted to just pick a rather mundane actress or actor from the '70s who had just kinda disappeared. We were thinking about Florence Henderson or Burt Convey. Sandy Duncan seemed good because she really hadn't done anything in awhile and she had this unique extra special something we were looking for. As time passed we thought the name was really stupid and we kinda wanted to get rid of it. But as more time passed it just became this real generic thing that really didn't mean anything to us so we decided to keep it. We still get asked alot which eye it is. I really don't know and I consider myself somewhat of an expert since I've had to live with the issue for awhile.

Dave: She had retinal cancer in one of them.

Al: She's never confronted you about it?

Dave: At one show we had a security guard from Lorimar come up and say "I had to come and see you guys because I open the door for Ms. Duncan every morning."

Joy: Have any of you ever met her?

Roberto: No.

Joy: If you did what would you say to her?

Roberto: "Is it ok if we use your name for our band?" (Laughter)

Al: "Which eye is it?" What does the immediate future hold for you guys? Recording? Touring?

Dave: We are doing another west coast tour this summer.

Roberto: We're doing a lot of recording. For us, we've been very unhappy with the music scene here in L.A. Right now we don't talk to any club because we don't really like any of them. Sometimes we seem to almost enjoy situations that aren't very easy for us. We've even thought of moving to another city that is more accommodating to our type of music, like San Francisco or Seattle, but then we think about the situation here in L.A. where there is such a huge market for metal, and music seems to almost be dictated to you. It's kinda fun to play in that type of environment. I almost feel that if we were to move we would lose a lot of the anger that is in us. It's so frustrating here sometimes because of all the places we can't play; like we can't play up on the Sunset Strip, or in alot of places in Hollywood. If you're not a 'friend band' you have to sit back and watch these bands gain popularity around you when you have seen them and know they're not very good. You just have to sit and take it.

Al: Do you think the L.A. area has gotten better lately for bands like you guys?

Campbell: Oh yeah, definitely. There's more bands, too.

Roberto: There's just more seemingly like-hearted bands around. You definitely have to have people around that aren't lazy as well. It's not just up to the bands. A lot of clubs feel that they shouldn't do anything, it's the bands that should be doing it.

Al: Where do you draw your sound from, is there anything that you strive for in particular?

Dave: I don't know. Maybe I'm influenced by people whose influence was just to be loud. I listen to a lot of different stuff, anyone from the Stooges to Chet Atkins. I mix that up, throw it through a fuzz box and see what comes out.

Campbell: It's George Hurley for me. I started playing drums after hearing the Minutemen. I knew I couldn't play all that string voodoo shit, so I thought I could handle the drums. George Hurley is a real musical drummer, not just simple beats. Actually those three guys (Hurley, D. Boon and Mike Watt), all equal parts - and I think we have that same kind of spirit in our band. No one person is relegated to one thing, I not merely relegated to time keeping.

Dave: That's an evil grin, Bob!

Roberto: For me I started playing live in front of people at a young age. My mother was very influential in having my brothers and I play in front of other people live.

Dave: They were the Mexican Osmonds!

Roberto: Well, when I was young, along with my three brothers who are all a year apart, my mother had us learn to play the piano and various instruments. We also sang together, too, and at one time she had us sing on television down in Mexico, and we went back and did that several times. A series-type thing.

Al: What were you called?

Roberto: I'm guessing The Haraldsons, I don't even remember. We were doing that at a young age and my mother would often have us stand up in restaurants on the table and sing for the people. Some in Spanish, some in English. It was really odd, at 8 years old to get up in a restaurant and sing because I really hated it. All of us felt pretty much the same. "Can't we just sit here like normal kids, do we have to always get up and sing in front of people?" So now, the things that influence me are more the things I see in life around me. Anybody that has ever heard us realizes that I am not a virtuoso of the bass. I'm not and I don't feel bad that I'm not because I try to keep my bass

playing relatively simple. I try to not place so much attention on my bass playing. I try to down play it as much as I can and have it more of an addition to the band rather than a focal point. I guess that has something to do with why I like to play it low. I almost feel that it is something that should be cast into the shadows. I don't want to be in this front spotlight situation. I play low so it doesn't seem like anybody is watching me, all I see is the tops of my feet!

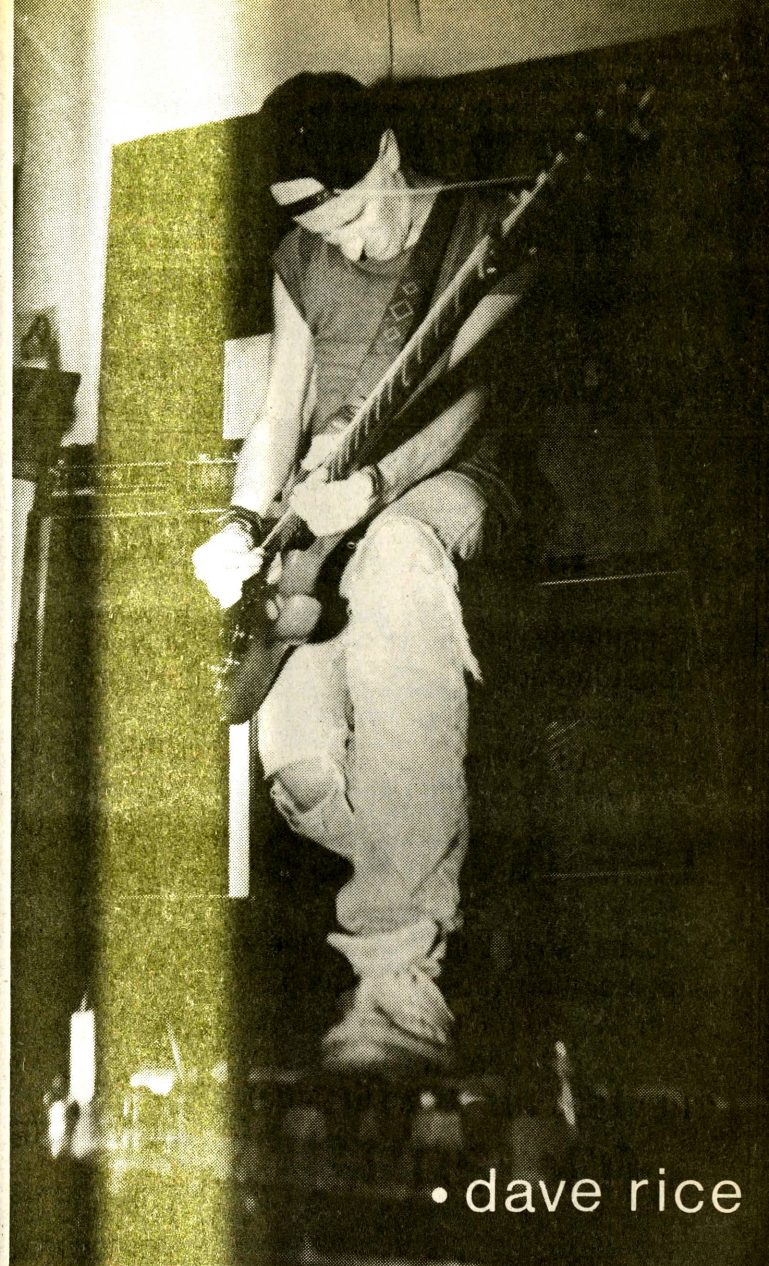
Al: Has your mom seen your band?

Roberto: No, and I don't think she would really like it. Last time we were on tour we stopped off at my parents place in Eugene and she took me aside and said "When are you going to stop this music stuff and start getting serious?"

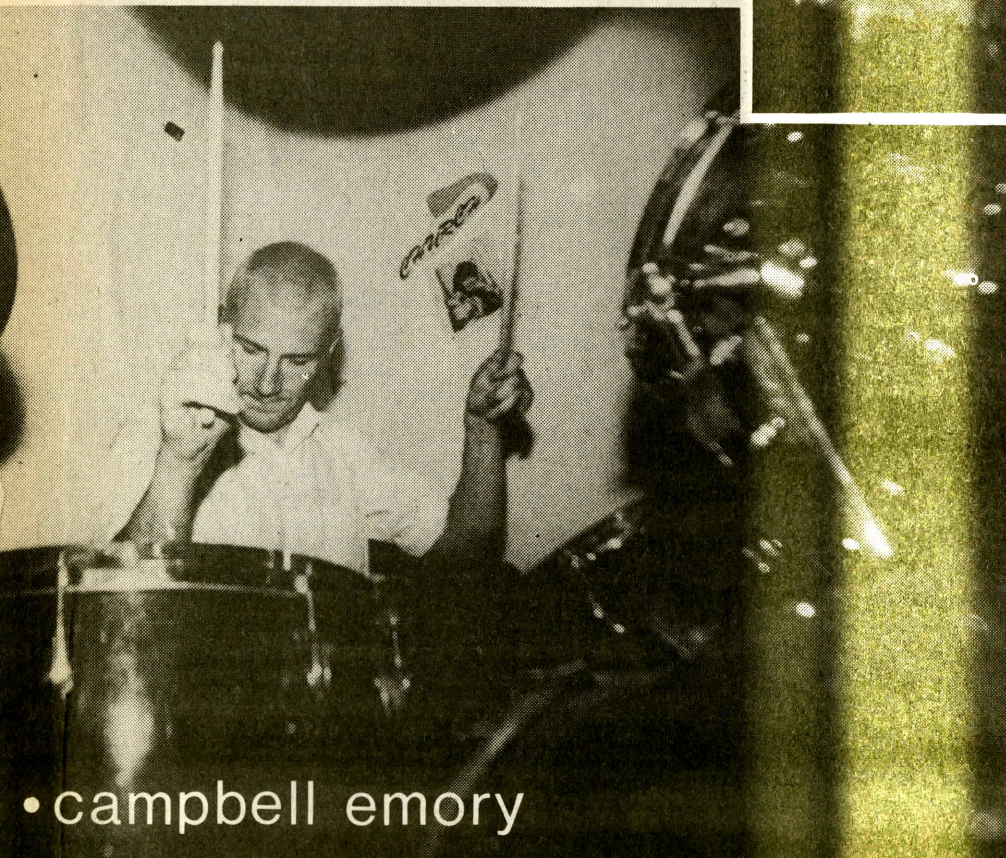
Joy: This may have already been answered, but it's from Krk... have you ever had a traumatic childhood experience that may have caused you to form this band?

Dave: I stepped on a hot grill once and screamed "Death Ride!" (laughter)

Campbell: Just a chain



• dave rice



• campbell emory

reaction I'm sure. Probably the usual juvenile delinquent, got kicked out, moved away...

Roberto: Lived underneath the freeway onramp!

Campbell: Yeah, but in style, because we had the Electra 2 1/4 parked close by that we were actually living out of.

I do owe it all to my upbringing and I don't regret a thing. **Roberto:** When my brothers and I were young we used to have a thing - when one of us did something that the others thought were stupid we would take him into what we called the "beating room" which was this tiny little closet. Three of the four would hit the other one with their fists until he was down on the ground, and once you were down on the ground they would keep pelting you with blows until you stood back up. Which is ridiculous because if they were strong enough to knock you down in the first place, how were you going to get back up!? So we would go through this every now and again.

Al: What makes you guys not want to be like the status quo?

Roberto: Maybe a desire to never want to grow up. There's just something in you that makes you want to create something that no one else can. I've tried to stop playing music a number of times, but then I find myself very unsatisfied with what I hear other bands doing. So I try to fill that void by doing what I wish I could hear.

TOUR DATES - 1990

JUNE:

- 21 BERKELEY, CA UC BERKELEY PAULIE BALLROOM
- 22 CHICAGO, IL EXIT INN
- 23 ROCHESTER, MI OAKLAND COLLEGE GYMNASIUM
- 24 CLEVELAND, OH
- 25 WASHINGTON, D.C. SAFARI CLUB
- 26 NEW YORK, NY CBGB
- 27 SCHENECTADY, NY EAGLES LODGE
- 28 NORWALK, CT ANTHRAX CLUB
- 29 TRENTON, NJ CITY GARDENS

JULY:

- 1 BERLIN LOFT
- 2 HAMBURG FABRIK
- 3 HANNOVER
- 4 BIELEFELD
- 5 DORTMUND LIVE STATION
- 6 KOLN ROSE CLUB
- 7 FRANKFURT
- 8 WURZBURG LABYRINTH
- 9 MUNCHEN SUBSTANZ
- 10 WIEN ARENA
- 11 DORNBIERN SPIELBODEN
- 12 VILLINSEN-SCHWENNINGEN TON HALLE
- 13 STUTTGART
- 14 KARLSURE
- 15 KASSEL SPO1
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ACID

HOUSE

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I take it that you are not new to the general music scene in Los Angeles?

No, I've been involved with the music scene in L.A. for about 8 years now. I've been doing something or another with bands or music production, DJ'ing and stuff like that...

How did you end up being involved with the Acid House scene?

Well, originally I was involved with the punk scene and things just kept progressing and I just ended up in a situation where there just wasn't anything going on. So, I decided to make something go on and opened up a club. I did that for awhile - just general underground type music...

More of the Goth type of stuff...

Right, the Gothic type stuff. I was just always interested in whatever new was going on and Acid House was happening over in England - there was a really big media hype about it, the blew it out of proportion, really. You know, big parties with people taking drugs in warehouses, do-it-yourself parties, really. They weren't at established clubs and it was really good dance music with a lot of psychedelic overtones.

Where did you get your information on those Acid Houses? Just through the media?

Well, yeah a lot of it. I got what I could from some of the English

magazines and I ended up going to what was probably the first major Acid House in Los Angeles, which was Alice's House. You kind of meet up with people, see what records they have and what they're playing. It's pretty hard to get some of the music, there's only a few record stores that carry it. Early on, it was next to impossible.

Were you very influenced by the Acid House scene in Manchester, England?

Musically, yes, but the Hacienda is a very expensive disco with a permanent installation with the lights, the fog, the laser and a great sound system. I don't know of anything that they have done like the theme parties. One of the DJ's around here is from the Hacienda and he has been doing stuff here for over a year now in this scene. So, musically, yes, Manchester is very influential. 808 State, A Guy Called Gerald, Baby Ford... all those bands.

A lot of the clubs in L.A. got into different themes.

Yeah, different 'reality settings' you could say. People

There is money to be made, but that's not the whole point. I do it because I like the atmosphere, and I like to see things. When you do get shut down early you just have to shrug it off, count your losses, regroup and do it again. Not only do you lose your money, you lose your time and effort because you could have been working on props and organization for weeks.

How often do these downtown warehouse parties that are squatted get broken up before completion?

It kind of runs in phases. The other week, three in a row got busted, but then for a couple of months before that almost everyone ran in the clear. So people go to great extremes to be secretive and think that that will keep them from being found out by the police. Yet, I know people who have been secretive and have been closed down, and I know some that are promoted very openly and passed out invitations at legitimate nightclubs that have run all night. I think it is a combination of what the police and the fire department have

a lot of time you plan the party a month in advance, but you don't get the building until a couple of days before. So, you don't know where the place will be until perhaps the last day, so that necessitates having some kind of a map point. Even if you did know the building's location, you wouldn't want to publicize it in advance. That would be pretty blatant evidence if someone wanted to get you in trouble. Some clubs make it very difficult to get into. The money is taken off site because if police come in they can and will confiscate the money. It's also proof that you are doing a club. By definition, it's not a private party if you are charging money - that's where the breakdown is. If they catch you charging money at the door, then it's a club and then you are operating without a liquor license, or without a dance permit, without a conditional use permit, or an occupancy permit. You are doing all kinds of things blatantly illegal. If it's a party and there's no money, then it's a party. If there's no money, it's a party.

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INCLUDING ALICE. SHE HAD JUST ARRIVED INTO

WHOVILLE

HAVING SPENT THE PAST MONTH IN NEVER NEVER LAND, IT WAS RANDY
THE RED NOSED REINDEER'S BIRTHDAY PARTY AND ALICE WAS SURE
SHE'D HAVE A GOOD TIME. THAT NIGHT, SATURDAY, DECEMBER 23, THE
EVENT TOOK PLACE. ALL THE PEOPLE OF WHOVILLE WERE THERE,
INCLUDING THE GRINCH WHO HAD COME ALL THE WAY DOWN THE
MOUNTAIN. EVERYONE WAS DANCING AND SMILING AND HAVING A
GREAT TIME EXCEPT THE GRINCH, BECAUSE HIS HEART WAS TOO SMALL.
ALICE KNEW HOW TO SOLVE THE GRINCH'S PROBLEM. "MR. GRINCH!"
ALICE SAID HAPPILY. THE GRINCH JUST MUMBLED. "LOOK OVER THERE
AT THE LAUGHING REINDEER MR. GRINCH!" AS HE TURNED OVER THERE
ALICE DROPPED A MAGIC PILL IN HIS DRINK. WITHIN AN HOUR, THE
GRINCH'S HEART HAD GROWN TWICE AS LARGE AS EVERYONE ELSE'S.
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ARIANA. PLUS ????

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"It is an
underground club
...it is everyone
against the authorities
and because of that
people don't want to
start problems."

would pick a theme and work with that, because the clubs are a place to go to have fun, and make your own entertainment - as opposed to the more traditional staunchly discos where everyone tries to dress up and impress people. You bring in some props and some lights, fog and effects and try to make something that no one has ever seen before. Just doing something original to make it worthwhile for people to go to.

Where did that particular type of warehouse party come from? Was squatting a warehouse for a theme party something they were doing in England?

Yeah, they did a lot of squatting warehouses in England. They have different laws over there regarding property and it's a little more lenient as far as squatting. A lot of parties were run as private membership parties. When you paid at the door, you weren't paying for a club, or you weren't paying for alcohol - you were paying for membership and you would get a membership card. People have done warehouse parties in Los Angeles for years. The Dirt Box goes way back but there is definitely a major resurgence of it now that hasn't been seen in quite awhile.

It seems that now it's on every weekend; different themes, thousands of people showing up...

It's fairly well organized. There are a number of different groups and each group tends to have their own style but a lot of people work together. Right now, there is one thing going on every week. Los Angeles has a major downtown that is vacant and full of warehouses. It is very appropriate for doing this type of thing.

Basically, it is a gamble when you do it - it's like fun verses your loss if you get shut down early...and money.

to do that night.

How do you think they find out about them?

Sometimes, it's obvious. In the downtown section - the warehouse district - if it's Saturday and there's cars parked in all directions for 6 blocks, that is a good give away. One time the fire marshal came down because some bums lit a trash can on fire to keep war. The fire marshal came to put it out and saw all these cars, heard the music, and came in and said, "The Party Is Over." They were nice about it, though. It was almost 4 in the morning so...

What about getting found out by the building's owner?

Um, I've never known of that to happen. I only know of one case where someone got found out by the building's owner the next day, but they actually rented the building from someone who didn't own it! They were a bit surprised.

Needless to say, these affairs are all ages, with no drinking age limit and no 2 AM drinking time limit...

Yeah. That's what makes it such a great party. It's hard to go out to a club and have fun when there's security that are often no better than having the police at your party, having to pull out your ID, or not even being allowed to be in the club at all. Or being let in and not being able to drink. It's certainly not the clubs' fault, it's the restrictive laws. That definitely puts a damper on having fun. It's 1:30 and these gorillas are telling you to drink up because they can't make any money on alcohol after 2 AM so the party is over. 2 o'clock is a little early for those who are truly going out to make a night of it. It is very early.

These clubs go through great pains to set up map points and pay points at different locations on the night of the shows. Why is that?

All these problems don't seem to deter the promoters.

Um, it goes in cycles. The people that have been doing it now are the people that have been doing it for the last year. The people that were doing it before that, like Dirt Box and Plastic Passion (the party clubs that weren't tied in with the acid houses), those people go in and out of the scene. Some of them were caught and brought up on charges and are on probation. Some are not allowed in a facility that serves alcohol without a license as a condition of the probation. So that is a tremendous pressure that might deter them doing parties.

Do you think there will be a time when some of the acid house bands may be playing live at these parties?

Yeah, we're gonna see that in July but it's more of a commercial venture; Happy Mondays, 808 State and Adamski are gonna play at the Hollywood Palladium. It's gonna be a "Rave" type set up, that's the term they use for these acid house parties. They're gonna have the DJ's flown in from Manchester to DJ between the bands. They're gonna try to set up the same atmosphere the best they can. **But it will close at 2AM!**

More than likely. If it's at the Palladium.

Do you think anybody will approach those bands to do a real Acid House?

I don't think they will. I know someone might approach them, but the way it is now, setting up a live stage with the lighting and everything else - to do it at anything but a legal venue might be asking for trouble. You have to be quick and silent about these things. In England, it's a little different, they have very large Raves. Almost what we had with Woodstock where they go out into the country and rent

some guy's farm and then they'd be there legally. There won't be enough police to do something, anyway, and they're really not doing anything wrong. It's not like being in downtown Los Angeles where you've got the Vice Squad, the L.A.P.D., and the Fire Department. What do you think the big attraction is to these parties? In Robert Hilburn's article in the L.A. Times he makes some assumptions about class structure and such, but I don't think that pertains in L.A. If you ask the DJs they'll tell you it's the music. It is really good dance music, and I don't think that is something that we've had for a long time. At the same time it is a really good party. They are well done, they're interesting to watch, they're interesting to participate in. There's people who show up who don't like the music. They complain that it sounds too much like disco, that it all sounds the same, but any time you get 1000 people in a building where anyone can drink, you have good sound and good lights, you are

Happy Mondays Rave?

Certainly, some people have tried to do legitimate clubs, and to a certain extent it does and does not work. Musically and visually you can duplicate a lot of the same things. But, you can't serve alcohol to minors, you can't run till 4 in the morning, you can't have such an obvious drug presence. With Stone Roses and Happy Mondays, they kinda get thrown into the whole Manchester scene, which they are a part of, but they are not the same genre as the Acid House bands. It's a stylistically different type of music. So I don't see that happening in the future to Acid House, or Electronic House music. In England it's not really even referred to as Acid House music anymore. They're more into straight house... It's like when it first came out it was Acid House, and everyone had these bubbling synthesizer acid house noises on all their records. That was kind of a white version of what was happening in Chicago with American House. It was a white synthesized version. Now it has progressed a

referred to LSD.

Yeah, that's a good explanation, but you can't deny that there is a drug connection too. Especially with Genesis. People don't see you use the "smiling face" in L.A., that seems so popularly connected with it in England. Maybe because here people were so sick of the smiling face from just a year before. The smiling face was all but banned in England. The major department stores pulled it off of their shelves when the association was made public. Los Angeles isn't England. There are certain parallels, and it is still not the big media thing that it was in England. England is more trend oriented.

Do you ever catch flak that Acid House was big in England and now you're picking up on it?

The only criticism I've got is that, and it's from pretentious English DJ's, who come over here and say "You're playing stuff we're playing 6 months ago." Kinda like you're not playing what hip in England now so you're not really hip at

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gonna be hard pressed not to have a good time. I know people who go who are mainly interested in having a place to take drugs and hang out as a social thing rather than sitting in their room staring at the walls. Yeah, people certainly do that. A lot of people will say that the music is tied in very closely with Ecstasy. A lot of people I know didn't like the music. They'd say it's awful, how could I play it all night? But you get them down to a club, they take Ecstasy and listen to the music and the next day they have a totally different opinion about it. Ecstasy does alter the way you hear things, especially the way the bass and the synthesizer structure is, it's great. A lot of people really like Ecstasy, acid, mushrooms - all your popular psychedelics... It seems like they play that down a bit in England. The headlines over there read like they did in the 60's; "Youths take acid and break into warehouse and destroy private property". You get exaggerated stories of people jumping off of buildings and stuff like that. Stuff that doesn't even happen but looks good in the headlines. I think they try to play it down but I think it is pretty popular. I don't know if Ecstasy in Acid House clubs is any more popular than Cocaine in your Yuppie clubs, or people getting sloshed on alcohol. You certainly notice a different type of drugs being taken. It's certainly much nicer to be around a lot of people on Ecstasy than it is a bunch of people on cocaine or alcohol. Beside all the illegalities, do you see the future of Acid House going a more commercial direction, like say the

little more, I like to refer to it as Electronic House... You still have heavily synthesized electronic music, heavily synthesized bass line, heavy dance beat... the original Acid House was really trendy, a lot of people jumped on the bandwagon. Just a lot of producers, a lot of copy cats, a lot of really crappy stuff came out. Now we're seeing a little more diversity and actually getting a few good bands out of it but I think it still has a long way to go. I've heard Genesis from Psychic TV take credit for taking Chicago House to England and transforming it to "Acid" House on a misunderstanding. That's pretty true. Bands in England were very much influenced by the black house bands. They were white kids with synthesizers, and they didn't make funky sounding music - some people say it sounds cold and less soulful, but it is definitely their interpretation. They tagged on the "Acid" to house referring to the drug connotation... Yeah, there is a lot of psychedelic imagery; peace signs, fluorescent paintings, oil wheels, effects like you see in old '60s movies or at Grateful Dead concerts. There's another story that goes back to the House scene in Chicago where bands would sample other bands songs and make them into new songs. That was something that got a lot of press at the beginning of Acid House. The called that "Burning a Sample". An "Acid Burn" was ripping off someone else's song, and consequently referred to it as "Acid House". It still goes on today. That's where Genesis mistook the name, thinking it

all. For the most part, the people out here just go to clubs to have fun and the people that do like the music have no clue as to where to get it. People are always asking the DJ's for tapes. DJ's sell tapes on really cheap cassettes for \$10 a piece, I've never seen anything like it. I think the main thing is that you have to take it a different levels. You can't make a general statement of why people go to these things. If you ask Genesis P. Orridge he will give you a very spiritual answer about why ecstasy is good for you or how the sound vibrations will open up your mind, when you talk to someone else they will say it's the greatest dance music ever made and someone else will say they like to take a lot of acid and watch the weird lights. I don't think anyone can argue that what is happening right now is some of the best visual and aural productions ever. People do bring in things that are worth seeing. Even if you don't like the music, it is interesting to check out. Band members burn out on the fact that there are just DJ's at the clubs. Do you see the lack of media attention in L.A. as good or bad? I suppose it's a bit of both. Certainly not being picked up by mainstream media is beneficial. I think it is unfortunate that the music press in L.A. or in the United States has pretty much ignored anything that is new, which is traditional. When I was over in London, I could pick up a London magazine and find out more of what was going on in Los Angeles or New York than you would get from reading any of the publications here. Not just about House bands, it was anyone ranging from TSOL to a black rap band in New York.

I think that is unfortunate. If you go into L.A. today, you would think that rock and roll like Guns and Roses was about the only thing that existed in the music scene.

The initial excitement about the L.A. Punk scene was that it was an alternative to that mainstream rock and roll scene in general. Having something else to do and being at the vanguard of some new style of movement. The fact that it was a risky alternative was definitely an attraction. Yeah, there's a element of excitement and danger in the House scene. That and the fact that it is new. There's only a handful of record stores that even carry the music and only a few DJ's capable of even playing it. For people who want to go out and dance, Top 40 music is really horrid. A lot of clubs end up playing old disco or funk music - recycling the past. I don't want to have anything to do with that. There's plenty of things to do that haven't been done, yet.

Do you see any traditional rock slipping in?

You have to bring in generators if you have no power, you have to bring in a sound system capable of filling a huge warehouse, you have to bring in a lighting set-up. Some clubs bring in lasers, carnival rides etc... To avoid getting caught selling alcohol without a license, which is a federal offense, some clubs charge a steep cover and give alcohol away. You've got the cost of promotion, security... there's a lot of costs involved in keeping it secret, a lot of people get two way radios, cellular phones... it's just one thing on top of another and the next thing you know you've spent a lot of money and you better hope that you don't get shut down! I've seen warehouse clubs that look better than real clubs! I think \$20 is pretty cheap, but that's a sort of biased view. If the alcohol is free you can easily drink that much - if the lines aren't too long or the taps don't break.

Considering that price, do you get a fairly well-off clientele?

I don't think the clientele is necessarily that well off, I think

because if you noticed, there is not much security. It's hard for people to imagine a place with 1500 people and very little security, but you just don't see fights. You don't.

Personally I prefer live bands, but I like to go to the Acid Houses after the clubs close and hang out a few more hours.

On the whole everyone seems to get along - except with the police. That is one real unfortunate hazard. They have confiscated equipment and they have taken people away in handcuffs. They have raided things early, causing people to lose a lot of money. Unfortunately some people don't have the proper spirit or attitude and some clubs have called the police on other clubs. That displays a total lack of understanding of the concept of what we're trying to do here. I don't know whether it's jealousy or greed or what. I guess that has always been the plague of the underground. I think that if people had something to do then they wouldn't be going through all the pain, risk and effort to do these

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Well, that's where bands like Stone Roses and Happy Mondays throw a curve into the whole thing. Here's all this electronic, processed music coming out of Manchester and for the most part Stone Roses and Happy Mondays are traditional guitar bands. It's only been some of the re-mixes by the DJ's that have been dance oriented. So that's where it's hard to say. I think people want something new, I think they are tired of what they've been given. I've never been in the alternative movement to do something that's already been done.

Where do you see it going? Is it just something that you will go with for now?

Yeah, that's the general plan. Everyone is trying to figure out what's gonna happen next. The problem is, in the underground, the bigger it gets the more risky it gets. It costs more to do the shows - the shows are extremely expensive to do, far more expensive than anyone imagines. I mean, you can't hide 1500 people and you can't hide the cars of 1500 people! It gets kind of hard to say "Officer, it's a private party for..." You can't say it's someone's birthday, it just doesn't work.

It's seems that with a squatted warehouse you've eliminated that overhead but the door prices are generally steep...

Well, only some clubs squat warehouses, otherwise you rent them. The thing is, do you want to spend \$10,000 on a production in a building where if the landlord comes down he can kick you out? A lot of people would rather rent a building for the night. Some people carry liability insurance.

it is a mix. People are used to paying \$15 or \$20 for a concert. If you're used to going to a punk show and seeing 5 bands for \$4, then it is expensive, but if you think of going out 'till 4 in the morning at a full blown production, then it's not. I'll agree, something about \$20 does sound expensive, but you see everyone there.

Well, compared to a rock club that is generally white middle class kids, these houses have a very good race and class mixture - everything from the black gangster-looking guys to surfer girls and everything in between. Yeah, it's a wide mix, and there's generally no trouble. People go there to have fun. It is an underground club. I think in that sense, it is everyone against the authorities and because of that people don't want to start problems. They want the club to run smoothly and have a good time. Plus your whole atmosphere - people on ecstasy are friendly, happy people that what to have a good time. It's not like you're in a bar with a bunch of drunk, belligerent football players who want to beat someone up. At the large shows you do see a good mix. At some of the more hardcore shows, which are run of a real tight, select mailing list, those shows you will see quite the difference - you won't see your surfer types and they are predominantly white. Those are the ones that are hardcore dedicated to the music - some of the most creative ones are like that. You always have the tradeoff between doing something that you really want to do and doing something to make money. You have a tradeoff and an overlap in those. You never want to make it so big that you might have people that will cause problems

clubs. But there are these restrictive laws that only let the clubs be owned by politicians or people who know somebody else. You're a lot better off having 1000 people in one place having a good time, not driving the streets drinking or hanging out in gangs. It would be a whole lot better to leave the clubs alone and have the police concentrate on all the other problems in Los Angeles. A lot of times they have that attitude, that they would rather not be there but someone had called them, then again others have a different attitude.

Sure, the same with rock clubs. At Second Coming the police worry too much about underage drinking when there are underage shootings just a block away.

Yeah, you can tell what time it is by the gunfire in MacArthur Park. That's pretty shitty. It's a whole lot easier and safer for them to go into a club full of stoned people having fun and say "leave" than it is to break into an apartment building looking for drug dealers.

As far as you go, you've done rock clubs and Goth clubs, is this a pretty exciting period for you?

Yeah, I'd have to say that this is pretty much the best thing that I have done. It's on a big enough scale that all the effort that you put into it is appreciated by enough people and there's enough of a base that you can spend enough money to do something really impressive, that rivals and surpasses someone that has spent a million dollars to open a club. I think we have done that. Yeah, it's really good.

23 QUESTIONS

PSYCHIC T.V.

PTV are more
than just another

"trance dance disco
alternative video band".

With Genesis P-Orridge at
the helm there aren't any
other music conceptualists
subliminally feeding us as many
messages as Psychic TV. Once the
leader of Throbbing Gristle (until his
retirement in 1981) Genesis has always
experimented with anti-music lifestyles, video
performance and even fashion and pop music.
The following interview is entitled "23 Questions"
because of PTV's own infatuation with the mysterious
23 Enigma and it took place at Helter Skelter on 6/1/90.

● By Patrick Mata

Genesis: If I'm talking rubbish then he'll contradict me, then his answer is the correct answer, ok?

Patrick: Ok, I believe in contradictions, I think it's fun.

Genesis: After all I am a senile old hippie cult leader.

Patrick: Oh yeah, I forgot!

Genesis: Before you start, why are you doing this for
Flipside? It's a strange place for a pseudo-disco band.

Patrick: Well I am into you and they asked me if I would
do it and of course I will.

Genesis: I always like to be in the inappropriate place.
It's good, definitely.

Patrick: I have a question about the new LP...

Genesis: Which one?

Patrick: The recent one, "The Infinite Beat"...

Genesis: Which version?

Patrick: The advance cassette copy?

Genesis: There are two versions. "Towards
The Infinite Beat", which is the cosmetically
accessible, but psychically subversive
version of the LP. The vinyl version is 46
minutes, but the CD is 74 minutes.
Simultaneously, we are releasing
"Beyond The Infinite Beat" which is
completely different remixes done with
subsonic place frequencies, primarily
for clubs. With the intention that
people have to add top layers to it. So
there is actually 148 minutes of new
material coming out on one day,

and we've already recorded two more albums as well.

Patrick: That's what gets me, how many albums have you actually
made as Psychic TV?

Genesis: Releasing them... I don't even know. I know we have
another four finished since February.

Patrick: I wanted to ask you about a particular song on the LP
"Bliss". Shouldn't that be called "William Buys A Parrot"?

Genesis: No. It's got nothing to do with William. It's about
Brion Gysin. The story of that is that Brion Gysin, when Paula
and I first got married in Tijuana, he invited us to his flat in
Paris where we had dinner with him. While we were there
some of the master musicians of Jajouka, including
Bachir Attar, who then was about 19, cooked us a sacred
meal dedicated to the rites of Pan. Which goes back to
pre-Roman times, to the times of human sacrifice and
fertility rites, which included sexual intercourse with
all the virgins of the village and so on. So when Brion
died we thought we would do a song to celebrate his
spirit, and that's what Bliss is. The actual words on
it are the words to one of his permutation poems,
but rather than speak them I recorded them on
different sampler keyboards and then played
them in permutations that he had originally
done on a computer, so that it was non human.
The musicians behind it are the Master
Musicians of Jajouka. At the end you will
hear a phone message which is the actual
phone message that I got telling me that
Brion had died in Paris. Most of the album

has real people floating in and out of it. There's a track called "Smile" which you hear moans which are the actual last labor pains of giving birth to Jeunesse. The you hear a baby cry which are Jeunesse's first cries in real time without edits.

Patrick: See, this needs to be explained...

Genesis: Nothing needs to be explained.

Patrick: Yes, for my own personal mean, I'm really interested.

Genesis: I will say that this is the most densely populated record that we have made. There are more satires and jokes and contradictions and confusions deliberately placed in it. That it is a real jigsaw. Every single track relates to real events and real people and twists in the story.

Patrick: What is going on in "Horror House" even though it is subliminal in a lot of ways.

Genesis: Actually that is the easiest one to understand. Basically the song that every teenager when they reach puberty feels in their heart which is: Are they really my parents? How could they be my parents? Because they're assholes and I don't like living here anymore. I can't do what I want. I can't feel and think and see what I want. The things I'm involved in the say are horrible yet the things they are into I see as horror and we can no longer relate. It's a horror house. It's also got the anti-christian twist to it with "my fathers house" and "my mothers house" so it's very simple but it encapsulates pre-pubescent and immature rebellion.

Patrick: When I saw the title I immediately thought of Tim Leary and his book on space migration.

Genesis: You're back to "Smile" now: Space Migration Intelligence Life Extension.

Patrick: Exactly.

Genesis: That was a reference obviously.

Patrick: Could you foresee TOPY (Temple Of Psychic Youth) in a futuristic setting like that, like in a space station?

Genesis: I don't foresee anything. I live in the present and what stimulates me now, and the future will take care of itself. I will try to direct it, but I will direct it according to my own whims, no big plan. Excuse my mind needs to speak (road manager walks up)...

RM: I have to find out if that xerox is ready now.

Genesis: Ok, does that mean that I have to re-mind myself for a minute?

RM: Yeah, I have to go call them.

Genesis: Alright. Excuse me, my brain is leaving the room. (RM leaves).

Patrick: Ok, so you're not responsible for any statements hereafter?

Genesis: I can be held accountable by my mind later. Life has to get more complicated or it gets very boring. I've been trying to make it complicated for 20 odd years so I have to make it incredibly difficult in order to still stay away and think it is still worth breathing again. So I hide loads of jokes and irony in there and people miss that. This album has so many twists and turns in it. I think it is the most complicated and clever thing that I have done. It will probably take 10 years to unravel it.

?: Does it incorporate holophonic sounds in it?

Genesis: Well there are a couple of holophonic samples

from the guy who invented it, Zeffarelli who just went totally AWOL in his mind and vanished back to Argentina. No one has been able to get much access to it, which is a pity. We have got the multi-track holophonic tapes that we made so we still rifle them for the noises that we like. We were in that sense very farsighted. We knew we had to get as much of it while it was around. We recorded another 8 to 10 hours of sounds holophonically that we never used on "Dreams My Sleep". Every record we make has references and samples from the ones before.

Patrick: It's all very integrated and interplays...

Genesis: It's a jigsaw. The main new track on the album is "Jigsaw".

Patrick: Then what about "Black Rainbow", what is that one about?

Genesis: What it involves... We had begun working with John Lilly and setting up another foundation in the States with another one of our friends who used to be Father Malachi in the Process Church. He did all the art work for the Process Magazines. We also work in our typically contradictory way with a Cheyenne/Apache wiseperson called Nitasdae, which also means Winter Hawk in the so called English language. It's about all three of them and their potential input in the future. So that is that track setting up what happens next, on the next records. That is the clues, that's why it is so small and short. Their phrases are about the influx of information coming in next and altering the language base of what we're doing.

Patrick: And you said you're already recorded that.

Genesis: Yes, some of it is. We've been offered use of the Virtual Reality Suit at Stanford University. There's another researcher that can trigger altered states that last 5 minutes, where the Universe ends and times turns in on itself. We are gonna be experimenting in the Virtual Reality Suit with the Universe ending for 5 minutes. They want us to write articles based on our experiences. So that is what we are going to be doing after the tour. The problem we have now it that we are like an iceberg and there's no way we after 40 years I can include everything I've experienced and every threshold I've pushed myself through... And there are other people who have pushed through even more thresholds and those are the ones that I am drawn to. It's not like I want to have my world reinforced, I want to have my world continually destroyed and fragmented so I can find out what is really there behind that. That's why concepts are always going to stay relevant. In any form. That basic principle can be applied to every aspect of perception and expression.

Patrick: When was the first time you ever discovered the method of cutups that makes you want to experiment...

Genesis: It's funny that you should ask that. When we were in Vancouver this guy left his name at the door. Alan, Alan Russell, and he said he really wanted to see me, he was an old friend. Who the fuck was Alan Russell? Casting back through all these memories and eventually I got back to primary school, pre-11 years old and there was a guy called Alan Russell back then. It was weird, there was no reason I should have any connection with him, he's probably doing

All photos Krk



a real
long time and
we ended with it. At
one point it seemed like

there were more musicians
from Jajouka playing along, just the
guitar was feeding back so much that
it became this orchestra of sound.

Genesis: Paula was spinning in this
tape that I recorded of them live in
London years before. Bachir's father
was playing on that and when he
heard it, even in this maelstrom of
sound, he immediately clued in and
played along note for note of what his
father was playing years before. It was
on the Day of The Dead so there was
like the spirit of like Brian Jones,
because he had gone to Jajouka, and
Brion Gysin who introduced them to
Jajouka. So suddenly on this one day
these three spirits were all back and
like swirling around and it was a really
truly amazing moment. I think we
walked off feeling like if we never did
anything again, that was worth it. It
was that good. The track on the album
is like that, we recreated it.

Patrick: Did you guys get to play in
Brazil?

Paula: We never went, basically they
kept changing the dates and could never get the tickets to
us... It was just that attitude of "manana", always tomorrow
and we just couldn't work that into our schedule.

Genesis: We're not prepared to let people play games with
us anymore. At the beginning this year, we count January
23rd at the beginning of the new year, we sent out a
postcard to everyone on our mailing list and it just said;
"Changed priorities ahead. TOPY UK 1990". When we
were in England just after Christmas we were travelling
around and we came to this big sign that said "Changed
priorities ahead", meaning you've got to go on the wrong
lane of the road. And I saw this sign and I said, "That's it,
that's the message for the nineties!" Everyone else in the
car knew what I mean, because that sums it all up, that's
what has to happen next. Reading synchronicities is
something that Art Klept talked about in the Neo-American
Church, that people think when they get into altered states
of any kind that they are becoming telepathic and they are
developing a group mind. He says that is not actually the
case that they are learning to read synchronicity and it's
stories more accurately. I think he is right because that is
also the Native American way of answering that - that all the
time we are walking around we are being told stories,
messages are coming to us from the environment. The fact
that there is concrete on soil tells us something about
separation and suffocation. Everything that is happening is
also a synchronous symbol of what is really going on. The
basic point of the postcard is that now we're just going to
go as fast as we can, spiraling in our direction, and you keep
up or your don't. There are so many fantasies to realize,
things to do, people to get on with and research with and
insane things to experiment with. Who would want to hang
around for somebody to catch up?

Paula: We would have liked to go to Brazil, we thought it
would have been fun, but then again you hear so many
stories - the diversions between the rich and the poor, in a
way we really didn't want to be part of that. It's almost like
going to South Africa and being a part of the White
Supremacy. If we went over we would be treated quite
well...

Genesis: We would be colluding with the bourgeois
fascists basically. It did dawn on us because we did refuse
to play in Israel. We've been invited several time but we

something totally different. He came in, physically I wasn't
sure if I had remembered him, but as the evening went on
I remembered as I reactivated the synapses. He was talking
to everyone in the dressing room and they going "Wow,
here is someone who really knows what Gen was like as a
kid." And they were like interviewing him to find out if they
could get anything embarrassing on me. He said he
remembered quite categorically that when I was 8 or 9
years old I got a hold of a little reel to reel tape recorder and
I just to hit the mic to get feedback and take bits off of the
radio and get people to read things out and then would cut
it up literally and stick it together. Which was like 8 years
before I had read any Burroughs. So I was really impressed
to because I didn't remember it either until he told me about
it. So somewhere it just came naturally. I mean I just did it
instantly when I got the tape recorded from one of my aunts.
So I guess I was doing it since I began to have a
consciousness. In fact I was first told about Burroughs by
my English teacher when I got to grammar school. They
wrote a report on me in school that said "He seems to live
in a totally different cultural world from anybody we've ever
met." I mean this was the school report from all the
teachers, you know. The English teacher's nickname was
Bog Brush because he has a moustache that looked like a
toilet cleaner, and he said, "Look, I think you'd be interested
in these writers", and he gave me "on The Road" by Jack
Kerouac. I immediately devoured that in two days and
asked him what the other writers were and he said; "Oh,
there's William Burroughs and this and that..." Then the
search was on to find those books. In those days you could
only find them in porno shops in London, they were banned
still. My father eventually found them for me because he
would go around travelling, working as a salesman.

Patrick: What did he think of your endeavors, your interests
at the time?

Genesis: They always said that everything I did seemed to
be unnecessary but if that's what I wanted to do then it was
my business. It was a standoff but they were supportive.

?: Your bands seems to go through a lot of personnel
changes. I read that you went through 24 different people
in 3 year period. What are the most recent changes?

Genesis: There haven't been any - the little bastards are
staying in there. We can't alienate them. The most recent

change was Fred Genelli who has been in...

Fred: I've been in for 2 years now.

Genesis: I met Fred in Boston in at an art performance/
installation with video projections, tape loops, obscene
films wasn't it? Fred was the one that I met that I got on with
contrary to everybody's expectations. All these pseudo-
radical weirdos would turn up and say "Hey, I like death,
you're impressed, aren't you?" And I kinda would turn
around, uh.

Fred: I didn't go to art school. I just hung out with them.

Genesis: We stayed in touch, he started doing Turning
Shrines and we released some stuff on Temple Records.
He'd send cassettes for his sketches for music and I would
say I could work with this stuff. I could imagine vocals on
it. 4 years later it became the obvious thing to do next.

Paula: On of the other reasons we've had lots of members
in the band is because we've never had a set format
because we always wanted to keep it that we worked with
lots of different people. It can become a sort of incestuous
affair if you work with the same people. If you go out and
work with other people you are getting different ideas,
different influences and different inspirations.

Genesis: The Master Musicians of Jajouka are the last
people that we worked with...

Paula: We've also been working with a lot of DJs. When we
record we get as many people as we can in; musicians,
artists, friends, down to the studio to help us record. It's sort
of a family affair.

Genesis: We're gonna do a whole album in CD with the
Jajouka Musicians this year.

Patrick: I was gonna ask if you were gonna work together.
That's beautiful, that tag solo at the end is just flourish, it's
beautiful.

Genesis: It's Fred's guitar that's interplaying with all the
pipes and it just works really well. We did it live at the
Pyramid in New York on the Day Of The Dead last year.
Bachir came down for that. We don't rehearse the band and
it worked out well. We played 3 1/2 hours and all of us
walked off as if we had taken acid. Paula had to sit down
because she was seeing patterns as if she was on acid. I
could see through the building.

Patrick: How long did you perform the single piece.

Fred: We played it twice, we opened up with it and played

won't play there because they are basically exterminating another race. Or they would if they could get away with it. We won't play in South Africa or allow any records to go to South Africa, except occasionally on mail order to people who have personally written. Brazil is just another corrupt, destructive, consuming nation that boasters up all the things that we are against. It's not the place that we want to be seen. You can say that about just about every country but there are some particularly obvious examples.

Paula: ...the most frequent country we come to is America to work, and Europe. When we go back we will go to Eastern Europe as Temple Of Psychic Youth.

Genesis: We're taking a bus load of people and we'll be doing lectures on the theories, and ideas, the stances and the attitudes behind why we live the way we do. Since the phones have been freed up - they know everything, they know more about us than we do. They are so good about collecting information over there.

Paula: There was one story that quite amazed us. We played at a club in London and a guy came over from Berlin and he said that he was one of the first people over the wall. Then he said to us that him and his group of people who were the first ones over the wall, he said that Psychic TV and The Temple of Psychic Youth were their inspiration. That was quite amazing. They said they had illegally been xeroxing our work...

Genesis: And they had been making cassettes of them reading the writings so they can pass them around. He said they had been running pirate radio stations playing our music, and giving speeches about what the individuals freedom really meant and so on. The main commando units that broke down and go over the wall were all inspired by TOPY and their spokespeople had carried on and gotten to London to tell us. "Do you realize that that wall fell primarily because we just realized that it could be done through the writing that you've made." I was completely stunned by that. If you realize it was the radical student movement in Eastern Germany picking up on what they felt were the most libertarian and open ended individual promoting ideas from the west. That's the backs of our records and our booklets and everything. They do look to music as a symbol of western rebellion. It's an amazing thought that TOPY was even involved in that, that we're starting to have an effect on World history is pretty amazing... we're not trying to tell people what to do, we're just saying stop and work out what you really want, what you really feel, what you really think should happen. And you can then do it. If you do it in your own room then people will come to your room and go; "This makes more sense than the way I am dealing with things", which is kinda like lethargy, and tomorrow and they'll say "Well, how come you seem so focused? How come you seem to know exactly what you want to be like? Yet you're not preaching any kind of dogma at me? So what is this? What is giving you this motivation? This sense of intention." And they'll say that is what they get from this very loose knit network that is talking about reclaiming your own self and unity without obligation to anything except speaking the truth to the people you respect. It's building on it's own, it's all organic and they're autonomous. We don't go there and tell them what they should do or who they should be or how they should dress or anything else. The more we say we aren't gonna tell you anything, the stronger it seems to get. It's one of the great conundrums of reality - as soon as you strip away any control over it, it seems to crystalize and you start to see more vividly the light in the tunnel.

Patrick: TOPY, I hear there's 5000 people in 12 countries, why was Denver chosen...

Genesis: It wasn't chosen...

Patrick: Was it just where a lot of interest was or...

Genesis: What happened was these two people, Tom and Scott, by accident were asked to be roadies on the California part of the first proper tour of America because they had TV and videos and stuff. They said "OK", and then enjoyed the whole ambience or attitude of just the genuine family extended feeling that was there. They enjoyed it so

much they said; "Please can we stay with you the rest of the tour?" They just wanted to be a part of it, they felt it was important. They came along, why not? That's one of our basic answers to people; "Why not?" or "You do it then." Those are the two basic responses you'll get from us at the beginning. At the end, Tom said "This idea TOPY, can do really well in America. I can't articulate it yet but I know that whatever it is the seeds can really root here and make sense to people." So I said, fine do it. He said; "What am I supposed to do?" I said, you work it out, you're American, I'm not. He went back to Denver and started TOPY US. No one in his life had ever said to him, "Here is something really precious to me, you do what you want with it, I trust you to be sincere with it." He has never stopped working beyond his own threshold with it ever since because it was the first time he was ever truly trusted. He knew how much it meant to all of us. He's really worked incredibly hard. It would be worthwhile to recommend the book "Eso-terrorist" to anybody who is interested in understanding more about what we do. That can be obtained from TOPY US in Denver.

Patrick: Where did you come up with the symbol for Psychic TV?

Genesis: It seemed logical.

Patrick: Did you see that Twilight Zone episode where these astronauts left Earth and they crashed. They sent a scout ahead, he came back and died in front of them but the last thing he did was grab a stick and draw a very similar design in the dirt. The other astronauts went further to see what he had seen. They had not left earth at all, they were in the desert and they saw telephone poles. It's similar, it means communication, or it means antennae, or aerials or...

Genesis: I think with something like a symbol you have to very studiously avoid giving a specific definition because then it can't be used by everybody to their own ends. Each individual will interpret it with a different nuance, as they should. It's basic function is when it gets beyond words, and it gets beyond being able to express something that you believe or you aspire to or just feel about in a way in which none of us are able to express, then you need a symbol that can encapsulate that. That you can visualize, and that symbol can be used to go right through the unconscious and right to other levels of consciousness. You can work with it without words. It's where words end. It's an essential part of getting beyond from what we inherit from this consensus reality, which we all know is a sham. I designed it to be used specifically the way it is being used. It works and that's all we need to know.

Patrick: How did you and Paula meet?

Genesis: That's been documented many time but I'll let Paula tell you... did you know we got married yesterday in Las Vegas for the fourth time? Yeah.

Paula: I first saw Gen was I was about 11 because he used to walk past my school. And I thought, that was a strange looking person. All the mothers at the school would talk about him, how he was a gay pornographer... I didn't get to meet him properly until I was about 15 when I worked in a Supermarket on the corner. Gen used to come in with Alex Fergusson. Then he'd invite me around for cups of tea and that's how we met. We knew each other for about 3 years and then came over here when Throbbing Gristle were playing in 1981. Then we went down to Tijuana for the day and got married...

Genesis: The key way that I'm working now, that I've come to terms with as far as being a vocalist, which I've never wanted to do, is that it dawned on me one day that how all music began is in caves. In small tribal units who were scared of being submerged or destroyed by all the creatures, everything that was happening outside. And they don't even know how babies are made, about intercourse and being connected with babies coming out, so woman is this mystery that has the power to make something of mankind. You're into a really strange space there. And then there's people with bones and stones who will beat the rhythms out and they'll be the wiseperson, the oldest person, male or female who will tell the stories and

try to give names and meanings to what is going on around them. No matter how strange or incomprehensible it is compared to the basic day to day knowledge that that tribe has. That's what we're doing. We're right back to the original function of music, which is the rhythmic, hidden story which can symbolize language as well - which they do in Jajouka. That's the way I'm happy to go now, I'm the story teller, the modern travelling occult story teller trying to make sense out of what is going on. Giving people hints to the myths and legends that we're still building today; that the car is the same as the mammoth, that a leaf is the same as your eye and everything is the same thing. You can put any words together and the resonate - the more unlike the more they'll resonate nearer to something that is true. So we never rehearse, and I never write lyrics down now until after we're recorded them and then I transcribe them from the master tape. The other thing about this new album is that every vocal is unrehearsed and sung straight onto tape. Invented in real time. This is also how I made up everything in TG. I make up every song on stage every night of this tour. Fred books a new rhythm disk on the Emax and I make up a song. You'll notice tonight that phrases will come back and themes will come back and I'll include people there or things that happen as we're going because I'm telling a story and the story is as long as the set. It's not songs, it's the story of tonight and what I see happening in my mind. I don't know anyone else that works that way. It is a skill, it's a skill that took 20 years or improvising with words and learning what words do; everyday; typing, writing, thinking. I can actually cut up as I go. I can put rhymes in, and hook lines and choruses and verses in from nowhere. It's something to do with learning to be so open that you don't filter it - it comes from the heart. It can be stupid, it doesn't have to sound intelligent. You don't have to sound anything, you just have to speak what's there and that is the most intelligent thing you could ever do. That is the function of the vocalist, to be the story teller to this ad hoc, alienated, disillusioned and quite accurate tribe, that is everywhere. That is why we can go anywhere in the world, in any language in the world and understand what is going on, and people understand what we are saying. At home, at the moment I have a new discipline in our house, no one can play records in English so that I can learn the effects of sounds I don't understand. Then I can work with words in other countries that don't have our language and learn how to give the frequency and the tambour and everything else that will respond and draw out the same effect as them knowing the language that I am speaking.

?: How are you incorporating video into this new tour?

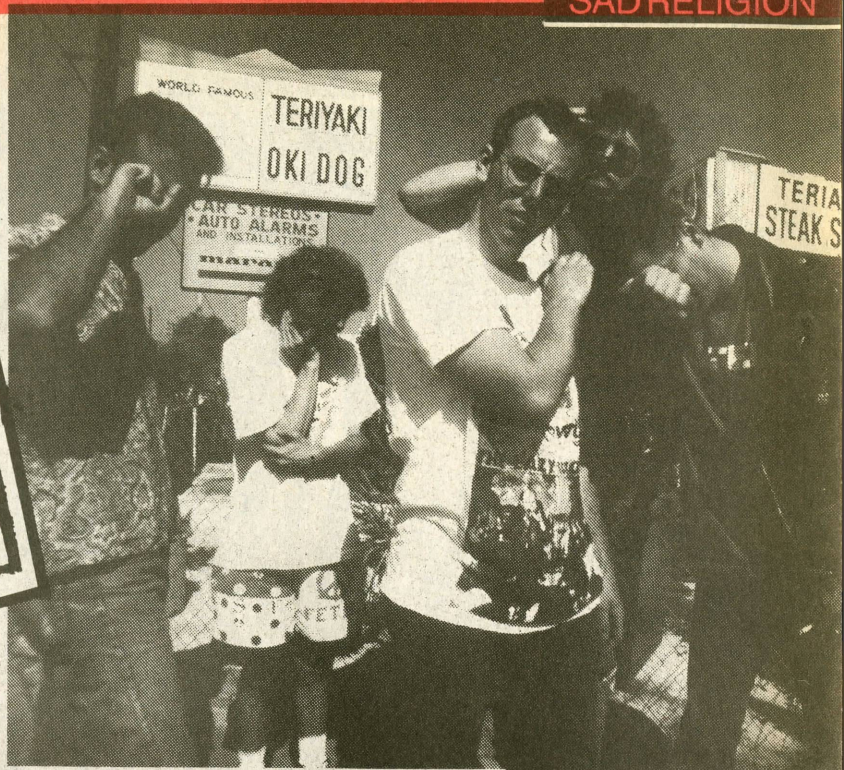
Genesis: Well, we've got a light show here tonight which kinda half of what we do. We still do video when we can afford it. To put on the whole show costs about eight to ten thousand dollars a night. Even in England we can only do it about twice a year, but when we do it is mind blowing. In London now about 700 out of every 1000 people are going crazy from the beginning. Even people who dislike what we do are saying they've never seen anything like it before, that they didn't know this could still happen. But that's the roots of it all. It's not that hard to understand. The greatest complement we get is when people say that it is the first time in ages that they feel at home with people and they don't have to explain themselves. That is where I want to be, somewhere I don't have to explain myself or justify myself, where I am accepted as I am and all I have to do is try to never lie or be hypocritical. If I can do that, then I am omnipotent. What can you do to me? You can physically hurt me, you can kill me physically, but you can't stop me from being real. We're in a land where as the old Beatles song goes; "Nothing is real". So some sense of being real, or feeling yourself, or touching yourself, even for a second, is probably the most valuable gift anyone could give you. If we could do that sometimes, I am happy.



GRAD RELIGION

Greg Graffin (bottom) getting due congratulatory from fellow bandmates at his graduation party. He completed his masters degree in Science at UCLA and will pursue his doctorate at Cornell University in New York.

BAD RELIGION



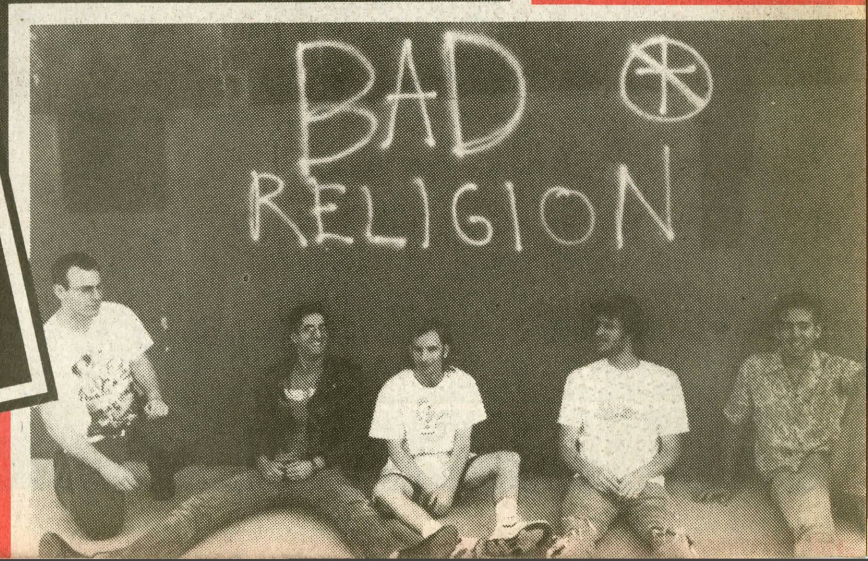
(L to R) Pete, Greg, Greg, Jay and Brett get sad about the closure of the late great punk hangout, Oki Dog, in WLA.



Returning to the Scene Of The Crime, Brett defaces the very same wall at El Camino High School which appeared in their first Flipside interview back in 1981.

VERY BAD RELIGION

PHOTO ESSAY



BLAD RELIGION

Bad Religion demonstrates the reason behind the closure of the legendary punk club, the Starwood.

(Insert) Brett elaborates.

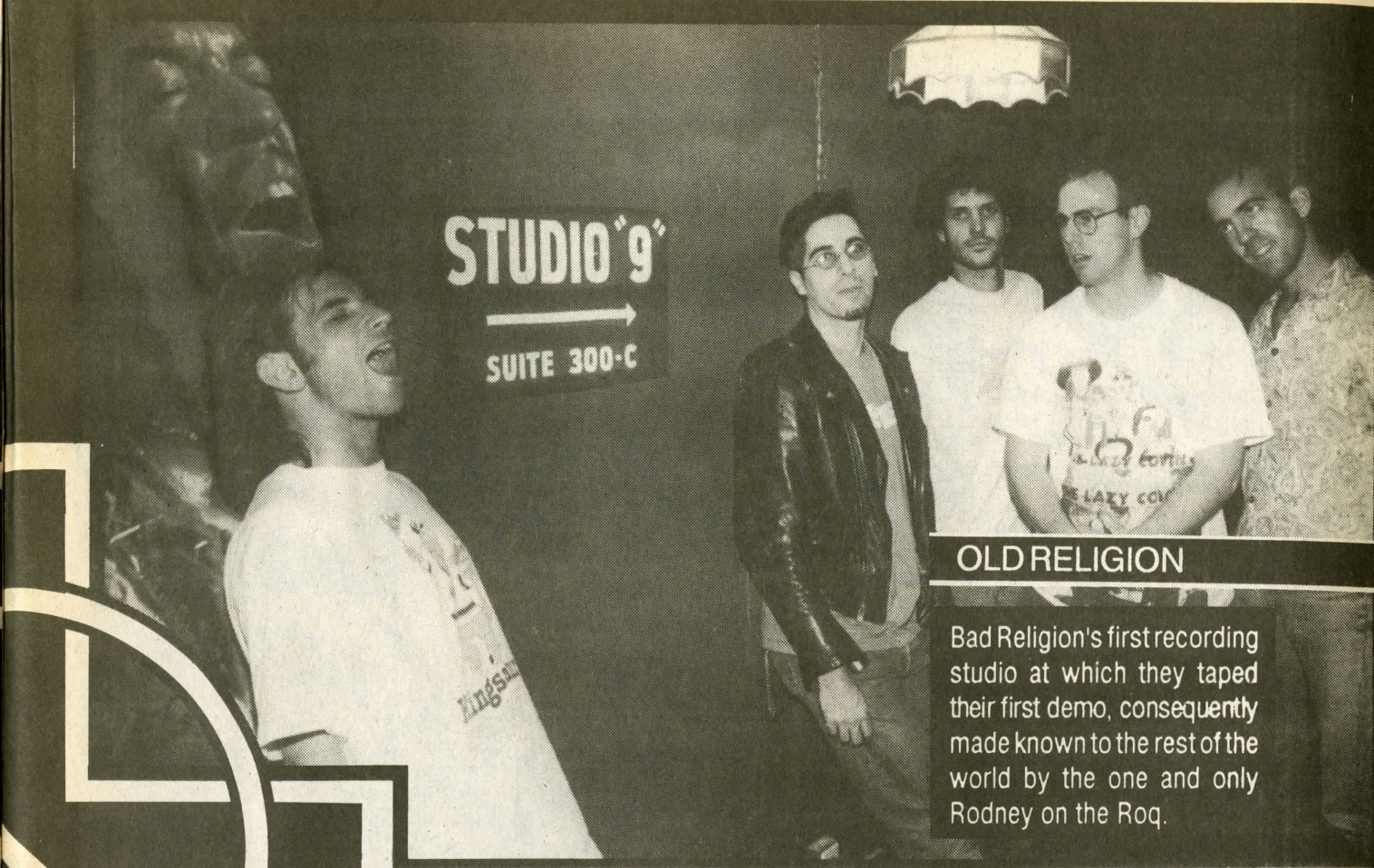


Photo AI

BR's first practice pad, a garage somewhere in the West Valley.

PAD RELIGION





OLD RELIGION

Bad Religion's first recording studio at which they taped their first demo, consequently made known to the rest of the world by the one and only Rodney on the Roq.



MAD RELIGION

Mad as Hell, the boys sit in front of the transformed Cathay de Grande. Once the premier punk dive, this place is now an upscale, trendy nightclub featuring more 'respectable' denizens, such as Sam Kineson.

Coffin
Break
Peter - Guitar/
vocals
Rob - Bass/vocals
Dave - Drums
Interviewed by: KRK STF AL

KRK: So, this is your third time in LA. What do you think?

Peter: Better than the first, better than the second. The people that are coming out... they know who we are!

Al: When was the second time you were out here? I know the first time was the Gaslight show.

Peter: Yeah, the first time was the Gaslight and Anti-club show. The last time we played Rhino records.

KRK: So last time was a really small tour?

Peter: Well actually the tour was extensive but just not here.

Rob: That was kinda after a two month tour and we were coasting on our way home.

Al: You tour an awful lot.

Peter: This is, I think the eighth tour. Three national, and the rest of the east coast. So we only make it to LA three times.

Rob: First time we came, they wouldn't book us and so we went to San Francisco. Except that time with Skinyard at the Gaslight.

Al: So you think all the touring is paying off. The first time they wouldn't book you and now do you find yourself getting more shows?

Rob: You have to keep playing. One person goes to see you and then from there is all word of mouth. If you don't have the hype machine like other bands, the manager or promotion department, the only way to do it is to beat it into peoples heads, and keep playing.

Peter: I know by being on the phone and even with places we've never played before like in the deep south that they know who the band is now and they're actually calling us. Which is a rarity.

Al: It must make your job easy.

Rob: It does make it easier, I mean we hear people say, "Wow, you're Coffin Break, your stickers are everywhere."

Dave: We got this guy that prints up like seven to eight thousand stickers, so every time we go on tour we plaster them everywhere, so at least if they haven't heard us they've seen our stickers. It's the best and cheapest way to get your name out.

Al: So how do you do on the tours, do they pay for themselves or do you break even?

Rob: We're not like a lot of bands, like I just went on tour with Tad, I was their roadie and they spent a lot of money on hotels and food. With Coffin Break, we get \$5 a day and that's it! That's food cigarettes... everything. Our first tour we got \$3 a day. This tour we can afford a bit more because our guarantees are higher. It's just a matter of eating once a day, finding people to stay with, and this way you meet more people and have more fun. Like with the Tad tour where you always going to hotels, before the show, go to the show, back to the hotel... you don't meet anyone and

you
don't make any

connections.

Peter: Spreading goodwill to all.

KRK: Did you notice a lot of differences between your tours and Tads tours?

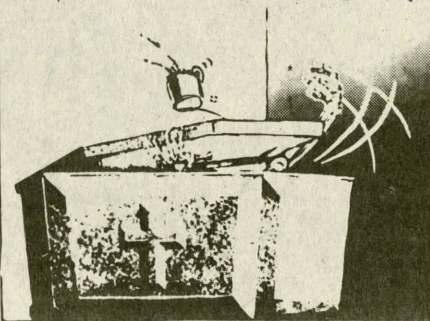
Rob: Yeah, a lot of differences.

They have so much hype behind them that the record companies do. Like phoning in the guest list before the show and high price guarantees. People, because of the Sub Pop thing, know what to expect. We blow into town and maybe five or ten people know us and we open up for a local band. They just don't know. They say, "I saw your picture,

you must be a skinhead band" they don't know what to think. Or they see the name and think, Heavy Metal band. It's kinda nice to scare everyone.

Dave: A lot of people I've talked to now know our records out, have our last one, and know of our new one.

COFFIN BREAK



Peter: Like the Flipside review that you (KRK) gave us last time, that's helped a lot. People say, "Yeah, I heard about you in Flipside, KRK liked you.... I can't understand it, that guy doesn't like anything!"

Rob: Yeah, when I was on the Tad tour people would come up to me, "Hey, I saw your picture in Flipside... are you in

Coffin Break?"

Peter: Or sometimes they say, "Dude, I saw you in Flipside", and it was our ad! People think its like some magical thing to place an ad in Flipside. Wow, I sent \$25 bucks.

Rob: It's so great the first time you see something in print.

We were so excited when Maximum said something about us that we toured with it.

Peter: Actually we toured on our 7 inch which was out only two weeks before the tour so no one even had it.

STF: Can you run through your discography for us?

Peter: We have an 8 song cassette that we recorded when we were together three weeks, its real tight. (sarcasm)

Rob: Actually some young punk rockers still love it, I mean it still gets played on the air. They ask us if we still have some.

Peter: We have a seven inch single.

Rob: "Noise Patch" with "Boxes" and "Obsession". Secretion Compilation, "Just Say No" is on it. Then we put out Psychosis (mini lp) then Teriaki Asthma (7" comp.). The "Freebird" single, then the Rupture LP. We're also going to be on Hard to Believe, an Australian Comp. coming out on Waterfront (2 LP set) only KISS covers! With Nirvana, Skinyard, Hard Ons etc... lots of cool bands.

Al: What KISS song did you do?

Rob: "Beth". It's going to be released in the states also CD too. In the States it will be a single album. They've chopped a lot of the bands off, because I think there really is some shitty bands on it... some Australian bands. They're like top 40 bands. The American version is all the good bands and then the Melvins will be added on to it too.

ALL PHOTOS KRK

COFFIN BREAK

"NOT COFFEE BREAK, ASSHOLE"

Peter: The Australian bands do The New Kids On The Block Stuff.

Dave: Some of those punk Australian bands are good.

Rob: Were also going to do a Sub Pop single.

Al: Are you?

KRK: For the month club?

Rob: No it's a regular single.

Al: How do you feel about the whole Sub Pop sweep. I mean it kinda overshadows everything else going on in Seattle.

Rob: Well it's helped us.

Peter: I think it's helped Seattle, it's like all the bands in the state focus on Seattle. Kinda like Minneapolis, or even LA. There's a focusing point for the whole state.

Al: But when people say Sub Pop they say Seattle.

Rob: Well it's all this big incest thing. We all play together because it's not a very big scene.

Peter: There's only liketwo to three hundred people, and out of that 70% are in a band.

Rob: There's so many bands up there now. And so many are moving there without realizing that there just isn't a very big scene. Most of those clubs only have bands play two nights a week, so it's pretty limited. There's a lot of competition. Before you could put out a joke band on the side and just play covers for fun. But now there's just so many bands just trying to get the shows that...

Peter: Its just too competitive. At first it was just three band bills, now its four and five just so people can play.

Al: Are there a lot bands trying to catch the Sub Pop sound?

Rob: Yeah there are a lot, but...

Al: You guys must hate that shit.

Rob: Well, it depends what it is. If its good... I mean I like some of the bands on the Sub Pop label, but then I don't like some of them.

Peter: I think that's bull shit when you're just copying other people. Like the Hypnotics. The direct

copies. Those guys are playing songs out of the '60s and early '70s and that's all.

My idea is to take that sound and do something to it, change it, something, anything, change it. It's exciting to watch even though it's really derivative, I think it's progressed a bit.

Rob: I think the Fluid are hot.

Peter: Nirvana.

KRK: How do you feel about your sound?

Rob: Oh, we're total rip offs.

Al: You guys seem to me to be taking more of the early 80's hardcore stuff.

Rob: Well our interests are really diverse. Like Pete's into Black Sabbath, and that kind of metalish...

Peter: Like Discharge, metal and punk. Speedmetal, Excel, Prong all that shit.

Rob: I like The Buzzcocks. Husker Du, The Jam all that poppy stuff. Hard Ons are God.

Dave: I'm like a big Zeppelin freak, I like all those older bands. I just got into the '80s music in the last five years. Kinda late. I really never listened to a lot of new stuff.

Rob: We listen to a lot of the same stuff now because we're in a van for two months at a time.

Peter: These guys listen to my Slayer tape now. I listen to the Buzzcocks a little, and Husker Du... we all turn each other on to other stuff.

Rob: Plus when your touring you hear all this music. I can't afford to buy records when I'm home. So when we're on tour, we listen to three other bands a night and pick out what we like or want. With some bands like the U-Men... I hated the U-Men, I couldn't stand them at all. Then when I watched the guitar player I started to appreciate how he worked. Normally we wouldn't listen to the music, but because we know them and see them on tour, we are forced to listen and discover new music. Maybe something we would never pick up on our own.

KRK: A lot of your influences don't seem to be as fast or aggressive as you are in a lot of your songs. Where do you pick that up from?

Peter: Well I've always liked the hardest stuff I could find. I think Excel is pretty aggressive, Slayer...

Rob: We hate or rather dislike bands that get up there and play and don't really do anything. We write songs, and after a month of playing we're like that fast, and then after the tour we're that much faster with all the adrenalin flowing. Basically on tour you sit around all day and then for 45 minutes that night you get up and release all that energy and it turns out fast.

Dave: We all speed up together and we're not really aware of it, until we hear a tape or see a video.

Peter: Then it's like... wow we we're playing that fast, it seemed really slow.

Rob: After a couple weeks of touring we do like nine songs, then stop and take a break, and do the rest of the set. That break seems like ten minutes but in actuality it's more like 40 seconds. It gives us time to slow down.

Peter: We don't play a lot in Seattle so after the first week on tour we're pretty beat up. Sore necks and all. By the second week we're just fast.

Rob: We start out with 18 songs for 45 minutes. Then a couple weeks into it, it's 18 songs 32 minutes. It's scary.

Peter: Sometimes we get too fast. Like with "Psychosis". We got so fast we had to stop playing it and let it rest.

Dave: Sometimes it gets to the point where you spaz out and you can't remember what your doing.

KRK: How long have you been together?

Rob: Three years last week. It's been two and a half years with Dave. We had another guitar player and another drummer at first.

KRK: A second guitar player?

Peter: Yeah, he quit the night before we were going to fire him.

Rob: Then our drummer had this horrible wicked girlfriend and we knew he just wouldn't commit to the band. So we tried out a couple different drummers, including Dave, and then told the other guy he was out of the band.

KRK: What was it about Coffin Break that you liked?

Dave: Well, I knew Pete, because I lived in Seattle, and I was just kinda searching for the right band. So I meet up with them, talked to Pete for about three hours, they played the first tape for me, which I had already heard, and...

Peter: He practiced across the hall from us, so he moved his drums over and we said, "Your in!"



set up a show for us in San Francisco and we just went and did it.

Rob: People ask us how it's done, all there is to do is go out there and do it.

Peter: So it was a lot of fun so we just kept doing it. It's more fun than actually working. It's like a mission to get out and support yourself.

Rob: When your home you say, well what am I going to do today, should I go to the coffee shop... No, I'll see everyone I saw last night. Should I go out tonight... No I'll see everyone I saw at the coffee shop. I just go nuts.

STF: Do you guys own a pair of shoes?

Rob: Yeah, well when we started out it was Summer and we used to practice for 7 to 8 hours a day, and it was more comfortable to wear shorts, no shirts and no shoes. When we played at all ages shows...

Peter: Actually three all ages shows.

Rob: Yeah, that's the only time you have to watch your toes. I just can't understand these bands that go on stage with big leather jackets and boots. It's hot up there and when you're moving around you're sweating like a pig, and it's just uncomfortable.

Peter: We're all just fashion dressers.

KRK: What's with the hair?

Rob: Well it's convenient for me, because I'm going bald it's easier just to shave it off. Actually, I had a pony tail and Dave kept bugging me to cut it off, so I said, "Dave, if you shave off your hair, (he normally has hair) I'll cut the pony tail off." And he did. So off came the tail.

Peter: It's also real easy on tour because you don't have to worry about washing this stuff. (Pete points to his heavy metal long hair).

Al: But you like it right?

Peter: Yeah. It's great, because people don't know what to think. Are you a hardcore band or a heavy metal band? They never know what to think. Once we played with these straight edge bands and they didn't know what to think. They were looking around for someone to tell them what to think.

Rob: "Someone tell me if I should like them or not." (laughter)

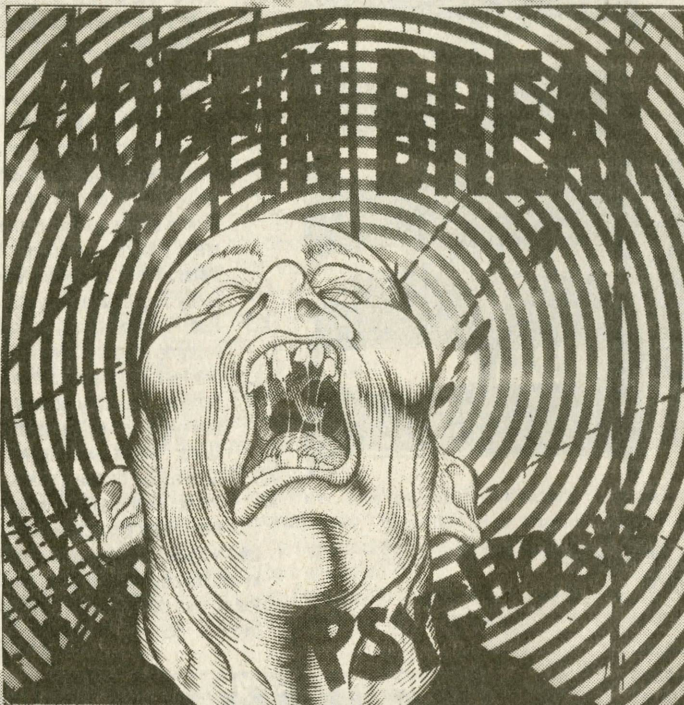
Peter: A lot of our songs change gear. I don't know if you notice this or not. We get faster then slow down. And with those shows it just doesn't register.

Rob: We try to do different things because we get board. Like with the Sub Pop bands, they play one style, one formula and stick with that. Tad is very one dimensional. Listening to that every night, it just gets so boring. I just can't see how they do it.

Peter: I like them, but when you see them over and over...

Dave: I always wonder if people see us that way. Because when we were in Seattle we used to play in this place about once a month we were like the house band... so we kinda slowed down. At least in Seattle were not very big.

Rob: No, but people are starting to get into us again. We cut our shows down to just when a good show comes along. We used to play anything. Three nights in a row at the same place, just to play. So of course people would get board of the



same thing.

KRK: Why are all your songs love songs or religion songs?

Dave: Yeah, Pete writes most of the lyrics, I do a lot of arrangements, and Rob does the notes.

Peter: With love songs, it's basically falling in love and then breaking up. So you end up with all these horrible songs. **Rob:** Pete came from a strict Catholic background so...

Peter: 12 years of Catholic school. Forced to go to church every Sunday.

STF: What do your parents say now?

Peter: I try to not let them see it. It fucks with them a lot actually. I try to tell them, because I'm really into spirituality. A lot of people take this (holding up a sticker saying "Coffin Break, Just Say No To Religion") serious. It should say "Just Say No To Organized Religion."

Rob: But that would take up to much room.

KRK: What's with Jack Endino, he produces a lot of your stuff.

Rob: Yeah, he has worked with us for a long time, and knows what we like. He doesn't try to tell us to put an extra verse in or anything like that. He has really good ideas, and he helps us a lot.

Peter: With every new record we learn a lot more. We just try to go for the energy, I think that's why Mike (Jack Endino) likes us a lot. We don't play the same song over 20 times till we get it just perfectly right.

KRK: The first album was recorded live wasn't it?

Rob: The 7 inch was. We rented this 8 track to record at this club that was an all ages thing. At the time the all ages shows were kinda banned. So we were all ready to play, the people were there and that night they changed to zoning laws for the club, so the show got closed down. But the owner of the club agreed to let us record. So we recorded in front of like 15 people he let stay there. After we got done, the sound man came down and told us he screwed up and didn't turn it on. So we had to go back up there, and by this time we were like

"Fuck You, Fuck You!!" We recorded ten songs live and took three off of that and put it on the seven inch.

Dave: Yeah, I drum checked for like four hours, so I was pretty tired.

KRK: What about the new album?

Peter: We recorded live in the studio, with dubbed vocals. We can't go in with guitar then bass... I think the only way we can do it is all together, all at once.

Rob: With that last album we went in and recorded one night and mixed the next morning. So it was all done in a matter of 23 hours.

That was right after our Hard Ons tour, so we were tight.

Al: As far as new songs go, if your going to get rid of the religion and love songs what are you going to do?

Peter: Well, I don't know if were going to get rid of it, were trying... but... actually one of our new ones is religion, but whatever.

Rob: Coffin Break writes very slowly. We'll write three songs all at once, then

work on them, go on tour, and then after that maybe pull out four songs.

KRK: What are the advantages of having one guitar player as opposed to two?

Peter: Personality. Two guitar players is really hard. I like a lot of bass sound. That's why I like No Means No. In my opinion the bass shouldn't be a background instrument. And with a three piece you each have a place and your not stepping on each other's toes. If you have another person, it's another personality, and another opinion taking over the band. With a three piece band you have to play well, if you're a four piece band you have to be something extra special.

KRK: Do people call you Coffee Break?

Dave: Actually the time we played in TJ I think we were listed as Coffee Break, and that's why some of our friends didn't show up.

Rob: I have to spell it out to people on the phone. After a while it just became a habit. "Hi, this is Rob from Coffin Break, C-o-f-f-i-n Break!" it's pretty funny. When we were just starting out we had a friend of ours that works at Sub Pop helping us book shows. She said, "Guy's you have to change your name."

Peter: We thought about it, but we couldn't think of any thing better.

KRK: On the single there's an actual coffin.

Rob: Yeah, you get the joke on that one.

Dave: Jim Blancher a very good artist.

KRK: Is that the guy that does all of the artwork?

Rob: Not all, Psychosis and the first single.

KRK: What about the titles for the albums, they seem really agro, but your pretty mellow.

Peter: Psychosis is just the name of a song, and Rupture actually someone else (sorry I can't make out the exact name-stf) came up with. We wanted to make this one a bit more accessible, just on the album cover. Because on the first album, you've got this screaming fool or whatever, and

people would look at it and think oh... Punk Rock. So when Rob got the new Buzzcocks record, we really liked the graphics. We have a video so we just stopped that, and took a picture. It doesn't mean anything, but it's cool. It's actually not what we thought it would be, but it turned out cool.

KRK: So have there been any traumatic experiences that have happened in your childhood that made you decide to be in a band?

Peter: Well, I had serious drug and alcohol problems when I was young and writing lyrics seemed to help me overcome a lot of shit during my teenage years. I don't know about these guys.

Rob: Well for me I never fit into the High School thing. It's kinda the resentment thing. I know I can do something better than them. So I got up and started playing.

Dave: Well for me, my dad plays trombone, and I just always grew up with it. All my life I've heard music. I played guitar with my dad when I was five. Picked up the drums when I was seven or six.

KRK: Why do you prefer drums to guitar?

Dave: Actually I used to just beat on books, and pots & pans. It's never been a thing I just started to do. I just always did it. I would travel to Mexico a lot with my family and sit out with the cows and play my drums. I didn't move to the city until I was 14 so from then I was in a lot of bands.

KRK: Have any of the bands you've played with ever recorded something?

Dave: Yeah, but nothing anyone has ever heard of.

KRK: What about you guy's?

Rob: Daddy Hate Box. It's not something were really serious about. I play in it, Tad plays drums, and the bass player plays in like 5 other bands. We suck hard, but sometimes we get out every once in a while. We went in last Christmas and recorded so some of that should be out.

Dave and I play rythm section in a band called Runaway Trains. We do other stuff to just try and keep busy.

Rob: But what would you rather do, sit around and board?

Peter: Just get fucked up and have a job? They also say "What happens on tour." Well last time our axle broke on the van caught on fire on a bridge in Nebraska, and you're starving...

Rob: Yeah you're poor, but you're poor out of town and you can meet new people. You can hitchhike around the country, but who's going to let you stay at their house? I you're in a band it's easier.

Peter: And you don't know them so you haven't pissed them off yet.

Rob: We give them shirts and records and they get in the shows. Its fun for everyone. We get to meet a lot of interesting people and they show us around the town. There's a lot of things that happen on the road that no one really expects to happen. It's exciting. What everyone has to understand is that its not happening because we want the money... it would be nice if we got, like the Sub Pop salary, but... we do it all for fun and everything has to be on our terms because we want to keep on having that fun.

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CONNOISSEUR !!

No bullshit "hype" intro here, just the truth... **SURGERY** own a ton of guitar hell and dump it all over the fuckin' place. The best part about it is the fact that they are just as chaotic off stage as they are on. Rock 'n roll has never been this fucked up. Thank God.

Interview by Krk, Jennifer and Al, guest appearances by Jennifer L7 and Cornee Love (Hole).

Lappy: None of this shit is on tape!

(guitar) got two shitty ass amps, then he (bass) returned from...

Jennifer: How long ago was this?

Sean: About 3 years...

Scott: You can't ask us those questions anymore! As us some new ones!

Lappy: Ask us about our mothers and stuff.

Jennifer: HOW IS YOUR MOTHER?

Lappy: My mother is totally hot!

Scott: His mother is sooooo cool!

Sean: Ask us some serious questions. We don't need those guys.

Krk: What was the connection with the Flavor Flav?

Scott: Lapper Flav.

Krk: Who is Ice Cube?

Lappy: I'm Ice Cube, "Ice Cube will swarm on any motherfucker in the blue uniform.", "Think I give a shit about a bitch, I ain't a sucker."

Jennifer: Are you guys done fighting?

Sean: Yeah.



PHOTOS = KRK

Sean: Are we rolling?

Lappy: Rolling!

Jennifer: What do you think of power?

Everyone: Power?!?!

Lappy: Power lifting?

Al: What is powering you on this tour?

Sean: Gasoline

Scott: Cindy (pointing to some kinda "Playboy" calendar) is our kinda power. Here you've got twelve pictures of power.

Jennifer: Ok, I'm out of here.

Everyone: JENNIFER!

Lappy: Jennifer is the sensitive type, being the vegetarian, esbian, poet that she is...

Sean: SHUT UP!!!

Lappy: Sean is trying to censor us.

Sean: We've screwed this all up.

Jennifer: (Comes back) Why do you guys have to be so sexist!?

Lappy: We're just drunk idiots!

Jennifer: I'm drunk too, but this is... Ok, how did you guys start?

Lappy: It started with Cindy!

Sean: It all started Syracuse University. Me and this guy

Lappy: So what was your last recording? So what was your gig like?

Scott: Ask us what our influences are.

Jennifer: What was your favorite childhood trauma?

Lappy: Favorite childhood trauma? I jumped off this diving board and this chick was...

Sean: Come on...

Lappy: ...swimming underneath. I landed foot first on her neck and I SWEAR TO GOD, I landed on her head! Her neck got I SWEAR TO GOD, man I SWEAR. I landed right on her neck with both my feet and her neck got...

Sean: Dude, this is for Flipside...

Lappy: I swear to God! I jumped off the diving board thinking no one was there... and she ended up with a broken neck.

Jennifer: Did that REALLY happen?

Lappy: I swear to God! It was in Woodridge Condominium Complex, Rapid City, South Dakota, home of Mt. Rushmore in 19....

Sean: Dude, shut up, no one cares.

Lappy: Fuck you man, you want to go at it?!?! LET'S GO OUTSIDE FUCKER!!! (Bass player stumbles outside knocking over half of what's inside the van as Scott kicks him.) Man!

Jennifer: Why do you guys fight?

Lappy: Because we love each other.

Scott: We have to get our male aggression out because we don't get laid enough.

Krk: Why do suppose they don't get laid enough Jennifer?

Jennifer: Probably because there fucking assholes, man.

Sean: Probably because we all have girlfriends.

Lappy: WAIT A MINUTE!! It's Jennifer from L7!! Ask her what she thinks of us!!

Jennifer L7: I have never seen such an unprofessional unit in all my life! You (bass) loose your wall(?) privileges!

Scott: What about his LOVE privileges?? Love privileges?

Jennifer L7: His love privileges will always be there!

Krk: Can you rate these men?

Jennifer L7: Just today they mowed my lawn and trimmed my hedge.

Band: Hahahahahhahaaaaa!!!!

Lappy: Hedge trimming with Surgery and Unsane!

Krk: Jennifer L7 will you interview them for us, PLEASE!!!?!

How would you rate them on a rock and roll scale?

Jennifer: Negative 4.

Lappy: Hey, that was a great version of "Blood Stains" that you played! Ha ha haaaaa... Would you like a direct quote from Jennifer on their version of "Bloodstains"? "It's not

that great."

Jennifer: How did you come up with your singing style? I've got to type this, so cut the shit out!

Lappy: We'd like to apologize to the woman who is really angry!

Scott: We're kinda fucked up and it's the last night of our tour.

Lappy: Can you get us any acid by the way?

Krk: What's with your cap? You like sports? (Wearing a NY baseball cap).

Lappy: I hate baseball and I love baseball caps. It's a black one and I bought it, that's it.

Scott: This is the story, Lapper and Chris from Unsane have matching eggs!!! (Bald heads) There eggs are so spotlessly identical I walked into the bedroom today and I couldn't tell who it was!

Lappy: Do you want to keep going on with this? Do you, huh huh? Do you want shit? Here comes Scott Clevor, he's really good friends with this band Bhang Revival in New York...

Scott: Ohhhhhh!!!

Lappy: Your good friends with those guys?

Scott: What are you talking about man!?!

Lappy: You're just really good friends with those girls...

Scott: Mannnn....

Sean: They're cool.

All: Aaaaahhhhh....

Krk: Ok, what's your average age?

Scott: 20.

Lappy: 18, 18, 18, 18.

Krk: What's this new generation of NY noise bullshit?

Lappy: Unsane rule!

Sean: Cop Shoot Cop!

Sean: Cop Shoot Cop suck!

Sean: NO! Cop Shoot Cop are cool!

Krk: You've got the whole Sonic Youth, Live Skull, Pussy Galore...

Scott: They've all died man! They've got grey hair on their back.

Lappy: They're good. I'd love to screw the hell out of Kim Gordon.

Krk: So you guys are the new generation?

Lappy: We're dirt generation.

Scott: Cop Shoot Cop say we're classic rock.

Krk: Why do you hate Cop Shoot Cop (to Lapper)?

Sean: No, I like Cop Shoot Cop, these guys hate them.

Lappy: Cause they have these two little dancing long hair guys behind synthesizers...

Scott: They're art fags.

Krk: They're samplers...

Jennifer: Uh...

Scott: She is totally political, going for the political thing.

Sean: She would have us hung on Main Street.

Lappy: Homos are cool. Chris Spencer from the Unsane is probably the coolest guy I've ever met but I think I burn out because he is brothers with John Spencer from Pussy Galore! Chris, Chris, come here and talk about your relationship with John.

Sean: Chris came over and played on one song when we

did...

Lappy: And he fucked it all up man! He was our bend over guest star.

Sean: Ask us where our name came from.

Lappy: Our first name was "Blow Her Face" but then we thought...

Sean: Sorry, we're so stupid.

Krk: So you got kicked off Amphetamine, crawled to Circuit and then begged Amphetamine...

Sean: THAT'S BULLSHIT!!!!

Krk: I head there is still 450 copies of your first single at the Amphetamine warehouse.

Sean: Ok, we did get kicked off Circuit, we crawled back to Amp. Tom took us in, he said "Listen boys"...

Lappy: He was asking Sean, "How does it feel?"

Cornee Love: (Hole) Don't hate me because I'm beautiful!



Lappy: Yeah baby!

Sean: She has nose rings!!

Lappy: YEAH! Burp... Ok, I got to leave now. I just do!

Jennifer: Ok, now that we got the real drunk asshole out of here...

Scott: Did you ask Sean about Circuit records yet. In every interview they have to ask him that and where he's from.

Sean: Can we apologize for how bad we played?

(Background VAROOOMMMM!!! Screeeechhh...)

Lappy: She's got the hottest car! Burns fucken rubber. I want to say that chick Jennifer L7, I'm in love with her. She makes me warm inside.

Sean: Jennifers cool.

Scott: Dude, her and Chris (Apollo) form the Unsane just took off in a chariot.

Lappy: Chris, Apollo is the most lovely fellow I've ever met.

Sean: What? Chris took off with her?!?!

Scott: Yeah! He has the matching egg with Lappy!

Lappy: Hey, you want me to keep banging you on tape, huh, huh, buddy? I'll keep going. Hey buddy... (BOOM! Scott and Lappy start fighting in the van and accidentally kick Jennifer in the head. She runs off an...)

Sean: HEY! You guys kicked her in the head!

Lappy: What?

Sean: You have to go apologize man! That's fucked!

Lappy: Did I do it on purpose?

Sean: You should go and say you're sorry, man.

Lappy: Did I do it on purpose? And why is it me that should go?

Sean: Cuz one of you guys kicked her in the head!

Lappy: Now it's ONE of you guys. But you just said I should go!

Sean: Oh grow up! Some one just got pummeled.

Lappy: I don't give a shit, let's get out of here.

Sean: You're going to have to edit all of this just to get to the simple... Circuit records shit...

Krk: Yeah.

Sean: Dude, you just kicked her...

Lappy: I said I'm sorry. What else do you want me to do Seanie boy? Super sweet little fella?

Sean: Dude, you're being a fucking dick!

Lappy: No, I said I was sorry!

Sean: You should have got arrested when you threw that garbage on the car and your problems would have been over for a few days.

Lappy: I said I was sorry, what the fuck else do you want me to do?

Sean: You're going to get your ass kicked!

Krk: John, how many times has this scene happened?

John: Let's see, how many nights have we been on tour?

Sean: You guys kicked her in the face.

Lappy: I apologized to her!!! What are you gonna do? STEP OUTSIDE!

Sean: You're going to lose, WIMP! You're a wimp! You're going to lose!

Lappy: Why do you keep going on with it?

(Sean spits on

him)

Scott: Go out there and fight him but don't spit on him. Just go out there and wrestle or something.

Lappy: I walked away. I return calm and he's till talking about it.

Krk: John, when you mentioned Youth of Today, were you serious?

John: Yes, I was.

Krk: So, do you carry any of those beliefs with you?

John: Not really, but I like the music and the people a lot.

Sean: Just good aggro shit man!

Krk: Well, what do you think of an aggro band like Sonic Youth going pop?

Scott: They're smart, they saw the dollar signs!

Sean: For those guys... they put in 10 years, after 7 albums what are you gonna do? The did the whole guitar noise thing.

Scott: They have the talent, do it.

Krk: What about you guys?

Scott: Hey man, that's music, a hook, a good hook. It's just a matter of how corny you want it to be.

Sean: Fuck, this interview is gonna suck.

Scott: Alright, we officially apologize as a band to Diane...

Krk: It's Jennifer?!?!

Scott: Oh, Jennifer, sorry!

Sean: Where does she fit? Politics? Lesbian?

Krk: She's our friend.

Scott: How sweet.

Sean: This is pretty much like the wrestling van.....

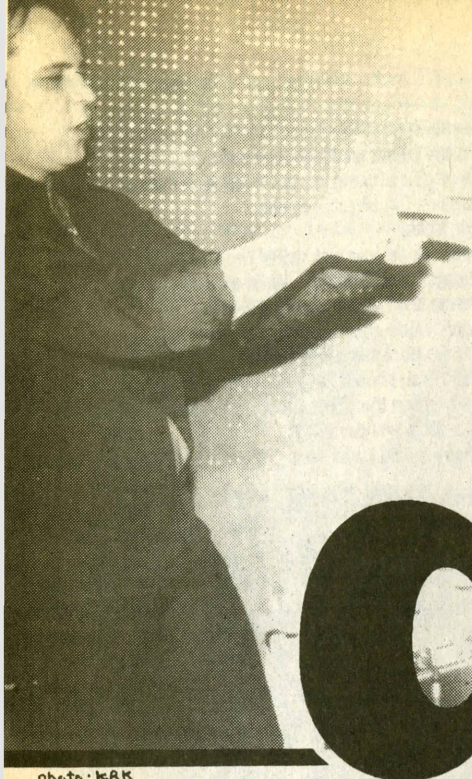


photo: KAK

Mad d ADDYS

Interview by Martin McMartin ●

I first saw the Mad Daddys raging in the bowels of some run-down theater at about 3 a.m. on New York's Lower East Side in 1987. Lead madman Stinky blew some very jaded minds way open that night, and my pals and I have been devoted to these grunge kings ever since. Stinky and Slim Chance, the core of the unit, were interviewed while surrounded by a few of their insanely dedicated followers who flew out for the L. A. shows. Between mariachi sets at a Hollywood cantina, the boys spill the beans ...

Martin: Is this the second or third time to L. A. ?

Stinky: This has probably got to be our 5th time.

Slim: The end of '87.

Stinky: We've been coming at least twice a year.

Martin: Do you guys play anywhere between there and here? It seems like a two-town thing.

Stinky: It is a two town thing-totally. You can go on tour and lose \$81,000, or you can fly to L. A. and lose \$1,000, and the only important place to be is L. A. --It would take you two months to lose \$1,000 going from town to town, where you're not going to get any press, you know, it's not going to do any good for you. So there's really only two towns in this country that matter really for a band, New York, which is dead, and Los Angeles. So the best bet is, look, you're gonna do four shows in L. A., you're gonna be there for a few days, you're gonna lose the thousand, fly there, then you can get home and make some money and make up that loss--ya know?

Martin: Well, what's the story? I was always amazed that you guys didn't have a shitload of shows in New York--you don't get the time of day there, in Manhattan?

Stinky: New York is dead. For any rock-n-roll band New York is dead. There's uh... there's a problem over there.

Martin: So what's the problem?

Stinky: I think New York right now is too intense. There's too much money involved, the yuppies don't want to go see a band like us and they don't have the 18 and over bars like they do out here where the younger crowd's coming in, 'cause what's rock-n-roll for? It ain't for 40-year-olds, although there are 40-year-olds who will like it. But it was always strictly much for the teenagers, early 20s. A lot of times, by the time a person hits 21, they have a job, they might even have a wife and a kid, and they don't got time to go out on a Thursday night to see a band. They have responsibilities. Seems like it's a little more expensive to live

in New York, too, so you have to work, you don't have the time to go out and spend money.

Slim: It's not a rock-n-roll town anymore.

Stinky: It's not a rock-n-roll town anymore. It's big money, Japanese owned. The nightclubs, the popular spots, don't even put bands on. They got a DJ going, which is a lot cheaper, and of course a million dollars to go out for the night. There's spots down in the east village where you can still go and play--Pyramid Club, CBGB's. There's also the prejudice that New Jerseyans have, when you try to go to New York they write you right off.

Martin: They don't want to give you the time of day because you're not the happening Manhattan thing...

Stinky: Exactly. "Cause we're not from Manhattan, something's wrong. I don't know if they think we're wusses, or something like that, but most of us live in, or have lived in tougher neighborhoods in that half of New York - Brooklyn or the Bronx or anything like that.

Martin: Well, you guys seem a little disillusioned with that, so is there a move in the works? Do you want to tell people that you are sort of blazing a trail out here?

Stinky: We're hoping to move to the West Coast in September, to make our official move. A few of us are out here already, obviously, and we'll be setting up in September... to get a nice place, that sort of thing.

Martin: So you're already here, right?

Slim: Yeah, everybody except Stinky.

Martin: You guys are waiting patiently or what?

Stinky: I'm going to be throwing a benefit to get me out here.

Martin: It seems like enough people are interested. It looked like there was a big buzz about all the shows. It seems like a lot of the big happening people in the scene out here showed up full force for you guys.

Stinky: Blows my mind. I can't believe it. For a town full of rock stars to come out once or twice a year and always score really good. It's kind of amazing because everybody out here has a great band. If you're no good, it doesn't matter who you know. I guess we're good enough and different enough from what's going on out here to make a bit of a mark.

Martin: It seems there's a real void of anything with real attitude out here. It seems like you guys have big enough balls and that's what people are waiting for - at least I am.

Stinky: I am.

Martin: I hope you don't lose it. It seems like when I talk to

a few East Coast people who live out here now, they've kinda lost a lot of what they got. I think they've got to stay out of Hollywood and just go in when they're playing.

Slim: No no no.

Stinky: I'm happy from where I came from and I don't want to loose it. I'll probably loose a certain amount because you're living in different circumstances, but I want to stay as happy as I can be. I don't know how to put it...

Martin: So you guys are at the core of the sound and always have been?

Stinky: Me and Slim, yeah.

Martin: So why don't you guys get into how the Mad Daddys started, or the other bands you were in before you got started...

Stinky: The truth of the matter is that John Whiteside, who is a very, very, very, good fellow and a big fan of ours and writes for the L.A. Weekly, he made a mistake when he wrote that we were the original line up playing from the "Music For Men" record. The truth of the matter is, I am the only original member. As time went on, guys get older and when we started out we weren't the youngest band in the world. Things happen. So, I guess Slim and I hooked up in '86 and we've been the whole entire band since then. He was hip to us since the beginning. I used to roadie for his band, the Kozz. They were one of the original punk rock bands in NYC in the '76-'77 period. Dynamite band. The keyboard player went to play with David Johansen and he wrote Johansen's big hit "Melody". The guitar player went on to become Johnny and the Jitters. They had a little hit in NY in the late '70s. So Slim and I have known each other for a long time. The opportunity came to get a bass player and he understood us, he knew exactly what kind of direction I was headed in. So, it was almost like he was with us from the beginning. He knew what was going on, he knew where we were headed and since then we've had several different guitar players and drummers. But it's basically since '87 me and Slim.

Martin: How did the opportunity to do the first album come about?

Stinky: The Cramps thing? Going along with the name and the sound we have, there's no denying who our main influence in the music would be. What happened was... we were a rock-a-billy band called Freddy and the Hubcaps, playing around in NY and NJ. The Cramps were coming through town playing at a place called Hitsville in Passaic,



Photo - Al

New Jersey. That had to be '84 and we were very tight in the club. We were a regular band and I told the booking agent that we'd play for nothing to open for the Cramps. I think we made \$50 that night, so we were the opening act for the Cramps. I told them right off the bat, as soon as I saw them, that they were our idols and all that stuff. That was all true and they gave me their address. I told them that we were gonna do some recording and this and that and that we wanted to change our name. Actually, we asked the Cramps for permission to call ourselves the Mad Daddys.

Martin: Because of their song?

Stinky: Because of their song "The Mad Daddy" and I guess about 2 months later we sent them a tape of our stuff. This is right when "Psychedelic Jungle" came out and I was real impressed with the sound on that record. They did a really good job on that record and so I said "Look, if your ever interested in producing us, we'll foot the bill, we'll fly you out to NJ, we'll record at a decent studio" the whole 9 yards. Figuring that people like the Cramps probably don't have much to do between albums and tours, maybe they would go for something like that. So I sent them the letter and I sat by the phone for a week or so and no call. It must have been three months later I get a call at my job and it was Lux on the phone. He said that they'd be more than happy to do our record. So that's how that happened and that really opened the door for us.

Martin: So lately it seems to be more singles. How did you wind up hooking up with Sub Pop?

Stinky: Sub Pop called me. It was pretty amazing. I'm not a big record collector and I'm not into watching what's happening on the musical scene. I don't pay a lot of attention, I don't know if that's good or bad, I just don't. One night at about 3 AM I'm sound asleep and two guys call me from Sub Pop Records. That was a direct result from playing in Los Angeles, because someone from L.A. gave them my number. They called us and I didn't even know who Sub Pop records was at the time.

Martin: So that record is "Take Me Back To Woodstock". What else on it?

Stinky: "Alligator Wine" is on the flipside.

Martin: Is that available for anyone who wants it?

Stinky: I don't think you can get it until we get on whatever kind of compilation album that they're gonna put out. I don't think you can get it anymore. They have the single of the month thing and they only printed up 1500 of them. But it

makes a nice collector's item. I'm sure we'll be listed in the 45 collectors item some day.

Martin: Is that on colored vinyl?

Stinky: I don't think Sub Pop gets into colored vinyl - they try to make their records look like '60s singles. Peter Bagge did the artwork on that too.

Martin: How did you end up with Long Gone John and Sympathy For The Record Industry?

Stinky: When we first met him he was a writer for the Endless Party newspaper out here and he did an interview with us. We went out and got our pictures taken at different places and he really dug us. When he got his label going he got a hold of us about doing a single.

Martin: How long has that been out?

Stinky: Since January. So that's only 6 months old now. So when we get out here in September, the first order of business is to make a new album. I have some new songs and I have to rehearse them with the new band. The don't know them or anything like that but we'll have an album out by January, full length, at least 10 songs.

Martin: Want to tell people about the recent video?

Stinky: We don't know if we want to sell it or use it as a promo thing to send to agents.

Martin: What is it called?

Stinky: "Dive From A Dive". It was recorded at the Court Tavern in our home town, New Brunswick. I'm pretty proud of it, we did it on a shoestring budget and it looks that way, but it also captures pretty much what we're all about I think.

Martin: I noticed on the tape you encourage audience participation, forcibly or otherwise on your part. What's the story on that? Has that gotten you into any trouble?

Stinky: A girl from Rutgers University in New Brunswick (NJ) started pressing charges against me for assault. Then one of the cops explained to her that "...this guy wasn't out to hurt you or anything like that and if you press charges this guy will be convicted and have an assault charge against him for the rest of his life." I didn't hurt her, I didn't do anything.

Martin: Embarrassed her?

Stinky: Exactly! I guess she finally thought, "I don't want to wreck this guy's life with a criminal record." So she dropped the charges. Last night, though, I could have gotten myself killed doing that. I didn't realize what a gang place that was (U-Genes Bar.)

Martin: Has any stage behavior gotten anyone else in the

band into trouble?

Stinky: As wild as we get, I don't think we've had any real problems with anybody. I think a lot of times, even the most stupidest person out there will realize that there's no way we can be real, this has got to be a show we're putting on.

Martin: You're not out to hurt people.

Stinky: Exactly. We're only out there to have a good time, we're putting on a show. We can't be 100% serious about anything that we're talking about because most of our stuff is pretty self-mocking, we're pretty much laughing at ourselves. It kinda takes the edge off. We're not trying to preach at anybody, or telling them what to do, so it's pretty much fun. And most people have fun.

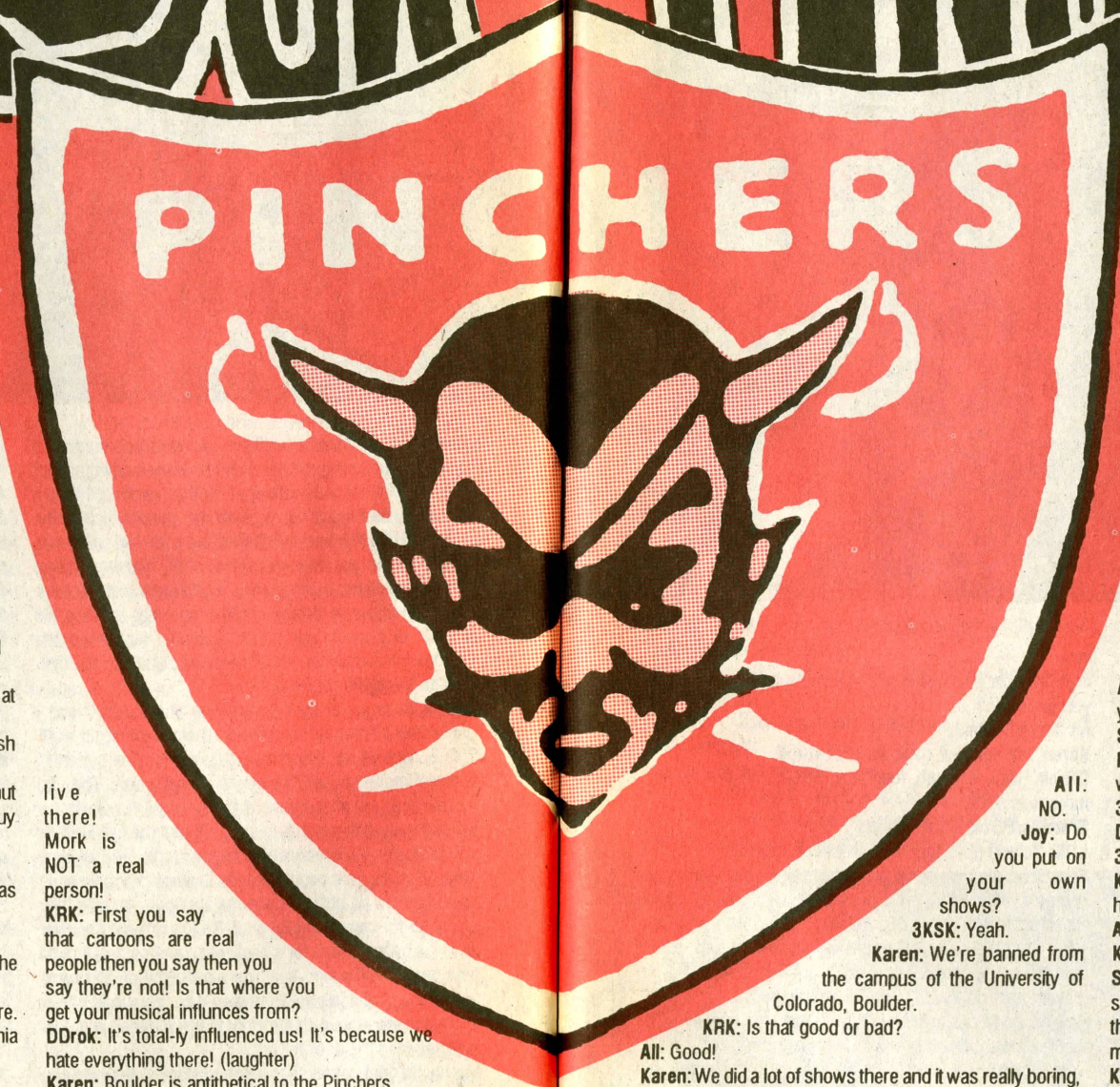
Martin: You don't seem to have any problem with the audience getting up there and getting into it.

Stinky: We love that. When you're at a show, especially when you're playing dumps that are small, you're 2 inches away from the people that you're playing to. A lot of these bands don't communicate with the crowd that's there. They try to get this distance between them and the crowd, like they're better than them. I don't believe in that stuff. I'm there to have a good time and all of them are there to have a good time and it kinda brings us together. Maybe we intimidate them a little bit but at the same time they know we're just trying to have a good time - it's kinda hard to explain.

Martin: Is there anything else you guys think is important to say?

Stinky: The important thing is, you've got to live your life the way you want to live it. Don't let nobody tell you what to do. One thing is not to follow any trends at all. The Cramps are my favorite band in the world, they're some of the best friends that I have, but after "Music For Men", I knew we had to take a turn away from that sound. I knew we had to take a turn from that and go into something a little bit more of our own so we didn't get labeled. No band should follow anyone blindly or go into anything blindly. Make up your own mind and do what you want to do. That's what we try to do anyway. And have a good time, don't take anything that serious. Money isn't everything, you've got to be happy. That's our main thing, that's what we have to do in our shows - just have a good time. There's a difference between being sexist and being into sex. Don't be so upset, don't be so worried about it.

WARLOCK PINCHERS



KRK: So what's there to do in Colorado?

3KSK: There's no Carl's Jr.'s

Joy: What is between you and Carl's Jr?

DDrok: The Happy Star tells us anything we need to do in life. We're driving along on the highway and whoops! There's a Happy Star, gotta stop.

Joy: A new religion?

DDrok: Church of the Happy Star...

Karen: We hang out there all day, drinking as much pop as we can.

3KSK: They even have MTV going.

KRK: And none in Colorado?

DDrok: You won't find them farther than Phoenix or Las Vegas.

KRK: Then how do you find guidance in Colorado? Any messages from Tiffany?

3KSK: I don't get any messages from Tiffany...

Karen: Only I get messages from Tiffany! (laughter) And that's when I'm sleeping!

Joy: What was the Tiffany scam all about?

Karen: Well, we actually had a song with Tiffany on our first album, Pinch a Loaf, and it was a takeoff on Tiffany's "I Think We're Alone Now". It has Tiffany samples and cut-up interviews and stuff. We were thinking that we'd get sued and therefore sell thousands of records but we didn't...

3KSK: We ended up selling A thousand.

Karen: Yeah. So we ended up writing a letter from Tiffany's management to ourselves and therefore "received" it. We put out a press release saying that we were going to get sued and sent them out. All these media people started calling and we told them to talk to our manager, Wil Wheaton, who was in reality, 3KSK. Wil Wheaton is actually an actor on Star Trek: The Next Generation, but no one actually seemed to notice. All these media people tried to talk to him but...

KRK: ...but he was on a five year mission! (laughter)

Karen: So I ended up talking to all these media people and all these press articles were going to come out when someone faxed a copy of the supposed letter to Tiffany's management and got it verified that it was NOT from them.

3KSK: So then one of the media people blamed it on Wil

Wheaton since we said that he was out of town so I said, "Well, I don't know if he's smart enough to do that" but maybe... So it got blamed on him and we didn't claim any responsibility.

AI: So that's kinda like the Negativland scam...

Karen: Yeah, totally.

KRK: You mean that it (Negativland) wasn't true?!

(Everyone starts busting up as KRK looks pathetically heartbroken)

Karen: Yeah, and the Simpsons aren't really a cartoon, they're really actors! (laughter)

DDrok: I don't like cartoons, I like real people.

AI: So you guys are actually from Boulder?

3KSK: We're from Denver, well, half of us live in Denver, half live in Boulder.

Scratchie: Boulder has a lot of bands for them number of people who live there. But there are a lot of Grateful Dead cover bands...

KRK: Did you see the homeless situation when you were at Al's Bar last night?

Scratchie: They come up to you and ask if they could wash our windows...

3KSK: One guy washed our windows and I gave him peanut butter because that's all I had on me. Then another guy came up to me...

KRK: Do you see that a lot in Boulder?

3KSK: It's not so much a homeless 'bum' sort of thing as much as a hippie thing.

DDrok: It's a voluntary thing.

3KSK: They collect unemployment and then go live in the mountains.

DDrok: It's not like California because it gets so cold there. If they stay out in the winter, they'll die. It's not like California where you can survive at night without freezing...

KRK: You'll be shivering, though.

Scratchie: Denver's more like that though

KRK: Did they film "Mork and Mindy" there?

Scratchie: NO! It was only the outside of the building! How many times do I have to explain that to people! They don't

live there!

Mork is

NOT a real

person!

KRK: First you say

that cartoons are real

people then you say then you

say they're not! Is that where you

get your musical influences from?

DDrok: It's total-ly influenced us! It's because we

hate everything there! (laughter)

Karen: Boulder is antithetical to the Pinchers.

3KSK: We live in a student ghetto where we hear all the

fraternities blast their music so I guess that's where we get

an influence from.

Martin: Do you every play college parties?

All:

NO.

Joy: Do

you put on

your own

shows?

3KSK: Yeah.

Karen: We're banned from

the campus of the University of

Colorado, Boulder.

KRK: Is that good or bad?

All: Good!

Karen: We did a lot of shows there and it was really boring, like people just go to be bored and we decided that we weren't going to play there again. Then, the Haters came to town, and they wanted a place to play. Well, they trash most of the places they play because they're not really a band or

anything, but performance art, noise and tapes and stuff like cutting up furniture. So we're like "If we ever play on campus again, it'd be with the Haters" so we did a show with them and all these smoke bombs went off and the place got totally trashed and firecrackers were going off...

Scratchie: Poison Control Center was called...

DDrok: ...hotdogs were being thrown around...

Karen: And then us and the Haters were nowhere to be found.

Scratchie: Once we got the smoke screen, "whoosh!" we both left.

Karen: So they thought it was all us and that we knew ab-out every thing because we told them that the Haters were from Sweden and couldn't speak English. They all wore hoods and stuff.

Then we saw all the articles about that got trashed and all the letters...

DDrok: Although all the letters were written by us! (laughter)

AI: Well, when you guys want to play anywhere, what do you tell them you are?

Scratchie: What do we say...?

Karen: We hate all the things people say to describe us. The worst is "rock-n-rap".

3KSK: That's the one that kills you

DDrok: Rap-n-Roll!

3KSK: I would just prefer to say...noise. Or noisy.

Karen: And then we just send them the record and hopefully they don't ask what kind of music we play.

AI: What type of band do you end up getting booked with?

Karen: The Fudge Packers, you know... (Fudge Factory)

Scratchie: We get booked with a lot of bands that don't sound anything like us. Mostly with upbeat type of stuff, then again, we get booked with a lot of bar bands or heavy metal bands who sound like Cinderella...

KRK: Have you ever been violently kicked out of a club?

Scratchie: We got evicted from a metal club in Denver for be-ing "Too satanic". (laughter)

DDrok: Yeah! They have this Satanic Scale!

3KSK: Dark Angel played the week before! I guess they

weren't satanic enough!

Joy: So what's with the Satan imagery that you use?

Scratchie: The whole idea of our Satan thing has been misconstrued. He's not such a bad guy because he takes all the stupid, racist dickheads... and makes them FRY IN HELL! So he can't be all THAT bad.

KRK: So how does that relate to Carl's Jr.'s?

Karen: Well, if you ever turn that star upside down...!

EErok: And the Carl's Happy Star gets a frown!

KRK: So how did you start out? Did you guys just sit around a drum machine one day and...?

Scratchie: It started out with me and 3KSK.

3KSK: I guess we were just all sick of the boring bands around us. The motivation was the scratchy rap and I like really noisy guitars, so... and I like drum machines also.

Scratchie: Our first drum machine was made by Tinker Toy. **Karen:** The reason we don't have a drummer is that we just don't want one.

3KSK: Our drum machine kicks ass. And it doesn't take up much room in the van. I'm not trying to put down drummers, some drummers are really good, but we're not a Steel Pole Bathtub.

Karen: Steel Pole Bathtub need a drum machine, if anyone does! (The band starts cracking up as Flipside staff gives each other confused looks.)

3KSK: On our album, we use all sampled drums. We steal all drums from different records. We don't use the drum machine in the studio.

KRK: Isn't that a little hard when you want to improvise?

3KSK: Well, you can look at it as a burden, but I find it as a way to start a song. When I've been in bands with a drummer, it was basically the same sort of thing, the drummer would jam and everyone would play along until we came up with something.

Karen: It's the only member of the band who can keep time!

3KSK: We also use a lot of hiphop drums, I like the way it sounds. We don't solo either. We just like noisy, noisy guitars.

Joy: Uh, so what was your relationship with Steel Pole?

DDrok: Oh, they must be destroyed.

Scratchie: It's a love-hate relationship. They love us and we

When I first heard the "Warlock Pinchers" and "rap" in the same sentence, I couldn't help but wince similarly offensive. Upon seeing them and hearing them, however, I realized that these five boys did not suburban middleclass shopping malls! Yes, straight from University of Denver come these upstart and commercial influence upon their own lives: the worship and plagiarisms of teenqueens Tiffany and quest for Crispin Glover and the revulsion of that "crybaby motherfucker", Morrissey.

Noisy, obnoxious and crude, The Warlock Pinchers deliver hard-edged, double-voiced rap to rap; drawing influences from both, riding on the coattails of neither.

These are the effects of mass media marketing upon the young, impressionable minds of our future...

at the thought of yet another male hiphop vocalist yelling, "Yo bitch, down on your knees" or something come from the ghetto streets of some impoverished innercity but someplace far, far worse... the young men who spread their message, not of gangs and drugs and "life in the streets" but of the media Paula Abdul to the

screaming guitars and an overpowering drum machine, living on the fringes of both noisepunk and

so read on, brace yourself and and order me a Happy Star...



Photo Al

hate them! (laughter)

Karen: They love us but they try to hide it by putting us down. It's like a closet idolatry.

EErok: The major link is that we're both the favorite band of ...Don Bolles! (laughter)

Scratchie: The whole thing with Steel Pole is that their sound is so much different than when we first heard them. Four years ago, when we first met them, they were like this acoustic REM-type band. Then they moved to Seattle and when they came back it was a whole different sound.

"GEE, I WONDER WHERE THEY GOT THAT SOUND FROM?!"

Karen: We're friends with them, we always stay at their house...so that'll get the fight going!

DDrok: We'll have to play a monopoly match to the death!

Scratchie: They're nice guys, but musically, we have nothing in common.

Karen: We used to play together while they still lived in Denver so they're old, old friends of ours. And we're on the same record label,

now.

Joy: So what else besides teen queens and fast food are you guys into?

All: Black Sabbath!

Karen: We sold our souls for rock-n-roll!

DDrok: Black Sabbath, feedback, noise... Winona Ryder, more noise...

Scratchie/EErok: Public Enemy.

KRK: So you guys tour with six people in a van?

Scratchie: Well, we don't have a drum kit to tour with so that gives us space right there. It gets a little cramped and hellish down south where it's really humid but otherwise, it's okay.

KRK: Do you ever have a problem trying to feed six people?

Scratchie: We feed ourselves with our own money. It'd be better for us right now to go for shorter tours. Just work a little bit, go for a week, and then not have to worry about it. But this time we were gone for a month and a lot of things went down and we lost a lot of money. Just the money for food was a lot. But every tour has a story.

Karen: So we'll be writing a tour song for the next album.

EErok: We're just lucky to have some credit cards.

Scratchie: Yeah! That's the fine line between us and Steel Pole Bathtub...we have credit cards and they don't!

3KSK: They have bad credit ratings.

Scratchie: Well, maybe if they weren't idiots and they went to college they would've known better! (The band starts busting up again) They might be saying, "Oh, those young college boys don't know anything!" but without credit, where can you live?!

EErok: That's how we got our van!

Scratchie: What'll they do without college degrees?

Karen: What'll we do WITH college degrees? (laughter)

Scratchie: We won't do anything, but at least we'll have 'em!

Joy: You'll have something to hang on your wall!

Scratchie: Yeah, like what the hell am I gonna do with a geology degree? But we digress...



Joy: Let's talk about... merchandising.

Karen: Love it. What about it?

Joy: Why so much?

Happy Buddha: I like hotwheels.

Scratchie: If people see a big list, like the list we have, they'll think, "Well, they must be cool if they have that much stuff!"

Joy: (reading from a list) Golf Tees, 6" Metal Die-cast cars...

Scratchie: "You gotta be cool if you have that much stuff!!!!"

Karen: Capitalism Can Be Fun. I guess if we made any money off of it, we'd be better capitalists but right now we're into it because it's cool.

Happy Buddha: It's more of an ego thing when you go to the golf course with your own golf tees...

KRK: What was the first out-of-the-ordinary thing that you guys sold after the T-shirts?

Scratchie: Eight-tracks.

Karen: We came out with a limited edition double live eight track.

EErok: They coolest thing about merchandising is that its kind of dopey, all the things that we have, but people think its really cool.

Karen: It's like the more stuff you have, the harder it is to believe, to take seriously. If we had just T-shirts, it would be like the capitalist thing to do. With golf tees...how the hell do you make a profit with golf tees? You can't!

Joy: What else besides hand towels, watches...

Karen: Patches so you can make Warlock Pincher shoes....

EErok: ...Skateboards...

Scratchie: ...Meat cannons...

Joy: Meat cannons?!

DDrok: Those are from Warlock Pinchers Research Laboratories, or WPRL.

DDrok: Funded spiritually by SRL (Survival Research Laboratories)

Scratchie: They're sending us the blueprints to make the meat cannons...

Joy: What do they do?

DDrok: Shoot meat... up to a whole city block!

Scratchie: We used to be into throwing shit into the audience and getting people involved that way...

EErok:...And they started throwing it back...

Scratchie: Well, we encouraged it that way. A lot of times we'd throw meat, and stick it down our pants, but when you're on tour for a month, you gotta feed yourself first.

Karen: Why throw it when you want to eat it?

Happy Buddha: And it was no fun driving all the way back from Salt Lake with King Scratchie having liver in his hair!

Scratchie: ...And in my underwear! I go up to this truck stop and I've got this thick coat of liver juice in my underwear, its in the middle of a snowstorm, the car is freezing with ice on the inside of the windows but its so cold that we can't roll the windows down, I've got liver coated in my hair... try driving

us for money! (laughter) God, I wish I had a tape of their old stuff, you'd love that!

3KSK: I have a tape of it.

Scratchie: It's not that its necessarily BAD...

Karen: It's actually good, it's just that they're so different now.

Scratchie: A lot different since they went to Seattle.

3KSK: You know Mike (Steel Pole Bathtub's guitarist) is gonna kill you when he sees this...

Scratchie: I LIKE THEM! I do, at least more than I did when they were REM.

3KSK: I think they were more like the Violent Femmes.

KRK: So have you signed on for a Subpop Single-of-the-Month yet?

3KSK: No, but we might go to the Melvins' School of Subpop! That's where you stiff Subpop. You get money



Photo Krk



ten hours with that smell in the car! So now I do that liver stuff only when I have money... and I can take a shower after the show.

Karen: It's been a fun tour, though, we've met a lot of cool people. The next time we got o some of these cities, I think it'll be a lot better.

Scratchie: Next time, it'd be cool if we could get money for food, that's really stretching us right now, but we're surviving as far as gas goes.

EErok: But if we ever come up stranded or have a major dilemma, it'd be okay because we have...

All: CREDIT!

3KSK: You see, Steel Pole Bathtub, in this case, would be stranded.

Scratchie: Then they'd call

from Subpop and then you put it out on another label!

All: We like the Melvins!

3KSK: We might try an do a split single with the Melvins when we get back from tour.

Karen: And we are gonna do a 12" single with our Paula Abdul cover, "Forever Your Girl". We're also doing an EP of "Morrissey Rides a Cockhorse" for Europe.

Al: So here we have coke and beer... half of you drink and half don't?

DDrok: Some of us do, some of us don't, but the ones that don't are definitely not straightedge.

3KSK: He called us straight edge but no. Straight edge is...a stupid thing.

KRK: Do you split up the van or anything like that with a line like Laverne and Shirley did? (laughter)

Scratchie: Yeah! The alcoholics on one side, the nons on the other!

DDrok: Straight Edge is fine, as long as you don't try to make other people straight edge.

Karen: We don't like being called Straight edge, because SE is an attitude, not what you do. It's too self-righteous. Some of us just happen to like pop more than we like beer.

999

The Cellblock Tapes LP

They had to really be digging to scrape up some of this live stuff, although the notes claim that some of it has never been released live before, the dullness of the recordings suggest that it should have stayed that way. Half of this LP, however, is a collection of studio demo tapes. This side sounds a bit better, and will probably be of real interest to collectors. - Al
Link P.O.B. 164, London England SE13 5QN

A GUY CALLED GERARD

FX EP

Most of these "Acid House" mix records prove time and time again that that is about the only place you will find them tolerable. Although not bad as background music, they come across a lot better when you're floating around on X. - Al
Columbia, USA

AFGHAN WHIGS

Up In It LP

A "wah wah" cross between Dinosaur Jr. and the "expected Subpop thing". The Whigs do have a ton of howl-n snarl, a rocker's cream. Side two let's go and ends up in some kind of homemade lemonade. Bound to do well on the college circuit, dunno if it's that good, though. - KRK
SUB POP 1932 1st Ave. #1103, Seattle, WA 98101 USA

AJAX

One World LP

And in this one world anyone, yes even you, can make inane industrial dance music and convince the socially void that it is entertainment. Just add drugs. - Pat Fear
Wax Trax 1659N. Damen Ave., Chicago, IL 60647

ALCOHOLICS UNANIMOUS

Hangover Cure Cassette

This tape is what you might call "Budget A.U.", 14 cuts previously released on vinyl and 5 new ones. How can one band write so many tunes about drinking? That's what I wanna know. - Buckethead
Brilliance Prize POB 42376, Portland, OR 97242 USA

ALICE DONUT

Demonologist/Boyfriend 7"

More weird grunge from Alice Donut. The first tune is a raw grinding number. You could walk down the street to it. The flip is an adulterated cover song. It's funny for awhile. - Buckethead
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

ALL

Traillblazer LP

In the tradition of the killer live Descendents wax, this LP shows exactly how these popsters can churn out a string-o-hits live. The band's as tight as the teeny boppers they sing about in their catchy relationship type songs, and the production could not be better. All your faves from the studio LPs sung by "new" singer Scott Reynolds. Recorded at one '89 show at CBGB, this is a must for the one or two of you who haven't had a chance to see these touring workhorses. It should bring back great memories for all who've seen 'em live. Worth it. - Martin
McMartin
Cruz POB 7756, Long Beach, CA 90807 USA

ANGRY YOUNG MEN

Demo tape

Young, thrashy punk from Whittier of all places. Sort of reminds me of Society Gone Mad. The production could be better. - Buckethead
Angry Young Men 10800 Larry Ln Ave., Whittier, CA 90603 USA

ANTIETAM

Burgoo LP

There seems to be more and more of this type of band lately - you know, nice rock and roll, played really well, nice intricate arrangements and thought out structures, actual singing and attention paid to detail. That's Antietaim, and as much as I can respect their "seriousness", I'll have to leave it for the college radio crowd, because it just doesn't rattle my bones. - Al
Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA



ARSENAL

Factory Smog is a Sign of Progress 12 ep
Funny thing is, I couldn't stomach this 5 songer at first. Slower, and that alone was frown producing. Repeated listening got the best of me as I found the depth and layered qualities of this second offering by ex-Big Blackers. Guitars are used for more than a hammer while momentum still hovers and descends like a blanket of distortion, almost to the point where I'd go out 'n buy all there work, but I already have it. You should too. - KRK
Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

ASEXUALS

Dish / So Many Miles 7"

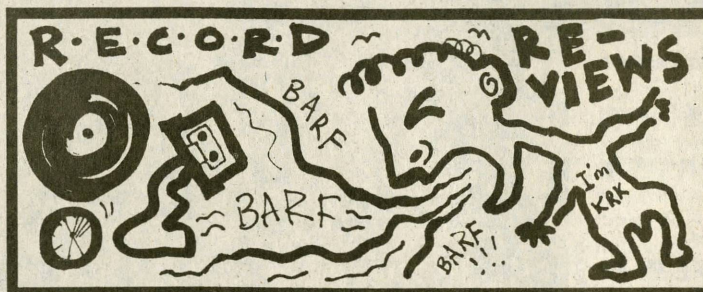
Egads, doesn't the name Asexuals ring a bell? Weren't they some hardcore outfit? Key word

own well executed, rocking originals that fill the first ep, lp and parts of the other ones. Best cut here is the unreleased one, which sounds like their early stuff. Sad end to what could have been the best thing to happen to music in 10 years. I'm depressed. - Pat Fear
Columbia, USA

BEAT HAPPENING

Nancy Sin/Dreamy 7"

After finally getting to see Beat Happening couple months ago... everything seems to fall into place. I no longer wonder what drives this trio to produce such minimal pop. There's really no more questions that need to be asked once you see Brett, Heather, and Calvin on stage, in some kinda neither world trance stumbling from song to song. Not only in there own world musically but



there would be "weren't". Ok college radio type "pop", maybe a bad All or a later Agent Orange. Wooppee. - Krk
Cargo 747 A Guy St., Montreal, Quebec Canada H3J 1T6

ASS PONYS

Mr. Superlove LP

Limp tempo, country/folk pop with all the trimmings; nasal damaged vocals jangly guitars, emotional rhythms. I imagine they constantly confuse "alternative" with "college charts", either of which are pissing in the wind. There must be lots of cold windy nights in Ohio. - KRK
Okra 1992 B N. High St., Columbus, OH 42301 USA

BAD THINGS

Sonic Mind Candy 7"

If "Stop" didn't repeat it's self over and over for what seems to be 20 minutes. I'd be able to pass it off as an alright bar band rocker. "West Texas" is a little more entertaining, prob work better in a bar during happy hour. - KRK
Big Money Inc. PO Box 2483 Loop Station, Minneapolis, MN 55402 USA

BANGLES

Greatest Hits LP

A poorly conceived collection of their big ones with a few rare ones and the obligatory unreleased track. Most of these are weird versions not taken from the lp (remixes) that are quite annoying, as is this entire concept, all of the Bangles great songs were not the hits but their

mentally as well. Beat Happening are the best band I've had the pleasure to see live this year and this record is a welcome addition to there now even more so important, discography. Get hip or get the fuck out. - KRK
K Box 7154, Olympia, WA 98507 USA

BEN VAUGHN

Dressed in Black LP

Harmless college pop that manages to stick a cliché in every song. Might float with the Mojo and Skid crown. Usually leans toward a country bob/pop sound done better years ago by Nick Lowe. The politically correct of you won't dig the "black-face" cover either, so don't bother. - Martin
McMartin
Enigma, USA

BENCH

Back Seat Lover 7"

A more metallic Swans (early) riffage/feedback centered crawler. Although lasting a little too long, I could see how this band could become quite a chunk of hell. Cool. - KRK
Noiseville PO Box 124, Yonkers, NY 10710 USA

BIG DRILL CAR

Album Type Thing LP

Wow!! I can't stop playing this record. After about forty listens, no shit, it sounds fresher every time. Forget the All comparisons, these dudes have released there own slab of wax with ten equally powerful cuts of pop/rock/metal power. Spawned from MIA's remains, there's no justice in the world if these guys don't get monster big.

Frank Daly's vocals are so pure and up-front you're ears ring. Incredible rhythm hooks, short tasteful guitar solos with a bite and drums and bass that could stop on a dime. Girl/Boy songs that avoid sappiness. If your butt don't shake to this, go borrow that rifle from dad's gun rack and put yourself out of misery. So far my album of the year! - Martin McMartin
Cruz Records P.O.B. 7756, Long Beach, CA 90807 USA

BIG THING

In The Elbow Room LP

Philly hardcore with a ferocious guitar attack and some pretty weird lyrics. Generation X on speed?? Freaky production on some of them, interesting. - Pat Fear
Rave POB 40075, Philadelphia, PA 19106 USA

BILLINGSGATE

Reachout 7"

This hardcore release has all the elements of a great record. It reminds me at times of Verbal Assault and Youth Of Today and if they tour, I am sure they would be well received by the ranks inside the hardcore scene. - Sick Boy
Victory, USA

BILT SPEER

Cassette

The first couple of songs on here put me off somewhat. A deathly clean grunge with synth and sampling on top of that. Then I turned the tape over and heard a more straightforward heavy guitar approach. Saving grace. - Buckethead
Bilt Speer 33 Upton, Boston, MA 02118 USA

BIMBO SHRINHEADS

7" EP

Reminiscent of med-Crass. experimental in musical approach with more than a fair share of lyrical and artistic content. Really quite a good record. The more aggressive post-punk/post-hardcore stand out with the help of female vocals. - Krk
Tulpa POB 860, Willimantic, CT 06226 USA

BITE THE WAX GODHEAD

Obvious Signs of Decay Cassette

There is something very frightening about what is going on here. But all I can do is laugh. Full on "Casio" pop by a girl who sings like Debbie Harry and a guy who sounds like Neil Young. New Age lounge rock? - Buckethead
BTWG 330 W. 88th St., New York, NY 10024 USA

BOARDERLINE

Unseen 7"

This is a great hardcore record with "Confrontation" being my favorite track with it's catchy rhythm. It features Popeye of Farside on guitar and head Conversion dude Dennis on drums. Excellent debut of this West Coast unit. - Sick Boy
?, USA

BOREDOMS

7"

Not noise for the sake of music, not even music in the name of noise. If Happy World - Drunks With Guns are your kick then this is a drop kick you won't want to be without. - Krk
Public Bath POB 2134, Madison, WI 53701 USA

BREEDERS

Pod LP

Usually 4AD stuff gets a nod of approval from my ears, but I somehow don't keep putting it on the turntable - like I do with The Breeders. Maybe this post punk stuff is growing on me, maybe I'm depressed, maybe this is just one cool record! All of the above? Well, the Breeders have a heavy dirge rhythm, lead around by sinister and cool female vocals, reminding me a lot of the Nymphs, but not that intense. The record is really cool overall, and anybody befriending the darker sides of life will certainly find it comforting. A very enjoyable disk. - Al
4AD 611 Broadway, New York, NY 10012 USA

BURST APPENDIX

Fly LP

Although most of this bands interest seems firmly planted in the punk/hardcore scheme of things, there is something about them that keeps sliding over into the more offbeat, noise/weirdness

regions - and that is their saving grace. Powerful and well played, yet not afraid to experiment makes this a pretty cool record. But Jesus Christ what a fucking ugly record jacket - a turkey stuffed with a hamburger dog face! Eggads!! Check this one out for sure. - Al
Human Wrethords POB 610335, 1000 Berlin 61 West Germany

CAPTAIN 9S & THE KNICKERBOCKER TRIO

R'n'R Paper Route 7" EP
Pre-punk, "spunky" rock and roll. Catchy, quick and silly, not much outside of that. - Krk
Heart Punch POB 70033, Stockton, CA 95207

CAVEDOGS

advance cassette
A fine example of how a formerly good record label can go generic and lame. Acceptable, not-abrasive jingly pop done a million times before with 5 times the energy and enthusiasm. I can only imagine some bald satin baseball jacket record executive types sitting around rubbing their pot bellies and beards saying, "The Kids want stuff like the Smithereens." They're wrong. - Martin
McMartin
Enigma, USA

CELIBATE COMMANDOS

7" EP
The bands intentions are good but damn if this isn't one of the most dated sounds and ideas. Thrash, mosh, harmony, thrash. It's ok, but where have these guys been hiding the last 6 years? - Krk
Oedipus 4639 #1 Hope Valley Rd., Durham, NC 27707 USA

CHANGE OF HEART

Soap Box LP
What could have been an electrical power punch 'o rock and roll limps it's tired ass into a late Firehose/Replacements quick sand pit. Even as the LP is flipped over, little signs of life are shown. Extremely cool cover though. Too bad the creativity doesn't dribble onto the actual record. - Krk
Cargo 747 A Guy St., Montreal, Quebec Canada H3J 1T6

CHEMICAL DOLLS

Sympathy For GG 7"
Guess who this is? Well, it's the Chemical People backing up Jeff Doll for a benefit single for Mr. Alin, and they do two of his songs - good! This is a killer little release, a great idea when friends can come together and help out one of their buddies in his time of need. Charming! - Al
SFTRI 4901 Virginia Ave., Long Beach, CA 90805

CLAY PEOPLE

Clay People 7"
Post new (make that "late") wave type techno/rock/pop. Mid Talking Heads if you will. Catchy and somewhat, OK. - Krk
Clay People po box 2393, Albany, NY 12220 USA

COFFIN BREAK

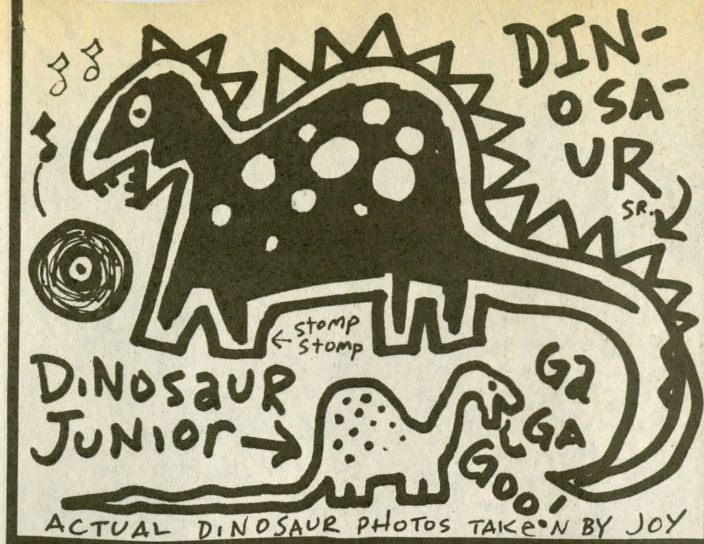
Rupture LP
I'll tell you exactly what it is 'bout coffin break that makes 'em so special: 1. They're young and over charged with energy, but most important, they're not afraid to use it. 2. They know how to rock and incorporate it in every other song. 3. Musically capable. Now these are more than enough reasons for you to check these guys out. Get the tape or cd as they contain BOTH the bands 12". Must Have! - Krk
C/Z 1407 E. Madison, Seattle, WA 98122 USA

COLORS

Settling for Less LP
Powerhouse attack in your face man, Detroit Rock City. Stooges, MC5, now the Colors. The name might sound lightweight, but these colors are black and silver and covered in sweat and cigarette smoke. Wild time. - Pat Fear
Rage 250 W. 57th Suite 2429, NYC, NY 10107

CRUCIFIED

The Crucified Cassette
Total ragin' metal-core, as fast as it gets with a twist: These dudes are witnessing for Christ, dude! For tens of you moshers lookin' for the Lord, this is just what He ordered. - Martin
McMartin



109 Records 115 St. Marks Place, New York, NY 10009 USA

CONTROLLED BLEEDING

Trudge LP
Somewhere, some how, two extremely contradicting roads paralleled. Dunno why, but industrial/noise seems to now work hand in hand with techno disco. Controlled Bleeding who have always been little unpredictable have finally derailed any brain burning mayhem and settled for a "Wax Trax" type sound. Too bad. - Krk
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

CORDELIA'S DAD

LP
A country/folk rammed Firehose. Kinda interesting, but the busted noise vocals have always been too much for me. - Krk
OKRA Records 1992B N. High St., Columbus, Oh 43201 USA

CORDELL JACKSON W/GEORGE REINECKE

7"
Sounds like a long lost demo from the pre-rock n roll 50's. "Memphis Drag" has that almost "bop" feel. Wild man wild! - Krk
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

CORPORATE DEATHBURGER

Corporate Graves Cassette
Don't let the name fool you. Here lies some heavy thrash from Norway. There is some inventive drumming in the lyrics only make it better. Sort of a metal minded Crass. Pretty cool. - Buckethead
Corporate Deathburger Ostersunds GT 16, 7042 Trondheim Norway

COUP DE GRACE

7"
Somewhat clever, emotional, speed metal. Metal heads, note this. - Krk
Red Decibel 2541 Nicollet Ave., S. Minneapolis, MN 55404 USA

COURTNEY LOVE

Courtney Love 7" ep
Not the Courtney Love of LA's "HOLE". Weird Huh? 4 folkish pop, acoustic songs. Very much what you would expect from the "K", International Pop Underground. Nice, slightly rehearsed, just straight forward sunny day/rainy night songs. - Krk
K Box 7154, Olympia, WA 98507 USA

COX ORANGE

Hypnotized 7" ep
Metal influenced trash with ruff vocals. - Krk
Amok Records Droste-Hulshoff Strabe 42, 4709 Bergkamen West Germany

CRANE WEATHERVGIN

A Useful Handful Of Knots LP
Off guard like, I started reading the lyrics. Amazingly enough I was relating to the frustrations / expressions of some dude in the UK! Soon after that I was way into the undistorted (can you believe that?!) jangling guitar rock n roll

which was emotionally toned and very sincere sounding, weird, got a feeling I'm going to listen to this a lot. - Krk
Meantime 11 Salutation Rd., Darlington, Durham England DL3 8JN

CRIMPSPHINE/G-WHIZ

7"
There's a primitive, untouched by immediate surroundings, sincerity to these two bands. Both mid paced power pop with a rough punk edge. The recordings are raw, but that helps create the "independent" structure that this record is built on. The Crimpshrine songs aren't their best, matter of fact, it's there early demos as a kind of "good by" release. G-Whiz run off with all the credit. Great packaging to boot. Only three bones. - Krk
No Reality PO Box 10383, Torrance, CA 90505

DYS

Wolfpack LP
A re-issue of Boston's straight edge masters DYS. It still rips! The speakers are sweating! - Buckethead
Taang! POB 51, Auburndale, MA 02166 USA

DAMAGE

Euphoria LP
Damage are a very unique band - their instrumentation consists of 2 synthesizer players and a drummer, who also plays synth sometimes. But no drum machines or sequencer. A bad combination? Well, at times they can sound a lot like some '70s progressive stuff, but more likely they add the '80s pace to it and can thrash with the best of 'em. These guys go through about every style there is: rap, ska, pop, even a "piano sonata". Worthwhile for their uniqueness, enjoyable for their creativity and a good toe tapping listen to boot! - Al
Space Fish 420 S. Orlando Ave. #102, Winter Park, FL 32789 USA

DATURA SEEDS

What Do You Want It To Be LP
Ok, by, like someones standards that maybe doesn't get out much. Pop. Soft, way commercial oriented. Nice cover though. - Krk
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

DAVID HESS

7" EP
This cat is only ten fuckin' years late with this new wave solo project. Punk pop techno stupidity. With all this equipment he could record a hip hop single and only be half the dork he makes himself out to be. - Krk
MSR Productions 1186 South Main #131, Salt Lake City, UT 84101 USA

DEAD MILKMEN

Metaphysical Graffiti cassette
Did you ever have the urge to punch out some precocious child TV star after his tenth adorably witty comment? That's how I feel about these guys. They do their cute little country - polka - ska - pop thing to death, all the while taking easy swipes at o-so politically incorrect targets, as

millions world view. "Beige Sunshine" is an OK jab at the new hippie acid generation, but do yourself a favor and check out Zappa's. "Were Only In It For The Money" for the ultimate in goof rock anti-hippie sarcasm. I did enjoy their commentary on the crappy state of Philly-rock radio, which I'm unfortunately too familiar with. Fans will buy this regardless, the rest of you kids should skip it. - Martin
McMartin
Enigma, USA

DEAD-MONE

Defiance LP
Real raw blues fired grunge rock, Lazy Cowgirls, etc. With some vintage punk/Plugg type stuff that is way better than the cover looks. - Pat Fear
Tombstone POB 1463, Clakamas, OR 97015 USA

DEATH FOLK

Deathfolk LP
Wow, here's a surprise, well, no, not really. What we have is Gary Jacoby (Celebrity Skin fame) and Pat RuthenSmear (generally famous person about L.A.) doing a "solo" type thing where they play all the instruments. They come off sounding a lot like very very early acoustic/folk David Bowie, and in fact they do "Amsterdam" a song Bowie used to do! Side two is a little more Queen sounding and they do the inevitable Queen cover with "39". What can I say? If you are a fan of these characters or are curious, indulge, otherwise it's a hard pill to swallow. - Al
New Alliance POB 1389, Lawndale, CA 90260

DEVIL DOGS

Devil Dog Rock LP
Appropriately enough for this Oz-only release, the Dogs pull out a faithful version of "Kissin' Cousins" as done by the Saints way back when. Just as great as their Crypt album from last year, and for all fans of Dolls/Heartbreakers/DMZ/Lazy Cowgirls trash punk '76-77 styled mania that should be instant recommendation. Essential. - Mike Snider
Dog Meat GPOB 2366V, Melbourne Australia 3001

DIDJITS

Hornet Pinata LP
The Didjits parade around in some kinda pre-punk beyond hardcore world. This formula, they have exercised in the past, but never has it got my rocks off as it has on this LP. The guitar playing is sincere and defiant as the first time you screamed, "NO!" or the first, true punch you threw that busted the nose of some bully punk. Yes it's that type of frustration release that the Didjits not only practice but perform with steel belted hooks and harmonies. There's such natural power vibrating outta my speakers I can do nothing other than jump n' play the air guitar! This is such attention demanding punk 'n rock 'n roll that words can't describe. Too young to slow down, too old to fuck up. This rules! - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

DIE WALTER ELF

Die Angst des Tormanns Beim Elfmete LP
Another great sounding German punk record leaning towards the melody of early punk, with the twist of adding horns and some really nice vocals. In German, so can't comment on the lyrics cuz I'm an ignorant American. - Pat Fear
We Bite Saarstr. 18, 7400 Tübingen 6 West Germany

DINOSAUR JR.

The Wagon 7"
They probably will have another alternative college radio hit with this. It has all the hooks and melody of a classic Dinosaur Jr. or Husker Du record. The B-side is OK, but "The Wagon" is a great song. They seem to have the smash hit formula wired. - Sick Boy
Sub Pop POB 20645, Seattle, WA 98101 USA

DT AND THE SHAKES

Masquerade LP
Second generations college radio fare, Husker-ish buzz saw, teetering on the heavier side of the REM see saw. Dumb extended guitar solos don't help though it broke up the monotonous jangly rhythm.
Martin McMartin
Import Records, 401 Washington Ave, Suite 301, Towson MD 21204

DUST DEVILS

Geek Drip LP

The Dust Devils lurk in thick, dazed, and sanitary questioning filth. Not just mentally but musically as the majority of these songs are hazily structured with dark and overpowering scum. The female howls slither over ten tons of distortion, works fucking great. NY Noise to be sure of. Worth the attention. - KRK

Matador 472 Greenwich St. #5, NYC, NY 10013

ELECTRIC LOVE MUFFIN

Second Third Time Around mini LP

If I remember correctly, ELM's last LP remained within formula but was quite clean and limp?! What ever the case, I am somehow able to muster up some kind of affection for this 8 song, wanna be 3-D cover, 12 inch. Sounds like an electric/noisy cross between the Hickoids n' (yes) the Replacements. (Fuck, are you sick of that band or what?) Not sure how, but, I meant it as a compliment. Don't buy, but borrow it from your grandmother and tape it. - Krk

Buy Our Records, USA

ENEMY MIND FEEL

Halflife 10,000 Years LP

The worst ghoulish rock, horror shit ever. Limp as a jellyfish outta water and as useful too. God, give me patience. - KRK

Raging PO Box 7472 Str. 8, Calgary AB T3C 3M3 Canada

(EX) CATHEADS

Our Frisco LP

Slow dreamy acoustic pop ala Velvet Underground, and a little Jefferson Airplane thrown in. Nice well done and a little too cute maybe. - Pat Fear

Excateads 62 Landers St, San Francisco, CA 94114 USA

F.U.C.T.

Dimension Depth Perception Cassette

FUCT (Forever Ungrateful Corinaric Technikilation) has COC (Corrosion of Conformity) written all over it. This has a dirty edge to it, but it's tight metalcore and witty to boot. Bang your head, slam you body. - Buckthead

Carlyle 1217 16th Ave. S, Nashville, TN 37212

FACE VALUE

Coming Of Age 7"

First off, great cover, boy am I a sucker for Hellraiser stuff, if you don't know what I'm talking about, get to know Clive Barker better. Fierce vocals and heavy backbeat make this a great in your face blast. Miles better than integrity who I think are from the area. These guys sound like they could deliver it live. Great find for Conversion records. Check out his other releases too. - Sick Boy

Conversion, USA

FALSE FACE

Where It Ends EP

A nicely packaged straight-edge thing from France. The production is a little raw. Lyrics sung in English. It sounds a lot like the new strain of SE coming out of So. Cal. Simple and generic. Collectors should jump on this. - Buckthead

Crab Song BP 77, 75623 Paris Cedex 13 France

FARTZ

You See You Crawling LP

You ever wondered how them Sub Pop bands got there kicks as kids? Look no further. The brutal thrashrock of The Fartz is all you need to hear. Includes Duff of G'n'R and Blaine of the Accused. - KRK

Empty POB 12034, Seattle, WA 98102 USA

FERTILE VIRGIN

7" EP

An odd post-punk, power pop session which goes off into tribal wah-wah. Not a mandatory slab, but still fun. - Krk

Harriet POB 649, Cambridge, MA 02238 USA

FLOUR

Luv 713 LP

Solo records are a good way for has-beens to unveil their musical genius upon the world, even if they have no friends willing to be in his/her band. In this case... well, the production is nice 'n thick.



Actually there's quite a bit of dirt to cling onto. While you're down there on your knees, roll over, do the worm and foam at the mouth. Post punk high voltage pop with tons of filth corroding the edges. Not earth shattering, but fun. - KRK

Touch and Go P.O.B. 25520, Chicago, IL 60625

FLUID

Glue EP

At first listen I was more than a bit bummed that this record didn't kill me like "Roadmouth" did. Seemed that the recording was not quite the type that jumps out and grabs your throat. Ah, but after committing it to cassette for repeated play during a roadtrip it got its tentacles around me. Seems the sound is much more dense this time around, and some of the meat hooks are compromised a little for some great vocal harmonies, especially on the first song "Our Love Will Still be There". So now I can positively conclude that this is one fine Fluid LP and I can't wait to see them play live again. I'll just never get my fill. - Al

Sub Pop POB 20645, Seattle, WA 98101 USA

FOETUS INC

Sink 2 LP

Much as I like a good portion of this man's projects, the vast majority of his releases are in great need of editing. With that in mind I can honestly say, this "Sink" two album, 20 song release is a must have. Capturing slices from many of his releases. This compilation truly balances then offsets with symphonic chaos and primal pounding. If you've been waiting for that one Foetus LP to come out that will put things into perspective for you, this is undoubtedly it; buy it asshole. - KRK

Wax Trax 1659N. Damen Ave., Chicago, IL 60647 USA

4 OF US

Songs For The Tempted LP

White boy major label soul, not unlike Wham! or something, yet I can't picture George Michael crooning "Strangle up and like it, maybe I will kill you." Recalling catchy mid 80's new wave, my foot tapped a little. A lot more seediness and much less sappiness and they'd have something a little different.

Martin McMartin

CBS UK

FOURFRONT

Revent/Nine to Four 7"

Two Fuzzy rockers with an appealing garage feel 'n recording. "Revent" slow as it is, has a good groove and is worth a head bang or two. "Nine to Four" is a little quicker but lacks connection. - KRK

Vegas Deuces PO Box 8071, Austin, TX 78713

GBH

Diplomatic Immunity LP

A best of, type release. All the hits that had you jumpin' off stage at the Olympic. What more could be said? You've either got all these records already or you might as well pick this up, late comer. - KRK

Clay 12 Thayer Street, London England W1M 6AU

GANG GREEN

Can't Live Without It LP

Though I'd have to search pretty hard to find a fellow human that enjoys a brew more than yours truly, this live slab glorifying booze, with: "Let's Drink Some Beer", "Bartender", and "Alcohol" get a weensy bit redundant. Wasn't this territory pretty well covered by Fear a while back? Probably good background music for that special moment when you've dusted that case o' Schmidts, you see that hammer on dad's work bench and hey, come to think of it, you've always hated mom's glass coffee table, china, mirror, etc. Just say yes. - Martin McMartin

Road Runner 225 Lafayette St. #709, Ny, NY 10012 USA

GENERALS

Use Once And Destroy LP

Amazingly cool album cover, and the disc inside isn't too shabby either. It's about time someone came out of Detroit that does more than play hardcore. The theme here is aggressive, semi-Stooges power pop and overall it works, really crunchy production and some interesting tunes. Check it out. - Pat Fear

Generals 11670 Stout, Detroit, MI 48228 USA

GOD AND TEXAS

7"

I can't believe what a brick laying wall of guitar bash these guys are grinding out. The funny thing is, God and Texas actually have the balls to try and maintain harmonies. Sounds like Husker Du, during there "Everything Falls", "Circus" days. Great! - KRK

Love Hammer PO Box 10073, Columbus, OH 43201 USA

GODS LONELY MEN

Hijaist Levit 7"

Loose guitar twanging. Punk pop in a mid Clash vein. Cool. - KRK

Hiljunen Kulturiyhdisty PL 211 33201 Tampere

GOODBYE GEMINI

Leave Your Name At The Gate LP

Well done rock 'n' roll in the Sub Pop vein with a funky almost dance back beat, a little like, oh hell, I don't know. I hate having to describe one band by comparing them to another. Great vocals, really low budget LP cover hides an amazingly well produced album. Good stuff Jack, for all you people who miss Green River like I do. - Pat Fear

Waap 2215 Market St. #134, San Francisco, CA 94114 USA

GUTWRENCH

ep 7"

Very A/I! Big Drill Car/ Chem People influenced. Good, maybe great if you're into the above mentioned. Little too xerox for myself. - KRK

Tragic Life Rec. po box 060623, Staten Island, NY 10306 USA

HARRY CREWS

Naked In Garden Hells LP

Teen jerk Lydia Lunch not only stumbles herself into "Has Been" pools of "Artistic Noise" but she also drags in Kim (in) Gordon and new comer to the noise scene, Sadie Mae. No way on earth anyone out there would give this combo a fist full

'o care. If it wasn't for the fact that Lydia and Kim were involved, and it's because of that bullshit fact that Harry Crews think they could get away with shit like this. A live recording of a European only tour, big deal. They wouldn't dare tour the states cuz unlike the Europeans we don't suck up to half ass glory parades like this. This goes without even mentioning Lydias constant bitching, whining and moaning. Not even worth it if you're a true noise fan. - KRK

Windowspeak Productions, USA

HEDGEHOG

7"

An impressive slab o' young talent. Quick and full of spark. This trio goes sidwinding from funky jazz to poppy punk. All with incredible accuracy and execution. Amazingly 'nuff, it's only 2 bucks postage paid. Don't be an idiot, grab your mom's purse and send off the cash. - KRK

P.J.D. PO Box 1472, Pac. Pal, CA 90272 USA

HIGH CIRCLE

Shadows On The Wall LP

Amazingly excellent tuneful punk from Italy! Lots of Dag Nasty/Fugazi weird type harmonies, but these seem to work better! They sing in English so even dorks like us can understand their lyrics, which lean towards the straight edge side without being preachy. Good stuff, good luck finding one. - Pat Fear

Breakeven Point Via Vallebona, 28-00168, Rome Italy

HIGH RISK GROUP

7" EP

Somewhere between confusion and just plain frustration, there's just gotta be some type of watering hole where HRG retrieve their drinking water. There's an emotional stop 'n go here which greatly helps create this brooding, soft core, scratching chalkboards pop. Emotional mayhem fronted by a somewhat sane sounding female. Cool. - Krk

Harriet POB 649, Cambridge, MA 02238 USA

HOLE

Retard Girl 7"

Hole... the band, the concept, the force. It won't be long before you are drawn in, and there's no escape. Hole punch out two powerful tunes, with driving guitar and truly inspired vocals, a lot along the lines of Babes In Toyland both in vocals and overall singer overdrive, and that's no surprise since singer Cornee was once a member of that band. Hole excel in their own uniqueness, however, a style that is truly filtered thru the L.A. club smog. Aggressive and in yer face, I like it. - Al

Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

HOLY ROLLERS

As Is LP

Really hate to bring up the word "emotional" as I imagine a fixed image will immediately rail your thoughts either for or against this band and their debut long player. To pussy foot around and mumble some type of "DC" sound shit would also be over looking the obvious and hastily tossing aside a valent and triumphant release. The Holy Rollers are among the few who are rewriting the definition of "punk". Joe, Mark and Maria multiply themselves together to come up with 12 songs of untamed, ground breaking rock-pop-punk. Some songs stripped and riffed, almost rock like, others thick with guitar textures and vocal harmonies. My favorites are the straight forward plowers that just tumble down the middle of the road leaving only a trace of smoked ears and jaws to the floors. Either way the Holy Rollers are little below average and quite a bit above innovative. Great LP. Always nice to see some of Naomi's work. - Krk

Dischord 3819 Beecher St. NW, Washington, DC 20007 USA

HOUSE OF LARGE SIZES

Heat Miser LP

Back w/ another full length LP of rock w/ pop blues. HOLs are definitely on track. Working with a three piece there seems to be no end to the bands jerky riffage wick climaxes, crushes and hooks on the majority of this here LP. Opening with "Heat Miser", a swinging "Stop 'n Rock" jab at ones neck. Side "A" really works with all gears

over revved and spinning. Side "B" touches the softer side 'o things but still maintain. A good LP. - KRK
Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

HUMAN RADIO

Human Radio LP
A real surprise, original sounding acoustic tinged pop rock with maybe a little too much originality to be popular, good sense of humor, they seem to have an ecology ethic about them. - Pat Fear
Columbia, USA

HUNGER FARM

EP 7"
I don't know why I've missed these guys playing live all these times, from the sound of this EP they really kick ass! This is not "om paw" hardcore outfit, these guys kick out some big sound and do it well and with integrity. Great release. - Al
Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

I AM THE HAMSTER

Beers Ok 7" ep
If the 3 Stooges had kids that carried there genes, they would "record" songs such as this. Goof ball core. - KRK
1/2 Goon PO Box 5892, Orange, Ca 92613 USA

I.V. LEAGUE

LP
Not funny, definitely not as alternative, post punk, industrial "whatever" as I imagine this IV League may think it is. OK, mid tempo fuzz, boom boom, with this monotone distorted voice trying to remind me how funny it all is. No need to remind me, I KNOW. Waste o'time. Really impressive artwork tho'. - KRK
MD Records 1422 21st Ave, Seattle, Wa 98122

IMMEDIATES

Right Now 12" ep
If at least every other song had the up beat, bopping urgency of the first song, then sure I'd give it an "Alright" 60's pop kinda mention. Too bad it ain't so, as the other five songs are slouchers. Love ballads with little if any enthusiasm. Yawn. - KRK
Pop POB 13216, Tampa, Fl 33681 USA

JAWBOX

7" ep 7" ep
More up wind, tornado taking off post punk from DC. This time it's a relatively unheard of trio, Jawbox. This 4 songer is a 50/50 slip between cliff hanging rock 'n punk and pushy pop. All textured with guitar harmonies and vocal rage turned sweet release, worth 3 bucks no problem! - KRK
Dischord 3819 Beecher St. NW, Washington, DC 20007 USA

JANE WIEDLIN

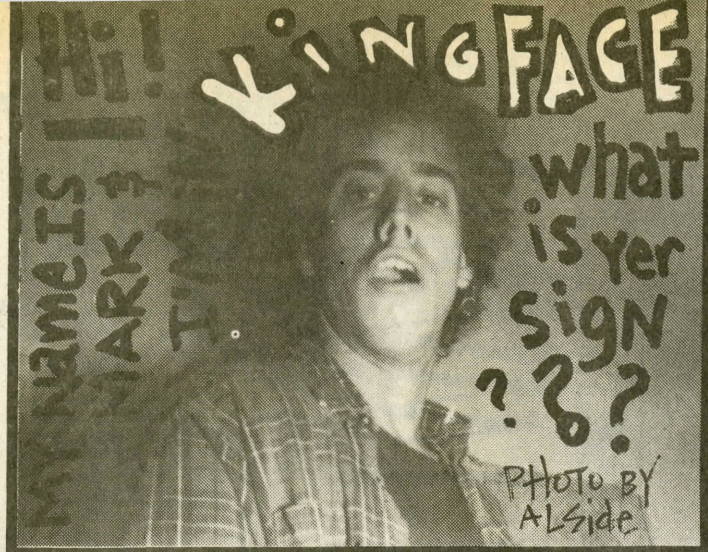
"Tangled" LP
I think this chick was a Go-Go, but all I had was the cassette, no sleeve, info, etc. Perky little love songs in that familiar Bananarama "I'm Cute & So's My Hair" vein. Possibly useful to lure tender young new-wave girls to your beach blanket. Fun at times.
Martin McMartin
EMI

JAWBREAKER

Unfun LP
"Fast pressing colored vinyl limited edition", MY ASS. It came on black wax. Opening with "Want" a loveable pop swing, which hits with an all right butterfly kiss. Percentage wise, slower than previous recs. Lotsa more swaying 'n smile igniting pop punches. When Jawbreaker do get to down it can be quite an overbite of guitar riffage/experimentation. The rhythm section does it's duty and finds it's breaks here and there. My only complaints on this 12 song LP are the vocals which don't always compliment the mood balanced tunes and the fact that a cat is on the front cover while a dog is on the back. Very, worthwhile release by one of LA's many good bands that should gig more. - KRK
Shredder 181 Shipley ST, San Fran, CA 94107

JEFF DAHL

I Kill Me LP
As much as the Dahl's growling screams work as



vocals so do he's riffage grinds work as guitar playing. This undounghtingly adds up to a very Samoans/Punk/Rock record. Which has worked for him before, but its just such a show and tell performance, with very little coming across as expressive or damaging. Ten years ago this would have ruled. Today its only good for people who live for what happened ten years ago. - KRK
XXX 6715 Hollywood Bl. #284, Hollywood, CA 90028 USA

JUST SAY NO

Pitbulls on Crack 7" ep
Way too dragged out dirge-punk. "...Frank Cox", the only song with any type of life doesn't stick to shit. Nice try, now take a seat. - KRK
Go Ahead PO Box 424, Haslett, MI 48840 USA

JUST SAY NO

Girls Say Yes 12" 45
Fun thrashy rock from these guys, energetic and imaginative, clean production. Go see 'em and buy this from 'em if you like 'em. Gary I.
Go Ahead Records PO Box 424 Haslett MI 48840. USA

KEEP IN MIND

7" EP
Keep In Mind are musically convincing, midtempo to slightly quicker post punk "rock". Pop plays a mentionable role as well. Most of these songs are held together by Rich Jacobs, a snappy little guitarist with a seemingly endless supply of simple yet workable hooks. Biggest problems are the vocals. Pretty fucking horribly strained and raspy which doesn't compliment this brood at all. Dump the bald guy. - KRK
Donut Crew 627 S. Oswego Ct, Aurora, Co 80012

KING FACE

Everywhere You Look 12"
King Face, for some reason this band had quite a buzz during there short yet sweet existence. After listening to this 7 song LP I just can't imagine what the big deal was. Sounds like a Scream take off, all the way. Rock, post, punk, Emo, more rock. (the reggae is ok) - KRK
Konkurrel po box 14598, 1001 lb Amsterdam Holland

KNOCHEN=GIRL

Versohnt Mit Der Welt LP
Screaming hoarse vocals over a dusty machine shop background. If this is your cup of tea the you will probably really enjoy this because the repetition is truly hypnotic, the rhythms become transcendent. - Al
Human Wrechsords POB 610335, 1000 Berlin 61 West Germany

LEATHERFACE

Beerpig 7" EP
The vocals really hold this band back more than make 'em distinguished. Mid-tempo punk with harmony riffed guitars and extremely rough vocals that try hard to carry a note, or half a note. Weird. - KRK
Meantime 11 Salutation Rd., Darlington, Durham England DL3 8JN

LIBIDO BOYS

Inspector 12 7" ep
Oddly nuff a good live recording, imagine it's off the board, all the instruments n' vocals, crisp n raw. Harmony flavored punk with tones of enthusiasm and hype. The Cars cover is so tacky, its fuckin great. Must Have! - KRK
Family Fest po box 5366, Charlotte, NC 28225

LIBIDO BOYS

Inspector 12 7" ep
One side has the Libido Boys, who's been quite prolific lately. They have two songs, Punk-Pop, bit of '77 and power pop inflections. On the other side is Inspector 12. They play a bit more up-tempo. They also do an incredibly cheezy cover of The Cars, "Just What I Need." I love it! A bit of humor to lighten things up. - Katz
Family Fest po box 5366, Charlotte, NC 28225

LINDA SMITH

Gorgeous Weather 7" ep
Somehow, sounding thick and textured this acoustic 3 song 7" is quite a bit more than it reads. Linda's whispers underlay yet over ride with mysterious, sanity soothing breaths of mind caressing mumbles. The toned down fiction painted music is the perfect flying carpet for this just as mystical ride. Opal fans take note. - KRK
Harriet POB 649, Cambridge, MA 02238 USA

LOVE CAMP 7

12" ep
Weird slower songs, fun faster songs, interesting approach. Kinda like Neil Young on dust. - Pat Fear
Bowlmer 206 9th st. #1 ny, NY 10003 USA
LOVE CHILD
7" ep
The hair brain antics of a more guitar worshipping Beat Happening. Primitive, "Learning how to play instruments" type noise pop. It is fun and hop alonging in an innocent way. Extremely nice full color cover. Seek and consume. - KRK
Trash Flow 411 First st apt #3, Hoboken, NJ 07030 USA

MANIACS

Ain't no Legend LP
Supposed to be a 77 band that got left behind in the Pistol's wake. Sounds like it could be true, but I've never heard of them. Actually a good record of that period type sound. A little like Slaughter and the Dogs, or Adverts or something tasty like that. - Pat Fear
Released Emotions POB 132, Acton, London England W3 8XQ

MARSHMALLOW OVERCOAT

Beverly Pepper LP
Try and imagine the Fuzztones even lamer than they already are. Congratulations! You've given birth to the Marshmallow Overcoats, now call the orphanage! - KRK
Skyclad 6 Valleybrook Dr., Middlesex, NJ 08846

MEATFLY

LP
Hammering hardcore! Meatfly have an enormous range of textures and abrasive, all of which are shaped and scraped into some brutal

thrash. Punkrock and metal play their roll too. Meatfly fucking rule. Don't worry about the import price... go for it! - Krk
In Your Face POB 203, Nottingham England NG1 3RF

MECCA NORMAL

Cardboard Box House of Love 7"
It wasn't until I read the credits that I realized this single consists only of one guitar player and one singer (who plays guitar on the second side). I was so confused by the helium drenched vocals it didn't even dawn to me how bear a recording this was. "He Didn't Say" acoustic as it may be, is really quite interesting. A weird record. Check it out. - KRK
K Box 7154, Olympia, WA 98507 USA

MELIAH RAGE

Solitary Solitude" LP
What can I say. Evilness, witches, razors. Couple of cuts had me thinkin' about Dio's vocals. Thumpin' double bass, the usual virtuoso solos, similar to recent Dr. Know. Not all bad. Martin McMartin
Epic Records

MOI TRIFFID

7"
Dirge driven metal. Playing an early Metallica 45 at 33. Lyrics are dark and cool on a fiction level. Almost mandatory. - Krk
Moi Triffidome 707 S. Division #1, Ann Arbor, MI 48104 USA

MONO MEN

I Don't Care/ Jezabel 7"
Not too impressed with the 8 page promo kit, or cover. Loud, garage blues rock, with all the "Hip" influences over stuffing the edges. - KRK
Estrus PO Box 2125, Bellingham, Wa 98227 USA

MR. T EXPERIENCE

So Long Sucker/ Zero 7"
Wow, another gorgeous piece of vinyl from Mr T! This 2 song slab shows you just where the band are at: high powered catchy punk/pop that get your toes a tappin' and gums a flappin'. Great release. - Krk
Lookout POB 1000 Laytonville CA 95454

MUDWIMIN

Cassette
Not just another dayglo nightmare. This is arty, but we got hop-a-long rhythms and spine tingling vocals. Yahoo! They're even better live. All members trade vocal and instrumental duties. I'm craving another fix. - Buckethead

MY DAD IS DEAD

Shine Double 7"
Two extremely unique projects mershing here. The obvious, Mark Edwards' My Dad Is Dead. 5 LP's down the line and this man is still going strong; Mark's down and out, dragged about vocals are some kind of horror image to what must be an interesting person. The music varies in textures, speeds and styles, but still remains moody, dark and hypnotic. These 8 songs released on two 7" records could only come off this cool on Scat records. 'Nother one of those extremely overlooked labels. This one releases singles only with unique packaging and a quarterly publication that reviews only, you guessed it, singles! My Dad Is Dead, is a tuff "band" to follow but an interesting release this is. - Krk
Scat POB 141161, Cleveland, OH 44114 USA

MY LIFE WITH THE THRILL KILL KULT

Confessions of a Knife LP
I've heard of this band for years but amazingly enough I had never heard them. I always imagined them as some sort of goth band and didn't pay much attention. I mean, what a cool name, it grabbed my attention. Well, true to Wax Trax style this is more industrial disco/sound house dance music, but the megaphoned/acid house vocals and other special effects seem to raise them a slight notch above the pack, along with their darker lyrics it's kinda interesting. - Al
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647

NAUSEA

Extinction LP
This album brings back memories of when bands



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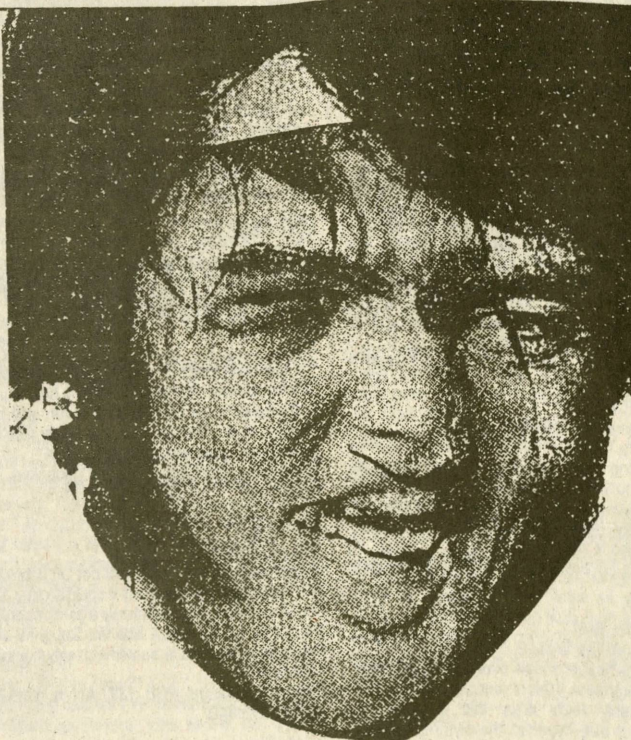
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**Public
Bath**

like Conflict, Flux, Crass and Peni ruled the punk scene. This record has pace; it goes fast and slow with great intensity and sincerity. It's great to hear a band that knows how to do it right and not another third rate Napalm Death. - Sick Boy
Profane Existence POB 8722, Minneapolis, MN 55408 USA

NEANDERTHAL

Frightening Music 7"
This record is as brutal as the photos on the labels. With Shecky, Kook whoever that bass player from PHC was called and Matt from Infest on guitar. Well if you can imagine what it would be like, you're probably going to enjoy this nuclear bomb of hardcore destruction. - Sick Boy
Slap A Ham POB 843, San Francisco, CA 94101

NERVE RACK

Gnaw LP
An even more monotone early FALL with twice the noise and half the harmony. Kinda neat. Don't work. - KRK
Meantime 11 Salutation Rd., Darlington, Durham England DL3 8JN

NITZER EBB

Showtime LP
Lots of beat-box, monotone vocals ala' Skinny Puppy, etc. Some twisted effects pop up and this might be fun at your local acid house party with that special paste-face girl or boy on your arm, otherwise avoid. - Martin McMartin
Geffen Records Publicity 9130 Sunset Blvd., Los Angeles, CA 90069 USA

NUDESWIRL

LP LP
Definitely don't like to bite into or even smell the whole indie college rock thing, but this LP is 'ok'. It starts way aggressive with wah wah- riffage then little by little it oozes and slithers into this shooting gallery background. Mellow guitar based rock, it's good, maybe even better. - KRK
More, USA

ONE THIN DIME

Beacon Street cassette
Good beginner's punk, kinda derivative including one major borrowing from the Ruts, and the vocals could use a lotta work. I mean even Bob Mould has a crummy voice but he managed to use it to some effect, right? A good band to support if you live in the 'Pedro - Long Beach area, they work hard. Gary In.
PO Box 616, San Pedro CA 90733

ORGAN DONORS

Nerd Punk 7"
Fun, kinda cute punk rock. Kinda like that band your brother was in that played those parties will all the new wave girls throwing themselves at the band?!! - Krk
O.D. 41C Storrs Hts. Road, Storrs, CT 06268 USA

PMS

Bloody Marys Cassette
I always appreciate all girl bands that are doing other than cute pop or trying to be the new Bangles. PMS come off a lot like ASF, one of my all time favorite outfits, all girl or otherwise and churn out a mess of hits inspired by the Ramones but adding sax and keyboards to define what is theirs. Now if they started playing live and kept up the intensity that is presented here, I'd be raving.
- Al
PMS 781 Emb. Del Norte #19, Isla Vista, CA 93117 USA

PAN B

Greenhouse Effect CD
I don't have a cd player. - Pat Fear
RCA, USA

PAVEMENT

Demolition Plot J-7 7"
Sonic rock 'n roll in your Grandfathers garage with all his tools rattling in the background, your eyes roll back, his dentures hit the cold cement, it's a disaster. - Krk
Drag City POB 476867, Chicago, IL 60647 USA

PLAIN WHITE TOAST

Styles and Distortion lp
Dramatic type new wave. Christian Death doo doo. - KRK



KRK

St. Valentine po box 770417, Cleveland, OH 44107 USA

POP DEFECT

Without 7"
Pop defect once again surface to once again try to break through the underground. This vastly ignored L.A. (originally Seattle) three piece have almost a dozen records under their name! Like the name implies, it's pop but there's a definite offset edge to it. Aggressive at times, emotionally down at others. Worth your time. - Krk
Heart Murrur POB 42602, L.A., CA 90042 USA

POPEALOPES

Kerosene LP
Powerful sounding and interesting mid tempo pop that is sure to please the college rock crowd, not bad. - Pat Fear
Skyclad 6 Valleybrook Dr., Middlesex, NJ 08846

POUNDING SERFS

Pounding Serfs LP
Pretty little songs about getting tangles in your boy-ish long hair, walkin' into your favorite bohemian cafe, and missing that politically correct ivory girl you probably left behind at college before your scored your accounting job. Indigo girl fans will spunk a load for this one.
Martin McMartin
"k" records-box 7154 Olympia Wash. 98507

PRAY TV

Spent/She Fell 7"
"Spent", coulda been sung way too dry by a singer that's got a problem with his throat. "She Fell", little more up beat n' noise. OK pop that wants to be experimental, but dollar signs keep getting in the way. - KRK
Augo-go, USA

PRICE

Between the Lies/So What About Love 7"
Like a more aggressive, less magnetic Buzzcocks. Simple pop with an innocent bubble gum flavor. Fun. - KRK
Released Emotions POB 132, Acton, London England W3 8XQ

PRIMUS

Frize Fry LP
I really wanted to like this record, but man the Chili Peppers do it right and no one is going to dethrone them. Sure, the bass player would probably make Flea take notice but it does not make this a great record. I find it mediocre and poorly produced. Don't let me burst your bubble, if you like them then you'll probably dig this record. Me, I think I'll pass on this bandwagon. - Sick Boy
Caroline 114 West 26th St., New York, NY 10001

R.I.P.

Next Exit LP
My first impression of this was "dorky punk rock". Actually it's a fusion of so many different styles that I can bear it to a certain degree. There is a lot of energy and precision here, and the lyrics are amusing. - Buckthead
Selfish Pursuit 6201 Sunset Blvd. #666, Hollywood, CA 90028 USA

RADIOPUHELIMET

Rokkrajahdys LP
Like a sawed off shot gun in your face. These 5 thugs blow so much musical mayhem in all directions you won't know where to run. Just when all you can hear is a wall of guitars crumbling all around, a rhythm of some primal sort comes to shield from some of the debris, but not enough as a scotching amount of noise burns your skin. Ahhh, don't ya love it? Amphetamine Rep. fans will die for this. - KRK
Bad Vugum po box 29 90501, Oulu finland USA

RAILWAY CHILDREN

Native Place Cassette
Just in case you destroyed all the pictures of that neat new-wave haircut you got after hearing your first Flock of Seagulls album this 'I take ya' back to those days. Easy listening for new-wavers, there's more of this shit in my record collection than I'd like to admit. For sensitive Brit-types only.
- Martin McMartin
Virgin, USA

RANCID HELL SPAWN

Gas Mask Love LP
Ouch, Rancid Hell Spawn are back. That's right, the strangers on acid never sounded this fucked up. Industrial pop, fuzz dusted post-punk doo-doo. Its actually beginning to grow on me, but man is it painful. - KRK
Wrench BCM Box 4049, London WC 1N 3xx England

RAUNCH HANDS

Have A Swig LP
Greasy, drunken, obnoxious rock & roll from NYC. Obnoxious par-excellence, slightly more adventurous than on past outings ("The Long Crawl Home" and "Everybody Loves Your Mama" lean towards Beefheart circa "Clear Spot" and Spotlight Kid") but still fucked up as all hell get out. Their version of "Did You No Wrong" probably ranks as among the finer Pistols covers put to wax, too. - Mike Snider
Crypt POB 9151, Morristown, NJ 07960 USA

RUDE STREET PETERS

Heilbert for Polyester 7" ep
OUCH. Remember that ole fat 'n drunk uncle you got that lives out in Hickville? Well, inbetween hospitalization and jail, he stuck a tape recorder in the living room and "recorded" this with the help of some friends and a lot of alcohol. Funny. - KRK
Peter Ville 826 A Broadway, Knoxville, TN 37917

SNFU

Real Men Don't Watch Quincy 7" ep
I guess this is their final testament as a band. One side is from an '83 comp LP, and the other is the b-side of their lited "She's Not On The Menu" 7" ep. Their tunes and wild stage presence will be missed. ltd ed of 700 - Katz

SACRED HEART OF CRUST

Mini LP
Wax Trax Boom boom. Industrial darkness. Actually SHOC have more musical abilities and less digital effects. Some songs have a trance like tribal rhythm and chant. It begins to grow on ya, a

little. - KRK
Trance PO Box 49771, Austin, TX 79765 USA

SAMIAM

Underground Mini LP
When Joy likes a band there's usually two things to be found. 1. They're from Chicago or Berkeley or 2. One of the band members is CUTE. I'm not about to guess which case it is this time. But somehow or another she accidentally picked a band with a good record (live set? don't ask) The production is quite impressive. With the pop rock guitars zooming in and out according to where the rhythm happens to be dangling. Vocals and hooks work together quite nicely. Not bad. - KRK
New Red Archives, USA

SCHLIESSMUSKEL

Sehet, Welch, Ein Mensch LP
Powerful, melodic pop in the tradition of Toten Hosen, Boskops, Kaaos etc. Most lyrics in German (as they should be, kinda silly to sing in some other countries language when you think about it), and the guitarist sounds great. Not that fast, but definitely thrashable punk. - Pat Fear
We Bite Saarstr. 18, 7400 Tübingen 6 West Germany

SENSLESS THINGS

Postcard C.V. LP
The Plimsoules, The Buzzcocks and an overactive "love" imagination. Well, I suppose those lyrics come with the territory. OK pop in a whimpier ALL mode. - KRK
Way Cool 131/133 Myddleton road, London Nww 4ng England

SERVICE

Head vs Wall LP
Pretty, keyboard tinged pop with nice guitar parts, well done and polite to the point of almost being boring. Has potential. Great vocals. - Pat Fear
Prava 3728, Clark st, Chicago, IL 60613 USA

SHOCKING TRUTH

7"
So Ron from Final Conflict finally has a new band. Excellent musicianship prevails on this debut. Ron's intelligent lyrics make this a great record with great promise for the future. This record alienates no one and should appeal to a wide group of people. - Sick Boy
Workshed 20308 Magnolia St., Huntington Beach, CA 92646 USA

SHRINKWRAP

Paste Cassette
Another audio-sadistic assault from those masters of insanity. I'm not up for sampling, but this really gets me going. Heartbeat rhythms and unnerving guitar slides. Hit me again. - Buckthead
Audio-Sadism POB 11831, Pittsburgh, PA 15228

SHRUG

September, October, No Wonder LP
Farfisa organ psychedelc pop a la the sound of Cleveland 1967, grinding grating, swirly stuff that is pretty fuggin' cool. Having read the little lyric booklet inside I've determined that these guys are totally crazy and not just faking it. - Pat Fear
Meantime 11 Salutation Rd., Darlington, Durham England DL3 8JN

SHUDDER TO THINK

Ten Spot LP
This LP paints the picture quite a bit more detailed 'n colorful than S.T.T displayed live. Side two seems to work with an unexpected grace and soothing quality which I haven't come across from an all male group in quite some time (ever?). Even the lyrics, which are loudly whispered by a seemingly happy paranoid fellow, are dimension escaping and somehow fit in perfectly, "Lady bug upon my wrist strikes a simple pose and then flies. Sitting man across from me wears horsefly-hair and sunken eyes. And just wants another quarter for five quarts of forgetting sauce." A real switch, worth the trouble. - KRK
Dischord 3819 Beecher St. NW, WDC 20007

SKIN YARD

Fist Sized Chunks LP
This, Skin Yard's third LP is not as hard to swallow as the title implies. It's a pleasant stew of heavy/hard riffing at time reminiscent of

Fuck That Weak Shit EAT NOW (new):

005 STARVATION ARMY: Execution Style

006 REVERB MOTHERFUCKERS:

The 12 Swinging Signs of the Zodiac

007 THE big THING: In The Elbow Room



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SUICIDAL TENDENCIES (s e l f t i t l e d)

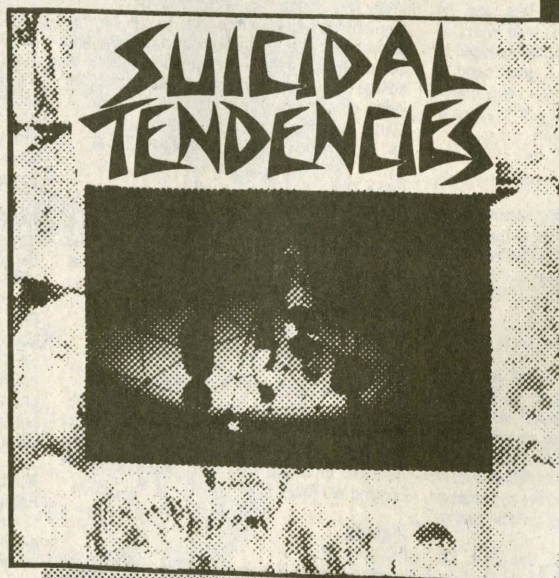
In the minds of many, Suicidal Tendencies eponymous debut is the definitive dedication to skate punk culture, and an anthem for a generation of alienated suburban teenagers. Laced with black humour, nihilism, and some amazing punk energy, this is the album by which all other hardcore releases should be measured against. *Suicidal Tendencies* also features the classic hit "Institutionalized", ('Mom, just get me a Pepsi, please, all I want's a Pepsi'), as featured on the soundtracks to *Miami Vice*, *Twenty One Jump St.*, and *Repo Man*...This Frontier/BMG release is the original version, with the original band...accept no imitations!

side one

Two Sided Politics • I Shot The Devil • Subliminal • Won't Fall In Love Today • Institutionalized

side two

Memories of Tomorrow • Possessed • I Saw Your Mommy... • Fascist Pig • I Want More • Suicidal Failure



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Soundgarden (sorry for the odd comparison) with the menacing lead guitar. There's a raw "live" quality in this that I really appreciate. - Buckethead
Cruz POB 7756, Long Beach, CA 90807 USA

SLAMBODIANS

Wot's Rong Wit Choo? Cassette
You can mosh or skank or slam your cells to this one. Slambodians play really creative and fun hardcore with tight stop/start rhythms. The lyrics, of course, are in the humorous vein. Actually this is so well produced and well packaged it might as well be on vinyl. - Buckethead
Slambodians 3089 Langhorn Dr., Fremont, CA 94555 USA

SLAPSHOT

Firewalker 7"
I'll be objective. It's loud and fast. The vocals sound very macho. The whole thing reminds me of some Euro-thrash from a few years back. Hard hardcore. Bonus: two live cuts on the b-side. - Buckethead
Taang! POB 51, Auburndale, MA 02166 USA

SMASHING PUMPKINS

I Am One/Not Worth Asking 7"
A super anticipated cross between sound garden and Das Damen. Not even a good combination mind you. - KRK
Limited Potential POB 268586, Chicago, IL 60626

SNAKE RIVER

Spinach 7" ep
No immediate attention jabs, but Snake River do have a sincere primal sound which goes well with the raw un-sweetened vocals. Mid tempo "clinging" feed back bash. Cool, woodcut, painted cover. Easily worth your three bucks. - KRK
Bonehead Rex 925 Post, San Francisco, Ca

SOCIAL DISTORTION

Social Distortion LP
S.D. on Epic? Shudders of sellout etc. were laid to rest upon first listen, damn if they don't sound more like the old Distortion than they have in a while, at least since I saw them break up the "original band" that New Years at the Cathay. Mike's got a bit of Elvis going in the vocals now, which is way hipper than Billy Idol's attempt, and I just saw 'em at a frat party where it was three dollars to get in and free food etc. Open to the public. Mike and I both were talking about it being like the "old days" (gimme the wheelchair...) and who cares, these days have moments of being just as good, and this is one of them. - Pat Fear
Epic 1801 Century Park West, Los Angeles, CA 90067 USA

SODA CAN

Powertool LP
Quite an impressive 16 song record from this otherwise unheard of trio. The variety of musical styles is so wide, it's hard to imagine any type of connection other than the whine like screams of Trip Costner, who makes up for it by coming up with some creative guitar licks. Silly, almost out of control jazz thrash which can go funk-pop-metal, then punk all on a drop of a coin. This often attempted, rarely successful combination works good for Soda Can. Very brave effort. - Krk
Forefront 280 Fairmont Ave., Chatham, NJ 07928 USA

SONS OF REGRET

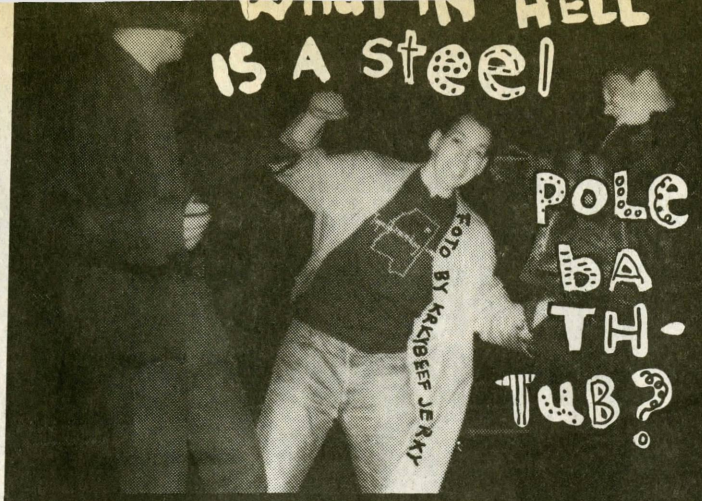
Strangelove cassette
Moody, heavy stuff with a big punch, vocals are very good and kinda like the Cult guy. Surprisingly good! Yeah I really like this band and not just 'coz I'm from Indiana too. Gary In.
901 W. 9th St., Bloomington IN 47404

SOUL REACTION

LP
Wowza. A funky aggressive shouting ranting raving record that makes one realize how much more vital soul and funk are than disposable rap. This record is actually great, and you'll probably never find one in a record, uh, CD store, so write them. Bad Brains, Nomeansno fans take note. \$6 post-paid. Hey dudes, wanna do an interview? - Pat Fear
Takeover POB 40116, St. Paul, MN 55104 USA

STARVATION ARMY

Execution Style LP



Great great album. Throaty punchy songs, a little like Boston's late great "Sorry", fuck go buy this. - Pat Fear
Rave POB 40075, Philadelphia, PA 19106 USA

STEEL POLE BATHTUB

Lurch Mini LP
Once again, a sure bet on receiving my high five, a Sabbath cover!! Coulda been a less predictable song, but "Paranoid" will always cement tight any cracks your skull might have from the first five songs on this well packaged slab o' noise, part II. Gettin' even more into to solid audio mayhem aspect o' things, Steel Pole Bathtub are up to bat once more. This time they curve your attention with a comic book!! Yes a weird/funny self produced CB! If you're reading this wondering what to make of things, do yourself a favor and pick up this speaker blow-out kit. Or quit reading anything I write. - KRK
Boner POB 2081, Berkeley, CA 94702 USA

STIKKY

Cuddle 7"
If you can't get enough of straight forward thrash, then Stikky is not only your band but your God. These guys are fucking crazy. Yes it is a repressing, yes the wax is marble. - Krk
Slap A Ham POB 843, San Francisco, CA 94101 USA

STRANGLERS

10 LP
Fuking Strangers! I used to really like this band but kinda lost track of them somewhere along the line. Here's a new LP from these vets. Distinctive Strangers style, with a bit of a contemporary influence in the nauseating dance rhythms that are used occasionally. They also cover "96 Tears" which is pretty cool. All in all, the Strangers are pretty much doing what you'd expect of them. Some killer lyrics and some hard hitting music. Pretty good release. - Al
Epic 1801 Century Park West, Los Angeles, CA 90067 USA

STUKAS

Somewhere Inside 7"
Commercial pop punk, really quite lame. Kinda like Mad Parade. Well, not that bad; it would make a good match. - KRK
Really Fast PO Box 6170 2-10233, Stockholm Sweden

SUCKSPEED

Stormbringer 12"
Yes, a Deep Purple cover, made heavier by Suckspeed's ton of lead approach. Great Materplan studio sound, cool if you're into the slower heavy stuff these guys do well. - Pat Fear
We Bite Saarstr. 18, 7400 Tubingen 6 West Germany

SUICIDAL TENDENCIES

Lights, Cameras, Revolution... cassette
"Look into my heart you'll see, I'm trying to make the world better... but I'm so alone" Probably not the lyrics you'd expect from these guys if you've still got 'em pigeon holed into the nihilism of their successful first LP. The bite and anger are still there, but in the thick of the crash and burn thrash

and shredding guitar solos, there's some sort of soft, introspective quality to the vocals and lyrics that creates an interesting contrast. Songs like "You Can't Bring Me Down" and "Lovely" are in this same vein and they avoid typical metal cliches 'cause the anger and frustration doesn't seem staged. Advance cassette didn't list the players, but you more adventurous thrashers should give it a listen. - Martin McMartin
CBS 51 West 52 Street, New York, NY 10019 USA

SURGERY

Feedback/Fried 7"
Surgery are back with amp-rep but really fall short of any type o' land mark. Not like they're playing pop or anything. But both these songs DRAG n' don't get too far either. Noise meshed rock with little spun kinda bunk. Get the 12". - KRK
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

SWELL

LP
Not many acoustic albums I'd admit to enjoyin', no matter what the singer looks like. That's what makes this LP such a rare exception. All male, art fag type soul searching/ romantic/ odd ball, pop with an admirable dose of obscure noise 'n song structures which conform to few of the many paths normally taken by bands in this genre. If you're a sensitive artist with taste, check it out. Way weird silk screened cover. - Krk
Psycho Specific POB 11228, San Francisco, CA 94101 USA

TSOL

Strange Love LP
It's almost like you wanna say "look, they're trying so hard to be popular, will you just let them so they'll stop pestering us." Ron's out leaving only Mike as an original, and it doesn't sound a tad like T.S.O.L. but then they haven't for a long time. - Pat Fear
Enigma, USA

TED BUNDY'S

Live: Death and Defecation Cassette
Live punk shit from Michigan. These three dudes seem to be into GG Allin and murderers and drugs and stuff. It gets filed right next to the Mentors live album. - Buckethead
Anarchy POB 506, Lincoln Park, MI 48146 USA

TERVEET KADET

Live: 1982 7" ep
Eleven years and a million records later... This is the newest record to their long discography. The only downer about this release is that the sound quality kind suck. Yeah, it's a live recording, so you gotta expect it sometimes. But hell, this is a limited edition release. 500 pressed. - Katz
Mad Rat, Finland

THATCHER ON ACID MEETS STEERPIKE

The Illusion Of Being Together 12" ep
UK guitar fuzz pop - loosely attached to acoustic piano/guitar. There's a very social/political image to this particular disc but my boredom w/ the music makes it difficult to my attention. - KRK
Meantime 11 Salutation Rd., Darlington, Durham England DL3 8JN

TEN COMMANDMENTS

Homefires Burning LP
The worst un-major label pop shit to stink up my turn table in months. Harmony sing along. Love me love you doo doo. - KRK
Sensible, USA

THORNUCOPIA

Cassette
Well, I guess I'd call it hermetically-sealed alternative pop. The spaces between songs are too long. It's just as well considering each song sounds a lot like the last. Still, it's palatable. - Buckethead
Thornucopia POB 4877, Davis, CA 95616 USA

TOADSTOOL

The Sun Highway LP
Really liked the single, but I had an immediate dislike for this LP halfway thru the first song; I get like that. The fucked up cover art work 'n little story 'bout Bob Mould, got the best of me as I found myself playing this record over and over. Still, after having memorized the story and the bio. I listen to this LP while it does hold right to the Twintone sound. Toadstool's got a shaky grip on the amps which only goes up. Plus there's lotsa outta place, noise and weirdness which balances really good and gives it that winning edge. Great release. - KRK
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

TONE DOGS

Ankety Low Day LP
Even the cover gives ya, a goodsized porthole poop at what your getting into. Not at all anything you'd expect from C/Z. Modern day, art damaged, avant garde "pop", which of course doesn't sound very appealing at all. Try and imagine the electric mayhem of someone like Elliot Sharp. A mellow Mike Watt both these guys - minus the cluttered jazz and a double dosage of groove like rhythms with a "sexy" sax that can also break the pretentiousness with silly fun. The entire LP is real easy to listen to. If you're looking for something out of the ordinary, check this out. - KRK
C/Z 1407 E. Madison, Seattle, WA 98122 USA

TRIP 20

Deep Six LP
Some well structured mid tempo pop with nice use of horns and flutes and weird instruments. Kind of sounds like Big Star, not bad. - Pat Fear
Action City PO Box 302, Napoleon, Oh 43545 USA

ULTRA S

The Bones Walk/She's The Girl 7"
Carbon copy, Fuzztones. - KRK
Screaming Apple Dustemichstr 14-5000koin 4, W Germany

ULTRA VIVID SCENE

Staring At The Sun 12"
Although U.V.S. smash few skulls and step on less toes, I can't help but to really like 'em. And I'm genuinely impressed by the fact that Columbia picked 'em up in the states. Not too into the fact that one outta the four songs came from their debut LP. Kurt Ralske, main man behind the band (which was originally a solo project) is undoubtedly the T-Rex of the 90's. Sensitive, tip toe, nature admiring 60's pop, gets stamped by more current Jesus and Mary Chain type distorto-noise. Not that Ralske comes off as an immediate reproduction but the influences are there. This EP is a hot dog introduction and worth your trouble for cover art alone. I missed 'em on tour, but heard they were way cool. Oh well, next time! - KRK
Columbia, USA

UNHOLY ALLIANCE

Unholy Alliance 7" ep
Worthwhile "Aggression" type hardcore. Mid 80's type o' humor/pist rage rock. Not bad. - KRK
Something Else, USA

UNTOLD FABLES

Aesop's Apocalypse LP
The fury of the Kavern Club scene that fizzled a while back, The Fables were easily one of the best at being a 60's garage band and this collection of their last recordings illustrates it nicely. At times you hear The Seeds, Court Five, Pretty Things etc., but man, I keep hearing The Stones circa

DWARVES



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LP/Cassette

ASTRO BOY
7" Single

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Seattle, WA 98102

Distributed by Caroline and Sub Pop



"England's Newest Hitmakers" or "Out of our Heads". Dig this crazy scene man. - Pat Fear
Dionysus POB 1975, Burbank, CA 91607 USA

UPTOWN BONES

Easy Deals 7"
OK garage blues rock. The monotone "Ghetto Blaster" recording gives it that fun, don't take it too serious feel. Otherwise passable. - Krk
Uptown Bones 929n 19th st, Phila, PA 19130 USA

URGE OVERKILL

Amerikruiser LP
The guitar scatter disaster has been ironed out into more direct riffs which come across in a way more rock vein. Still edge maintaining and brutal to the neck if you let your self go. But I ultimately prefer the chaotic "is that thing in tune" sound. Worth while. - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

VARIOUS

TJSA/ Monster Truck 5 Split 7"

I think it's a split 7", gotta be as both bands only share one characteristic, which is their love for noise. Thomas Jefferson Slave Apartments have got a mouth full of gas and are blowin' flames outta their ass. Pig fuckin', distortion rock 'n hell. There's a massive outta control feel to this. So hideous it's great. Monster Truck 5 are more musical in their path to your nerve center. Rock 'n Roll wine with a goat horned jab. A fuckin' great record. Don't be such a piece of shit, find this and play it loud! - Krk
Datapanik, USA

VARIOUS

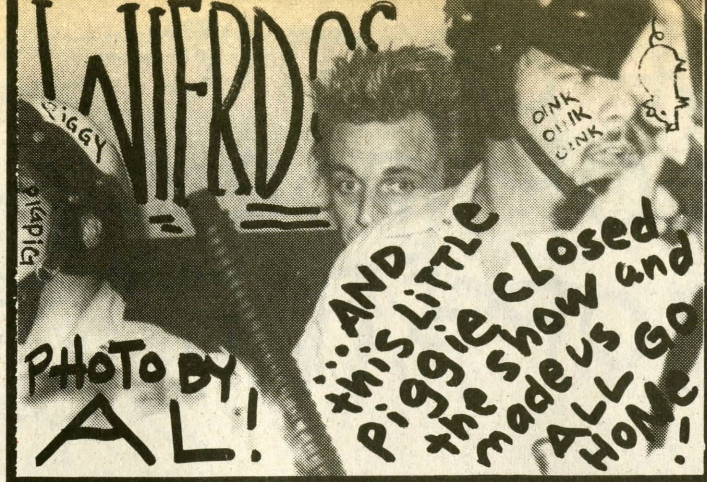
Panx Vinyl Zine #5 7" EP

The fifth in a series of international sampler compilations. This is one of the best records I've heard in many centuries. The best in this series too. Very exciting music blast out from the speakers when I slap this sucka down on the turntable. It got me so fuckin' wired up that I chucked all my boring ol' Sub Pop singles out onto the streets, where they got run over (no big deal...) The tracks that really gets me slamm'n are CMX and Rebellonblut's brutal onslaught, and the melodic thrash of Legitimate Defonce, whose track reminds me a lot of the late-great Asta Kask. Highly recommended for any thrash freak, but if you don't like it: Fuck off and DIE! - Katz
Panx BP 5058, 31033 Toulouse Cedex, France

VARIOUS

SANTA CRUZ - "A REASON FOR LIVING"

(Video review - yes I skate.)
Amateur titles and the music is good to great, but sometimes doesn't match the skating. Jason Jessece rips but this video doesn't really show. Alan Peterson does one original trick and a lot of quality filler. Derek somebody, pretty basic stuff dude. Paul Wisniewski, nice frontside 50-50 to revert. Mike Youseffer gets high, looks smooth, but kinda basic pro stuff except for a frontside air that he turns to fake in the last instant. Sean Sheffey: Nothing great here, just your basic good street skater stuff. Beaze Lovelace nice style but pretty basic no big moves. Jordan Picher: Can't understand what he says, but definitely the most original skater yet on this video, with many cool revert variations. Tony Henry: takes the prize for the nasty crunch of this video it will make your eyes water. Potential buy time will tell. Blake Hannan falls down real funny. Jeff Kendall shows good style of a seasoned pro who sports a Slapshot sticker and has a scary bail. Once again I don't like the music editing. John Goviola, nice hair and handrails but still basic stuff. Sean Andrew has possible potential star. Jim Thieband does a lot of frontside grinds and shows up not wearing his Public Enemy beanie. Jason Monroe has a nice quarterpipe. Kevin Rucks: filler. Mike Prosenko shows some nice basic pro stuff and a little extra tweak for good measure. Tom Knox is really basic for a guy getting so much attention in all the mags. Cory O'Brien: I can't see why this guy is a pro when his best move is a bail. Julian Stranger: Wow finally smooth street skating with a nice tailslide and handrail. Jim Namba does a weird front truck grind. Jeff Whitehead-groovy red hair period-. Rave Leroux shows some good fast skating. Mike Conroy isn't happy that Naked Raygun rule Solid Pro. Natas, when you see him skate on video you expect something big, something special, where's the dumpster,



where's the jeep, smooth and pro, but watch your back here come the kids. Joe Spalliero: good close up of a funny face. Peter Herwitz: fast and smooth look to the future. Troy Slither has a funny style. Jeff Hedges: Pretty basic for a pro. Ross Goodman: tough luck dude. Brian Boyd: Big move for an amateur, front truck frontside grind to revert super smooth maybe the move of the video. Bod air, E-Woo! Skates with great flair, I especially like his backside disasters. Andy Roy woots bright idea it was to put him after Bod in a most un-enviable position. Bad move guys. Excellent mini ramp skater, also. Arron Devine: good solid mini ramp. Lord Salba rule Baldy Pipeline, but no pool footage? Curtis Staffer: Snore!! Buska Nidal: nice name, did he get signed on the strength of it. Eric Dessen: Nice Slappies. Nice moves like the revert shifty but not near enough from a top pro. Conclusion, not as mindblowing pro or ground breaking as Powell or as funny and fresh punk as World Industries, But! Miles above most other skate videos. - Sick Boy Santa Cruz, USA

VARIOUS

Condemek / Joe Colon Split 7"

Condemek sound like a bad trip in which you are two dimensionally trapped in a television between channels. There's a slight, back ground rhythm winding and climbing all over your skin like static insects. It's not a pretty sight, the sound is even more horrid. Joe Colon come across much more musical, although just as warped. It always helps when you can "recognize" an instrument. A worthwhile project for audio freaks. - Krk
ERL 418 Madison Ave., Albany, NY 12210 USA

VARIOUS

Rocking Together EP

This one was sent to me from South Africa - an international (mostly European) punk/HC comp. Four bands total: Etillop Pots, Nazgul, Erratics and Surf Or Die. Slightly nostalgic for me, especially since most of these recordings are a least 2 years old. A nice do-it-yourself release. - Buckthead
Mercy Killing 35 Hazelwell Ct. Sinclair Rd., Lambton, Germiston 1401 South Africa

VARIOUS

Oh God, My Mom's On Channel 10! LP

This 20 cut LP is a mighty ambitious undertaking, it culls a good dozen Vancouver bands together (many whom I've never heard of, no big surprise) who are all pretty decent in the high energy, teen rock and roll scheme of things. You also get a few funny interviews thrown in! Ok, I'll name names: Vindicators, Gruesomes, Mighty Squirrels, L 150's, Enigmas, Headless Horsemen, Double Naught Spys, Teen Challengers etc. Worth a good check out - what a rave up! - Al
Nardwuar POB 27021, 1395 Marine Dr., West Vancouver, B.C. Canada V7T 2X8

VARIOUS

The Pathological Compilation LP

To my immediate attention, Godflesh, one of the few UK bands I bow to have two cuts, as does the more obscure, Terminal Cheesecake, and the darker more drug influenced Carcass. Definitely surprised n' pleased to see/hear Coil, who are far more obscure/abstract with there hypnotic collage of sampling noise. The Stretch Heads are an annoying cross between the Crucifucks and

early Swans! Napalm Death have a 5 minute 16 second song! This compilation is a mass of audio hell that is a must sin for all you thrashers who have lost hope. This is the new generation of hardcore. Frustration release in the most hideous of manners. Look for it, chump. - Krk
Pathological, USA

VARIOUS

Spontaneous Consumer Frenzy! LP

This thematic compilation contains "goofy songs and outtakes" from the likes of the Young Fresh Fellows, Ex-Catheads, Mike Watt, Divine Weeks, Splatscats, The Woodies, Jellybrains etc... Some of the stuff is pretty good, sometimes funny but a lot of times falling into a pretty mundane bar-band kinda mold. But then, if some of your favorites are on here, then you probably like this type of music are will go into a frenzy. Knock yourself out. - Al
Pop POB 13216, Tampa, FL 33681 USA

VARIOUS

Life's Tough For The Stupid Double 7"

More Frenzy open with the usual thick brood of drug dominated rock 'n filth. Starvation Army rock out with "Conquistador" which is really quite sub-par compared to previous efforts, ok. The Big Thing really blow. Acoustic, humor, folk shit, lame. Last but not least, the Reverb Motherfuckers, who save the disc. This shoulda been one single with the M. Friends and the Motherfuckers, ok. - Krk
Rave POB 40075, Philadelphia, PA 19106 USA

VARIOUS ARTISTS

Boogie Wonderland LP

Quite the Brutal garage punk assault with, The Meanies, nice girls from Cincinnati, The Throwaways. The Meanies are especially terrorizing all the bands have a heavy Ramones influence. But there's lots of other Touch 'n Go influences that make this nine song LP worthwhile. - Krk
Au Go Go GPO Box 542d, Melbourne 3001 Australia

VARIOUS ARTISTS

Smiles, Vibes, and Harmonies LP

A tribute album to Beach Boy Brian Wilson. Sonic Youth comes closer to harmony then they ever have dared before, Das Damen rage, The Cynics do their things, lots of bands I've never heard of. Great in-jokes on the cover, some of it rules, some of it doesn't. - Pat Fear
Demilo 596 Broadway room 1216, NY, NY 10012 USA

VARIOUS ARTISTS

Punk as Fuck cassette

A fifteen band, 25 song, sampler tape. Bands range from thrash to posi-emocore. Most of the bands are relatively new and young. A few of them have vinyl out. If any of these bands last they will become the next wave. - Katz
Mark Murray 1675 Vernon st #39, Roseville, CA 95678 USA

VERTEBRAE

7"

Dunno if this is drunk off your ass terrible or if they are "artists" performing post punk industrial grunge. Either way, not worth your time. - Krk
Erl 418 Madison Ave., Albany, NY 12210 USA

VISUAL DISCRIMINATION

In Vain LP

Once again VD show us that Orange County still exists. VD pound you with fast hard power-core, that teeter totters on metal guitar licks. Too punk, hardcore for me to even call them metal though. like VD for the fact that they are Hardcore without having to be straight edge. Maybe this was a problem with guitarist and main lyricist Jeff B., for he left the band to pursue other musical interests VD still thrash on with one guitarist. Good luck Jeff... oh yeah, think there's enough thank you's boys...wow! - stf
Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

VOICEBOX

7"

This features Dan from No For An Answer, Carry Nation and Chuck from Underdog and McRad Bad Brains styled guitar with highly charged vocals make this not to be missed. - Sick Boy
Workshed 20308 Magnolia St., Huntington Beach, CA 92646 USA

WALK PROUD

LP

Ok, I can appreciate well done hardcore when I hear it, and this is pretty well done. But, geeze, these guys fail in the lyrics department. I mean, when are hardcore bands gonna come up with something new to say, I guess this is just what they sing about. Most bands go through this phase. Listeners do also. Nevertheless, this will probably be a strong HC release for Nemesis, like buying a Coke, you know exactly what you're gonna get. Take the challenge. - Al
Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

WEIRDOS

Condor LP

It's about time, wouldn't you say? The Weirdos skip the eighties and finally release an LP (their first) in the nineties. If you saw their interview in Flip a few issues ago, you would realize that although this isn't the all original line-up, the songs are true to Weirdo style and concept. 10 really great songs here, some will grow on you faster than others, but they all eventually sprout. My faves include the faster numbers like "Cyclops Helicopter", but others that have proven phenomenal live like "Shining Silver Light" and "Terrain" come across really well. I'm glad they're back, but now that this is out let's hope they don't wait until 2001 to release their next LP. Yeah Weirdos! - Al
Frontier POB 22, Sun Valley, CA 91352 USA

WIG TORTURE

Just Say Flow LP

Fun garage-psych from this bunch with two basic fixations: 1) Sesame Street. 2) Cannabis. "Mr Hooper is Dead" comments on Big Bird's "Hershey Squirts". Twisted. Refreshing to hear some oh-so heavy sounds with an actual sense of humor running through it, unlike most of the serious rock posturing comin' down these days. If bongs still give you the giggles, this is for you. Martin McMartin
POB 1133, San Mateo, CA 94403

WORK FORCE

Driving Is Easy 12" Single

Lame, wanna be English disco acid house type shit. Nice cover though. - Krk
Work Force 791 Tremont St. #W506, Boston, MA 02118 USA

WRETCHED ONES

Going Down The Bar 6" record

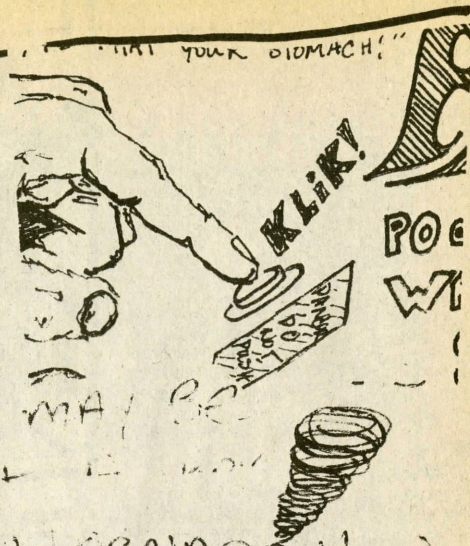
Still playing that Neanderthal pre-hardcore, mush. The Wretched Ones return to the unpublic eye with a 6" record. Not sure if even this gimmick is going to work, don't bother. - Krk
Headache 47 Myrtle Ave., Midland Park, NJ 07432 USA

YOUTH GONE MAD

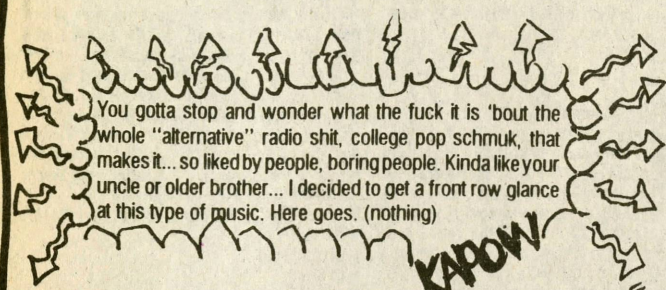
Cassette

In the past, I liked YGM for their upbeat energy packed tunes. This demo is more in that direction. Sounds good. There's even a Dylan cover. - Buckthead
Youth Gone Mad 560 West 43rd #30G, NYC, NY 10036 USA

TOP OF THE SLOP, PORK CHOPS, POP



A KKK Action Figure OR How about a
TORNADO HEAD



MISSION (UK)

You gotta stop and wonder what the fuck it is 'bout the whole "alternative" radio shit, college pop schmuk, that makes it... so liked by people, boring people. Kinda like your uncle or older brother... I decided to get a front row glance at this type of music. Here goes. (nothing)

TOO LATE IDIOT

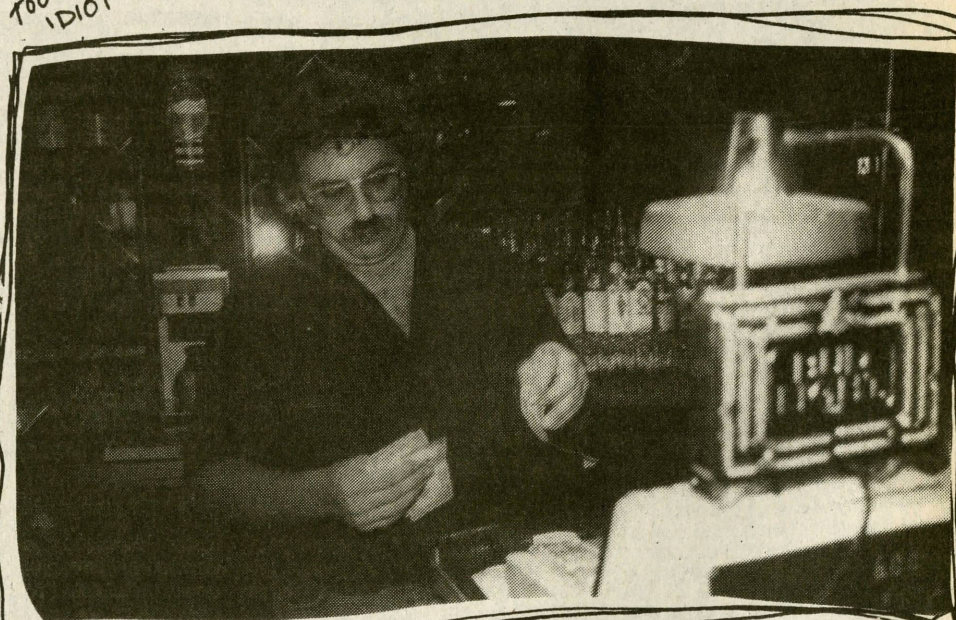
HOWDY KKK -

DONT WANNA BORE YOU
WITH A LONG NOTE BEGGING
FOR A GOOD REVUE - SO I

DAVID BOZO

Press people for RYKO DISC are bitches. Yeah, I said bitch, sue me. Pretending to do me a favor by giving me a photo pass, she said in her educated voice, "Fax us your request." I called about 10 times too many and the tight ass got loose and called ME the day of the gig... leaving me a message. "Mr. Krak Dominege". Idiot went to school 3/4's of her life and she can't say a fucking Mexicans name right. I called to make sure it wasn't some kind of a joke. It turned out to be the Ryko Press Prissy, 'cept it was also a joke. She said I had to arrive at the Dodger Stadium at 5:00 PM (Bowie didn't play until 11:00 or something). I could only snap during the first 3 songs, after that who knows what... she couldn't give me a seat! Forget taking a guest (so much for getting laid tonight!). I said "this is stupid. David Bowie is playing two nights in a row in front of thousands (millions!) and you can't spare two tickets?!" She said in a happily

disguised voice "Sorry". I said "Fuck you" and hung up.



BARTENDER FOR BOGARTS. DONT KNOW HIS NAME.

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Dear K.K.,

"Sluttering retard"? "Crumbling
Bathhouse Surfer's regyme"? I thought
I was reading a King Missile review, but,
alas, once again you have debased
from the band/lp in question to burn
someone else. (Need more? try Blue,
Naimon's Hair, issue #66).

Now I ask, what's the point?
Are you suggesting the album, comparing
K.M. to B.S., trying to offend B.S.
fans or what, What, WHAT?!

I find it difficult to trust your opinion when
your reviews lack focus.

And just to ease my pain, let me
add that B.S. have always made incredible
albums and every show (the seen plenty of em
is a total brain fry! Crumbling? Terenos
more was for herself and King, is more
than capable of handling four sticks (maybe
more!). Gibby (no retard) and Co. (no regyme)
do not deserve thus shot in the dark. "

I wonder if King Missile liked your "review."

Naimon Young
Dallas

WHEN KIDS ARE ALONE

by Pat Fear

When Kids Are Alone: Bathing in the fountain of immaturity.

Interview with:

Marc "Friend" Goldstein - vocals

Kevin - guitar

Randy - bass

Mike - drums

by Pat Fear

"Our name has been mistaken for an orphanage, thought of as Godless by a christian organization, even been accused of being a metaphor for masturbation," explains vocalist/voyeur Marc Goldstein, "I kind of like the last reference myself."

Later he insists that their moniker refers to a code of immaturity that is felt very strongly throughout the band members' personal lives. When Kids Are Alone rose from the ashes of punk band Secret Agent hailing from Riverside, California. Riverside, besides having the worst air quality in California, has spawned several generations of disturbed musicians. David Lowrey and Victor Krummenacher from Camper Van Beethoven fame, as well as the Spiderworks, White Flag, ex-members of Justice League and Gary Ryan of Joa Jetts Blackhearts.

Musically, When Kids Are Alone are a cross between Black Sabbath and Bauhaus, the Replacements meet the Ramones.

Marc: Some people have such limited musical roots, their music is very boring. They only have so much influence to draw from. Our diverse musical backgrounds, along with a lot of beer, keeps our music apart from the cliché world of rock.

"Apart from", is a good place to put When Kids Are Alone when comparing them to other bands of their genre.

After a 7" release and a spot on a Taboo Records compilation in 1987, the band formed it's own "Bavee" label. Shortly after, they released their first EP "Severe", which met with warm critical reviews and lots of airplay throughout college radio.

Marc: No one else but college radio would even touch our music. It was too strange for AOR, even college radio was uncertain about an album that had a blend of music like ours. Of course, that

was in the days of REM and Robyn Hitchcock dominating their play lists.

The norm is more in the Kids' favor now that bands like Jane's Addiction and Soundgarden have found homes in the musical tastes of America. WKAA have just completed a four song, cassette only EP entitled simply "When Kids Are Alone". It blends their strongest material yet with more

focus than previous efforts.

Marc: This is our best shit yet. You don't have to be a great musician to write great songs, you just have to know how to assemble that musical/lyrical pieces."

Pat: What about the code of immaturity that Kids adhere to?

Marc: Our music is very serious and very passionate, there is an intensity that would drive us apart if we didn't have our crazy outlets.

This quote could be a direct reference to guitarist Kevin Castration, who is completely insane. Kevin spends upwards of \$500.00 a month keeping his comic book collection up to his wacky standards. Drummer Mike Arguello, apart from being a Latin heartthrob, is a habitual liar as found out when he told me he was 28 (he is in fact 22). Bassist and poster boy Randall Addison eats candy 16 hours a day and regularly has sugar induced temper tantrums that lead to broken instruments. Marc admits to being a peeping Tom: "A goblin running from window to window peering in and out"



You know this band has a lot of problems as far as personnel go, but it keeps things interesting."

WKAA have just completed their contribution to a Triple X compilation of all Ramones covers by the likes of Chemical People, L7 and such.

Marc: I consider it an honor to pay tribute to the most amazing band of the punk generation. While recording "Do You Remember Rock And Roll Radio" I had a vision of Joey Ramone like an apparition, he mouthed the word to me "pinhead". I immediately urinated in my pants and took a nap, dreaming of a world where Dee Dee was my father and we went clubbing with Uncle Johnny and Markey every night.

Very weird people in a weird band. Living in Riverside makes people turnout like this.

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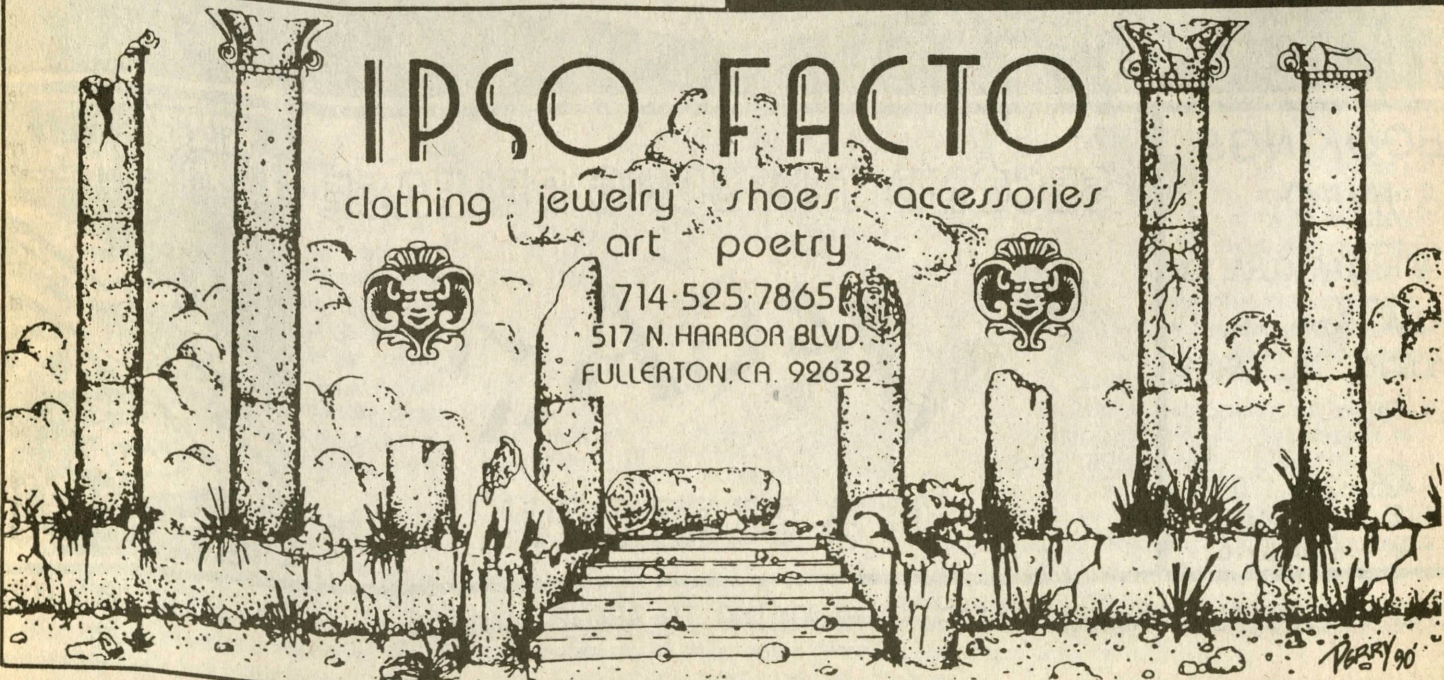
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JACK AND TENDER FURY.

A VISIT TO LAUREL'S WORLD WITH



Laurel: Here we are at the red Onion with Tender Fury.
 Jack: Don't say that!
 Laurel: How did this larger than life band begin?
 Jack: Actual truth, God came down from On High and created fields or bugs and plants?

Then on the seventh day...
 Jack: Yeah on the seventh day he had a hemorrhoid and got it checked out and there we were. With all the strain and hard work then there we were.

Laurel: Sounds like a... whats that thing you put up your butt?

Jack: An enema. That' sit, a divine suppository. A holy butt plug.

Laurel: Is there some underlying message or is there no means behind the madness?

Jack: You mean besides money and sex?

Randy: Isn't that it?

Laurel: Well, is it just rock and roll?

Randy: Well we're really concerned with animal issues.

Laurel: Really, rain forrest type things too?

Jack: Rain forrest, Earth Day.

Laurel: Oh no, its a hippie dippy new age trip.

Randy: "Looking For The Chip" is about a logging camp.

Laurel: Speaking of which, what is "the chip"?

Jack: Well, we were recording, sittin' around telling each other how sick we were and Randy started saying what a nightmare it was to be somewhere with an acoustic ceiling, looking around on the ground for all the little white chips.

Randy: And smoking acoustic ceilings...

Laurel: Oh, another crack affiliated thing.

Jack: Yeah, so Hunt says "I'm looking for the chip man". That was it. It has nothing to do with the song or anything.

Laurel: So is it like a Jackie Collins book?

Jack: Yeah, we're everything.

Laurel: But you're nothing. Jack, why did you do Cathedral of Tears?

Jack: 'Cause it was fun and I like to piss people off. When I was doing punk rock I finally got so sick of it. People kept saying "Tell us this Jack, tell us that." I just said "Fuck this", it was stressing me out. So I just went off and Wayne Newtoned the fuck out of it. So that's how Cathedral of Tears started, Wayne Newton and shit.

Laurel: Wayne to Jayne.

Jack: So when people started to like that, that's when this total drunk hard rock band started. Go out and play and not give a fuck.

Laurel: Well, this has come a long way, has it not?

Jack: 4 years.

Laurel: I remember the name but I didn't think it was a for real thing.

Randy: Yeah, but they got me and things started to happen.

Jack: Randy detoxed us.

Laurel: Really, you're the one.

Randy: Yeah, I've gotten 'em smoking acoustic ceilings.

Jack: See, God created this band and saw how sinful it was, so he sent down Randy to save us.

Laurel: Baptized.

Jack: Yeah, he sprayed us down with acoustic ceiling and we were ready to roll right out of the Garden of Eden. See this all ties in.

Laurel: What happened to Dino?

Jack: Nothing, he's fine. He's a wonderful guy and we still wish him well.

Laurel: How did you hook up with Hunt?

Jack: We were looking for producers and this one guy was

Laurel: So what do you think about organized crime?

Randy: I think it's good.

Jack: I think they should organize it more and get Union cards and get the amateurs outta that so that way people wouldn't get hurt so much.

Laurel: Well from the fighting aspect. You're a bruit.

Jack: Really. I'm the kindest, most sensitive person on the face of this world.

Laurel: Well, do you have any affinity at all for crime? Like beating up a band?

Jack: Rape?

Laurel: Or...

Jack: Rape, arson and rape. Said rape twice, I like rape.

Laurel: What about professionalism?

Jack: It ruined music. At one time you could have a bill like Black Flag and the Go-gos. Now everything is so sterile, everyone looks the same and acts the same.

Laurel: But now at least you can live off of what you love.

Jack: Do you know what professionalism is to me? Brushing my teeth before a show. This all brings it down tot he three bad p-words: Professionalism, politics and the Pope.

Laurel: Have you fulfilled most of your dreams so far?

Jack: To open a Day Care Center for young boys ages 7 - 14.

Father Flanigan of rock and roll.

Randy: No, haven't ever started.

Laurel: Have you gone through a lot of trial and error?

randy: Oh yeah.

Laurel: You have a low profile, why?

Dan: We don't choose to be, it just happens.

Jack: No, we don't like to join the crowd. If I ever sing "baby" in a song, shoot me.

Laurel: What's the easiest way for you guys to get things done since you don't like professionalism?

Jack: To have some big 6' 5" black guy in a leather jock strap come over and beat the shit out of us.

Laurel: If it works for you. Are you going to tour?

Jack: Yeah, we're working on a European tour but bookers are hard to find.

Laurel: So in all of your glory what is the best time of your life?

Jack: Well it couldn't have happened yet. It's till to come.

Dan: It's just gonna get better.

Randy: When I find a chip.

Jack: When my dad stiffed me at Christmas. I just thought life is hard, no matter if people love you or not.

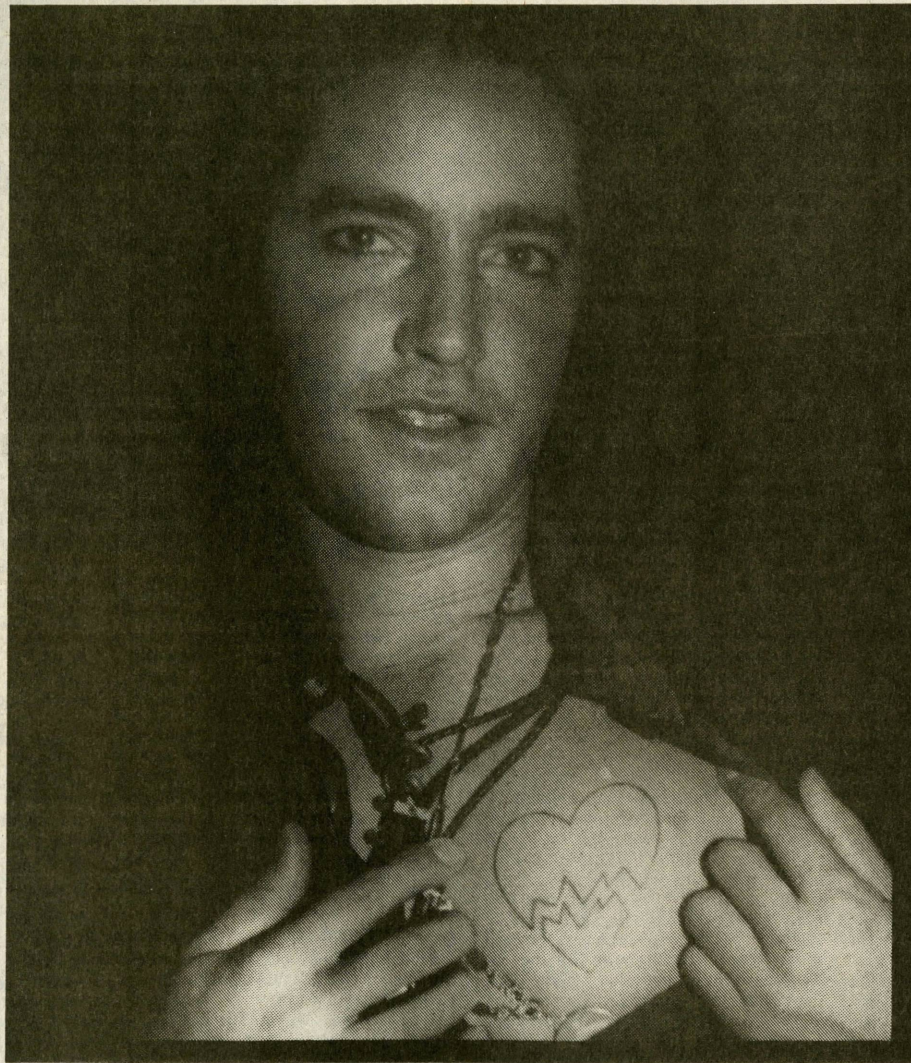
Laurel: So what's shocking?

Dan: Well, we're not going to make out with each other.

Laurel: Do you have anything you want to say to the world or your neighbors?

Jack: We just wanted to say thanks to some bands like Liquid Jesus, Seizure Salad and Clyde. The only reason we don't do all the pictures and interviews is cause a lot of that shit out there is really foul, it's best to stay out.

Laurel: Stay out but make them come to you. Just keep doing what you're doing.



too much and Hunt said he'd do it.

Laurel: He seems really dedicated. Does his other project (Tin Machine) get in the way?

Randy: So far, no.

Laurel: This is a lame one, but what are your influences?

Randy: Chuck Dukowski. My dad.

Jack: This girl walking down the hall is a big influence on me!

Laurel: 'Cause she rocks! I mean, does anything motivate you?

Jack: Oh, it's those polyester suits and those haircuts that are short in the front and long in the back. I never had any friends when I was a kid, that's why I play, so people will like me.

KRK

live



ANUS THE MENACE, PAPER TULIPS, SLASH 44, TVTV\$
Cinco De Mojave, May 5, 1990
By stf

Somehow - somewhere I came home with this little flyer in my hand that gave directions to a Cinco De Mayo/Mojave show. A gig out in the middle of the desert-WOW! I asked around before I took a half a days ride out to the fucking desert, and sure enough, Al had the scoop. Paper Tulips, Anus the Menace, Slash 44, and the TVTV\$ on a generator in the desert. So here I go Saturday morning as designated driver, with Johnny Anus and his Visine bottle, Al and his funny paper, Joy and a cooler full of beer, and me with my big bottle of red wine... all just aching to have fun. The caravan of four fully packed cars were on their way, with desert directions reading: "When in the desert drive 3.4 miles then turn right at the orange cone." WHAT FUCKING CONE??!! We're out in the middle of the fucking Mojave, and were searching for an orange cone that doesn't even exist! Somewhere along the 3.4 mile range we turn right. Joy is directing Al (who is driving through the pucker bushes and cacti) by hanging out the side of the car window. This was a very dangerous feat considering the fucking rednecks were in full shot gun force. Yeah, we found it! Don't ask me how. We set up the tent and were ready for action.

The bands started off with Anus the Menace. What can you say about Anus that Flipside hasn't raved over already? More! ATM rock n' roll with lyrics to cry over, drums to conk your noggin, and guitar twangs to pierce your heart out. And they actually play around a lot. Johnny was in top form tonight, slurring most of the words, and forgetting the rest... but hey, it's still Anus. Half way through the set, the generator was stalling. I guess it couldn't handle all that power at once. Next up was the Paper Tulips. By this time my red wine was getting low, so I have to tell the truth, I only

saw about four songs of the Tulips. Since my first taste of the Tulips was one of their first times on stage, I can assure you that they have now brought all that energy and practice time together to wail out some ear piercing vocals and smooth rocking instruments. As I was watching them from afar, somehow they blended into this Punk/Hardcore slam a thon. Wow- what happened? It turned out that I can't remember about an hour in which the Paper Tulips ended and Slash 44 started. Lots of this bands friends showed up in full slam force. Great fun for them, but I was to busy trying to find someone to hold me up. I did stumble over to see the TVTV\$ play three songs before the cops came. As Blaze (lead singer) was singing the lyrics, "I'd rather fight, fight than quit..." the piggies told them to quit. So much for fighting eh TVTV\$? You must go see this band soon, (if they ever play) because those men can never seem to keep their pants on for long. As the Desert was spinning all around me I decided it was time to hit the tent... before I hit the dirt.

Johnny and Al woke me up about 4 am to gaze at the stars (too much smog in LA to ever see actual stars), and to remind me to... "Leave the drinking to them!" Then about 6 am Johnny decided to wake everyone up with his Jimi Hendrix guitar solo... amplified at extra high! WOW! Well, we all packed up and drove home... since I was the only one that slept, I drove and everyone else slept.

DELICIOUS MIND GARDEN, GHERKIN RAUCOUS
Fri. April 27 at Foul Play \$10.00

by Bart Simpson's alter ego
Foul Play (formerly Night Moves), can be a great punk rock place. Inside, is a small dark place with a few video games, a couple of pool tables, and a smallish, yet roomy stage. The no slam policy sucks. If you have to pull your underwear out of your ass, be careful, because if you have to

juggle, the bouncers think you are slam dancing, and they are more than willing to throw you out. Anyway, Delicious Mind Garden were up. I was expecting some psychofunken retro-hippie band. What I got was a decent surprise. DMG play a quirky, post punk, yet slammable type of music. Check them out. Gherkin Raucous came out. I've never had so much fun in my life. Lead singer Darren McNamee and guitarist Warren (from the Vandals) spent more time on the tables and bar than on stage. Warren gives acrobatic guitar playing a whole new meaning. If you have never seen him play, do it!! Gherkin is no longer. This was the last show. And Gherkin's music was tight, fast rock, almost like the Dickies, but very original. I'm gonna miss them.

MONKEY WRENCH, ARAB AND THE SUBURBAN
TURBANS, JODIE FOSTERS ARMY

Sat, May 5 at Club Cannibal Huntington Beach
by Bart Simpson's alter ego
Club Cannibal is a club that takes over the club house at Meadowlark Country Club. The place sucks. When I got there, the sign on the front door said it all: No slamming or rough dancing. Inside the place is huge, except for the stage, which is a little bit higher than a sidewalk. \$7 was not that bad of a price. Monkey Wrench was the first, good three chords and a drum punk rock. Reminds me of the Ramones. They even cover the Bauhaus tune "Styg Martyr". Hell of a lot better than the original. Arab was up next. This was my first time seeing them. I thought they were funny. They play a rousing rendition of "Blitzkrieg Bop". Add some horns, and they could have turned the song into something out of the 40's. Up until now, the 80 or 90 people were not interested in shit. JFA came on and played about half their set before being told to wrap it up. Lotsa new stuff. Some of the old stuff. JFA closed with "Mad Garden". It was the best I've heard that song in a while. JFA's set was tight, and fast. These guys

Johnny Anus, Mojave sunrise service. photo Al
are more into the post punk, Mad Parade with Agent Orange type sound.

HEADFIRST, PITCHFORK, INFEST, INSIDE OUT, AMENITY
at San Diego State University
by Sickboy

Amenity went on first and being early, it's no fun opening any way. I really like Forced Down more, no offense guys, it's just my opinion. Mike sings with a lot of conviction and that goes great in by book. Inside Out were up next and now things were getting a little ugly with local hard asses blindsiding and ganging up on kids. Get a life guys. Zack dealt with the problem vocally and very efficiently, the trouble subsided, and Inside Out finished their highly emotional set with the crowd singing "No Spiritual Surrender" and Vic giving a new meaning to guitar playing. A-1 performance, now lets see you put out a record soon! Infest came on next and this was not their night, they just didn't seem to be into it. Plus having to follow Inside Out tonight would have been rough for anyone and they should have been seen in a different element. Local guys from San Diego, Pitchfork were up next. They had the crowd in the palm of their hands and played one of the best sounding sets I've seen from them ever. All the kids who say they can't get into Pitchfork should look a little deeper, because just as Fugazi has just as much energy and emotion as Minor Threat ever had and a lot more sincerity in band members, Pitchfork is one fucking great band. Anyway Headfirst finished a great night of music with the metal monster of hardcore Mike on guitar. New and old songs were well received and their new lp should be great so long as Mike keeps the songs under 7 minutes and quits listening to Metalica (just kidding?) Carry Nation was supposed to play tonight but the singer's mom was very sick and Dan made the right choice to stay with her.

THREE NIGHTS OF FUGAZI

May 15, 16, 17 1990

by Sickboy

I saw all three of the Southern California Fugazi shows so I thought I would put my feelings down. First night, Fishwife and Pitchfork both played great sets and may one day be in the lead role. Fugazi played a great set of non-stop energy which at one point almost seriously hurt Ian when he and Guy got tangled up. One of the best shows from the San Diego area in a long time. Next night at the Country Club: Hunger Farm and Beat Happening both played good sets, and I really don't see why people had a problem with Beat Happening, but more on that later. Before Fugazi went on some jerkoff on a power crusade calling himself a Fire Marshall made everyone standing find a seat. Ian handled this very well although their set time did suffer a little. This self glorifying moron who in reality probably couldn't give two shits about our safety finally left! It turned out to be a great set and everyone got their moneys worth. Final night Reason to Believe started slow, but fired the crowd up with the singer's continuous high flying stage dives. Tonight the problems really began to surface, with Beat Happening as some lame ass coward chicked an ashtray and hit the singer in the nose, they continued undaunted and finished their set with the singer walking right out into the middle of the crowd untouched. This crowd was particularly ugly in a lot of ways, and I don't mean everyone, but Fugazi is not Minor Threat and never will be, so quit fucking yelling songs you know they're not going to play by a broken up piece of history. Anyone who can't accept Fugazi for what they are, probably wouldn't have accepted Minor Threat in their day and the sooner you get on with your life, the better we will all be. Fugazi has more overall integrity, conviction and sincere honesty than Brian and Lyle ever had in Minor Threat and you can take that to the bank. The energy and message are there for those who can listen!

RIOT ACT, GROOVIE GHOULES, RIK L RIK'S NEW BAND

May 27, Gaslight, Hollywood

by Martin McMartin

Go see Riot Act! Solid rhythm and blues with a nice hard edge and a magnetic lead singer, Carmen Hillebrew. This band can transform a Hollywood dub into a midwest road house after a couple songs. Carmen sings songs about telling guys to hit the fucking road, and you know they must have deserved it. This band really appreciates their crowd, with numerous sincere "thank yous" and I dug them for it. Groovie

Ghoules serve you time, money, and everything else. These guys, now a trio, do the best 3x4 chord pop punk with incredible hoods and seem to be having a blast. Their singer now stands up and plays drums, and the other guys go nuts. If you like bubble gum sorta stuff backed up by a wall of fuzzy goop, with the music of the 1st Ramones album, this is for you. Lotsa new songs, like "Hello, Hello" and some of the best songs from their LP, that you'll go buy tomorrow, "Appetite for Adrenochrome." Next came some really bad band fronted by Rik L Rik, who I'm told was/is a big LA punk god. Well this outfit is as bad as it gets, formula-rock with absolutely no distinguishing features. The whole set reeked of a tired rock sound, with the obligatory angry punk tune, emotional Doors-type tone, ready for the prom ballad, etc. I hope this guy makes his big money soon cause the voice ain't gonna hold out much longer.

VANDALS, YARD TRAUMA

Rat Trap, Costa Mesa \$6

by Bart Simpsons' alter ego

The Rat Trap is located 2 blocks south of where the Cuckoo's Nest used to stand. Except for the real small sidewalk height of the stage, the place is great. No one had a better than thou attitude. Hell, even the bouncers were okay. Yard Trauma was up first, they play an okay brand of punkability. (punk and rockability mixed) Nothing spectacular. Next up, my favorite band besides D.I.! The Vandals! With Warren the spastic mutant boy on guitar. I can not say how great this guy is. Anyway, gone is the cow punk that these guys ruined their status with. In fact, nothing off the last album was played. Classics like "Pirates Life", "Heart Break Hotel", "Master Race", "Pat Brown", a non-rap version of "Lady Killer", and the top 40 hit "Urban Struggle", were included with a slew of new stuff. For those of you that lost hope in The Vandals, they are playing as fast as ever. Joe Escalante is the only original member left, and he better quit shrinking. A new album will be out in the fall. And according to Joe.... "It will definitely be punk."

JIGSAW SEEN, THE CYNICS

May 31, 1990 at Rajis

by Mike Snider

What a fuckin' evening... in their first L.A. appearance ever, the Cynics blew everybody's minds to the zillionth power blasting out their '60s garage influenced raw power with a force unseen in these parts in much too long to remember. First, everybody had to suffer from the mediocre folkrock revivalism of Jigsaw Seen (totally

unremarkable and undeserving of anymore attention than I've already given 'em in this sentence) but it was more than worth it to experience the wall-of-fuzz grunge shrieks laid down by the most happening band to come out of Pittsburgh since at least the Swamp rats a quarter of a century ago.

Opening with "Baby What's Wrong" off their unimaginatively titled but most amazing-of-amazing most recent twelve inch disc, "Rock 'n' Roll" (which at this point ranks along with the Cramps' "Stay Sick" and Manitoba's Wild Kingdom's "And You?...") as this years finest, unlikely to be topped by anybody no matter who you're talking about) the Cynics entreated us connoisseurs of trash in attendance to their own brand of manic intensity, garage style, with singer Michael Kastelic moving all over the place like vintage Jagger or Sky Saxon (who was present in the audience) on meth while screaming out the best of 'em, largely taken from "Rock 'n' Roll", while guitarist Greg Kostelich, a wildman in his own right, cranked out some of the wackiest aural guttersnipe spew to emanate out of any axe in memory (recent anyway). Their rhythm section, which included a little blonde female bassist, laid down a rock-solid trash groove that got even jaded Hollywoodites moving to their irresistible frenzy. Too many to ponder have worked the stylistic turf that the Cynics call their own, but very few with the finesse, raw power, fury, or individuality that Kastelic, Kostelich & Co. spill over with, which elevates them miles and miles above mere revivalism into sheer high-energy/kick ass no bullshit immediacy and timelessness, worthy heirs to the eternal tradition of revved-up orgone-distorted crunch blasts from HELL! This evening proved to me that the Cynics are sheer Godhead, and do ANYTHING to avoid the trauma of missing them. Too bad they couldn't do an encore because another band had to follow them, however. I'd hate to be that other band, having to follow the Cynics? How could anything top that?

RIOT ACT, FEARLESS LEADER, CLAWHAMMER

Shamrock June 2, 1990

Martin McMartin

I caught the end of Riot Act, and they were just as good as last week, ending with a bouncy version of "She's My Witch." Singer Carmen's enthusiasm is contagious. Go see them. Next were Fearless Leader, and their whole shtick was just as lame as their dumb name. What a surprise! Another long-haired California rock-type thing with silly costumes that sounds really similar to - uh lets see, the Stooges. How unique and exciting. I've run out of fingers to count the ever

growing number of bands just like this. Do they sit around and brainstorm? "Well, we sound just like everyone else so silly costumes might help, right?" Stf swears they did the exact same song twice, something about peace, love, war, hate, etc.... I honestly couldn't tell. Exact replica cover of, you'll never guess- "Raw Power". What's the point? These bands should masturbate at home. My apologies to Clawhammer for blowing out during their set, which started off sounding great, but my drunk evil twin was surfacing and all involved felt I was better off at home! Whoops.

REVEREND HORTON HEAT

June 3 at the King King

by Al

Always looking for something new and exciting, John convinced me to check out a band that he was told were something to see. The hunch was right. The King King is an out of the way socializing type of club with a more than decent sound system and a well stocked bar. Right away the set was perfect. Rev. Horton Heat are a three piece band who like to take their music seriously, and make it into a seriously good time. Right away you can hear and see their rock-a-billy roots in their drums, guitar and stand-up bass configuration. And rock-a-billy does play a big part in their sound, but they have a modest thrift store punk look to them, not pompadours and blue suede shoes. Blues also play a big part in their sound, and they paced their set through upbeat rockers and down into the glums of some fine blues singing. The sound was crisp and clear and the pleasures of seeing such a fine band in a genre I normally don't see was a pleasure indeed. Near the end of the set the band got down to some down right thrashing and mashing, with the guitar players ending up on the King King floor, writhing under table and chairs to milk out those final notes of some undoubtably live favorite. Yes, not your normal night of shit, but I had a great time and recommend the Reverend Horton Heat for those looking for some good alternative sounds.

CIRCADIUM RHYTHM, IMAGINING YELLOW

SUNS, MOJO RISIN', THE CROWD

Hollywood Live June 14, 1990

by Al

Hollywood Live can be a real dreary place on weekdays, but my fave beach crew were finally doing a show in town so I had to go check it out. It was cool, because I got to meet Jim Morrison! I'll explain. Arriving a bit late, we got into the big room just in time to see Circadium Rhythm. What a mistake! I mean these guys were pretty ok musicians, but what a waste of talent to be playing

FUGAZI, BEAT HAPPENING & FRIENDS GO SURFING!

photo - AL



such typical drivel. No energy, no originality - just a standard slight deviation of what everything else is. Just there, ya know? Ok, it may have been a bad night for them considering there were only a handful of people there, but I was yawning already. So we go outside to talk to the Crowd dudes and who do we run into - right, Jim Fucking Morrison - or an incredible simulation. This guy was pretty out there, their roadie said Uranus, at least that far. But you know how it goes, sometimes it takes a real character to pull off being a lead singer. So he said he sang for Mojo Risin', a Doors cover band that were playing down stairs! What luck, they were going on in ten minutes. We went back in to catch the "live, original" sounds of Imagining Yellow Suns, and were pretty bored with their version of Hollywood lite-rock. Their name pretty much sums up what they sound like. Honestly I was expecting a synth band, but they accomplished the same thing with nice guitars and dense vocal harmonies. Yeah, you guessed, we just had to go down stairs and see the Doors. On stage we had a competent enough band with a standout Jim-type vocalist. Not only did he have Jim's vocal style down, but in some weird way I could tell that this trippy dudes personality was probably a closer match to the real thing that a lot of people probably want to admit. That was what made it so good! The Doors songs were cool, but the guys performance was a real crack up! Forget Wild Child, see these guys if you're into this type of stuff. I accidentally saw a Rod Stewart cover band once, it was fun to heckle that shit, but these guys were somehow cool. Back upstairs IYS were coming to their big climax, playing what seemed like a 10 minute version of some song a lot of people seemed to get all excited about and start dancing to. That was it and no encore. Yippee! The Crowd set up quick and blazed through a half a dozen numbers until they fell apart into the silliness of playing to 12 people in a large ballroom. They played whatever requests the audience shouted out, tried some new numbers and then retired. The Crowd still had the pep, with Jim gyrating and jumping around like a skinhead ballerina. The new songs sounded pretty upbeat and rockin' and they played no reggae numbers. It was a bad night to judge anybody (except the Doors) so just remember what risks you take going to Hollywood Live on weekdays. Not many people take them.

HUBERT SELBY, EXCENE CHERVENKA, AND HENRY ROLLINS
A night of spoken word at "Macabes" by Sickboy
Hubert Selby wrote the book "Last Exit To Brooklyn", a book that was banned in England and he tours extensively with Henry. His lovesick poetry was not for me but I still want to see the movie. Exene came down and went right for the jugular, the changing dark and moody light complemented her stories. Her final one about not selling your soul was great and should be heard by more people. Henry was in classic form

tonight, his delivery was excellent, fresh and funny. His true stories are always interesting and never boring. He went on about impotence and finished with an inspiring story about "The Immortal" finishing by saying, "The world sucks but you have to try." Words to live by!!

POP DEFECT

Party in LA June 16, 1990
by STF

After spending 6 hours typing stupid reviews like this one I was ready for some fun fun fun! I started off the night getting ready for the Mad Daddys at U-Genes in Whittier, I had seen them rip it up at Rajis the night before and was anticipating a better show tonight. Well, my ride flaked and I

booklet, it hit me that someone was actually trying to go out of their way with their band, and do something fun. So I glanced through the booklet and read this... "The Awful Truth: Most people love to yell at others for doing the same stupid shit they do every day." Holy cowabunga, life just smacked me upside the head... while I was on the head! (Boy that's heavy!) Now off and out to see Pop Defect. Yep they were poppy jump off your seat rock. Toast and Greg Tulip and I made a slight scene running around in front of the band, but we all had a great time (for the four songs that I saw). It was getting late and my carpoolers were hot to go to this weeks Acid House called SEX (Sin, Evil, and X). Let's just say I didn't enjoy myself here, and I will NEVER go to one of these again. I

realizes that all the anger has left him and that what he really desires is to be home in bed with a full stomach and the love of his mother.

The costumes were superb and the set was designed by Sendak himself, so it captures the essence of what the original book conveyed; Max's savage beasts, his moonlit boat ride across an ocean and his room being transformed into a forest (Bedposts rise and bloom into trees and walls become transparent as they disappear into the night.) A real treat and one of the few operettas I've seen that translate well for both adults and kids.

I went to the opera with Mr. Brett Religion and Tony Adolescent and various escorts and since the show was over fairly early, we all headed down to Raji's to see the Offspring and Big Drill Car. The Offspring were in good form tonight. While I have previously remarked that they take a lot of influences from old TSOL, what I saw them do took them farther past what TSOL did with "Abolish Govt." Musically more tighter, they still have that spunk of '82 punk bands but more importantly, they have that total punk rock attitude in their songs, complete with Mr. Bush and other political topics in them. TSOL may have been something in their heyday but when you look at all the SHIT that the original members are doing now, the Offspring are a current reminder that the spirit and style still go on and that that creative process is alive and well. Big Drill Car was next but I was feeling sorta sick so I went home.

KATIE SOLJACK BAND, BAZOOKA

June 22, 1990, Beneath Broadway, Long Beach, by Charles Sharp
...early Saturday morning, 3AM, just got back from a great show at Beneath Broadway in Long Beach. The new Katie Soljack band premiered playing first and playing from the soul, blues drenched music with attention demanding lyrics of the hard life, the back alleys,

the real world. The new band ripped with drums laying down the rhythm and the bass thumping in right where you needed it with the guitar scorching hot finishing the sound. Katie Soljack has proven herself to be a very talented song writer as well as a powerful performer. Moments after her band musically transported us through the city, Bazooka took the stage sonically calling forth the powers that be. Bazooka, with Vince beating the rhythm supreme, Bill thumping full bass, and Tony blowing the sax, swing harder than nearly any other group. Tight-full-tough. They musically blast into the inner psyche with wild improvisation and solos that could knock off even the tightest socks. Tony even plays two saxs at once for the full power effect on some songs. Tough! Missing a Bazooka show is at least a menial sin, since every note they play expands one's consciousness two-fold. Bazooka left the audience writhing in pain from rhythmic withdrawal. The Katie Soljack band quickly relieved the tension by playing the second set of back beating originals and a spectacular choice cover of "Evil Gal Blues" featuring guest vocalist Sarah Gillette, who sang with strength and style.



Brian and Kevin Offspring! photo Krk

didn't make it. Then I decided to run off to see Hunger Farm, The Offspring (one of my local heros) and Big Drill Car. What a rocking show! As I was still contemplating this evenings list of events Al and Gus finally get home, and it turns out my plans changed from rockin' to like a rock! Cold, hard, silent and the color of cah cah. We went to this party in LA, granted it was free. The first band Left Insane, I didn't care for. I don't really think they know what kind of sound they wanted because, I can't even describe them. Oh... they did do one token Iggy song, but then again who doesn't. Next up was Pop Defect. While I was being introduced to these guys by Greg Tulip, I realized that these are the same pushy bunch that throw a little booklet in your hand at every gig I go to. Like the inconsiderate person I am, as soon as the guy walked away the book was on the floor. Tonight I decided to chuck the newest book into my purse for later use as toilet paper (you know how parties are). Wow I was ready to have some fun any time now - so I headed for the bathroom. Nope no toilet paper. Into my purse I dug. As I pulled out my Pop Defect "Dead Men Don't Walk"

wouldn't want to drag down my Pop Defect night by mentioning any more about the Acid thing. stf

WHERE THE WILD THINGS ARE

Dorothy Chandler Pavilion
THE OFFSPRING
at Raji's on June 16, 1990
by Joy

This is an opera review, that's right, OPERA! Just because I prefer to hang out in scummy bars in Hollywood doesn't mean I'm immune to the more sophisticated things that money can buy. Yeah, occasional trips to the theatre or opera can be very... educational. "Where the Wild Things Are" is a famous children's book story by one of my favorite illustrators, Maurice Sendak. If you're not familiar with the story, it's about a young boy named Max, who is sent to his room without supper for tearing up the house dressed in a wolf costume. In rage, he imagines that his room is transformed into a forest and he sails away in a boat to the land of "where the wild things are". The nine-foot tall wild beasts make him their king as he leads them on a "wild rumpus" until he

POSITIVE ALTERNATIVE SCENE REPORT

Hi dee ho, summer is upon us, and ain't it grand, freeway shootings are up, rain is down, tension is at a fever pitch which is odd. No, I take that back, what is odd is I can't think of anything to bitch about. No whining, no trashing, no more enemies made. This strikes me oddly, I'm always annoyed by one thing or another but not today (or the last

nights up! Their list of gigs reads like a who's who in cool bands, or more like the last year of Flipside covers. Yes, indeed they may have cut a hole in the infamous Orange Curtain. The best part is that it's priced reasonable with no pay to play and metal is out (although I like some thrash metal, glam fags still suck). Upcoming shows are: July 11 Caterwaul, Red Temple Spirits, July 18 Cadillac Tramps, the Relics and the mighty Terror Train and more TBA.

Giovani at Jukebox has got a few cool shows set up in June, none known yet for July. I'd tell ya about June, but I'll be there so I'll get back to ya when it's over and tell all. Keep an eye on U-Genes bar in Pico Rivera and Saturdays for the latest show. Usually 5 bux, never pay-to-play, always cool bands.

Which reminds me, he did a Thursday blow-out on May 31st with Krash and Burn, the return of Laffin and the mighty MDC. I got there late and

summer '83 skankoff. Thanks boys for the \$5.00 show.

Ok, now lets talk about a few bands that you may not have heard of. Firstly is a fucking and I mean fucking great band named Ragabash. These guys burn it down, they are original, talented and without a doubt going to be heard from. They play a high energy mix between Faith No More and the Red Hot Chili Peppers with a Jello Biafra type singer. They aren't quite as funky as the Peppers, which paves the way for a more flowing, balls-to-the-walls delivery. Their demo "Attack Of The Screaming Hippies" is outta sight with songs like "Wide Eyed Nightmares" and "Fine Line" taking them to their most original sonic zenith. Their sound flows like a ragein' whitewater river smoothly over their rocky beat. Definitely fuckin' check them out! They are from Tustin, California and have been playing about a year, so what are ya waiting for?

Next be Idiot Savants from Norwalk. They've been around 9 months or so and played a few



Idiot Savants

subdued vocals, complex bridges and cool changes. They remind me of Icons Of Filth a lot, in fact they could be twins if they weren't from El Toro.

Well, that be all. I getting back to my happy sun, carry on, onwards that is...

Tim Claws

POB 2246, Anaheim CA. 92814



Ragabash

2 months for that matter.) It might be that the mosquito population is down due to Malathion. So my car is painless, I don't itch, I can go shirtless at dark. Life is wonderful... people are beautiful, let the sun shine on....

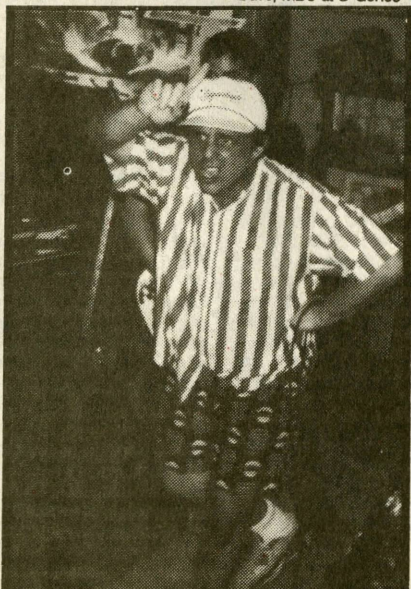
Ok, coupla news flashes. Janes Addiction's third disk has been put off until August 17th for reasons unknown. I wonder if they are grooming themselves for MTV and Irvine Meadows. They was comin' down the mountain, well, you know the rest. Number 2, the Flower Laperds have broken up and they have a new EP out with Tony. They have also released a 12" with Mark Olsen doing all the original tunes, the old fashioned way. Too bad because the Fleps fucking smoked! Tony has got a new band jammin' unnamed right now, but Frank Agnew is playing guitar. They played a couple of shows in May at Al's Bar and the Rat Trap. You know Tony hasn't had a shitty band yet so stay tuned for further info.

Now it is time for me to make an apology of sorts, not for something I did, but for what I did not do. I have yet to mention Club Tangent. They do

gigs at Marquee in Garden Grove, behind the Orange Curtain. They used to do them at Manhattan's in Anaheim, but since March they have been tearing it up at the Marquee. I think I never mentioned them before because I always see the ads for the Marquee and I never get past the bands like Bang Tango, Tazz and Hurricane Alice and all the other cock rock schlock bands that play there. But I won't be short sighted again. They have been tearing Wednesday

missed Krash and Burn (sorry Dora) they had another gig with Neurosis at the Anti-Club. Ah, but I did see Laffin. These guys are out of Whittier, been around a couple of years but made line-up changes and have come back blazin'. They play a strong punk sound with metal influences, good solid riffs, and powerhouse low end. They had some real catchy tunes that pulsed with electricity. The singer Dan got all the locals rockin' and many of their following was on hand for the festivities.

Dave, MDC at U-Genes



Laffin at U-Genes

They sounded fresh and had a cool medley of "punk classics" sort of a "punk on 45" with all the summer of '81 tunes played back to back for about 10 minutes. Yes, an enjoyable band to see. MDC played next and they tore it up, plain and simple. They played at least 25 songs sounding very tight and the whole place was into it. Dave, being a very fine showman, and not letting anyone down, went off for over an hour. These guys have not mellowed with age, and let's hope they never do, still as sincere as their first show here at the

shows lately (a couple at U-Genes). Their sound is a pop punkish hardcore. The play 4-5 chord tunes with upbeat jams, decent leads mixed with power jams. They have a good flowing singer with good harmony backing vocals. They seem to play together well and will surely be opening shows all over L.A. and they hope to do 'Frisco this summer. And thirdly is One Thin Dime. They hail from San Pedro. They are four guys that play hard. They have a 5 chord kick you in the pants approach with an ever present driving beat. A fairly cool mix of baritone vocals with high end guitar work that holds the tunes together. It can be relentless at times, and flows well with the scratching' rhythms and flanger style sound. They have an 11 song demo "Beacon St." and will put out a disk when they find a suitable record co. Good band worth checkin' out.

Asbestos Death sent a 2 song demo, they are out of No. Cal Bay area and have a very heavy grinding, ripping, shredding sound. One that will make your teeth grit and veins bulge. Metal influenced sound sort of a cross between Amebix and Jimi Hendrix and Slayer. Full tilt to the floor driving pure shred. EP out this summer. Bang your head till it falls off. Last but not necessarily least is Cantankerous from El Toro. They have a power punk sound, very high energy grinding bash till end jams, with 5 chord power flow,

FRANKEN-FRISCO by Gary Indiana

It's the Boneless Summer for yrs truly and if it wasn't for all these goshdarn great shows I'd be bored shitless as well, as it is I miss more great shows than I see but I'm trying to catch up on my reading, y'know. But I can report on a choice handful starting May 4 with the big Save The I-Beam benefit, as I mentioned last time. Some cretin was fucking with them but he withdrew his noise complaint in the face of massive outrage but there was a big jam nonetheless with MERMAID TATOO, FRIGHTWIG, TOOTH & NAIL, SNEETCHES, SMOKING SECTION, STINKY & PALS, PENELOPE HOUSTON, BUCK NAKED, CHRIS ISAAK, TED ZEPPELIN, and a slew of other local musicians and yahoos.

Sunday, the 6th, I'm helping Shanti Project with their booth at the Cinco De Mayo festival in La Raza Park (next to the former Farm). I wandered over to the bandshell in time to catch MALDITA VECINDAD, a hot, hot band from Mexico City. When I went down there in '82 looked all over and couldn't find a single rock band. According to the SF Weekly, Mexican rock has been suppressed by the church and the government, and inhibited by cultural and economic factors, so the few bands down there really have to struggle. When I heard that Maldita was playing I expected a poor derivative of Anglo rock; instead I was blown away by their sound, a slick, urban, very Latin style with definite punk sensibilities and a sax to boot. The band was great, the weather was nice, the crowd rocked and everyone had a good time despite the stupid gang shit in the background.

The 8th was the cool cool Rad Leather show at the DNA with the JACKSON SAINTS and SUICIDE SHAKE. Various sexy persons modeled painted leathers and Rad even gave one away. Great idea. Hey, howabout a Backseat Betty show, hmmm? Next nite I wandered into the I-Beam to check out the PECKERWOODS with Mr. Buck Naked and Big Lou and friends doing some humorous country style; next was GAME THEORY who were ok. I guess but I got bored and didn't stay for Ben Vaughn but on Sunday, the 13th, it was time for another marathon club blitz starting at Nitebreak with GROTUS, crazy industrialists unlikeled by the Sunday scenesters until they injected a

humorous cover or two, then later at the Chatterbox **VIRGIN DEF SQUAD** girls shook they booties. Even later was a killer set by **NO ALTERNATIVE**. Yes, I finally saw them, one of the original SF punk bands who've reformed despite a few problems, not the least of them the continuing health problems of the singer/git man who was blown up in the big Hunters Point disaster of a few years ago. Hopefully he'll recover and keep the band going. After their set I walked over to the Paradise and caught Missouri's **UNTAMED YOUTH**, and had a blast. Cross a ska and a punk band with the Dave Clark Five and the Ventures and you've got Untamed Youth, one of the greatest party bands I've ever seen, go see 'em no shit.

Just for a change the 15th I listened to some of **JUDY MOWATT**'s set at the I-Beam, thanks to Suzanne for allowing me to do so. Reggae goddess Mowatt had a crack band and did some excellent music, well worth checking out.

Back to the rock mecca Chatterbox Friday, the 18th, for great sets by **DCTV** and **PAPA WHEELIE**, the latter being my fave and many other people's too, then over to the 'Beam for the **SCREAMING SIRENS** who've got a new guitarist since the last time I saw them, Rosie being long gone, and Pleasant looking quite voluptuous but calm down guys 'coz she got hitched to **DOA**'s soundguy Hutch.

Next nite the major social event of the season, no, not the opera opening but the return of **FUGAZI**. Thanks to the ingenuity of Homocore, Maximum Rock and Roll, and a few Farm people the show was put on in the fabulous Russian Center and the cost was a mere 5 bucks! Of course it sold out and left many people standing without but they could always hang out at the corner likker store, and some of the usual parasites scammed in anyway. Tim Yohannon was doing menacing security at the door and I made sure he saw me so he couldn't say I wasn't there. Unfortunately I'd just missed **VALERIE** and was greeted by **BEAT HAPPENING** from Olympia, who weren't happening at all but were kind of droning on in a lifeless manner so Norton Dave and I went down the street to check the party at Kenny and Becca's and when we returned we were dismayed to find those guys still droning on and on. Finally after over an hour of this shit somebody apparently turned a fire extinguisher on them to shut them up and although the cloud of powder caused a minor panic and quite a bit of respiratory distress and much criticism from Ian, I, nevertheless, say "Right on, dude", and please don't anyone bring Beat Happening back here again! Of course, Fugazi was God, they worked themselves into a lather and left everyone satisfied, we just can't get enough of those guys around here, although I didn't venture over to Gilman Street for their Sunday show.

Next Saturday, Haji from **SF DOGS** hauled both me and my motorcycle down to LA to try and book some shows (catch them at Raji's soon) and not knowing about a killer show at Al's Bar, I caught the best gig I could find which was **TOP JIMMY & THE RHYTHM PIGS** at Raji's. Ran into Keith Morris who talked like the **CIRCLE JERKS** are pretty much kaput, although he's getting a new band together to do different stuff. Anyway the Pigs did a fine show and Carlos talked me into buying tickets for his personal all-star benefit show next nite at the Elk's Lodge. Some of you old timers will remember this as the sight of the infamous police riot back in '79 or '80 when **BLACK FLAG** played there, sort of a small-scale Tiananmen Square. It's a huge, ornate, monster of a hall and tonight we had a set by **JOHN DOE** followed by **CARLOS GUITARLOS** followed by the entire Rhythm Pigs, then the **BLASTERS** did a killer set with the estranged Alvin brother Dave joining in, unfortunately not on lead git although his replacement is pretty darn good, then **LOS LOBOS** closed out the show with Gil T on bass.

Got back to Mountain View in time on Memorial Day to catch **DAVID BOWIE**. I could not figure out what he was trying to do with this tour, part of the idea was to drag out the old faves one last time which was fine but the band was lame. The lighting was great, the video effects were spectacular, but unlike the Glass Spider tour with the killer band and plenty of backup this one had three studio hacks, with Adrian Belew on guitar. I mean he's an incredible guitarist for what he does but he delights in noodling around making strange noises and bending the neck when he should be showing some balls. This show coulda used Mick Ronson, it had no punch whatsoever and all I can describe it as was "Bowie Lite".

Another superstar came back June 1 at the I-Beam, none other than **FLIPPER**. Yes, they're back with a new member and all the same anarchy and bile that they ever had. A huge pit was formed and everyone had lots of fun. Next nite was Julie's birthday party at the Peacock Lounge, a funky little bar down on Lower Haight. Great set by **CAMELTOE**, of course, also **DEEP SIX** played I think, and the killer opening band was **PLANET OF THE HAIRDO APES**, watch out for 'em. Another fun show followed next Friday at the Peacock again with Papa Wheelie, the **HORN MOANS**, and **SATYRS OF SODOM**. Yeeha. And then truly the all-time greatest Frisco event on the 10th, the Haight Street Fair. I don't care where you live if you ever get a chance to come to this, come. They block it off between Stanyan and Masonic and zillions of people show up, a veritable sea of humanity, and lots of cool friends hang out. Probably the best act of the day was **ENRIQUE**, a total freak show '70s parody with bizarre costumes and matching twin dancers and amazing choreography, people were choking with laughter. **SMOKING SECTION** did some tolerable funk rock, then **PRIMUS** flexed their thrash funk muscles and left everyone grooved. On my way home I was astounded by the big dance party on Clayton, a huge crowd watching in

21st was the **STEEL POLE BATHTUB** record release party, a great record from what I've heard and a wild weird show to send it off. There was also a great little movie by a guy named Frank Grow, it's called "Red & Rosey" and it's weird punk drag race monster stuff, send him \$15 at PO Box 2889 San Diego 92112.

Friday night was the **CRAMPS** at the Warfield, man, I loved this show. What can I say about Ivy, what an amazon sex goddess, and hey, she can really play guitar, she was rockin' serious tonight. Lux came out in skintight leather or naugahyde in black stiletto heels, he later stripped down to a mere leather brief but the heels stayed, brrrrr yuck dude hasn't seen the sun in years (nor has Ivy). They played all the old stuff as well as plenty of the new album, my favorite moment was a somewhat lewd version of Carl Perkins' "Her Love Rubbed Off".

Sunday was Neda's major motorcycle wreck anniversary so all the Lightning Express crowd and friends partied on the Zeitgeist patio, opening was bike messenger potheads **THE PROJ**, a poor man's Dead, then metal posing by **FLESH & SPIRIT**, kind of a poor man's Spinal Tap, then a truly great band, **THE CORLEONES**. These guys were so much fun that they had the plastered crowd fucking and dancing, a new sight for Zeitgeist.

Last, but not least, Tuesday the 21st at the I-Beam I missed another band, **ARSON GARDEN**, who I found out are from Indiana! Damn! But I did catch **CATERWAUL** from L.A., the second time I've seen them and once again I enjoyed it immensely, enough to go out and get their new IRS album. Betsy Martin is definitely my fave vocalist lately, but where was Fred the bass player? His replacement was OK but the original guy added a lot to the act. Maybe we'll ask them about that next issue.

BANDS!! CHECK THIS OUT: Gigging: The Musician's Underground Touring Directory list clubs, record stores, radio station and

NORTHERN NOISE

By Devon

It's summer now, and despite that a good number of bands from the homefront left the Bay Area on tour, there are still loads o' shows provided by out-of-town acts and up-and-coming local bands.

The punk funk explosion crap or whatever they call it is still all the rage, but for the most part has already become stale to these ears. It's comparable to our early 80's speed metal scene where a few good bands developed and before they even got signed there were already a hundred bands trying to do the exact same thing. The whole atmosphere of these shows is about as stimulating as when you start to nod off during a class only to have your head snap back to attention via the rolling ballbearing neck and then you try to nonchalantly see if anyone noticed? That's how I feel in general at these shows lots of pretty standard funk with the occasional peaks of interest.

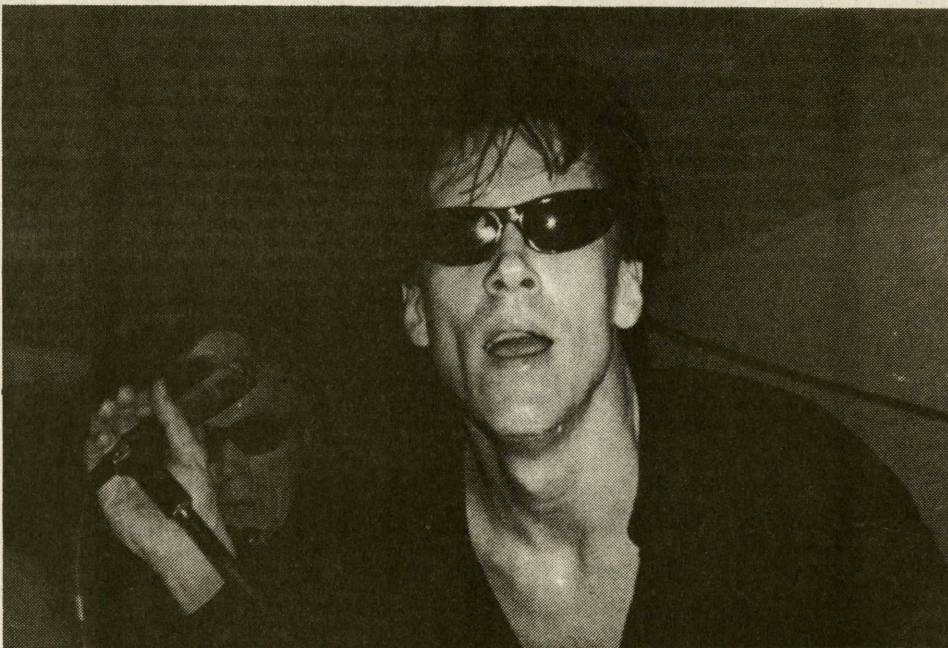
Of course there are a few exceptions, such as Texas's **BAD MUTHA GOOSE** or Eureka's **MR. BUNGLE**, while everyone's local fave, out of the blur of Pyschefungosmokingchidren, is **PRIMUS**. However, when I saw **PRIMUS** at Stone with **FAITH NO MORE**, they did little to rock my bootie and reminded me of a groaning old man singing over a Wave Relaxation Program gone berzerk. As a result of this past experience, I chose to miss their "big" Warfield show and opted for Fugazi instead.

The four D.C. lads whose band starts with an F and ends with an I played two Bay area shows; one in the regal setting of the Russian Center, the other at the rustic seining of Ye Olde Gilman St. Cultural Center and Recreational Ballroom.

The Russian center show was put on by Homocore fanzine. **COMRADES IN ARMS**, a new band, opened with Zeon (simultaneously a **POPSITUTE**) playing bass. CIA frontman boldly announced, "by the way we're all fags." The crowd was a mix of the homopunk crowd and standard I-slam-therefore-I-am punks. It was nice to see everyone getting along. **GWENFISH AND BUCKET**, two brothers, one in drag, did tributes to the **RUNAWAYS**. The **HIGH RISK DANCERS** did some performance art no one seemed to understand. THE **POPSITUTES** put on a show that left everyone dazed but happy. I'm still not sure what happened, but there were lots of silly string, penis guitars, and costumes that made the early **ELTON JOHN** look like a Quaker,

and they were my favorite part of the night. **VALERIE STATLER** and the **MEATLOCKER ROCKERS** (Noah from **BLISTER** on harmonica) did a bluesy thing. **BEAT HAPPENING** barely happened, although **FUGAZI** tried to tell us otherwise, noting a previous show when someone threw an ashtray at them, whatever that proves. **FUGAZI** finally came on and played a shorter than planned set due to some jerk in the balcony filling the place with fire extinguisher stuff. They performed up to their high reputation, even though it was almost impossible to breathe unless you grew up in Pittsburgh and have mutant lungs.

The S.F. suburbs of Sunnyvale and San Jose are starting to exude a lot of youthful energy (not sexual) in the form of bands like **DRIPPY DRAWERS**, **COLLATERAL DAMAGE**, and **KORRUPTED PEASANT FARMERZ**. They've also



Lux Interior, Cramps - photo Al

the street as babes on balconies did some major booty shaking to blasting funk. What a day, what a town. Fighting alcohol poisoning I dragged myself down to the Covered Wagon that night and was I glad I did, where after a scary monster set by the **MUDWIMMIN** we were treated to the mighty **BULIMIA BANQUET** with Dez Cadena on guitar, very, very fun stuff especially when they did "Jealous Again"!

Walked into the I-Beam the following Saturday just in time to miss what must have been a great set by the **GARGOYLES**, oops. But I did catch the new improved **BOURBON DELUXE**, these guys are really serious now, kids, and they got some of the best punk rhythm and booze I've ever heard. And leading the bill for a packed crowd were the mighty **Jackson Saints**, their second time headlining the I-beam and they had the crowd eating outta their hands. At the same venue the

publications that can help you out. It includes lots of tip by those who've suffered on the road on how to avoid suffering and deal with clubs, find food and lodging, etc. It's \$14.95 and on Writer's Digest Books, write Thomas Salmon at 715 Filbert St., Palmyra, NJ 08065 as to how you can obtain this valuable treatise.

BIG THANKS TO: Whoever at Enigma Records that put me on the list for the Cramps show. Also the SF Bay Area Coalition for Freedom of Expression, 1805 Divisadero, SF 94115, for fighting censorship. Also **SONS OF REGRET**, **ONE THIN DIME**, and **JUST SAY NO** for the records and tapes, **THE FIXTURES** for the flyer ("I'll catch you guys someday!"), **STINKY & PALS** for the mailer, and **CFY Records**, 707 Urban Lane, Palo Alto, for the great buys. And Suzanne for being a great door person.

Gary Indiana PO Box 881343 SF CA 94188.

provided the Bay Area with a new zine along the lines of Zippo called Playground.

The East Bay has been particularly affected by the tour thing, as MONSIEUR, FILTH, SAWHORSE, NEUROSIS, SAMIAM, and ECONOCHRIST are among the many who are migrating around the U.S. as we speak. Practically all the aforementioned and others appear on Lookout's recently released boxed set of ten seven inches entitled "East Bay Uber Alles" or some such nonsense. NEUROSIS also have some new vinyl out on new label Allied Recording. Touring a few shows with NEUROSIS in early June was a new band, BLISTER. BLISTER is Noah (ex-CHRIST ON PARADE) on guitar and vocals, Aberration Mike on drums and Charles "Chaz the Spaz" on bass. If you put STEELPOLE BATHTUB and NEUROSIS in your mouth at the same time, it would taste a lot like BLISTER, although I recommend you don't actually try this. Maybe a punk BLACK SABBATH? Noah, a vegetarian, is scarier than Ozzy onstage but I'm still waiting for him to bite the head off a tofu bat. Gilman St. is still plugging along despite the continual threat of closure. I recently witnessed an evening of hell there when the walls of that warehouse hosted a smorgasbord of maniacal noise in the form of San Jose's dirge mongers ASBESTOS DEATH, WA's peace punk champions SUBVERT, and LA's faster than fast combo of APOCALYPSE and CONFRONTATION. The event was headlined by the ill-billed BULIMIA BANQUET who performed with none other than punk superstar Dez Cadena (much to the delight of anyone that managed to recognize him through his conservative hair cut and sporty goatee.)

I haven't been back to Marin in a while but hear that FFI, FDK, DYSFUNCTION, and a new funk outfit by the name of GAHUNDZA are playing out. A new fanzine with the potential name of Permission also looks to be in the works.

In San Francisco, Sothira of CRUCIFIX fame has put renewed energy into his new project PROUDFLESH, who recently gained the addition of the ex-drummer of Germany's UPRIGHT CITIZENS, who are rumored to have reformed without him. More vinyl and a possible tour should be expected from PF soon. Also in the news, DEAD LEVEL ABSTRACTION who consist of ex-GANGLINE members have relocated to SF from Boston and should be gigging within the next few months. Jon from PA's EMBRACE meets ROLLINS outfit, SLAG, relocated to SF too, and it looked like he might join SISTER DOUBLE HAPPINESS, though last I heard they got some 17

year old whiz kid on bass instead. ENRIQUE's been pretty quiet after an ill fated Palladium show where an un-understanding dance crowd couldn't appreciate the genius of "Kung Fu Fighting". VERBAL ABUSE lost singer Scotty and shortened the moniker to plain ole ABUSE. The DWARVES, MUMMIES, AND GUTTERSLOTS have been showing a lot of camaraderie as well as sharing a lot of bills lately and are all sure to please with each having their own unique style and flair for humor. A few new bands I've been told to keep an ear out for are CAMEL TOE, PUZZLEFISH, and PLANET OF THE HAIR APES.

Clubwise, things are doing well despite the city's police cracking down on the noise ordinance thing. The I-Beam was the first to feel the pressure, but an amazing amount of people and bands rallied around it with some benefits and protests and things are looking better. The Covered Wagon Saloon might make silly rockers POOPOOPEEPANTZ their house band after witnessing their amazing performance at IGGY POP's record release party. The Nightbreak and Kennel Club were also rocking when I respectively caught LA's ten piece rap/funk/soul/metal act DOUBLE D NOSE with the South Bay's answer to FISHBONE, SKANKIN PICKLE and HARM FARM, a CAMPER style band that like to sing about clams and other delights, with FIELD TRIP, who played the mid tempo SOUL ASYLUM type rock thing but not as well. FIELD TRIP also persisted on having their roadies throw them fresh instruments every other song which proved quite annoying. Couldn't understand their in-crowd humor either, but then I probably wouldn't have thought it was funny anyway.

Record store, Rough Trade, has also been having a lot of cool in-stores lately. Among them could be found the likes of DEMENTED and HARM FARM.

Zine wise, there's always the telephone book of punkdom, MRR, the infrequent Lookout, the first copy of Cometbus in three years, and a great new relocated one from WA, called Chainsaw. Oh yeah, Chainsaw's editor is an excellent yo-yo-ist, toast eater, and occasional bass player for some big famous band you all like that starts with D and ends with Jr.

SOCIAL DISTORTION recently made their irregular appearance in the Bay Area at the Stone, and if I'm not mistaken its been almost five years [you're mistaken - Gary]. They looked healthy and were energetic as opposed to the last time I saw them at the Farm when they were hunched over and looked near collapse. They played an

excellent array of songs from all their releases and their performance was only marred by the ridiculous door price (I heard it was something like \$16 even after co-headliners GANG GREEN canceled their tour), S.D.'s cheezy "I Can't Hear You" type rock 'n' roll encore, and Mike Ness' obnoxious football player style makeup. As usual I missed the opening bands; the ALLEY BOYS and NO USE FOR A NAME. The ALLEY BOYS were reported to have been about as exciting as the backing band for an Elvis impersonator, while NO USE FOR A NAME supposedly got things moving to a slightly better response despite some complaints of them playing a bit too much metal. I ran into Andy from ATTITUDE in the hall and he said he's got a new band featuring all but one of ATTITUDE's lineup, but under the name of TWO BIT THIEF which should be striving for an even more rock 'n' roll sound. I'm not sure what effect this has on ATTITUDE's rumored signing with Relativity.

BAD MUTHA GOOSE, featuring an ex-BIGBOY that isn't in the JUNKYARD, just moseyed through SF with their posse of seven to "jump the funk" at the I-beam. They played, they danced; they sweated, it seemed like they'd never stop. It felt like I was in a sauna with my clothes and couldn't reach over to turn it off. Their performance even included some impromptu back up go-going and vocals by the likes of Mike (MRR/HALFLIFE) Lavella on "Mighty, Mighty" and ex-DRUNK INJUN and Thrasher photographer extraordinary, Mofo on "Fight the Power." The opening act that I caught were the STEPCHILDREN who pumped out some decent funk but in general seemed too overly conscious as to their posturing and various fashion accessories that they soon grew so tiresome and annoying that I lost interest quickly. Rumor has it that this band is to be produced by George Clinton, oh well.

BAD RELIGION played the AMF on interesting bill of SKANKIN PICKLE (ska) and NO DOUBT (ska/funk). I missed this one, but supposedly the crowd reaction to the mixed bill wasn't as spectacular as the promoters might have been hoping for.

June 21st at the I-Beam gave us the MELVINS, who announced themselves as STEELPOLE BATHTUB, who were having their record release party that night and played next. The MELVINS launched into a STEELPOLE cover tune which had a lot of the people there fooled. Both of these bands gave a performance which was worth the cover charge by themselves. Among the spotted: Noah (guitar, vocals, for BLISTER), poet Wendy-

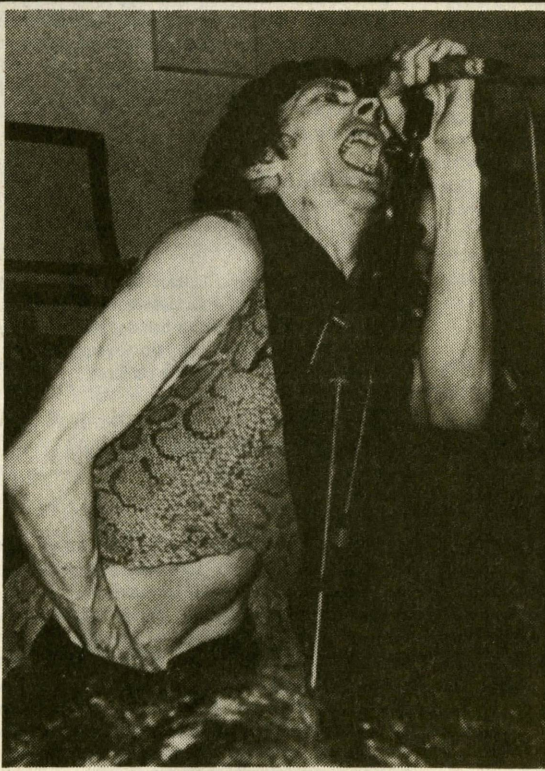
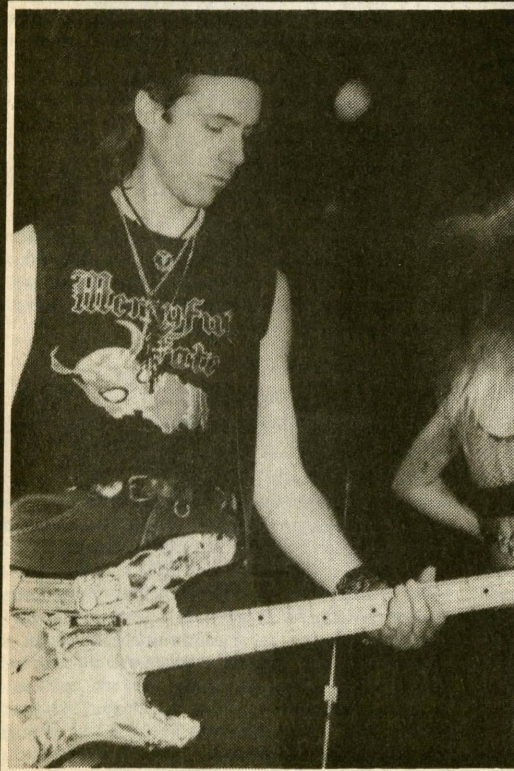
O, animation goddess Kim Chaos, and a slew of the MRR staff. There were some guys stage diving although no one was catching them, they would deflect off of one or two people and hit the floor. However, they just popped up and did it again. As the curse of WAJLEMAC dictates, I missed the opening band. After the show, there were a couple of guys from Santa Cruz who were asking me how to get to Broadway, "where all the sex shops are, dude." I asked them if they meant the places where guys who couldn't get a clothed girl to talk to them all night could get a nude one to talk to them for a dollar, and they said "yeah, that's us, dude."

DIAMANDA GALAS performed "There are no more tickets to the funeral" at the Kennel Club, June 23. The thirty minute performance had everyone captivated. During her pauses, all I could hear was the low hum of the electrical equipment. The show drew an array of local names, from poets Jack Hirschman and David West (Jack was there with the coalition against censorship in the arts, write your senator!) to Jello Biafra and KUSF Deejay Alycia Rose. None of these people were actually together, by the way, but wouldn't that make for a good story? (Let's see, they were...uhhh, they were playing Twister backstage! Yeah, that sounds good.) After the show, I noticed a lot of people were crying. DIAMANDA reached us all, with her performance about her brother who died of AIDS and a man who was forced to admit to "the sin" of homosexuality on his deathbed by a priest.

Later on in the night at Klub Komotion, CRASH WORSHIP played. The show was like the GRATEFUL DEAD's drum solo. People down front were slimy, grimy, body-painted, seminaked, and too far into the whole tribal dance thing for me so I went in the back and found a nice couch to sit on and talked to people who didn't smell so bad, like Charles (bass for BLISTER) and Chuck Sperry (WW3 magazine artist). Although they have similar first names, they are not related. Kim Chaos and Mike STEELPOLE were also spotted.

That about wraps things up for now, so until next time, put us on your guest list and maybe we'll dance a silly dance for you or better yet write something nice about the bands that opened for you. Blah!

Love, Devon Morf and Bucky Sinister
c/o Wajlemac P.O. Box 312, Larkspur, CA 94939.



THE RIP CORNER.....

It really sucks when people you know die. But I guess it happens to all of us at some time. Last month two people that I admired and respected met that fate, in two different ways.

Stiv Bators (Dead Boys, Lords of the New Church) was hit by a car in Paris. He shook off his injuries, thinking it wasn't all that serious. But I guess it was, he never awoke after going to sleep that night.

Rob Ritter aka Rob Graves (45 Grave, Bags, Gun Club) died from a drug overdose, or some complication while on tour in New York City.

CLUB by joy REVIEWS

In response to countless letters and phone calls from bands seeking info on getting shows in LA, here's an almost-complete list of the happening places in the club circuit.

AL'S BAR

305 S. Hewitt St, Downtown LA

booking: 213-687-3558

21 and up

Cover: \$5-\$7

The best place to play or just hangout, this LA legend is located in the heart of the downtown artists' loft district. Great underground atmosphere with its spraypainted walls, cement floors and a jukebox with Black Flag, Ramones etc. singles. Semi-cheap beer makes this tiny place almost always full of local denizens and the music booked on weekends usually has an emphasis on underground/alternative rock. Every garage/punk band in LA has probably played here as well as some bigger bands who play unannounced, ala FIREHOSE, Replacements, Chili Peppers, That Petrol Emotion etc... The sound is usually good, modest stage, pool table. Independent theatre on weekdays, the hall also offers some nights to rent. Funmeter is consistently in the red.

ANTI-CLUB

4658 Melrose Ave. Hollywood

booking: Ren River 213-667-9762

all ages

Cover: varies

Quite a few punk shows here because of the all-ages policy but out-of-towners beware. There is a good reason why bands like Skinyard, Coffin Break, and a huge coalition of LA musicians/writers boycott this place, and it's not only for their occasional pay-to-play policy. If you do decide to go there or play there, always count your change. Funmeter is on strike.

BOGART'S

6288 E. Pacific Coast Highway, Long Beach

booking: Steve Zepeda 213-594-8976

21 and up

Cover: \$7-\$10 for 'alternative' bands, higher for 'concerts' Nice club way out in Long Beach but its proximity from the city (about 30 miles) makes it difficult for LA locals to 'drop by'. Still, its comfortable, airy and has a large room for headlining bands and a smaller, adjoining room called the Bohemian Cafe that has acoustic bands, poetry readings and performance art if you need the break. The type of music usually is the Dwight Yokum or Dave Alvin mellow stuff but booker Steven occasionally throws together some killer alternative bills such as Tad/Nirvana, Babes in Toyland/Steel Pole Bathub or Fluid/Sister Double Happiness. Recent appearances include Agitpop, John Waters and Lydia Lunch. Great Mexican food in the kitchens, excellent sound system and clean bathrooms. Funmeter is bouncing, but the atmosphere can get a bit stolid sometimes.

COCONUT TEAZER

8117 Sunset Blvd. Hollywood

booking: Len Fagen 213-654-4773

21 and up; Sundays are 18 and up

Cover: varies, \$4-6 for underground bands, to \$20 for established bands (i.e. Dickies)

Cool hangout with an outdoor patio to escape the heat and HUGE bills (up to ten bands a night) featuring a lot of glam, punk/hardcore bands on Sundays and a disco(?) in the adjoining room. Sundays has an 18 and up policy and free beer and hotdogs (if you're into the stuff) with bands doing 20-minute sets on a house drum kit. NOFX, Bulimia Banquet, D.I. and L7 frequent this place. Opening bands don't expect to be paid but the exposure is great, cuz this place packs it in and it'll offer a new band its first time club performance. Funmeter is usually at maximum, but is currently in a lull.

COUNTRY CLUB

18415 Sherman Way, Reseda

booking: independent promoters (Goldenvoice)

all ages

Cover: varies

An actual 'concert hall', this is the stronghold for the straight-edge hawd-koahs, with its all ages policy, overpriced juice bars and suburban setting. The hall fits about a thousand, has a MASSIVE stage, full-on lighting and a balcony. The sound system varies from good to awful (usu. more to the latter), the place turns into a sweatbox and the floor becomes a regular spin-cycle for slammers. This has a concert atmosphere, not an intimate club setting, and the occasional fight breaking out and lack of air usually has me running for the bar across the street. If we want to see the likes of Fugazi or Bad Religion, however, we must endure. Funmeter is bummed.

ENGLISH ACID

7969 Santa Monica Bl., Hollywood

booking: Janet Desoto 213-654-1280

18 and up

Cover: \$10

Wednesdays nights only at this psychedelic Hollywood club. Features the Hollywood 'in-crowd' bands, that is, if the 'in-crowd' is composed of the likes of Red Kross, Pygmy Love Circus, Liquid Jesus and the like-minded. DJ, dance floor, videos, food and bar. Funmeter is stuck in the 70's.

GASLIGHT

1608 Cosmo St., Hollywood

booking: 213-466-8126

21 and up

Cover: \$5

A wonderful little bar/dive in an alley behind the Ivar Theatre, this 100-person (standing room) hole-in-the-wall is the place which first exposed LA to the likes of Gwar. A Hollywood essential, garage bands thrive in this atmosphere and they've even had the recent visit of Social Distortion. ALL LA bands (and plenty of touring ones) end up at the Gaslight sooner or later but the biggest problem seems to be finding like-minded bands on the same bill. (Some variety is alright but having to sit through a glam band, a metal band and an acoustic band just to see who you came for can get tedious). Pool table, full bar, tiny stage. Ins-n-outs make this place a treat. Funmeter is happy.

HOLLYWOOD LIVE

6840 Hollywood Bl, Hollywood

booking: 213-461-6222

18 and up

A big concert room takes up the upper floors but in the basement is a nice little club all its own. Punk, alternatives, weirdos, etc. inhabit this place. Shows are few and far between but when there is one, watch out! Bulimia and DI just did a big blowout there but it may be awhile til the next one... Funmeter is confused.

LECTISTERNIUM

9300 W. Jefferson Bl. Culver City

booking: 213-870-1595

all ages

Cover: \$5

Sunday nights are reserved for Lectisternium, a self-labelled 'industrial club' but in reality has a whole buch of different kind of stuff. Yes, it has a lot of industrial/technoexperimental, but along with that comes bands like Gwar, Steel Pole Bathub, The Warlock Pinchers and Tragic Mulatto! Occasional short films and performance art are also included to make it a well-rounded club indeed. Great layout for a club (very clean) with a clear view of the stage wherever you are but the "too cool" art-student crowd can get almost comatose in their "music experience, man". As cool is this club may be, I prefer places that are scummier, louder and friendlier. Funmeter wants to scream and yell.

RAJI'S

6160 Hollywood Blvd. Hollywood

booking: Pleasant Gehman 213-469-4552

18 and up

Cover: usu. \$5-\$7

A great party place in Hollywood, the scope of bands who've played here is enormous (just check out a whole wall covered with the album covers of its alumnus, I can't even BEGIN to name some of the bands who've graced the stage here). Great hangout, cool low key atmosphere, beer-only bar and surprisingly, VERY good food in the downstairs kitchen. Great personalities here like Bernie the Doorman, Autumn the Bartender, Penny the Waitress and Dobbs the Proprietor. This is a place to sit back, talk and be 'cool' or get totally shitfaced drunk and wrestle each other on the floor, whatever your preference. Along with Al's Bar, this is THE place for a band to play or a fan to stay. A weekly stopover for the Flipside staff, Raji's is unfortunately changing ownership sometime in August. Funmeter is very, very sad.

SECOND COMING

Temporarily closed

SHAMROCK

4600 Hollywood Bl, Los Feliz

booking: Baba, Marc or Laurel 213-666-5240

21 and up

Cover: \$5

A quaint little pub in the Los Feliz/Silverlake district that has a lot of cool bills featuring local and touring underground acts. Along with the Gaslight, Al's and Raji's, this is part of the club circuit that visiting bands are welcome. Recent bands have been Haunted Garage, Jesus Lizard, Tommyknockers, and a slew of locals and regulars; Riot Act, TVTV's, Anus the Menace, Seizure Salad... you name it. The drinks are strong and if you get REALLY plastered (like Dave MDC recently did), you can spend all night playing at the Fetch-a-Prize machine next to the bar trying to win a stuffed toy. The sound system is modest but the club has a great feel to it. Funmeter loves this place.

SPANKY'S CAFE

3850 Main St., Riverside

booking: ? 714-683-3666

all ages

Cover: ?

Riverside may be 60 miles from LA but a whole battalion of hardcore and straightedge bands have been playing here lately including Insted and Haywire. I've never been there before but it seems to be happening so if you're into driving that far, check it out. Funmeter's extension cord doesn't reach to Riverside.

U-GENE'S

9333 E. Telegraph, Pico Rivera

booking: Giovanni 213-947-3946

21 and up

Cover: varies

A small bar out in Pico Rivera (20 minutes SE of LA) that has been having quite a few shows lately. The club layout is nice, with a band room, bar and pool table room, places to sit and gab or watch the bands. This place could be very cool BUT... it just isn't. While the booker does give some out-of-towners a chance to play (Samiam, Warlock Pinchers), the clientel can be a real downer. Maybe I've been in the city too long but all I could think of was "redneck" and "punker" in the same sentence and that's what the place seems filled with. Gang-type members prowl around and there's always those one or two geeks who have to slam into everybody to prove their manliness. The sound is terrible, be sure to bring ear plugs. I didn't care for it but maybe it was just a couple of off nights so check it out for the bands. Funmeter is catiously optimistic.

THE HOVEL SOUND OF CHICAGO

OK, not the world's greatest slogan, but we're getting closer...and besides, "Fuck That Weak Shit" was already taken. Welcome to the first full-page Ajax ad ever, a lavish, exorbitant, and likely futile attempt at capturing that affluent West Coast punk rock market. We'd like to win you over with promises of quality service and packaging, but since there's no way we could ever compete with scene magnates like Paul Mendelowitz, we'll keep our mouths shut and let you decide for yourself if we cut the mustard. The envelope, please....

AJAX 003 ANTISEEN: Blood of Freaks 7" EP

Thousands have killed and maimed to the propulsive pounding of "Up All Night," "Hippie Punk," "I Wish I Had Killed You When I Had the Chance" and "I Don't Need You," and we're eager to help tote up a few hundred more such acts of random violence. North Carolina's reigning kings of Destructo Rock produced a landmark record with this 1989 release.

AJAX 004 SISTER RAY: "Psycho Sis" 7" 45

Ohio's premier rock misogynists (or so they would have you believe) uttered but one musical note in 1989 (at least as far as vinyl went), and this was it, a pairing of simple rock-pop and rock-blooze (©1990 Fred Mills III, Inc.) that's light in the beat but heavy on the heat. Numbered edition of 2000 on red vinyl.

AJAX 005 MODERN VENDING: One Bad Peccary LP

Whether or not you'd agree that Modern Vending's first album sounds sorta like Sister and Riposte going to the high school dance, it is apparent that these Indiana drug-dealers have picked up on some of the best sounds of the past ten years and have fashioned one huge wrecking ball of goo from them, one that swings from noise to harmony without ever sounding out of place. Girls may swoon to the debonair harmony of "King of Dirt" and guys may topple over in hormonal overload to the cathartic wash of "Rainbow Oil Slick," but everyone agrees that this record just sounds damn great. Produced by Paul Mahern. First 500 on clear vinyl.

AJAX 006 WONDERAMA: "Everyday Should Be My Birthday" 7" 45

First bleatings from this Brooklyn quartet (featuring Dave Rick from Bongwater, BALL, Phantom Tollbooth, etc., and Chuck Marcus, ex-Great Scouts), one original and one Grateful Dead cover that romp in the territory where mid-period Captain Beefheart meets Shockabilly. You'll shimmy your ass off.

AJAX 007 ANTISEEN: "Two Headed Dog" 7" 45

Antiseen's best-produced disc to date (and one that's slow enough to preclude any sort of [mis]classification as HC) features two covers, a Roky Erickson classic and a Screaming Lord Sutch nugget, and comes in a blue-vinyl edition of 2000. Don't miss out on your chance to pick up 1990's best single...this fucking rages.

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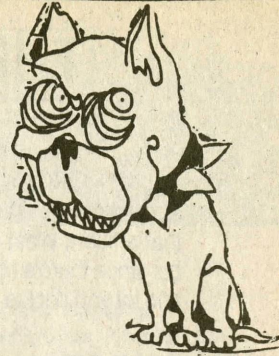
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Ajax also serves as a mailorder outlet and distributor of other fine releases. We concentrate mostly on 7"s (and yes, some of them are even collectible), but we also sell LPs, 12" EPs, CDs, cassettes, and a select few magazines. Some of the labels we carry include Drag City, Butt Rag, Noiseville, Amphetamine Reptile, Merge, K, No Blow, Public Bath, Tulpa, Leopard Gecko, Vertical, Ropeburn, Matador, Trash Flow, Scat, Horton/Reflex, Erl, Teen Beat, Tinnitus, Corwood Industries and Circuit. Send \$1 in the US or Canada for our most recent catalog and to get on our mailing list; all other countries send \$2, American funds only. Interested retail outlets should write for our wholesale list. And be on the lookout for the debut LP by Chicago's Repulse Kava, as well as new 7"s by Men & Volts, Thinking Fellers Union Local 282 and the Incubators, all on Ajax. Over and out.

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HEY if you like 40 Dog, RHCP, 900 ft. Jesus, Public Enemy, Clash or you are a D.J. write to me. Andy P.O.B. 160 Centerharbor NH 03226.

HI BLOODY COLLECTORS: If you need stuff like Minor Threat Demo 7" and live records from Bad Religion, Mob 47, Y.O.T., E.N.T. Misfits and Samhain, or Y.Y.Y. etc, you should write me. Send me your trade/want list for a nice deal. I also want hundreds of records; especially the S.O.A. 7", Deathwish 7", and the Asexuals 7". I am interested in Japanese HC/Punk. Mano Werner, Mozarstr. - g, 8722 Grafenrheinfeld, West Germany.

AMERICAN TEENAGE PUNK touring Europe from September through October. Needs places to stop, info on squats, etc. Please contact Josh at 8843 Villa La Jolla #4, La Jolla CA. Anyone else going around at that time write me. Thanks.

GG ALLIN "American's Favorite Sun" video VHS 2 hrs. full color cover with shows from S.F., Chicago, Boston plus lot's more. Send 20.00 p.p.d. and age to Anarchy Records P.O.B. 506, Lincoln Park, ME 48146.

PUNK ARTIST and others needed to start underground zine. Need interviews of bands mainly hardcore, some thrash metal but no fags, spandex and makeup, you know what I mean. Looking for East Coast, Midwest, Southern correspondants. If interested contact: Tim Sluglord, 751 Becklin Dr., Merlin, OR 97532

THE TED BUNDY'S "Life Death & Defecation" Cassette \$5.00 P.P.D. videos \$15.00 foreign orders add \$2.00 Anarchy Records P.O.B. 506, Lincoln Park ME 48146.

LIFE LONG DIFFERENT PERSON: Male, 21, looking to correspond with female odd-ones-out. Want original ideas, dreams, jokes. Into Alphaville, Pogues, etc. Vicarious living is cheap. Write Steve 0 21 Arkwright Rd. Webster MA 01570-1659.

Lotsa stuff for all the negative alcoholic slobos out there and we promote and encourage war within the ranks of records/zine collectors toads... \$1.00 or 2 IRC's (worldwide) for a catalog. Pogo on Your Fucking Face Distribution c/o Freedy the Bastard P.O.B. 14932 Gainesville, FL 32604.

DRUMMER WANTED for insane hardcore band, O.C. Area. Influences range from Soulside, Red Hot Chili's to Excel, Sick of It All, Black Flag. Call Dan (714) 966-2466 or

Damien (714) 857-2304. My address (Dan) is 1116 Corona Ln. Costa Mesa CA. 92626.

DESPERATELY WANTED 7" Subpop: Here are the prices I can pay: Nirvana (\$75.00), Helios Creed (\$50.00), Das Damen (\$50.00), Flaming Lips (50.00), Fugazi (\$75.00), Blood Circus (\$50.00), Sound Garden (\$75.00), Skinyard first 7" (\$75.00), Teriyaki Asthma Vol. 1 7" (\$75.00), Green River 7" (\$50.00). Gianni Antonazzo 13 Hutins Goulus 1294 Genthod G e n e v a Switzerland.

THE NEW CREATURES are here! Best alternative band around. Get their demo \$5.00, 3 song EP \$4.00, both \$7.00, 3 live shows available \$6.00 each. Write for gigs, upcoming shows, flyers (S.A.S.E.), or just for the hell of it. New E.P. \$4.00 and live video \$15.00 out soon. Get on the mailing list. We need weird and exotic photos for our upcoming album. Write: The New Creatures P.O.B. 118 4712 Ave. N. Brooklyn, NY 11234-3710.

RUDE BOYS Wanted: Dance Hall Crashers demo, Live Donkey Show tape, and anything else that's ska. Will trade tapes. Looking for pins, stickers, flyers, etc. I will write to anyone interested in ska. Jason McCurdy P.O.B. 92007 Santa Barbara, CA 93190 USA.

ALL MY RECORDS have become a cliché. Misfits sale - Beware, Halloween, Walk Among Us Italian Press, Die My Darling (Purple), import Wolfsblood and Evilive. S.A.S.E. to Brian 744 Marcia S.W. Wyo Mich 49509.

RECORDS FOR SALE OR TRADE: Siouxsie, Plasmatics, Specials, Dickies, Damned, Christian Death, Japan, Pandora's, Soft Cell, Middle Class, Clash, Specimen, Joy Division, and more! Send S.A.S.E. for List J. Shellman 3516 Franciscan Lane, Las Vegas NV 89121.

LIVE TAPES AND VIDEOS for trade or sale: Buttholes, Nick Cave, Big Black, Sonic Youth, and more. Wants include: Bongwater, Ball, Husker Du, Buttholes. Your list gets mine. Steve A. 1023 E. Moyamensing Ave, Front Apt. Philadelphia, PA 19147.

LATE NIGHT WITH LETTERMAN Over 600 shows. Will swap for blanks. Send \$1.00 for list. Also have list of overseas music videos available--send S.A.S.E. to Ken Dixon, 1400 East 286th St. Wickliffe OH 44092.

WANTED: Residents' Sant Dog, Play the Beatles, For Elsie, Commercial Single; also Schwump, Smegma, Gary Panter, Blorp Esette, Whithouse Records; PIL Second Edition metal tin. Rare hardcore/punk trade, or cash. Brian P.O.B. 891, Station E, Victoria, B.C. V8W2R9 Canada.

AUCTION Iron Cross "Skinhead Glory" (green vinyl), Crippled Youth (clear or black

vinyl), Mud Honey, Yes L.A., Kingface E.P., Faith "Subject to Change" (Blue Vinyl), and more. For complete list send S.A.S.E. to Lenny 1403 David Ct. Woodbridge, VA 22191.

RARE, HARD TO FIND, out of print, and obscure British and U.S. '77 Punk, Oi, Hardcore, and Thrash. Many titles twenty page list, all tapes only \$5.00, send S.A.S.E. to: Jeremy Lander P.O.B. 584, Boston, MA 02120.

STRAIGHT EDGE AUCTION: For sale to highest bidders: Project X 7" Bootleg limited edition of one hundred. Twenty copies are left for sale. All bids over \$10.00 received by July 30th 1990 will be considered. Send bids with your phone number to Overtime Productions P.O.B. 4833, Oak Brook, IL 60522-4833.

PUNK COLLECTIONS for sale Ska, Oi, New Wave, Punk Hardcore: Blitz, Crass Germs, Misfits, Skrewdriver, 100 Flowers, X, Janes', T.S.O.L., Cramps, Germs, Patti Smith, Buzzcocks, Siouxsie, Sisters, Damned, Hundreds more added since last time. Send long S.A.S.E. for new list. Chris S. Box 300145 Midwest City 73140.

OBSCURE RELEASES FROM: Throbbing Gristle, Legendary Pink Dots, Coil, Blackhouse, Nurse With Wound, Smegma, Nocturnal Emissions, and may more. Send stamp for free catalog Mudslide 4800 Wildwood Lake Oswego OR 97035

CHRISTIAN DEATH lyrics wanted. I promise to reimburse you for postage and Xerox costs, plus a few bucks for your time. VM 2325 W. K-15, Lancaster, CA 93536.

DUCK DUCK GOOSE 7" and 7 song tape for \$3.00! DDG's 7" "Phil" (with country version of Screwdriver's "Voice of Britain") and their new studio tape, "Cretin's Alice," for only \$3.00! All orders shipped within a week. Larry Morrissey 111895 Hidden Lake, St. Louis, MO 63138.

SAN FRANCISCO all ages hall. 1-2 shows a month starting in mid July. Non-profit group. Touring bands and volunteers interested in working shows call Shawn at (415) 861-7549.

NOW ACCEPTING SUBMISSIONS for the "Powerless" compilation. Other bands include Citizen Fish, Divine A, Pounded Clown and more. We need your shit now! Send tape demos, reels (1/4") to Black Plastic Records, 3030 W. 46th Ave. Denver, CO 80211.

JULY 2ND is the birthday of a very important and special person in my life. Rachel, Happy Birthday! Love you always! Joey

VIDEOS--Trade/Sale: Buzzcocks, Dicks, Devo, Tubes, Mentors, X, Social Distortion, Blotto, Wendy-O, Dictators, Clash, Pistols, Kiss, N.Y. Dolls, Alice Cooper, Jam,

Avengers and more. For complete list sent \$1.00 to Jeremy Lander P.O.B. 584 Boston MA 02120.

HARDCORE, STRAIGHT EDGE Noise, New Wave Limited editions, color wax, promos etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St. Silver Spring, MD 20910.

STATUSOFFENSE 12 song cassette. Band's only recorded material--Summer 1988. Clean, full sound, digitally equalized in stereo. Fold-out sleeve with lyrics. A blend of Hardcore/Punk/Metal? With intelligent lyrics of varying content. Gratuitous photo of band included --the one vanity. Available for \$2.00 P.P.D. from: Bryan Davis. 5306 Carthage Ln. Burke, VA 22015. Non-profit. Sent in a proper shipping envelope so as not to arrive damaged.

CANADIAN GUY, 22, just moved to Southern California needs new friends in his new place. Relatively cool, passably intelligent, moderately funny. Please get in touch. Andrew: 1418 Florida St. #1 Long Beach, CA 90802.

VIDEOS! Motorhead/Nottingham, Cure/Japan, GBH/Brixton, Danzig/UK, The Swindle, Ziggy Stardust, Eat the Rich (with Motorhead), Punk Rock Movie, Fritz the Cat, Gothic (Horror) and more! \$15.00 each. Two on VHS tape for \$20.00 (two bucks postage and handling) KB, Box 118-4712 Ave. N Brooklyn, NY 11234-3710.

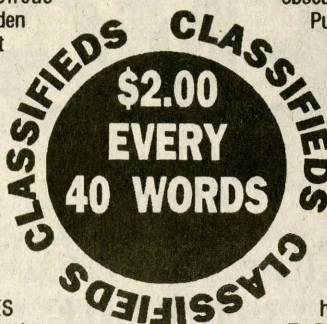
ALL GRIND/NOISE/ Punk/ HC/ Industrial/ whatever style bands--send me your demos, ads, etc! I'm starting a 'zine, hopefully to be out by August and I need stuff to review. Dave Houser 2488 Pine Creek Rd. Las Vegas, NV 89115.


ARE YOU AN ALTERNATIVE thinker or are you just pretending? If you don't have a lot of Brady Bunch Christian morality about sexual feelings and are a female who wants to share with an L.A. male or female or swap mates for an evening. Send photo and phone to Amy. 541 S. Coronado L.A., CA 90057. We will call you and be discreet so no one will know you broke the rules.

WANTED 7"s Melvins "Oven Revulsion" 7", Pooh Stix box set, Spacemen 3 "Transparent Radiation" 12", Odd Sub Pop, Amphetamine, Leopard, Noiseville, and like releases. Best \$ paid. Write now: T.J. P.O.B. 28605 Providence, RI 02908. Name your price!

HI, I'M JOHN BOOK, a fat guy with glasses, here to tell you about a great band called Dumt. Dumt is a four-piece thrash/punk band (their description) from Mountlake Terrace, Washington. The band has a demo called "Dumped Again," which is still available for \$4.00 by the time you read this, they will have a 7" E.P. on Overkill records, as well as a second demo. So write to: P.O.B. 301 Mountlake Terrace, WA 98043.

INTO BLOODTHIRSTY ADVENTURE? Send me a dollar/stamp for irrational, erotic, gothic comic book. "Purple Madness" about Jejebelle. Vampire nonsense. Drop me a line anyway. Hurry, moving by fall. Julia





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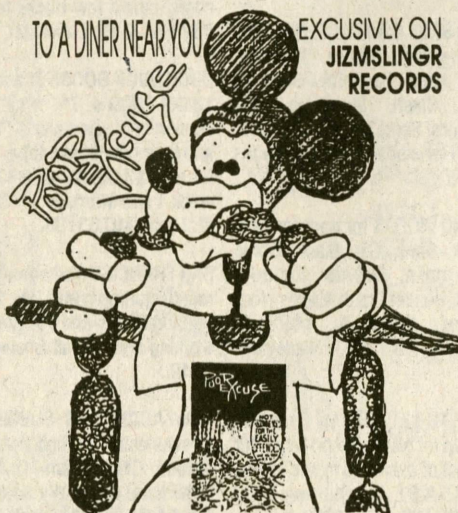
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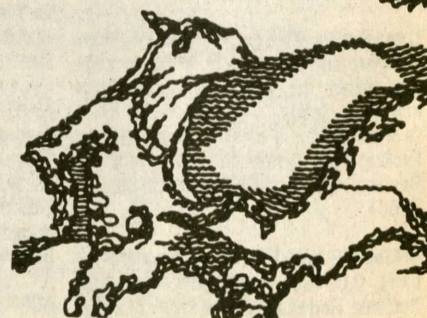
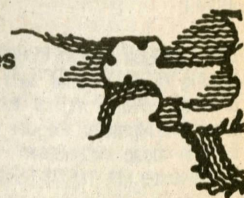
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RARE TAPES: Spacemen 3, Melvins, Loop, Ride, M.B.V., Sonic Youth, Muses, Chills and Tons more. Wanted: Unsane, L7, TVP's, and OZ/NZ stuff. Send for list. State wants. T.J. P.O.B. 28605 Providence, RI 02908.

AGENT ORANGE T-shirts Black "Live like James Bond, die like James Dean" and white with name. Yours for \$9.00. Large only. Please specify which one. Brett Simmons 9604 Heather Green Dr. Manassas VA (703) 368-9091.

WANTED: Following records with Poison Idea, pay cash or trade (have killer's in trade): "Pick Your King" clear/blue, "Darby Crash" blue, "Filthkick," Two song 12" E.P., "Drinking is Great" Comp. E.P. Also, Neon Christ 7", White Flag "R is for Rocket, S is for Space". Stefan Wiklander Profilv. 18A-61200 Finspang Sweden.

40 DOG new 12 inch E.P. includes Drain-O-Bomb, Rap/Rock/ Punk/Political distributed by Important or send \$5.00 to Rosebud Productions #48N, 44 North Broadway, White Plains NY 10603. D.J.s call (914) 285-9734.

FOR ONLY 2 \$25 STAMPS you can join Punk Pals! Send name, address, fave bands and a general comment to: Punk Pals 2331 Blake St. #204 Berkeley CA 94704. Do it now!

ADVERTISERS can't afford to miss out on this chance to have your full page display ad included in our giant advertising compilation to be seen by thousands of eager customers internationally. Use your 8 1/2 X 11" space for whatever you want. The cost? Only \$15.00. Send in photo-ready ad and payment: Adcomp Services, P.O.B. 293, Welland, Ontario, Canada, L3B 5P4.

WEIRD FUCKIN' BANDS wanted for mind blowing comp. tape. if you do really bizarre, psychotic, shitcore type music, send in your demo and anything else useful. Completed tape will be distributed as a tape/zine combo. All bands will get tape and zine. Torn Scrotum, P.O.B. 293, Welland, Ontario, Canada, L3B 5P4.

ASTA GELDA MALECEK (Jakki) lived in my house for six weeks, ate my food, then disappeared one morning with \$2,600.00 in cash. A reward of \$100.00 is offered for info. regarding her whereabouts. She is 5'1", 100 Lbs., brown eyes, dark Italian looking complexion, hair color and style and color is changed frequently. Most likely in one of these cities: Indianapolis, Toronto, Montreal, or Del Rio (TX). Considers herself punk. Reward guaranteed: Call (416) 788-2061 or write P.O.B. 293, Welland, Ontario, Canada, L3B 5P4.

HARDCORE/BLUEGRASS vocalist/banjo player looking for band. Ask for Mark (213) 413-3555.

SALE/TRADE LPs: UXA (sealed), F-Word, Beach Blvd comp (sealed), Legal Weapon "Your Weapon," "...Jellybeans" comp (Faulty). 7"s: GBH "No Survivors," UK Decay "Dresden," Poison Idea "Filthkick,"

C2D, NOTA "Moscow," Maimed for Life, DRI "Violent Pacification," Alien Sex Fiend "Lips Can't Go," Wire "Live in London '80," Avengers "Paint it Black" (Red). 12": TSOL 1st, Vox Pop. Want: PiL boots, Ska, Avengers, Dangerhouse 7"s. David H.P.O.B. 2256 Danville CA 94526.

SATANIC BEASTS' Christians, punks, not any man can deny the path of the age. Society keeps you in it's invisible cage. If you have the awareness to see the truth and not conform to the senseless dictations of the lost, you can be delivered. Be happy! You are the chosen! Your path is of victory and you have already won. Join our esoteric faith. Newsletters are imperative in the invaluable guidance of the enlightened. \$50 Black Horsemen P.O.B. 134 Waynesville, MO 65583. The fallen heros "Base Apes" 7" 6 song E.P. is only \$1.50 and the insane shirt is \$9.00 Are you worthy you life? This may be your last chance for self enlightenment and the awareness. Knowledge is power.

MAD DIAZ / EXTREMELY HARDCORE products NOW offers to you the Bad Religion skate deck. Basic info: 10x31 steep concave and upturned nose. Only \$35.00. For more info send SASE to POB 2093, Canyon Country, CA 91386-0093

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"FUCK THE WORLD" by Rebel Rebel. Cyberpunk pop glam terrorism for the 1990's, ala Sputnik, Pistols, Janes Addiction. Send \$2 for p/h to Rebel Rebel, 7510 Sunset Blvd. Ste. #174 Hollywood CA 90046

SEX! NEED SEX! N.E.W.S. is constructing a compilation tape for those bands that have tunes containing the idea of sex. Bands get your sound played everywhere in the world. For those who want it on it send in those tunes and we will get back to you with the details. Send to: N.E.W.S. 734 S. Lee St., Alexandria VA 22314

QUESTION: At Freedom Park Charlotte, NC girl at Earth Day shit deal wearing Youthful Irregularity shit need to talk to you about something. Write Bri at 12123 Bay Tree Way, Charlotte NC 28226 or call at 704 846-5250

BOARD MALE, 36, works at bookstore would like to hear from anyone, any age, anywhere. Into Sonic Youth, Ventures, Rollins, 60's rock, non-fiction, German Beer, Stone Roses, tons of punk rock, cool movies, etc. all letters answered. write P.O.B. 293, Welland, Ontario, Canada, L3B 5P4.

I'M LOOKING FOR NEW PEOPLE to trade live tapes. Into Scientists, Pussy Galore, Cramps, Celibate Rifles, Captain Beefheart, Chills, Cosmic Psychos, Nomads, Lime Spiders, Velevt Underground, Sister Ray, Charles Bukowski, etc. Richard Lopez POB

7048, Santa Maria, CA. 93456

FREE THOUGHT MAGAZINE #3 Interviews: Rest In Pieces, Inside Out, Turning Point and Rebound. Also included are photos, several articles, poems, reviews and some skating stuff. Only \$1.24 ppd. T-shirts are also available for \$6 ppd. Make all checks and money orders out to Eric Smith and send to: 5219 Wyoming Rd., Bethesda MD 20816 Distributors get in touch.

GOON + MOD = JAMES BROWN'S DOG Fred Gumby wants to start a goon/mod gang in the O.C. area. F. Gumby Esquire POB 5892 Orange CA 92613-5892

CAN OF WORMS... new zine available now. Fanzine/ poetry/ comix/ psychotic art. Contains some of the most unusual writing ever on the subject of punk rock, plus much more. POB 1733 Colma, CA. 94014 128 pages \$6.00 ppd MO only.

I NEED YOU! To be in my magazine - whatever you're into - skins, punks, skates, sex, tattoos, I need you input. Write: POB 3005, Pt. Pleasant, NJ 08742 USA

YOUR POINT OF VIEW is interesting to me. If you'd like to correspond, argue, exchange infos/tapes/ whatever with a European Boy (18) be courageous and write to Martin Stahl, Bismarckstr. 56, D-7530 Pforzheim, West Germany. What's up?

PSST TAPES AVAILABLE: Every type of music. From early '80s up to present, including the box, Sat-Nam puppets and others. Also available; fanzines and comics from S. Cal. Send SASE to: PSST Productions POB 1837 Upland CA. 91785

RECORD SALE: Over 700 rare gems from: Misfits, Necros, Neg. Approach, Meatmen, Crippled Youth, SOA, Underdog, GI, Poison Idea, Cheifs, Dils, Germs, Minor Threat, Urban Waste, Violent Children, Dicks, CIA, Last Rights, SSD, FUs, DYS, Bad Religion, Naked Raygun... Please send stamp for list to: Grand Slam Records 77 Park Drive Apt. 5, Boston MA. 02215

INTERESTED ON MEETING new people who are intelligent and sick and tired of trendy ideas. Those who want to write are most likely the ones who don't care about fashion, don't care what kind of music you listen to, or what color your skin is. Would like to meet people to hang out together at gigs and gothic clubs. Write to Jae and James, POB 1365, Fullerton CA 92632-8365

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PROVOCATIVE PUNK PRODUCTIONS is an independantly run tape label that sells over 45 tapes. Everything from melodic punk/HC to extremely brutal grindcore and everything inbetween. Fast service! All tapes are \$3 ppd (\$4 ppd outside of the USA). Send a stamp for a free catalog and various other free

things to Provocative Punk Productions c/o Mark Murray, 1675 Vernon St. #39, Roseville CA 95678 USA

HELP: Punk hardcore singer, songwriter moving from L.A. Ca., to Medford Or., need to hook up with other punk thrashers to form my band No Apparent Reason, N@R. Please contact Tim Sluglord, 751 Becklin Dr., Merlin OR 97532

WANTED! I want to be classified. I would like correspondent with all areas in the United States. Ramones, Red Hot Chilipeppers, L7, Dickies. Especially L7-mania. I wanna L7's albums. I'm not a trader, but I can find Sub Pop artists albums. Send me at here: Yuki Ohe, #203 Orchid Fl., 3-31-9 Eifuku, Suginami-Ku, Tokyo 168 Japan

WE ARE IN THE PROCESS of setting up an international music contact exchange, where we swap contacts, gigs, help with gear, crash space, advice, help etc. Sight and Sound is a music collective and we rent our own building in which we have rehearsal space for bands (we currently have over 12 local bands here) and a basement 4 track demo studio. We also put on regular gigs, a fanzine, can arrange subsidised 16 track recording and much more in the way of advice, help with artwork, 1000's of music contacts etc. We welcome any contributors from the USA, so what are you waiting for, get writing in and lets exchange info. Sight and Sound Music Co-operative c/o Adrian Fusiarski, 43 High St., Wath-Upon-Dearne, South Yorkshire, UK S63 9QB

ANTI-MRR CLUB #1, out now. \$2.00 postpaid, green money only. Write Paul Mendelowitz, POB 3326, Redwood City, CA. 94064. Flipside fucked up my address in the last issue, see above for correct address and then see last issue for the big ad for the brilliant Anti-MRR Club. This isn't a newsletter for people who have been fucked over by MRR, it's for people who hate MRR.

CARTOONIST: Looking for zines and stuff that need cartoons, work for free. Also people looking to trade zeroxos of Bode stuff. Pen pals wanted, guys or gals into hardcore, ska, Oi and sxe. Nick SDC, 2077 North Dr., Seaford, NY 11783

ARTIST INTERESTED IN DOING ARTWORK for punk/HC/thrash bands in the L.A. and O.C. area. Style is sort of like Pushead. Call (213) 826-8216 or write Quinn at 1557 Carmelina Ave., Los Angeles CA. 90025

HEY LADIES! I'm looking for someone to spend time going to gigs (punk, mod, ska, alternative...), poetry readings, movies (foreign films and classics especially...), hanging out at Coffee Shops in Los Angeles and Orange County, and maybe share some romance along the way. I'm attracted to "full-figure" girls like Ricki Lake (China Beach) and Morganna (the Kissing Bandit), but friendship is more important. Please write to Larry, 13451 Sioux Road, Westminster CA. 92683 or call (714) 894-9611 Peace!

PUNK RECORDS FOR SALE: 1976 to present, hardcore, thrash, industrial. Also buying punk records in L.A. Call Amy (213) 385-5481

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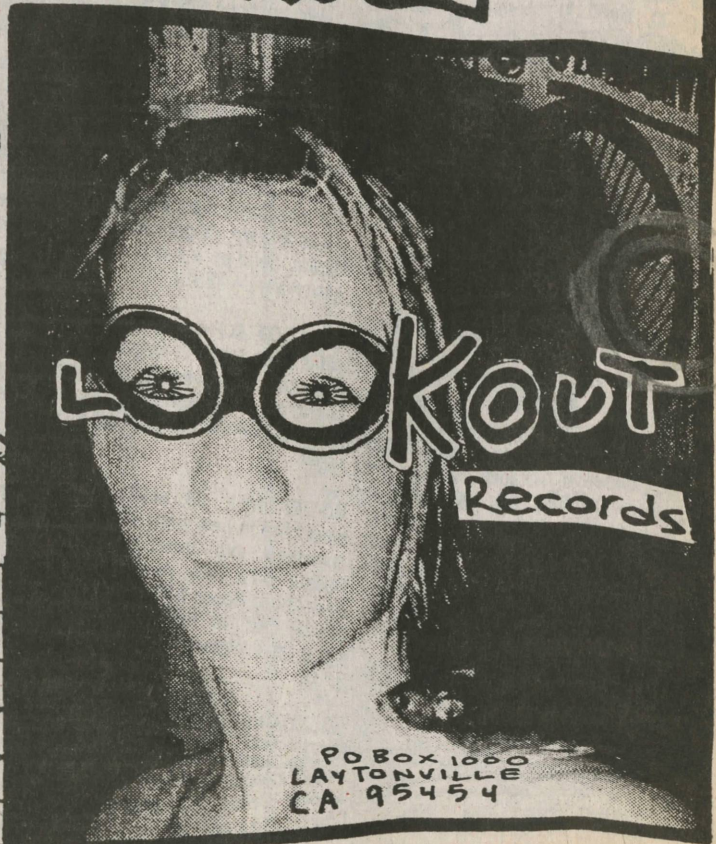


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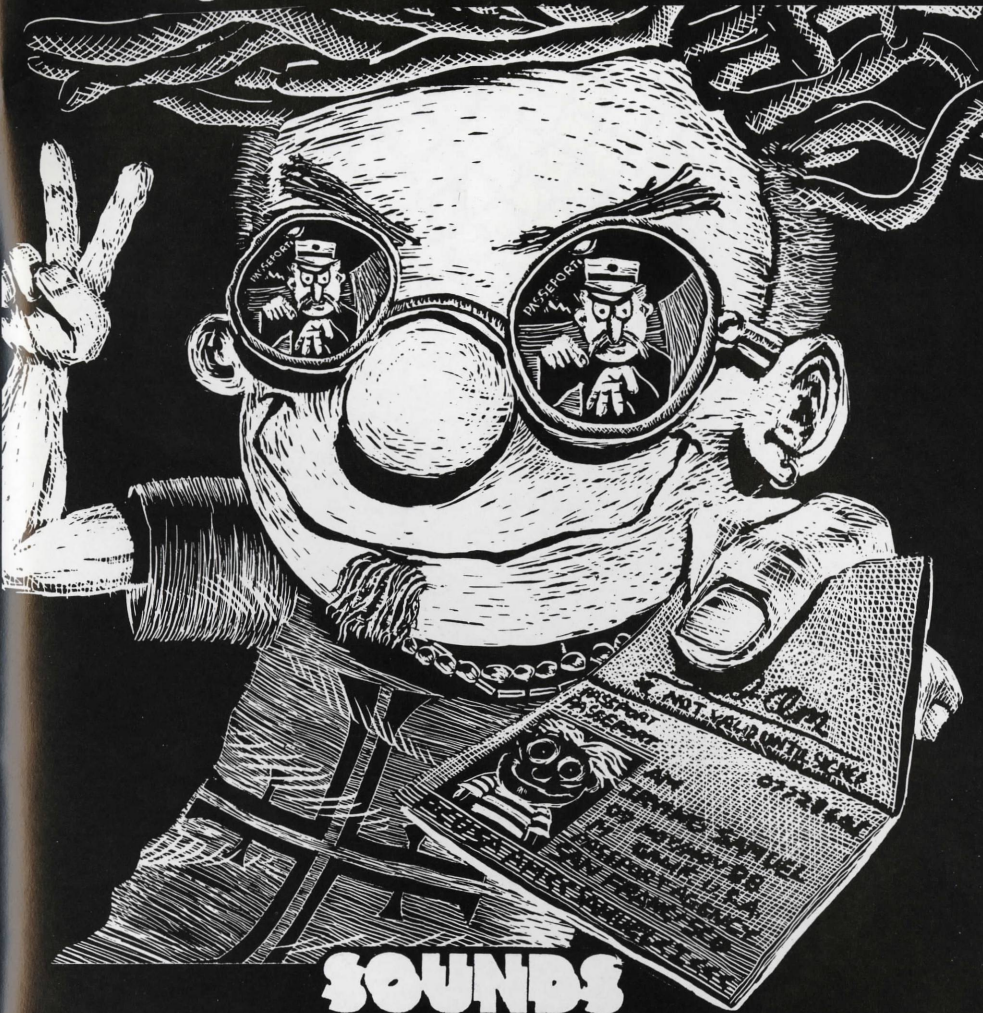


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FRI.24.08.	ARNHEIM, NET.
SAT.25.08.	ALKMAAR, NET.
SUN.26.08.	DEN BOSCH, NET.
MON.27.08.	BOCHUM, GER.
TUE.28.08.	FRANKFURT, GER.
WED.29.08.	KOLN, GER.
THU.30.08.	PARIS, FRA.
FRI.31.08.	HOMBERG, GER.
SAT.01.09.	OSNABRUCK, GER.
SUN.02.09.	BERNHAUSEN, GER.
MON.03.09.	MUNCHEN, GER.
TUE.04.09.	LINZ, AUS.
WED.05.09.	WIEN, AUS.
THU.06.09.	LJUBLJANA, YOU.
FRI.07.09.	BOLOGNA, ITA.
SAT.08.09.	ROMA, ITA.
SUN.09.09.	PISA, ITA.
TUE.11.09.	MILANO, ITA.
WED.12.09.	BERN, SWI.
THU.12.09.	VILLINGEN, GER.
FRI.13.09.	WERTHEIM, GER.
SAT.14.09.	BERLIN, GER.
MON.16.09.	LYON, FRA.
TUE.17.09.	FRANCE
WED.18.09.	FRANCE
THU.19.09.	FRANCE
FRI.20.09.	FRANCE
SAT.21.09.	FRANCE
SUN.22.09.	SPAIN
MON.23.09.	ENGLAND
TUE.24.09.	ENGLAND
WED.25.09.	ENGLAND
THU.26.09.	ENGLAND
FRI.27.09.	ENGLAND
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