



THREAT BY EXAMPLE

A 132 page book that documents the philosophies of 27 people involved in the punk community and who, at one time or another, have inspired the books editor, Martin Sprouse.

The book's contributors utilize various forms of expression and come from a variety of backgrounds. Through words and images, each contributor describes the personal ideologies that have motivated them to live their lives against the grain.



Tom Jennings



lan MacKaye



Chumbawamba



Tim Yohannan



Dick Lucas



John Yates



Mykel Board



Tomas Squip



Ruth Schwartz



Peter Plate



Cynthia Connolly



Chris X-BCT



Al Flipside



Deborah Rieschl



Jason Traeger



Jack Perkins



Tommy Strange



The Ex



Paul Spence



Winni Wintermeyer



Victor Hayden



Susanne Zago



Mark Baez



Chris Bald

Second printing has all 8,243 typos corrected and a couple of new ones made.



Johan Van Leeuwen



Jeff Bale



Lawrence Livermore

Send 2-25¢ stamps for completePressure Drop
Catalog

\$8.00 postpaid in the U.S. (4th class) & \$9.00 postpaid everywhere else (surface book rate). CA residents add 7% tax.

All orders should be sent to: Pressure Drop Press, POB 460754, San Francisco, CA 94146

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

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- Australia, Japan, etc. \$40.00

BACK ISSUES

46 - 53, 55 - 68.

- U.S. \$2.00 each cash, \$2.50 each check
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CATALOG

Details of all our shit is in our new Summer '90 catalog for a 25 cent stamp.

RECORDS

- #2 Detox "Start... Finish" LP
- #11 MIA "After The Fact" LP
- #14 Detox "We Don't Like You Either" LP
- #15 Bulimia Banquet "Eat Fats Die Young"
- #16 instigators "Shockgun" LP / CS
- #17 The Crowd "Big Fish Stories" LP / CS
- #18 Death Ride 69 "Elvis Christ The LP".
- #20 Bulimia Banquet "Party My Colon"
- #21 Motorcycle Boy "Feel It"/"One Punch"
- #22 Motor Morons "Conspicuous Consumption" 5 song 7" EP
- #24 Paper Tulips debut 20 song LP / CS
- #25 Das Klown 4 song 7" EP
- #26 Pop Defect "To Each His Own" / "With-
- #28 Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
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- \$2.50, \$3, Canada/Mexico \$7.00 LPs, \$3.00 7"s.
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- Australia/Japan/etc \$15.00 LPs, \$5.00 7"s.

ALL Flipside Videos except 4, 6 and 12 are in stock and available. Get our catalog for complete description.

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

ON THE COVER

Kat Bjelland from Babes In Toyland graces our cover. Insert photo is left to right: Lori Barbero, Kat and Michele Leon. - photos by Al

REOUIREMENTS:

- 1. Send payments with ads.
- 2. Make ads the right size!
- 3. Use black ink on all art.
- 4. Halftone all photos.
- 5. The deadline is an estimate of when we will run out of ad space. Don't wait until the last minute, it will be too late!

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1/6 page: \$30.00

Bus. card: \$20.00

DEADLINE

RODREY'S TOP 20 REQUESTS!



Left to right: Rodney Bingenheimer, David Cassidy and Bobby Gillespie of Primal Scream waiting for Arthur Lee's phone call of love on Rodney's show, photo by Howie Klein

- 1. Redd Kross "3rd Eye" LP
- 2. Psychic Youth "Some Fun"
- 3. Lunachicks "Babysitters on Acid"
- 4. Zodiac Motel "Story Of Ronalds
- Flag"
 5. Hellow Disaster "I'm Not Making Any Apologies" 6. Leather Nun "Waiting For Your
- Train" 7. Ramonas "Outta the Basement" EP
- 8. X-Offender "You Got Me"
 9. Voice of the Beehive "I Think I Love
- 10. Teenage Fanclub 'God Knows It's True"
 11. Toy Dolls "Turtle Crazy"
- 12. Ringling Sisters "Way Out West"
 13. Mega City Four "Who Cares,
- Wins" 14. Emotionals "Cheat On Me"

- 15. The Charlattans "Liar"
 16. The La's "Timeless Melody"
 17. J.B.C. "We Love You"
- 18. Nina Hagen "Rap" 19. Would-bes "Logic"
- - 20. Rough Justice "Is This Really Love"

1990

a few of our avortte thingsi

- 1. N.Y.C. All the gigs, the city & all my new friends.
 2. Girl Trouble "Thrillsphere" LP
 3. Laughing Hyenas & Jesus Lizard (these two bands are going to take it to their fucking graves).
 4. Poison Idea and the Dwarves (punks last, or
- only, stand.) 5 Experiencing life beyond my body. (Fuck do I sound like a fucking pot head hippie or what?). 6. U-Genes. Five bands no matter who the fuck
- plays. Only punk club in California. 7. All the mail I recieved, God, I have to find the time
- to write you all back.

 8. Beat Happening and Fugazi at the Country Club (Wish it could have been anywhere else.)
- POOCH (in no particular order)
 1. Long Beach State's winning season with George Allen (God bless him).
- 2. Steve Earle Roxy 10/28 and McCabes 3/2 "Edward Scissorhands"
- The Black Crows "Shake Your Money Makes"
 Having a cut on the "Flashback" soundtrack.
 "Irises" by Van Gough (J.P. Getty Museum).
 Cheap Trick at the Whisky 2/24
- Editing the ever improving FS poetry section.

 Jason and the Scorchers "Thunder and Fire"
- (still can't get enough of this one.)
 10. Lori Anderson Roxy 2/10
 11. No more Berlin wall for Johnny to go over!
- 12. Playing acoustic gigs.13. The public derision of the Grammies and Milli

Liz, Johnny Anus' birthday party, Jennifer Anus' going away party, Tulips reunion gig, Ministry, Pop Defect, Blackbird, Clawhammer, J&MC, Sati-Pop Defect, Blackolin, Clawrainmer, Jamk, Sati-valuybox, Babyland, Dwarves, Babes In Toyland, Sandy Duncan's Eye, Fluid/Sandy Duncan/Sister Double at 2nd Coming, Acid Houses, S.D. with Darby, John & X, Bulimia, the surf Oct. 28, Gas-light, Cinco De Mojave gig, J.C. Lilly, El Tecuan Mexico, "Flatliners", "Jacobs Ladder" Janes Ad-diction and all bands on "City of L.A."

- 1. Cinco De Mojave
- All X=Art shows (thanks Mirikel!)
- Ministry (records, video, live)
 Dec. 15th at the Gaslight with Anus the Menace, Paper Tulips, Pop Defect, Babyland and
- Offspring 5. Dr. Seuss Acid House and aftermath featur-
- ing Beerboy.
 6. Bulimia/Lisa Suckdog at Al's Bar.
 7. Paper Tulips "Insects" (personal bias)
 8. Sativa Luv Box LP
- Any Trash Can School show. 10. Fluid 2nd Coming show. 11. Babes In Toyland "Spanking Machine" LP 12. Anus the Menace EP
- Blackbird and L7 Second Coming shows.
- 14. Show at the junkyard in Long Beach and then Clawhammer at Al's Bar. 15. Turn off: Assholes of the year to mainstream
- rock journalists from Spin, Rolling Stone, Creem, Times and etc.

Devon Mort's favorite five things of 1990

- Cometbus/No Idea zines
- Bubble baths with Jodee
- People that like(d) me People who didn't like me
- 5) Getting mail (how come I didn't?)

During the course of 1990 I liked the following bands, everyone in them, and almost all their recorded material...

- 1) Citizens Arrest 2) Fuel 3) Hard-On-
- - Harm Farm
 - Libido Boys
 - Monsula
 - Nausea NO-FX
- Warlock Pinchers 10) Woodenhorse



Still dark it was, Dark as a line. Time was a line And the world was a point.

I was a proton And so was she and Together we danced With a universe of space

by Stephen Twelker

between

Adam

118.

Kuwait by Catherine Test

There is no redemption in the prophecy of dreams, nor promised peace to wash upon the tide;
Oceanic glimpse, you caught the bullet fast, jettisoned out from man to man...
a nake shard within the night.

The T.V. in the room blurs sullen advantages swirling them in haunting cadence through Kuwaiti alley-ways where children gather fallen feathers from the red wings of a dove making pitiful bouquets of protest for a Western world their innocence can't implore.

Armies march well fed through deserts that weep fragmented humanity. The sand sooths evenly beneath booted feet whose tread and weight bear witness to the image of the Mother left crying at the river where life once crawled its back to stand, to die as all defenders do; ripped from the warm womb of the Mother tiny shoulders bear the cold guns of the father in a reality where even the dove becomes a symbol of the world's mocking carnage.

Washed Away By The Sea by Dave Bourgoin

Calm and peaceful waves
lap at my feet,
the shingle covering my legs.
Nothing for miles,
but a country of sand.

I'm king here
with my castles of sand;
but I can't turn back the waves.
The progress like time,
slowly creeping up to you
and before you know it they're there.
Emancipating you
with their false security,
until you're smothered;
and finally your will is drowned.

I want to have sex with Signmund Freudwhat does it mean?

I want to put my popsicle in his fridge.

I dreamt about a bee landing on a flower
and he wouldn't take the pollen-what
does it mean?

I fantasize about driving a trainload of cream cheese through the Gateway Arch;
Ray Charles teaching Antigone to bend over and shake her tailfeather; I do not ask what these mean.

Every inkblot is a vagina; quick, hand me a pen.

Orgasms were invented by aliens, there are secret codes in your come; each time you "transmit" you're participating in the downfall of Earth.

So I met this girl from Venus; her skin changed colors like a mood ring and she had orifices in the most interesting places, none with the danger of reproduction, but we couldn't get along emotionally.

Freud's daughter tried to analyze her and blew her thermometer; or is she the painterwait, I'm getting her confused with Paloma Picasso--it's only because I walked in on the three of them in a 207--that's 69 times 3 and the thermometer broke--did I say that?

Anyway, the backbone may be psychoanalyzed as a phallus because penis is an anagram for spine, and if we can't impress the recipient with the torsal thrust, the radii of towns with anomalous points of view will be punished with missiles

Karl Jung, I'm looking for you, you I know in the depths of your sphincter lies that existential funhouse called the collective unconscious.

The Political Pond by Debbie Patino

It's a drip down effect Corruption starts at the top and infects our whole ecosystem My clean pond once had frogs and flies, goldfish and lily pads Now polluted, the oil glasses the top layers the sun bounces off the slick surface It's silent here now trash litters the banks the stink of the sewer chases everyone away I still come here I can block out the ugliness and picture the past I throw a penny into the middle of the pond the sensation of the heavy rippling water makes me think, makes me hope for signs of life.

Paperback Writer by Ricardo Luv Wang

Looking for something to line the bird-cage of life something Bohemian looking for something to cover the floor of this barn left-wing

politically correct.

The tramp, tramp, tramp of little feet on the way to the publishers manuscript in hand.

Looking for someone to walk along the floor of the bird-cage stops to read occasionally

the funny papers

chuckle.

He closed his eyes and tried to imitate a monkey reproducing one of Shakespear's lesser works "2*b

or..."

Aw screw it.

Looking for something to start fires with.

Bring Me by John A.M.

Bring me my wishes and good luck charms. Bring back my health with a six pack of beer. Bring me a woman, free of trouble and charge; hah! somebody says... Now toss me some wisdom so I make no mistakes

> Now bring me down from this hill where all my dreams are visible. I can't stand a strip tease by my own mind... So sometimes I ADJUST it, with various substances that get me even.

by Stephen Twelker

I am a poet...then I am not one. I am greater Than one and just one and Less than one. It changes.

Then it does not change. I prefer One over two then Crumble in a woman's arms. A woman. Not the, but a. A scar heals, then appears again.

A scar remains, abscessed and weeping. When I am a poet I feel it again. When I am loved it throbs and breaks my head. Every time it changes less.

Every time I am less of a poet.

To All My Friends by Lori Sanders

And dangerous

What makes me long to be one of Henry Chinaski's friends?

To drink flat beer from soiled mugs. Watching fights, love affairs, business deals, or nothing at all. Dirty looks from Wanda, formed from suspicion. Growing pale in the glow of the neon signs.

Why do I want him to make a drunken pass at me?

To say that it happened. To let it happen. Beard stubble and beer breath stinging my neck. As I give in.

Why do I need to cry when he forgets my name?

Knowing it would be this way, but somewhere in my mind, hoping for second hand fame.

Nirvana

We lead desolate lives Look at us Walking around each other Like dogs in heat Looking for a fuck or a fight The guy behind me breathing down my neck

Untitled

by M.T. Wellman

Wanting to take my place in line Not man enough to stand his ground

All I want is a little bit of peace A little time to myself To say "It's all right" While the stressed veins in my arms Look at me with questions If they could speak they would Laugh and spit and curse me But I'm the man that knows their fate And they obey me without question

While their function makes me whole



What those symbols mean:

- Number. Directly following the name is the issue number of the zine listed here.
- 2. Price. Following the issue number is the price, which may not include postage. If you see an "*" then although the zine is free, postage is not, so send stamps, IRC's for foreign response or change.
- 3. Description codes:
- A: Size of paper

S - Standard (8 1/2" by 11") HS - Half standard (5 1/2" by 8 1/2")

L - Legal (8 1/2" by 14") HL - Half legal (7" by 8 1/2") M - Mini (4 1/4" by 5 1/2" or smaller)

O - Oversized, larger than tabloid or odd-sized

T - Tabloid, usually 11" by 17" on newsprint

B: Length Number of pages

C: Notes

R - Photo reduced type

T - Typeset of Laser-printed

G - Glossy cover

M - Multi-colored cover

M+-Multi-colored cover plus insides

- Full color cover

F+ - Full color cover plus color insides

ALTERED MIND #7, \$1.00, S-16-T POB 1083 Claremont, CA 91711 USA

This zine employs a unique approach to almost every aspect of its presentation - even down to it's purple ink. Writing, graphics, reviews and Rollins.

ALTERNATIVE VOICE #1, ?, HS-12 POB 25125 Tempe, AZ 85285 USA Features Skull Duggery and the Customers as well as brief reviews and commentary.

ALTRUST MYSTIC #1, \$.50, HS-24 POB 134

Waynesville, MO 65583 USA Collected cartoons, writing and other such ramblings with a good sense of humor.

ANCIENT GRANDMA SECRETS #5, \$1.00, S-14 POB 42691 Tucson, AZ 85733 USA

Long indepth reviews, commentary and a short interview with Tar.

ANOREXIC TEENAGE SEX GODS #4, \$1.50, S-40 78 Plesant St.

Cambridge, MA 02139 USA
This zine has a genuine love for trashy rock and
roll, and being the fans that they are present it
straight and to the point. Plenty of original photos
and entertaining writing.

BACTERIA OF DECAY #5, \$.75, HS-16 63 Lennox Ave. Buffalo, NY 14226 USA Poetry, reviews and some ranting as well as Jawbox and Stand to Reason.

BANZAI #54, *, T-28-M POB 7522 Overland Park, KS 66207 USA Tabloid news and reviews rock and roll rag.

BAYOU LA ROSE #34, \$2.00, T-40 302 N. "J" St. Apt. 3 Tacoma, WA 98403 USA A quarterly journal of working class ecological ilbertarianism and human right activism. This issue mostly deals with Iraq as well as the plight of the Mohawk Nation.

BOARDER XINGS #22, \$2.00, S-22 POB 5173 N. Bergen, NJ 07047 USA This is a classic fanzine in that it covers the bands or people the editor is fanatic about. Complete with original photos and interviews, this issue includes: Virgin Prunes, Hothouse Flowers, Larry of U2, Halloween and more.

BOX A #1, \$1, S-24 151 First Ave. Box A New York, NY 10003 USA

A cool, decently reproduced photozine put together as a joint project by a number of fanzines who all use the same mailing address. Cool idea.

BRAINWASH #1, \$2, S-50 1675 Vernon St. #39 Roseville, CA 95678 USA

Thick, jam packed zine with just about every new metal band you'd ever want to read about. What an effort!

BRANE SKAN #2, \$.50+, HS-20 POB 481051

Los Angeles, CA 90048 USA

Los Angeles, CA 90048 USA
Way cool graphics zine featuring a lot of the
infamous Carrie's designs as well as some of her
live reviews. Rod Duncan has some amazing
graphics in here as well.

BUZZ #60, *, S-28-T P.0.B. 3111 Albary, NY 12203 USA Complete coverage of upstate NY, this issue features Mojo Nixon, Joe Cardillo, Lemonheads, Jack Rubies and the Datura Seeds.

CLOT #8, \$1.00, T-28-M+ P.O.B. 33330 Northglenn, CO 80233 USA A free tabloid in Colorado with good features. This issues features include Agnostic Front (nice cover!), Carcass, Fripp, Stryper, Die Warzau and

CRAMPED AND WET #7, \$1.50, HS-24 1012-29 St. Sioux City, IA 51104 USA Poems and prose and top 10 lists.

CRUMP COMICS #5, \$1.00, HS-28 POB 1837 Upland, CA 91785 USA Wild and wooly comics and graphics experience.

CUD BRAIN PRESS ?, \$1.00, HS-32-R 48 Beck Rd. Lindenhurst, IL 60046 USA Graphics, reviews, a big Pink Lincolns interview and am amusing piece on Traci Lords.

DBN #3, \$1.50, S-48
POB 3547
Lantana, FL 33465 USA
Lottsa reviews and other comments and a hefty
dose of metal features, including: Bamones,
Sanctuary, Sindrome, Gammacide, Prong, Eviction, Hellwitch and etc.

DAWN IS UGLY #3, \$1.00, S-18
7 Creek Rd.
Camp Hill, PA 17011 USA
Lots of contacts, reviews and socio-political
commentary. Good zine.

DE NAR #50, ?, HS-20-R Postbus 104 1210 Brussel 21, Belgium This zine comes out every month without fail, it seems really informative, but damn, I can't read it. Makes me want to take another foreign language!

DECONTROL Zone 6, \$.50, S-6 POB 404 Duluth, GA 30136 USA Short spunky punk zine with Such As interview and little else.

DIE FAT PIGGY DIE #17, \$.25, HS-12 POB 134 Waynesville, MO 65583 USA The theme of this issue... ta da! Sexist/racist/etc jokes! It's funny as hell!

DISCOMBOBULATION #6, \$1.00, HL-28 POB 240474 Montgomery, AL 36124 USA Comics, poetry and ramblings as well as a massive interview with director Martin McCaffery!

DISCORDER #95, 12/\$15, T-36-T 233-6138 Sub Blvd. Vancouver, B.C., Canada V6T 2A5 Way cool college tabloid (but you wouldn't know it!) with monster features like Reverb Motherfuckers, Lemonheads, Skinyard, Dickless, Attrition and tons more. Recommended for contacts etc.

DREAD TALK ?, ?, HS-8
POB 784
Sierra Madre, CA 91024 USA
Dread Zeppelin fanclub zine with tour dates, photos, reviews and cool info.

ENVAHISSEURS Dinosaur, 18 Frs., S-88-R 2 Rue F. Fabre

34600 Herepian, France Huge French zine with tons of cool photos and reviews as well as interviews with 11th Day Dream, Nomads, Fire Party, Treponem Pal, Mud Honey, Lush and more.

FILE 13 #8, \$2, S-44-R Box 175 Concord, MA 01742 USA This issue focuses in on Electronic Cottage, Green

This issue focuses in on Electronic Cottage, Green Magnet School and Re-Search but includes a lot of other interesting writing as well.

FLYING CHARENTAISE #3, ?, S-28 2, Passage Basfroi 75011 Paris, France

Trains, France It's all in French but it dares to be different! Each layout is in the form of an eyebal!! Beside a free Angel Face record, you get interviews with the Creamers, Judge, Celebate Rifles, Maniacs, Hoax and more

FOSTER CHILD #5, \$.30, S-5-R 7635 Marcy Ct. Glen Burnie, MD 21061 USA Music and fanzine reviews up the ass! This small zine packs 'em in.

FOUR ALARM CHARM #10, *, HS-12-R Box 10578 Mpls., MN 55440 USA Nothing but intelligent and informed record reviews. I wish we could do ours this way!

GAGS AND GORE #2, \$2.00, S-32-T Grohner Bergstr. 1 2820 Bremen 70, West Germany Cool dense pack German zine with killer features including: Samiam, Urge, Rollins, McDonalds, Ultraman, Fugazi, Partydiktator, Spyz, Ceissler, So Much Hate and Tupelo.

GAJOOB #6, \$3.00, S-78-T POB 3201 Salt Lake City, UT 84110 USA A well done alternative to the alternative doing a good job of covering the alternative. Besides the

good job of covering the alternative. Besides the usual reviews, letters, contacts and such, we have features on Kathy King, Bret Hart, Ken Clinger, Michael Bowman as well as esseys.

GRIM HUMOUR #?, *, S
7 Wentworth Gdns, Bullock
Herne Bay, Kent, England CT6 7TT
Henry Rollins, Rapeman, Lydia Lunch, Faith No
More, Charles Manson, and Fugazi; all presented
in a format guaranteed for eye strain. Great!

HANGING AROUND #4, ?, S-48 Hunnemarayagen 11 S-374 34 Karlshamn, Sweden Another German zine that enthusiastically covers everything! This issue features Sex Sex Sex, Midnight, Faster Pussycats, Instigators, Black Uniforms and etc.

HAPPY THRASHER #11, \$1, S-28
2308 N. Sacramento St.
Orange, CA 92667 USA
HT happily bounces back after quite a break with
an impressive ish. Features include Chumbawamba, Aversion, Forbidden and of all things
Leonard Bernstein!

HOUSE OF PAIN #4, \$1.75, S-28
POB 120861
Nashville, TN 37212 USA
Meaty and graphic punk zine with big stories on
Violent Marshmellows, Necracedia, Citizens Arrest, Skull Soup, Animal Crackers, Stop The Car
and more!

INFLUENCE #6, \$1.25, S-20
664 12th St. #207
San Pedro, CA 90731 USA
Cool zine with lots of action photos and features
on No For An Answer, G-Whiz, Haywire, Chain of
Strength and the Believers. As you guessed, I
think this is a old issue since some of these bands
have been dead awhile.

JACKHAMMER POGOSTICK #5, \$1.65, HS-100 2425 Holly Hall #F-77 Houston, TX 77054 USA Thick little zine! Tons to read, features on Rollins and Libedo Boyz, zillions of reviews and lots of other stuff

K #16, *, T-8
Box 7154
Olympia, WA 98507 USA
This is the K pop underground catalog, but it always has good information and lottsa pictures.

KREATURE COMFORTS V3 #4, ?, S-20-T 1916 Madison Ave. Memphis, TN 38104 USA Neatly typeset zine with plenty to read - but no pictures to look at, boo hoo! Steve Lafler interview and a celebration of Tang's 25th.

LITTLE FREE PRESS #80, *, S-4
Rt. 1 Box 102
Cushing, MN 56443 USA
Short newsletter type snack for your head.
Thought provoking tips for everyone.

LIVING FREE #59, \$1.50, S-8-R Box 29 Hiller Branch Buffalo, NY 14223 USA Very informative Libertarian newsletter with stuff on living your life outside of where "they" tell you.

LIZZENGREASY V1, #11, \$2, S-20 Shuhoso #8B Umegaoka 1-56-4 Setagaya-Ku/Tokyo 154, Japan This enthusiastic zine takes a unique approach in its coverage. Erithusiastic, yet subversive commentary. This issue deals a lot with TV.

MAXIMUM ROCKNROLL #92, \$2.00, S-124-T POB 288 Berkeley, CA 94701 USA Always a good read, and new twists spring up all the time. Besides the usualy letters, columns, reviews, news and opinions, this issue features The Mummies!, ABC No Rio, Derelicts, Citizen Fish, Blisters and Asbestos Death.

MIDNIGHT TIMES #28, *, T-38-M P.O. box 390, Chelsea Station New York, NY 10011 USA Midnight Records reviews and sales zine. Thousands of listings!

MONGO BOY #1, \$3, HL-24
P.O. Box 4442
Boulder, CO 80306 USA
Graphic comic printed very nicely with a silk screened cover. Mongo Boy gets revenge!

MOTORBOOTY #5, \$3, S-72-T POB 7944 Ann Arbor, MI 48107 USA This is just one killer, impressive zine. Everything is top notch from the printing, to the graphics, to the writing, to the subject matter. This issue dwells on Detroit itself with intensive looks into the past live of the Stooges and MC5. A must.

MUSIC MART V2, #5, \$1.95, T-72-T 700 E. State St. lola, WI 54990 USA This is a really good record collector/trade/sale type zine with millions of listings.

MUSIC SCENE V2 #10, *, S-32-T POB 4661 Annapolis, MD 21403 USA Neat pro-zine covering the Annapolis music scene. Plenty of listings, contacts and reviews.

N.Y. REVIEW OF RECORDS V1 #4, \$2.50, S-32-MT 220 east 95th St. #4B New York, NY 10128 USA Well put together zine that is, you guess it, tons of record reviews. Good insight and some lenghty mini-features make this very interesting.

NEW DIRECTION #4, \$1.50, HS-28-R 520 N. Ashley #1 Ann Arbor, MI 48103 USA This small zine packs lengthy reviews as well as features on That Petrol Emotion, Lovers and other Monsters, and Snuff.

NEW PURITAN REVIEW #5, \$.50, HL-24-T POB 2414 Loop Station Minneapolis, MN 55408 USA Well writen reviews and other stuff. Lengthy Fugazi interview.

NOISEWORKS Fall 1990, \$2.00, \$-36-FT 9402 Hale Place Silver Spring, MD 20910 USA Although fairly standard as far as what you'd expect in a magazine, the contents and their presentation really do shine. Social Distortion, Kinghorse, Circus of Power, Mind Over Four, Death Angel... and all with great big photos!

OPTION #35, \$3.00, \$-132-M+

POB 491034 L.A., CA 90049 USA You know about Option, this issue features: Pastels, Galaxie 500, Don Cherry, My Bloody Valentine, Jean Paul Sarte Experience and way more.

PIT #6, \$2.50, S-60-FT P.O.B. 9545 Colorado Springs, CO 80932 USA Haven't seen a Pit in awhile, wow! It seems like they've changed. Now full color cover, quality printing and mainly metal coverage. Cool original photos, but the layouts are a bit dry.

PLEASE WAKE ME?, ?, S-8-RR 210 Park Ave. #C Raleigh, NC 27607 USA Brian Walsby is back with a zine all his own. In tiny tiny print he covers it all: Art Deco, Justin Gray, Buzz Melvin and Erectus Monotone!

PRETTY OBSCURE #4, ?, L-2-T 5882 Jackson Oak Ct. Burke, VA 22015 USA "Jazz notes and unpopular culture in review", that's what they claim, and that's their game. Plenty of contacts!

PUNK PALS #11, \$.50, HS-16-R 2331 Blake St. #204 Berkeley, CA 94704 USA It's the zine dedicated to printing nothing but punk rock classifieds! There's a lot of them too, and it is very well organized.

PUPPETHEAD #3, \$2, HL-40 159 Myrtle Medford, MA 02155 USA Good fun reading! Features with Volcano Suns (in Japanese!), Farmers, Lee Harvey Oswald band and Iggy.

RAGMAN #14, \$1.50, S-36-M 1015 Wentworth Green Bay, Wi 54304 USA Like always a good variety of stuff is covered in each issue, and in unique ways. Features include: Midnight Men, Psycho, Poland, Strawdogs and some cool commentary.

RDZEN #6, ?, HS-20 Kasprowicza 4A.20 88.300 Mogilno, Poland This is a Polish hardcore zine but the address is also good for a lot of good Polish contacts. That's what it's all about. Check into it.

REAL LIFE #32, \$10/12, S-30 6520 Selma #332 Los Angeles, Ca 90028 USA This always interesting zine is free around the L.A. club scene, but it's worth paying for. Besides reviews and other trivia, each issue features one artist at length. This issues lucky celeb is Christian Lunch.

ROCKET 10/90, \$1.00, T-52-M 2028 5th Ave. Seattle, WA 98121 USA Seattles best source for news, contacts and information.

SCROTUM #1, \$2.00, S-20 414 Northview Dr. Shep., KY 40165 USA Lots of reviews and enthusiasm as well as an Authority interview in this debut issue.

SEE HEAR #16, \$1.00, HS-44
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.

SKOINK #2, \$2.00, S-32
Postbus 41
9550 Herzele, Belgium
Big type news, reviews and commentary with features on Disorder, Bigshot, Blisters, the Hardons and others.

SKULL SESSION #18, \$1.00, S-32
3187 Keynes Ct.
Mississauga, Ontario, Canada L5N 2Z7
Always a good balance of music and politics, this
issue features stuff on One Blood, Greenpeace,
Problem Children, Industrial Suicide (Greece),
Catharsis, Scruffy Tearaways and Sanity Assassins.

POB 2067 Stuyvesant Station
New York, NY 10009 USA
Short classifieds and reviews newsletter. They
sure can pack a lot onto two pages.

SLUG AND LETTUCE #18, \$.25 SASE, S-2

SPLATTER EFFECT V2 #27, ?, T-24-M P.O.B. 2 Bound Brook, NJ 08805 USA East coast music industry type thang. NY, NJ, Philly listings and contacts.

SPLINTER #3, ?, HS-20 83 Evelyn Rd. Howick, Auckland, New Zealand It's nice to see what's happening down there and it's surprising that they cover Lisa Suckdog and Happy Flowers. Reviews, world news and other stuff. Cool little zine.

SPOTLIGHT #76, *, T-20-T POB 63423 St. Louis, M0 63163 USA The St. Louis music and entertainment paper. Features: Dread Zeppelin, Tom Wood, The Wild Dogs, Tommy Thompson and more.

SPUN #60, \$1.00, HS-24
38 Reservoir St.
Holdne, MA 01520 USA
lalways have to read this one completely! Ok, it's
big type, but it's quality over quatity. Besides it's
so graphically interesting you never get bored.

STEPPINGSTONE #1, *, HS-16-T POB 4264 San Francisco, CA 94101 USA Besides a lot of classifieds, this issue features Marys Danish and a lengthy interview with the Hawkwind influenced Secret Team.

STREET SOUND #43, \$3.00, T-48-F+
174 Spadina Ave. #506
Toronto, Ontario, Canada M5T 2C2
Pro music tabloid type thang features features
dance and rap as well as tons of reviews, playlists,
news and contacts up the butt.

SUMMER SQUASH #1, \$5.00, HS-28-T 213 St. Clements Ave. Toronto, Ontario, Canada M4R 1H3 This is a tape/zine type of thing, but because of the great quality of the zine (glossy photozine! Killer photos!) it's in this section. 20 Toronto bands on a 100 minute tape with the zine. What a deal it is!

SWELLSVILLE #11, \$2.50, S-50
POB 85334
Seattle, WA 85334 USA
Besides haveing some cool letters, this zine is made up of contributions printed just as they are recieved. It works really well and presents a lot of interesting opinions, including Torkys.

TEEN MEAT #6, \$1.50, S-26
POB 161745
Sacramento, CA 98516 USA
This mag always manages to bring out the best in
just about everyone, and brings them out of their
clothes as well! This ish proudly presents: Harm
Farm, Nar, Vornit Launch and Wagnerian Poses.

TEXAS BEAT V2 #2, \$1.00, S-24-MT POB 4429 Austin, TX 78765 USA Well put together zine contains everything but concentrates on Texas. Loads of contacts and this issue features Roky (cool cover) and Pain

POB 7223
Wilmington, DE 19803 USA
The Bob reaches 10! Wow, they have come along
way. Covering the best in college type o rock, the
Bob leaves no stone unturned. Buzzcocks, Replacements (free flexi!), Dave Edwards, Girl
Trouble, Can, Lubricated Goat, Urge Overkill and
more! Congrats!!!!

THRUST V2, #10, *, T-70-F+ 8401 9th St. #B-220 St. Petersburg, FL 33702 USA

THE BOB #40, \$2.95, T-64-M

Teens!

News and reviews tabloid for the Florida club rock scene! A lot of Hollywood coverage as well.

TRUST #25, 3DM, S-68-G
Salzmannstrasse 53
8900 Augsburg, W. Germany
Complete guide to the German music scene - this
issue features some killer bands including Celebrity Skin, Janes Addiction, Babes In Toyland and
Alice Donut! Ah, but it's all in German.

TURNING THE TIDE V4, #1, \$1.00, S-10

Burbank, CA 91507 USA
The L.A. area anti-racism newsletter. Lots of contacts and events.

P.O.B. 1990

TWISTED IMAGE #24, \$1.00, S-8
1630 University Ave. #26
Berkeley, CA 94703 USA
Ace Backward's monthly comics and rant newsletter. And since this is the end of the year he also
has available the Telegraph Avenue Street Calendar, a calendar that not only features his comics,
but prominent street people from in and around
Berkeley.

POB 244A Surbiton, Surrey, England KT5 9L4 Besides coming with a Released Emotions 6 song sampler flexi(!), this consistent UK zine covers plenty of music reviews, opinions and interviews with Terminus and Sleep.

U.K. RESIST #3 1/2, \$2.00, S-16

UNDERESTIMATED #2, \$.50, HS-20 5406 Grand Ave. Western Springs, IL 60558 USA News and conversation with local scene folks, reviews and neato stuff.

VOX #83, *, T-28-T Rm 107C MacEwan Hall U of Calgary Alberta, Canada T2N 1N4 Radio station music and arts tabloid, mainstreamy type stuff.

VERA KRANT #23, ?, HS-24-M+
Oosterstraat 44
9711 NV Groningen, Holland
Not in English, this colorful little zine comes out
quite often and covers a broad spectrum of alternative music. Excellent in many respects. Very
consistent! Great use of multiple colors. One of a

VILLAGE NOISE #10, \$2.50, S-42-M 48-54 213rd Street Bayside, NY 11364 USA Mighty fine issue here! Killer features that include Janes Addiction, Foetus, Happy Mondays and Sun Ra! Lots of reviews and that sort of thing too.

VIRGIN MEAT #11, \$2.00, HS-24-R 5247 W. L-10 Quartz Hill, CA 93536 USA This whole issue is full of poetry, comix and some pretty cool fiction by a host of contributors.

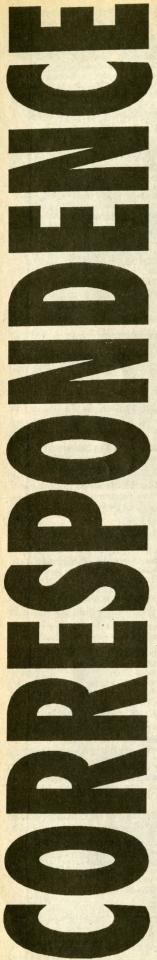
WAKE UP 6, ?, S-74-M 11 Rue Mantelon 49 100 Angers, France Thick and well put together French zine that includes features on Buffalo Tom, Parkinson Square, Samiam, Subway Surfers, Sofa Head and tons more.

YOUR FLESH #20, \$3.00, S-100-FT P.O.B. 2683 Loop Stn. Mpls., MN 55402 USA Awsome full color cover of a XNO four headed monster! Editor Pete Davis always manages to dig

Awsorine full color cover in a ANO time factor monster! Editor Pete Davis always manages to dig up some interesting stuff, this issue it's Captain Beefheart, Jesus Lizard, Long Gone John, Annie Sparkle, Jonestown and some others.

ZAP #30, 4DM, S-60-TM
Postfach 403
3000 Hannover 1, W. Germany
Zap leads the hardcore scene in Germany with it's
pure unrelentless enthusiasm and drive. Another
killer issue. With free Dead Facts 7" record, not
flexi!

ZERO HOUR #3, \$3.00, T-44-M
POB 766
Seattle, WA 98111 USA
Nice big and graphic tabloid. The motto is "where culture meets crime" and they carry a "for adults only" disclaimer. You get the picture. Pretty eye opening stuff, lots to read, lots to look at, lots of skin.



OLD PUNKS NEVER DIE...

Dear Flipside:

I recently attended a Social Distortion show at West Covina's "Safari Bar" and was really disappointed with the whole gig, along with feeling ripped off at the same time. Now I am not writing to nail S.D. to a cross or anything. I mean I've been going to their shows since '84 and they deserve all the success they can get. But what I've noticed is that since they've signed to a "Big" label it hasn't been the same. Why? I don't know. I've seen them twice since their new album and both times I've noticed the change. Except for Mike's bitching and moaning about people getting on or near the stage. That hasn't changed. As far as the new material goes, I think it's good stuff but I am not sure if Mike want's his old fans or wishes all he had was new fans. What I mean by this is when you pay to see a good old punk band I would expect to hear some of the old stuff. If I wanted to hear blues, rockabilly shit, I would pay for that, but when I go to see "Social Distortion" that's who I want to see. I don't mean to dwell on it or hope for it to turn into "Social D Mania" and hear a million old songs over and over. But we all know they have some great tunes. What I would really like to know is why the hell are they playing places like Safari Bar? Is SD selling out to places like "Yuppieville" or what? Mike, do you think you're Elvis now or what? Let's just put it this way. I've seen the song list, there was plenty to hear and all they played is like five tunes and leave the stage, it's over, no fucking encore set or nothing. I paid 15 bucks and this is what I get. I mean I'm not the yuppie fag that can afford this shit all the time. I am, not driving the BMW, listening to the new SD on CD. Wow!! How cool that's not me guys. All I want to say before I close this lame letter is, Mike and the band: You guys got what you deserve and as a long time fan, give your other fans that spread out across the big US of A what they deserve-End. If there's anyone who hates or likes what's been said. Please write. Tidwell 4995 Alta Dr.

San Berdo, Ca 92407

(Ron, just to add my two cents worth. I remember SD's old set too, but what I miss most about them is seeing them hang out at the local clubs and having a few beers with their fans. They were really good friends of mine, yet I haven't seen them in years. It's really a shame to think that they are too "big" or don't have enough time for what I thought they truly enjoyed but it also shows how much the band is separated from what is going on in the local music scene. They were so in tune with their generation. I wonder if Mike can still relate to lyrics like: "Hove that sound when I smash the glass, if I get caught they're gonna kick my ass... I can't wait 'till the show tonight. When I'm with my friends everything's alright." Or how about "When the cats away the mice will play, beer and drugs and things to say to you...". Oh man, those guys were the best fuckin' punk band ever! Not to dwell in the past, because SOME of their new material is pretty cool too, but I know what you mean - something is different, I suggest you go see Green Day! - Al)

THEY JUST SMELL THAT WAY!

Dear Flipside,

On December 7th GBH will be playing in LA. The last time they were around I didn't here a thing about that show except for the Poison Idea interview and not a thing was mentioned about GBH's performance. GBH has been cranking out some of the best punk for almost 10 years and I barely ever see anything about them in your mag. I think you will please a hell of a lot of people if you give a long and descriptive interview with GBH. An interview with them is long overdue. A lot of people are really into English punk and want to know if there is still a scene there or not. I'm sure GBH could provide these and many other answers. It's good that your mag gives new bands recognition, but if you want a clue about the bands that people really want to hear about you should deal with the bands that are wanted and sold by in the classified section of your mag. Those are obviously the bands that everyone likes.

A GBH fan.

PS: To whom it may concern, the best way to spike your hair is to use unflavored gelatin.

(Yeah well, I missed them this tour for the first time EVER! Yipes! I even liked their new LP better than last two. I was hoping they'd do a small club show to appease us old farts who can't quite stomach the Country Club. But oh well, I'll catch them next time, then perhaps we'll do our 3rd interview. - Al)

DICKS WITH ATTITUDES

Flipside.

Recently, I went to a show down here in San Diego. It was put on by an anti-racist group to raise funds and awareness. It was no problem to pay several bucks to see five local bands. The large majority of the people were cool, but there is always a bonehead or two in each group. Two minor fights broke out but they were quickly broken up. I was nearly in one because I got pushed out of the pit into a dick with an attitude. A few minutes later, I saw the same guy I got pushed into in a fight, typical, I guess!! Well, the last band was NO who are from Tijuana. Some guy who is supposedly not a racist was mocking the band while they were setting up. In a stereotypical, imitation of a mexican accent he loudly said, "Hey man, play Madness song." He repeated it for several minutes. Don't people realize prejudices aren't just white and black? Also, how can one say they aren't a racist but still make fun of the way minority groups act or speak? By the way no one bothered (me included) to tell this guy that what he was doing wasn't funny at all.

John McKay San Diego, Ca

BIGGER PROBLEMS TO WORRY ABOUT

I hope to see this grace your pages, mostly because I took the time to write for which I've been debating for quite some time. First, I can assure you this isn't another fuckin' bitch and moan letter, but I will try to make some sense of it. I've been in to punk, well ever since it was ok to like Dead Kennedys, X, Dickies, and even the Go Go's in the same breath and people were calling it "New Wave". There's been lots of changes over the years, some pretty bad, some good, and some just plain inevitable. Time goes by and Flipside's been right along side for which I'm grateful. (if only it came out once a month, but I understand). But what I don't understand is all of these so called individuals who keep on complaining. Its either "Strait-edge this" or "Krk's an asshole for writing so and so", and "Where have all the good times gone?" Come on people! (and Krk, I thank you 4 doin' a fine job, I don't always like what you have to say, but you're speaking your mind and that's just fine and dandy). But seriously people, point some anger and complaints into some thing else. Isn't there lots of bigger problems to worry about? Still it's great to state opinions of all kinds, but let's remember what our moms always told us. "If you don't have anything nice to say, please shut the fuck up!" I don't mean to sound like its not ok to state a compliant, but its also nice to think before you speak. Second, I get every Flipside as soon as its out, and I read it front to back. Every review, interview, then letters, poetry, ads, and classifieds. I think its great, all the different kinds of bands and records you review, I don't always agree, but its a good variation to choose. I even sent in a demo of an old band of mine about 2 years ago. It never got reviewed, but its ok. I didn't send in a hateful letter crying like I've noticed others to do! Pretty pathetic. Is this what the people of the alternative music "scene" have turned into. A bunch of complaining ingrates? Hike lots of music and lots of different kinds of bands and I'm not about to complain about what others say, and like, and I wish others could learn to refrain as well. Not like me, but in there own way of sorts. Well as you can see this letter is directed at nobody in particular, but intended towards those who need to find a direction before they get even further lost! Please take a minute to think before speaking. Thank you!

Geoff

Seattle, WA

THE PRO CHOICE

Flipside Readers:

I'm here to inform you of a new organization out of Charlotte, NC. Well to start off the name of it is PVL which is a pro-choice organization and I really don't have time or the space to tell you all about it, but we are looking for members, and contributors for our newsletters, we are against the government basically, but also we are wanting people to start chapters in there city or town, if you are interested in any part of PVL write us. So if you want to help make a change write us at PVL c/o Brian POB 471631, Charlotte, NC 28247 1631

TIN WHAT?

Well, don't know if ya remember me, but if you don't I shan't remind you. You probably do, tho, so I mite as well say that you can 1. Give me the notoriety you believe I want by slagging me and telling why; 2. Be unresponsive; 3. Give an average review and ignore me for the most part; 4. Come up with something that 'Il really piss me off. C'mon it's a challenge. You've probably forgotten what I did that night (the Chumbawumba), but to tell the truth, I was so wasted I barely remember. I do know that I was still slightly annoyed that Reenie (Anti-Establishment Zine) was invited by Joy to the Flipside LA Power Comp release party at the Teaszer (her on the list plus a friend), but when we showed up (Darby BID can attest to it), we were told, "No, you ain't on the list. No, I don't know were Joy is, but you can wait by the door. If she comes by, Ill see if I can get her." Needless to say I couldn't help retaliating since we drove up from Santa Ana. Oh well, print this if ya like (but remember #1). Everyone knows I'm an asshole, so who cares?

Think, Stink, and Drink

Tin-Ear

(Ok Tin-Ear, Joy says you guys were on the list, who knows what happened. Unless you are totally green to the club scene you have some idea - the club cuts the list, they can't find your name, it's under a slightly different name etc... Yeah, Joy was running around all night making sure everyone go it. I wish you had a little more patience. On the other had the gig was so cheap it was unreal! \$10 for 10 bands (including Bad Religion and L7) and you get a free record. Or \$6 without the record. Anyway, here's our public apologies. Yeah I sorta forgot what you did that night at Chumba (I think he grabbed my drink and drank it) but since I didn't know who you were (unless I forgot) I just assumed (correctly!) that you were just another asshole! But now that we're buds, we're printing yer letter for your deserved notoriety. And as I see the future diffusing back to the present, I can see I poured beer all over you at Ugenes on New Years -AI)

THE HAPPY DAYS

Dear Flipside,

I'm writing in to tell you about an incredible show I went to Nov 11th at CBGB'S. It was a Sunday matinee, and it was the first good hardcore show they have had since they

decided to stop letting hardcore bands play there! Anyway, the line up was Krack (a band from Baltimore who I've never heard of before), Vision, Crawlpuppy, and Killing Time. I felt kind of band for Krack because, although no one was outwardly rude to them, they did not get a good reception. Vision and Crawlpuppy both put on high powered, energetic, incredible shows... everyone was loving it, and everyone seemed to basically have a good time. It was Killing Time's last show, and did they make it memorable! A million people gathered on stage, some were dancing, some were diving and some ere hanging on for dear life, but everyone was having a ball! Anthony could hardly even move it was so crowded. At one point he got pulled down into the crowd, but he got back up and went right back into the music. The

music was loud, raw, and excellent. The mic kept going out, but no one seemed to mind, and everyone at the show was screaming the lyrics. During one song Rich (ex-bass player) took over the bass, and Alex did not even mind. Everyone was there to have fun, and everyone was more united than I have ever seen at any show. They played every song they had, and then some! Although killing time will not be playing anymore (which depresses me to an extreme point), Vision and Crawlpuppy will still be around, and I am looking forward to the next show. It was one of the greatest shows I have ever been to, and I just wanted to let people know that there are GREAT hardcore shows still around.

Michele

Syosset, NY

(There was this great punk rock show the other night in L.A. and I felt the same way. The Paper Tulips, Offspring, Anus The Menace, Pop Defect and Babyland all converged on the Gaslight to create one of the most wildly enthusiastic nights I had ever seen at this popular venue. Complete with slam pit and stage dives - maybe it was the Christmas spirit, but I doubt it because I had a great time too. It's still out there. - AL.)

GERMAN STUDS

Dear Flipside,

I know that your letter section usually deals with more serious topics like music, politics, and less serious topics like who fucked who over and what band really sucks. However, if you don't mind me breaking a trend, I'd like to comment on how virile and sexually dominant German men are. I'm totally serious! Germany not only has the best hardcore and punk bands, it also has some of the most intense love making going on I have ever witnessed. Everyone in the so called "punk" scene has pushed aside our basic human needs in order to try and convince their peers that sex, and the difference between men and women, is sexist. No one has the guts anymore to say that they enjoy sex! Especially

the women, or "wimmin" as you feminist dykes call yourselves. You people at Flipside might be afraid to print this letter, but I feel strong enough about what I'm saying to at least give you the benefit of the doubt. I don't want to ramble on about music or lan MacKaye, Vegan beliefs or who ripped off who... I just want to say that German men can fuck all night. I'm on the next flight out of here...

Wilimina Dicke

ROLLINS REBUTTAL, PART X

While not being a personal acquaintance of Rollins, his presence in various interviews throughout the years has inspired my distaste and written criticism in the past.

On this occasion I feel compelled to comment on his recent appearance, November 6th, on "Request Video" which is on KDOC in Anaheim on channel 56 weekdays, 5 to 5 PM. Rollins was not given enough time for a free form spoken word bit so he used less than a minute for his own "public service announcement" on drugs. The story was about a girl he knew, a female poet, had 0.D.ed on heroin and he wanted to tell the "youth" watching not to do drugs.

As with any death, it is the people left behind who hurt, the dead are beyond suffering. Dying from heroin is not a painful death... I wonder if he would have made an announcement against war if she would have died as one of the casualties in the slew of military "accidents" that have already taken a toll close to 50 in the Gulf.

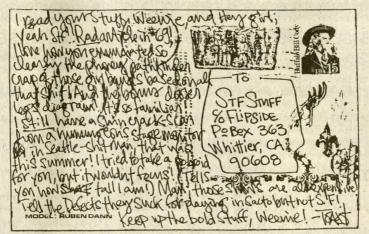
His most inane statement was the exhortation for kids to turn off their TV and look outside of it if they didn't believe people die from drugs. It is on the TV that one is constantly subjected to "news" about drugs. The odds of looking out your door at any given moment and seeing someone dying of an overdose are exceedingly slim. The point is that Rollins wasted his time (on TV no less - ed) adding to an onslaught of negative media coverage of drugs - he might as well have been Chief Gates or some other pig.

Drugs is as much of a "choice" issue as abortion. It is really too bad that someone involved in punk rock has to add to an inundation of brainwashing by the media instead

of saying something fresh. Rollins says Public Enemy is his favorite American group. He thinks it is fine for the politically discontent to speak out in angry tones. So do I.

What about the drug users who are discontent with their oppression and persecution in today's society? Who will be their voice? Who will be brave enough to stand up to the cancer of "public opinion" fueled by government/fat cat hypocracy and speak on behalf of the people's right to take drugs? Obviously not Rollins.

Earlier in the program a clip of Rollins doing his sarcastic rant about "Crips on Melrose" was aired. He quipped that taking a walk through Watts or East L.A. would cancel anyone's Flipside subscription. His point was that a hardcore punk rocker couldn't survive the ghetto or the barrio. He seems to be, in the case of the barrio,



Another cryptic message from Toast (Paper Tulips).

overlooking the vast amount of Chicanos into punk rock who live in places he claims punks can't make it. I know that at some of the Hoover Adams Center shows over 1/2 the audience was Latino. And they gathered on Hoover in the midst of Crip territory for their show.

Sure Melrose is soft and poseur-ridden. So what. Rollins is nothing but a poseur for claiming individualism as his God and then falling into the anti-drug hysteria trap. So what if drugs kill people... they also bring more pleasure and self-realization than so many other things that kill people. It is embarrassing to me that a group like Primal Scream, who for all their Velvet Underground influence are a dance-oriented band favored by KROQ, had to be the ones to make a pro-choice statement on Request Video. While explaining to the host Gia why they'd oriented themselves to the dance scene in England, they mentioned those clubs had better drugs. They're probably talking about XTC and not heroin, but at least they are not so terrorized by the "war on drugs" that they couldn't speak their mind on what is important to them.

Rollins, if you couldn't have thought of something good to say, you shouldn't have said anything at all. I mean that in the sense of the cliche. We don't need anyone else telling people not to do drugs. At one point Rollins summed up his message by saying "Do you own thing". He explained: "Don't do my thing. Don't do their thing. Do your thing." Well, Mr. Rollins, drugs happen to be my thing, so don't contradict yourself so effectively, younger more impressionable minds need role models to tell them that choice extends to altering consciousness, to getting loaded.

When I die, I hope it is by an overdose, I should be so lucky.

Shane Williams

PS: Fanzine writers and drug enthusiasts and others in favor of the right to get loaded write me. Shane Williams 73673-012, F.C.I. Tucson, 8901 S. Wilmot Rd., Tucson, AZ 85706. (Shane, Hopefully Henry will respond to this, you never know. In the meantime, I should

NEMESIS RECORDS

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RACISIV

point out that what was aired was most likely very old material. I know I have heard about that "Crips on Melrose" piece at least 5 years ago (because of the Flipside plug), and I assume his anti-drug statement was taped then as well. At least he was ahead of the current war-on-drugs hysteria on that one. However, I always did feel it was unfortunate and ignorant that someone with Rollins experience in many touring bands, to lump the people who frequent Melrose with the people who read Flipside. It's amazing that he overlooked the fact that many punk clubs were located in East L.A. (Vex at 3 locations!, Stage One etc) and ves. even in South Central L.A. (Jetts, Bob's Place, Balboa etc), Oh.

THE JOINT IS FULL OF PSYCHEDELICS

Dear Flipside,

Nice to see you still around. I just got back from serving nine years, nine months and 5 days in the joint on a twenty four month drug trafficking sentence. I was told early in the game that the only way not to end up with a asshole the size of a shower drain was to split the head of cut the face of any one who appeared to be trying to get in there. My sentence

did however get extended a few times. But my asshole is still a virgin.

I had a child with a girl before I went in. She quickly found another guy and they were together until she died of AIDS. He followed her to the grave six months later and his kid sister wound up raising my daughter while I just crossed day after day off the calendars. Now the three of us live together in a sort of mutated extended family affair. Funny how it goes sometimes. I did have many revolutionary revelations during my stay. (The joint is full of psychedelics, thank God.) I've written hundreds of



The mail art talents of none other than Kevin Seconds.

songs and the boys on the inside keep telling me they have "redeeming social value". They say I should make my presence known on the planet instead of just going into isolation like so many do upon release.

My name means nothing. Money means nothing. Liberating minds means everything. So, I have put the eyecap on. I'm gonna fight for freedom. Not for rich oil lords who are fascist pigs and would just as soon piss on the poor as piss in the sand. I'm fighting for the freedom that comes from within. The freedom of knowing that nobody's free 'till we're all free. We've got to lift each other higher. Woody Guthrie died trying. Bob Dylan used to try. John Lennon wanted it real bad. Well, I want it real bad too.

Music that comes from the soul is in very short supply. With the exception of underground music it's almost non-existent. All those others want is to make it rich. All the major labels want is to cram a couple of dozen acts down our throats for the same reason. Safe artists that don't make waves. Accept for Warner Bros. they're all foreign owned anyway. Fuck 'em where they breath. Long live the underground. Power to the people.

Love

DUDE ROCK! DUDE, ROCK.

Bob from Clawhammer here, writing in response to one Lord Alexander Littelwit and his pro Wax Trax, anti-Sub Pop diatribe of last issue.

Being generally content to live and let live, I don't usually pay attention to the "my genre rules, your genre sucks" rantings that alternative types seem so prone to, but I was rolling on the floor in tears after reading this guys suggestion that Sub Pop bands learn to dress tastefully, cut their hair, and take "pride in appearance."

First of all, Clawhammer are not on Sub Pop, nor do I own any of their records (except for a godhead single by the Lazy Cowgirls), but I can think we have a shared purpose with some of the Seattle stuff, that of rocking out hard and not being too pretentious about it. To this end we are the children of bands like Black Flag, who effectively preached antifashion consciousness. If flannel shirts and jeans have become the new uniform, maybe anti-fashion really has caught on.

Thank God!

At this late date, I see not point in image. I would probably think Jane's Addiction were a cool band if they weren't so steeped in attitude that I can't bear to even look at them. If our image is that of normal guys in normal clothes, and someone wants to say we're on some kind of bandwagon of normalcy, someone should get a clue. I've had enough attitude-laden rockers to take me into the next century; I'm ready for band that just kick ass. To this end, L.A. has seen some very promising average-joe bands in Spiderbaby, Pop Defect, Riot Act, Trash Can School and (for those of us with lingering affection for UFO) Lost Breed. Call it Post-Everything, there is a surge in Dude Rock with no trimmings.

If Mr. Littlewit is opposed to the very idea of longhairs rocking out, well, we all have our petty prejudices. I'll refrain from comment about Wax Trax, as I've never sat through one of their records start to finish (has Mr. Littlewit done this to a Sub Pop release, I wonder?) I will say that I think guitars are still a better liberational too than sequencers, but hey! What a boring world if we all liked the same music, v'know?

So I got that off my chest. Thanks Flipside for all your coverage and support for Clawhammer, we were very flattered that Stf named a leg bruise after us and St. Vitus. Really, that means a lot.

Dude Rock will never die! Bob Lee, Van Nuys

SUB TRAX VS WAX POP

Hey Flipside:

I am writing this letter for the same reason everyone writes: to BITCH! After reading the letters page of #69, I had so much on my mind that I just had to write.

First of all, Lord Alexander Littlewit, why did you even bother to write to Flipside about Sub Pop vs. Wax Trax? Does there have to be a rivalry? Did you really think your letter was going to make everyone at Flipside change their minds and sell all of their Sub Pop records? Come on! The only time that complaining is worth it is if it has a chance to bring upon change! I doubt you can change anyone's mind that the new Dwarves "LP" is the

most punkest album of the year. If you don't like Sub Pop shit, don't read the fucking interviews! Better yet, if you don't like Flipside, don't buy it! The whole idea around Sub Pop is the same as punk rock: be yourself. It just so happens that Sub Pop signs bands that are like themselves, scumbags! Anyway, Alex, Sub Pop and grunge music is a lot closer to punk than disco (what punk rock originally rebelled against), so it is easy to see why there is a bias in Flipside towards Sub Pop rather than Wax Trax. Fuck man, let people be who they want to be, and let people wear what hey want

to wear. If you don't like or understand it, leave it alone. I'm going to listen to whatever sounds good to my ears, whether it's Nirvana or KMFDM. So fuck you and quit trying to create divisions between music. There are two types of music: good and bad.

Now Razor, every band has something to say, even if it is "nothing". I read Flipside to find out more about bands that I like and to get turned on to bands that I haven't heard before. Everyone has something to say. I have interviewed over 60 bands and it is very hard to get someone to say something new. The have to be in the right mood, you have to ask the right questions, and everything has to be perfect to have a really good interview. Otherwise you just get guestions and answers. I'm amazed at the information Flipside get's out of some of these bands. Give them a break. Not everything can "click" all of the time. 'Nuff said.

Ted, San Diego

AND MORE OF THE SAME

Dear Lord Alexander Littlewit (dumbshit) Jr. and Flipside (just the last paragraph),

In response to the above named asshole who didn't feel a couple of guitars, bass and drums could match the "punk rockness" of computerized punk, I would like to extend my middle finger to you and piss all over your keyboards so as to short them out.

Considering Punk Rock was created to combat the crappy standards if living it was born from, it seems logical that the producers of this art form weren't "loaded" with cash. And so, I wonder, how the fuck is an industrial sleep-inducing keyboard supposed to be a suitable substitute for the cheaper, and just as versatile, guitar, bass, and drums combination? Lou Reed once said that there's nothing you can't do with a guitar. If you've ever heard Big Black then you know what he's talking about.

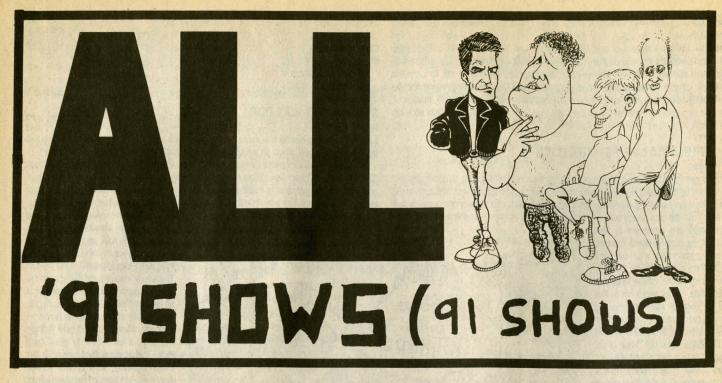
I am against the new dawning of the seventies as, according to you, you are. Which is why I choose to take part in your demise. Because, in case you never heard, there was this evil fucking thing that came out of the seventies. It's called DISCO, and it's fucking worse than Led Zeppelin. Wax Trax, and it's industry, is just chocolate coated DISCO. For you to say that Wax Trax recording artists are "punk rock" is a joke without a punchline. Disco (ie: Wax Trax) is the enemy of punk rock!

While Sub Pop does produce a lot of what I consider crap, I think you were the one being "grunge bias" as you called it. Bands like the Dwarves, Chemistry Set, and the Fastbacks don't sound like any pot smoking, Led Zeppelin type o' rock 'n roll. So, I suggest you get off your fuckin' high horse before you fall off.

Since Alex's brain is clogged with testosterone, he doesn't get much of a chance to think about anything but documenting the kissing of his favorite labels' ass. However, while he's getting his mouth dirty, I have taken myself seriously and contributed to the growth and coolness of punk rock. I have a band (The Night Shift), and we're looking for correspondence anywhere and everywhere. We're from Central California and we don't belong here. So, if you (other bands) ever want to do shows here, or just need a fun band to play in your neck of the woods, or just want to B.S., then write us.

Donovan Skirvin

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YOU"VE GOT IT ALL WRONG

Dear Flipside.

So the Bush Administration is ready to declare war on "some folks who live in the desert". huh? I suppose if this were 1941 Flipside would be chiding the Roosevelt Administration for picking a fight with "fellows who like to goosestep." This is a serious issue, people, so why don't you start dealing with it in a serious manner? Leave the simplistic sloganeering to the likes of Jesse Helms and Jackson.

PS: Since I broke my "promise" to be a good little Flipsider and not think for myself, here's your record back (Youth Gone Mad flexi folded in half)

(Craig, this is definitely not a "simplistic" issue here. While on the surface the Bush Administration et al are declaring war on Irag, the truth is that move is for control over all of those "people who live in the desert", to control the Middle East and it's precious oil. Those artificial boundaries that divide up Irac, Iran, Kuwait, Saudi Arabia etc were purposely set to keep the area unstable, so any attempt at unification of the people

DAMAGED

HERE IM IN MY

DWN COUNTRY (ING-LAND)

DOING THE FINAL MIXES

OF THE NYMPHS RECORD,

DID SOME INTERVIEUS WITH

NME+ MELODY MAKER-SAW

THE PUPSIDE ISSUE WITH

THE NAME TO THE COER IN AN EXCUSH TOWER RESTORMS IN A STUDY OF THE ACTUAL THE

GOODS,

(whether their means are right or wrong) is gonna be met with Western opposition. I think that simply saying "War with Iraq" is typical of the doublespeak we've come accustomed to with the Reagan and now Bush Administrations, another smoke screen on the American public to hide their real intentions. I'm so disgusted with the whole thing I could shit. -AI)

WHAT IS IT GOOD FOR? ABSOLUTELY **NOTHING!**

Flipside:

Greetings! Thankx Stf for the encouragement. It not only helped - it worked. I'm a punk and I'm gonna remain a punk... proud and true.

Now I'm writing about a problem that's proba-

bly gonna affect too many of us. President Bush has gotten his panties in an uproar and we may be facing another war soon. What's worse is that a draft is feasible now

My friends at school met recently to talk over these issues - and I've made up my mind about it: the situation is fucked up. Bush's motives are to assure out access to petroleum - at the expense of young peoples' lives. I won't support America's in the Iraq-Kuwait conflict, with the possible exception of trade sanctions. America's "dilemma" is that we're too fucking dependant on petroleum and convenience.

Last week my friends and I held a small (30-35 people) demonstration at the campus belltower. Of course, 99% of the student body ignored it (we are living at the height of the Apathetic Age.) Even though many of the group were against the possible draft alone, we tried. And we failed to make a dent in anyone's thinking.

The frustration and strife between nations is coming to a head soon. I think a war is definitely gonna be declared soon - maybe I'm wrong - but the course seems set. What do WE as a world-wide group have to say? As for me - I'm protesting. If I'm drafted I'm not going anywhere. I don't care how much I piss off Uncle Sam. I'm hoping for wide spread protesting - and if it goes far enough - wide spread defiance. I'll stick it out. I'm worth more than cheap oil. Even my hippie friends are willing to resort to violence. My close friend, Jim "Caped Avenger" swears he'll have to be taken over by force to even leave

Anyway, I'm just bitching in vain. I don't want to, but hell, there's a problem. I wish you all peaceful anarchy. Stay young!

Jonathan Boulder, Cullowhee, N.C.

PS: I thank Erik Szantai and Chris Fetkovich for giving a fuck about another lonely punk.

PAT ON THE BACK

Hey Al and cohorts.

I've been meaning to write for awhile now. Everytime I pick up the new Flipside there's a bunch of people whining that the mag isn't "punk" enough or that you've "sold out" or some other shit like that. I just want you to know that there are people out here who dig the zine for what it is - a great rock 'n roll mag! I think that the bands that you write about are "punk" in the true sense of the word (well, at least since '76/'77). They're playing music that they believe in, not what the new trend is, or what A&R people wanna hear, or some shit like that. I don't care for every band that you write about, but at least I can be pretty sure that the author truly dug the band and wanted more people to hear about them. I'm just glad that someone is doing a hip r'n'r zine with major distribution and a regular schedule and is still following their own heart. Ah well, enough babble, see ya 'round.

Rich, The Tommyknockers, Hollywood, CA.

GENESIS

Dear Flipside.

This is in regard to the three responses to the PTV interview you printed. I've been reading your 'zine for a few months, so I can sympathize with the spirit in which letters are written, but I resent the attacks on the integrity of PTV/TOPY. It would be something

if the arguments were justified, but they were mostly unfounded.

There are several points that should be considered. G. P-Orridge was the originator of industrial music. By setting standards people can achieve credibility. He continued to set highly respectable standards with PTV/TOPY, PTV/TOPY are the absolutely singular organizations of their kind. No one since has attempted to set up a practical philosophy in the guise of pop music, let alone an entirely true worldwide network to facilitate such a thought system. In my opinion, they have delivered inspiring records, superlative concerts, and a definitive philosophy.

I'll now address those letters directly. I understand Barbara Nichols' position, but I don't think it's fair. She went to the show as an S.R. fan (I'm one as well), but she didn't understand what PTV was trying to accomplish (I think I do.) Also, the complaint about 15 minutes vs. 3 hours is ridiculous simply because the headlining act was PTV not S.R. The bands should have settled that beforehand! Now suppose I were to suggest there should be arbitrary restrictions placed on Christians or Buddhists, etc., people would resent that, and they should of course. People are entitled to free speech, even blatant

attacks, but no one should defend unjust and reactionary attacks. As far as the other two letters are concerned, PTV is entitled to their opinion on the Berlin Wall. Why assume it's not true; you don't have legitimate claim against it yet.

Sincerely, Greg Morrison

AND MORE GENESIS

Hev Flipside!

I'm writing in response to a letter written in #69 by Razor (from Van Nuys, of course). Wake up and grow up you geek! Pull your head out of your ass! Compare Psychic TV to the TVTV\$! Ha! That "at least Genesis P-Orridge (PTV) has something to fucking say", no shit Einstein! The dude is 40-50 years old, man! He's been taking LSD since before any mem-

bers of TVTV\$. Coffin Break or Surgery (the bands you slag) were even born! And what the fuck does he say? A bunch of mumbo jumbo nonsense shit about "the Master Musicians of the Jajouka" and how he met his fucking wife (who gives a fuck!?) All the while Patrick Mata has his dong in his hand wishing he was as famous! Yes, famous! Genesis PeePeehole, inventor of Acid House (ooh, ahh!) has once again erected a trendy scene to rip off every penny from naive little fools such as yourself. To quote Mr. Peehole "...Flipside. It's a strange place for a pseudo disco band." Meanwhile bands like the ones you mentioned are in their teens or early 20's doing some of their first interviews! They'll get better. Why diss Flipside for giving them a start? If you want to read about bands like PTV, go buy Spin or NME or something, goon! I've seen the TVTV\$ live and I've talked to Nick. He's a cool guy and the fuckin' shred live. I and a lot of others prefer new, young bands over some "old hippie cult leader" anyday. So keep masturbating in the San Fernando Valley with all your heavy metal geek buddies and leave our scene alone, ok?

Thanks, Bob F., Los Angeles, CA.

ANOTHER YOUTH GONE MAD

Flipside, oh Dear Brothers,

FLIPSIDE MAGAZINE

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PO BOX

I'm writing again! Joy! 1000 huzzahs!

Oh Brothers, here began my transformation, many years ago, when I, as a youth wrote my first ever letter to a "magazine". And it was to Flipside. Now, may I believe myself, I'm writing to you again.

Oh Brothers at Flipside, regarding your September and October issue(s), I watched with concern and dismay upon your review of Youth Gone Mad (sic).

Now boys, and Al, I know you're all damned good journalists. I know you like punk rock. I know you can smell out the best of the punk rock stories and when you seed them out, they come to life because of your magic, these punk rock stories come alive.

Yet, you missed a story behind a story, due to the band's reticence to put the big time credit where the ultra-credit belongs.

I'm Chuck What. I live in a trailer in Fullerton. I've been around. I knew Youth Gone Mad before they knew how to sniff gas out of gas tanks and before they knew, afterward, which was a bass and which was a guitar.

I joined them a lot of nights during which this type of avaricious behavior occurred. I always made sure to put a pillow or something behind my head when I'd fall down. I knew that those guys would play more cool music and if I'd passed out too much, I'd miss a lot of Youth Gone Mad.

I knew this guy called Cracko Bazzaro, who changed his name to Victor Bazzaro because nobody ever heard of his band and he needed to make it more cool, so he choose Victor. Then he took off.

Victor was the guy who trained Youth Gone Mad, Goddamn you! It was Victor's band! Oh God! Oh God!

Victor had been drunk when those damn kids stole all his songs by saying he could be in the band, and they lied! And this was in 1978! Victor lent them bass strings and all the three-prong adapters he had and they just patted him on the back after he'd teach them crude horrible scales! No fair!

YIVAFUCKIN' CRUZ

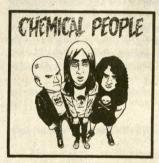




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Victor had his share of the fun, however. His band once hit the top 10 list at Fullerton Jr. College for a week. He was content with his place in the sun. Youth Gone Mad continued consulting with him on their material.

Suddenly Youth Gone Mad got on Rodney Bingenheimer's show The took off! People just couldn't stop talking about them. They were... cool. Victor was hardly mentioned. None of his songs received his name in the credits and os they began their long climb to disgrace, those Youth Gone Mads. Back then I thought "Damn them to hel!!"

Victor got over his depression. He went back to college and mad love to college girls. He started acting like a poetry guy. A least poetry gave something back to Victor. Victor prospered for a time.

But then it all fell apart. Victor didn't like his guitar anymore.

Victor fell into a tail spin that lasted eight years. He dropped out of college. He ceased visiting New York City. He even got fat.

Victor was asked repeatedly to stop! Stop being a drunk! Victor would resist. Aw c'mon. They persisted. Look at these old band pictures, you'll feel better. But Victor would just brush them aside. Years and years of months went by. Almost everyone.

Éna was sitting in his cool New York apartment one cloudy September day. He was feeling nostalgic. He'd made a fortune in the fashion-designer racket and was now pretty well off. He was figuring a long list of names with phone numbers and decided to start crossing off names of people.

"Ok, haven't talked to him in awhile... (name crossed off), or her. Don't even remember what this

guy did. Her, I only knew her from the Clickey Crowd. Ok, only one name left." Ena looked harder suddenly. Oh God! It's was Victor's name! He was about to cross it out! He felt real guilty! He had almost crossed off Victor's name and thrown it in the trash. He put the name into his computer files right away. Then he called Victor. Victor answered, and was drunk. He'd just lost his junior college teaching job and was ready to start calling up people himself, but then Ena had called him first and Victor was relieved because he didn't have to pay for the call, and that meant more beer for Victor, and he was bored, so it was a good thing overall.

"Ena, you gotta help me, I'm a drunk and I got no money and when you threw me out of Youth Gone Mad..."

"Oh shut up, you big Yo-yo." Ena never called anybody a real bad name.

"Anyway, I'm drunk and bored and I pawned my guitars, the horror..."

"Money! Money will make you happen to be happy again and I have money!"

"Money! You mean it? Money for me, Victor, the downtrodden bum who ... "

"Silence" and Victor was silent. And afraid. He sensed a deal. "Victor, you gotta clean up. Now. Victor started crying. "C'mon Victor you can do it."

"I'll do it. But only if I can be in Youth Gone Mad again." Ena sighed.

"Can't do it Victor. But you can write our songs again." Victor cried and agreed. Next day, Ena bought Victor some new clothes and a funny hat.

Flipside, I'm the guy who saw it all. I'm Chuck What. I been around.

Victor congratulations to you. Victor is now a completely changed man. He owns three suits and can cook his own food. He's better.

Thanks to Youth Gone Mad. God bless 'em!

signed - Chuck What

PS: Victor was in the crowd that night as Youth Gone Mad played their triumphant reunion show to a packed crowd of 78 people. Victor was sitting in the first row and had a lot of fun. The bartenders wouldn't sell him any beer so he remembered most of everything. Afterward, Ena dedicated the show to Victor and some people passed around a big empty beans can and Victor got \$17. Victor went home happily and was eager to start his new job at McDonalds. Youth Gone Mad is a prosperous band and happy to have done the right thing.

PPS: Victor died in his sleep of acute alcoholism on Thursday, 11-14-90.

NEGATIVE WHAT?

Hey

I couldn't help but cringe when I read Paul's letter in issue #69. I understand what he's trying to say about punk is not supposed to be all nice and happy and peaceful and that the whole point of a letters section is to express diverse opinions but... "Punk rock is about hate and negativity"? Slap me upside the head with a slab of raw meat if I'm wrong, but I thought the whole punk movement was based on unrest and the desire for real change, not pointless hate and destructive negativity. I mean maybe Malcolm McLaren liked to exploit senseless violence, but I thought we had rejected his kind a long time ago. If we stood for hate, we'd all be in the Ku Klux Klan or some such monstrosity. Don't you re-

alize that when we turn to hatred and narrow mindedness (two very close relatives, you know) we are only destroying ourselves and our whole purpose! When the Circle Jerks said "Beverly Hills... don't they know they're so damn lame." they'd didn't mean "Let's go kill all the materialistic sons of bitches and solve nothing." The more likely intent seems to be "God look at these stupid people and our fucked up society, and don't you want to do something about it?" Getting off your ass and trying to change the state of things instead of just complaining and drugging yourself out (as futile as it may seem) is very positive and that's why I'm very turned off by the idea of punk being negative. Once we become negative we become useless and we can be defeated very easily.

Hey Paul, I'm sorry if I took your letter the wrong way, this isn't meant to be a



Caio Flipside.

Guess what? In a sunny November day, the mighty ALL showed up in Rome to play a greatest hits show at the local Evolution Club! It's been a cool night with a friendly atmosphere and tons of fun! During "Mary" somebody tried vogueing steps too! Ha ha! In the morning the guys turned up at the Colosseum, so I just thought to take a pic and send it to you to let all the ALL fans out there know that the guys are surviving their European tour and giving the old continent a good time! Good clean fun everybody! (And cappuccino too!). We want Big Drill Car and Insted too!

Giampaolo, Break Even Point Records

personal attack on you but an overall dissatisfaction of a lot of people's attitudes. Because if we're going to have all the corrupt traits of the people we're against, then what's the use? We insult all the fascist politicians in this country for being narrow minded, yet we continue to hate without real basis. Sure, we can hate the things that are destroying us, and that's positive, but when we close our minds to whatever it is we don't understand (people) we're just being hypocrites. Hey people. I'd like your thoughts on this!

By the way, who cares if you buy CD's or not? Sure they're trendy but it doesn't make a person trendy. I prefer records, but when you consider how much better a CD sounds and how easy records get ruined, it makes a BIT of sense to go for the ridiculously expensive choice, not much sense, but a little.

Goodbye! Shamrock

PUNK'S NOT DEAD

Dear Flipside Readers.

If you are one of those rare punx than have been around the scene for more than a few years, read on: some cartoonists and I have decided to put together a cartoon-illustrated book called <u>Punk For Beginners</u>. The idea is to give a history of international punk rock from 1975 to the present and to tell what punk is about, basically so that new people coming into the scene can learn these things. But it should prove an entertaining book for you, too. If any of you happen to have the book Rocktoons, it'll give you a good idea.

Anyway, we'd like to get as much input as possible from punx as to what the book should include. Keep in mind that in a cartoon book, the text will necessarily be short. We're looking for advice on: (1) what bands are so important that their history should be given (10 max); (2) what bands/records/clubs/zines/producers/promoters/deejays/labels/distributors, etc just have to be mentioned; (3) what punk values should be stressed; (4) what other developments in punk (like anarchism, skateboarding and skins, to give some obvious examples) should be mentioned? What areas would you like to learn more about?

If you can help with research in some area, please say so, since we'd like to be as accurate as possible with such a haphazardly documented history.

Write down your ideas, tell us how long you've been following things, and send them to: Punk For Beginners, 90 Morningside Dr. #2K, New York, NY 10027.

Thankx! Donny The Punk



Then we'll do another U.S. tour after that and then go back

to Europe. We did really good there. Actually England was

people. That set the mode

for the rest of the tour.

"Can I have a kiss?" and I'm like, wow, this is a

weird thing. What's going

Al: Is that something they do over there?

Kat: At first I was taken

aback "Wow! Get out of

here!" I'm fully sweating!

But I want to go back

Al: That's really good, I

mean it seems like Babes

In Toyland got really

popular all over really fast.

Kat: It's from all those

tours I think. We did ex-

tensive tours with no vinyl, and then with only

one single. The buzz just

Al: You guys only started

in 1987, that isn't that

Kat: Yeah. That was when

I moved to Minneapolis,

but I was in bands before

Al: Right. With Courtney

Kat: Yeah, Courtney and

Jennifer (L7) in San Fran-

cisco. She explained

about that in her interview

builds up, builds up...

long ago.

that

(Hole).

on here!

soon...

I knew Babes in Toyland were going to be my cup of tea the minute I heard their awsome sounds rumbling from the tiny downstairs stage at Rajis. I was immediately drawn to check them out. Upon my inspection, I decided that they were indeed one of may favorite bands. What kind of rock gods could possibly produce the sounds of such a wonderful, heavy, dirge? No less than three girls! I got the single. I got the album. And now, the interview with lead singer/quitarist/song writer Kat Bjelland.

Al: Courtney said something about chamber mu-

Kat: Yeah... but it's good. It's pretty. Al: What made you move to Minneapolis?

Kat: I moved from Oregon, to San Francisco. Then Jennifer went to L.A., Courtney went to New York and I went to Minneapolis because I didn't know anybody there. I heard there was plenty of music, so I thought there would be plenty of musicians. I just wanted to start a new band fresh. So I moved out there and lived with a crazy lady for awhile. I finally met Lorie at a tea party... It was pretty easy to find people to play with actually.

Al: Was that your intention to find an all female band? Kat: No. No. I've played in bands with guys... It just kinda happened that way. You can't help but meet Lorie if you go to Minneapolis - she's so visual and knows all the people. If you talk to one person they'll go "I know someone you'll before that. Michele knew how to play before I met her but I think she had only been playing for a little bit. I wanted it that way... Those guys have really weird beats going together. I think that's how I end up playing with girls because I just want to be playing with my friends.

Al: I guess that makes it a lot easier. How long have you been playing guitar?

Kat: 5 years... about.

Al: Do you use your own or weird tunings? You guitar just sounds so different.

Kat: I play weird chords. When I was teaching myself to play guitar I'd just put my fingers like this and go, ah, that looks like a chord and just try it until it sounded cool.

Al: When did your LP "Spanking Machine" come out? Kat: We put it out... last February? I can't remember. Last spring

Al: Did you guys pursue Jack Endino to produce it?

Kat: Well, we produced it basically, with him, he engineered it. We didn't know. We were in Seattle for a whole week at the end of our tour... I didn't really have anybody in mind. It was recorded live basically with just the vocals overdubbed

Al: I was just wondering since Endino has the reputation for doing the grunge/ dirae sound.

Kat: Yeah. Someone mentioned Butch Big but I think he was busy or he didn't respond or something. Hike the stuff that Steve Albini does but I don't think he likes us, I'm not positive on

Al: Your style of singing and playing is pretty unique for a female player...

Kat: Yeah, that's what I'm trying to change. It's been a sort of a goal. I just go watch people and play how... I play just what I hear because I'm not trained. I've finally figured out what some of the chords are because my uncle helped me. I played in this surf band with my uncle and

these older guys. Hahaha! I was in a band within 2 months of learning how to play, playing just easy rhythm guitar of old surf songs.

Al: Where did your real heavy grunge influence come from?

the best, because we did that on our own, the rest of the tour was with Sonic Youth. In Liverpool we got mobbed! After we did our encore all these people got up on stage and started kissing us and grabbing our shit. Like about 30



Kat, Lorie and Michele - photo by Krk

get along with." And it was her so ... She had just bought a drum set. That was the cool thing, she didn't know how to play.

Al: Wow, three years ago, she's come a long way. Kat: Well, that was about 4 years ago, but she had drums

embarrassed about it. I know there's tapes around somewhere. We should put out a single before someone evil does it! It's kinda etherial, kinda whimsical, pretty guitars

(Flipside #68). It was a pretty cool band, she shouldn't get

- but it's good!



Kat: I don't know. Ok, the first time I started to see like alternative bands was when I was like 18 or 19. I came from this really small town so all you would hear was really shitty records. Then I went to Portland, Oregon to this club called the Satyricon and I'd see bands like the Miracle Workers. They were really garagy. And the Wipers, I really love the Wipers. Those are pretty good bands in Portland and I'd see all this other punk rock stuff like Witch Doctor and... Greg Sage influenced me'a lot. I used to watch him a lot.

Al: I always thought your vocal and guitar sound was like Richard Hell.

Kat: I've never heard Richard Hell. See, I'm musically kinda a little bit out of it. Somebody compared us to Ut.

Al: Last night after your set someone said, "Now I'm going to go listen to some Black Flag to relax!"

Kat: Yeah, that's a complement. I didn't get turned on to these bands until like two years ago. I'm from a small town, Woodburn Oregon, population 10,000 or something.

Al: Why do you think it is that so few girls, especially girls in bands, prefer to play with such a hard edge?

Kat: I just don't think it's in them. Of course if it's in them of course they're gonna do it. Maybe they start bands for stupid reasons. And how come there's not more good female drummers? There's more guitar players. Well, Karen Carpenter...

Al: Your lyrics seem to be pretty hard edged just like your guitar playing.

Kat: Can you understand them?

Al: No. Not at all.

Kat: They're really good. I don't know why I didn't put a lyric sheet in that album. I just I wanted people to listen harder.

Al: Well you certainly get the general feeling.

Kat: The next record I will put them in because to me it is one of the major parts of it. People pick out my silliest vocal parts to put into interviews. Like "Fry fucken fry!" Like out of all the words I say that's not the most inspiring or intelligent. I like when people interpret them or like write them in magazines and put all this importance behind them and it's totally wrong. That's great.

Al: Do you write cryptically or vaguely like that on purpose or is that just how it comes out?

Kat: That's just the way I write. I've been writing for a long time, just stuff, since I was little. When I went to high school I was editor of our paper for two years. Then I went to school because I wanted to write. But I only went for two months, I just dropped out. I used my student loan to buy a guitar. That was the end of that college career!

Al: What is the subject matter on the new EP concerning?

Kat: Lorie sings that new one and there's 5 other songs.

This is kinda like stuff that was written during the album

time, and we're working on brand new material. "Spit To See The Shine" is on it. "Catatonic", "Mad Pilot", "Ripe"... I don't like to explain what my lyrics are about because I have totally double meaning to everything. I make it an inside joke to myself. Then someone else will tell me it means something totally different to them so I don't want to ruin it by giving my interpretation.

Al: Seems like you dwell on painful subjects...

Kat: Relationships. That's just because that's what I write the best. Courtney and I were just talking about that. "What am I going to do if I'm really happy?", "What's gonna happen?". I wrote that "Spanking Machine" album based on a couple of bad relationships - a lot of it. In a way it's bad because it keeps rehashing those bad feelings, like when you're really into it singing it. God! That was over a year ago and it comes up every night! Great! Sometimes I wonder...

Al: Does Lorie write along the same lines? Kat: Yeah, kinda.

Al: She seems so upbeat all the time.

Kat: Yeah that's good. She's so upbeat that it's insane so she must have other feelings that are extreme the other way.

Al: Michele isn't doing any writing?

Kat: No. She can if she wants, Ok, "Primus", she carne up with the main beat, the whole skeleton of that song. All I added to it was the bridge. Lorie wrote all the words.

Usually I write the whole song and I show it to them and they write their parts around it. Some of them are combined.

Al: The three of you see to be just radically different personalities.

Kat: Totally. I think that's why we get along so well. I've always got along with Lorie really well and Michele is a really good balance. She's kinda pragmatic. She's younger too. We never get into fights, if we do it's like for 5 minutes and the bad feeling will only last for like 15 minutes. Thank God. We get along that way, I don't know why. We don't live together though, no way. But we tour so much it is like living together.

Al: Do you think there was something in your childhood that influenced your life in this alternative direction?

Kat: Yeah... You know, it's like... I hate elaborating on it. It's so cliche... I had an evil stepmother. Big deal, but you know what I mean. I was grounded my whole high school life practically. Grounded from everything. So I had to stay in my room and listen to records and make shit up. I was grounded so much for just bullshit. It was great though because it was really fun to go to my room. I'd switch my room around like everyday. They thought I was crazy but it was always a different scene in playland.

Al: What was their problem? Religion?

Kat: No, it wasn't religious. They're agnostic. See my dad... well all these weird things. I found out my dad wasn't my real dad - then I met my real dad like three years ago. Then I met my real mom, who I really get along with - six years ago. Now I have to go visit her because she's dying of cancer. I didn't know I had this different dad until I was like 19. I thought my dad that was with my step-mom was my real dad, but he really wasn't. Anyway...

Al: So that kinda gives you your against the grain attitude...

Kat: Yeah, and plus maybe the fact that my first serious
boyfriend, when I was 15 in a small town, had hair down
to here. He was in a band, he was like 24. He was just a
skinny, rocker guy with a flying Vee and a huge Marshall
stack. They were called the Lawyers. He would play live

and I would just start getting into all this stuff...

Al: The rock scene.

Kat: Yeah...

Al: I had heard a rumor that Warner Bros. was gonna pick you guys up?



Kat: Yeah.

Al: Is that still happening?

Kat: Yeah. We want to put out this EP on Twin Tone though. It's in the works. We want to make it totally to our advantage because it's just frightening going on to a really big label. We want 100% artistic freedom. We're trying to push it back a little bit. It's kinda cool because... usually it's like the kiss of death but bands like us don't usually get on major labels. That's me being idealistic, going, oh we're gonna change the majors as far as what they should be signing.

But really, I hope it just helps us and gets more records out really.

Al: I don't know the guy that ...

Kat: Tim Karr our A&R guy is very nice.

Al: Is he actually hip to what you're doing or does he just want his token girl band or grunge band?

Kat: No. No. He's very hip, we sussed him out, he's ok. We need a manager though.

Al: I always hope that commercial radio will play these new major label signings. You've always done well on college radio.

Kat: Yeah. I don't know if they're ready... we're kinda abrasive. Yeah but so were the Sex Pistols, they were so punk rock now it sounds so... the stuff you hear on the radio is so bad! I can't even believe it. There are so many good underground bands that could be creeping into and infiltrating the radio. That would be great.

Al: That's what I thought, but then I don't hear too much Sonic Youth on commercial radio!

Kat: Yeah. That's what I've been waiting for, you could tell by that. God, Sonic Youth get big crowds over in Europe. That was so great to tour with them. Thurston helps us so much, immensely, I don't think I got to thank him enough. Al: Didn't he say something about what he called "Foxcore"?

Kat: Yeah! I wish he would have never mentioned that. That was a bad one. He probably said it like "Ha ha, are you foxcore!" Making fun of the whole thing. The English Press, so many people read it. We got a lot of coverage but the English press tend to take out the stupidest parts of your interview and blow it up and misquote you and all kinds of shit.

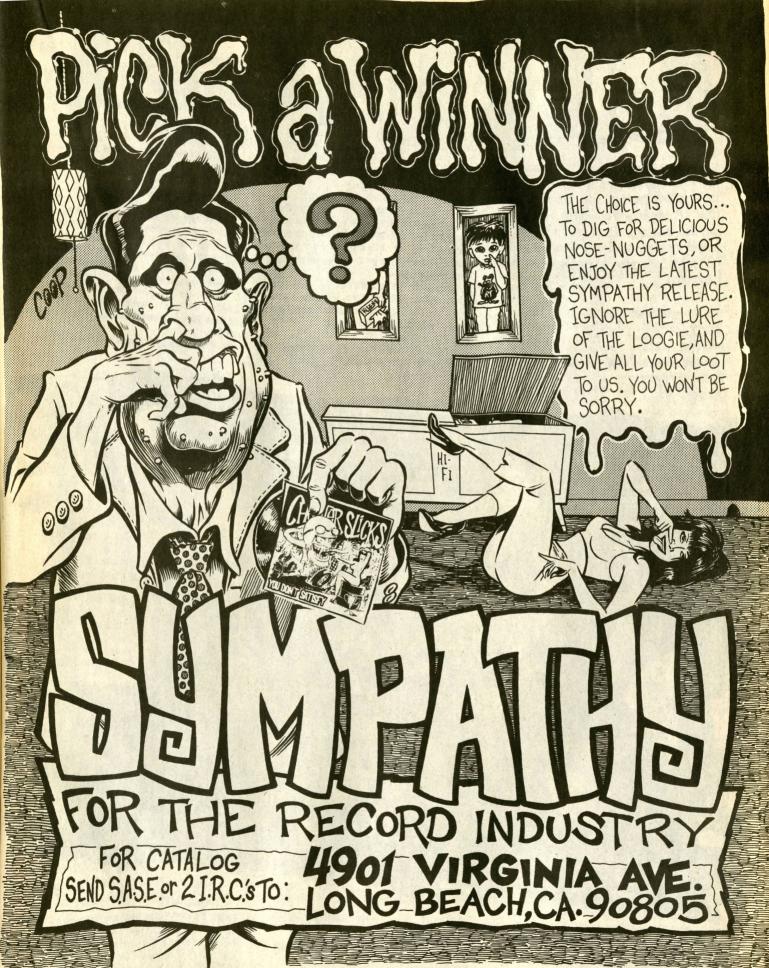
Al: You are going over there again soon?

Kat: Yeah, I want to go back over there in the spring. First I'm gonna take a few months off to write new songs otherwise I just can't get any fresh ideas.

Al: You'll have to go have a few bad relationships!

Kat: Yeah, I guess! No, I hope not. Everything is going good right now. I have enough back log of that for 5 records.





Harry: never buy it. I'm a Actually, no, Lance

It's not like we couldn't have interviewed Cringer when they lived in L.A. - but we didn't! Now after seeing them multiple times and hearing their LP, single, and compilation cuts I'm sort of, well, cringing. Don't you miss the boat check these guys out! And you'll get a chance too as the band gears up for further touring and recording.

Lance - guitar and vocals Harry - guitar Gardner - bass

Kamala - drums (sorry Kamala, we had no

Al: You can have vegan pizza. Can't you? Lance: Well, every once in awhile you order those pizzas without any cheese, and now when I think about it they aren't that bad. They take the batter and make an almost

cheese like top for it... Like when you get a calzone without cheese. And when you get it with vegetables and stuff it's actually quite tastey.

Al: Yeah, Fugazi get pizza like that.

doesn't.

Lance: Well, I try anyway.

Kamala: Lance is a fucking vegan.

Lance: Despite all accusations, we're not anything like Fugazi, I'm not eating pizza like that because of Fugazi, and actually I was that way before Fugazi.

Al: Well, how long?

Lance: Well, let's say off and on for like 4 years. Al: 4 years! That's it? What about you guys?

poseur vegetarian.

Al: So this leads me to believe that their might be some political slant to your band?

Lance: Yeah, pizza is like a metaphor... no, I don't know if there is a political slant to the band.

Al: Most of your lyrics deal with socio-political topics.

Lance: Not necessarily. We have a song called "Petrograd" which has nothing to do that. It's just some weird arty analogies. Some of our songs are political, but we also have songs about weird relationship problems. We have two songs about sex. I guess that's political, I don't know if you can separate those things. I wouldn't say we were a "peace punk" band or something.

Al: You guys aren't playing that style of music either. Lance: We don't have dreadlocks or wear black clothes

Al: Ok, let's back up. Originally you guys ate



Al: Ok, you guys all like

Harry: 3 years or so. Al: What about you Gardner? Are you a vegetarian or do you just eat pizza in general?

Gardner: I eat fish. I even eat chicken sometimes. But I'd

Lance: It's funny you should say that because the other day, we were talking. There was a time when me and Ed (who used to be in the band a long time ago), and Rich didn't have any money and we would go to the pizza places and eat the crust that was left there. It's totally true. In

pizza, right?

Kamala: What kind of question is that?!

Wahkiki and places like that.

Al: Who was from Hawaii?

Lance: Me and Gardner. Kamala's not from Hawaii!

Al: I know that. I didn't know if Harry was.

Harry: No, I joined when they moved to San Francisco.

Al: What is Hawaii like for a band?

Lance: Well, we moved to San Francisco, what does that mean?

Al: First you moved to Los Angeles. But we're not there yet.
Were you actually a playing band in Hawaii? You did gigs and...

Gardner: Living rooms. YMCA's... There's a lot more punk kids over there now, I hear their shows are really big.

Lance: That last show that I went to when I lived there was at the YWCA and there were about 300 people there. There's just no other shows, it's not all punks, everyone comes out for it.

Al: Why did you ever eave such a paradise?

Gardner: I went to college actually. We broke up and then I came back...

Lance: With wonderful tales of Los Angeles hardcore! "There's this place! Fenders!!" (laughter).

Gardner: We played again for that summer and they all wanted to move so they all moved back with me.

Lance: Actually two bands moved at once. Another band Free Will moved over. We took the whole scene with us!

Al: And then in Los Angeles you only played 8 shows in 3 years?

Lance: No! We played more than that!

Gardner: No, we didn't!

Lance: Ok, in L.A. we only played 8 shows, but we must have played at Gilman 6 times!

Al: Lance, you always seem to crap on L.A.4 every chance you get.

Lance: Well, yeah. Tonight (Ugenes) was probably the biggest

audience we ever had in L.A. But that's because we don't live here anymore. For a band like we were at the time there wasn't much for us in L.A. Especially if we didn't want to play, I don't know if they even wanted us to play for like Goldenvoice... we didn't want to have to do with people like that or the bigger type places. We couldn't get booked at a lot of clubs. We weren't into schmoozing, we weren't good at meeting the right people.

Al: I think the majority of gigs that bands get are from just being there when a bill is being made up, hanging out at shows etc...

Gardner: Oddly we're really good at doing that in San Francisco and we couldn't do it at all in L.A. I don't know if the people are different or the scene is different or what.

Lance: I think the scene is very different, because actually

I did hang out for awhile towards the end in Los Angeles... (Loud chorus from outside the van: "Cringer, I don't even know her!")

Al: What finally made you move to San Francisco to eat pizza?

Gardner: A lot of it had to do with just the smog and weather, the people

Gardner: In Hawaii there just wasn't any scene to care about. The only people who cared about it were us and we all moved! We took the whole scene practically. There wasn't anything to feel dedicated to. You have to think what it is like to live on an island that is 2000 miles from everything else and live there all your life! You want to move sometimes.

Lance: We had gone through a num-

ber of personal changes in L.A. At the time of the move, 3/4 of our band moved up to San Francisco. I moved into the Maximum House right away and I met Harry and I said "Join our band, ok?"

Harry: "Ok."

Lance: "Why don't you buy another amplifier?" Harry: "Ok."

Lance: "Why don't you buy a couple of guitars?"

Harry: "Ok."

Lance: Our drummer wasn't really into what we were doing or punk rock in general and we knew Kamala.

Kamala: Kinda, but not really. He saw me at the Picante (Mexican food place by the Gilman) and he says hey, "???", what did you say?

Lance: I said "Hey we need a drummer. Wanna join?"

Kamala: Something to that effect. So I said send me a tape and I eventually joined. Lance: I must say that this is the first time that everyone in Cringer actually gets along. Everyone in Cringer is actually into Cringer and motivated.

Gardner: This is the first time that there wasn't at least one person in another band or one person more interested in something else like school.

Kamala: And it does show I think.

Gardner: We've gotten a lot further in the last 6 months that we did all the other time. Al: Well Kamala, your general background is tour booker,

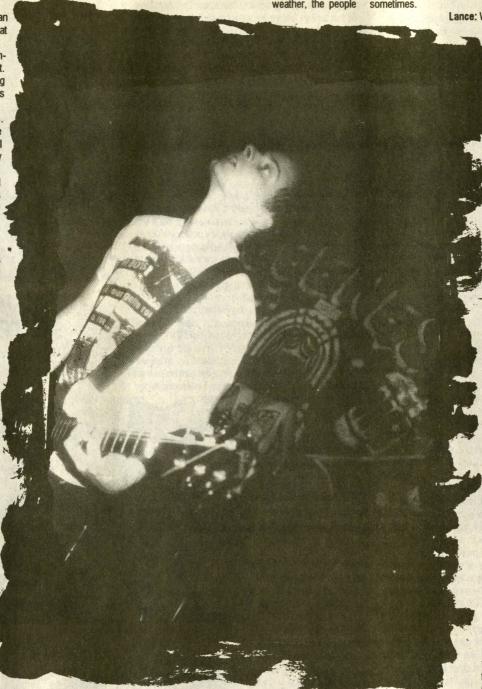
band musician and general scene goddess, right?

Kamala: Yes, Queen of the Scene that's it. They didn't care
about my drumming, they knew I was important. And a

woman because that's politically correct!

Lance: There are not many bands more PC than us: we have a woman, Asian, our lyrics are very PC. I wish Gardner and I were gay then we'd be the most PC band possible!

Kamala: Yeah, it is pretty easy for us to get shows. But I think people are actually starting to like us. (Laughter). Al: Now that Cringer is perfect, what's the next step? Gardner: Well I think what had held us back the most was that we didn't have a band that could tour. Now we have a band that can tour, no one is being held back. So that will



and also because it is a lot easier to get show in San Francisco. There's like a little network up there that makes it easier

Al: Just leave the sinking ship and go where it's easy. Lance: No. We weren't born on this sinking ship. I don't think Cringer is gonna make that difference. I don't think we'll ever be in that situation where we're this important thing in the punk rock scene or we're the band that will be shaping things.

Al: But there's other ideals you hold like trying to play all ages shows.

Lance: We tried a lot of things in Los Angeles. We set up our own shows, we set up shows in warehouses, a free show at Loyola Marymount. Rarely did people come out. And the time they did two people got stabbed!

be the next thing. We've always been putting out a lot of records and doing interviews and doing the general stuff, but getting out and touring is what I think we always needed to do. In March we'll be touring across the U.S. with Citizen Fish from England.

Kamala: Then we go over to Europe to tour for 5 weeks with them, and hopefully Thatcher on Acid for a week. It's good but like Neurosis are just cringing at their teeth because they're so jealous of us. But if any band deserves it, it is Cringer.

Gardner: We've built so many strong contacts with a lot of bands that are like us, not just musically but attitude wise, ideology... bands like Dissent, Dead Silence, all these great bands that have toured and all this and we've never been able to do it. They tell us all these stories and we wish we could do it and now we can and I can actually meet half of our pen pals

Al: Earlier you mentioned that you didn't think that you were the band that we gonna change anything necessarily, yet you seem to have a lot of motivation and a message.

Gardner: Well, I don't ever want to be in a situation where we're telling people what to think or do.

Lance: I think what separates us from a lot of the political type bands is that I'd like to think that our lyrics, or in interviews or from the stage we deal with political issues in a way that we are just saying what we think. Never telling people what to do. I hate bands that are preaching, any kind of band, whether it's a political band or a straight edge band or anything. That is really irritating. The thing about punk rock is that it is the biggest fuck you in the world to people who are telling you what to do. So the last thing I want is another punk band telling me what to do - no matter what the message.

Al: The same way doesn't it get frustrating to be telling people what you think time and time again and just be seeing that it doesn't sink in?

Lance: I don't have any illusions that we're changing anyones mind. But there's things that you can do that effect people in different ways. The main thing that I think we're trying to do live is break down the idea that "we are a band - we are more important than the audience". That's why we tell stupid jokes and things like that. Anyway that you are communicating with people, without talking down to them, that's what's important. What it comes down to is Cringer as a band - we're not that good, we're not a talented band, we're not great musicians, we're never gonna be great musicians. The only reason we work is because we are showing people that anyone should be able to do this - anyone can be in a punk band. It's just getting up and doing it. That is more important than our political or personal messages or whatever we say on stage. That's why I think it is just as important to tell jokes on stage as it is to talk about different issues like we do on stage. I think we do a lot of both.

Al: Beyond Cringer as a band, do you guys individually participate in any kind of activism?

Harry: We're involved in the punk rock, Bay area community. We've done a lot of stuff like that from Gilman to Maximum to Blacklist and various other kinds of projects. It more just building a sense of community than actually accomplishing something. There are certain things that you do because you feel they are worth doing, but a lot of times it's more of a social scene.

Kamala: I live in Berkeley and everytime you go somewhere there are like 100 people with petitions "Sign for this, do this, save this" and after awhile I've actually stopped signing these petitions. Number one because they never really do any good anyway and number two I'm never sure if I've signed it before or not. You get completely sensitized to where you don't care about anything anymore. It seems like activism implies that you do these things politically within the system and I really dislike this system. I'd rather do things completely different. I'd rather work within a punk community or something. Just by doing that and like do-it-yourself type of stuff, that's a kind of activism that is just more direct.

Lance: I spent years working with political groups. I worked with the Freeze for years and I finally realized that all of these groups are fucked up in one way or another. If they're not a bureaucracy, they've got a weird hierarchy and all politicians are fucked up anyways so what are you working on? It's more important to build a community and change things in your own life. That's how I feel right now and that's why I feel it is important to work on projects like Epicenter, for example, I could give a fuck about another record store in the city, but it's important because it's getting all these kids like us involved. I don't care if the prices are lower or if they have that Misfits 7" that you can't get anywhere else. It's important that people are working together. The same thing with Gilman - what's another punk rock club? Except that there are a community of people working on it. That's what's important to be.

Harry: Epicenter is bringing a lot of weird people together. Gardner: I think people just need to get along together, because they don't do that very well. Seriously. I was thinking about it the other day - you always here these people talking about "unity" and "world peace" and stuff like that, but when you think about it... I don't know, I can't think of 10 people that can get along. If this was to continue for another 3 weeks (Cringer/Green Day tour), we'd end up killing each other! You can't have any political structure or hierarchy working if people can't get along together and it's stupid to act like making dogma and rules is going to iron out people's personalities conflicts.

Al: The root of the problem is altogether bigger.

Lance: You are never gonna find one overall answer. The only thing you can do is work on your own community and work on the people you are directly effecting. That's what you can change and that's what you can build from. To me everything we do is an experiment: Epicenter is an experiment, Gilman is an experiment, this little trip is an experiment - and to be honest it has worked out a lot better than I thought it was. They're just experiments in learning things

about yourself. To me this A has been a funny 3 days ... I know the guy in the front seat (Mike Green Day) doesn't want to hear this but the first time I heard Green Day I hated them. I thought their music was terrible. But after all this I think they're great!

Gardner: I used to think they were great, now I hate them! (Laughter)

Mike: ...pardon me I was asleep, I had to drive the damn van...

Al: Ok, what's the near future hold for Cringer? Gardner: We have a 7" coming out on Vinyl Communications, a split 7" with Dissention on Family Fest, and a million and a half compilation records with our songs on them. Kamala: The future looks

bright!

Lance: Eventhough I don't eat cheese on my pizza! Gardner: I like spinach and broccoli?

Al: Where do you get that? Gardner: Chicago...

Kamala: I like a good stirfry vegetables with fried cauliflower in them.

Al: On your pizza? Kamala: Oh, fuck pizza!

CALAMITY JANE say it /little girl



PO BOX34

supreme



VIRGINIA'S SCRAPINGS NEW 7" EP

ELASTIC RECORDS



Andy Seven's Hall Of Shame, 365 Days in Sodom with...



IANUARY

Played Second Coming with the stage festooned in flower petals. Later on the Lovedolls' lead singer tried her cooch dancing routine during her set and almost slipped and broke her neck. That's entertainment!

FEBRUARY

Our "Horses/Phantasm III" single got played in heavy rotation on KXLU. They had to pull the record off their playlist for awhile because it was getting too many requests. Cool.

MARCH

Sold Rajis out at 10 PM. We were on the bill with Killdozer and L7. A slam pit happened and fist fights broke out while we were playing. When we did our encore of "Shove" Jennifer tried hoisting Jack up on her shoulders and he ended up crashing backwards into his amp. Finch!

APRIL

Played Earth Day at the Gaslight. Lots of cool people showed up. L7, Al Kizys of Branca/Foetus fame and Charles "Subpop" Peterson. Charles Peterson didn't take any blurry photographs. Boo hoo hoo.

MAY

Got off stage at Second Coming and the first person I saw was beaming Rob Ritter, looking like he just found a hundred fuckin' dollars. He said we fuckin' ruled so I gave him a record. A month later he died from a heroin overdose. I hate drugs.

JUNE

Recorded "Silver Surfer" for the Flipside compilation. When I did the editing session with Joy and Donnell the VU meter needle shot into the red and sat there. Donnell fell off his stool laughing. "This is a very hot recording!" Yeah.

IUL'

Showed up to Jennifer Anus' going away party at Al's bar, but the fascist assholes shut the power off before we could play. The loser cunt who books the place wouldn't let us play because she thinks I'm psychotic. Many broke into a rad drum solo. Bravo, dude.

AUGUST

Midway through our set at the Gaslight the full-time loser/ part-time sound man shut off the PA. Some burn who claimed to be part-owner of the club pulled a knife on me and told me I would never play the Gaslight again. The lads dispatched him, and we've played their ever since.

SEPTEMBER

Inger Lorre showed up at our Shamrock show and sat front row center during our set, handing me feathers from her boa and pulling on the mike cord. What a scamp! We did a Sonny and Cher from Hell duet on "Horses" and Courtney got madder than a wet hen because it wasn't her.

OCTOBER

Lucas left the band so he could go to school in New York and live there rent-free, so now Paul's in. Paul doesn't like anything so he'll work out fine.

NOVEMBER

Going up to the Bay Area for the first time. Going to play Gilman Street on the 14th and the Nightbreak with L7 on the 15th. It'll be nice to play out of Los Angeles for a change. Burnout is setting in.

DECEMBER

This was a year of extremes. I had a lot of fun playing my music for people, but I also had to endure a lot of nonsense from fools. Thanks for the support, and I promise I'll be better next year.

-- Andy Seven

DIRT CLOD FIGHT

BY KIRSTEN FRICKLE

DIRT CLOD FIGHT - The name speaks for itself, but I spoke to the band, drummer Herb Gordon, vocalist/guitarist Phil Merwin (who incidentally is not the leader of the band), and bassist Preston Sacrifice at U-Gene's Bar and here is what they had to

Kirsten: First of all I need your names.

Herb: Herbert S. Gordon Esq.

Phil: Herb Tarlick, Tarlick, that's T-a-r-l-i-ck, Tarlick. Herb Tarlick.

Preston: Preston, Prestonian Sacrifice. Herb: We used to call him Prestinicus.

Phil: Merwin, Phil Merwin, M-e-r-w-i-n.

Herb: His dad's name was Irwin Merwin.

Phil: No it wasn't dude. My uncle's name was Melvin Merwin.

Kirsten: So you guys are from Norwalk and

Long Beach, right?

Herb: I'm from Santa Fe Springs.

Phil: Preston is from Norwalk, Herb is from S.F.S. and I'm from L.B. and our band is from Long Beach.

Preston: But we practice in Norwalk, so we're a Norwalk band.

Phil: No.

Kirsten: But if you practice in Norwalk then

you're a Norwalk band.

Phil: No, no, no because they have to come pick me up and take me home to Long Beach every night, so were actually centered in Long Beach.

Kirsten: Actually, you're self-centered.

Everyone: Ha, ha, ha! Phil: I am self-centered.

Kirsten: How long have you guys been playing together?

Phil: We don't know. Herb: About six months.

Phil: No.

Herb: Yes.

Phil: June, July, August, September, October-four. (Math skills Phil?)

Preston: When did school get out? Herb: July.

Phil: Right, and our first show here (U-Gene's) was July 20th and we played a party about two weeks before that, so say

Kirsten: So how did you three get together? Herb: It was an accident really, it was crazy. It all started with Gary, Preston-

Phil: No, no let me tell this part. Kirsten: Wait, who's Gary?

Preston: Gary used to play guitar with the band.

Phil: I met Gary at work. Gary and I were talking at work and Gary asked me if I was a quote-unquote, this is Gary Walburg for you, 'Are you a punk rocker?' he asked.

And I'm all, 'What?' 'Are you like hardcore dude, are you punk?' And I'm like, 'Well no, I mean, you know I like some punk bands whatever.' And he's like, 'Oh, wow.' Then we started talking about bands and he said he played guitar and I said, 'Well dude, let's



jam.' So he goes, 'Well ya, maybe we'll do that.' Anyway, I called him one night and I go. 'Dude let's jam, man.' So me and him and this guy named Pat played, and it turns out Pat plays fusion percussion. We were playing the studio one night and he invited Preston to come watch us play. Bobby, that's Gary's brother, was going to play bass for us. So Bobby was playing, and Gary and Bob hate each other, so Gary said, "Bobby, fucking leave." And they got in a fight. "Preston, go get your bass and come play." So Preston is now our bass player. That's how Preston just walked in, saw us play two songs, and became our bass player. Herb was also there that same night and after we were done playing with this fusion guy-you can take it from here. Herb: So they're jammin' and I ask Pat, the fusion drummer guy, I say, 'Hey I wanna

jam a song with these guys, just 'cause I like to play.' So I played a song with them and afterwards Gary comes up to me and quietly says, 'If you ever want to be in a band dude...' like shhhh, you know what I mean. So I was all, 'Well, all right. That's cool man, maybe we'll jam sometime.' So it turns out that not only were we maybe going to jam sometime, but he told Pat that he sucked basically, he said he was out of the band, and I that was going to play with them. And all this time I thought we were just gonna screw around.

Kirsten: How did you come up with the name Dirt Clod Fight?

Phil: Something I wrote, I write shit. That was the title of a piece I wrote. It was called Blue Balls and Dirt Clod Fights but I don't really want to get into what it means and all that.

Kirsten: That's o.k. I've got a pretty good imagination.

Phil: No, it's not sexual, basically it's that simulation that a dirt clod fight isn't actually a fight. It's supposed to be for fun but there's a lot of danger involved and-

Kirsten: My brother used to pelt me with dirt clods and I never thought of it as fun-

Phil: Right and he'd sneak a rock in now and again, huh? I'd throw rocks, fuck dirt clods,

Anyway, what I wrote is about how sex is a dirt clod fight, you know? Kirsten: I get it. So then you decided on the

name?

Phil: Ya, because I'm the leader.

Kirsten: Are you the leader? Phil: No, I'm not. I wanna be, they wont let

Kirsten: So who's the leader?

Preston: We all are.

Phil: Herb is because we only practice when Herb says so. Herb is the leader of the

Kirsten: Well, who is the most responsible? Phil: Preston.

Preston: As far as what?

Kirsten: Safe Sex.

Phil: Herb because he's got a girlfriend and he wont cheat on her.

Kirsten: That's good.

Phil: I have a girlfriend too. Kirsten: But you would cheat on her?

Phil: NO, no, no way! I love her-a lot. I love my girlfriend.

Kirsten: What about you, Preston?

Phil: Preston is a firm non-believer in girlfriends. This is his girlfriend, this band. Preston: And this (picks up his bottle of

Phil: Budweiser and Dirt Clod Fight are

Preston's victories.

Kirsten: How long have you guys been playing individually?

Preston: Five months for me.

Herb: Two years.

Phil: Well, the first band I was in was with my brothers. We were called Generation of

Preston: I think I saw you guys.

Phil: I was in fifth grade and I sang, my brother Fred played guitar, my brother Tyler played bass and-no wait. It wasn't fifth grade, it was like seventh grade, and we played like Black Sabbath and Led Zepplin and shit like that.

Kirsten: Are you guys really serious, like would you quit your day jobs?
Phil: I'd quit my job. I'd take off to go on

tour. I wouldn't quit to go on a tour for like a day though.



Preston: I'd quit my job.

Phil: I have the kind of job where I could take a month off and still have a job. But Herb doesn't have a job like that. I mean we love Herbie, a lot. Herb doesn't like to be in our band. He doesn't.

Kirsten: Is there a personality conflict in the band?

Phil: No.

Preston: We don't have any personality. Phil: Only when we played the Doll Hut. (Leaves for the restroom)

Herb: That wasn't us. That was Gary, Bobby, and Pat.

Preston: I had fun. There was free beer.

Where else have you guys played?

Preston: We've played here (U-Gene's), the Anti-Club we've played uh-

Herb: My house, our first show was at my

Preston: We played Hall's Welding, which, was one hell of a show.

Kirsten: You've already mentioned Led Zep and Black Sabbath, what are some other influences?

Herb: I wrote one part of one song but I don't really have any influences. Well, Minutemen, Husker Du, the good old punk rock greats, Dead Kennedy's and stuff.

Phil: (Having just returned from the bathroom) Did you guys talk about me? Kirsten: We were talking about what are your influences.

Phil: Herb is my influence. Herb is the leader of the band. I don't know. This is gonna sound weird but, my brother. I learned to play guitar by watching my brother. He hates me so he would never show me stuff and, as a matter of fact, he used to say I totally sucked at singing, I shouldn't sing, and really he just totally cut me down. It used to bum me out. Like when we were in that little band and shit he used to make fun of me because I couldn't sing because I was going through puberty. So anyway, my brother, that's how I learned to play guitar. And as far as music I like the Who and Hendrix a lot.

Preston: The Doors.

Phil: No, no don't say the Doors because everybody thinks I try to sing like Jim Morrison.

Kirsten: What about you Preston? Preston: Um, well, I don't like music too much, I don't think anything has ever influenced me, uh Neil Young, a little bit. Kirsten: Neil Young now?

Phil: Put me down for Neil Young, old Neil

Young. Herb: Old Neil Young. Everyone: Ha, ha, ha!

Kirsten: What would you label yourselves. as?

Phil: We won't do that.

Preston: Once you put a label on it people wanna buy it and you sell out.

Herb: Alternative Rock.

Phil: People ask us what we sound like and I say, "Loud."

Preston: Loud is a good description.

Phil: I mean what does it sound like, well it's loud. I don't know what it means.

Kirsten: To me you guys sound a lot like the Sub-Pop/Seattle thing.

Phil: I take that kind of like a compliment. Preston: I dig on like Mudhoney and all that

Phil: We like those bands but were not trying to be like them.

Kirsten: But there are a lot of similarities.

Phil: Right, there's a lot of bands that want to be like a Sub-Pop band or sound like that. I listened to like Deep Purple and Cream and Led Zepplin and Black Sabbath and you know, shit like that. I listened to that when people listened to Black Flag and Fear, I was still listening to Black Sabbath. The Sub-Pop thing is kind of like a removement of the 60's style, not a psychedelic, but more of a grunge era all over again. But what I'm trying to say is that those were my influences anyway. Soundgarden is something that sounds close to being what I wanted, but I really

Kirsten: Where do you get your inspiration to write?

like that band because I've always liked

Phil: From God.

that kind of music.

Kirsten: Are you religious? Preston: He's spiritual.

Phil: I don't believe in fundamental religion. I don't believe in any religion that interprets scripture literally. I believe that the bible should be interpreted in a metaphorical sense because that's the way it was written. I think that people that interpret the bible in a literal sense are very dangerous and cause a lot of damage. Some of our songs are about the struggle to find some

kind of peace with an individual god, have your own understanding of God. We don't play "The Crawl" anymore, but that was about-

Preston: Even though I wrote it, we can't

play it.
Phil: Well actually we might play that in the future, we have to redo it. But the lyrics were about trying to find some kind of reality, some sort of god. Are bands supposed to have a philosophy? I'm a little disturbed about that question. Are we supposed to be political?

Preston: We don't have a message, I don't think.

Phil: If you read the lyrics they're just stuff, or shit I write, whatever you want to call it. Kirsten: Is it serious?

Phil: It's real serious. A couple of our songs are about getting stepped on by women and being in pain. Not just that but being in a relationship and just feeling hurt. I don't know anything in life that hurts more than a woman.

Kirsten: How about a man?

Phil: I've never been with a man that way. But how about the loss of a friend? The loss of a person in your life seems to be the thing that kills people. It's like love is supposed to be beautiful. Love gets people alone in their room slicing their wrists, and jumping off fucking bridges, and drinking, and slamming dope, and being in pain and running from it. It's love man. That's what love is.

Preston: I'm missing out, man.

Herb: I'm in Looocove.

Kirsten: Giovanni was telling me about this compilation record you guys are going to be

Preston: Well not everyone is aware of it. Herb: I didn't know anything about it.

Phil: I didn't know anything about it either. Preston: O.K. well he's been talking to me about this, and apparently everybody else. Phil: Could you fill us in on it?

Preston: Giovanni and Brock are going to put out a compilation single of four bands. They're having trouble deciding-we're confirmed. Because Giovanni also manages Laffin, they're confirmed. Johnny Rebel and the Padded Cells are going to be on it, and they're still deciding on the fourth band. We don't know what song we're going to put on it. I think "Bullet" would probably

be a good song. Phil: Ask the band leader.

Preston: Herb, which song do you prefer? Phil: I'm serious, Herb makes really good decisions.

Herb: I think "Cool Ash."

Phil: Nevermind, Herb doesn't know what he's talking about.

Preston: After the compilation single comes out Giovanni wants to put out a 4-song EP by us.

Phil: I want to do a video but I want to do it naked like that one video by R.E.M. where they have those black bars. I want by dick to look really big and I want like Herb and Preston's to be totally little-and mine will be all long.

Kirsten: And then everyone will know why you're the leader.

Phil: That's right-I'm not the leader, Herb is. Oh dude, I gotta go to work, let's hurry up. Kirsten: O.K. I guess I'm done. Is there

anything you want to add? Phil: Well, I'd just like to thank you for mentioning that we're gonna be on a record since I didn't know anything about it.

"Just listen to the sound of the commands whose roar surrounds the German cities now that they drill outside all gates: what arrogance, what raging sense of authority, what scornful coldness speak out of this roaring!

Could the Germans really be a musical people?" - Nietzche

EINSTURZENDE

For over a decade Einsturzende Neubauten (sometimes just called "the Germans" by locals, or "Einsureinstureinsturzebbasurben") have been creating a very distinctive, unique and powerful voice. They've kept all five original members in the band since the first record "Kolapse" came out in June of 1982. Coincidentally, that was the same month the first Savage Republic "Tragic Figures" record was released. After seeing the first Savage Republic show at Vinyl Fetish (they changed the name from Africa Corps) I flew to Europe to cruz around as a manic 18 year old in search of the Throbbing Gristle grail. A few hours after arriving in Hamburg I hit up a local record store and discovered a very odd looking bronze and white colored record with a back photo identical to Uma Gumma, only with jack hammers, power tools, axes and steel pipes replacing the traditional drum kit. The store owners laughed when I purchased this strange beast. I found out that they only lived a few blocks away in "the old newspaper factory". After asking a few more strangers where "the old newspaper factory" was, I found my way to the front door of a large factory/loft space. Mufti and a 15 year old Alex answered the door. The record had only been out a few weeks and they were really quite surprized to see an American kid knocking at their door asking about their record. But that is how unusual that first record is.

In that certainly very intrense and radio active "industrial" period of underground music I sensed that Einsturzende Neubauten were the German percusive dual of Savage Republic. Perhaps a fitting parallel since most of the band was based in Berlin, L.A.'s sister city. Since that time the band has evolved and put out so many records and credited so many intriguing and legendary (firey!) performances (including a soundtrack with a Japaneese Kabuki dance group) that I couldn't even start to list them.

When we arrived at Helter Skelter I found that Alex has done so much acid over the years that he was unable to speak. Blixa and Marc Chung were both busy attending to some kind of business. So we spoke to Andrew and Mufti, the percusive team behind Einsturzende Neubauten, and tried to unravel the rumors, past, present and future of the band, Germany and life in general. Their show at Helter Skelter was just as engaging as any from the past, proving that this is one artistic unit which has no intention or motivation to "sell/wimp out". Their musical/artistic view strikes me as very German, and very "industrial". In fact, they probably have more to do with the creation of that than anybody. If you missed them, they plan on doing quite an extensive world tour later this year. Also, Andrew turned out to be one of the most intelligent and eloquant people I've ever spoken to in the music scene.

Einsturzende Neubauten interview by Al, Ethan, Gus and Greg. Photos by Al.

Ethan: So how long has this tour been? Muftl: Just for about a week, for a couple of gigs. Ethan: Will you be doing more shows later?

Muftl: We want to do more in the summer. The main reason that we came was to play in this new music festival in Vancouver [?]. But we decided to play some gigs while we're here.

Greg: How much of your percussion set up did you bring with you?

Mufti: Most of it but it's a minimal set-up.

Andrew: We couldn't take the big things or the heavy things. Ethan: When you played in the desert, did you just find those big pipes and things...

Mufti: Yes we did. I lost all my sticks in the sand and had to play

with rocks!

Ethan: Did you rent those grinders?

Mufti: No. It was laying around out in the desert!

Greg: The impression that I had got since we haven't heard much of what was going on, was that you were sort of broken up or scattered for awhile.

Mufti: No. We all take breaks inbetween. We don't like constantly working. Everybody was doing different things. Ethan: (To Andrew) Do you live in Bavaria?

Andrew: No, I've always lived in Berlin. I have no other side music projects besides Neubauten. But it appears that we broke up because everyone is involved in other bands and stuff. We don't tour too often so it appears that way.

Ethan: So originally did you have a loft in Berlin and a loft

NEUBAUTEN

in Hamburg and you'd just go back and forth?

Muitl: No. I was just living between Hamburg and Berlin. I was playing with a band in Hamburg and I was playing in Neubauten so I thought I'd just go inbetween.

Ethan: So when I met you, was Alex just visiting?

Muftl: Um, no Alex lived there for awhile because he had to hide. He was 14 or 15 and he had to go to school so the police were after him.

Ethan: How has Berlin changed since the Wall came down?

Andrew: Oh it's bigger now, it has 4 million inhabitants and there's a lot more people coming from the outside. A lot of free elements are spiraling around or whatever...

Ethan: Did you hear about the riots in East Berlin...

Andrew: Yes, of course. But there is no East and West anymore.

Ethan: Did you do a video once in front of a building that was burning?

Andrew: Yes. For Klaus Maeck's "Decoder" I was playing something in front of burning pieces, yes. They asked me to do that. [The main idea of "Decoder" involves sonic terrorists who infiltrate a Musac Corp. production facility and cause mass riots by planting deviant subliminals in the Musac programming which is played in "Wimpy" hamburger shops etc. As I recall from the showing at Russel's ANti-Club some years ago there were also some interesting images involving girls and frogs, and a silly propaganda speech by Genesis P-

Oridge. I believe some of the film was shot around Independant Project Headquarters near the 4th Street bridge in downtown Los Angeles.]

Ethan: How did you find out where these burning buildings were gonna be?

Mufti: You just set them on fire!

Ethan: You were in the movie as well?

Mufti: Yes. Unfortunately yes. The idea of the movie was really good but the way it worked out was not very well done. If you don't know the story you won't have a clue about the movie. That's really stupid. It's a good story, it just doesn't come out.

Andrew: The background was great, but there's just too many ideas in that film for me.

Mufti: And it just doesn't tell the story.

Ethan: When did you guys start Einsturzende Neubauten? Mufti: I came into the band, you'll have to ask him.

Andrew: Neubauten was founded in 1980. I lived in Amsterdam, we decided to start up a group with two girls... The two girls split because they didn't want to play improvised music any more and they formed Malaria. Mufti came and joined us first and then Mark Chung. They were both from Hamburg. Alex came on tour to mix us down and then joined...

Ethan: Then you met Blixa last?

Andrew: No. No. Me and Blixa and the two girls were the original.

Gus: Where did you meet Blixa. Were your friends from the beginning?

Andrew: Me and Blixa were school friends. Yeah.

Ethan: So you started the band in school?

Andrew: Um, yes, in a different manner, we had different bands called Ugon Subway, or Chill or Hard Lift Up. I moved to Amsterdam after school to restore pianos and then I met Blixa again and we just decided to do a group.

Al: Is that when you picked the name Einsturzende Neubauten?

Andrew: Einsturzende Neubauten is a name a guy in our school class was always saying during quiet moments. He was always saying "Collapsing NEW buildings..." And everyone in class was always laughing, because it means something, it is a picture. We remembered that name. It also means something different that if something gets old, you throw it away, you have a desire for something different. Anything new gets old so it's about change. I guess you call that entropy. It's not just meant for buildings, it's a picture.

Greg: How do you think things have evolved. We heard rumors that when you came for this tour everything was going to be on tapes and samples.

Andrew: That's not true because we have always played with tapes and samples. I mean Mufti didn't have the "survival" electronics as he calls them with him, but we've always had tapes. It's not playback for sure, it's real 'fucking' on stage.

Al: I know this is a special short tour, but do you guys prefer to play "special events" rather than doing a straight tour schedule?

Andrew: It depends on the offers and the work you want to put into that tour. We've had tours like 4 weeks long, which is also ok for us, one off gigs are a little sad because we have to all come together and then split up again. We've had that. We've had breaks inbetween, it's always dif-



Andrew

ferent.

Al: In 1983 you played in the desert in California, do you have any special gigs this time?

Andrew: No, we don't have any special sites so far. In San Francisco I heard they were trying to get us to play on this motorway, one which was damaged by the earthquake. But we didn't do so, maybe next time in April or May.

Al: What are some other special sites you've done besides the desert?

Andrew: We played on a ship once in Amsterdam, on a mine finder. Sometimes special sites work out, sometimes it does not. We've played old factories where you can demolish a lot of things and you can set fires without the organizers saying a word but it always turns out to be tricky. You don't have proper electricity, you have to bring everything down there. It's much more work. Now since we have crowds of over 1000 people it is a bit more tricky. Al: Does it get frustrating to play in established clubs where they don't necessarily want you to destroy things or start fires?

Andrew: Haha ha ha:... You can do what you want anywhere, you know! Of course it makes it more fun. Once I had an electric drill with me and I drilled some holes in the walls inside a museum in Paris. The director later asked me to sign that hole!

Ethan: Have you ever had the fires get out of control?

Andrew: No nothing. Here in Los Angeles we were banned for awhile because of the Perkins Palace fire. I just went from left to right with a gasoline canister and I nearly slipped on that. It was quite dangerous, but I somehow I felt like going over the top. That was in 1983. But you can do whatever you want, wherever. We're still free but now people expect that so we don't do that anymore. I mean my electric drill got stolen. I still like power tools but maybe more in privacy in my workshop than on stage. You just



don't do things twice but people expect that and say "Please break this or that". But we are not there for fulfilling other peoples wishes - their hidden wishes, it's stupid.

Al: Do you think that in general your sound in evolving away from that... maybe more guitars?

Andrew: No. I don't think so.

Ethan: Do you feel that because it's the same members it's easier for you to just keep going?

Andrew: So far yeah. We swore love till the end of our lives. Ethan: Germany is a good place to tour for American bands right now...

Andrew: Yes, so far. With the currency. but you have to do war - but then we loose again! War is good for... now the Soviets and Americans are together and united, the Cold War is so far over - where is the enemy? What is all this armament for? You could use all that money for anything better. Like medical treatment for AIDS victims, or homeless ' people. There are still people living on the streets and hiding out in the subways. What is that life on our earth?! We live in a toxic soap bubble. I can only speak for myself, but to me it is sad how the world moves on. I see a lot of differences, and I don't think it has to be. People are conditioned to these needs, and I am thinking very primiwe were rehearsing together and we don't often rehearse. The structures are made up by the whole group. It's a technique of how we record. First of all we record some rhythms or feedback ideas or any installation ideas or anything, it's really free. There's no certain way. Then the lyrics come on top after everything.

Ethan: What does your symbol mean?

Andrew: We found that in a book of symbols. It's an old cave drawing, it's a symbol for the sun and also you could also say that after human beings learned to think, they walked. It's basically an old symbol of human being it is more organic and we stick to that still. Although Mufti is building up pretty nice rhythms with his sampling device. First of all we did loops out of tape material, but now he can store that digitally. It's easier. Better quality. I do all these instruments. I have a workshop again and I have a lot more ideas. I built that first metal drum kit and I'm always thinking about how I can use this and that in a musical way. I experiment a lot in that manner.

Ethan: So you make all your money from just this one band?

Andrew: And I also work in a bar. I see them all (other band

members) collecting work and I see them quite stressed out. They really have too much work and I reject that. I want to be more free. That's why I'm not too keen in musical involvement in other groups. I was asked several times but I want to stick to my workshop. It's better for me that I just have one group to concentrate on.

Al: Do you read all the reviews people do of Neubauten?

Andrew: Of course, I want to see what Blixa has to say because so far he is our spokesperson.

Al: I mean besides interviews, I was wondering what you though about reviews of your music and what people read into it?

Andrew: I mean rock critic have this men-

tal sickness. You can interpret it a lot, a lot is wrong but sometimes they get something right. Blixa is there to negotiate all these rumors but it's somewhat boring. People have a lot of fantasies and talk a lot about what is not there. You always have to correct them.

Al: What's coming up in the near future? Some more recording?

Andrew: Yeah, there's a compilation coming up. The second "Strategies Against Architecture" and we want to do CD with digital samples so people can use that doing their own music. Then there's this thing with Lalala Human Steps, we want to do the music and a new album.

Al: So besides East and West Berlin, there's no East and West Germany anymore. Is that strange for you to see? Andrew: Yeah, there's some fucked up roads down there! And the buildings are fucked up. I have a squat flat over

Ethan: Did they open the subways?

Andrew: Yeah, yeah, everything gets renewed. It's a lot to

Ethan: When the Wall first came down there were a lot of people who still thought Germany would never unify. Andrew: Yeah, all the East officials were saying in 2 or 3 years they'd all unite. The Chancellor Mr. Kohl had his mind made up. He said in early 1990 "In the spring there will be the couple in love, then we get the new money in July and go on holidays or honeymoon, then in October is mar-

riage." I didn't believe it but of course it is the bourgeois

talking, it is economics talking, it politics. I've found it's ok.

It's a good thing because there were other problems.



Mufti, Mark Chung and Blixa at Helter Skelter.

tively as an urban citizen. What did people have 500 years before and not now? What are they "told" to have now? You need a Fax machine, you need faster and more communication, you need more television channels... Ethan: Have you guys have been to Japan before?

Andrew: Yes, we were there once before.

Ethan: And you made that video with the dancers.

Andrew: Yes, Kabuki dancers. No, not Kabuki dancers, what were they called? It was a dance society. We also did that yesterday, there was a dance group called "Lalala Human Steps" from Montreal. We want to perform with them in the next two years. We will do the music and they will dance to it and do anything. I went to China after Japan and that was a lot more interesting for me. It was something besides the Western World. That really astonished me how people could live there also. Like in the Soviet Union they have money but they can't buy anything - how is that all going on? I'm not against Communism and I'm not against Capitalism - but how does it all work out?

Al: Do you have any input with the lyrical content of your songs? Or is that all Blixa's doing?

Andrew: No. Not really I mean since Blixa really does write them. First of all he was experimenting with words... I can only say that we comment on what Blixa is saying, and sometimes we erase it or leave it out.

Greg: As far a music, do you write it as a group?

Andrew: It comes out as a picture. First of all there's an instrument or any structure which we can use. Anyone can build that up. Say for instance on one song Alex was doing nice feedbacks and then suddenly in came Blixa. Of course existence together with the sun. It works out pretty good until 1990 - the sun and human existence! It's just something real primitive to recognize.

Ethan: What other bands were around in the local music scene 1980 when you first started?

Andrew: Abwerts first of all, they were Hamburg based. They still exist but there's only one guy left. What other influences? Of course there's Throbbing Gristle...

Ethan: Did you know them?

Andrew: I got to know them in '84 or '82 something like that. I saw them in Berlin and I had to go out to see them for three times with out any reason, I don't remember the reason anymore but it was quite harsh. I like it. I disliked it and I went in again... [Note: Throbbing Gristle broke up on May 23, 1980 in San Franciscol.

Ethan: What about Blurt? Did you like them?

Andrew: No. I don't like saxophones.

Ethan: Did you ever see any of the California bands like the Dead Kennedys or Black Flag?

Andrew: Yeah. I saw them once at SO36, our old punk rock club. We played there 3 times and had wild adventures. There's so many bands over there. Jello knew us, he mentioned us in a magazine. I saw him jumping into the audience, we had a lot of fun that time. Punk rock.

Ethan: At that time Cabaret Voltaire and bands like that were using synthesizers and rhythm machines and you guys were doing more percussion.

Andrew: Of course, it's more organic. To me, more natural. I mean we use pilot tones and rhythms in the studio just to play music to, otherwise it's technically more difficult. But

Problems with air pollution, dirty water... all the dirty water came from the East, and the air pollution. We had to filter. out the salty water and the poison more and more. Somehow it couldn't go any further like that, in a natural way. Politically it's a different side - an old man ruling the country with his ideas from 40 years ago. There were two reasons that led to the unification. First of all the mass communication. The East Germans always had their antennas directed towards the Western TV stations and radio stations. They liked what they saw but they couldn't travel. They saw pictures of the other countries and then they were total "Yeah, this is the enemy." and whatever. It doesn't work out, it couldn't, And then there was the generation gap. The young people didn't believe the old man, 50 years before that was something different, Mr. Hitler coming up with national ideas. National ideas don't work anymore since the world has become more international. We all depend on each other and we all live in a toxic soap bubble. So the problem of the East is our problem and the problem of the West is their problem. Now they all believe in Western society. They all come up in Berlin to buy out the supermarkets. And we provide them with the goods. It's all so easy. To me, it's sad looking at all these people spending all their money and going into a lot of debt because they want to have new cars, video recorders and whatever. All this consuming going on, I can't believe it.

Ethan: It will all have to level out after awhile.

Andrew: Yea, yes. There's a lot of 'free' elements going out, and going over the top and it's doing a lot of mistakes. Ethan: It's interesting to have that connection between the West which was so much wealthier than the Eastern economies to see...

Andrew: They are wealthy! East Germans have a lot of money. They did a lot of black trading.

Ethan: But they have an open boarder with all the Eastern countries too.

Andrew: It used to be that the East Germans went to Poland with their new currency and bought out the shelves in

Poland. It's real tricky and they take any advantage - and that's the way capitalism works out. The domino theory. Greg: is there also a rise up of right wing, neo-Nazis and skinheads in the East?

Andrew: Yes, yes. We've got one squat that is actually owned now by the right wing. They do patrols with jeeps and army helmets. I'm sure they have weapons. It's not easy to live in a squat over there in former East Berlin territory. They want to have "East" Berlin free of foreign people - blacks, vietnamese, whatever, For 40 years they were all controlled in that way that they all had to be Communists and of course there was resistance to the unreal sitic ideals of Communism. To me they will all disappear, because it's natural, this resistance has built up to Communism, the right wing people. But the enemy is not there in that state anymore, in Capitalistic Germany.

Greg: Do you see any right wing groups from the West trying to exploit that right wing element.

Andrew: Of course. They did build a swastika out of human beings in the center Alexander Platz. For Hitler's birthday they tried to do some riots. I heard some really worse stories like people getting beaten up and stuff like that. But there's also a lot of power on the other side so I don't worry. There's a lot of dynamics going on in the city. I'm not afraid because this always appears after the states collapse. There was this natural enemy and they were against it because they had nothing else to do over there. They were outlaws within the Communistic state, they didn't believe the ideas so they became attracted to right wing tteas. They were against their parents, they were against the Socialist Party so they became right wing. But the enemy disappeared ... I think it will implode, there's no oil for that fire really. Nationalistic ideas are very old ideas which won't work out for the future, racism won't work out. It might work out for one block, maybe, but not for a whole country or city.

Ethan: It seems like Germans would be more worried about ideas like that coming up again.

Andrew: Of course, you have to think about that definitely. Imagine not being allowed out on the street after 10 o'clock. I can just imagine what would have happened to me in the GDR; I would have come to work late, I would have been called "an unwilling worker", I would have been put into prison. Easily. It's so easy not to fit into the framework of a socialistic system. There are also a lot of things disappearing - a lot of things which were really valuable, good things like cheap rent, kindergartens, medical treatment...

Ethan: Under Socialism...

Andrew: Yeah, a lot of things like that and they all disappear. It's sad, on the cultural level a lot of things like that just disappear. I was really astonished when we first went to Czechoslovakia and spoke to East Germans over there, they said straight away "We want Capitalism". Oh course, they didn't know what it is all about... struggling to survive...

Ethan: It seems more glamorous to them I guess.

Andrew: Yes. I mean it will be leveled out.

Alt: As far as your own political point of view, you seem to align your self as more of an anarchist...

Andrew: Definitely.

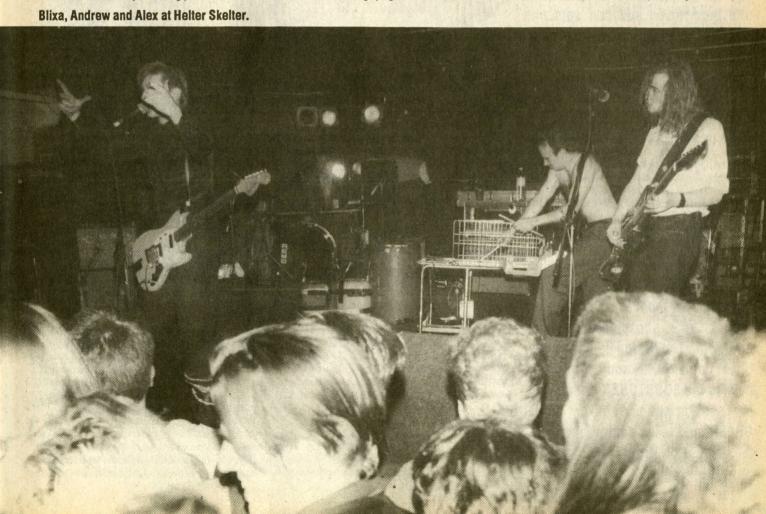
Al: Does that hold for the others in the band as well?

Andrew: I guess so, yeah. Yeah. I mean we live all the same
way kind of, yeah.

At When you play in Germany, are there a lot of alternative minded people like that attending?

Andrew: Yes and no. We've got a lot of attractive points, not only afternative politics. We have alternative ways of doing music. I don't know, I can't see myself / our group from the outside, so I don't know exactly. There's a lot of people who just think "Oh they're wild" or "Blixa is sexy!" or whatever. There's a lot of different things and that's good, that's why it's magic. You never know exactly.

Andrew Chudy Wilhelmstr. 12, 1000 Berlin 61, Germany



WW. MIGHTY MIGHTY POSSIONS

Nobody should have to tell you where this band is from, but I'm here to tell you that they are not one to be missed. The Mighty X2 BOSSTONES put the Devil in a dancing, skank'n frenzy with a unique flavor of ska and Hellbound Hardcore Metal. When asked of their dubious "Satan's Ska" tag, bassist Joe Gittleman stated that the band did not in fact come up with the title themselves and that someone else had in effect used creative license to describe their distinctive brand of sound (in two words or less). Boasting a brass section to better your standard 4-5 man configuration. the BOSSTONES represent a small army in a musical diversion all their own. They are lead in song by chorusmaster Dickey Barrett, once the front man for the infamous IMPACT UNIT. The band got back together from an earlier separation of the original line up to record the bands latest effort "Devil's Night Out", a surge to the senses. Joe and bosstone saxophone first string Tim Burton field the questions. Joe as noted songwriter came back to the BOSSTONES from a hung over session with party pukers GANG-GREEN, and takes charge of most of the discussion (from Tim)!

by Bryan Davis

Joe: Yeah, on our first record we had Vinne from Bim Skala Bim playing trombone and now we have a trombone player and we have another sax player.

Tim: Just a stronger horn sound.. we're pretty happy with

Bryan: Now that your up to nine players at last count are

you filling in positions that you had been doubling for in

the studio?

Tim: Just a stronger horn sound.. we're pretty happy with the line-up we have right now and we play really well together. The rhythm section I think stands out fully and we just fill it in with the horns. We're not really

adding anything else right now.

Joe: We used to have a keyboard player but he moved to
California and were not really interested in getting keyboards again.

Bryan: Do you think the additional members have height-

ened your stage presence as well as expanded your sound?

Joe: Definitely. It makes it all the more exiting ya know. When we get to play on a big stage like the channel, especially when it's a really good show. We got room to stomp around.

Bryan: With a band of your size, where do you practice?
Joe: We actually have a pretty modest sized rehearsal
space. We share a practice room with SLAUGHTER
SHACK. It's small and dumpy and it sucks. It's fuck'n hot
as hell and there's no air in there.

Tim: We practiced in our drummer's basement but his parents kicked us out.

Joe: We would try and practice during the day but his dad's a shrink and he sees patients during the day up in the attic,

so it didn't work out.

Bryan: Is there any band that you emulate in your style of music? Anyone in particular that you would really want to open for or perhaps a band that you had opened for that you aspired to be like?

Joe: Here, let me tell you a little story. Three years ago, whenever it was, our last show we opened up for was FISHBONE at Jonathan Swift's, here in Boston. Now we wanted to play with them more than anyone in the world. They were our favorite band and they were the band in a perfect world for us back then, we would want to sound like them. Ya know. We opened up for them and stunk so bad. I mean they made us look so bad. At that time, when I was sort of in with GANGGREEN, we ended breaking up just from playing this show with FISHBONE. It was like the final straw for our band for some reason.

Bryan: Well, I guess when you saw that you couldn't compare in a setting where you really wanted to excel... then you disappointed yourselves right out of existence?! Joe: Yeah, we were very discouraged back then. It was a bad time for us. I don't even know if I want to talk about it, it's bringing a tear to my eye (laughter).

Bryan: so what made you decide to get back together after that initial break up?

Joe: Ah, well the whole GANGGREEN thing was kind of petering out. We had all gone our separate ways and Nate had kept playing but not in another band. He had some songs and Dickey had a few ideas. Everyone had become much better musically, ya know. When we were together before we stunk. We were really bad. Right now we sort of sound like what we were aspiring to be back then. Ideally back then we wanted to sound like we do now but we just didn't know how.

Bryan: It sounds like you haven't been together very long in your current standing, when exactly did you reform? Joe: Well, we got together at the end of last summer to do the album, but then people went away to school. We didn't really start as a full time band until this spring.

Bryan: Did you have a good perception of what you wanted to do or did you experiment for awhile before you

Joe: We just got back together with the intention of writing

anything like that and we weren't confident that our stuff was going to come out on a record, but people really liked it and showed some interest and that got us inter-

Bryan: You were aiming for the ska sound though, right? Joe: Oh yeah, we always considered ourselves a ska band but we still like Punk Rock and Metal, so that just comes into it.

Bryan: Since you have so many parts to fill. How do you distribute them amongst all the players? Tim: Fist Fights (giggle)

Joe: It's really not that hard ya know. It depends sometimes. We work on songs all together as a group. Lately, more likely, I will write a song with Dickey. I make a bass part, guitar part and then I'll give a horn part to the

horn guys and they'll figure out a harmony. It's really not

Bryan: On your next record, will you still have the breaks in between with the metallish riff leading into the Ska part. It seems to be kinda designated that way, where first is the metal riff and then it'll break into the traditional ska...

Joe: (busting in with laughter) He sorta figured out our formula. I guess the cat's out of the bag. If the arrangement of the song is difficult and we ever have to write it down to remember. It usually reads: Ska-Metal- Ska-Metal., or something like that. Ya know, we do that a little on the next record but not as much as before. I think the songs flow a lot better on this next record. They seem more like songs by themselves.

Bryan: Less cut and paste.

Joe: Yeah, there's not as much cut and paste on it. I think our songwriting has changed a bit, definitely

Bryan: So I guess the main focus is for a smoother transition between parts?

Joe: I still happen to love the sound of the serious Heavy Metal part coming out of a cheery little Skathing, so we do some of that still.

Tim: I think the songs are more cohesive in themselves in that like we have Ska and Metal...(tape garbled).

Bryan: ???... Getting back to your stage presence, do you think when people first see the plaid suit jackets and the

Joe: What do you mean? When they first see us before they hear us play? Bryan: Right. Joe: . . or when they see us play (laughter) Bryan: Both!! Joe: I guess there's a certain amount of a novelty element

not familiar with you?

in the way we look and the atmosphere of the show is very loose and shooting the shit with the crowd and that kind of thing. But I hate to think that people don't take us seriously, I mean our shit gets played on the radio and that. Ya know, the college circuit.

Bryan: Who is Ben Carr as his title is Boss - Tone. Is he your manager or something? Roadie kingpin?

Joe: No, he dances and sings background vocals.

Bryan: Like Dickey's right hand man.

Joe: Exactly.

Bryan: I guess the joke or novelty ends with the lyrics as some are down right serious. Not your Skank party deck of cards.

Joe: Oh, right. At times they can be touching. Dickey sings about things that he knows about and he never sings about things that he doesn't know or is unfamiliar with. He sings about family, relationships or hanging around in bar rooms but he'll never dwell on anything deeper or of a political nature. social issues are as deep as our lyrics go. Bryan: From this point, we start to discuss scene activity in Boston that goes on a tangent far beyond any relivance to this interview. I wished them well on their east coast tour beginning in January.





Laughing Hyenas were interviewed by Al and Krk in December at the Club Lingerie in Hollywood.

(After talking to John in the club we noticed that our interview had started, so we ran out to their van and couldn't get the tape recorder on fast enough!)

Al: So what do you think of L.A.?

John: Pppppssshhh. When I came out here man, I didn't know what to fucking think. I never came out here with Negative Approach and I've never been here on a vacation - I thought I would hate it. A lot of bands on the east coast say L.A. blows but we came out here and got all these pick-up gigs. I thought it was great!

Kevin: But tonight was bullshit..

John: Yeah, well you can understand, this is a rock club (Club Lingerie). I couldn't even get into the club tonight! Kevin: Ha! I'll tell you why! I gave this (pass) to the guy in Hole and said "Just say you're John Brannon!"

John: Then I walked in and said I was John Brannon and they go "John Brannon's already in the club." Fuck that man, I'm John Brannon!! The guy gave me the stamp... it's cool if you scam in. I don't give a fuck. Check this out! We played this gig in Phoenix, at an over 21 club...

Kevin: And these kids, they were geniuses, they made these in their high school...

John: ...laminated fucking Laughing Hyenas backstage passes! We never met these kids! These kids were like 16-17, they scammed their fucking way in! One kid sat in the bathroom since 4 o'clock acting like he was taking a shit, and he came out when the gig was going on! Now I used to do that kind of shit when I was like 15. Just fucking sneaking in. These kids made these laminated passes "Laughing Hyenas road crew." These fuckers all scammed their way into the gig - we're talking creative fucking ingenuity.

Krk: Are you happy that you are appealing to kids that age?
John: I'm not so worried about kids, what I'm saying is as a whole you can't put an age limit on any fucking audience. It's not like we're on an all ages trip - we're gonna play where ever we can get a gig, obviously. You come to these places and it's 21 and over and it bogs your high. But I was into fucking Stooges and Cooper when I was 9 years old, because it was a local thing. You can't put an age limit on being into it, you know. That's bullshit.

Kevin: Of the last 30 shows we've played only about 2 have been all ages.

John: Kids come to out gigs and shit and they have Negative Approach t-shirts, got records - these kids are 16. You can't deny these kids coming in so we'll pop a back door anytime. When I was a kid I never paid for a gig. I always scammed my way in. And these kids made these back-stage passes! I can get off on what it took to do that: Krk: You don't mind signing autographs either!?

John: NO! You gotta think about when you were a kid, when you were into bands and shit - if you met somebody and they treated you like an asshole you'd be like "I hate that band" and you'd tell everybody. We don't judge people, a nd we just deal with them as the come. If people are cool to us, we'll be cool to them. Number one fucking rule about being in a band - never fucking judge your audience. That's our whole trip - never fucking judge your audience.

Kevin: Unless they're trying to fuck with you!

John: We can take care of anyone that fucks with us. Actually in Phoenix we're in this frat bar and this fucking dude, he's been drinking, has a pitcher in his hand, he fucking wails into Jim. Jim was setting up his drum kit, and Jim... we have been know for not taking shit from anybody, Jim fucking picked up his cymbal stand and whipped it on the motherfucker. We have no qualms about...

Kevin: Jim got jumped in New York and got \$1200 dollars

taken from him.

John: We were on tour with Wig from Detroit and there were three dudes, the stabbed Jim and took the \$1200 from him. We're on tour, that was weeks of money. When we're on tour we pay each other \$5 a day, that's our budget. We don't make any money... but we had our bankroll, we're in New York and three dudes jump him. He started beating the fuck out of them because that dude doesn't take shit from anyone. That guy is crazy - I would not fuck with him. Then the fucking knifed him and he's down. It was like a scam thing. The three dudes split with the money and then these other guys come and go "Well help you get your money back." And Jim's freaked out, he's like "Fuck! I got ripped!" So he gets into a cab with these guys and goes up to Harlem! (laughter) And he finds the guys! (more laughter) He finds the motherfuckers! And beats the fuck out of them!! He's holding two motherfuckers down on the street and is beating the fuck out of them - if you've ever seen the guy play drums, then imagine that in your face!

Kevin: Meanwhile a crowd is starting to gather.

John: A white dude going down on a couple of brothers in Harlem just doesn't mix. So the crowd starts beating him over the head with a cane! If you look on the back of his head you can still see the 8 stitches. They beat the fuck out of him but he still held down one motherfucker until the cops came. We got a really quick court date which was freaky. One motherfucker went to jail for a year because he had felonies out for him. Jim was all fucking bloody, the cops drove him to the hospital. This one cop felt sorny for him so he gave him 5 bucks for a cab back to where we were, in Manhattan. Jim walked about a block, came to a liquor store, bought a 40 ouncer and walked a hundred blocks home. He said fuck it! We were hanging out and this bar and Jim walks into the bar - he had a white t-shirt on that was ALL blood! "What happened, man?" He says "I'm so



sorry..." He felt bad! I couldn't believe what the motherfucker went through! We did this benefit gig in New York at Max Fish, it wasn't even a rock club. We just passed the hat and we made some bucks to get back to Detroit.

Kevin: We can't thank them enough for what they did for us.

John: New York is really good for us. We were down and out and the people came out and helped us out. Two days after that we were in Minneapolis and our engine blows up... This tour has been 10 weeks and now we're hoping to scam enough gas money to get back. But I don't know, I've never been here, it's kinda... We hung with Don Bolles - we drilled him for all the Germs questions. Him and Larissa are having coffee at Rock 'n Roll Dennys. He said something about hooking up with Rodney....

Krk: I hate to quote you but (Krk reads from something) "we will go on and I think that we are ready to kill some people along the way. We're gonna take somebody

with us you'd better believe that!"

John: I know where that's from, that was the fucking day we came back from Europe. We did an gig in Ann Arbor. After that gig we broke up, that was my attitude. Me and Kevin we tripping for about 5 days at that point. Kevin has a twin brother that lives in Scotland and he hooked up with us in England by hitchhiking. On the way he found all these mushrooms! So we had about 200 caps of mushrooms and we, fuck... I dunno... Between that and in England they have like 10 point beer, tastes like pure vodka! You slam a 6 pack of that and 20 mushrooms and you've having a good time! (laughter) We fucked up in England - we played like 5 songs and Larissa's amp blew up. We didn't care because we were tripping. We did 2 England gigs. When we came back we did that interview and then we broke up. We took a two month hiatus and decided it wasn't going to work so we decided to get back together and finish the plan. So here we are

Krk: Do you think it is those type of emotions that drive the band musically?

John: There's a lot of emotions that drive this...

Kevin: You can't really single on emotion out. Everybody is fucking nuts in this band. Everybody...

John: I'll go with that... I dunno... coming from Michigan it's got a different attitude...

Kevin: It's something that is continually falling apart.

John: But we try to keep it together - and if we can keep it together we just go with it. (Jim comes into the van...) Jim, hey we were just talking about what went down in New York. Hey, you can scratch what I said, that was like National Geographic - this is like Weekly World News!

Jim: It sounds like a bullshit story... It's like mod squad or something, Starsky and Hutch... It was 1:00 in the afternoon and I went out for a stroll. I had the cash because you can't leave it in the van - can't leave anything in the van I shouldn't have been carrying it but... these black guys jumped me and took all the money Then these 3 other came up and said "that was bullshit we'll help you get your money back". I knew it was bullshit but I got into a cab with these guys and went up to Spanish Harlem. We found them, I chased down this one guy and got into a fight with him, and he cut my hand. He was a hispanic kid and all these hispanic people were gathering around yelling all these racial slurs at me and started kicking me because I was beating the shif out of this kid. This old man beat me over the head with a cane, cut my head open... that was pretty much it. The cops pulled up right then luckily. I went to the hospital

Krk: Does that drive your drumming, are you thinking about those guys heads when you're hitting your drums?

Jim: I'm not to worried about what happened. I've gotten over it. Just the daily aggressions of life, that's what I get off on when I'm playing my drums. This was like the trauma tour...

John: I'm just waiting for one of us to drop. I'm not talking about just personal things - I'm talking about - we've been fucked with a lot on this tour. There is been a lot of shit going down. I can't believe we're still alive. Seriously!.

Kevin: We have to write some more songs - put out another record

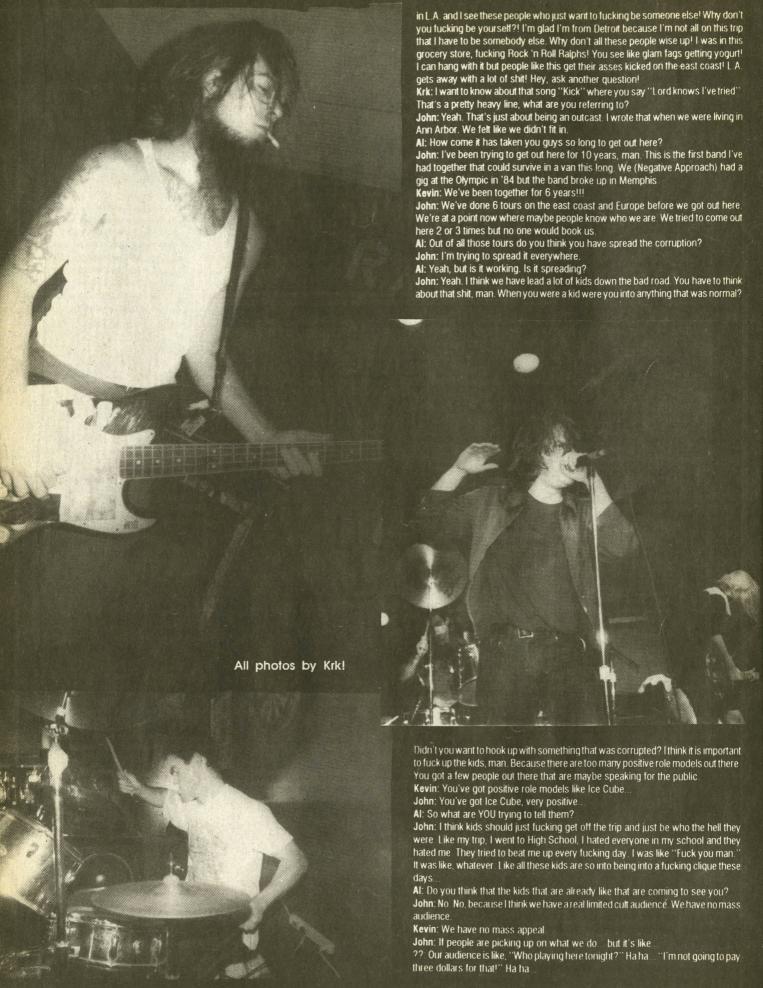
John: We've got to put out some more vinyl - there are minds out there to corrupt You know what I'm saying? The kids today are on this fucking trip that I just can! hang with. Like a positive attitude...

Al: Straight edge?

John: No no no. I'm not talking about anything like that, I'm just talking about positive attitude. That has nothing to fall on what you just said. Kids need to be corrupted. I think there needs to be something that comes along that fucks up people. People are just too much on this positive trip. I'm sick of reading in People magazine about people being rehabilitated! Just go with what your into - I'm not promoting anything either way - I'm just say... I don't know kids are fucked up. There's got to be something in there lives to corrupt those motherfuckers - I'm not saying it's us, but something's gotta come along. I dunno... I come to L. A. and this shit been going on for a long time.

Al: Is L.A. different than the rest of the country?

John: L.A. is a whole different attitude. We actually played with a glam band in San Diego! Every fucking Warrent/Poisor/Crue video I've ever seen in my fucking life. The had long hair, and leather and they blew up all their shit. Get a fucking life! People have to get off this trip and be their fucking selves! I walk down the street.



about like when you (Al) got into it? What is there that is impressionable? There's fucking MTV - you're not going to be into that shit! There's nothing. When I was a kid I was into a lot more dangerous shit than is going on now

Al: Do you look at it like the corruption and the decadence that Alice Cooper and Iggy were doing when you grew up. John: No, I don't want to compare it to any of that. I don't know man, it's weird to say

Kevin: There's a lot of real safe shit that is going on right now and they're not interested in anything else unless it's something everybody else is into.

John: I don't want to put us on a parallel, I don't even want to compare, but that is what I was into when I grew up. And I was so into that shit because it was, for the time, so against everything. It was way heavier than the Pistols or anything. The Stooges and Cooper - for me maybe it was a local thing, like when I was a little kid I was hearing all this shit. But when I was a little kid that was way heavier than punk rock, you know what I'm saying?

Kevin: Look at MTV. They didn't want to put on a Rap 1/2 hour and they postponed it for a long time. Finally they did it and it was the most successful program they have. And it was all essentially underground bands, and some bigger

John: What is there for kids for kids to be into? I'm thinking John: I felt really bad about playing this gig because I felt it was way overpriced for anyone to check us out (with DOA

Al: But you played at the Jabberjaw

John: Yeah that was free - they gave me a cup of coffee and a bottle of apple juice. I didn't give a fuck. The had a PA, there was people there, we just fucking did it. We're not so fucking hung up on money. As far as us being out here we think we should play to people who want to see the gig. I think this was an overpriced gig (Lingerie) and I couldn't understand the motherfucker who cut me off in the middle of the song (they were too punk for the Lingerie)? What the fuck's going on with this place?

Kevin: The sound man told Jay, "I'm going to give you a shitty sound tonight.

John: Because he didn't like us! Because we went on 5 minutes late of something! This fucking rock attitude, man, I guess you have to "swing" with the club when you're in town. I believe in paying for a gig, I mean we've never been off on a money trip. If you can sneak you fucking way in, do it. This is way to expensive for a gig, this should have been three bucks. Fuck it!

Kevin: This is for a cover story, right?

Al: Of course!

on this trip that what their lyrics say are gospel and should be printed in a book. I'm not into that, know what I'm trying

Krk: Poetry readings...

John: "Poetry" is not in my vocabulary! As far as rock people, it just doesn't fuckin' mix. Why say that this should stand on it's own? You fucking got a band.,

Kevin: It's like putting all the bass line on a sheet of paper. Al: You can hear the bass lines but sometimes you can't hear the Wrics enough to understand them.

John: It's not important. Think about all your favorite albums when you grew up! They never had a fucking lyric

Al: You end up singing the wrong shit too!

John: That's cool! I get off on that! The coolest thing if you're into a band is to try to figure out their lyrics. When we were growing up if you were into a band you just checked it out. You didn't separate it from the lyrics. Too many people are off on this trip that what they say is more important than the music - and we try to keep it as a whole. That's the only reason we didn't put lyric sheets in. You have to keep the band as a whole and it gets to the point where maybe the lyrics aren't even important. They're important to me - but I don't want to lay a trip on anyone



John: These guys should take a fucking chance and see what happens

Kevin: Why don't they do that for alternative music? John: Instead of "Yo, MTV Raps", why don't they have "Yo Flipside Raps"? Just have underground bands! It would be the highest rated show!

Al: Do you guys have a video? John: No. But we'd make one!

Al: Most "alternative" bands don't have a video for that

Kevin: Most alternative radio only makes it 4 or 5 blocks! Maybe you guys are luckier than most...

Al: We've got a couple

Kevin: People that want to do shows can't afford to pay the bands because the bands can make enough to afford to drive out to the next town.

John: Hey, what was that trip? I got voted 3rd best vocalist? I was tied with Ian in the last polls. That trips me out because we've never been out here. I was surprised. Krk: We're national.

John: Hey ask one more question and we'll lay down a rap. Krk: Why haven't any of the albums had lyric sheets? Kevin: The first EP did and the CD was gonna contain the wrics for both the albums but we got the wric sheets too late for them to include it in the CD packaging. We had to get it out on time for the tour. But if anybody wants to write to get the lyrics John will be happy to ..

John: I just want to say that Kevin is full of shit! As far as I'm concerned I don't think lyrics and music should ever be fuckin' separated. I've got a problem with this but... I'm not going to write anything that I'm gonna be embarrassed to sing but I'm way on this trip that too many people are off

where I think that what I have to say I something that should be separated from the band as a whole.

Kevin: 4 or 5 months ago John was trying to remember what the lyrics were when he was writing them down for the lyric sheet!

John: As far as the gig, you try to get the feeling going. There's some things that you can say and you don't have to sing anything - you just go with it and people know what you're saying. You know what I'm saying? It's weird. Lyrics aren't important to me...

Al: Do you write them?

John: Yeah. Yeah I just totally contradicted myself.

Al: No, do you use them like an instrument?

John: Yeah. I'd rather go with it as a part of the band. Ok, I'll go back on what I said. Lyrics are important but as separating it from the music as a while is bullshit. People that take themselves so seriously...

THE **FIXTURES** have been around forever! They've played many outstanding gigs in and around the L.A. area in the last few years and have released one fine, critically acclaimed LP "Dangerous Music" on their own label. Now. on the eve of the release of the second Fixtures LP. we finally get around to a Flipside interview. Al and Liz talked to the **Fixtures at** their industrial practice place in the San **Fernando** Valley in December 1990.

Photos - Al

Al: We should start with the band history thing. You come from somewhere else and you've been around for years, right?

Kevin: Eight years. We started in Indiana. When we were back there we just played oddball, twisted 50's and 60's covers to the cowboys. They hated it. I mean you never felt hate until you felt their hate. Which was fine, we were just coming up with songs that we could play let alone please the crowd. Obviously that wasn't working out. That winter we were freezing to death in Indiana and we thought we'd better go somewhere if we're gonna play music. We thought about going to New York, but wait a minute, it's colder in New York than Indiana! So we thought, let's go out to L.A.! Yeah, that's the place! We thought we could live and work out there.

player he was a bit of a, I think the term is "fuck up"? Yeah. Fuck up. Is that mild? He just couldn't handle the responsibilities of just living. He went. Got another bass player, played around. Then the new bass player, and Mike just burnt out on it. "Two steps forward and three back", that's what we've been doing ever since we got out here!

Lee: ...just wear and tear and not dealing with things. I met both of those guys and neither of them were very outgoing. I think Mike said a total of 4 words to me. They just weren't very social.

Kevin: Nor am I. So when you got three people in a band that don't go out or do things, it's hard to promote. Obviously you flyer, you do what you can. But it just wasn't happening. I'll continue because

The Fixtures - Lee, Kevin and John.

play music, and maybe there would be people that won't think we're Devo. So all things considered we moved out here. That was with two other guys; Roger and Mike. So we came out and played to just the greatest reception you could imagine! At places like Madame Wongs West and Chi-

Al: We you still doing covers?

Kevin: No, it was all originals. Pretty much what we're doing now it's just that it was different people. We had no idea when we came out here that their were such rules for behavior for punk and hardcore bands. We didn't realize that you didn't play any club you could! We didn't realize that you sat around and waited for a Goldenvoice show! So we'd play anywhere and everywhere - to like 6 people dressed up for their Madonna sound alike bands. We played around, did whatever bands do, put out the album - because that's another thing we thought bands do. Well... the first bass

this is what I do. It's not like I'm gonna go become an artist or something. I work for a living, I play drums and sing and play this kinda music and I'll probably do it 'till I drop over dead - which may not be too long! So these guys (Lee and John), they were laying out here in the gutter and I said "Hey I got some gear, what the heck, let's do it!". No, I put out some ads. The Recycler! Recycler ads work!

Lee: It's a lot better than Music Connection "hair and attitude a plus!" (Laughter).

Kevin: "Killer image!"

Kevin: We've been playing out for about a year. We did our first gig at Helter Skelter on December 8th.

Al: The Ip must have come out a long time

Kevin: Well, December of 1986. Yeah. But like I said we've been doing that dance step "Two forward, three back" ever since.

Al: "Dangerous Music" got a lot of favorable reviews.

Kevin: Oh yeah, it did what we wanted it to. Lee: He gave me that when I auditioned for the band and I thought it was great.

Kevin: Originally we sent out demo tapes like most other bands do, to independents and even majors just to see what anyone would say. Absolute dead silence! Yeah. So we said, "How hard can it be?" and we did it ourselves. 1/3 or them went as promos, that was our main idea. Open the door kinda thing, a calling card.

Al: Besides the record, I had heard of you guys from your own magazine, Gleet, as well as from the IMWU. Your involvement with them was probably the major reason I never paid any attention to you.

Kevin: Yeah, well... ha ha ha... Our involvement with the IMWU was about like this (tares a very small corner off of a sheet of paper) that's about it. But they keep listing us as a chapter or something.

Al: That's about what I imagined... later on. Kevin: See what we got from them when they first started was some paper work saying they were starting an independent musicians union, and are you interested? It sounded great, we said send us more information and they've been bothering us ever since! We played a couple of their shows. At first they sounded like they made sense, we realized that they were of the anarchist bent, but who cares. What's worse? Republicans? I don't believe in stupid hard line bullshit where you don't listen to any other opinions other than those that agree with you. So, yeah, we played their shows. They were disorganized and terrible. That's the only way I can describe them. But they still seemed to be nice enough people, some of them. But months later they starting sending out these, I'm sure you've seen them, these Peyton Place documents about some anarchist Soap Opera "As Kropotkin Turns". So we pretty much said forget it. Thanks but no thanks. I mean at first it made sense and they talked things that we certainly weren't opposed to like an occasional confrontation with Nazis and the bullshit. I can dig that. But it quickly dissolved into something that it was not originally described as. We're not politicians, we're not activists for some cause that looks good in a movie. We've done things since. We did an anti-"War On Drugs" benefit up in Berkeley that they had set up. Well not exactly, it was a group call Artists Television Access in association with them and other groups. We were very hesitant at first but we said what they hell, let's see what's going on. It was disorganized as

John: Yeah, huge big deal and there only 30 people there! \$7 bucks to get in which is really high for Gilman.

Lee: For us it was a show, we wanted to play...

Kevin: And it was an intelligent thing that they had put together, anti-"War On Drugs". But when you see it unravel...

Al: Would you say that in general that the Fixures have a socio-political slant to them?

Kevin: Uh, yeah if you can generalize it that way. The way that it's judged is by lyrics these days. I don't think you can do any-

thing musically that could be considered revolution. But lyrically, the subject matter is just things you think about. Everybody thinks about them - just rants, raves, whines, bitches, pisses, moans and concerns, opinions, prejudices and everything else thrown out in a lyrical form put to music. If you need a message to your music, you can find it with ours. I don't think that is the number one necessity for music, it's just the way it goes. I mean I could be writing "Love will keep us together" but I don't. That's just the way it turns out. When we book a gig, we don't go in there looking for a pulpit "Do you have a pulpit?". No, we look for the stage and possibly the bathroom. That's how it comes out, probably due to influences from way back. I just don't do love songs...

John: But we wouldn't do a gig with hardcore nazi skinheads...

Kevin: Nor would Captain and Teneille! But they write love songs. I think it has to do with when you grow up, when you're playing music and what's going on. I don't think Al: You write your songs in the bathroom?

Kevin: You have to see my house, the best lighting is there!
The only place in the house with a chair you can sit on!
Lee: What's some of the newest ones we've got...

Kevin: "Mars Needs Me". It's a UFO song, a kinda UFO verses the Yuppie, it's art, what can I say! It seems like Yuppies are always finding new ways...

John: New Ages you mean?

Kevin: Whatever... always finding something new - crystals, Shirley McClain, UFO, yeah, the big eyes. Seems like they try to find something that is so preposterous that... **John:** I worked with a guy that swore to god he could speak to dolphins!

Kevin: Well, maybe he can!? If he can, great! Christ, you never know. "I Survived Today", that pretty much defines that one. "America Gate-athon" - that came about with the Iran/Contra hearings because I saw it on TV like it was Jerry's Kids or something "Ronnies Kids" and they are truly crippled because the whole political and free demo-

playing music, recording, being on stage... when you start using those energies to do a thousand other things then every little thing is lessened. You stand a chance for that happening anyway, sometimes you can separate them.

Al: I remember when "Dangerous Music" came out you had a chart in Gleet that showed just what the response was by everyone you sent cards to.

Kevin: Yeah, we started Gleet simply as a means of communicating beyond just having an album. That's not such an original idea, but then we thought let's put out a little magazine, everybody has a page, say what they feel, put in information. With an album you don't get to talk to people all the time, this way you get to put it all out. It's all there. We originally wanted to put out two a year, yeah right!

Al: Well it seems like in the last year the Fixtures have played a lot more in L.A.

John: Club shows, yeah. I go out a lot and Kevin or the other guys in the band never did that so I hook up a lot of



we're anything new or original, never even attempted that. We just jump up on the drums or guitar and play, that's what it is. There's nothing cryptic in what's written, it's all there.

Al: I take it you do most of the lyrics?

Kevin: Yeah, beings that I sing it's hard to put the words into other people's mouths.

Lee: Pat told me that he's not happy unless he's bitching. Kevin: Yeah well, there's an endless supply. We've got enough material forever!

Al: What are some new things you're bitching about? Do you do topical things like maybe the Persian Gulf situation? Kevin: Weeelll, I don't know. I could. I might. It's doesn't happen that way.

John: He writes the lyrics last after the music is done. Lee: We have too much material right now.

Kevin: I don't know, I just don't have an outline that I lay over the newspaper and go "This is it, this will be a song." Something just comes up and it can be completely unrelated to anything that I'm doing. It will just come up and I'll start forming a song - then I have to wake up and go running into the bathroom and sit there at 3 in the morning writing it down.

cratic system crumbled right in front of the whole country and nobody seemed to notice. It was right there on TV and nobody got the picture. It pretty much is just a ranting spew about that whole segment of our illustrious current events. "Corporate Ties"...

Lee: These are all songs off of our new album.

Al: Yeah, when will that be coming out?

Kevin: Any minute now! It's being done right now.

Al: On your own label again?

Kevin: Obviously. This time around we sent out 156 letters explaining that we are a band, we've been around etc. And out of 156 I received back about 15. Almost all of the major labels in corporate America replied. Some of them sent back a letter, not just the post card. They are together, the major independents, none of them replied. So do-it-yourself. If your last resort is to do-it-yourself then do-it-yourself. I mean you learn a lot and it get's it done but I believe that there are people out there that are more capable and knowledgeable and also better equipped and able to put out a record. If you can get someone like that to do that, it might be a smart thing - they have the knowledge, the connections, they've done it before - that's what they do. I feel that a band is at it's best when it's being a band,

shows. Wherever I go I book shows. And I'm finding other bands we like to play with, like Anus The Menace...

Lee: We have played a lot of really bad gigs. Remember that skating rink gig? You never know how a gig will turn out, but we'll go ahead and play.

Kevin: It goes back to if people would do what they're supposed to do then things would work out. It's the responsibility of the person booking the shows to book an intelligent show and see it through. The band has no responsibility to that. We've worn out our welcome playing a lot of these clubs. We'd play with a funk band and a metal band the same night - so we'd really piss those people off and the people who liked us wouldn't go or if they didthey'd sit there and go "God, I can't take this." It would ruin the evening for them and they'd never go see us again. What happens is you end up bearing the brunt of the misfortune of the nights booking.

John: Ugene's is great. Everytime we play there there's lots of people, good bills, the people love it.

Lee: We've played some great shows at the Gaslight. For what we are, hardcore whatever, if you want to label us, we can do it. A lot of bands can't do it. We can somehow get into these clubs.



Kevin: Yeah, finally I'm getting to meet the people on our mailing list. I didn't think half of them existed, "Are these all going to Forest Lawn!?" That's great.

Lee: The guy in Public Humiliation has helped us out a lot booking a lot of gigs for us up north. We do pretty well there

Kevin: You kinda have to decide what you do it for, if you're a band you say, "Well, do you want to play?" and if your answer is "Yes" then you take the gigs. You go up and do your thing. Otherwise you sit at home. But there are times that I'll sit at home, I won't put up with it.

Al: Do you ever have problems coming across as a singing drummer?

Kevin: Only when there's a bad PA!

Al: Sometimes drummers can't project as a singer.

John: It's lack of charisma in some bands.

Kevin: This is just the way it's always been.

Al: Well for you guys it works somehow, you come across singing and the rest of the band is lively enough to make it all come together.

Kevin: Before we weren't quite so ...

Lee: Dynamic?

Kevin: Well, that not exactly what I was thinking...

Lee: Pretty!

Kevin: Yeah! That's good, another one?! ... It just wasn't as interesting, but now it is something to look at too as well as something to blame your hearing loss on.

Al: Do you think that you two will eventually sing some songs.

John: Sing too? I can hardly play!

Lee: No. The other guitar player used to sing some songs, but I thought it detracted.

Kevin: Like on the album, that's where there starts to be a split, a lot of the stuff was starting to pull one way, away from what I thought was the best part of what we do. Which is what we have now - the sound we have now is exactly, precisely what I've always wanted to have in a band. Yeah, before he was doing some singing and it was diluting away.

Lee: Kevin writes the vocals in a way that he can play the drums too. The songs are the band because he writes them that way.

Al: How do you guys work your musical input in relation to that?

Kevin: Oh, they aren't allowed any!

John: We come up with a riff and we work with it and add

Kevin: We'll never be on Sub Pop but we are a riff oriented thing. Somebody comes up with something and we turn it into a song. That's all the first album was. We were goofing around playing Zeppelin covers and somebody would play a little riff and it turns into a song. Songs just kinda happen. What's that guy from Milli Vanelli doing? The songs we do now from the first album - that is the sound I always wanted. That is the sound. I think it took this congregation of humans to make that sound better. That's what brought those songs out. I think we do them the right way. That has occurred again with the new material. That's where we're

Al: So things will just move along as they have.

Kevin: Yeah, accidental noises coming out of our bodies. I don't know what else I could do. I can't see myself becoming an investment banker! Ha ha, I guess I could do that on the side. It might be 1999 and we're putting out our seventh album and going down to Rainbow saying make a record out of this. That's basically what we're doing now and I can see us continuing that way. I don't care, what the hell. Maybe we'll find Krishna and be different people in the next 7 years, I don't know. I don't see that happening. Al: Maybe the UFO's.

Kevin: Yeah. Maybe we'll put out a record on Mars. Maybe we won't be able to put out a record, we won't have any oil. This is just pretty much our way of wasting more of our nations precious resources.

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My visit to Toronto unexpectedly brought me face to face with the horrifically scary militant 6'6" African American drag queen, Vaginal Creme Davis. Vag's latest pet project is the parody speed metal thrash band Pedro, Muriel and Ester, which finished a whirlwind east coast tour by playing the upscale Rivoli Club on the appropriately named Queen Street in the downtown area. We talked at the offices of the homocore zine Binbox. Interview by Maw

Maw: Did you really break your arm, or is that sling a fashion accessory?

Vag: I fractured my elbow chasing a bunch of cheesy

peniled young Puerto Rican boys.

Maw: Why were you chasing them?

Vag: We did two shows in the New York area, one at Maxwell's with my band, then I got this gig go-go dancing at this trendy club called Mind Bender. They hired me and my lead guitarist (6'8" drag star Glen Meadmore). So after two hours of dancing they wanted us to do a little performance piece so I sang a song and started to read the audience beads. It was a very celebrity studded fashionette crowd, and I love putting these kinds of people in their proverbial place and things got a little rough, I'm a real aggressive performer who loves to have audience contact, and so I basically fell and broke the arm - my own fault, but it was worth it those Puerto Rican boys had amazing bullfrog dicks. Yummy!

Maw: Were you well received in New York? Vag: Yes, they loved us. New York isn't use to queens so far out on the edge though.

Maw: Your band certainly made an impression with the Toronto audience, but they are a very sedate crowd, what is your reaction to Toronto?

Vag: Toronto is just like San Diego, a very modern city with all these tired suburbs, the punk kids in Toronto are very dated. I really tripped them all out, they didn't know that a queen could rock out the way that I do. I'm a black thrash priestess.

Maw: Tell me about this new band Pedro, Muriel and Ester. Why that name? What's it all about?

Vag: The name just came to me while I was

waiting for the RTD bus, this little Mexican kid with a fast food uniform and badge that said Pedro and these two Jewish ladies who were arguing named Muriel and Esther. Our first show was in March at the Pik-Me-Up, I thought it would just be a one time thing, but the whole imagery of two giant transvestites in Betty Page bondage gear really dotted peoples eyes and I was getting calls to perform all over. That's what led to this tour. I sing lead, write the lyrics to the songs and collaborate with Ms. Meadmore on the music. We play hard and fast. You could describe us as being a TV/S&M version of Emerson Lake & Palmer with a bit of Cat Stevens thrown in for good measure. Maw: So are you still doing the Afro Sisters, and what about Retail

Slut, what is your connection with that store?

Vag: Oh, you do ask the prostrate probing questions don't you! The Afro Sisters still exist, they help me do my fag rag Fertile LaToyah Jackson Magazine.

[We are interrupted by Rexx Boy and Johnny Noxzema of



Vaginal Davis - photo Beulah Love

Bimbox Magazine who tell Vag that someone from Now Magazine (Toronto's trendy high gloss arts mag) is on the phone and wants to interview her.]

Retail Slut is my 'fro Sister - Urethra Franklin's punk rock clothing store, its the oldest surviving store on Melrose Avenue. Its become an institution.

Maw: Fertile the magazine, was one of the first of the homo/queercore zines. You've really influenced a lot of people. How does it feel to be at the forefront of a movement and how long have you been publishing Fertile? Vag: The first issue came out in 1986, and it was started just as something to give my Afro Sister fans and we sold it at Retail Slut. We immediately got a lot of favorable press

and the rest is history. Now we are carried by a lot of bookstores all over the country, all of the Tower Records chains and I get mail orders from as far away as Israel. There are a lot of homo zines out on the scene now. Its a phenomena. Toronto must be the capital of zinedom with

JD's and Bimbox and Fist in My Face and Don't

Tell Jane and Frankie.

Maw: Any others that you recommend?

Vag: I also like Minneapolis' Holy Tit Clamps, NYC's Pansy Beat, My Comrade and Punk Beat.

Maw: I've read your magazine and it is extremely well written despite its rough appearance, though the cover was slick and glossy. Your magazine is very funny, you have an incredibly twisted sense of humor.

Vag: What people don't know is that I've been writing and producing zines way back before the flood. I used to have this lil rag called Crude Magazine and for a short time I wrote the LA DEE DA column in the LA Weekly, but I got them into too much trouble, so they fired me. I wrote some pretty controversial articles for the Weekly and the Reader and I was one of the founders of the mod magazine Twist. Do you remember that magazine?

Maw: Yeah I do. Wasn't that back in the early 80's.

Vag: Sure was, darling.

Maw: I remember you from way back, though I didn't know you. You really frightened people. I've been told that you are crazy and should be avoided. What have you to say about that?

Vag: I am crazy, but at least I can admit that I'm off, its the ones who think they are normal those are the guys you really have to watch baby. There are so many rumors in circulation

about me, the most vicious lies. I've read that I've killed people, that I'm a junkie and a prostitute, and a sex change from a man to a woman and back to a man again. Oh, and everyone thinks that I perform wild sex acts on stage. It's true. I did lactate once on stage, but that's nothing.

Maw: I heard about that lactation thing. Someone told me that you milked your breasts then mixed it with Nestles Quick and passed cups of the milk into the audience to drink

Vag: Yeah, I did that a coupla times on stage, I also menstruated using theatrical blood, "give the audience visuals", is my motto. I'm a very sick ticket, darling.

Maw: I'll say, the drag thing really puts some people off.

How do you deal with that?

Vag: Drag is as old as time immemorial, if some people can't handle it they can fuck off and die.

Maw: You have an intense stage presence and your skin

Vag: I drink lots of water and get plenty of sleep.

Maw: And those teeth, I've never seen such big white even teeth before, you're quite a vision.

Vag: I'm a black feminine man, and that is scary to a lot of people. We all have masculine and feminine sides. Most men in general try to suppress their femininity, sensitivity and insecurities. I have parlayed these things into an international career. Everything I do is really out there, upfront, personal and real, it's too real for most people to handle so they try to dismiss me, but they can't because I won't allow it, I'm too gigantic to be dismissed. Ha Ha Ha. Maw: You're the most openly open gay person I've ever met. Have you always been this way?

Vag: Well missy, could I pass for white? Not exactly, so I could never pass for hetero, and why would I want to? I couldn't think of anything more boring. Most faggots have real middle class aspirations, I reject all that, so I'm not exactly beloved by the mainstream gay community. In the conventional, way I term the "normal homo world," a black drag queen is relegated to a certain position of being a Diana Ross or Whitney Houston impersonator who lipsyncs. I write and perform original subversive materiat that's not about blending in with the majority. I preach a certain gospel, but its all laced with my particular brand of humor, most critics see me as just a clown because I'm not intellectual. There's enough intellectuals running around messing things up, I'm a simple lady of simple means.

Maw: I have to admit that I never gave you much credit as a performer in the past, I'd seen your picture in various magazines and wondered how you milked so much publicity. But I never actually say you perform until recently in LA in your other group Cholita, the female menudo. You were brilliant and I was ashamed the I never paid much attention before.

Vag: I'm really thought of as a talentless person, and I like that reputation, Most people who have these strong ideas about me have never even seen me perform. I think I'm pretty versatile. I have three different bands The Afro Sisters, Chilita and Pedro Muriel & Esther, then I edit a magazine, I'm a silo performer, published poet and writer and then there's my underground film that have been shown all over the world. I do exactly what I want and that is very threatening.

Maw: Yes I agree, a friend of mine hates you because he

says you're always putting down white people.

Vag: I'm a militant, and very pro people of color. I'm not anti-white. When I talk about white, I'm speaking figuratively meaning being bland, narrow and lacking color. And I really can't stand fake liberals, give me a neo Nazi or KKKer any day Yolonda, at least I know exactly where they stand.

Maw: People in LA are very surface don't you think?

Vag: Oh, honey that goes without saying, especially people who think of themselves as alternative music types. They are the biggest bigots of them all with their dyed black hair and steel toed shoes. I see right through them and they don't appreciate it one bit.

Maw: Your songs show a lot of insight, but you do it very cleverly. Your movies too, "That Fertile Feeling" is a scream, when I saw it I couldn't believe what I was watching. When did you film that?

Vag: We made that movie back in 1987, it's old now, when I was in Paris last year modeling for Jean-Paul Gaultier I didn't realize how well known my little movies were. It makes me feel like Meryl Streep.

Maw: I'd say you could be the next Divine--maybe bigger. You modeled for Gaultier? I had heard that he used drag queens on the runway and I print advertising, but I didn't know it was you. I think I saw the photos of you in Pier Lui or French Vogue or something. You looked hot!

Vag: Haute coutre. Yes Gaultier was one of the first of the couture designers to use drag queens. I can make any outfit look good. If you notice all the fashion magazines lately make the girls look just like drag queens, its the Vaginal influence, even Naomi Cambell copies my look from way in the early 80's. I was the first person to do the retro 70's thing back in '81 and I had been wearing a Louise Brooks bob hair cut since the early punk days of 1976. So frame that one.

Maw: So how does it feel to be a super-model?

Vag: Feels wonderful, it trips the hell out of a lot of people, they wonder how a trashy ghetto queen from Watts could afford \$1000 dollar designer clothes, well I get them for free from a lot of the designers themselves... Azzadine, Rifat Ozbek, Thierry Mugler, Leigh Bowery... Honey, they are all queens, and they love dressing a giant back mannequin. I'm like a living breathing Barbie Doll. Maw: Getting back to your films, I saw a lot of them and they are really good. Who films them for you?

Vag: Keith Holland and Quasi O'Shea of Ameoba Records and Filmworks. Amoeba is an indie label that puts out Glen Meadmore's solo lp's, Freakwater which features a member of 11th Dream Day for Chicago and Precious Wax Dripping. I'm one of their contract players. Keith produces a Quasi films and edits my movies but I write the scenarios. These mini-movies have won a lot of prizes in film festivals all over the known world. I feel pretty lucky that I'm able to put my fantasies out in the open the way I do.

Maw: Do you see yourself going above ground and making mainstream product?

Vag: Yes, I do as a matter of fact. I've written a script called "Magnificent Product" that I want Gus Van Sant to direct. He's the one who did Drugstore Cowboy. He's a queer director who is now working on a film with Keanu Reeves and River Phoenix, called "My Own Private Idaho".

Maw: I don't think Hollywood is quite ready for you, but anything is possible. Speaking of River Phoenix, I saw a picture of the two of you in a magazine and it said that you were a romantic item.

Vag: Oh, that was in the Enquirer years ago, River came to the old Lhasa Club one night and someone took our picture together with him kissing me. I don't know if he realized I was a drag queen. In the dark I can look pretty muck like a biological female and I was sitting down, he was drunk at the time and was hardly 16 years old, jail bait, but the article wrote that I was his new black soul singer girlfriend. Now that's a laugh.

Maw: So the truth is finally revealed, I've also heard rumors that you're currently involved with or have been involved with Glen Danzig.

Vag: I hardly know the man, I met him years ago at this Pre-Op club called Some Are, Some Aren't, he was in the band Samhain then, and I thought he had a good body, but was way too short for my tastes. I like tall men. I don't want anything little crawling all over me. Mr. Danzig is into preop transexuals (girls with tits and dick) and I'm a mear drag queen, I do like Glen's music though, and have, since his Misfits days. I went to see Danzig at UCI, I was on a date with Matt Dyke one of the Dust Bros of Delicious Vinyl who put out Young MC and Tone Loc. Anyways backstage Mr. Lucifuge asked me about my relationship with John Wayne Gacy (the convicted serial killer) and I told him that I don't have a relationship with him and that he just writes to me, nothing more. And that's the extent of my involvement with Glen Danzig, now how that got turned into a love affair is beyond me.

Maw: So are you involved with Matt Dyke, is he your boyfriend?

Vag: No, no, we were on a platonic date. I've known him since he first moved to LA in the early 80's from New York. Back in those days he was a very beautiful young boy. I use to like him romatically back when, but he's too much

Vaginal Creme Davis redoing Avedon's Nastassia Kinski and the Snake. Photo by Beulah Love



a drug casualty now. We were all out in a large group which included Rick Rubin and Adam Horowithz of the Beastie boys, who packs a monster cock in his trousers and I wouldn't mind sucking it, but that's another story.

Maw: You travel with an interesting mix. Are all these people gay?

Vag: They are all closet cases that can't admit to their true feelings sexually. Life is too short to be stuck in any closets. I'm single and I'm enjoying my freedom to mingle. I wouldn't want to get involved with anyone in the music or entertainment industry. I'll settle for a nice conservative Jewish stock broker or lawyer type. My days of dating guys in bands are over. I require exclusivity and commitment, and if I can't get that in a relationship I'd rather be alone.

Maw: That's quite a statement. Now to change the subject so abruptly, but what's this about John Wayne Gacy?

Vag: Oh, I don't want to talk about him, its really a boring topic.

Maw: Please, pretty please what do you know about him?

Vag: Someone sent him a copy of my magazine, that's where he got my address and he started writing to me, he and this GG

Allin character, and tons of other people in prison but I never respond to these letters. I save them all in a pile because they are funny and I show them to friends. Gacy painted the cover of Glen Meadmore's next album. Glen had become penpals with this murderer. Amok bookstore even had an art opening of his paintings.

Maw: What about GG Allin, have you ever met him?

Vag: Heavens no, have you ever seen GG? He's uglier than left over sin. My friend Lisa Suckdog had an affair with him, but she likes that type, I don't, yuk city.

Maw: So you know Lisa Suckdog too? How did you meet her, what is she like?

Vag: I met her through Glen Meadmore, she was brought to LA to do this film, and we clicked. I even performed with her at Al's Bar and in Europe. She's an amazing performer, much more extreme than I am. She's coming back to LA to do some performances along with Psychodrama who call themselves The Heterosexuals now, they will perform at the Euck Club.

Maw: The Fuck Club is a great new club, are they part of the homocore scene?

Vag: I guess you could say they are. They are all a bunch of queer boys and girls. I've performed at the Fuck Club several times and its a happening place. The DJ Michael Todd does a club called The Wigglepit at a dinosaur leather bar. I'm going to do a solo performance piece there soon which sould be interesting to say the very least.

Maw: Whatever happened to the Afro Sister LP "Chinga Tu Madre", is it ever going to be released?

Vag: Most likely not, I collaborated on the songs with Alice Bag and her then boyfriend George Woods of the Swing Set, we recorded the material at his studio and when George and Alice split he wouldn't release the tapes to us. So that's that.

Maw: When was Alice Bag an Afro Sister?

Vag: After her band The Cambridge Apostles broke up and before she joined the Swingset. She played sister Pussi Washington and we started writing music together for the album. You see, until Alice was a sister we were an acapella gospel tinged act. She and I also do the music for the Afro Sisters spinoff Cholita. You know how X had the spinoff The Knitters, and Maude was spun off of All in the Family, well Cholita is like that. The Chloita songs are in English and Spanish, and I think we are the only bilingual group in LA. Cholita likes to think of itself as from a small Central American country so small we forget its name.

Maw: Tell me more about Alice Bag.

Vag: She goes by the name Alice Armendariz now. Alice is extremely talented. She is also an El-vette with EL Vez, and I hear she's going to get married soon. She and my other Afro Sister Fertile teach kindergarten at Hoover

Elementary School. So if you were wondering what happens to ex-punk rock queens they become school teachers

Maw: I've always admired Alice Bag, she and Trudy and Margot were the nicest of the old punk rock girls. You've been around a long time in the punk and pre-punk scene. A lot of people don't know that you were one of the original Hollywood punks.

Vag: I never considered myself a "punque" rocker, let alone an original one. I was always attracted to extreme things though, before punk there was glitter and I remember the days when disco was underground and subversive. I started sneaking out of the house at an early age (pre puberty) and hanging at places like Ginos, The Sugar Shack, Butch Gardens, The Other Side, The After Dark, The Mirror-Go-Round, Hot Shots, Paradise Ballroom and Rodney's English Disco.

on the tour with you?

Vag: He's not in the band anymore, but he's the roommate of Glem Meadmore and John Aes-Nihil. They sublet the devil's daughter's house--Zena Levy, Anton Levy's daughter.

Maw: Scary. I've heard that you work with my favorite photographer Joel - Peter Witkin, is that true?

Vag: He and I share the fashion stylist Rick Castro, and I help Rick find deformed people and pre-op/post-ops for him to photograph. His wife Cynthia is a tatoo artist and a Native American, I'm part Choctow so I have a lot in common with her.

Maw: Is homocore, queer and drag nation the wave of the 90's?

Vag: Punk never dies, it just branches out into more different kinds of sub-cultures.

Maw: You wrote a history of LA punk in JD's it was really fascinating.

Vag: I had all my old Slash Magazines to

help me.

Maw: What about Scratch magazine?

Vag: Oh that came later much later.

Maw: There were some very good photos of you in Scratch.

Vag: Yeah the pictures done by Moshe Braka were interesting but not Ruben Blue's.

Maw: Is the New York Queen Ru-Paul your rival. He was in the B-52's video.

Vag: Ru is originally from San diego, and I've been around playing my trade way before him, I'm even older - don't tell anyone though. All the queens from New York get a lot of publicity but I'm the original crazy Black queen.

Maw: Getting back to your music describe your songs in PME?

Vag: I write about all things homo, no holds barred, the song titles tell it all. One is called 'Shroom Head and it goes like this:

Scrape the walls of my uterus / knock me down I'll get use to it. / Hung low, Hung high / Mushroom head, oh my / like Jeff Stryker he's beercan thick / Up the charts with an asterisk / big hands, big feet / real dumb but sweet.

Maw: Yeah everything with you is pretty obvious.

Vag: I like being that way, no one is that direct. Morrisey hides around his faggotness, he should get over it. Erasure and Pet Shop Boys are drama queens, and Jimmy Sommerville just remakes disco classics. No one rocks harder than me and Glenda Meadmore.

Maw: One of your songs is called "Haute Sexy Doninatrix", are you really a dominatrix?

Vag: I'm a very dominant person and the image of a dominatix is very appealing to me. When I'm dressed-up on stage in my S&M gear its quite a turn on for the young boys in the audience. They wouldn't admit it, but I can tell by looking into their eyes that I'm every milky mouthed punky lilly white boys taboo love fantasy.

Maw: Your songs are quite catchy. "All the Boys" for instance you have a line that goes:

"Words cannot express, feelings of distress, how it feels for me, lack of intimacy"

How does the rest of that song go?

Vag: "All the boys I've ever known, all the seed I've ever sown, not to mention that herpes sore."

Maw: Yeah, that had me cracking up, the way you sort of whispered it, and the music is real bouncy with the guitar stinging across in all directions. Did you come up with the melody?

Vag: No unfortunately I didn't, Glen had this riff and I matched my lyrics to it. Usually I come up with a basic tune and lyric and I sing it to a tape recorder and Glen makes up riffs to it. I'm not a musician, I can't play an instrument of read music, but I'm very intuitive. I'm lucky that Glen can interpret brilliantly from the snatches I give him. The lady Meadmore never ceases to amaze me, a lot of people out there are really rediscovering him as a major talent, and

Maw: I've heard of those places, tell me about some of the

...there's a lot of women I find myself attracted too, but I'm 100% queer.

You can't predict who you'll fall in love with, and it could be a wo-man,

though I doubt it. I can eat fish, but I prefer USDA choice red rump meat.

Vag: Where do I begin... one of my girffriends Odessa, who now lives in England fornicating with 17 year old TV death rock boys was one of the first people in Hollywood I met. She had a great look... very Hanna Schuguya (the star of Bassbinders, The Bitter Tears of Pertra Von Sant). This was a very creative girl, and a stylish dresser, at her most successful period she had her own make-up line called Paint.

Maw: I remember a girl named Odessa. Didn't she work at Flip on Melrose?

Vag: Yeah, everyone worked there.

people back then.

Maw: What bands of the early punk period did you like? Vag: None of them, they were all awful as far as I'm concerned. Catholic Discipline, The Dils, The Zeros, The Wierdos (who are back together again) Eyes, The Screamers. Awful noise. I never liked the music. I liked the look, and the boys. I didn't get along with the normal homos. punk was closer to the way I felt at the time. I lived on the streets, and at the Canterbury and I went to the Masque. What a stink pit that was. Those days were fun, until the suburban humpy punk poseurs got into the scene and it all went downhil fast, but those beach boys did have the bodies, but were they ever homophobic. What people don't realize, was that the original punk scene in Hollywood was made up of queers. The queens queens. Whenever I see people from those days, I'm surprised that they are still alive. Most have OD'd or are on the 12 step program. Maw: Did you ever have a drug or alcohol problem?

Vag: Never! I'm not a compulsive person. A lot os people thought I was a junkie cuz I was part of the junkie clique. But I was the only straight person among the high ones, which was a trip in itself. Coming from the projects, I was exposed very early to dope addicts and found drugs revolting, though I didn't judge people who partook. All that junkie crowd were bored snobby rick kids trying to be rebellious. I didn't need drugs and alcohol to get high. I'm naturally in orbit.

Maw: A lot of the old punks are successful now

Vag: Yes, very successful commercially, like Belinda Carlisle of the GoGo's. I have some pictures of her engaged in some pretty embarrassing activities. There's even a video and I have a copy of it.

Maw: You really have the dirt on everyone don't you?

Vag: Yes I do, and a lot of folks hate my raw guts cuz I'm an outspoken blacktress. That's how I like to bill myself.

[GB Jones editor of JD's magazine walks into the room with an entourage of lesbians, who are in the local band 5th column.]

Maw: What happened to Father Larry, why didn't he come

he'd a Hendrixy guitar player.

Maw: He's one of the best I've seen, I was surprised. That stuff he was creating with the fuzzbox, all those sounds just blew me away on that song called "Anna-ee". Who is Anna-ee? Is she a real person?

Vag: Yes, I always write songs about real persons and situations. Anna-ee is a pre-op showgirl whose hustler boyfriend got killed when his Ninja motorcycle collided in Van Nuys with a Transam. Or was it a Camaro? One of those poor white trash sports cars.

Maw: Did you know her boyfriend well?

Vag: Oh no, I don't want to know hustlers, they are bad news. Anna-ee is a hustler too, she stars in transexual blue movies and does outcall. She has the most perfect tits and round asstrovar, just gorgeous. But don't look at her in the davtime.

Maw: In the "Anna-ee" song you say, "she's a real fine shick, she's got tits and a dick". I'd say that song could be

Vag: It's really a very standard rock song, all my songs are simple. Simple is always best.

Maw: That's what I say. You didn't bring your whole band on this tour, why not?

Vag: Too expensive, we used a pick-up bass player and drummer in the cities we play in, just like Chuck Berry. Here in Toronto and Montreal shows, I used members of the Viletiones, one of the first Canadian punk bands, they were really good, but fat and unattractive. They are breeders with wives and ugly children, the boys I use in LA are teenagers and are cute bisexuals with sexy hard bodies. Maw: Who are your regular band members?

Vag: Well, I use Dean Opseth on bass, he use to be in The Clay Idols and Through the Looking Glass. He's really fast and picks up things in an instant, but he has his own band called Head, who are sort of a King Crimson progressive rock combo, so I don't know how long I'll have him. He will definitely be on the record no matter what. Dean is always running around barefoot, and he has the sexiest biggest juiciest feet I've ever seen in a young man. I'll love to shrimp him, but he's involved with some girl lately.

Maw: You speak in language all your own, what does shrimp mean?

Vag: Shrimping is a black queer term for sucking/licking feet. You sould try it, its fun and boys really love it when you shrimp them. Oh, and on drums is Adam Sidel from the Imperial Butt Wizards. His drumming style is very erratic co I'll probably use Sneaky Pete of El Vez and Glue who is a real thrash drummer.

Maw: I noticed that all the girls in the audience really swoon for you, does that disturb you?

Vag: No. girls always fall for transvestites. We bring out their latent lesbianism. My biggest fans are not gay boys, but teenage girl groupies just like any regular rock band. Cute boys are too intimidated to approach me, but girls will come right up to you and demand sex or friendship or whatever, and I'm really rude to them and that doesn't detract them - they like me even more.

Maw: Well, I can understand what they see in you, even though you're very feminine, you're naturally feminine, not exaggerated like most drag queens. And you're sexy and confident and that's a attractive quality in a man. Could you see yourself with a woman?

Vag: Sure why not, there's a lot of women I find myself attracted too, but I'm 100% queer. You can't predict who you'll fall in love with, and it could be a wo-man, though I doubt it. I can eat fish, but I prefer USDA choice red rump

Maw: Your singing style is very distinctive. How did you develop that?

Vag: I'm not a singer. I have a loud voice, but that's about it. I was taking voice lessons for a while and the teacher said I had something, but it needs developing and training. I wouldn't want to become too trained. I like that raw sound, but I think I will go back to my voice lessons, because I loose control if I do too many shows in a row. My voice just goes out.

Maw: You're very uninhibited. Do you ever get embarrassed by the things you say and do?

Vag: I've gone way beyond that, nothing embarrasses me now, I'll do and say just about anything.

Maw: Who are your influences?

Vag: The Shags, Pig Bag, The Shock-Headed Peters, The Carter Family, The Brothers Johnson, Val Young, Evelyn Champagne King, Linda Clifford. Oh gawd, I've so many influences. Suzi Quatro and Metallica, it goes on and on. Influences are boring. I really don't buy records, I don't even own a stereo. I get a lot of tapes/cd's/lp's from record companies who want me to review them in my magazine, like my opinions really mater. I don't even go out anymore unless I'm being paid to perform or make an appearance. Industry people pay me and the Afro Sisters and other drag queens like Gender and Summer Caprice to go to their parties and add a little spice, that's where I learn all the hot gossip that goes in my magazine.

Maw: Yeah, I saw you on Entertainment Tonight one night being interviewed by Leesa Gibbons. You looked great. Vag: Thanks, I've been on a lot of those shows, Hard Copy, Current Affairs, Two on the Town, Eye on LA, Oprah, whenever they do a story on the underground scene or sexual decadence, or new trends, whatever. I's easy to become a media star when you live in a mojor city like LA. NY, London or Paris. The trick is to use the notoriety to your advantage and few can market themselves successfully. I'm just learning how to. Art and commerce are a difficult merger. Oh, lets get off this subject sweetie.

Maw: We'd better end this interview anything you'd like to say in

closing

Vag: Yeah, I'm hoping to record an album on Amosba Records with PME it will be called Rich Jewish Husband, because I like those sexy Jewish men, honey I can't understand what those Palestinians are always complaining about. I wouldn't mind some Israili commandos occupying my left or right bank. They could take over my entire Cedrar Sinai Peninsula as far as I'm concerned. Jewish men are the best lovers and those penises are just works of art. The Rabbi's do the best job of circumcision and I've never been with an Israeli or Jewish man who didn't keep me satisfied. You have to put up with their neurosis by that's a small price to pay for perfection in bed.

Fuck: That: Weak: Shit!

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Krk: I guess we should start with what happened to Pussý Galore?

Bob: We did a tour of Europe as a five piece band. At the end of the tour we recorded 3/4 or "Dial M For Mother fucker" in London. We came back and Julia and Spencer we at it. She left the band ... Well, if you ask her, she left the band. If you ask him he kicked her out. Anyway, we finished the album and did 5 or 6 songs as a four piece. We toured the U.S. as a four piece in which case certain members got on other members nerves and we kinda fell apart for awhile. Then awhile later, John wanted to reform the band. He had all these ideas, but it ended up being him, me and Neil. We recorded the last record and Neil was living in New York for awhile. He totally made us believe like he was going to do these tours with us. Then we found out that he had told people the whole time he was going to make the album and then say "Fuck you!". So we made the album. It was a lot of fun, we did it really quickly. We wrote the songs, rehearsed them and recorded 'em all in 2 1/2 weeks! It was the greatest recording we ever did. It was great, we recorded it in this school right around the corner from here

Kek: I didn't think that was true?

Bob: What it was... kinda stupid... we used to rehearse there, we just loved the sound of the room and John wanted to do it there. Our sound man works for this equipment rental company and we actually rented all this stuff from a 16 track recording studio. We brought it up three flights of stairs and set up a recording studio in a class room. That was another thing... fucking Neil was so junked (or drugged?) out, like wasted... so he hardly

carried anything. Every muscle in my body ached for like 3 days later. We recorded the record, it was done cheaply, very profitable. We were all set to go to London to do a bunch of pretty good sized shows then Neil went back to 'Frisco and just... every once in awhile he calls up John. "Oh, how about some money?" Better yet he says "Oh, that week I was in New York I spent \$700 on drugs. I want to be reimbursed for it." Hahahha (everyone). Like a business expense or what? Pussy Galore has been the most fair paying band. We get money all the time. I've gotten a lot more money from Pussy Galore than from Sonic Youth and I'm sure Sonic Youth has sold more records. But... it's Caroline Distributors and it's a pretty fair label. We get regular statements every 4 months. Anyway... We were supposed to go to London but Neil fucked us over. Rough Trade actually paid to fly me and John over there and just to do a week of interviews. That was a lot of fun! It was kinda embarrassing... talking to every major magazine "Yeah, uh, I wish we were playing."

Krk: You don't think you could have gotten some people and...

Bob: The record had Neil's guitar sound all over it, plus singing... The chemistry music wise was great. It would have been really great if he wouldn't have fucked us over that way, but he did. The band was kaput to begin with... we got together as a three piece to do the record. So when he did that it was like "Oh fuck". We were just fed up at that point.

Krk: It seems like Pussy Galore has never been able to keep a line-up?

Bob: Yeah, because all the people we've had in it were

pretty eccentric or whatever. The combinations didn't work for long periods of time. Musically... for me the best line-up was with John, Julie and Neil. After we made "Right Now" we were touring and I thought it was a great band. There were a lot of good times after that too. I mean, when I joined the band, I'm 10 years older than those people John was like 20 or 21 when I first met him and joined up with the band. Back then, Christina was playing with us and that was crazy. They were either totally making out or screaming at each other. It was a mess. But we developed a good relationship. Now I get along really well with John.

Krk: So you're out of Pussy Galore, so you decide, what the fuck. "Bewitched"?

Bob: It wasn't really that major of a decision. I did that Bewitched record (12 inch) awhile ago. What happened was two guys in my band now were just jamming and using a drum machine. They asked, "Why don't you come down and play?" I said ok, I'll keep my chops up. I was practicing with them then the guy from Maxwells asked me if I wanted to open for Spacemen 3. So I said "Yeah, why not?" I said ok we have to get it together! Nobody wanted to sing so I guess I had to sing. I had to write some songs now. I had pulled these guys together with my few years of experience. It actually didn't happen because Spacemen 3 couldn't get into the country. So in a couple of weeks we really got it together. Enough songs for a set. That show didn't happen but we were ready to play so I got us a gig. The first gig that we did was with STP and that was their first gig too, so that was cool.

Krk: Did the guys in the band mind the name Bewitched?



Bob: I think at first, maybe? When we were thinking of a name, they were saying, "Bob's in it, so it's got to be called Bewitched!" I didn't think of that name in the first place, Thurston did a long time ago. When I left Sonic Youth, this is an old story... I wasn't doing much of anything. They went over to Europe and when people were interviewing them they'd say "What's Bob doing?". He made up this story that me and this red haired chick, that they travel with, have this band Bewitched. So I'm reading the papers. I'm like "Sure, I'll put out a Bewitched record!" Blah. Blah. Blah.

Krk: So now that you've got Bewitched going again, that first 12" is a high priced collectors item?

Bob: It's turning out to be actually! People are scooping 'em up! There's 2000 of 'em. I have 70 of 'em. I dish 'em out once in awhile. You can still fin them.

Krk: The sound was quite different... might as well keep the name.

Bob: No connection. The first thing was just the studio. I worked out some rhythms and called up to see who wanted to play on it. It was a joke. But this time it turned into a real band. It worked out real well. We did a bunch of shows as a three piece then this guy who was friends with the other guys in the band said "I want to be a scratcher" or whatever. He worked his way in.

Krk: How do you like that?

Bob: It's really complicated because right now we have a drum machine. I sing and sit down on the drums for a couple of songs. It's a really complicated thing. You have a sampler, a DJ... it either works or it doesn't. There's a lot of room for technical problems. When we're on it works really well, but we've fucked up nights.

Krk: How was the transition from drummer to singer?

Bob: Well, it was pretty weird. It was almost forced for the first shows, then I enjoyed it and started getting into it. Kinda neat after being in the back seat for so long.

Krk: It used to be John Spencer's band, Pussy Galore.

Now it's Bob Bert's band, Bewitched.

Bob: That's because no one else in the band was in any other band, really. Still haven't made that connection.

Krk: Do you like working with younger people? Less experience?

Bob: It's working out pretty well. All of us are pretty limited. It's just the chemistry... Jim plays his guitar a certain way. Chris plays his bass... It all fit sin, works out ok. We're all lucky, right at the time we had all these songs, Terry (No. 6 records) approached me to make a record. Just on the basis of the first one. He didn't even know I had a band together. He just said "Do you want to make a Bewitched album?" I said "No problem, come see us tomorrow." He was like "What???". It worked out.

Krk: Is this band as dedicated as your previous as far as touring goes?

Bob: We want to be! As far as rehearsing goes we are. I'm kinda holding out. I don't want to go out there and play to 5 people, sleep on floors. I'm waiting, but we are definitely going to do it.

Krk: You're probably tired of that, after so many years...

Bob: Yeah, but on the other hand -you hate touring but you hate being at home for a year or two.

Krk: I'm surprised how moody and dry your sound is, especially compared to your previous bands.

Bob: It's darker, yeah. In a way it might be because of our limitations. It's just the way it worked out. I don't know why? I'll program the drum machine, it'll be quick. Chris

always has this dragging bass line that really sounds good. We're a band with everyone contributing. I don't want to be a dictator like some people... Spencer. He wasn't that bad in the end, but when I first joined the band he was like "this is the drum beat I want for this song!" It kinda bummed me out in some ways. He always took the song writing credits and a lot of times I would think if someone else was playing drums in this song it would be different. One thing I liked from Sonic Youth, it was always a democratic situation. I don't even care so much about the creative process, but you want to be part of the publishing rights. If you work on a song, play it all over the goddamn world, record it. Then it shows up in "Pump Up The Volume" or some stupid movie. There's money. You don't want it to go to one person. I think that towards the end John gave me more song writing credits. At times he even felt guilty. One time in London he got a bunch of publishing money, which was basically his. He handed me some out of the kindness of his heart. All we talk about is money! This whole interview is going to be - How I Pay My Rent!

Krk: What's it like being in a new band. It seems like all the old ones are either breaking up or settling in. I think I'd be aglad to be in a fresh, new...

Bob: Yeah, there is a lot of cool bands playing around right now. STP, Unsane... I wouldn't say the New York scene is dead. There's always cool bands if you just take the time to investigate it. The club scene is kinda bogus right now, but there are some new clubs. But it's mainly CBGB's, the Pyramid... it's good and suckie in some ways. Especially CB's, they insist on having 7 bands on the bill every night. Which is nuts!

=6 ContinueD...

BEWITCHED CONTINUED ...

Krk: Do you think these seminars (CMJ/NMS) do any good for these bands?

Bob: No. Well, it's hard to say. All these people come from all over the place. There's bands playing at all the clubs. They make their rounds. Somebody from someplace recognizes you because of it... you were here last time. You come back. You wrote about it. You checked out new bands. But the bands don't get paid. There's 9 bands on that bill. 20 bands all over town. It's kinda crazy. Even though all the times my bands have played I've never had a ticket and gone to these things. I don't know about paying \$150.00 to see Jim Testa arguing with Lenny Kay!

Krk: That guy's great.

Bob: Yeah, he's been real supportive.

Krk: So Sally, what can you tell us about Bob Bert?

Bob: Oh oh

Sally: Bob and I go way back, what can I tell you. He's the king of New York.

Krk: Is there any other Bewitched gossip?

Bob: We played an insane CB's show last week. We were playing on a real noise sorta bill with this group, 2 guys who play like 20 saxs through effects boxes. It's just crazy. Kinda cool in their own way. Most people can't deal with them. So we're inbetween these two bands, right before we go onthis limousine pulls up and these 6 drunken jocks fall out. They're looking for trouble, come up and sit right in front of the stage. Then there's this other guy, a local drunken nut that's got a jacket with band names written all over it. He was acting up. We started playing, kinda riled up everything - then wooden tables started flying. Some guy is breaking bottles on the stage. I was just dealing with it, toying with the guy. Once in awhile I'd shove the mic stand

in his face. Our bass player got tired and walked across the stage and kicked the guy. So the guy falls down and starts leaving the club pushing and throwing people out of the

way. At this point our DJ Cracks jumped off the stage and starts punching the guy! It was nuts! He came back and we finished the set. Then people came up and told us it was great!

Krk: Sonic Youth seems to be real supportive of you guys - STP. Bewitched.

Bob: Yeah, Thurston's really on top.

Krk: A fan.

Bob: Yeah, a real fan. If anything happens to Sonic Youth he would still be on stage, he just wants to rock. He always helps out bands. It's funny because the English press takes everything Sonic Youth says like (the bible?). Like Sonic Youth say, "Babes In Toyland are my favorite band!". Two weeks later Babes In Toyland are all over those papers. Great reviews. It was funny because one night I was at the Pyramid to see Tad, the Hypnotics were there too. Too me they are the worst band I'd ever seen in my life. Thurston walks in, he was hanging out with me. We saw Tad and then left to CBGBs. A few weeks later I was reading an English paper and they had an article on the Hypnotics, it said when they were in New York, Thurston was there checking them out.

Krk: Album? Touring? New record?

Bob: Yeah. A single with Terry (No. 6) again.

Jess: Maybe he'll send you one!!

Bob: I'll send you one!! An album too but I'm not sure with what label. I know what it's like, I asked Richard Kern to send me his new video. I get it, it's broken in half. The postal service...

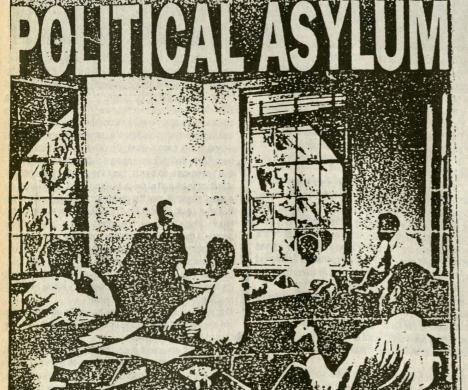
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Krk: I was real surprised Jesus Lizard didn't play with you last night at the Gaslight.

Mike: We played with them earlier that day at UCLA.
Then we (Tar) did that Gaslight gig later.

Krk: Doing a lot of college gigs?

John: No, we did two in Pittsburgh. It was kind of weird- huge, massive PA.

Mike: In front of three or four thousand!

John: It wasn't three or four thousand, maybe eight or nine hundred. It looked like a lot. Realistically, I think we're doing really well. Financially we're certainly not ruffing it. If we wanted to, we could stay in a hotel, but it's just a waste of money. No one is losing weight from hunder.

Mike: At some of our shows where not too many people come out, the people that do come out are really into it, and that works anyway.

It's still a successful gig.

John:Tonight is an average to poor show (Lingerie, 2 to 3 dozen show up), we didn't play all that well. There wasn't a lot of people but the people that were there liked us. At the end you get the feeling that this isn't the best thing in the world but it's not a complete waste of time

Krk: Last night was a pretty good show I thought.
Mike: Last night was my favorite show of the tour,
personally. PA wise it wasn't that great but it didn't
seem to matter.

John: In Minneapolis we had 2 or 3 hundred people but it just wasn't there. They just stood, sorta clapped... Mike: Good show in New York with Lubricated Goat, lotta people there.

John: Surprisingly L.A. is a hell of a lot better than N.Y. People keep saying L.A. is really fucked.

Krk: In what way?

John: It's easier to drive in, you don't get stopped by people asking for money every 20 feet. The drug problem I'm sure is here but it's hidden. It's very superficial... it's a little easier to ignore all the scum. Krk: How would you compare to Chicago?

Mike: No comparison.

John: Plastic... Chicago is... more like home?! Of course it does, it's not like, here is L.A. - and everyone lives out there. Chicago is pretty well integrated as far as businesses, nightclubs and homes.

Mike: Chicago, you've got downtown then neighborhoods. All the clubs are in the neighborhoods.

Krk: It sounds real nice from what everyone tells me. It seems weird that a lot of noise twisted groups come from there.

Mike: I think that has a lot to do with the midwest too. A lot of the groups aren't... like we weren't born and raised in Chicago, except our guitar player. That's the big town, so that's where we moved.

John: I think the midwest as a whole, um... allows you too much leisure time to spend with your self. You end up with some really fucked up bands like the Strangulated Beat Offs, Drunks With Guns, and...

Mike: The Cows!

John: These are the guys that were ignored in high school. They're doing fine, just ask them. It sorta seems that there's less of a density because of population. You can sorta do what you want and not necessarily be oblivious to what's going on but not have to deal with it.

It doesn't get pushed at, like this L.A. Weekly with hair extensions. There's no big rock world in the midwest. You can get 4 chumps playing rock and you don't have to have hair extensions. It's not like tonight, I get the feeling that tonight us playing here with Jesus Lizard is some weird fluke.

Krk: I noticed a big difference between "Handsome" and "Round House", did you notice?

John: I think there was one. I think the songs are a lot better, probably because they aren't as simple. And... it's harder to write simple songs.

Mike:It's like on the EP ("Handsome") I really like "Static" and "Downtime", the rest of the EP, in my





John: A lot of the weird rhythm stuff is... part of it is we have really bad rhythm/ time signature. Everyone is... specifically Mike "Ok, let's keep it in that time signature", and I'm like, "Ok, that was straight ahead?" Whatever. Krk: Like your first single, you've kept the thickness but...

John: I think we've gotten better at the thickness. That's the difference between "Handsome" and "Roundhouse". I think "Roundhouse" is a lot thicker or denser. How? I'm not really sure how we do it. It has something to do with how we write the songs although production comes in. Burgess is really good at that sort of thing. He's really good at building up a complete wall of shit, then pushing enough away to sorta figure what's going on. That's the whole mixing idea.

Krk:The band seems to have come along way. Especially with Amphetamine Reptile, a pretty respectable label...

John:Oh... that was just a fluke, not to discount everything we've done. Um... we put out the first single ourselves. Tom bought a copy and wrote us, he was thinking of doing the label full time. We were like, "Uh, Halo of Flies? Something?" We called. We had recorded it

ourserves, even the artwork was done. It was just a matter of switching the labels. It was really good timing and Amrep is a really good label to be on as far as credibility goes. Tough and Go and maybe a few others... We happen to know Touch and GO, both from Chicago... we eat the meat from the Bar-B-Que.

Krk: So you're not vegetarians?

John: Oh, no, no. We're from Chicago.

Mike: Nothing against vegetarians, I just like meat a lot. John: You just can't have a lot of fun at a bar-b-que without it.

Krk: What about that manhole (back cover art)?

John: We liked the idea of a manhole and on a rainy

night Mike was sent out to take photos.

Mike: Took a bunch of manhole pictures, for the label we thought. The we put it on the back cover. Then the "L.A. Power" record comes out, then the group Wreck, then Sludgeworth used a manhole cover too...

John: A lot of Chicago bands use it... Yeah, don't you know that's the thing in Chicago?!

Krk: What's the story behind the title "Handsome"?

John: Look at the back cover photos! Pretty fucking handsome?! Caught us with a fisheye... bleached the picture. (Talk goes into the L.A. Club Rock scene.)

Krk: No big rock scene in Chicago?

John: No!

Mike: Well, I guess metal is pretty big. We don't have all these glam people walking down the street.

John: The all ages punk rock, if that still means anything, is big. Like Naked Raygun are really huge. They can draw 2 or 3 thousand people.

Krk: Wow!

John: Which is L.A. scale. They're really big in Chicago. As far as the punk rock thing goes, we're probably around a couple hundred. The Digits are probably twice as big. Urge is twice as big.

Mike: But out there metal is for the average metal guy wearing sweaters, it's not that big.

Krk: Do you guys catch a lot of "Oh Tar, another Chicago band!"?

Mike: All the time.

Krk: Does it bother you?

Mike: Yeah it does.

John: It really bothers me. It's a real pisser to keep seeing these reviews that harp on this Chicago thing. They make these really stupid accusations and comparisons to whatever Chicago bands...

Mike: Even when they mean well, it rubs me the wrong

Mike: Even when they mean well, it rubs me the wrong way... I don't get it.

John: It's just reviewers taking the easy way out. They review a lot and you start thinking how stupid these people are. Just taking the easy way out. "Ahh, the Chicago sound. Big Black and Naked Raygun duplicated here by Tar." Ha ha ha.

Mike: We're like "What are you trying to say?" There are so many loud guitar bands... a loud guitar band from Kansas - they aren't going to be called a Big Black, Naked Raygun or Effigies rip off. But if they are from Chicago that's what they are going to lump 'em in with. In Chicago it was never a big deal. No one went to see Big Black until the were big in Europe.

John: I think only the last show that Big Black did in Chicago was crowded. Maybe 300 people. There was a show in Chicago - Scratch Acid, Killdozer and Big Black... 30 to 40 people... five bucks...

(Tape runs out...)

mind, has it's moments, but I don't think is that strong.

John: Since then I think we got more of a handle on
what we want to do on each song. We still don't know
what direction we want to go in, what we really want to
accomplish. But after each song... we're taking a lot
more time with them.

Mike: We got better at reaching what kind of songs we want to write. It's easier to figure out your strengths. What happened with "Roundhouse", we were really stressed as far as not knowing our limitations. Just going and doing bizarre things anyway. We did a lot of stuff rhythm wise. Time wise, it might not have occurred to us but it just happened. We just went with it.



by Deborah Michele and Diane Sylvester

FS: First question, is 1990 the end of the '80s or the start of a new decade?

Roy: 1990 is the start of the '90s. It's obvious.

FS: So a decade is nine years then? (1980 to '89 is 9 vears.)..

Tony: Any other questions?

FS: Okay, here's a typical one. How did you get the name? Jeff: Our old guitarist thought it up. We needed a name because we were going to be on a compilation record. He said Ultra Violet Me. I liked the Ultra Violet part 'cause I'm into all that Warhol stuff. I also liked Technicolor Yawn.

Tony: I liked the Tile Comets... we were sitting around drinking and we finally decided on Ultra Violet Eye. Our old guitarist also had a band called Foetus Martini. They had a cool logo.

FS: Let's talk about logos.

Jeff: Yeah! Did you see K-Mart's new logo? They have a big ad campaign about their new look, and the

logo is this block letter red "K" with "mart" had written in white. It looks cheaper than before.

At least they had two colors

FS: Where'd you get vour logo?

Roy: A friend of a friend just cranked out four or five of them and gave 'em to

Jeff: It's the Ultra Violet Football. They can be our new gimmick.

FS: You can do a tour of all the sports bars!

Roy: We can stencil it on Nerf footballs and wear shoulder

FS: Do you think it's important to have a sense of humor? Tony: You can't take yourself too seriously thinking that you have to enlighten the whole world with your music. That's terrible. That's what I hated about the Minutemen.

It was good music but they took themselves too seriously.

Jeff: I don't know, D. Boon had a good sense of humor.

Tony: Yeah, I guess.

Jeff: Mike Watt doesn't seem like he has a sense of humor. but his songs were the funny

FS: Okay, what styles of music influence you that would surprise people?

Jeff: Hike Greek popular music. They have neat time signatures and I like the tonality

Tony: I like everything, but I don't like everything. Like I don't like heavy metal, but there are heavy metal bands that I like. That kind of thing. I don't like country music... (pause) Period. (laughter)

FS: Say something about Steve since he's not here.

Jeff: Once I told him that I thought he was pre-punk as a guitarist and he got sort of mad. He plays with his guts. He's great.

Tony: Sometimes at practice, I get pretty annoyed. But when we're playing a show or in the studio recording, that's when I really have the most fun. I guess those are the important times... in practice you can't really hear everything. But in the studio, when I can hear what he's been playing, I just sit in front of him and go "wow". I like to play off of him on my drums, especially when a club has decent stage monitors.

FS: How do you go about writing songs?

Jeff: I'll bring in a batch and play a tape for them. A lot of times. Tony will like the songs that are... I think are...

Tony: Really dumb. He hated "Bohemian Weight". Jeff: I think the lyrics offended some people though.

("I changed my name so my wealth and race could not be traced, spinning rhymes 'til heart stops still: daddy's will. The Bohemian weight, I always talk of change, but things end up the same. I talk of revolution like I think it's a solution.")

FS: What's that song about?

Jeff: Pretending. I like to pretend that I'm rich, but I'm jealpeople that are

about fake rich. It's

bohemianism.

Tony: Sometimes we'll see a band, like when we saw Red Lorry/Yellow Lorry, and a song will come out of it. Jeff: I really liked their drum beats.

Jeff: Sometimes.

FS: So name some favorite songs?

Tony: My favorite is "She Forgot My". It's very energetic and driving, and it's fun to play.

Jeff: I like "Girl With A Bruise" because it's new.

FS: What's that about?

Jeff: It's about a girl I saw working at a hotel gift shop who had a bruised-up face, imagining her life. There's a part about asking the Lord to set her free, but sometimes his answer is "no". That's from this really lame church sermon that I remember. Catholic school damage!

Roy: My favorite song is "Voodoo Doll." It's a challenge for me to play it.

FS: "Voodoo Doll"? That's kind of a corny title. People might get the impression that you're heavy metal, or some-

Jeff: It's a parody of those blues metaphors for sex. If people can't perceive irony, they're a little stupid.

FS: What sets you apart from other bands? Tony: We're very unphotogenic.

Roy: We're taller than most bands.

FS: Well, what makes you want to play music?

Jeff: I have to do it. It's like a curse. It takes a lot of effort, but you can't quit. It's like being addicted to

Tony: It sounds stupid, but it's like a calling. I guit once, for about two weeks.

Jeff: Were you going to sell your drums? Tony: No, I just figured nothing was happening. Jeff: I think a lot of people have that feeling.

FS: So what. A lot of people have the urge to form a band.

but what makes you guys stand out?

Tony: There's a lot of work that goes into it - sometimes too much. If you take just one song, first you have three basic parts: the verse, the chorus and the bridge. Then we start

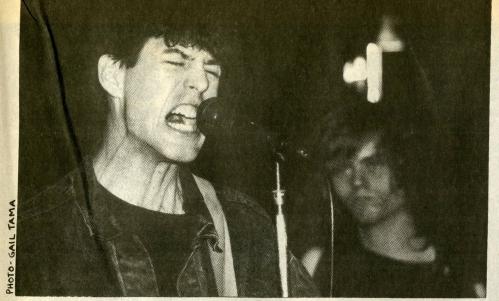
> different on the third time... and the songs keep progressing. A song that's six months old has been through eighteen iterations since we started playing it. Compared to some "brand x" band (we won't mention any names) that comes to rehearsal with a chord progression that goes "cha chank cha, cha chank cha, cha." Then the singer goes "that's cool, I've got some lyrics about my horny dog..." and then it's the same song for them for two years 'till they break up.

Jeff: There's a lot of editing that goes on. We try to make it so it's not boring. I'll say, "is two measures too long on this chord, maybe it should be just six beats? How about just one measure? Maybe we should skip this chord?" I want every song to be pure emotion with no time to get bored.

FS: Who do you admire? Jeff: Music people or writers or what?

Tony: I admire my dad. When I was a junior in college and out of a job I asked him to borrow some money for tuition and he said, "you sure PHOTO: CHRISTIAN DELAO





you wanna go to college? You're so involved with this music stuff?" No, really Dad, I wanna borrow some money. It's kind of a weird angle for a parent.

Jeff: I admired Samuel Beckett a lot. He was the only person that was alive who I wanted to meet. There are rock guys I admire, but if you meet them, what would you say? Allison: Any last question you want to be asked? How about: "Are there any issues you feel so strongly about that you'd bomb something for a cause?"

Jeff: Ask Roy, he's Irish. There was a little kid that brought a bomb to school. It was on the news today. He was wearing a Bart Simpson t-shirt and he told them he learned how to build the bomb from watching TV.

Roy: Probably some Berkeley cable TV show.

FS: You practice by the airport (LAX). Why is your mailing address San Francisco?

Jeff: We collect our mail from there or have it sent to us. For

awhile I lost a lot of mail from moving to different places and the Post Office is not so good at forwarding it.

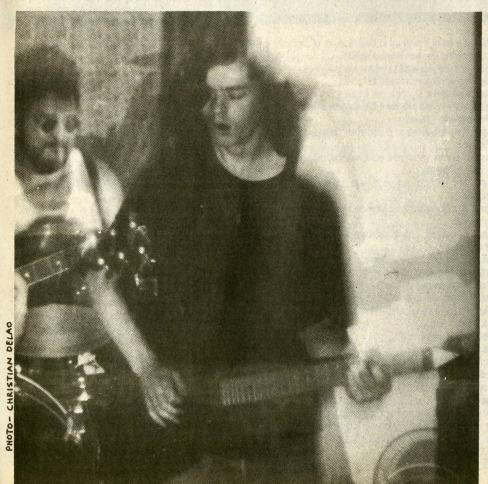
FS: Final question, guys, the tapes running out. When's your record coming out and name some of the compilations that you're on.

Roy: If things go right, we're having a split EP come out around Christmas.

Jeff: As for compilations, we're on the Shonen Knife tribute record, side 3. We're on "Tantrum" with Haunted Garage, Frightwig and tons of others and other labels are asking us to submit stuff. I just sent out stuff to a guy in Michigan today. There's a cool Ramones compilation coming out, too, but I think we missed the deadline. Also another one on No Reality, maybe.

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THE RIOT ACT



The Riot Act were interviewed on a cold December night in 1990 by Robert Cantu at the Cat and Fiddle Pub in Hollywood California. Photos by Al. The Riot Act are:

Mike - lead guitar

Bede - bass

Goldy - drums

Carmin - 2nd guitar and vocals

Robert: Tell us the history of the Riot Act?

Carmin: Riot Act was formed two years ago. Our first show was in December of 1988. We've been playing around Hollywood ever since and the past year we've been doing shows all through California.

Robert: You've been associated with Flipside before?

Carmin: Associated is the best way to put it. I did some distribution for them and long time ago and we've been good comrades ever since. This was in their grassroots scavenger days before they could sell copies to big distributors. Not big distributors but the ones that came around when the whole underground scene exploded.

Robert: Where you in a band then?

Carmin: Yeah. I've been doing music almost all of my life.

Robert: Has anyone been in any other bands or on any

other records that they want to talk about? Carmin: Bede has a lot of records out.

Bede: I've had some records out with a band called Crawlspace.

Robert: Let's talk about the Trigon single. It was self produced?

Goldy: Self produced... more specifically produced by Curt Anderson (Goldy's real name.)

Anderson (doldy s real name.)

Robert: Have you produced anything else?

Goldy: Yeah. I produced another independent album. I

produced a lot of things up in Seattle. A lot of cassette releases on the Penguin Studios label.

Robert: Nothing you want to tell the world about?

Goldy: The world doesn't need to know....

Robert: How old of a song is the A side, "Master Plan"?

Carmin: We've been playing it live for less than a year.

Same thing with "Tacoma".

Robert: The release seems pretty timely considering current events.

Carmin: Well, that's profound, but it was written before the shit really hit the fan.

Robert: Why did you choose to write a song about Tacoma, WA.?

Carmin: It's the birthplace of the Sonics. Nothing more need be said.

Robert: I hear you do mandatory Sonics and Roky Erickson covers...

Bede: No, we only do one Sonics cover. This is what people have said about us, that we're a Sonics cover band. The fact is that we only do one Sonics cover and Carmin is the chief Sonics fan in this conglomerate of people.

Robert: You do a song called "Mudflap Love" ...

Bede: Yeah, I sing it.
Robert: Didn't you write it?
Bede: No, Carmin wrote it.

Robert: Did you write that song with Bede in mind to sing?

Carmin: No, I wrote it with truckers in mind.

Robert: What's it about?

Carmin: "Mudflap Love" can be about whatever you like. Once you write a song and do it, it's given away and it can mean whatever it means to whoever is listening to it. It's all up to the individual interpretation. What does it mean to you, Goldy?

Goldy: It's a love song. To me, it's about the love a trucker has for his vehicle, riding around the country and scouring the great nation...

Bede: We're not really exciting people. We're very boring people...

Goldy: Print that!

Mike: That's cool. 'Cause then you'll get these letters that say "Why do you interview bands that have nothing to say?". Ask us a Flipside question. Ask us about out leftist politics.

Robert: What about your leftist politics?

Goldy: I think all handguns should be outlawed and taken away from everybody...

Bede: You're dead wrong there ...

Goldy: All handguns should be confiscated and melted down into statues or drum hardware.

Mike: Get rid of handguns, yeah. I don't think you can get rid of guns...

Bede: I personally think that someone should assassinate President Bush before he gets too carried away with this crayings.

Robert: You have a violent streak...

Bede: No, I have a pacifist streak and I'm very upset about the body bags that are going to be coming back to this country.

Robert: Do you think war is inevitable?

Carmin: War is no way to settle differences. War is a very cruel, inhumane and stupid way of trying to achieve anything. If you look at the whole history of planet earth, it obviously hasn't worked or else we would have stopped warring with each other a long time ago. People need to sit down intelligently and work things out.

Goldy: You can't do that with testosterone rushes.

Carmin: You have a point there.

Goldy: Less than half the people of the world are male and

they can't handle things that way.

Mike: Maggie Thatcher.

Goldy: Well..., Maggie Thatcher has more testosterone

than half the planet!

Mike: There's a lot of leaders that don't want to know about

that though.

to the point of death. When you try to explain the way something sounds or even looks in rock 'n roll to someone who hasn't seen or heard them the first thing you do is try to compare it to something else. I don't intentionally to look or sound like Joan Jett, in fact, I've never paid that much attention to her. She seems to be a very talented and great person. The people who influenced me in music were male. Not because they were male, just because I like their

ahold of it. That's the way we work. Other bands, other musical situations work miracles out of jamming or group collaborative efforts writing. We've tried this and it doesn't work. I sweat and agonize over a song and a concept until I get it straight and then I present it to the guys.

Robert: Since you missed out on being on the Sonics and Roky Erickson tribute compilations...

Carmin: Two records we should have been on but the



Goldy: Who made 'em leaders?

Mike: No me! Goldy: The sheep.

Carmin: There's a lot of money in war. That's what the

leaders want to know about.

Mike: Bullshit ...

Carmin: Not bullshit. There's a lot of money in war.

Especially a nickel and dime war.

Bede: Mike is from Glendale.

Mike: It used to be a nice town. You used to be able to raise your children there. Not anymore... Ask Bede about the

place where he came from.

Robert: Yeah, you came to Hollywood in a mass migration

along with other musicians, right?

Bede: No. There was this little place back in Indiana where a bunch of us grew up playing music together and have since moved to L.A.

Robert: "Us" being...

Bede: The guys in the Lazy Cowgirls.

Carmin: For some reason though, it (Vincennes) has consistently, over a long period of time, produced individu-

als of very high achievement.

Robert: Are you talking about bands from Indiana? Carmin: All walks of life. Musical, non-musical... Robert: Could I have a non-musical example?

Carmin: Bede, give us a non-musical example of someone

profound from Vincennes. Bede: Alvey Moore.

Robert: Who?

Bede: He played Hank Kimbal on Green Acres!

Robert: Carmin, do you mind being compared to Chrissie

Hynde and Joan Jett all the time in the press?

Carmin: Comparisons in rock 'n roll are really done almost

music.

Robert: Want to name some of them?

Carmin: Yeah! Every one of the Sonics. The MC5... Little

Richard...

Bede: How about Tav Falco? Carmin: Uh, I influenced Tav.

Mike: There are no women in rock 'n roll that you looked

up to. No role models?

Carmin: I never really thought of it that way. Do you have an male models you look up to?

Bede: Mikey had a lot of male models he looked up to...

Goldy: He goes to Chippendales every week!

Robert: This may be a tired question, but do you feel you

have to work harder being a woman fronting a band?

Carmin: You know, that's the darnest thing because I never really thought about it. I don't think you have to work any harder. I think that the harder you work the better you are...

To the best of my knowledge I've never been discriminated against. But, I swear to God, I've never thought about it. I'm a songwriter and a quitarist... and a vocalist and a front

a songwriter and a guitarist... and a vocalist and a front person second. It's just incidental that that's my position in The Riot Act.

Robert: You just ended up in front?

Carmin: Pretty much, because the time we were putting the band together we were auditioning singers and we couldn't find the right one and it came time to put the show on the road. So I just wound up doing it by default, just to get the band rolling. A couple of guys gave me some encouragement and that was all I needed.

Robert: How involved is the rest of the band in your songwriting? Are the song pretty much complete by the time the band gets a hold of them?

Carmin: The song is complete by the time the band gets

world didn't know about us. Or anyone outside of Hollywood, anyway.

Robert: Is there any other artist whose tribute recordyou'd

like to appear on?

Carmin: Van Morrison.

Robert: Why Van?

Carmin: I've admired, if not worshipped his music as far back as I can remember. All my life. There's nobody like him. Nobody can come close to his phrasing and his lyrics... or his power and mysticism. By the way, the guy can really rock.

Robert: What song would you do?

Carmin: It would have to be "I'm Going To Dress In Black" which predated death rockers by about 20 years.

Robert: Is there any final message you'd like to leave your fans with?

Mike: Can I talk about my surf band that's going to be happening after the first of the year, with any luck...

Bede: I can't imagine anyone celebrating Christmas this year when the biggest present you're going to get is a parcel full of dead Americans.

Goldy: Oh Bede, you're so serious...

Mike: Not this time. I think he's made a conscious attempt to be jolly. You should have heard our last interview...

Bede: Start your own band!

Carmin: Everyone, go make your own band! And drop us a line at our PO box in Hollywood and let us know who you are. We really appreciate anyone out there who gives us a spin and we want you to watch for us, 'cause we're comin' to your town.

The Riot Act POB 714, Hollywood, CA 90078

INSIDE THE SHADOM PROJECT

Rozz Williams, Eva and Jill, Thom Morgan and newly added keyboardist Paris collectively have created one of the best new underground bands for the degenerating 90's. The combination of each of their individual influences has evoked an original sound quite unlike anybody playing in Los Angeles today. I've been listening to their self produced demo now for about one month every day and when they finally get to record their first album, CD, whatever, they'll most likely become bigger than Jane's Addiction. Anyway, this interview took place over a few parties and rehearsals. You've got to catch them live, Hassan Sabbah.

Pat: Why did you guys all decide to get together to form this incredible band?

Rozz: I don't know really.

Pat: You guys were just driven...

Rozz: Oh, we're driven alright, by what I don't know.

Eva: I couldn't stand not playing music. I stopped playing in the Super Heroines when we moved to San Francisco for about a year. Then I got tired of sitting around and not playing and Rozz did too. So, we decided to start a band.

Pat: How did you meet up with Thom?

Eva: Through Jill? Thom: Through Katy

Pat: So when you initially got together, did you just jam or did you two (Rozz and Eva) already have a set of songs? Eva: Yeah. We had some songs. Even before that we had those songs waiting to be played.

Pat: How long have you been playing together with this line-up?

Eva: About a year and a half.

Thom: That's not true. It's been only a year.

Eva: You're right, since last January because we had just gotten back from a tour (Christian Death).

Rozz: Five years!

Eva: Maybe I'm exaggerating.

Pat: What were you doing at the beginning? Who were you playing with?

Thom: I was playing with Chris D.

Pat: Eva, when did the Super Heroines officially become "not the Super Heroines"?

Eva: Probably in '88. No, in '87.

Pat: And you and Rozz have been friends, for awhile?

Rozz: "Friends?"

Pat: Whathaveyou. Lovers?

Eva: Since 1980.
Rozz: Eleven years.

Pat: What deems you to want to play music together? "Don't mix business with pleasure", as the saying goes. Rozz: I always liked what she was doing musically. I was always into it and I think she always liked what I was doing. So when we both started living together, we weren't in bands anymore. I was doing Premature Fjaculation for

by Patrick Mata

awhile, which was fun. It still is but I wanted to get back to actual musical forms instead of just noise forms. I think we kinda just talked about it and decided... Well, we think of ourselves as creative people so why not get together and try out our two chemistries together? And from there, why not start a

is the past and what you've done in the past, then I should just as well say fuck them and just destroy everything that they have. There's no sense... it's not worth living in the past... it doesn't make any sense and it doesn't do anything for you.

Pat: Does this band live up to your dreams? The expectations?

Thom: Oh yeah. This band is definitely happening! **Pat:** Do you see Shadow Project going far?

Thom: We already have an albums worth of material ready

Pat: How many songs do you plan to put out on "the record" arryway?

Eva: Ten or thirteen.

Pat: Do you wanna talk about what some of your songs are about and what they mean? I just happen to be lucky enough to possess a copy of the Shadow Project demo and all of the songs on it are brilliant. What is "Red Handed" about?

Rozz: I'll have to change the story from the last interview.

band?

Pat: What was the first thing you were gonna call your-selves?

Eva & Rozz: The Shadow Project!
Pat: What are you striving for?

Rozz: The elimination of MTV! The elimination of the U.S. Government. Those are long reaching goals.

Pat: They say "you can never live down your past." Do people accept you for what the both of your are doing now?

Eva: People don't know how to get on with things, that's all. We don't wanna get trapped doing the same thing over and over again. They don't like the changes. It's too much work for them. They wanna be lazy and do the same thing.

Pat: Rozz, what do you think of that? You have problems with that... Rozz: I agree. It's ridiculous. I mean, it's awful difficult to live down the past but I think you can destroy it. That's basically what I'm trying to do. A lot of people get pissed off at certain things that I do. A lot of people were pissed off about Premature Ejaculation because they came expecting Christian Death Instead they got a wall of noise and something they didn't particularly want to look at or listen to I think by getting people pissed off at me, I don't really give a fuck whether they like me or hate me. If they're not going to let me let go of my past, through their eyes, then I've got to let go of it somehow. So I'll let go of it myself. I'll do it through myself. Having people enjoy your music is

great but if all that they can think of



I just think it's best to keep people guessing because they should be able to use their own minds. A lot of times it's difficult because you can't hear all of the lyrics but then I listen to the Cocteau Twins and make up my own lyrics to what she's singing.

Pat: Yeah, because phonetically you hear something else. Rozz: Exactly. So, it's up to the people to make up their minds to what the songs are about. I mean, to me, the song is basically inspired by a Jack The Ripper story I was reading. Then it kinda evolved into just looking around me and everybody around me and these little games they're playing - little crimes they're committing. Everywhere. They're expecting not to be caught in them. They think they're going about it in such a little box and no one sees them doing it. But it's so blatant... they're being caught everyday, every second. You're caught red handed... you

can't deny it. I can't judge other people's lives but I can say, to me, that's fucked. I like "Red Handed" because when I'm singing it it's so fast paced that it bleeds right in. It reminds me of Middle Class, real early Middle Class. I liked them a lot. Pat: It reminds me of the Germs. (Rozz smiles). How much of the writing does everybody do?

Eva: The person who write the lyrics, writes the music. Rozz plays gui-

Pat: Let's talk about this. People don't know that. do they? No one has ever seen him hold a guitar on stage..

Rozz: Coming soon..

Eva: He plays so he writes his music and I write my lyrics and music too. I always feel that anything I'm doing in my mind is all the same, it's just a different name on it. Like it was the Speed Queens and the Super Heroines" and now Shadow Project. To me,

I'm still doing the same thing. It's just a different name and different members.

Pat: Rozz, is there anything you would like to share with Flipside readers about you that people don't know?

Rozz: Well, I'm pretty sick of people that's one thing. Pat: Why? What kind of people?

Rozz: Any kind of people that I can't speak to truthfully Anybody that I can't open up to. It takes me awhile Obviously, you can't just throw yourself at just anybody After awhile you just start knowing the kind of people that you can be with, that you're compatible with. So, why not open up to them? I like when they do that to me because it's giving me the chance to think may be there is something in the world besides stupid, ignorant people

Pat: It seems like they're small minority these days

Rozz: This influences me greatly because I get so upset about that fact. But at the same time I'm not sure if I would want that to go away. If everybody in the world was living peacefully with each other, what would I have to do? I'd have nothing to complain about or write about in my songs: If I could, I would probably end up taking everybody, a group of people that I feel really close with, and eliminating everybody else finding a perfect place to live ... but then after awhile, I'd probably get tired of those people.

Pat: Then you'd start fucking with them!

Rozz: Obviously, my babblings are somewhat influenced by Charles manson. I think he's a very, very great man. Pat: Why do you think people are afraid of Chuck Manson? Rozz: Because he tells the truth. And he plays games. Pat: He's a great manipulator.

Rozz: Besides that, he can read you like a book. He can sit you down and flip your pages and just read through them... tell you on the spot what you're about and what you're doing. People are afraid of that. Terrified. Otherwise, they would do it themselves. They wouldn't have to look at Charles Manson or anybody else to tell them "this is who

Eva: What was the question?

Pat: Personal influences... something about you that hardly anybody knows.

Eva: Death. That's a hard one to answer

tified by certain things that they did. The brilliance of their work, originality. Creativity was going rampant. A lot of people had great ideas. What happened?

Eva: That's what we were talking about today. I think we're in another generation gap, to tell you the truth. I think we can relate to the people who are now older too, from when we were younger. There's a step missing there. All of a sudden it jumps down and these people haven't got a clue of what's going on. They don't even know what happened even ten years ago. They act like they do. Even three years ago, they don't know

Pat: Does that scare you in any way?

Eva: It scares me. What the fuck is gonna happen? It's scary but then it's not

Pat: What do you mean?

Eva: Because it gives you the chance to do something

about it. It scares me to think - do they have minds left?

Pat: T.V. minds.

Eva: Would they be able to understand it if you did something different? Or does it have to be on TV first?

Pat: What do you think of GG Allin?

Thom: He's a drag to listen to over and over gain from L.A. to San Diego

Eva: I heard that he's going to kill himself Rozz: Billy listens to GG

Allin 24 hours a day Pat: Who's Billy? Rozz: He's our whip-

ping boy Eva: He's our good old friend

Rozz: He's a good friend.

Eva: Rozz

Rozz: Well

Pat: What is the best show you've played so far and do you think people are ready for you yet?

Eva: Yeah. I think so.

It's so dead out there that they must be ready

Thom: In this watercolor society that we have, basically, everybody is trying to smile

Eva: You're not going to get smiles from our band, that's

Thom: Let's face it. We're the drama. We just color it with a true drama effect. Pat: So, what does Shadow Project want to do from now

until the future (which is now in process)? Eva: We wanna tour a lot, especially in Europe. I wanna go

out and see the world before it gets old

Rozz: Well, we wanna see Europe with Sativa Luv Box. Eva: That's right. Like a moving, travelling scene, continuously happening

Pat: My bag's already packed so ... yeah we've got to get out there and change things and make things individualistic and creative at the same time and be against what everybody else is doing. That's my nature

Rozz: It's hard because for the longest time I was trying to just like... when I stopped doing music for a long time before I met up with Eva again. I went through a period of time where I just thought forget it, there's no use going on trying to be yourself and trying to do what you want to do. Just give it up and try to fit in. I realized after two years of doing that, that it doesn't matter how much I give up on how



Pat: All of you guys are legends in your own right and "the new generation" in their thigh-high patent leather boots don't know shit!

Eva: Hey! Wait a minute! I have a pair of those!

Pat: My point is, It's face it, there is no scene! And it's time for us "old pioneers" who have stuck to our convictions to come out now. To open up a little for those who think that they know where "it" is at. So, death, huh?

Eva: It seems that the negative things in this world are my

Pat: Ok. Let's talk about "the scene" and Luse the word "scene" very loosely. I've been dying to talk to you guys about this.

Rozz: Everybody runs to the toilet bowl. Pat: Is there or is there not "a scene"?

Eva? I don't think so.

Rozz: Patrick, is there? No.

Eva: Is there a God?

Rozz: That's the kind of question that is

Eva: I think something is going to happen

Thom: Besides for the yuppified scene, there isn't Eva: What "scene" are we talking about? The "rap scene"

Pat: In Hollywood about 5 years ago, there were all these little "niches" of diverse, creative bands everywhere iden

Hook as far as my clothes or my hair or whatever. People can still see it in me. People can still tell no matter what you look like that there's something about you that is different. After two years of having people treat me exactly as they were treating me before I was trying to fit in with their society - I was like "Fuck it". I have to go back to being myself because otherwise these idiots will kill me. I'm not willing to put up with that yet.

Pat: You're certainly not a martyr

Rozz: Oh God, yes I am! But beside that... I love playing the martyr, but it's just ridiculous... I think people have gotten lost in that and people are just so afraid of being themselves. You're always fucked with by other people for being yourself because it is not the accepted way of being. Pat: Can you name an experience of when you were younger. Like when you were just driven by the passion of whatever, early Bowie or...

Rozz: Well, yeah, Bowie was the first person in music that ever got me interested in it - because he struck me as such an individual. Like, my god, I've never seen that before. Especially growing up with a very set value system and very "Christian" relationships to everything that was going on. To see something like that really struck me and I was really taken by that. Then I saw a lot of other people doing it and I admire them as well. It's unfortunate but it seems like everytime something comes along like that, like the Glitter movement or the Punk movement, whatever, it seems like as soon as it starts to become a growth of being individual and gaining momentum, it gets broken down because of that fear that people have about actually accomplishing anything. It crumbles. That's what happened to Glitter, it became a commercialized fashion think, same thing with Punk.

Pat: We had the Harlots of 42nd Street, the really bad replica of the Dolls, now we've got all the replicas of the Red Hot Chili Peppers and Jane's Addiction! These bands still exist! Don't imitate! Be yourself!

Eva: It's sickening! Right now it's just the clones - Guns & Roses, Red Hots and Jane's Addiction. And everybody is exactly the same with a little dash of this or that. They all move the same too, where did they study that?

Pat: That is the Omni Magazine extension of the tennis racket for guitar and salt shaker for a microphone in front of the mirror syndrome. When I was a kid my mom had this little deodorant bottle that looked like a microphone and I used to grab that thing and mimic my Bowie records and the whole trip. Did you guys do things like that?

Thom: My first band was just me and my little sister. We charged 50 cents and I played on Carnation ice cream containers! We imitated everything.

Rozz: That's a sure sign that what you want to do is be in music. Everyone that I talk to that is really into being in a band, they're not doing it just to make a quick buck or to just catch a moment of fame for a second, they always tell me the same thing. I did the same thing. You just pretend. Lip sync to Bowie, lip sync to Sparks and just act out that fantasy.

Eva: I used to do these dives, acting like Kiss jumping off the stage! Me and my brother and this other guy, we'd do the introduction and pretend we were Kiss.

Pat: That's great! And look where you guys are now! Thom: We're still playing on the Carnation boxes!

Pat: Is there anything that you want to say to the people that attend your shows or are going to buy your record... Eva: Be very patient... Basically just think of Shadow Project and Shadow Project and not anything else.

Rozz: Just be willing to move on, don't get fucking caught in what's going on because what's happening is, this might sound funny, we are all becoming Devo! We are deevolutionizing, at least that's what I see in this society and this world that we've all had a part in creating. It's destroying itself. I think that can be a very beneficial thing because I don't see how it can go on much further like it is right now. It could be a good thing if it does destroy itself but at the same time you never know. So why not push ahead and try to do something. Just in your own mind get yourself

together because people are loosing it really quickly Pat: Ok, my last question, what's your favorite color? Thom: One, two, three.

All: Blaackk!! (laughter)

(This interview continues at a different place with Jill)

Pat: Ok Jill, how much of the concept of Shadow Project are you responsible for or are willing to take blame for? Jill: Oh blame... Well, Patrick, I'd like to be honest with you (laughter) put it this way, the beginning of the name is "Shadow", I have a lot to do with that.

Pat: In what way?

Jill: It's just what it is. And I do play bass and I am a Taurus so that is my answer.

Pat: How much of the songwriting are you responsible for?

Jill: Well, remember "Shadow"? And it is a "Project". I don't know. I got the song that's in the works right now, it's really heavy, with a real heavy bass line called "Epitaph". Thom: Sounds like Cream...

Jill: Cream in your blue jeans.

Pat: I want to ask you about some songs on your demo? What do they make you think of, ok. Here's on "Into The Light".

Jill: What do I think of?

Rozz: Makes her feel like throwing up!

Jill: Well, it does make Rozz feel like throwing up... it makes me feel like there are dimensions and this is the communicating dimension. It has a lot to do with improv communicating.

Pat: "Here and There"?

Jill: Oh, I think of pot. I don't know, "Here and There" draws a blank. I dunnno... Jesus...

Pat: Ok, "Red Handed"?

Jill: When I hear the words I think of... another blank! I dunno

Eva: No wonder "shadow" means so much to you. **Jill:** It does, that word really sticks with me.

Pat: Is "shadow" to you more of a black hole? Eva: Hole!

Jill: Hey, you guys don't have to bring that up!

Pat: We're talking about black holes... ok "Holy Hell"...
Jill: All I picture is a dog for some reason.

Eva: A Satanic dog...

Jill: Well Satanic... when I think of "Satanic"...

Eva: Satanic, Shamanic, Mechanic...

Jill: Right... when it comes to "Holy Hell" it's bullshit, Satanic, things that are happening like that. That's what people will read, so that's what I obviously think of; Satanic. When I think of Satanic...

Eva: You think of a dog.

Jill: I do, I think of a dog and what is a dog, it's God. And that's where it all comes around to in "Holy Hell"...

Pat: How did you guys form in your perspective?

Jill: I see San Francisco and all of a sudden a phone call, then minus a few people that weren't right for the band and so obviously knowing these two characters from the past it worked out. A call for a drummer and it was Thom - his style's great.

Pat: How did you get ahold of Thom?

Jill: Through this girl, she gave me his number. She said that he was like in a country band or something. I said I thought that would work with what Shadow Project trying to do. And he was right for this band because his true rock feelings came out. He's good.

Pat: How long have you been playing bass? What was your first band?

Jill: Oh, Patrick! I'd like to tell you... the Asexuals.

Eva: It all connects to everything - me and Jill and Rozz.
JIII: This whole circle is amazing! I was playing bass and I saw this kid and it was Rozz, we went to the same high school. And he was there with this big old Ramones shirt on and I had a Joan Jett shirt on...

Rozz: And a button as big as her whole body!

Jill: So he had this... you'll get mad if I tell this!

Rozz: No, go right ahead.

Jill: So anyway he had this stuff flying out of his hair. What the hell is that, dandruff? But it was babypowder because he wanted his hair to be white and it wasn't. So him and I went to meet this drummer... at this time were called punk rock. So we went to meet this drummer and he was opening the garage and we see bare feet, a tan, going up further, then all of a sudden, long, long hair! We were like, "No way, he's a hippie!". But at that time it was ok, and we were the Asexuals and then...

Eva: You have to tell the inbetween part, you were in a band called the Decadent. I went to see her band and I liked them. I wanted her to be in our band so I went to her practice... Sandra was quitting (Super Heroines) and I asked Jill if she wanted to be in our band. But her and Steve were a team...

Jill: He was the hippie!

Eva: So Jill and Steve had to both be in the band because Delmar quite at the same time. Isn't that strange how Rozz was in her first band, then she was in my second band and now we are in this band.

Pat: And now you have a keyboard player over here. Do you want to talk about him?

Eva: Sure, his name is Paris... We've been looking for a sampler/keyboard player for 2 years.

Rozz: We just hadn't found the right person until now. Pat: So, Jill how long have you been playing bass? Jill: About 8 years, but seriously about 2 years. You go

through mental blocks and then you go on to new realms.

Pat: What inspires you?

Jill: I'll tell you but I don't want to hear any back talk. A good

movie, and I really mean that! Seriously.

Pat: I heard a rumor that you were into sports?

Jill: What kind of sports?

Pat: Baseball

Jill: I do like baseball.

Pat: Well there's nothing wrong with that!

Jill: That's not my inspiration but I do like baseball! I can't help it, I like to watch baseball!

Rozz: You should have seen the lyrics she gave me to her songs...

Pat: (singing) "Take me out to the ball game..."

Jill: What are you guys trying to say!

Pat: She's a paranoid Taurus! Do you write your songs completely, or do you just come up with a bass line...

Jill: I come up with all the bass lines and when I do write lyrics for this band or for myself it has a lot to do with dreams. I don't know where I got that, maybe from Stevie Nicks, I don't know. Dreams, reality, death and life - it all melts into one. Illness, schizophrenia, I'm really fascinated with that.

Pat: What do you listen to when you go home?

Jill: I always go back to the same thing. I don't listen to that much new stuff except for maybe Soundgarden or something like that. I listen to old records, I like Patti Smith a lot... Pat: I could see Patti Smith in your attitude. Do you paint or anything like that.

Jill: Yeah, I paint. Mostly people but they end up looking like self portraits...

Eva: They're really great!

Jill: Thank you, Eva. Say that again.

Eva: They're great pictures.

Rozz: I think most people that draw or paint, at least with me, everything that I do seems like a self portrait when I'm done with it.

Paris: Why would you want to paint anything that isn't a part of yourself?

Rozz: That is true. It is an extension of you and it is a part of you. I see that a lot in your paintings and I like your paintings a lot.

Jill: I drew my cat and it looked like me.

Pat: What would you like to see for Shadow Project?

Jill: Mostly, I'd like to see a record. That's obvious but I mean it.

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CIRCA CIRCA 1990

Here we are, living in a world of L-shaped shopping centers, convenience stores, the AA explosion, heavy metal, a retro reproduction of the sickening 70's, coffeehouse insomnia, rehash-white trash, save the world left wingers, performance artists countering the counter-culture.

Crack attack, crack attack. It's hard to fight it when everything is going in circles.

Could this be the down of pop music as we knew it.

on Holling RESOLVES

Distributed thru Caroline

Well, here it is, a chat with Monsula. I'd stalled for a while before doing it because it presented me

with the almost terminal situation of "These guys are my friends, what will I ask them?" So questionless, a few nights before this was due, I caught up with their singer, Paul, to ride the almighty BART with him to a show they were gonna play in Berkeley.

On the way he helped an old blind woman find Woolworth's, thus proving either one of two things; 1) that Monsula is totally unpunk, or 2) that Monsula are punk as fuck. I'm not sure which it is. Just for riding the Bay Area's esteemed municipal transport system this evening we were treated to free coffee and donuts. Yum. However, because we experienced such warm wonderful karma there was bound to be some bad. There was. When we arrived at the show it was canceled. We ended up at an already in progress party at an East Bay abode attended by too numerous a local punk celebrity; bandwise, zinewise and otherwise. I made them write questions to ask the band and had them put them in a hat. None of them would sign their names so I guess they don't mind me taking all the credit.

Interview by Devon Morf

Monsula are;

Charles: Guitar/straight-edge bartender Paul: Vocals/lingerie salesperson Bili: Bass/check packer

Scott: Drums/house builder

Devon: Your upcoming album as compared to the "Nickel" EP has a heavier, though not necessarily less melodic, rhythm textured sound to it. Was this a deliberate change? Scott: No, it was a basic progression of our writings.

Bill: People keep saying to us. "You guys changed a lot,

how come?" It's not something we did consciously, but...

Paul: Why should we stagnate?

Devon: Do you think line up changes affected it? Charles: Definitely. Having Scott and Bill playing instead of my brother Mike and Paul Curren made a really big change in the music, because Paul's more into the pop/melodic type of stuff and Mike is a much lighter drummer than Scott is. Having Bill and Scott added a lot more heaviness to the sound. Even on the old stuff.

Paul: But even on the 7*, "Firecracker" was written by all of us and there's still a big difference between that and now.

Bill: Also I think that

Paul's vocais are a lot heavier now too. They seemed to have changed a lot which could be given partial credit his smoking. (laughter)

Devon: You guys have a lot of new vinyl coming out soon don't you? There's the LP coming out on Lookout, a track on an upcoming Flipside comp and a couple other things. Charles: One other thing.

Scott: A 7" compilation with us and Cringer and Jaw-breaker.

Devon: How do you feel about doing the LP. Do you feel it's too soon, not soon enough?

Charles: I think it's a good time to be doing it. I think that although it's gonna be short, I don't think that's a bad thing. There's gonna be a lot of songs and I think our songs are full, they're just not long timewise. Although the LP's gonna be like half an hour I think that's a really good time for us because otherwise it might be way too many songs. We'd have more time, but I think it might get awfully boring

left for tour. So there wasn't really much of a chance for any thing to get out and circulate for people to hear us. We were basically just touring on the fact, that, "Yeah, we're a Lookout band." People said, "Well sure I've never heard of you or anything, but come on out."

Scott: A lot of people basically booked us because we're on Lookout and from the Bay Area. That had a lot to do with it.

Bill: But where we did play, we had small shows, but they were really good feeling shows.

Charles: Everyone was really cool.

HERALLICATIVE

Devon: Now for their questions, "How did Monsula, get Bill, the cool guy to play bass in your sorry ass band? (laughter)

Scott: Paul moved to Ireland...

Paul: And Bill had nothing better to do 'cause his other band ain't that hot. (laughter)

Paul: So he was extremely enthusiastic, drooling and licking his chops hungrily at the fact that he could play in our band.

Bill: It wasn't quite like that... they begged me. Paul: Did we?

(laughter)

Charles: There probably was a certain amount of begging, because we wouldn't have a band if Bill didn't play bass in it. So basically asking Bill to play bass was an act

of desperation because there wasn't anyone better. (more laughter)

Paul: All the other bass players were out of town on a bass players field trip at the time.

Bill: There was a bass players class that day and I didn't go.

Devon: "With the war weeks away, what are your feeling on the band in relation to the threat of war?"

if it went on to be like 45 minutes.

Bill: We don't want to self indulge ourselves too much on our first time out.

(laughter)

Devon: How did your 7° do? I know that when you went on tour it turned out to be not very much of a success.

Paul: That's because the record came out the day that we

Scott: I'm hell of scared just because Bush doesn't seem to be making any effort to end this problem in the Middle East. He's just really gearing up and I'm prime age to be drafted. I don't want to go and fight in some stupid mans war that we shouldn't have anything to do with. If it ever happens I'm either going to jail or going somewhere else. Charles: For myself, I'm 21 and I haven't registered for the draft yet, but I'm going to have to within three days of now because I have to register to get financial aid for my college. For me that's a real moral concession to trade my beliefs for money. In general I don't believe with the whole war machine build up at all.

Paul: I'm lucky because I'm medically exempt, so if any one out there's sick get the papers to prove you're not able to go to war. Besides, if we had just been smart little Americans and learnt how to convert pot to energy mass and use it for gasoline instead of oil then we wouldn't be polluting and have to fight for this trash.

Bill: I think one of the scary points is how many people don't realize we actually are at war. Two weeks till war? We actually are at war! Eighty-five people have died already and there hasn't been any fighting yet.

Charles: A lot of them have been suicides.

Bill: This should tell people something. We have 400,000 troops over there.

Devon: "If you heard a really punk sounding band, then somebody told you the band was all women, would you say, "they're really heavy for women," "really heavy for girls," "they're really punk" or just "wow, they're great?" Scott: It'd be, "Wow, they're great."

Charles: That's such a set up question!

Scott: No, I think it's a justifiable honest question, It shows what we think.

Bill: It's trying to make us say it doesn't matter what people are in a band.

Scott: Right, it doesn't. It shouldn't matter if the band is all male or all female. If the music is really good you should enjoy it regardless of what their sex is.

Bill: Why does it happen that there are so many either all male or all female bands in the punk scene? That's a better question

Paul: If you like the band, you like the band. If they're trying to evoke sexism with this question they lose right here. It shouldn't matter. It's when you get really rocking out to a band and enjoy them and then find out they're sexist homophobic pigs when it's all up to your views on whether you wanna support a band for their beliefs or their actions. Devon: "If Monsula were a weed what would they be and what?"

Charles: Pot, 1001 uses, none of which are smoking. Paul: Hemp.

Bill: That sounds like another set up question, what do they want us to say?

Paul: "Um, I'd be a fern." (laughter)

Devon: "How has living and growing up in Benicia affected your life?"

Scott: Benicia's been really good to me because I'm more small town oriented. I like big cities but I feel really weird inthem. I've also lived in Benicia, moved away, then moved back. And when I was away, for some obscure reason I found myself missing the fucking town. I don't know why, it's kind of a dead town as far as stuff to do for teenagers. But because all my friends are there and I did grow up there it's had a pretty positive effect on me.

Charles: I think not having so much to do really brings people together. Just because, if there's nothing to do everyone's always in one place, which is a nice thing. I think Benicia, as far as being in the scene, has been influential for me, because besides being a passive observer I never really got involved until I met Scott and Paul

and other Benicia people.

Paul: I lived there for 10 years and it's one of those towns that if you grew up in it you can see the beauty in things and everybody, but if you just move there you automatically fucking hate it.

Devon: I heard that it was really conservative and they were trying to make the Bible mandatory reading.

Scott: No, they wanted to have this big week long Bible convention but it was turned down.

Paul: Repicia's pretty much a bedroom community every-

Paul: Benicia's pretty much a bedroom community, everyone sleeps there and works somewhere else. It's a commute town.

Devon: If Monsula could ask themselves one question what would it be?

Scott: Are we ever going to go to Europe?

Paul: Yes, please, I hope so! Not this summer, but next summer.

Scott: We have to have a record out there first before going.

Charles: Unless you're on a super punk label like New Red Archives.

Paul: Which we'll never be on because I disagree with their politics.

Charles: I'd like to go, but my one experience in Europe wasn't that great. But being with the band would be really cool.

Devon: Yeah, you're parents won't have to go with you this time. (laughter)

Charles: Yeah, that's the good thing.

P.S. The new Monsula LP will be out during Feb/March and will be called "Structure" not "The Dime LP."

Monsula can be reached c/o Bill at;





Plain and simple, some bands just DONT get the credit they deserve. No matter how good they are, how cool they are as individuals, or how far into their musical depths they do ponder, some of the greatest bands go by the wasteside, never to be forgotten by the fans that make and break them, WHY? Maybe what they're doing at the time isn't the rage, maybe they just don't have that much "gimmick", or maybe they just don't WANT one. Music played for music's sake, for enjoyment. Munch on this earcandy;

Completely Grocery having been pleasing Portland audiences for the past two years with their funky groove and catchy tunes. A band with a definate following and loyal audiences throughout the Northwest, Completely Grocery deserve your complete attention. Completely Grocery is proof that the Northwest can turn out more than the "Sub Pop sounds," and they do a good job at it boys and girls!!

I (Casper-Sue) interviewed Completely Grocery vocalist John Mitchell, and drummer Jeff Cavanaugh, at Escape from New York Pizza, in downtown Portland, on September 29 with some added help from friend...Michael H. If you ever get the chance to see CG live...GO TO IT! Support local musicians! Support your scene! You are IT.

John: I'm John Mitchell. An insurance agent recorded me about three weeks ago and I hated that too. Ah, not that I hate this, but...my house got broken into, and my insurance agent recorded me making a claim, so if I don't sound honest, you'll know why.

Casper: Explain the name origin and who came up with it.

Jeff: Okay, well what happened was I was working at this
gas station and the owners changed, and some Vietnamese people bought it, and ah... hm...

Casper: Don't lie!!

Jeff: No, no, I swear to God, this is the truth! Anyways, I quit and got a job working somewhere else, yeah, I think it was building houses, and Ted and John drove by one day, and they saw this name Completely Grocery on the billboard, which is totally a play on words, it's not gramatically correct. We said, "That's cool dude," and we kept it.

Casper: For those people out there, tell us who those band members are that are not here.

John: Ted Smith and Ted Thieman. They play guitar and bass guitar: Jeff plays drums and I sing.

about money, they don't care about talent anymore.

Casper: What are some of your favorite bands from the Northwest?

Jeff: I'd have to say The Dharma Burns, Sweaty Nipples... John: Soundgarden.

Jeff: In terms of blues bands, I like Terry Robb, Curtis Stalgato... There's a lot more to music in Portland than what's just been given attention, y'know?

John: Seattle's got a lot of good bands.

Jeff: Hail Mary!!!!!

(GROUP LAUGHTER HERE)

John: Well, we played with a band in Seattle called Hail Mary, and they were like this seventies rock band.

Casper: Ooooh! Sort of like Kiss?

John: Well, they had the hair, they didn't have the makeup, and they didn't even have the talent of Kiss. Even though I don't like Kiss, they have a talent. These guys are REALLY bad, but Seattle had a lot to offer. I don't like the sound of like, Mother Love Bone, but they have talent too.

Casper: What do you think about the Sub Pop hype that is



Left to right: Ted Thieman, Jeff Cavanaugh, John Mitchell, Ted Smith

Casper: What made you all decide to start a band? John: The bad music in the Portland scene.

Jeff: The bad music all around the world!

Casper: Is this the original lineup?

John: No, the original members were Ted Smith (the bass player), I played drums, and we had a sax player and a singer. Then we lost all of them.

Casper: Where?

John: In a mall. We needed a singer, so I started singing, and Jeff was available. He had been playing with this really hot band called 2000 Nen, but they went on to sign a record deal and left Jeff behind. So, Jeff started playing with us. Casper: How did you feel about that Jeff?

Jeff: It was definately a move in the right direction for me.

Casper: What do you think about the Northwest in terms of
the kind of music that is coming from here?

Jeff: I think for the Northwest it's really positive right now. There's a lot of good bands coming out of Portland. There's a lot of good bands in Seattle that are not recognized yet, compared to all the crap that's going on with what the record companies are picking up these days, I think that a lot more spotlighting needs to be shown on Portland, and the whole Northwest scene, because there's a lot of unseen talent that goes wasted, and all I see now in terms of MTV and the record companies is that it's all

going on right now?

John: It's getting old. You can only do that for so long, and right now everyone wants to do it. I think that a lot of bands aren't doing what they want to do. They're doing what there record companies are buving into.

Casper: Opinions of "selling out," definitions of?

John: Well, the extreme is an article that I reak in Willamette Week the other day about the Blue Hearts, a Japanese Band. Their record company tells them what to wear, how to wear their hair, their lyrics, their delivery, the way they carry themselves. Selling out around here is not doing what you want to do anymore and being driven by a different force, which is usually monetary and has nothing to do with musis of feeling. It has to do with where it's going to get you, or a club date, or...or...a high school prom! (CG is playing a future high school dance). Ha! No, were not selling out for that!! We're not changing ANYTHING! We're going to be as surly as we have to be!

Mike: What does "surly" mean?

John: Surly is... urm...well, the reason the tape was called "surly" is because that's a word that we use frequently. "Drunken Surly", it pertains to getting out of hand, and not really caring what's going on, just doing what you wanna do, haing no restraints.

Casper: Where would you like to take the band eventually?

The cover of every TEEN BEAT magazine or what?

Jeff: Hell yeah!
John: On the road... to Keizer! (Laughter) (Keizer is the little shit town suburbia where yours truly resides).

Musical influences... hmmm... Jeffy?
Casper: Jeffy?

Jeff: Blues are definitely a heavy influence for me.

John: Elevator music.

Jeff: If I go home and put on an album, it's usually

something from the Rolling Stones.

John: My influences have changed drastically from growing up within a house full of people, and having the

growing up within a house full of people, and having the older siblings that listened to the old Jackson Browne and Steely Dan, all that stuff was around that I never really liked. It was my only influence until the motown hit really hard, and it was Motown influence, and time passed, and now it's the alternative influence - funky alternative, definitely the Red Hot Chili Peppers, J&MC, the Replacements, Echo, you know.

Casper: What are your plans? Would you like the band

to be a full time job someday?

Jeff: Definitely!

John: Yeah, that would be great. My plans for music is to have an album out in the next 15 months. A full length album, 12 songs, kickass songs.

Jeff: Record breaking.

John: And monumental, oh yeah, Rolling Stone cover, Spin Magazine, Flipside, people calling and writing for paraphanalia... for a piece of Jeffy's eyebrow!

Casper: I'll get one before I leave. Who are the people that you respect the most in the business, and out?

Jeff: Probably the people who put up with the bullshit that they have to go through. I don't have any respect for record companies and none for most club owners...

John: Respect. I really have respect, especially in the Portland scene, for people who go out and hear the music. It's hard to crack something open if the people aren't there to accept it. You do a show in Seattle, and people are willing to pay \$6.00 on a Tuesday night to hear the music, and I'm sure it's the same way in L.A. But Portland you get a Saturday night slot and you've got to work your ass off to get people in there. Out here you've got to do the advertising... you know it's so much harder to make it here.

Casper: Who writes the lyrics?

John: Well, I don't know. I write a lot of them on paper but I also have help. Actually, writing the lyrics comes from converstaions we've had, so it's not the uniqueness that I'm coming up with, the originality, it's within the band.

Casper: Have you ever played any "big" shows, and with whom?

John: Um, yeah, we've played with the Posies...

Casper: They're excellent. I met them after the Dharma's 1st record release.

Jeff: We've played with the Dead Milkmen also. John: They Might Be Giants...

Casper: Have you ever played outside of Oregon?

Casper: What do you have out now and what's availabe to the public? John? You've been very vocal...

John: I know it's very strange. We taped a... I don't know if you'd call it a project, or a mishap, called "Shag Nasty". I think we spend \$750.00 total on it, and we did it at a place called Moonlight Studios. It was our first project, none of us had done recording except Jeff but the tapes sold. We sold 300 copies of "Shag Nasty" and the next project "Surly". We put that out ourselves and with Drew at Dogfish. He did Dharma Bums "Bliss" album and also Soundgraden "Ultramega OK" and he was up for some award for that. So Drew did all the producing this time. We've had three products, and one is available.

Casper: What?

John: Just the "Girlhead World" single.

Mike: How do you feel about censorship?

John: Censorship is just another fad. There's a lot more things to worry about than what artists are doing. I just think there should be more stamp collecting going on rather than hobbies of dealing with censorship. (!-ed) They'll get over it. I don't think it'll last long.

Casper: What was the best show that you guys have ever played?

Jeff: Record release of "Surly" at Satyricon, it was great. It was just really great, a rock and roll evening, the band was on, the music was there.

Casper: There was a feeling in the air!

John: There was more than just a feeling in the air that night.

Jeff: Kinda sounds like a Barry Mannilow thing or something...

Casper: Well, Mike has an interesting Barry Mannilow tidbit for us, Mike?

Mike: The new Barry Mannilow record has an explicit lyrics sticker on it!

John: What does he say in it? Mike: "Fuck" I think? John: BARRY SAYS FUCK!?!?

Mike: Yeah.

John: He musta really been pissed!

Jeff: The censorship issue, the politicians really fucked themselves on this one.

Casper: What's the best thing about being in a band? John: The frustrations. You have your goals and you just keep having to work at it. I don't know if there's anything I've ever done where you have to work your ass off so much just to get along with people, to constantly create stuff and it's not a CHALLENGE. But you don't experience it the same anywhere else. Even in a relationship, ya know? There's 3 other people you've got to watch out for. You've got to work and create things and then go to a club and say "Ok, I've never done this." and they accept us. And then you go into a new place and you don't know how they are going to recieve it. It's pretty exciting.

Casper: How did you all meet?

John: We all went to the same High School in Portland. I think that Jeff was the only one involved in music at this point. Jeff played in bands and he did opening slots for Billy Rancher and too many other people to mention. I guess we hooked up at the right place at the right time.

Casper: When did you first try your hand at singing? John: When I absolutely had to. I did a little background vocals when I was drumming but we were just jamming and not putting anything together. So we got Jeff to drum, that was the time.

Mike: So how long have you been together with this lineup

John: 3 years. We played our first show together about 2 years ago, and that was fun. It was good to know that things were taking shape. The very first time that we played we had other members... it was bad... it was BAADDDD!!!!! It was bad.

Casper: Closing comments?? John: "Question authority".

Jeff: "Peace/Love".

Casper: An address people can write to?

John: Send any interest, inquiries, anything... for old copies, there IS talk of running off more copies depending on the demand. A lot of people are actually asking for them. Through the mail we'd sell a tape for \$5 or so just to cover tape and postage. The new single "Girlhead World" is out and available for \$3.00 postage paid. You can send those to Fred Johnson, he is our pseudo-manager type quy...

Fred Johnson 2005 SE 20th, Portland OR 97214

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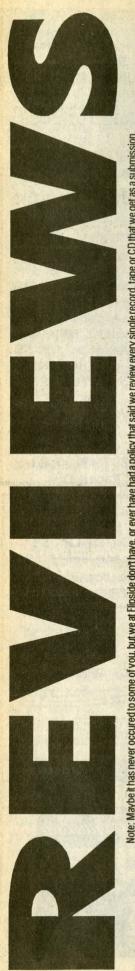
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forget it. Nobody that we throw them tape or CD that we get as a submission as something that sparks someones interest - or 1 are so awful LOOKING could be feel is c tapes a especially occasion some product, Wel least a Basically nad a policy that said represent your band as something decent or at picture! the 0 Get t or ever have get reviewed. ogether". but we at Flipside don't have, not time 1 does second happen and stuff C'mon, r Vour to it's true. gig things occured to some of you, pri to, we don't necessairly 06 to about to review your even before we

2 WIDE 4 LIPS Four Thin Inches 7" FP

Anyone who makes fun of the Grateful Dead is ok with me. Guitar dominated rock pop and all sorts of genres are touched with this 5 song disc.
"Jesus Metal" has a snotty riff while "King" plays along the lines of noise pop. Definitely a worth while effort. - Krk
Ange 1011 1/2 Hudson, Kent, OH 44240 USA

The 360's, who I have never heard of until now, rock pretty solidly on this debut 7". This is exactly the kind of stuff that college radio will eat up, it's not really new or earth shattering, just a more wall-of-noise sounding Gun Club - but hey, that's not bad at all. Is it? - Al Link Records 121 West 27th St. #401, New York.

NY 10001 LISA

611

Six Eleven 7" EP Sappy, acoustic like rock in a very sleepy, hypsappy, actusize like flock in a very sleepy, ryp-notic vein. Could get a little experimental from time to time. Mostly dullsville. - Krk Shangri-La 1916 Madison Ave., Memphis, TN 38104 USA

SYMBOL

This band exists for the sole purpose to live out some ones foolish joke on calling the band a symbol instead of an actual letter based name. It's furnry, but so what. Their music is garage band material with lottsa potential okness. Rock 'n roll or pop, whatever. - Krk Vinyl Manor POB 85852, Seattle, WA 98105 USA

ABU NIDAL
Trigger Man 7"
This label has a tendency to release some of the
most unappealing, unmusical excuses for music,
ever. The real sad thing is, I'm not sure if this is bad
or good! I tend to always look for Noiseville releases although! seldom listen to them twice. Abu Nidal is a minimal "experimental noise" thing. One side is some spliced up conversation over a jam of some sort. The reverse is a Devo out take from an early demo played through a high school gym PA. - Krk

Noiseville POB 124, Yonkers, NY 10710 USA

Live At The Roxy Club LP
Great sounding live recording of one of my all time
favorite punk bands, the Adverts. Naturally this is
a veritable greatest hits set - every song is classic
and played out to the max. What fucking inspiration. It's too bad there are no unreleased, good sounding live tapes of some of our own classics. Receiver Twyman House, 31-39 Camden Road, London, England NW1 9LF

ALICE IN CHAINS Facelift LP

Jane's Addiction success has everybody and his mother scrambling to shove bad rock bands with mother scrambling to shove bad rock bands with a touch of artiness (and a 70's songbook) down everyone's throat that's too young to have seen it the first time around. This same crap passing for "alternative music" is just budding arena cock rock and the kids are buying, It's sick. Think about that when you're in line at the big Sub Pop "Monsters of Rock" concert. Gag. - Martin McMartin Columbia, USA

ALICE IN WASTELAND 7"
Bland, female fronted pop with "mystical" overtones. Nice cover though. - Krk
Hiljaiset Levyt DL 211, 33201 Tempere, Finland

ALIEN SEX FIEND

that

out is a

Curse Tape I can't even remember when was the last time I heard these fiends, so to me this is pretty weird shit. Symphonic crunch with a tribal beat and geetar spurts. Vocals are more like spontaneous spurts of this or that. The release sticks to this formula although variations sway towards beat box disco. New Age gothic dance, not as satanic as I was expecting. - Krk Anagram, USA

AMERICAN SOUL SPIDERS

Japan's entry into Sub Pop's world domination plans, Foiled again. - Krk Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA ANASTASIS

Fast fuzzy punk from Duisburg, Germany. Shoulda left "Love Song" of side 2. English lyrics. Martin McMartin Your Chance Klaumer Bruch 21, 4200 Ober-

hausen 12, Germany ANDY BECKMAN

Don't Get Killed CD This guy musta never heard of Eugene Chadborne or Mojo Nixon, not that it's half as funny. Acoustic Gadfly POB 6603, New York, NY 10128 USA

This is what you'd expect the Flaming Lips to listen to (or sound like in another 5 years). Super cosmic, "psychedelic" jibberish. People whispering, some music, some sound effects from the latest Clive Barker flick. Ok. Would have made a great 7", but as an LP it drags. - Krk Vox POB 7112. Burbank. CA 91510 USA

ANTIC HAY

At Dawn LP
16 tolerable punk tunes with that too familiar Jello B. warble you were probably sick of 5 years ago.
But if not... - Martin McMartin Lmoor Venelaan 47, 1623 RA Hoorn, Holland

Pretty ok rock. Riffage and hair and leads. - Krk We Bite Gonninger str 3, D-7417 Pfullingen, West Germany

AWAKE

Beliefs 7" EP Impressive metal/hardcore with tons of breaks, harmonies and riffs. Some songs go pop, some reggae. Very worthwhile effort from this soon to make waves band. Check it out. - Krk
Skene POB 4522, St. Paul, MN 55104 USA

AXEL GRINDERS

AXEL GRINDERS
Apparatus of Love 7 inch
Very mid '60s influenced grunge rock form New
Zealand. "Apparatus..." is kind of a slow moving
moody number. "Don't Worry..." rocks pretty
hard and is very noisy. - Thrashead
Dionysus POB 1975, Burbank, CA 91607 USA

BAD RELIGION Against the Grain CD

Against the Grain OD Aside from the corry cover, Bad Religion waste no time and effort as "Against the Grain" is screechingly released hot on the heals of last years punk hit "No Control" which sold so many copies, why not keep the formula untouched? My guess is that ATG is shipping anywhere it in to to 75 thousand units and as much as I like to ignore such a massively accepted "punk" record the quality of this record is so perfectly executed, it's kinda tuff to blow it off. So yeah, if you're a fan, a ess is that ATG is shipping anywhere from 50 to fan you will remain. Amen. - Krk Epitaph POB 6201 Sunset Blvd. #111, Hollywood, CA 90028 USA

BAGS

Big tongue in cheek rock riffs, 70's style. Might be fun guys, but skip the crazy clothes if you play here or take a number. - Martin McMartin Stanton Park POB 58, Newtonville, MA 02160

BECK SESSION GROUP

Nice gatefold picture sleeve. Like a fresh Hardons with hooks and harmony. Pretty good shit. This would give bands like All a hell of a run for their money. - Krk Sister Gartenstra 14, 6729 Rulzheim, Germany

BEDLAM ROVERS

Just what your mom's been waiting for - another fiddle playing folk-punk band with strong political sensibilities. Let me help you shove it up her butt! - Martin McMartin

Rough Trade 611 Broadway #311, New York, NY 10012 USA

BIG NURSE

Big chop guitar rock, not bad and people into this 'new" movement will buy the Big Nurse t-shirt. No problem. - Krk Heat Blast POB 491, Eatontown, NJ 07724 USA

BIG SATAN

7" EP Big riff, bad boy biker rock, Ok. - Krk Dashboard Hulagirl 2826 11th East, Seattle, WA 98102 USA

BIG TROUBLE HOUSE Watered Down 7"

Funky, bass dominated rock. Some groove, some spunk, not bad. - Krk Comm 3 438 Bedford Ave., Brooklyn, NY 11211

BLACK CLOTHES POINTY SHOES

Accordions bug me. Silly rhymes and cha-cha rhythms. Wasted my time. - Martin McMartin Blackjack POB 2503, Goleta, CA 93118 USA

RI AGGERS ITA. 7"

Three song EP of slow moody, and dirgey punk rock. Although dragging at times, it is something to get into. Lyrics and ideals of the band lean to the left. Someone to watch for. - Al Network 90 BM Box 1734, London WC1 3XX Fngland

BLAKE BABIES

Sunburn CD Girly voiced, jangled guitar pop. It's not that I don't somewhat enjoy a couple of the upbeat songs, it's just the fact that every other band in every hicktown has the Blake Babies sound. Maybe this 3 piece will be that one to stand out and rise above the rest. I doubt it. - Krk

Mammoth 5 W. Hargett St. 4th Floor, Raleigh, NC

27601 LISA

If This Had Been An Actual Emergency LP Some records are so bad that rather than slag the Central, hoping some other kind soul might find a nice word to say. I tried that with this, last issue, but once again it's on my turntable. Monotonous pop cliche's oozed by a sensitive guy. Stop send-ing this crap. - Martin McMartin Falsified POB 1010, Birmingham, MI 48012 USA

RI CODMEN

Radio Song 7"

Not 'tall as gut bustin' as the demo, this two song single is ok rock with cheese metal vocals and some kinda ballad with less balls. Not too moving 'tall - Krk

Audio Addict 917 SW Alder, Portland, OR USA

An Arm and A Leg 7" EP Alternative post punk blandness, Yawn. - Krk Belly Up 11 Catharine St. Flat 11, Liverpool, England I 8 7NH

BOOM AND THE LEGION OF DOOM

Detroit LP

Grungy chop-you-into-bits death metal. Dirty, loose at time repetitive. Boom really lets it go. What really stands out are the trashy sound and wanky guitar leads. Grows on you like penicillin. - Buckethead Depression, USA

BOP HARVEY

Cassette

Imagine something as lame as the worst cuts on a General Public record in 1983, then water it down 20 times and give your Aunt Flo an enema with it.

- Martin McMartin Relativity, USA

BORN AGAINST

Eulogy 7 inch This 7" comes free if you purchase the Dear Jesus zine or you can probably order it through the address. Way twisted hardcore/rock, the kinda evil sounding shit Corrosion of Conformity shoulda been doing. Not metal, not hardcore, definitely brutal. Recommended. - Krk

Vermiform POB 1145 Cooper Station, New York, NY 10276 USA

BRENT'S TV

Lumberjack Days 7" EP
Country/Hillbilly core. Grab a partner and go
square slam dancing. This is a real peppy disc.
Energetic and fun. No distorted guitar, but who says you need a distorted guitar to play crazy. Bizarre and funny lyrics. Purple vinyl. -Thrashead Lookout P.O.B. 11374, Berkeley, CA 94702 USA BRILLIERIA

Demoniacio 7º

Now this is interesting - a band who sing in Spanish and sound heavily Napalm Death influ-enced! I really liked Naplam Death, but I really don't really funny so I guess I'd have to agree. Coll Nemesis USA

BUFFALO TOM

Birdbrain CD Fuck! I need a drink! - Krk Beggars Banquet, USA

CMX

Kolmikarki LP Fucking wacked out shit. From opera like howling crud to tribal chants then hardcore thrash tunes into Minutemen jazz! Way freaked out. Each song has 3 or 4 breaks so violently sporadic it doesn't seem like it's the same band. While I like this for it's weirdness and off the wall tactics, I couldn't seri-ously ever listen to it. It's just too schitzo. - Krk Bad Vagum Box 29, 90501 Oulu, Finland

CAPPING DAY

Post No Bills CD EP

Post No Bills CU EP
Pretty tame femme type acoustic pop. Some
moments of interest but a blink of an eye could
pass just as quick. Why or why wasn't the Fastbacks or Girl Trouble on CD? it's an unjust world we live in. - Krk
Popliama POB 95364, Seattle, WA 98145 USA

CARNAGE

Dark Recollections CD

England just can't spit out enough of these dreaded grindcore bands, or so they think, I'll give oreaded griffuccione barlos, or so trey trains. In give Carnage this, they have way cool (gross, kinda like Carcass) artwork. Still, what you have here is basic, satantic sore throat vocals, dark "grinding" guitar riffs and fast thrast/mosh breaks. The more I listen to this the more I think Carnage are a little bit more distinctive, but so what? For all you interested fans, the CD also includes "Hallucinating Anxiety" which is the same kindo stuff 'cept it's a little rougher and uglier. If you can imagine

Necrosis POB 144, Nottingham, England NC3

CASUS BELLI

Way too Big Black sounding. Casus Belli have that steady drumming (machine?) with rhythmic guitars "pounding" away. Ok, but not mandatory.

Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

CEREBROS EXPRIMIDOS

Mas Suicidios! LP

I had heard something good about this Spanish hardcore band so naturally I was interested to check it out. Good full wall of noise sound with the ever present buzzsaw guitar going like mad. Oc-casionally falls into a metalish sorta mode but never as bad as their American counterparts. Pretty cool stuff. Spanish Ramones with a lead Munster Apdo. 18107, 28080 Madrid, Spain

CHEMICAL PEOPLE

Cum Blister Bleed 7"
The Chenical People give "rap" a shot with this shoot off. "1490" is really neat acoustic number which shocked the hell out of me. "Blow Me Fatti" is more along the line of what the Chemical People are about. This 7" is a must have for fans and the interested. - Krk 2" Pecker POB 6964, Beverly Hills, CA 90212 USA

CHILDRENS CRUSADE

Scorpio Moon 7" EP Don't see too much out of the ordinary for Childrens Crusade. Like an ok rock and roll band with some punky guitar roots. "Blue Venus Aflame" is an interesting shot at pop-psychedelia, I suppose. Some tapes should remain in the glove box. - Krk Scat POB 141161, Cleveland, OH 44114 USA

CHORUS OF DISAPPROVAL

Truth Gives Wings To Strength LP
Despite the fact that this is good sounding and well played hardcore (yeah, yeah, rich suburbanites could afford a good studio!) the whole idea is so worn out and tired that it just further dilutes and drains this genre of already overabused music Absolutely boring and generic lyrics full of hypo-cracy ("Who the fuck are you - to bark up my

tree?" their actual words) and begging to be ignored ("Ireserve the right - to ignore your kind", their words again). Very very rarely do non-straight edge bands sing about their indulgences, can't straight edges come up with anything else? The Beatles turned the greatest pro-drugs songs into international hits but never blatantly crammed anything down your throat. If these guys could ever get past preaching to their own crowd then maybe some others might tune in as well, other-wise just fuckin' forget it. That's my chorus of disappointment.- Al Nemesis 1940 Lakewood Blvd., Long Beach, CA

CHORUS OF DISAPPROVAL
Truth Gives Wings to Strength LP
Fuck, I can't believe Jeff Banks still has so many great guitar hooks. Banks who played second guitarist in one of Southern California's most popular hardcore bands, VD, has turned up with long time pal Isaac to form Chorus. For what it's worth, Jeff was always the "militant" straight edger in VD, who wrote half of the lyrics and about half of the music. (most of the hardcore stuff.) So here on his and Isaac's solo LP (the drummer and the bass player shown on the cover joined after the recording) there is little if any rage held back. Full throttle straight edge hardcore with every song having a memorable hook or chorus. This LP will blow the shit out of all other straight edge hardcore backwash. - Krk Nemesis 1940 Lakewood Blvd., Long Beach, CA

90815 USA

CHRISTY MCCOOL

Lovelier Than The Queen Of England CD
"Alternative Funk". There's a couple of songs I really like ("Neals Deal With Meals", "Lion Hunt") but I've never been able to deal with fun loving

but I've never been able to deal with run rowing humor music. You know, song titles like "Poopy On The Tele", "Peace Frog", "Ordinary Thouth Bar". Big photos of the band members all dressed in loud arty clothes, dread locks. The vocalist sings out of his nose. It's just too cute. If you like shit like Psychofunkapuss or the last 2 or 3 Red Hot albums then stuff like this is for stuff like you.

Dr. Dream 60 Plaza Square, Orange, CA 92666 USA

Free Souls In A Trapped Environment LP People who cling to the Subhumans in such a religious way bug the fuck out of me. So, yeah, I didn't want to like this cuz I knew it would be an instant hit. In other words, yeah, I'm about to bite my pride. Some Subhumans references are touched but the majority of this 15 song LP is amazingly diverse, teeter-tootering on jazzy Minutemenish rock and ska like jams. All high voltage and emotional stuff. It's pretty easy to sit back and listen to this LP from start to el fin. Ok stuff, worth your effort. - Krk

Blurrg 2 Victoria Terrace, Melksham, Wiltshire, England SN12 6NA

CIVILIZED SOCIETY?

You Were Warned 2 LPs This is sort of an anthology, two albums in one package. This band set a precedent for many hardcore thrash outfits. Diverse styles, intense/

nandore finant outlies. Diverse styles, intense, often political lyrics, male/female vocals. Very powerful stuff. - Buckethead

Manic Ears Unit 25, Forest Business Park, S. Access Rd., Walthamston, London, England E17

COLD WATER FLAT

Super thick fuzzed out, Husker-side Jr. typo-rock pop. Ok, but it's way too overdone these days. Krk

Mescaline Diamond 157 Murdock St. #3, Brighton, MA 02135 USA

COPERLICUS Nell CD

Fucked up "spiritual" almost ritual like screaming, screeching and loud yawning, set to pulsing, ambient/industrial sludge. I don't really find it that interesting but I'm sure some burnt out hippie acid heads might be freaked out by this stuff. Wow, man, out there, really far out. - Krk Nevermore POB 170150, Brooklyn, NY 11217

COUP DE GRACE

From their press release it looks like about a dozen 'rock" critics are ready to suck these guys off on the way to the bank. Tedious metal-masturbation

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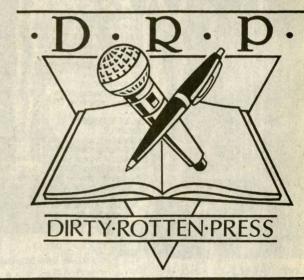
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8 CHECKS ŏ AVAILABLE

AT: STREETLIGHT RECORDS

with the right dose of maturity tossed in by the Soul Asylum guy that produced it. Maybe this band will shrivel up young, too. Ho. Ho. - Martin Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

cows

Slap Back 7"
The Cows have this un-medically explainable edge to them. This "edge" is razor sharp and rusted from edge to edge. This they drunkenly wave back and forth, creating a see/saw of choppy rhythms and mumbled vocals. The title track works best with a constant "chuga chuga" bass line that rides from start to finish. For some reason the reverse sounds like a psychotic country song with a fucked up wah-wah thrown in. Near great. Worth a snoop. - Krk Amphetamine Reptile 2541 Nicollet Ave. S., Min-

neapolis, MN 55404 USA

CRANKSHAFT

5 song 7"

Pretty mediocre release by a band that tries their hand at a number of different styles. Kinda flat mix on the recording doesn't help matters. I could see that their energy would be pretty cool live. - Al

Prrrt FP

Pretty aggro rockin' punk. And I do mention punk, complete with large photo of guitarist and his ugly dick. Musically nothing special but worth it for the photo I guess. - Krk CBR Box 6038, 126 06 Hagersten, Sweden

DEAD WHITE AND BLUE

Rock, I dunno if it's the flat production or if these guys are just into tame pre-commercial bad-boy rock 'n roll. Kinda like a biker version of LATE Raging Slab. - Krk Ram POB 40262, Long Beach, CA 90804 USA

DEATH TRIP

Chainsaw Goddess 7" Pretty lame psycho-horror rock. - Krk Bad Vagum Box 29, 90501 Oulu, Finland

DENIAL

Whore 7'

Big Black ish, 'cept this is more rap oriented. Australia's Warlock Pincers?! - Krk Abraxas POB 202, Sans Souci, Australia 2219

DERELICTS

Time To Fuck Up 7 inch EP
Ireally dig this band, they fucking rock. Side 1: "I
Wanna Get Out" is a real powerful, crunching mid tempo punk basher. Side 2: "Boxed In" is slightly faster and more melodic. The also have an untitled, under 30 second thrasher on here. Fucking ripper EP! - Thrashead

Empty POB 12034, Seattle, WA 98102 USA

DERELICTS

Love Machine LP

Is there no end to the Derelicts mania? Riding on the coat tails of the Dwarves, more snotty prehardcore punk. Not bad. - Krk Penultimate, USA

DESTRUCTION

Cracked Brains CD

Actually quite diverse fer speedmetal. Some rock and lottsa psycho/groove tempos. If I had to listen to speed metal, it would probably be these dudes.

Noise International 5 Crosby St., New York, NY 10013 USA

DIE PILSKOPFE

Cutesy punk with German lyrics. Yellow vinyl. Skip - Martin McMartin Intelnet Postfach 700812, 5600 Wuppertal, Ger-

many

Cleft On The Chin 7"

Real grungy mid-tempo punk type stuff. Some-times melodic and sometimes has a slight metal edge, but irritating so. Real raspy vocalist that sounds cool. Both songs keep an even pace and are pretty catchy. Not sure about the lyrics, but both tunes rock pretty hard. - Thrashead Worry Bird POB 95485, Atlanta, GA 30347 USA

DIRT FISHERMAN

Glenn's Car LP

Tame, jangling guitar pop. Pretty, heard before dribble. Male-female vocals. The dude sucks, it's earable when imagining the female singing nude, wrapped in mud. Check out the Tree People lp. - Krk

Silence POB 369, Boise, ID 83701 USA

DIRTY BIRD

Big fuzz bass quivering mental patient vocals. Probably wouldn't disappoint any of you out scoring singles with that heavy sound. I just hope all these kids do the right thing and pay for Ozzy and Tory lomm's room at Happy Acres. Herpes cover art. 750 made. - Martin McMartin Interpulp, USA

DISTRESS

Shimmary Shimmary LP
Generic thrash with English lyrics. Yawn. - Martin McMartin

Katou Johannestr. 38, 23 Kiel 14, West Germany

DR. JANET

Now I love the Screaming Trees and Das Damen ain't too far behind but this collaboration just don't rise. Wah wah textured rock as you can imagine by the mentioned participants. For fans only. - Krk Ringers Lactate 21-29 35th St., Astoria, NY 11105 USA

DUMB

Pleasure Park 7" Old Lovedolls meets a mellower Lunachicks. Good rock hooks and all that goes with it. Not bad.

Dodge City 57 D Victoria Rd., Kilburn, London, England NW6 6TA - Krk

DURANGO

Mothers Day

This was recorded about 6 years ago and some guys from this band went on to the Purple Toads, who I've heard good things about although I've never heard them, but this is quite ordinary punk pop that doesn't do much for me one way or the other. - Mike Snider Star 148 Simcoe St. S, Oshawa, Ontario, Canada

L1H 4G7

ELEGY

'Alternative" rock. If the Red Hots and Janes Addiction would have never existed I doubt Elegy

Sunney Sindicut 3113 Eastern Ave. #22, Sacra-

mento, CA 95821 USA

EXHORDER

Slaughter In The Vatican Tape
"Homicide", "Anal Lust", religion haters and fast
as fuck. Meth-heads who punch nuns will enjoy it. Martin McMartin Road Runner 225 Lafayette St. #709, New York, NY 10012 USA

EXIT CONDITION

Days of Wild Skies LP I bought this bands first 7" because it was produced by Bones. Surprizingly 'nuff, it was really mature high voltage punk. Good single. Now the follow up LP, for starters it's a lot more refined and "produced". Their sound has been tarned to a metalish pop thing with some punk outbursts Lottsa clever moments and sincere vocals. Not mandatory but a fine effort it is. - Krk Meantime 11 Salutation Rd., Darlington, Durham,

England DL3 8JN

Pre-Pay LP

Quick, toe tapping tempos. Like a metallish All. Ok. - Krk

Spikey Music POB 2424, Kalamazoo, MI 49003

FEARLESS IRANIANS FROM HELL

Foolish Americans LP

Boner strikes again with the ultimate in terrorist thrash. This stuff will piss off even the most complacent patriot. Dig the heavy riffs. - Buckethead

Boner POB 2081, Berkeley, CA 94702 USA

FED UP CREW

Had Enough Tape

Muscular metallic HC that brings to mind Killing Time; they maybe sound a little too much alike. 9 extremely catchy tunes with great production. Personal lyrics that could have had a little more



Look what Krk said in the last issue of FLIPSIDE (and the dikweed almost got the name right!)

HESTER DRYNE Double 7"

Bout time the mighty metal monsters Hester Dryne put to wax what their demo tape has been hinting at for years. High quality, distinctive, original metal, which thrashes and rocks and even has it's moments of pop. Crazy shit! 2 records, 8 songs, 6 bucks. It adds up nicely. - Krk Flush POB 1050, Richmond, CA 94802 USA

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FLUSH RECORDS

p.o. box 1050 Richmond, CA. 94802 U.S.A.

variety to them. With a little more originality and thought their next release could make me leg press a Mac truck. Hey guys, how come the guy on the front cover has bigger biceps than quadraceps? - Pookie Musclehead Jim D'Ambrosio 28 Park Ave. E, Brantford, Ontario, Canada N3S 2Z4

FIERCE

Fierce has an erupting, punk to prissy musical mass which is interesting and seperates em from the rest of the "emo rock" kids. Guitar playing really shines with non-punk, not metal influences. Check it out. - Krk Amusement Eschenholt 29, 4432 Gronau-epe,

FLESHFATERS Prehistoric Fits LP

Songs taken from early Flesheaters records. -

SST POB 1, Lawndale, CA 90260 USA

FLOWER GANG

Guys With Glasses 7" EP Simple, pimple faced pop. Acoustic sounding jumpy and ok. - Krk Boy Crazee POB 803, Mansfield, MA 02048 USA

FLOYD BAND

I Burped And Puke Came Out My Nose LP From the same city that brought you the Pagans and the Dead Boys, spawns the Floyd Band. Like the former mentioned bands, these guys play snotty punk rock with obnoxious lyrics. Totally fun shit here. - Thrashead Synthetic POB 09478, Cleveland, OH 44109 USA

FLY ASHTRAY

7" & tape I saw these guys in NY and I wasn't completely taken, matter of fact, outside of a few twisters I wasn't impressed at all. But in the studio, Fly Ashtray take off, leaving only a hazy cloud of ash in their wake. The format being three guitar that contains the studies around medium rhythm rock which usually sticks around medium to soft paced with some vocal harmony. Lottsa un-natural tempo curves and quirky odd ball maneuvers. In the studio lots of guitar effects are thrown in, plus samples and other shit which really help create a much bigger impact. The single has better sound and is an all around better release but the tape has a wild variety of demented cuts. Still really clean sound. These guys could be on Twin Tone or SST. Mellow but weird, - Krk Toxic 596 Broadway #204, New York, NY 10012

FORBIDDEN

Twisted Into Form CD

Why do all these thrash/metal bands open their records with a real cheese acoustic instrumental/ keyboard thing? Then bammo - double guitar riffage, whine vocal howl, fast drumming. Incredible that these record companies are dumping so much cash into this shit. - Krk Combat. USA

FOREVER NOW

Young boys all pumped up over the Lord with a burning desire to play bad metal for Him. - Martin McMartin

Truth Effort 8 Bloomfield Dr., Mount Holly, NJ 08060 USA

FREAK MAGNET

Coincidence or what? Freak Magnet is also the name of the Fluid's Glitterhouse LP, which oddly enough sounds kinda like this. Big riff, solid drumming rock. Vocals don't come close, but neither does the Stooges tag. Ok single. - Krk Worry Bird POB 95485, Atlanta, GA 30347 USA

Fu Manchu finally come through with their threat and kick down a copy of their soon to be sought after debut 7". The influences sway towards dirge, stacking the cards heavily on the psycho side of things. The Melvins ploppiness (but a tad quicker) with the wah-wahness of St. Vitus. To this add lots of Touch and Go vocals that are sleepy/nightmare like. The song "Bouillabaisse" would have Ozzy calling Tony lommi asking to please join him again. Yeap, it's that twisted. Seek and devoure. - Krk Slap A Ham POB 843, San Francisco, CA 94101

Creatures That Time Forgot LP
Dream collection for any fan and I can't be the only

one, right? TV appearances and interviews (Larry King!) wedged between obscure grunge hits. The converted will dig, detractors will get more ammo, suppose. Loosen up and groove! - Martin

Skyclad POB 666, Middlesex, NJ 08846 USA

The song "Yokozuna" is an amazing Iron Maiden snake with a punk rock singer. The other 3 songs are sub par. Hardcore rock, Ok, Funny photos. -

Public Bath POB 2134, Madison, WI 53701 USA

GENERATORS

Fun cover photos package this Red Hots funk rock single which is (I can't believe I'm saying this) really good. Fun, fruity and zarry. If you're into the Red Hots, this will blow you away. - Krk Bad Vagum Box 29, 90501 Oulu, Finland

GIRL TROUBLE

Thrillsphere LF Now, you get to see a classic fuck up by Sub Pop as this, the greatest LP to launch out of Seattle is on Popliama. Not that Sub Pop weren't hip to Girl Trouble, they co-released GT's first LP with K underground. Oh well, all Ihope is that Girl Trouble will recieve the attention they deserve as this LP (dare I say it) even surpasses "Hit It Or Quit It", the one LP I got drunk to, cried to, and danced to. GT have been one of the counted few who have never have been one of the counted few who have never let me down. These motherfuckers got soul, talent and the unquestionable gift to bop out some of the purest rock and roll EVER!! don't care what you like, dislike or think "rules", if you have any type of true soul you will undoubtably learn to love the bluesy twists of Girl Trouble. One of the releases I won't be shit capping this issue. Kry won't be shit canning this issue. - Krk Popllama POB 95364, Seattle, WA 98145 USA

GOD BULLIES

Join Satan's Army 2, 7 inch Two seven inch slabs of the formulated God Bullie blues. At first it was funny and shocking in a "catch me in the bathroom jacking off" sorta way. But the Bullies are wearing thin on this effort to enlist you in a trip far south. Droned out rock with obnoxious vocals and lyrics. Not as noisie as it could've gotten. - Krk Amphetamine Reptile 2541 Nicollet Ave. S., Min-neapolis, MN 55404 USA

GOO GOO DOLLS

The sound of what were probably former punkers getting all reflective and introspective ala the Replacements and I couldn't give less of a shit. They drop the pretension for 3 minutes on "Out Of The Red" and it almost rocks. Crappy mainstream rock cliches in desguise. - Martin McMartin Metalblade 18653 Ventura Blvd Su 311, Tarzana, CA 91356 USA

GRIFTERS

7 inch

Wanna say it's a guitar based Joy Division but nah. Grifters are just as obnoxious as they are appealing. Thick, rock with a wreckless mood in motion. Ok. - Krk Doink 1572 Overton Park #11, Memphis, TN 38112 USA

HAPPY KADAVER

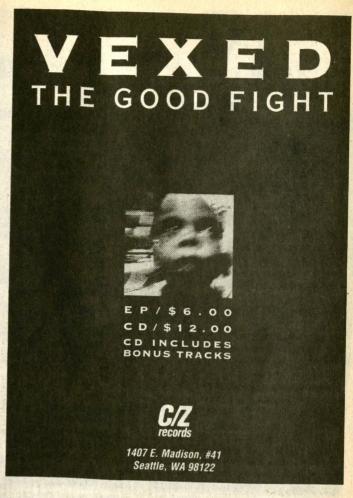
The all Deutsch lyrics made this sound especially brutal. Good girl back up vocals contrast lead singer Kunti's angry growl. - Martin McMartin Intelnet Postfach 700812, 5600 Wuppertal, Ger-

HEADCOATS

Heavens to Murgatroyd Even! LP Way out rockin' tunage from thee chaps in funny hats. It's real simple, with a heart warming garage hats. It's real simple, with a heart warming garage quality that's been unmatched perhaps since the days of "Louie Louie" and such. Dig the choppy Kinks-style guitar, the crazy swingin' beats, the metaphoric lyrics. Thee Headcoats transcend the "band" phenomenon. - Buckethead Sub Pop POB 20645, Seattle, WA 98101 USA

HELL TOUPEE Rock 'Til You Rot LP

Pretty heavy funk-rock. Almost like a more heavy metallish Chili Peppers. This isn't really my thing but people into the Chili Peppers and bands like that will find these dudes pretty damn good. -Hot Head POB 487, Allston, MA 02134 USA





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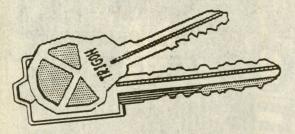
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NEW RELEASES:

THE RIOT ACT TS-107 "Master Plan/Tacoma" (7" - \$3.50) Crazed all-out rock 'n' roll with psychotic chick singer. Tacoma was never like this: "Even my dog won't go downtown.

ZOOGZ RIFT & MARC MYLAR TCD-108 Nutritionally Sound (CD - \$13.00) Rift and Mylar expand their aural palette to encompass a mad mindscape of electronically warped confusion.

CLAW HAMMER TCS-109 Get Yer Za Za Yout! (Cassette - \$7.50) Ninety minutes of Wahl-to-wall action as presented by Andrea 'Enthal on her KPFK radio show. Is your living room big enough for this?

Prices are postpaid. Overseas add \$2 per item.



TRIGON RECORDS 6837 Hanna Avenue Canoga Park, CA 91303 USA

Medellin 7" EP

Not since Imagen's "Y Ahora Que?" EP last year have I heard such noise come out of Colombia (the country, not the record label.) The music is more along the lines of Carcass and Fear Of God with the exception of one song, "Estado De Coma" which is more like Godflesh. Twelve very grindcrustie tunes, barfed vocals, political lyrics and DIY self-produced. (Which they have to because there's no indie labels there.) - Katz ??, Colombia

HOLY ROLLERS

The Holy Rollers up to no good with pal Juliana a character drenched girl who nasaly rumbles about silly childhood/fantasy things, sometimes to an acoustic background. Other times bare as a bone. The Holy Rollers kick down 2 rhythmic rockers, real interesting little collaboration. Worth your effort. - Krk

Simple Machines 3510 N. 8th, Arlington, VA 22201 USA

INSECT FEAR Crease 7" EP

Insect Fear, who released quite a musical wave of an LP last year, are back with four more songs to rock to. Tribal drumming set the reckless pace for this neitherland group. Chaotic jazz influenced "noise" breaks into attention demanding harmonies and soothing silk like rhythms which last just enough to leave ya wondering when that new full length LP is gonna cruise by. Pretty cool shit. - Krk Manufacture Sound Output POB 37220, Tallahas-see, FL 32315 USA

INSTED

What We Believe LP

Insted play it safe and deliver the goods with a straight forward hardcore tyric and sound LP. If sincerity is everything then these guys deserve all the attention in the world for this one. A classic hardcore release - Al Epitaph 6201 Sunset Blvd. #111 Hollywood CA

JACK SCRATCH

Twin pack of rock boredom with an obligatory western side. Sounded like everything and nothing all at once, no hooks and dusty shout along choruses. - Martin McMartin Jack Scratch POB 146702, Chicago, IL 6061 USA

Animal Rites LP

The Kraemer production turns this LP into a Bong Water take off. Studio written; thick, smudgy guitars and lottsa sampled voices TV/radio nonsense. If you're into the Bong, take a drag. - Krk Shimmy Disc JAF Box 1187. New York, NY 10116

Blasphemy EP 18 songs. Most of which are at blur and faster than blur speeds. Some are painfully slow. All songs are pretty short obviously. Lyric wise, antireligious lyrics with a heavy metal sense of humor and shitty production. I like fast thrash, but this

was no big deal. - Thrashead Fudgeworthy 8 Stevin Dr., Woburn, MA 01801 USA

JOHN BLACK EXPERIENCE

Ridin' With Johnny Black LP Bad boy dishin' up typical bar blues with a couple of moldy cover tunes you'd know in your sleep. Buy that new Screamin' Jay Hawkins comp. in-stead. - Martin McMartin

Skyclad POB 666, Middlesex, NJ 08846 USA

JONESTOWN

More untuned maddness from Jonestown, a pretty wreckless combo who released a great debut single, an ok follow up, now this disc. A combination of both. Noise laced blues with attracts for a song or two. The sax helps. Not bad. -

Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

KAREN BLACK

Wacked out photos of these damaged dames, courtesy of M. Lavine. What you've got here is two demented women with a sense of humor and lottsa guts. Amazingly enough the vocals are in-nocent sounding with a high school queen squeel at the end of every howl. The guitar playing is a

"jam" type of riff which plops along till the galloping "rock out" shifts into gear. Not mandatory but a worthwhile venture. "Divine" fans might wanna check out these ladies. - Krk Vital 81 Second Ave., New York, NY 10003 USA

Ala Koskaan Kuuntele Musiikia 7" EP Twilight Zone soundtrack for Bozo the Clown invades the Residents recording studio. Comical, bizzare and scary in a "One Flew Over The Cuckoo's Nest" sorta way. If you're an old Buttholes fan, trip out on these fuckers. - Krk Wiipurin A-levyt Pahkinakuja 4 A 23, SF-33840 Tampere, Finland

KINGHORSE

Produced by Glenn Danzig, artwork by Pushead, big deal. What you have here is pretty lame rock with a bad boy edge to it. - Krk
Caroline 114 West 26th St., New York, NY 10001

KINGS OF OBLIVION

Death Machine 7 inch EP Mike Snider and Co. are back with a new one here. "Death Machine" has influences from the '60s, but I can't quite pinpoint what they are. The other two tunes are definitely lggy influenced. The Stooges sound from '69-'70 is there in your face. Some pretty killer guitar work from Mike. Rocking

Dionysus POB 1975, Burbank, CA 91607 USA

LACK OF EDEN HALL

Dull pop. Nice silver cover. - Krk Limited Potential POB 268586, Chicago, IL 60626

LAWNMOWER DEATH

Ooh Crikey it's... LP
This once highly thought of label is starving.
Goofy, the Stupids type mentality with a fast/
hardcore thrash backdrop. It's ok, but I can't stand shit like this. - Krk Earache POB 144, Nottingham, England NG3 4GE

LES IMBIBES

Lottsa singalong harmonies and somewhat catchy hooks. Like a Clash runnin' low on steam. Not bad. - Krk Ripost 23 Rue De Ville Flanzy, Villebarou, 41 Blois,

LETCH PATROL

Harris Said I Could Tape

I doubt that this will get any label interests, but it is fun at least. Letch Patrol Live At CBGB's on one side, then a never released studio LP on the other. Quality is about the same but I go for the studio stuff which has less interruptions from Chicken, the guitarist you love to hate. Opening with some kind of rock/rap piece, things get even wilder with the next schizo frantic song. The boiling point waits no longer as guitars and drums clash into some kind of riffage pop thing. Played at a coked up punk pace, even thrash rears it's ugly face onto this very confusing tape. Harmony backed punk with guts and glory dripping off the edges. Not for the weak at heart. - Krk TPOS 12 Mill Plain Rd., Danbury, CT 06811 USA

Childhood Memories 7" I raved about this a couple of issues ago, now it's available in the UK. No excuse. - Krk First Strike 39-41 Hallgate, Wigan, Lancashire, England WN1 1LR

LIIMANARINA

So horribly recorded it's great. Primal, untogether mayhem rock. Almost noise, almost music. Pussy Galore fans stick your nose right here. - Krk Bad Vagum Box 29, 90501 Oulu, Finland

Lost somewhere between wah wah metaloids and the barbituated Buttholes, Liquor Ball come off twistedly psychedelic in a beyond bad acid way.

Not mandatory but a definitive must for all lovers of the obscure. - Krk Blackjack POB 2503, Goleta, CA 93118 USA

Memories of Charley Riplin' 7"
Purty ok speed metal punk rock stuff. - Krk
Katov R. Johannes Str. 38, 23 Kiel 14, Germany

LOLA V. STAIN

If you're looking for mellow mandolin, bag-pipe type background music for your answering machine I guess you've found it. - Martin McMartin Blind Dog PP60, 41020 Zagreb, Yugoslavia

LOVE CAMP 7

Huxley In Hollywood 7 inch

Skip the dumb country ditty about Aldous Huxley. While you're at it, b-sides just as lame only they get rid of the hick sound and pour on the sap.

Bowlmor 206 E. 9th St. #1, New York, NY 10003

LOVE CLUB

Lime Twigs aned Treachery Cassette

A chick doin' a bad Kate Bush imitation or a good Alvin and the Chipmunks. Squealing lyrics like "earwigs near, in your ear" as if it's important to anyone but her mom. - Martin McMartin MCA, USA

LOVESLUG

Beef Jerky LP
With rhythms and vocals reminiscent of the Fluid. Loveslug sorta chart the same territory but prefer a slower, more '70s mainstream rock approach. Some good heavy rock tunes here that make what's going on in the L.A. "rock" scene seem really pale in comparison, but then again this isn't anything new or earth shattering. Just well matured hard rock. - Al

Glitterhouse Lange Str. 41, 3471 Lauenforde, West Germany

LUDWIG VON '88

Tape
"LSD for Ethiopia/Africa vice" - No idea what the French lyrics were about but the monotony of this crap was clear enough. Don't buy. Irritating. Martin McMartin

Houlala le Label 17 Rue De Montrevil, 75011 Paris, France

LUNACHICKS Babysitters On Acid LP

Somebody dumped the bucks into this package! Big full color pictures of these groovey gals on the front and back, AS WELL as in a 12 page full size booklet inclosed! Is that enough to sell you? Well musically the Lunachicks come off as a female metal Dickies from the Spawn Ranch with Glenn Danzig's sister on vocals! Stir in some heavy '70s rock influences and you get a concoction that works for the most part, although there are a few throw-away tracks. Pretty fuckin' impressive nevertheless. - Al

Blast First 262 Mott St. #324, New York, NY 10012 USA

MALHAVOC

The Release CD

Wax Trax type-o rap noise, industrial dance. - Krk - Fpidemic 1920 Ellesmere Rd. #104-363, Scarorough, Ontario, Canada M1H 2W7

MEAT PUPPETS

No Strings Attached 2 LP Set

24 songs all previously released: "Choice cuts" all aken from their first 7" all the way to their last 'Monsters" LP. Live album will follow. - Krk SST POB 1, Lawndale, CA 90260 USA

MELVINS

7" EP

Wow, the Melvins on Sympathy. What next? Two metallic dirge swings which blindly miss. Not really doing what I wanted to hear. Still the Melvins in full form. "Anal Satan" the third song is quite a bit of a shocker. Studio tape loops and satanic overtones, this song is the one that wins this over for me. Cool. - Krk Sympathy for the Record Industry 4901 Virginia

Ave., Long Beach, CA 90805 USA

MEN AND VOLTS

Quirky little jazzy chords, tempos and clean guitar made this sorta catchy. Pop rock with lyrics that reminded me of Zappa word play. McMartin

'Ajax PO Box 146882, Chicago, IL 60614 USA

MONDO CANE

Pretty mature rock from these young photogenic lads. Riff, lead, hook, grinding metal with some emotional howls. Not outstanding but these guys could push there way into a Raging Slab fans

Go Ahead PO Box 424, Haslett, MI 48840 USA

MOON

Questionable Places and Things LP I can't hang at all with records that have that REM guitar jangle and monotonish vocals. Yecch. -Martin McMartin

Skyclad POB 666, Middlesex, NJ 08846 USA

MOOSEHEART FAITH

Bluevolution Pt. 17" Pretty primal blues 'o jazzmatic stuff. Under the right influence I could see myself boppin' to it. Kinda laid back, kinda sexily silly. Weird shit. - Krk Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

MR. T. EXPERIENCE

Making Things With Light LP
More powerful pop-punk from the righteous
Berkeley crew. Some from an '89 demo, some
newer, I don't think this band has ever put out anything bad. This is no exception. Straight on, tight two minute (more or less) rockers from start to finish. - Buckethead Lookout P.O.B. 11374, Berkeley, CA 94702 USA

NEIGHBORHOOD TEXTURE

Funeral Mountain CD

Fuck, this is Devine Horseman part II! Complete country influenced rock n' roll with big guitars and loud drums. Amazing Chris D. vocals and the smart ass lyrics too. Really fucking cool, especially if you're into the Flesheaters and Chris D. Feralette 2012 W. End Ave., Nashville, TN 37203

NEIGHBORHOODS

Hoodwinked CD

Up beat radio oriented rock/metal. Lottsa Cult inspired guitar riffage. With a good video and an opening slot for Faith No More, your little sister will have a poster of these cute boys on her bedroom wall. I hope you're smart enough to burn it down. - Krk Emergo, USA

NIBLICK HENBANE

7 inch EP

After listening to this kicker, I think I'll go shoulder press all of Krk's enemies simultaneously. 3 sing catchy sing along Oi! originals with good simple yrics and sandpaper vocals and one killer cover of "Tallahassee Lassie". Their "go die" list includes "Nazi bonehead white-power fucks". Right on! Their "fuck you" list includes "animal rights activists everywhere" and "vegetarians". Do you guys own a McDonalds? Who does your hair? And what the hell does Niblick Henbane mean anyway? Crucial release! - Pookie Muscle-

Headache 47 Myrtle Ave., Midland Park, NJ 07432

NOCTURNUS

The Key CD

Hollands entry into the speedcore-death noise scene. Don't quit the day job. - Krk Earache POB 144, Nottingham, England NG3 4GE

OBITUARIES

A way too fuckin' limp version of the Avengers 'We Are The Ones". The reverse is a bar band rock thing which blows so bad I couldn't recommend this even to the curious Avengers fans. -Krk

Audio Addict 917 SW Alder, Portland, OR USA

OF CABBAGES AND KINGS

Basic Pain Basic Pleasure LP

I'll skip the irritating band name and get right to how lousy this is. What's worse, bad metal or bad metal that gets artsy on you? What a choice. I swear the last two songs on side one literally sound made up as they went along. It's as if someone said, "Try to think of the most idiotic things to drone out of your mouth as we plod along." Did anyone at XXX listen to this before they put it out? Did I mention the Chinese Temple Bells and the Ukelin? - Martin McMartin Triple X 6715 Hollywood Bivd. #284, Hollywood,

CA 90028 USA **OMOIDE HATOBA**

Surfin' In UFO 7" EP

Not at all as memorable as some of the other stuff on this label. Ok, free form jazz noise smegma. A practice session on wax. For freaks only Public Bath POB 2134, Madison, WI 53701 USA

ONE STEP AHEAD

Breaking the Silence LP

Nemesis has a knack for finding good hardcore, but for also finding some good, emotionally





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CREEP 001-THE STUMP WIZARDS 'HALF SHOT AT SUNRISE'-8 TRACK 12"
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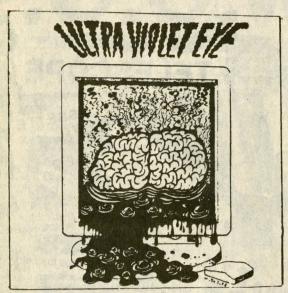
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COCKTAIL



"EVERYTHING THAT RISES MUST CONVERGE" EP

842 FOLSOM ST. #101 SAN FRANCISCO, CA 94107 charged post-hardcore. These guys, along with Pitchfork and Reason To Believe stake out territory in delivering pounding, aggressive rock with heart felt lyrics and a sincere vocal delivery. Some good driving stuff here. - Al Nemesis 1940 Lakewood Blvd., Long Beach, CA

ORIGINAL SINS Self Destruct LP

Stooge-a-like #1001, but here's the gimmick add some chuggin' Steppenwolf keyboards! Made me sorry I was born in Pennsylvania. - Martin McMartin

Psonic POB 2727, Lehigh, PA 18001 USA

Bloodsisters Tape

PMS are back again with a second tape release! Like their first tape, this 7 girl band reminds me of ASF meets Trash Can School while listening to too a lot of '60s oldies! What a combination, what a sound! Punk beat and sense of humor with a groovin' sax that breaks things up nicely. Sound quality is up from last time and so is the energy! Cool release. - Al PMS 781 Emb. Del Norte #19, Isla Vista, CA

PAIN TEENS Born in Blood LP

The Pain Teens have an interesting way of blending a variety of styles together but always maintaining a high percentage of off center psychotic monotory. This provides quite a groove for them to further go off in and thus giving them a familiar, yet totally original feeling. The weirder they get, the more I like it. Now I'm bumming that I missed their I. A gives.

Trance PO Box 49771, Austin, TX 79765 USA

Pair Of Sides LP This album is great. Quick paced and mid-tempo tunes. Stripped down, basic, no bullshit melodic punk rock. Their song "I Wanna Be Like Dee Dee Ramone" pretty much explains it all for this band. Just good rockin fun. Puck this up. Yeah!!! - Thrashead

Shredder 181 Shipley ST. San Fran, CA 94107

PEG BOX

Three Chord Monte 12"
If you can't get 'nuff of pop punk, then here you go. 4 more songs that will amaze - I guess. - Krk 1/4 Stick POB 25342, Chicago, IL 60625 USA

PEOPLE'S COURT

7" EP

Distinctive "emo" rock-punk. Lottsa heart touching vocals and metallic guitar playing to a pretty steady beat. Not bad. - Krk Skene POB 4522, St. Paul, MN 55104 USA

PHONEBOX VANDALS

Damned Die Hard LP

Decent punk rock from Yugoslavia, English lyrics. Bass hooks and clean production make this a keeper. Gets groovey at times and that's the fun in this. - Martin McMartin Blind Dog PP60, 41020 Zagreb, Yugoslavia

PIECES OF LISA

PIEUES UP LISA
The Great Idaho Potato Famine LP
I hate any singer that even sorta sounds like Bono.
Add some overblown guitar solos and slap in a
little funk and I'm sorry I got out of bed. Oh yeah, while you're at it, do a dumb disco cover tune to show off your chops. This sucked. - Martin

Plump 2370 Market St. #46, San Francisco, CA 94114 USA

Eucalyptus CD Much as the thought bugs me, I imagine a couple of you don't run out and buy Pitchforks debut ?". Well, it's ok. The new effort combines that EP with 8 new songs to sing along with in the shower, or whatever your cleansing process might be. San Diego unexpectedly launches Pitchfork, definitive contenders for the "New Breed" award. My biggest "Yeah" for these guys is the fact that they are young and lawless. Two things which are rarely combined nowadays. Medium to upbeat paced, Pitchfork aren't dark but black and white tones do shade this 11 song disc. Lottsa guitar/bass trade offs as rhythms are created not so much by riffs but by bursts or drum rolls, bass rhythms or 10 second sparks or guitar chimming. The only rules

lottsa tone carrying bands to mind, one which I hope won't turn you off is Soul Side. Pitchfork sounding nothing like Soul Side, Pitchfork, sounding nothing like Soul Side, have that left field freshness with very talented folks behind the wheel. One bad thing they do have in common with Soul Side is the fact that they no longer exist. Typical, but no excuse not to check out this disc.

Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815 USA

PLEASURE FUCKERS

Lottsa choppy blues. Basic garage on "The Saint". "Get Away" is punkier, especially with the rough vocals. Ok. - Krk

Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

PLUCK THEATRE

The guy in the middle wears a Mekons t-shirt. -

Arf Arf POB 860, East Dennis, MA 02641 USA

Tedious rock riffs with acoustic guitar passages and an idiotic dude "rappin" white nerd style. - Martin McMartin Snatch-o-matic POB 718, East Northport, NY

11731 USA

RADIOPUHELIMET

KOLP

More mayhem from this hellbent group who I surprisingly don't hear much about. Not as chaotic but quite a bit more assaulting. Fast guitar dominated "noise rock" but they don't play the dirge/experimental NY type-o stuff. These guys sound like a hardcore Birthday Party! Great stuff. Look for their discs. - Krk Spirit, USA

RANCID HELL SPAWN

Chainsaw Masochist LP

17 amazing industrial pop ditties played behind a wall of static. Avoids monotony with a big dose of fun on tunes like "Chainsaw Masochist" and "Stomach Pump Rock". Kinda sounded like that new wave remake of "Money" by the Flying Lizards only twice as fast and 17 times more offensive. Add a vintage bondage photo to the cover and ya can't loose. - Martin McMartin Wrench BCM Box 4049, London WC1N 3XX, England

Fish Kill I P

Songs like "Revolving Door" work best. Wreck-less, muffled vocals, outta control guitars and just plain noisie. But I'm afraid songs like that aren't as often as I wished. Instead this LP is dragged out psycho-noise rock with the enthusiasm of a slug during an earthquake. Red Bliss could amount to something if they practiced at least once a month.

Axis 2341 Chesnut St. Suite 103, San Francisco, CA 94123 USA

RED MEAT

Decent rhythm hooks ruined by what sounds like an improvised jam session. They sound bored and it's contagious. - Martin McMartin Perishable POB 57-8804, Chicago, IL 60657 USA

REDNECKS IN PAIN .. of the Yippin' Moo 7 inch EF

...or the rippin Moo / inton Er Side one contains 3 very original sounding punk/ HC ditties with interesting twists that failed to power lift me. Side two contains 2 songs; "Up-tight" which is way too '70s rockus for my taste, and "Pretty Picture" drags for the most part. Good lyrics, especially on "Dancin" With Manson" which is about America's lowerpresulsion, affair which is about America's love/repulsion affair with said psychotic. At times this almost reminds me of Victims Family, but needs more muscle to press it over the top. - Pookie Musclehead Doug Moody Productions POB 1596, San Marcos, CA 92069 USA

REVELERS

7 inch

Feel-good jangly bullshit with harmonies, granny glasses and berets. Yuck! - Martin McMartin St. Valentine PO Box 770417, Cleveland, OH 44107 USA

RIFLE SPORT

Lettle Drummer Boy 7" these guys stick to is to defy. The vocals do bring Xmas songs blow anytime of the year, I don't care

how "rocked out" they are. The reverse "Shanghaied' is a plop along yawn which doesn't help at all. Skip. - Krk Big Money POB 2483 Loop Station, Minneapolis, MN 55402 USA

RIKK AGNEW'S YARDSALE

Someone at Triple X must have made a mistake and accidentally sent us a record for review. 1 out of every 20 isn't bad I suppose. Incredibly cool cover photos by none other than our own local under credited Ed Colver. Rikk's back. After all the Christian Death, Adolescents, DI reunion gigs, OC's most recognized guitar player is back on the map with another solo LP. I credit Rikk with having participated on the best records of the afore mentioned bands. (DI was Rikk and HIS songs from his 1st solo LP). The only problem is this LP has very few if any really catchy songs. They all hold the OC pop-punk harmony thing but not much meats left to cook on these songs. Weak, limp and uninspired. I could see how this LP might grow on an OC fan but an immidiate hit it's not. -Krk

Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

RIM SHOUT

77 punk with metal chops from Dortmund, West Germany. English lyrics but too heavy on the thrash and generic HC formula. - Martin McMartin Knockout Busackerstr. 22, 4100 Duisburg 18, West Germany

RIOT ACT

Tacoma / Master Plan 7 inch

Finally some vinyl from one of my favorite live acts. This two songer rocks just as hard as they do live. freat female lead vocals and aggressive overall playing make this debut impressive. If you like good hard rock, with a nod to both punk and it's forefathers (Sonics, Stooges etc.) then this is one not to miss. Trigon] 6837 Hanna Ave., Canoga Park, CA 91303

ROKY_ERICKSON

Reverend of Karmic Youth LP

Like him or not Roky has always been at least interesting, to me anyway. This LP contains a rock band side and an "acoustic" side. I don't care much for this guitar/vocals only side, save for Roky's lyrics, which are clear transcripts from the unused portions of our brains, a place Roky used to frequent regularly, I'm told, and the insight however farfetched, is amazingly visionary. The rock side is a live recording of some great catchy songs that make themselves home next to the best in 60's garage punk. Good release, but then I can't help but liking all his stuff. I hear he's in jail again, too bad. Maybe someday we'll see him play live again! - Al Skyclad POB 666, Middlesex, NJ 08846 USA

ROLLINS BAND Turned On Double LP

The Rollins band live, good sound, 15 songs.

1/4 Stick POB 25342, Chicago, IL 60625 USA

RUINS

Listened to this once and it came off as a cluttered rip off of the incredibly sick Boredoms. Too chaotic, fast and seemingly out of control. If The Boredoms weren't enough for you, then the Ruins will do that, to your nerves. - Krk Shimmy Disc JAF Box 1187, New York, NY 10116

SEEIN' RED

Pre-Chords LP Way cool booklet (Poste Restante) and cover art, DC influenced. Musically these folks play post hardcore. Experimental thickness. Lotta beefy riffs/hooks, shouted vocals that acompany the steady, up beat drumming. Not alarming but Seein' Red are up to something interesting. - Krk Yura Kollektief POB 101 2400 AC, Alphen AAn Den RIJN, The Netherlands

SEVEN SIOUX

What X would be doing right about now. Not punk, not folk, not acoustic, not electric. Not great. Not bad. - Krk Your Chance Klaumer Bruch 21, 4200 Ober-

hausen 12, Germany

SHITPOPE Sing A Song Of Satan 7" A more noise based 45 Grave, especially on "Misery". A dark, scratchy ditty with some witchy vocals. The reverse is a schizophrenia based crusher, just as un musical but with a touch of talent. Not bad. - Krk

Go Ahead PO Box 424, Haslett, MI 48840 USA

Do It All 7" Another Nemesis find, these guys pump out the punk influenced hardcore with some good enthusiasm. Recording is a big muddy but the potential is there. -Al Nemesis, USA

SKUNK WEED

Get Outta My Way EP
There is a pot leaf on the cover, it's on pot green vinyl and their name is Skunk Weed. Gee, I wonder what they smoke? Musically this is plain, loud, noisy, obnoxious punk rock. I like it. - Thrashead Legalize POB 194282, San Francisco, CA 94119 USA

Seasons in the Abyss Tape Slayer has always been a bit more interesting than the rest o' the wolfpack. With this, the 4th LP, things begin to thin out and blur into the "speed metal" black hole. Still dark and guite more alarming than the contenders, I don't feel as threatened or phased. Eh, ok. - Krk Def American 9157 Sunset Blvd., Los Angeles, CA 90069 USA

U.S. influenced, post hardcore type of emo rock. Kinda like the new "straight edge but not really straight edge" thing going around. Pretty good at

Meantime 11 Salutation Rd., Darlington, Durham, England DL3 8JN

SLUDGE

Gog Tape
Sludge live up to their name and deliver just that sludge. I loved Sabbath and I love dirge but this Sabbath meets Flipper combo just doesn't have the kick that the best in '90s dirge (Babes In Toyland, Nymphs etc) can offer. Ah, but these are the formative years. - Al Sludge 10-1170 Falcon Dr., Coquitlam, B.C., Canada V3E 2L4

SLUDGE

Turn down the fuzz a notch, give 'em a shave, and you've got 10th generation Hanoi-style cock rock. Martin McMartin Sympathy for the Record Industry 4901 Virginia

Ave., Long Beach, CA 90805 USA

SMEGMA

"Swampdick"/"L.S.D. Bomb" 7 inch
Swampdick is a sludge from hell on acid, grunge
type tune. "LSD Bomb" is one of those tape loop/
noise jobs that Smegma is infamous for. So if you
like Smegma's other stuff you won't be disappointed. - Thrashead Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SMEGMA

Demented, 'nother dimension rock from folks responsible for half the "missing milkcarton" kids, I'm sure. Studio fucking weirdness with some guitar playing, just enough to call it music. Great fucking single, great cover. - Krk Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SOFAHEAD

What A Predicament LP A lot of different sounds here, from straight on punk to slow, moody numbers. Claire's vocals are too weak for me at times. I like the cuts where she really breaks out, like "Invitation to Dinner". Overall, this is worth a listen. - Buckethead Meantime 11 Salutation Rd., Darlington, Durham, England DL3 8JN

SOILENT GREEN

7 inch Shit metal. Channel 83 900 Grandview Ave., Rosville, MN 55113 USA

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ASSAULT, GG ALLIN, VATICAN COMMANDOS, SLOPPY SECONDS, PSYCHO, SACRED DENIAL, and 15 more. From 1985.



Nomads and Flesheaters and you'll have a pretty good grasp of what these Belgian garagemongers are pulling off. Sincere and well done, but marred by too many over familiar covers ("You're Gonna Miss Me" etc). Ultimately still a better than average effort in the genre. - Mike Snider Skyclad

SQUIRRELS

What Gives? CD

One singer, 24 musicians and 9 back up singers. There's actually a rotation involved, still, what a disaster and I'll bet it was quite a studio venture. Toe tapping, finger snapping dance music. Pop, garage, rock 'n roll, you name it, the Squirrels will give it a whirl. Most of the songs that don't have keyboards are guitar dominated and those are the ones I dig the most. This is a total party record: lottsa wise ass humor and catchy, diversity. Not

Popllama POB 95364, Seattle, WA 98145 USA

STICKS AND STONES

Stormcoming 7" EP Sounds like a punk band with a keyboard player that listened to Husker Du's "Warehouse 2 LP set" way too much. Quick and vocally up front, Sticks and Stones come across a little undistinguishable but not bad. - Krk Skene POB 4522, St. Paul, MN 55104 USA

SUBURBAN PROPAIN 7" FP

Humor overdosed teen powered rock 'n roll, rap, punk, thrash. Some songs work ("Git Down On It") others choak ("Sub Maniac"). Not bad. - Krk Unscene 5627 Greenville Loop Road, Wilmington, NC 28409 USA

SWALLOW

Sourpuss LP

I thought the first Swallow LP was pretty ok. High drive rock with lottsa soul screaming and catchy riffs. Expected, but good. This 10 song follow up works the same formula but hasn't half the harmony or sincerity behind the vocals. If you are a Seattle buff, you'll swallow without a blink. - Krk Sub Pop POB 20645, Seattle, WA 98101 USA

TFL 7" EP

Ok, hardcore based rock. The attitude is kinda funny in a "Granny Alzheimer", "Poke Sally"

kinda way. - Krk Empty POB 12034, Seattle, WA 98102 USA

Television Religion / USing US 7"
Ok, this is strange. An actual "new" release from Posh Boy! And of all bands, the TVTV\$! These two songs are certainly up to par for this bands off beat sound - a sound I always think is just slightly slow, as in dragging. Something that kinda keeps it from rock godhead for me. What I do like about this single is their refreshing twists to political lyrics, done by being both non-preachy content wise and non-lecture in the delivery department. Needless to say, this band really shines in the live setting, so if this single gets your curiosity up at all, you'll just have to check out the real performance. A cool debut long in the making. - Al Posh Boy POB 4474, Palm Desert, CA 92261 USA

TAV FALCO'S PANTHER BURNS

Return of the Blue Panther LP

Nice to see Triple X givin' old Tav Falco a buck or two instead of yet another comedy/rock troupe from Hollywood. Slick production still manages to bury the vocals on these mostly traditional R&B covers. If I only had 10 bucks I'd take something more twisted like Hasil Adkins. - Martin McMartin Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

THEATRE OF ICE

Radio Is Going Insane 7" EP
Probably Arizonas most persistent band. TOI are a
digitally based rock trio (?) that lean into dark
tempos and weird pop hooks, if you still haven't
heard 'em you might as well give 'em a shot, or
shoot 'em. Relieve us all. - Krk
Orphanage 1702 W. Camelback, Phoenix, AZ
85015 USA

THIRD EYE

If you're sick enough to imagine a cross between Deep Purple and the Fuzztones, then you could not only stomach this, you'd probably want more.

Pro-Spective POB 6425, Minneapolis, MN 55406 USA

TITANICS

Rock, kinda ZZ Topish with a serious smoker on

vocals. Weird release. Wish Taang would have sent Moving Targets and that cool Bosstones Lp on CD too. - Krk

Taang! POB 51, Auburndale, MA 02166 USA

TOMMYKNOCKERS

Caught Dead Inside EP Good to see the Tommyknockers moving along nicely, even though the band is almost completely different than the one on this recording - and that could be good or bad because this is a great high powered rocker! Good production and playing accent this EP (mini-LP?) of some of the bands live favorites - sinister sounds of the best in 90's L.A. garage rock. Check it out, the legendary Rich Coffee lives on. - Al Unique Grupellostr. 10, 4000 Dusseldorf 1, Ger-

TONES ON TALE

CD I can't imagine any of you folks not familiar with these spooky-pop dudes. This is just an announcement to let you know that it is now available in the States at an ok price. - Krk Beggars Banquet, USA

TRASH BRATS

I smashed this right after I realized the hook was from Journey's "Arryway You Want It". 12th rate Hanoi Cockiness from Detroit. - Martin McMartin Force Majeure POB 39148, Detroit, MI 48239 USA

TRASH CAN SCHOOL

I Love You! Too Bad You're Dead 7" Another release from what is turning out to be a very prolific band. This single is pretty up to par for this 3 guitar powered noise machine. For some reason these guys prefer to always bury the vocals, I don't know why but now that I've come to expect it, it adds to their sound. Heavy heavy.... Where's the LP? - Al Sympathy For The Record Industry

TREE PEOPLE

81

2,13,

Time Whore Mini LP I don't remember being too impressed with the Tree People's first 7". But this LP really caught my attention. If you're a fan of early Screaming Trees, Soul Asylum (the good stuff) and just plain, good old rock 'n roll, this 6 song 12 incher is bound to

do you justice. Lottsa guitar playing, quick beat drumming and smooth vocals. Some weird studio sampling gives it that extra weirdness which helps seperate it from the rest. Great effort. - Krk Silence POB 369, Boise, ID 83701 USA

Cool cover art, these folks run with the padded room bunch, except they own lottsa acoustic instruments. Imagine a purty dream as seen in the backwards reflection of a broken mirror. Don't

Toxic 596 Broadway #204, New York, NY 10012 USA

VARIOUS

Putrid Scum / Cacofonia 7" EP Another sign that grindcore is spreading is the release of this EP. Putrid Scum is more like Fear Of God, while Cacofonia is closer to the sounds generated by Patareni. One track that really grabbed me was one by Putrid Scum where they used "Darth Vaders Theme" (from Star Wars) as the "mosh" part to one of their songs. Noisy.

????, Mexico

Estamos En La Sima Cassette

A compilation of several Medellin area bands, this contains their "demos" and garage tapes. The songs are hardcore and thrash, mostly. The sound quality is not the best (what do you expect from an economically destroyed country like Co-lombia, Sub Poop?) but after awhile it can leave you with a bit of a headache. - Katz Carlos R. Carrera 58 #2-6-88, Medellin, Colom-

VARIOUS
Dissent / Political Asylum Cassette This is a benefit tape for the Sea Shepherd Society. Dissent from South Dakota recorded their tracks from a live radio show, which is good straight forward hardcore (and one cover song) which has a decent sound quality. Political Asy-lum, from Scotland recorded theirs through the soundboard when they played at Gilman Street for the "Anarchist Gathering" (I was at that gig!) and they have a great live sound. Very smooth melodic

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Sticks & Stones/Life's Blood EP Sticks And Stones come across as kind of an emo-core with a really hard edge to them. Two pretty rockin' tunes to them. Life's Blood kick ass as always with their sledge hammer hardcore attack. They delivered three slap in the face tunes.
Killer stuff here. - Thrashead

Forefront 280 Fairmont Ave., Chatham, NJ 07928

How We Drink Is How We Rock LP/7 inch A fitting title; these bands must be comprized of some hardcore alcoholics. Nearly every cuts overflows with crunchy guitars, hard vocals and driving riffs. Some standouts are Black Tongue, NoNoYesNo and Hellhinkel. Specially packaged with a bonus 7" and 16 page booklet. - Buck-

General Winter Dahlienstr 27, 8011 Vaterstetten. West Germany

Tearing Down the Barricades LP This mega diverse comp comes with a thick zine,

full of cool/ok reviews and articles on all your favorites post-punk alternatives. This LP I imagine is their idea of up and coming weirdos, It includes: Splintered, Sofa Head, Brainstorm, Crane, Filler, JFK and a few others. Cool project. - Krk Grim Humour 7 Wentworth Gdns, Bullock, Herne Bay, Kent, England CT6 7TT

Holier Than Seattle 7"
With a title like that, Heat Blast really set up quite a slew of comments. Funny thing is, it lives up to it!

Big Nurse and Nude Swirl really stomp some dancible rock with honey dripped hooks 'n soul dunked vocals. Freak Theatre are little uglier but do the job without much complication. Glue Neck are the least distinctive but still sound better than Cat Butt and the Afghan Wigs. So yeah, this 7" does live up to it's name. Just don't talk shit about Nirvana. - Krk

Heat Blast POB 491, Eatontown, NJ 07724 USA

East Meets West 7" EP

Sound quality? Ok. What you have here is another Nemesis gig turned to wax for all you folks who could not attend. Point Blank, Chorus Of Disapproval, Vision and Carry Nation holding the Nemesis flag and Killing Time and Sick Of It All from New York City. There's two covers for this 7", the bootleg "Calvin" and the not so limited "black" - Krk cover

Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815 USA

Dooms Days News III CD

Kreator, Tankard, Sabbat, Coroner all live in East Berlin. Recording is really good. Whoopee! - Krk Noise 5 Crosby St., New York, NY 10013 USA

VARIOUS

Rodrigo D.: No Futuro LP

This is a soundtrack album for a movie about the life (and death) of punk and metal kids of Medellin, Colombia. I have yet to see the film but at least I have a copy of this album. The tracks on the record are shared by some punk and speed metal bands. This is the "cleanest" produced punk record I've heard come out of Colombia to date. The bands on this are: Pestes, Mutantex, Pe-Ne, Amen, Ekrion, Agressor, Profanacion, Dexconcierto, Blasfemia and Mierda. These are bands none of you have heard of, probably never hear of them again or don't even care if they ever existed (you uncaring souls...). I read that 3/4's of those involved are now dead. - Katz Producciones Tiempos Mod., Colombia

Stuff This In Your Stocking (Elves In Action) LP Various notables and not so natables from primarily L.A. do Christmas music, with expectedly sportly results. The highlights herein are The Le-onards version of "Father Christmas" (also done recently by another Natalie Nichols fave, the Creamers), Pink Slip Daddy's cover of "Santa Clause" and Sky Saxon's "Christmas in the Courtroom". Otherwise, quite forgettable, as holi-day music really doesn't do anything for me whatsoever. - Mike Snider Skyclad

Japan Bashing Vol. 2 LP Playmate are a Joan Jett rock 'n roll sugar pop band complete with sexy vocals (sung in Japanese!), really classy shit. Subvert Blaze are more rock 'n cock. This alternative track is deep Zeppelinish, not bad, but Playmate have lots more char-

Public Bath POB 2134, Madison, WI 53701 USA

VARIOUS

Go!/Bad Trip 7" Ep

Go! sure have come along way since the demo/ debut 7'1 last heard. What once was a pretty basic hardcore/thrash outfit has evolved into guite a diverse rock-pop thing with lots of limitless experimentation and power. Bad Trip stick to punk rock and pull it off. Not a bad release, might wanna check it out. Also read the new Dead Jesus fanzine which has an interesting interview with the singer of Go! - Krk Skene POB 4522, St. Paul, MN 55104 USA

VARIOUS

Fresh Fish 7" EP

Damage use "no guitars, sequencers or drum machines" which is an interesting switch, I suppose. The keyboards which handle the guitar spot can be full or cheese. These guys come off like Devo "Freedom Of Choice" type punky thing. Kinda fun. Love Gods In Leasure Suits, some how or another I was under the impression that these guys choke, but neah, they actually got a pretty swift pop thing going with leanings towards Adrenalin OD territory. Fun. Overall, nice package and swell tunes make this an adventurable re-

Space Fish 420 S. Orlando Ave. #102, Winter Park, FL 32789 USA

Where's Stanton Park? LP

Compilation of bands. This is more boring and predictable than the oh-so-college-hip Homestead compilation that came out of this neck of the woods three years ago. Young sleepy white guys soundin' real jaded and more than ready for col-lege radio. - Martin McMartin Stanton Park POB 58, Newtonville, MA 02160

Laches Lousses LP

First of all, this is a 17 band compilation from Quebec, and it's all in French. For all I know, they could be talking shit about me... no really, a lot of

this is rather sonic. Some real creepy stuff here: Les Stupids, Parasit, Biberons Batis, Glop! Glop! and Goat are my favorites. The other half is mostly cheese. - Buckethead

TIR Group 747A Rue Guy, Montreal, Quebec, Canada H3C 1T6

VARIOUS

Love And Napalm 7" EP
The Pain Teens and Crust work on a demented. blotted vein except the Pain Teens have a "rock" backbone with sampled nonsense in the front Crust sound like a Butthole Surfers demo Lithium Xmas are just as out-there but in a popish way. Ed Hall are their annoying self. Great 7". - Krk Trance PO Box 49771, Austin, TX 79765 USA

Phantom 309/The Sun Also Rises Mini LP Phantom 309, who have recieved favorible press for their debut LP, live up to expectations. Thick, weight based rhythms go hyper drive with some raspy ass vocals. Not industrial, not music. Sick world. The Sun Also Rises are more abstract and arty". Absent minded music with limitless boundries, which they, of course, utilize. Both bands have quite a bit to offer. Phantom 309 win it for me but as a whole this rules. - Krk Tupelo, England

A Kinder Gentler Genocide 7" Ep

Rapberry Bang are a punked out pop band with male/female vocals, cool. Egg are a complete country outfit! The Creeps are basic punk with a funny lead in the middle of the song. Cabal, are ok too, I guess. - Krk Wasted Effort POB 2095, Quincy, MA 02269 USA

VARIOUS

Tegenwind LP

Four Dutch hardcore bands with English lyrics, featuring Disturbing Foresights, Fietzpadde, featuring Disturbing Foresights, Fietzpadde, Unaccepted and Tribes of Idiotz. Unaccepted had an interesting vocalist whose croonings rose above the usual hc monotony. Might be worth your 8 beans. - Martin McMartin Wijde Wereld POB 391713Z6, Obdam, Nether-

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RAVE

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"SpeedFunkHeavyPunkMetalJazzRock Core" is the only way I can describe this fucking way killer album. I could very well compare these guys to the Red Hot Chili Peppers. Only there is one problem, these guys yank the socks off the Chili Peppers!
This album is a musical roller caoster of delights, with some intelligent lyrics to boot. Produced by No Means No's John Wright, how can you go wrong? Pick up this hot potato dude! - Thrashead Mordam POB 988. San Francisco, CA 94101 USA

VINTAGE URBAN NOTHING

Later Black Flag tempos mixed with a Mentors growl and groove. A refreshing gust of hate from Northern California and I'm thankful for it. Hilarious back cover photo. - Martin McMartin 6W6 POB 50755, Palo Alto, CA 50755 USA

VOICE IN TIME

12" single Lame dicks from New Jersey doin' a Caribbean type tune about the fuckin' ozone hole. Too cute for Sesame Street. - Martin McMartin Zerohour 670 Springfield Ave., Summit, NJ 07904

WANNA BEES

Nice dudie on the cover, big riff Stooge mania, harmonica, feedback and howls. - Krk Gaga Goodies POB 361 DO121. Helsinki, Finland

WAXING POETICS

Beadtime Story CD

I could see where some executive type might believe Waxing Poetics to be a possible hit. Rockin' college rock ala Replacements/Soul Asylum plus some riffage and a singer that sounds like Elvis Costello. Yawn central. - Krk Emergo, USA

WEEDEATER

Get The Job Done 7 inch EP

Yeah, this puppy makes me wanna bench press. Six mid to fast paced, well played songs with personal lyrics and kinda that midwest SE sound. Lyric sheet, clear black vinyl and no lame attitudes. Job well done! So Shakefork, when are you going to send me some more cool HC to life to? -Pookie Musclehead Shakefork 513 Prairie, Downers Grove, IL 60515

WINTER

Into Darkness CD

I like Winters plopalong dirge thing. Problem is, it's way too dragged out as every song sounds the same. St. Vitus come to mind but without the hooks or vocal harmonies. Winter borrows their vocals from the UK Goldflesh scene, you get the picture. Let's see what Winter can spit up next. -Krk

Future Shock 101 Alder St. #2, W. Babylon, NY 11704 USA

WRETCHED ONES

3 song 7

Heavily 70's influenced punk, in fact their song "Going Down To The Bar" is pretty much a rip of Sham 69's "Hurry Up Harry", which they sound a lot like. Even though I feel it's a little late for bands like this to be doing that (where were they 10 years ago!), this is nevertheless a rockin' release. - Al Dionysus

XENOPHOBIA

Presionados LP

Finally a follow up to their "Muerte En America" EP. Still playing their very raw and primitive hardcore. Sung in Spanish, the lyrics deal more on social problems rather than general political problems. (le: "I hate government, I hate police, bla bla bla...") As usual, this is a self produced release. - Katz ???, Mexico

YARD TRAUMA

'Pressure'' / "Alibi"

Ah Yard Trauma, "the band Flipside loves to hate", well surprize, I (and we for the most part) don't hate this at all! I've been reviewing Trauma records for years and have noticed the steady increase in density and power. This single being their current peak, heavy rave rocking wall of sound noise, especially at the climatic end of "Pressure". A good release and a good peak at what the band are planning for their next LP. - Al Dionysus POB 1975, Burbank CA 91507

YOUNG FRESH FELLOWS

The song "Divorce #9" has a good hook, blowin' in the background is an alright harmony. Pretty poppy. "Halloween 247" has a thicker, moodier grind to it with distorted vocals to finish giving it that noise feel . Worth your trouble. Nice cover. -

Popllama POB 95364, Seattle, WA 98145 USA

YOUTH GONE MAD

Life Sweet Life / Oki Dogs 7"

Timing could not have been better for this reissue. Snotty, classic and a Hollywood landmark etched on the early 80's punk hit "Oki Dogs", then the newer just as bent "Life Sweet Life". This single really jams. Pity the fool that misses out this time around. - Krk

Posh Boy POB 4474, Palm Desert, CA 92261 USA

7" EP

Missing Foundation and Yuppicide have the most spray painted landmarks in NYC, for whatever it's worth. Ugly, rough vocaled thrash. Actually not bad. Some hooks and song attempts at rhythms. Lyrics seem to deal with interesting/abnormal topics. Cool art work, 5 songs. I see no reason why your hardcore collection can't deal with Yun-

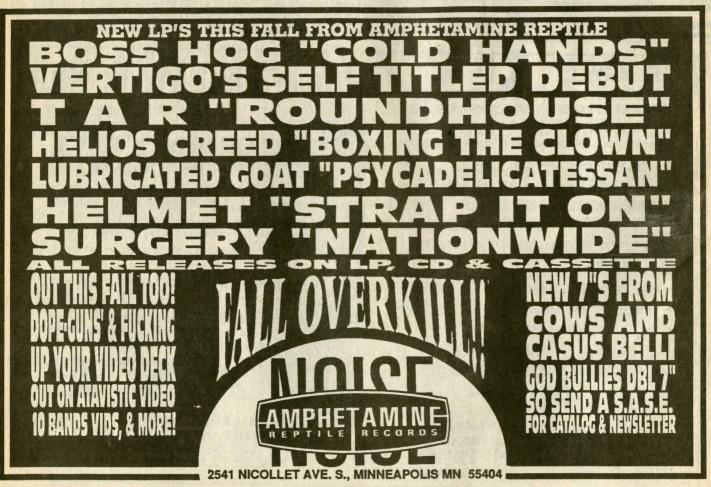
picide. Check it out. - Krk Evacuate POB 2176 Times Sq. Sta., New York, NY 10108 USA

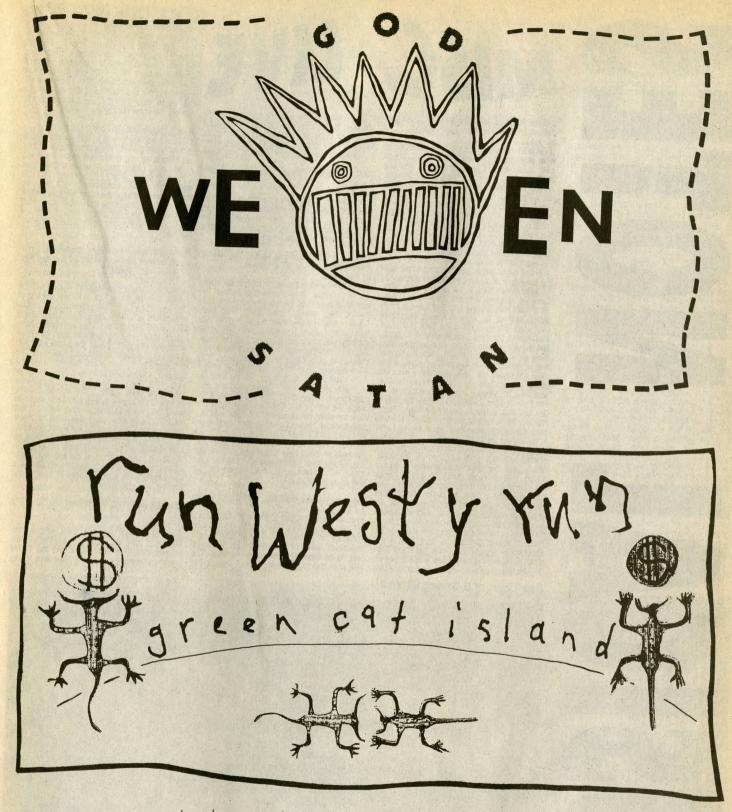
BOOK REVIEW

YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE

by Seth Tobocman
This fine publication was put together by none other than Pressure Drop Press (that's Martin Sprouse of Maximum Rocknroll fame in case you didn't know) and is of the same high quality his last epic work, Threat By Example was. (8 1/2" x 11", thick cover stock - in color -, quality printing on quality paper). The content of this book is simply bold and graphic statements about the world around us. Each and every one of his high contrast, black and white illustrations would make a perfect t-shirt. Beside just cool graphics, there are some boldly illustrated stories and cartoons. As you can guess from the title of the book - Seth is making personal political statements with his art. It's amazing how much meaning can jump from these pages. Cool book for anybodys coffee table - Al Pressure Drop Press POB 460754, SF CA 94146







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MISC. L

Sinister Minister, Anus The Menace, Trash Can School, Famous Tea. Nov. 10 at U-Genes

by Dead-Ed U-Gene's is really kicking it out these days! I mean what more could you ask for; low cost, cheap beer, pool tables, a cozy atmosphere and shit kicking bands. I have one thing to say, though, before the review. What's all this shit about hardcore bands sucking? I'd rather listen to a bunch of young (or old) kids beat out some good ol punk rock, and having fun, than some of this "post punk" bullshit rock star spew! Most of us that have been in bands started out playing thrash type punk rock, but I guess since we're "getting older" that it's not cool to like hardcore anymore. I've heard just as much (and been involved) of this stuff as the next guy or gal. These bands still need the same type of support and encouragement as we gave bands back in the late 70's and 80's. Come on, let's help them out. Back to the review. 10 o'clock rolls around and this place is really getting packed. The brew is flowing and billiard battles are being waged in the back and in the seating area. Hove this. Sinister Minister is up first. These guys put out a good effort but the crowd really didn't respond too well. Their music was kind of moody, sometimes fast but usually a little slow and drawn out. They need more work but might be worth listening to in the future. Next up was Anus The Menace, the gruesome threesome. Phil Colon's folks showed up to enjoy the festivities and help celebrate John's birthday. Happy Birthday Mr. Anus!! These boys always seem to have a great time when they play and tonight was in no way an exception. John was a little buzzed but so were we all. Good tunes and laughs were shared by one and all. Get their EP. As usual Trash Can School took the stage with a barrage of music. These guys are great! The way they work the saxophone into their music is fantastic. This band is one not to miss. The combination of three talented guitarists, an in the groove bassist, ear talented guitansts, an in the groove bassist, ear and beat pounding drummer, wild saxophone parts and great vocals make these guys a power-ful group of musicians. The stage presence for Famous Tea is definitely in your face and it shouldn't be arryway else. I only got to see them do a few songs but what I saw was impressive. Their music is fast and hard driving, just how I like

it. Ok, what's the deal with the barf bucket? Be prepared for anything when you see this band. I don't know if they have music out on record or tape but if they do find it, enjoy it and then barf on it! Signing off this is Dead-Ed. Thankx Cindy Neal!

Slug, Black Angel's Death Song Nov. 16 at Jab-

berjaw by Thrashead

When I walked in Slug were on and fuck were they ever loud! They had two bassists and two guitar ists and FULL distortion. They reminded me a lot of Flipper. The were hot. Black Angel's Death song put out a really good set. Real energetic.

Fixtures, O.B.S. (Our Band Sucks), Das Klown, Bulimia Banquet Nov. 17 at Ugenes

builma sandare Nov. 17 at Ogenes
by Thrashead
The Fixtures were in the middle of their set when I
got to U-Genes. They played their twisted fun
version of punk rock. Bizzare time changes, fun
playing, high energy, great band. Next were
0.8.S., I kinda passed them off as another joke band at first. All of a sudden I hear this totally rocking punk sound come blaring from the stage. So I went up to the stage, and here are these guys dressed in suits being totally obnoxious. They were hilarious, with songs like "My Sister Is A Dyke" and the fun sing along "Macho Shithead Motherfucking Asshole". These guys are definitely worth checking out. The Das Klown hit the stage and rocked out. The fucking guitarist Eric blew me away, he's amazing. After that was Bu-limia Banquet. They put on a fun, tight, rocking set as usual. Finally from San Diego, Meat Wagon went on. Unfortunately most of the people left and Meatwagon didn't have much time to play. But despite this they fucking ripped out some killer thrash with twisted lyrics. Looks like another \$5 well spent at U-Genes.

Laughing Hyenas, DOA. Nov. 18 at Club Lingerie by Thrashead

First off thanks to John Brannon of the Hyena's for getting me in free. The Laughing Hyena's hit the stage late (according to the soundman). John screamed, bellowed and caterwauled the same way he did in Negative Approach years ago. The rest of the band kicked fuking balls. "This band is

god!" I haven't had a band hit me with that type of intensity in a long time. Plus they are real cool people, and their new album is fucking great. Their set was cut short by the fucking asshole soundman. After what seemed like a long wait, DOA finally hit the stage. They played a good cross section of new stuff and old classics, at one point Joey got on bass, Wimpy Roy got on vocals and they played the Subhumans "Slave To My Dick" That was great. Despite the fact that there were a few thugs getting rowdy and bashing people around, the show went pretty smooth.

Hole, L7, Lemonheads. Nov. 21 at the Roxy It took me fucking forever to find a parking spot.
When I finally got in L7 were in the middle of their set. I made my way to the front of the stage and rocked out. L7 kicked ass as usual, another great L7 performance. After L7 I found out that I had missed Hole. Fuck, I was pissed. After a long wait, the Lemonheads took the stage and played their upbeat college pop. Some stuff I liked, some stuff just didn't hit me. I got a good chuckle from the Dinosaur Jr. style cover of the Misfits "Skulls" Not bad

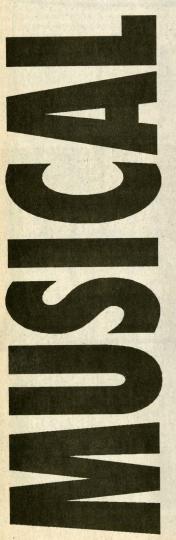
Ultraviolet Eye, Meatwagon, Dumpster, Love-Dogs, Bulimia Banquet, Haunted Garage. Nov. 22 at Coconut Teaszer

by Thrashead

What a way to end Thanksgiving. A meal with the family, then the show. I came in near the end of Ultra Violet Eye's set. They played real 60's influ-enced stuff, with some weird Super 8 movies and slides in the background. They were pretty intersides if the Dackground. They ware picty inter-esting. Then San Diego's Meatwagon go up on stage and thrashed all over the place, killer set. Dumpster played sort of funk-rock type stuff. This isn't normally my cup of tea, but they were real energetic and kept me interested. The Love Dogs were great. They just ripped out a set of their killer older style punk tunes. I like the no bullshit, straight to the point way they come across. Cheri has a killer voice. Bulimia Banquet were fun and rockin' as usual even though Mia had some major string trouble it all worked out in the end, great set. By this time I was tired and I couldn't breathe, so I sat outside on the patio through Haunted Garage's set. From what I could see and hear, it was a good night for them, they rocked and rolled hard and covered the audience with all their bodily fluids. It was a good show.

Wild Stares, TVTV\$, Nip Drivers Nov. 23 at Al's

by Thrashead
One weird fucking night at Al's Bar. All the bands seemed to have one problem or another with the management. The Wild Stares and the TVTV\$ both had scheduling problems. Needless to say





the Wild Stares went on late and the TVTV\$ didn't play at all. The problem the Nip Drivers had was that Mike, the lead singer didn't have his ID with him so they wouldn't let him in. So I stayed outside with him and kept him company. The Wild Stares sounded good from the outside of the club. After a long time after the Wild Stares stopped playing, and after a lot of debate they finally let Mike in. The Nip Drivers went on and mike went off. The ripped through 6 or 7 tunes, Mike fucked up two mics and a PA monitor, in his anger and drunkenness. Even though they didn't play a full set, they totally rocked. All the years in hiatus among other problems hasn't. hurt the Nip Drivers any. They sounded great live and have a fantastic new 7" out. Keep rockin' guys.

Wild Stares, Riot Act, Green Day, Rhythm Collision, Pennywise, Angry Sameans. Nov. 25 at the Coconut Teaszer

by Thrashead Well, back to the cheesehead to get fucked with again (I've had some bad experiences there). I almost didn't get in because the fuck checking ID's didn't believe I was 22. Finally by some mir-acle he figured out that my drivers license was legit. What a fucking moront When I finally got in the Wild Stares were finishing up their set, they sounded real good. I went outside to talk to som people and ended up sitting outside during Riot Act's set, sorry. They had a real cool Stooges type sound. I went in when Green Day started to play, this band rules! Green Day were great, but I would have enjoyed the show more if the macho fucks running around in a circle, showing off their biceps, swinging their arms around and tagging people didn't show up. These idiot fucks have the balls to call that dancing. What the fuck do these fools use for brains. This isn't the first show that I've encountered this of course, but I fucking hate it. Enough personal ranting and back to the show. Rhythm Collision were next. They have vastly improved from when I saw them last. Great '77 influences, good melodic tunes. Watch for a couple of records soon. Then Pennywise got up on stage, I felt this kind of violent aura around so I stayed in back. They started to play and people started to slam dance/brawl. I get really bad and I ended up going outside, standing on the ledge and looking through the window that was by the stage. Perfect view! I loved it because, 1. I stayed cool because it was raining outside and it was hotter than hell inside. 2. I could breathe properly. 3. I could finally see the band without having the shit beat out of me. I stood there for the rest of the night. Pennywise played some really fucking killer hardcore, I was impressed. Last but not least was the Angry Samoans. The Angry Sams played a

great cross section of stuff, ranging from the "Inside My Brain" EP, some stuff off "Back From Samoa" a couple later songs, and covers by the Pagans, VOM, Nuns etc. I stood outside for that set too. The Samoans haven't lost their kick at all. I was really happy that they played their old stuff. Fucking great show.

Forest Lawn, Derelicts, Trash Can School. Nov. 26 at the Gaslight

by Thrashead I got there around the time Forest Lawn went on. They were really psychedelic influenced with a little gothic tinge to them. I really liked the vocalist, her voice was cool sounding. Then the Derelicts got on stage. This is why I showed up. I like their single on Sub Pop a lot. They kicked fucking ass. Their early 80's punk/hardcore sound hit me real hard. Loud and snotty punk done with finesse. Fantastic band live and they have some great records to boot, check 'ern out. Trash Can School were next and they also kicked ass. They get better everytime I see them. They also have a couple of singles worth checking out. Ending the night was the Sunday Funnies. Their music was a little too metallic for my taste, but they were real fun. They had a really furniy stage presence, dressed in costumes and being obnoxious, they were cool. Another good show. Derelicts and Trash Can School rock!!!

Love Dogs, Anus The Menace, Fixtures. Nov. 30 at Raji's

by Thrashead

I fucking got to Raji's late and missed most of the Love Dogs' set. Fuck! The three songs I heard them do rocked the house down. Anus The Menace were up next and played a real hot set of their released and unreleased tunes. I really like John's guitar work. The Fotures went on to finish up the night. They played a real energetic set of tunes that got people to sit up and take notice. Great show, good line up.

Kings of Oblivion, Yard Trauma, Trash Can School. Dec. 1 at Rajis

by Thrashead Another classic lineup here. Unfortunately, because of circumstances beyond my control I missed Kings Of Oblivion and most of Yard Trauma. I got to see Yard Trauma's last song and it rocked. Irash Can School played one of their best shows I've seen. Fucking loud and noisy as hell. Tight as a drum. Great fucking show.

TVTV\$, Sandy Duncan's Eye, Fu Manchu. Dec. 2 at the Gaslight by Thrashead

TVTV\$ went on first and played a real good, tight set. No destroyed TVs or burning objects though. Sandy Duncan's Eye were next and impressed the hell out of me. Dave does some really killer guitar work and I love the ultra distorted bass. Noisy as a motherfucker. Definite ear damage there. Lastly Fu Manchu played. They play a decent, really heavy Blast/Rollins type rock that I really wasn't in the mood for at the time. Sorry.

Satag's Cheerleaders, Bea Pickles, Scattered Few, Mummies. Dec. 15 at Ugenes by Martin McMartin

Missed the first song or two by my neighbor, Jeff Satan and the Cheerleaders. Did catch the most evil, stripped down version of Roky Erickson's "Rollercoaster". Somebody really fucked up when they asked a bunch of pussy bands to do that Roky compilation without these guys. Skip that and try to find some of Satan's always rare singles. Bea Pickles were fun rockabilly with a dude that crawled all over his stand up bass while the singer/guitar player bawled out some tearierky Patsy Cline type numbers. Good fun. I'm trying to block out the memory of Scattered Few, who were progressive metal types that should have opened for Marrillion instead of peddling heir CDs to the unimpressed crowd. The Mummies definitely blew some minds. Easily the best garage punk outfit I've seen since this stuff was the rage in N.Y. in the mid-80's. Wrapped up and warped, they were raw enough to batter the crowd with a Farfisa powered trip to the other side for a whole set. Now that all the other garage-psych bands have gone Hollywood, metal, or fizzled out, these are the ghouls to watch. I saw their single at Middle Earth Records. I think it's from Washington. Pick it up and be impressed I'm sure. My apologies to the band for the drunken shenanigans up front, but you're enthusiasm was a little too contagious, I guess. Woops.

Hawkwind, and support Dec. 22 at Bogarts

Everyone knows I'm a Hawkwind fan, so yeah, I saw as mary shows as I could on their current tour - which was two! School ending as it wasn't I could make the San Francisco show, but Gary Indiana DJed it so I'm sure he'll mention it in his column. Anyway, on the 15th Hawkwind played at the Club Lingerie with Pressure Hed and Spinout. The Lingerie being what it was, I didn't expect much but upon entering I noticed a strange sight - Pressure Hed were set up on the floor in front of the stage! Seeing Hawkwinds massive stage equipment crammed onto the tiny stage it was no wonder they couldn't move it. No to be on any star trip, the band did ask the openers if they would

play on the floor. To my amazement this re-configuration was the best thing that could have ever happened for the Lingerie! The atmosphere immediately became more personal and involved and for a moment I forgot where I was at. Pressure Hed were very impressive, playing an experimen-tal Hawkwind influenced, high powered set. (Most of which I missed! But hey, what I saw blew me away). Spinout played next to the crowd that had gathered. They made some typical cracks about what old hippies Hawkwind were and how they were gonna "rock us!". Yeah, right, while Hawkwind have moved right ahead to the 90's (especially with this tour! More on that later) Spinout were firmly stuck in the 70's doing their version of the Stooges. I swear they did "Raw Power" with different lyrics, they also did some pretty lame covers of 70's mainstreamers. The only thing that saved them was the fact that they were playing on the floor to a dense crowd of people and the enthusiasm was high. Pressure Hed also opened at Bogarts, again being very impressive. Hawkwind pulled it all together for this tour; a new album, a new singer and a new presence. Last years tour was great, but it was to be expected as a "greatest hits" sort of thing. This time around they were down to business. The new member is a talented young lady by the name of Bridgett, who not only adds a new depth and harmony to the Hawkwind sound, but brings back some theatrics to the show. Her costumes changes and miming gave the band more of a visual focus, while her voice fits in perfectly with Hawkwinds dense and layered sound. It's amazing that this band can change so radically, especially since just last year, incorporating the latest in technology with an ever evolving complexity, yet to hear them you know it couldn't be anyone else but Hawkwind. A new twist is also their emphasis more towards socio-political topics rather then the galactic battles of years gone by. Two numbers that came across particularly well live were "Wings" (dealing with environmental pollution and the death of birds) and "TV Suicide" (title speaks for itself), both songs highlighted by the talents of Brigett. Other numbers chosen for the set included "Needle Gun" and "Reefer Madness" (both dealing with the obvious) and "Hassan I Sahba" (with appropriate oil references). They also played some older favorites like "Brain-storm" and "Golden Void" to my great pleasure. Altogether Hawkwind delivered at Bogarts (the Lingerie show being flawed and sort of uninspired). The Hawkwind fans on hand agreed that this tour was mind boggling and that the band can hold their own as 90's music pioneers. Now to patiently wait and see what Dave Brock and crew will treat us to next.

Mudwimmin at the Gaslight. Cool band. Photo Al





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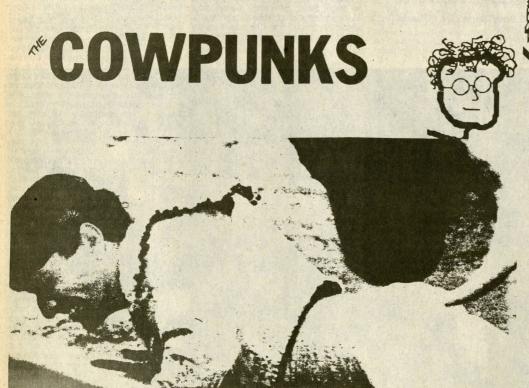
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War? War? War? War? War?

Well, happy New Year to you out there in reader land. The last three months have been sorta strange for me. Kinda busy like a chipmunk making his stand for the winter. Kinda like a stray animal grasping to the skin of his paws for the

strength to carry on...
The thing that weighs heaviest on my mind, and I think heaviest on the minds of us all is the fact

that in this upcoming year (and probably by the time this is read), we may be at war, I may be living in Sweden or Brazil. Half the world is now precariously perched on the edge of a cliff. Standing, kicking dirt, measuring the length of time it will take human beings to travel downward only to be splattered into applesauce on the valley floor be-low. The people at the edge are wondering if applesauce is the kind of eternity they want. And the ones ready to give the order are busy trying to guess the size of the pile of the applesauce bloo-dreast the wish to create.

So I sit alone, me, just one trying to figure just how many others like me aren't hungry for applesauce. I mean, how about you? Is it okay as long

as it is not your blood? Or your brothers? Now the question may be raised that I may not love my country, and if I do not lay down my life for it I do not belong. Therefore some may call me an unpatriotic coward.

l beg to differ. I love my parents more than my country. But if my parents told me to go kill the man who just bought out the corner gas station because he raised the price of gas in the neighborhood, I would tell them to go fuck themselves.

Sound absurd? It sounds exactly the same as what the leaders of our nation want our brothers to do for them. I would give my life to a cause... would breathe my last breath to defend a principal But only my own, not someone elses. I would die in an armed conflict with the people in power who are sending my brothers to die. That's right, my life, my last breath.

Our parents died in a war that was useless and lame. Some of our parents died trying to stop that war. So where do you stand? Do you wish to turn a blind eye, forget about it until they knock on your door? It seems our nation has the attitude that it wants to be woke when it's over. But let me tell wants to be woke when it's over. But let me tell you, the alarm clock is about to ring. When you get up and get ready to leave your bed, which direction are you going to go? Where you're told? Or where you tell yourself? It's time to wake up boys and girls 'cause the Big Boys are playing a deadly game of poker with your life!

And just maybe I will be writing scene reports from Brazil or Sweden, where "war" is not a word in the vocabulary. For a life in exile it's better than

death in applesauce.
I don't think another topic is in order, so I'll stop here. Well, I've got a potpouri of live reviews for ya,

so sit back and enjoy the ride.
First is October 27 at the Pacific Amphitheater
with Billy Idol and Faith No More. Well, I came to see FNM and got there just in time for their encore. Shit. If it wasn't for them and a free ticket and a Shit. If it wasn't for them and a free ticket and a front row pass, I wouldn't be here. Well, Mr. Idol came off like a pretentious middle aged pervert who grabbed his genitals a lot and had a heavily made up face to hide his age. I guess if you like this ruscic then it was a good show, but I spent most of his set in the beer line paying six bucks a beer and the rest of it argueing with the asshole security in the front row. Although the Mc. Hammer cover that went "we must get laid just to make it today" gave me a good laugh. I got a bigger laugh when a female observer informed me that Mr. Idol indeed had no dick. indeed had no dick.

Next was a couple of days later at U-Genes with the TVTV\$ and Yard Trauma... Yard Trauma played a long cool set with their rhythmic flowing hard edged r'n'r HC blend. It kept me fairly interested with good song structures and presence. Not a lot of onstage energy though, but enjoyable by their music value alone. But the TVTV\$, on the other hand, got a well deserved and hard fought for dicks of the year award. The fuckin' little drunk for dicks of the year award. The fuckin little crunk babies split without playing. The reason being their guitarist was late so they got moved back in the line-up. Blaze, head baby, said no fucking way are we going to follow Yard Trauma cause they weren't punk enough. When asked what about the people who paid to see them, Blaze said, "Fuck 'em, I don't care." In the process he ran up a \$35 bar tab in Giovani's name at the bar. He split a \$35 bar tab in Giovani's name at the bar. He split without paying. Next week they were playing at the Anti-Club with Laffin. Dan from Laffin went to collect the \$35 debt from Blaze and Blaze refused to pay. Blaze got his face split in, the beloved green loogie award for Blaze's special very own brand of dickness. Blaze and the TVTV\$ packed up their bottles and baby rattles and left for their cribs. Keep that in mind if you wish to hire them for your show.

Next was early November with Scatterbrain at Jezabell's in Anaheim. Aside from Jezebell's being a really shitty place to see a band and drinks being way over priced, this was a good show! Scatterbrain rule. They have an original sound somewhere between the Chili-Peppers and Metalica with a dash of hardcore. They are funky scratchy metal power drive from hell. They are energetic and humorous onstage too. Singer with a chicken costume. Total liquid bass pumpin' funk energy with 2 rhythmic pumpin' guitars that scratched and belted out speed metal sorta energy. It was all held together with catchy, power-thanks and the screen and the screen and the screen and the screen are screen as the screen and the screen are screen as the screen ful, hook laiden songs. "Mr. Johnson and the Juice Crew" for one. The backing vocals were powerful and well rounded. Not a high pitched whine but a heavy, sisemic disturbance, packing a helluva punch! Check 'em out while you can still see them at a club.

November 9 at the Hollywood Palladium with Faith No More, Motorhead, Megadeath and others. Well, I missed the others because they were



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RAGABASH

strip shit, but I was bummed I didn't see enough of Masters of Reality cause they were fucking great! Full review when I see a whole set. Motorhead was louder than God! My eardrums still shudder at the thought of them. They played a short, tight set of their signature, rhythmic Sabshort, tight set or their signature, rhythmic Sabbath in the 90's speed metal. No pretense, just down in the dirt fucking speed rhythm. Lemmy not letting anyone down. They played mostly newer stuff, but "Ace Of Spades" always. They are the granddaddys of the metal craze who never quite left the gutter. I hope they keep one foot on the pavement because they are the Ramones of metal. Megadeath came out for a couple of tunes. They played their ultra tight speed metal and then my favorite tune "Peace Sells", which came off well. like their singing style but a whole set would give me a headachat. Nice intermission band. Faith No More was next and what can I say that hasn't been said about them a zillion times lately. hasn't been said about them a zillion times fately. They are a band with heart, and mega energy. A couple of great surprizes too. Young MC came out and helped do a rap version of "Epic", which really came off well. The MTV kiddies didn't know what to think. Then the highest God of metal came to reign. Mike Patton left the stage and Ozzy appeared to run down "War Pigs" with Faith No More. They did a flawless version with Ozzy momentarily restored to his Black Sabbath throne. The place went fucking nuts! What a great finale. I split before a Guns and Roses, Metallica jam session. I hate myself... jam session. I hate myself... Nextly was late November with Rikk Agnew, Offspring and Mother Fist at U-Genes. I actually

of there on time tonight and after talking to various celebrities that were present, such as Lisa, the fearless doorwoman (whom I don't suggest you mess with) and Pressea from Dirt Clod Fight and of course Glowani, the new potron Clod Fight and of course Giovani, the new potron saint of weekly punk rock, I oozed my way in to check out Mother Fist. Yep, they be kinda catchy. Gotta singer who reminds me of Youth Brigade, smooth and clear, with a slow/mid-tempo melodic sound, kinda early punkish. Good geetar scratchings and a slow pumpin' rhythem. With good singing in front and back, I'd say they were well rounded. A great way to kick off the night! Offspring were next and these O.C. boys played a tight clean set. Their distinct early 80's influenced set came through clean and clear. It was very melodic and free flowing. Reminds me a lot of something I'd hear on Posh Boy Records. They play with a good attitude to boot! Their guitar is rhymthic and strong, yet not in yer face, and the bass is punchy and timly and sharp. Brian is a good singer who can carry a tune and still have a rough edge - sortalike a cross between Jack from TSOL and Danny Scranny from ye ole Wasted

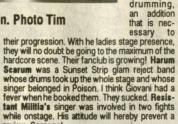
Youth Bon the drummer groovin and pumpin' and keeps whole thing tight powerand fully smooth Cool power pumpin' jams that crackled with energy These guys will no doubt heard from. Last was the HC legend Rikk Agnew and ardsale Rikk has put himself together a fine band, Rikk's signature sound is in fine form and

the musical force behind the Adolescents is back. He retained that 116% power attack with the fine harmony/ melodies that punctuated the early O.C. scene That rhythm in your face guitar is ever present and Rikk's vocals are smooth and driving. He plays almost all the tunes off "All By Myself", his early 80's solo album. "O.C. Life", "Falling Out", "IO" and "2 Late". He also played his classic Detours/ Ads songs "Creatures" and "No Way". They are driving and smooth with a power than can only be Rikk Agnew. His band is tight and worthy of praise alone. I'm glad that he has gone his own way and is not still feeding off the corpse of the Adoles-

cents. Rikk is a fine musician, all by himslef!
December 1st with FDefective, Harum
Searam and Resistan Railitia. F.Defective up first, and everytime I see these girls they get better. The two bitches from hell and the psycho dude who lived to tell. Their power punk/slight metal sound is really coming together. The singing is a two way street with both Beth and Monique

> ing other. each blood blood dling, pumping in your face They style. play simple rhythms and flowing bass style Their music is classically simple yet balls enough to make you imfeel pressed Their whole package is held tight by Frankie's powerful drumming,

compliment-



Preview. Sorry pal.
November 8, Crawford Hall in Irvine with Iggy
Pep. Well, Crawford Hall is a nightmare to find in
the middle of U.C. Irvine. There is no alcohol, so for

me it sucked. The kiddies loved it though. Iggy showed us that he was indeed the grand daddy of punk with a fuck it all persona and high energy output. He has mellowed a bit since his Stooges days, but still gives 100%. He opened with "Raw Fucking Power" and played enough oldies to satisfy me. He has a raw charisma all his own, an inspirational quality of a mad anarchist. He covered "China Girl" by Bowie which showed a softer side to him. Though his music of today is more hard rock than anything, he still structures it with care and power. "I Got A Right" proved that he still

care and power." (Got A Right" proved that he still hasn't lost his Raw Power edge. Iggy is a fine wine, something to be savored and cherished cause they don't make 'em like they used to. Same night at U-Gene's with Johnny Rebel and the Padded Cells and Youth Gone Mad. Well, I hustled across town to keep the night alive. I was treated to a cool set by Johnny Rebel. They are a flowing, hard edged rock and roll band. They have a unique sound with stone ground rhythm and soft edged hardcore. Their singer John is smooth and hold sorta restrained but ever rese. smooth and bold, sorta restrained but ever present power levels near the surface. They sorta sound like Seelal D. but not as country. Yet kinda Black Crows but not as rock 'n roll. A very good musical managery. They are taking a 4 month break to get a new drummer and get tight with him. Look for them in March or so.

Youth Gone Mad took the stage next and they have a full blown sonic attack. With great singing front and back and a viritage punk sound that is something outta the ordinary. I didn't get a good picture of their sound 'cause I left early but check their flexi in the last ish and make up your own

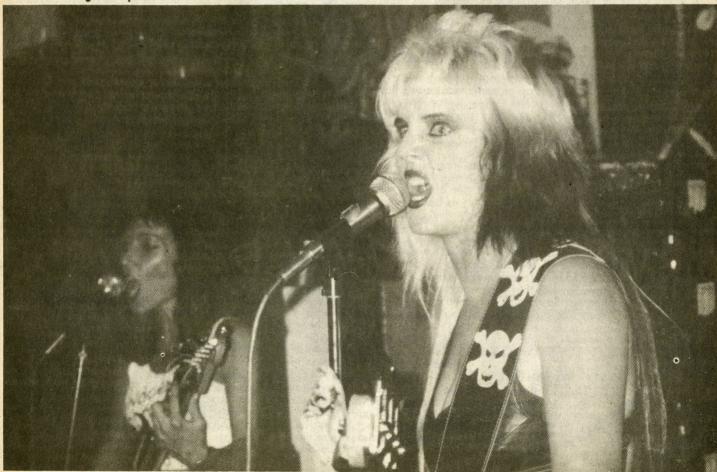
December 18,19,20 at the Hollywood Palla-dium with Jane's Addiction. Well, I've been waitng a year and a half to see this band, and without a doubt, they are the greatest band in the world. a doubt, triey are the greatest band in the White.

Their kaleidoscope of sounds and vision will never
be duplicated. They are 100% original. Their creativity and message is fresh and inventive. Their
music speaks for itself. At the shows they played music speaks for itself. At the shows they played most every song they had, although a couple were absent. They were in fine form. Perry said, in reference to the future; "Forget about the 60's. What happend Jerry Garcia? What happend Timothy Leary? We are the future. This is the 90's." The future they are indeed! Hope they play



Dan from Laffin, Photo Tim

FDefective at Ugenes - photo Tim







AND NEUROSIS ON COMPACT DISK

OUT CHECKBOOKS, 'COS YOU'REREALLY GONNA

All right, girly-man.
Put down those useless "heavy" "punk" "rock" releases
and strap on some real power. The kind of power that could overwhelm a
real tigress like Ginger lynn or even Traci Lords. Yeach, you know you could use it,
You may remember these Chicago studs from their two 7"s on Butt Rag, which had meatpoles the
notion wide standing at full solule. Well, this one is no disappointment...if delivers heavy on the promise
of corrosive, angular scuzz/jazz (w/ odd sound experiments and turntable manipulation tossed in as
well) that has set them far apart from all their Chago contemporaries. Refreshing. Next we have the
"Relentless" "by Boston veterans Man & Volts (AJAX 009), whose intelligence and complete
norboviousness will net you points with all those high/la Chicklels (you know, the enes who wear horn-rimmed
glasses, but deep down want "it" as badly as anybody else). C'mon, these guys are survivors of both
Iridescence and Shimmy-Disc – how could you lose? Thirdly, if you're lited of banging just your average
garden-variety ho', howsobout trying on Thinking Fellers Union Local 282's new 7" EP. The Natural
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indescence and Shimmy-Disc – how could you're y

for a long long time to come! December 22. The Vandals and Laffin at U-December 22. The Vandals and Laftin at U-Genes. Can you believe it? A show of this magnitude at U-Genes for only \$5.00? That Glovani is something else! I missed Mother Fist and 1/2 of Dirt Clod Fight which left me to one of my fave local bands. This fucking place was packed! Like 300 people for \$5.00. Anyway, Laffin took the stage in fine form as usual. Dan lookin' sorta charged and ready. They haven't palyed in a few months so this was gonna rage!! They played all

mighty cause I saw 'em at the Cuckoos Nest and Roxy and 10 other classic punk dives before they wanted \$8.00 bux to play a show. Their songs remain the same but somehow don't have that raw punch that they once had. They are all good punk musicians but it just doesn't seem like the Vandals (maybe because it in the control of /andals (maybe because it isn't! - ed) It seems like "Vandalmania - A Tribute to the Vandals!" It feels like a few good guys got together to be in a band and they decided to play a Vandals set out of respect. "Lady Killer" just ain't the same without

your year is smooth. I leave you with a quote from Ken Kesey, and it goes out to the person who is responsible for me being alive. Love you always Mrs. Odie: "Spread those hands again and open a place for something to happen. I know of no other way to faith; it can't be bought; it can't be learned; and it can't be muscled in. Faith doesn't come from security, it comes from survival.

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Brian Offspring, Rikk Agnew. Photos by Tim

my faves and did a nice long version of "Punk Polka". There is something about their raw punk energy that get's me everytime. It seems more and more people know all their words everytime. So get their autograph while you still can! Next was the once mighty Vandals. And I say once Stevo and the record player. But hey, for \$800 bux a night, I would sing a Black flag set. You hear that

Greg?
My apologies for the shortened nature of this installment, for I am behind the deadline a week installment, for I am behind the meaningful and already. I hope your holidays were meaningful and

(Answer to last issue Ragabash letter...)
To Mr. Pat Matthews: I apologize for not giving you a re-sponse in the last ish regarding your letter in #69. I wanted to talk to others that were there, just in case maybe I was wrong. But I knew what I saw. The bass player said "This goes out to your homeys from blank who are in prison. The blank in the last sentence was a gang. Giovani at U-Gene's told me he had a good laugh when he saw your letter. Now we both know that Giovani knows the real story just like I do. Now the band Ragabash is fucking great! And personally I don't care who they are or who they hang out with or who comes to

thir shows. Ithink as musicians they are great! I've heard that as people they are cool guys, I just thought that it was irresponsible to say anything about gangs onstage. What anyone does offstage is their own business, and fine with me.

Sincerely, Tim Claws.

NOIS

By Devon Morf

We'll get this installment rolling with Gilman St's "Two Years Without Yohannan" show. It was basically a showcase of new local talent along the lines of Asbestos Death, the Dread, Schrzy, Krupted Peasant Farmers, Blatz, etc. and headlined by yets Corrupted Morals. Filth put on one of the memorable, if not stupidist, sets in which they tossed a grocery bag full of razor blades into the crowd. It's amazing that everyone at that show still has all the digits on their fingers and toes. The show had to be put on hold until the mess could be

vaccurried up.

Before getting too far off the track of Yohan-nan (Tim, of MRR), Bobo to close fiends, we actu-ally agreed on musical taste for once. We were watching the Holly Rollers at Epicenter while they pumped out their, in my opinion overated, hodge podge of Jawbox/Fugazi meets Deep Purple/ Creem noise. Not content with bobbing our heads up and down and dancing with our knees together and hands in our pockets, we stepped out on a

quest for donuts.

On the 23rd of Nov Gilman St let me hold my magazine's second annual "Silly Fest." Held every year the day after Thanksgiving. It flopped. Skankin' Pickle pulled out to play the Warfield with International Beat. Jesse Blatz said they'd play but then went to Seattle leaving the rest of the band in angry huff. They also decided to drop off the evenings line up. Sialagogue had technical probelms and no one would lend them equipment. Opps My Parits Fell Down's horn section fell flat. Morbid Life Society showed up late making All You Can Eat play second so that Tyranicide would have to headline to a crowd that were expecting much more. Yuckol Thanks to everyone that did show up. I think George Hated said it was still around 150

The Following Friday would have Nausea headline over Filth, Hemi, Glycine Max and Blatz at the Women's Center. Blatz started it off by getting naked and making a mess. This may be one of the last times we see ole Jes strut around in his Birthday suit as not too long ago at a Davis show he got arrested for exposing himself to minors. If he's caught again will have to register himself as a sex offender. Glycine were up next and ground out some heavy UK style Discharge-ian numbers. Hemi were a more rocking combo lead by the distinctive voice of David Duran of Clown Alley/ Eyeball fame. Filth were as smelly, Knoxed, and loud as ever, I'm not sure if Jake cut himself up with broken glass or anything this time. Nausea headlined to a slightly disapated crowd; it's almost scary to think that Filth have already attained headlining status. Nausea were incrediable. I can't think of anthing else to say about them.

The night after at Gilman was pretty much the same thing but better. A bigger, more packed and ethusistic crowd and the bands really feeding off their energy. It was Asbestos Death, Glycine Max, Filth, Econochrist, Nausea and Neurosis headlinig. This would be Filth's last show for a while as I hear drummer Dave E.C. is leaving the band for punker pastures. A replacment drummer is rumoured to be flown in from Canada in the near future.

It was around here that I saw the Derelicts and Mr. T Experiance at the I-Beam. Both put on good sets but the evening was marred by low attendance and a bad sound system.

On Dec 14th the Lusty Lady had their annual Play Day. For those not in the know, the LL is SF's only 24 hour erotic theatre and the place of employment for many a scene veteran male and female, as well as cool gentle people in general.
There was lap dancing, messy whip cream and
choclate syrup body meshing, wacky costumes,
domination booths... Pure good natured chaos from what I hear, with the \$2 admission and all tips going towards the employees Christmas bonuses. Unfortunatley I had study for a final that day. Shucks.

GUSTAVER'S TRAV

Welcome to 1991. I never thought I would make it this far, or even be involved with the underground music scene. First off things I miss most from last year - Clubs - Second Coming and x=Art shows. What a great place Second Coming was, down the street from MacArther Park, the one time drug capital of the west. (The police have now since cracked down on the crack.) The club held the most exciting shows, like the Fluid, Blackbird, Freshly Wrapped Candies, L7, Sandy Duncan's Eye, Fuzztones, Hypnotics and Shonen Knife. Showman Mirikel would put on the strangest X=art shows with performance pieces between band sets. The most Eccentric audiences were always in attendance. That mix of people, bands and fans has not been equaled since it closed late last spring. There was always that added threat to your life with drive by

of people, bands and fans has not been equaled since it closed late last spring. There was always that added threat to your life with drive by shootings going on outside. I miss it badly.

In the summer of 1990, LA's club scene slowed down to a halt. Not many bands came through town. It was dead except for the acid house shows on Saturday nights. Dobbs sold and left Raji's, and he will be missed. My personal feelings are that Raji's was in decay. Pleasant wasn't booking any good shows by mid summer. So when the new owners took over, the club got a good swift kick in the ass. They cleaned the place up, painted the walls, made the stage bigger, and got some better stage lights and some variety in beers. Mad Mark Rude was booking the place as of December 1990. He gave more bands a chance and was very fair with paying them. I think some people have stayed away from Raji's since Dobbs left, out of some loyalty to him. I think the club's in the best shape and sound that I've seen in years.

Now to band talk. TVTV\$ played a few shows and walked out of a couple, too, these last few months. The weirdest was at an art gallery in Huntington Beach. White walls, new carpet, and art pieces on the walls. It was amazing nothing was destroyed. Anus the Menace self destructed one friday nite at the Gaslight and by the next week played one of their best sets. This show took place on December 14th. Babyland, Pop Defect, (the return of) The Paper Tulips, Offspring and of a course Arus. It was great to see the Tulips back and playing together again. After talking with them, it seems that they will be playing on an infrequent basis for a while. Well, that will be better than breaking up, like I thought. They will have a new single in the works shortly. Pop Defect played to an excited pogoing group that hight (see I can spell nite) my self included. About twenty people jumping and bumping about. They even did a cover of a Paper Tulips song, "Car burn." What a gas. Babyland had a short set due to electrical problems. This kept the soft

a door man. Oh well, on to better things.

Some other things to think about for the new year- drugs, a lot of people use them in this town. I'm certainly no expert on the subject. Say no if you want to, but on the other hand if you're in to experimenting with them, how is your emotional state? If you're in depressive moods stay away from them. If you feel you have some hidden demons lurking about, watch out!! I don't recommend drugs to anyone, but who am I? Please stay from them. If you feel you have some indeed demons furking about, watch out! foor tree-commend ortugs to anyone, but who am 17 Please stay away from the rock and roll legion heroin. I've never seen anyone come out a winner. Why contribute to the killing of people and corruption that's involved with the supply and demand of the stuff? From the poppy fields to the dealer, who could be a friend of yours. Look at all the people who have died of the stuff. Be cool and you can end up like that too. I personally believe all drugs of any kind should be legal. Psychedelics are a safer choice, from mushrooms to acid and ecstasy. You can only get high on this stuff so many times a month. Your body and brain build a tolerance to it and its non-addictive. You can trip the light fantastic in your own room. But most of all, don't let anyone force you into drug use and don't operate a moving vehicle under the influence. The safest drug I can recommend is a good strong cup of coffee. Give yourself a present of Mocha Java, the best jolt of caffeine around. Oh, by the way, grab self a beer while your at it.

After reading the local zine Ben is Dead with its subject of excessive obsessions, I'm feeling not so bad about myself. I don't believe my excessivenesses as longer thought if might be. I've completely even up the trought for the moment mind you of women and relationships.

siveness is as obsessive as I once thought it might be. I've completely given up the thought, for the moment mind you, of women and relationships. I'm happy for one complete moment as I sit here writing this at my new job, making 1" video dubs of hardcore pornography.



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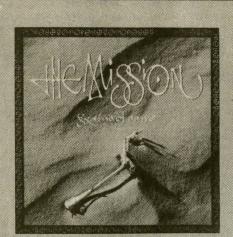
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I missed the Creamers and Mr. T Experiance when they preformed together, again, at Gilman on the 15th. (Does anyone else think these two are playing their duo billing to death? Definate Christ on Parade/Neurosis brother band syndrome). Don't get me wrong, they're both strong bands, as are openers, Samiam and No Use For a

Name, but some of these shows are becoming too homoge-nous bill wise. Side note; NUFAN just got signed to New Red Archives, expect an LP/CD

A few days later my roomate Avel and would go see a bunch of bands at that shithole Stone... becuase I didn't have to pay for it. When we got there it was a pretty small show. The gen-eral feeling of the show seemed to be that everyone there was either a roadie, in the band, or on the guest list. So it ended up being pretty friendly and cool. Skull friendly and cool. Skull Duggery were up first and played a brand of "suburban marine-core" (i.e. South Bay kids with flat tops play-ing metal). They were alright but seemed too more intent on providing a sound track for violent jocks to dance to than anything else. Next were Asbestos Death who were as slow and would be their last show

in a while as they take time off to write new material and record. Skankin' Pickle cancelled. Capitol Punishment played next and were in pirme form. Dale was dressed to kill in the finest shade of plaid bell bottoms. Despite the relatively low turn out they gave their all; cracking jokes with the crowd, playing a couple goofy covers, and Harvey letting the crowd sing more of the songs than he did. Oh, a friend of mine commented that I always bag on Blast when I write about them... I won't this

time, I'll just say they headlined the show. We left.
Jesse Blatz wasn't the most popular East Bay
punkster when he unexpectedly added the Dwar-

ves to an already comfortable Gilman bill of Plaid Retina, Sawhorse, Juke and, of all bands, Cringer (see the Dwarves/Lance Cringer controversy in the pages of MRR #90-92). Anyways, rumour has it that the Dwarves were unhappy with the shows turn out and wanted to play early on so they could leave. Cringer protested saying they

with Cringer during this time period. However due to a Police crack down the show had to be turned 21 and over and Spitboy and Cringer split to play an all ages gig at Epicenter. Comrades in Arms and Clownflesh, the poetry/accordian combo of Bucky Sinsiter and Alicia Rose, stayed to rock the C.P. though

face, the band still packed a wallop and the crowd went off. MDC headlinmed and probably will for another 10 years. Openers included Undertow from Seattle, Anger Means, and Elegy. Undertow seemed to be in the straight-edge mold and were the only individuals wearing the color white this evening. I heard some of their members even

wore those big gloves with X's on them; I never got close enough to verify this. Anger Means were back after a long abscence, a bit sloppy but powerful. They're an East Bay band that opts for power rather than melody; compairable to the likes of Blast. Elegy from Sacto started things off and impressed me with power, hooks melody and moodiness that hadn't caught me on their, to my ears. rather weak 7

It's New Years Eve as I finish writing this. I'm miss-ing the Angry So-moans at Gilman St. A little while ago I skated by the Civic Center to met Paul Monsula to pick up some photos. The Red Hots, Cramps. and Weirdos were playing there to a bunch of tragically

who kept offering me things I didn't have moriey for or would ever want and kept yelling "Ollie" at me as if they were adressing me by name. Hmmm, I hate New Years it's like a senior ball that

Arshammin, Thate vew rears it is like a senior dall that happens every year.

You know, it's really alright to write me, really!
Devon Morf c/o Wajlemac Zine, PO Box 312,
Larkspur, CA 94977 (new zip)
P.S. Zinewise there's a new Absolutely Zippo (#14), Blarg (#2), Cometbus (#25) and Wajlemac (#9) out now. Tons of new little local indie labels too. Spiffy.



Joey from the The Holy Rollers

thought the Dwarves should headline so they could leave without having to see them play. A member of the Dwarves reportedly retorted with an demand to "suck" his gentalia of which the members of Cringer declined but a friend of theirs sarcastically agreed too. This resulted in the Dwarve's member uttering a derogotaory remark about sexual orientation and a punch to the face of Cringer's friend, breaking his glasses. Not very cool. If it's true the Dwarves lost this fan

Spitboy a new literatly inclinded band featuring staff and contibuters of Too Far, MRR and 3 Sexes were supposed to play the Crystal Pistol

Skinny Puppy played with SoCal hessians Mind Over 4 at the Warfield the same night. I didn't see the show, but walked by at the end to see that see the show, out walked by at the end to see that the crowd seemed to have their color scheme together. The Berkeley Square has been losing points lately for holding 18 and over shows. Their ratings plumetted on Friday Dec 28th though, when the club dropped out last minute from a Samiam/Greenday/ Monsula show. I expect a become the first pear well probably see a follower.

boycott of this venue will probably soon follow.
On Dec 29th, Final Conflict played their first
NorCal show since reforming. Despite line up
changes having left Jeff Harp the only familiar

FRISCOZONE

by Gary Indiana

Aaargh gigs, I hate gigs, and bands, hate 'em all, they're so goddamn....rhythmical. Actually I just hate payin' for gigs, so between that and apathy I've missed a lot lately but, hey, it's a new year, mebbe I'll get out more. Maybe I'll get a DATE for once, that'd motivate me especially if she pays. As for the real nithurith, bow can we start this colfor the real nittygritty, how can we start this col-umn but with the JACKSON SAINTS, takin' over the world starting with the IBeam last November 3, yes they rocked like the Godzillas they are, opening was the ever excellent HOUSE OF WHEELS who seem to be taking a more hard rock tack of late minus the violin and reeds, oh that Paul Castile late minus the violin and reeds, oh that Paul Castile what will he do next? By the way Paul is back to booking the Monday night Rockin' A Hard Place at Nightbreak, so look for some cool shows there. Then way way next Sunday the 11th I missed the Fishermen but caught the HAVALINAS, up from LA and with a new LP out, and was amazed to call the the week that were the Rocking the

realize that they were two guys from the Rockats and Charlie from the Plugz or Cruzados, whatever. Damn good shit, quite a unique sound, wot. Then Friday the 16th I crashed the TOOTH AND NAIL record release party at the IBeam, a sumptious affair with cold shrimp and hot wimmens and a sharp set by the band. Next nite was SOUL ASY-LUM at the Beam, the place was totally packed and dripping as were the headliners, who looked like they were having fun nonethess. That Sunday had the Indian Benefit at the Covered Wagon with

SOMETHING SCALEY, just caught the end of their raucous set, then FLIPPER did their patented Flipperthang all over the crowd, which scared me so Iran down to the Paradise to catch an awemazing show, free even. Included was one of the most up and coming bands of anytime anywhere: 4
NON BLONDES, if you get a chance go see 'em
before they work only \$20 Bill Graham shows,
they are wonderful. Also a band to wonder at, if for Bruno, is OSGOOD SLAUGHTER, who of course had people bouncing off the walls and spilling beer all over each other, a fun show 'coz these guys get gooder all the time. Go see 'em, Al and Paul!

Finally, November 20, the show of the century, the (supposedly, allegedly, let's hope not) last (SF) appearance of DOA. Yes kids, they claim to be putting the band to sleep, after twelve or so years of fighting the punk wars, and, incidentally, not getting the recognition they deserve. They could go on and on like a punk NRBQ but they've got families and lives to lead so they're gonna try it as civilians for awhile. Betcha they'll be back though! Anyway, Dirk Dirksen came out of the woodwork and turned the DNA club into a big video shoot, with this huge, incredible custom made backdrop (we got a photo, Al?). All the eternal punk scenesters and DOA diehards came out for one last bash, and bash they did, while our fave cheeseheads put their guts into the set. Jello came out and did a lengthy guest appearance, to everyone's delight. I don't know when Dirk's

going to release this thing but I'll let you know if I hear anything. This is one video you can't do

without.
So next day we took the DOA mobile home down to San Jose for a show at the Cactus club. I wound up running the band concession stand which worked out well because the barkeep kept giving me huge free Mexican coffees, which if you drink a half gallon or so of makes you feel kinda bizarre.

Opening was CRASH COURSE, a real fun local band who played great zingy punk and threw in a couple of Judas Priest covers for yuks, which was way cool. Next up was LIFELINE, who were good as always but I always gotta criticize these guys, loosen up! Stop trying to be so pro all the time and play a Priest cover or two, or moon the audience, something. And of course DOA had the drunken underage crowd in a frenzy, I sold lotsa merch, and we all had a great time. Joey sold the backdrop to the clubowner for a good price, considering it's priceless, and they loaded us down with bales of booze. We drove back to SF swilling mightily (Mr. Wright of Nomeansno was our sober driver) and Joe amused us trying to pee in a bottle without spilling it all over. So we wound up at Jello's house at about 3am, he just returning from his reading at Sim's, and looking somewhat leery of all these drunken yahoos in his home. Well, that's what he gets for hanging out with punk

And speaking of Canadians, the 23rd had the SF premiere of Ken Lester's new movie, TERMINAL CITY RICOCHET, at the Roxie. Jello plays the head enforcer of an corrupt mayor in a futuristic town where people eat shit extruded from TV's, Joe (DOA) Keithley goes around beating people up for no reason, and bands like the GROOVAHOLICS have to play underground because punk rock is illegal. Sound intriguing? It was kind of hard to watch because it's been edited to death, kinda choppy, and the sound seemed a little off, although it could been the stunid idiot that was flipping out in the row behind me. Plus some of the political speeches and moralizations are a bit stiff. But, hey, check it out on video when it hits the stores. And the soundtrack (see review) is killer, on Alternative Tentacles

Moving on, the end of November saw the final farewell to the Chatterbox. We had a few last evenings of drinks and pool, then on Dec. 1 Alfie and her sister took down the sign, we drank some champagne, and that was it. Now it's the Chameleon Club, and you should go down and check it out. Call Neil at (415) 285-9075 for booking. As for Alfie, she has her warehouse/practice studios, and we'll keep in touch with her in future columns.

Down at Nightbreak Dec. 1 the GARGOYLES

blew the place apart, leaving just enough standing so 4 Non Blondes could leave the crowd totally satisfied. But if that wasn't enough, Julia Gar-girl had the mondo raging party afterwards for hordes of ragers. Next afternoon I was back to hear the ASSASSINS OF GOD, what can I say, still great and with another album out soon!

I had won tickets to see LUSH at the Kennel Club Dec. 3, but the 49ers were playing the NY Giants on Monday Night Football and I hadta run film on the field, so I sent Jerry in my stead. His com-ments: "sounded good but boring to watch." "Chick's got a killer voice." and "typical 4AD type of band, melodic." Thanks Jerry. I, on the other hand, got to see HUEY LEWIS & THE NEWS sing the National Anthem, which was great actually. In fact I was going in the tunnel just as Huey arrived, I said Huey, you singin' tonight? Yup, he sez. We go way back. Later on I'm goin' through the tunnel again and who's arrived but JON BON JOVI. We emerge below the stands and all the girls are going Bon Jovi! Bon Jovi! I didn't want to show off by paling around with him. Besides he's a Giants fan.

Fridays must be spent at Zeitgeist and the next one I ran into my friend Pam, who consented to



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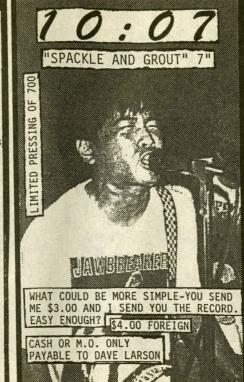
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blaze over to the IBeam to catch ENRIQUE. I don't know if I've tried to describe this act and I don't know if I can, but let's call them kind of 70's parody and leave it at that. We were stoked enough after the show to remain and dance to the

Bee Gees. But that soon wore off, and by Friday the 14th I was ready for the by Privaly the Hart I was ready for the big big shew, the one I've been waiting for because I always wimped out previously, yes I finally went to see AC/DCIII! We got good and primed and strolled into the Cow Palace, went inside the bill walled through the side the hall, walked through the crowd and down to the middle just in time for the lights to go out. Then the music started and we were on the Highway to Hell, no doubt. Wham! There went my glasses and my SF Giants wool baseball cap. Sheer pandemonium. It was every man for him-self. Picture one of those cartoons where a character slips on a banana and flails about, defying gravity. Imag-ine scores, hundreds of people doing that at once, trying to keep upright so as not to be trampled. One moment you're here, then whoosh! right up against the stage, the singer leering down, then whoosh! into the pit (yes a pit!), get the hell outta there quick. It was great, I had the time of my life.

Ten shopping days to Xmas, nest nite was the annual Lightning Xmas Party at the Bayview Boat Club, too much fun, had to blaze from there in the rain on my bike to the Civic Center for the big show. I got there at nine o'clock, early enough I thought, and had just missed the PIXIES!!! Fucking asshole

Bill Graham I swear. A half hour later came JANE'S ADDICTION, sat up on the side with Paul Castile and watched the mob on the floor, at one point the band started a song from the new album and almost the whole fucking crowd started this sort of neo-pogo all at once, it was incredible. Pretty good show, but a stupid schedule! I rushed back to the party for more drinks, then over to Nightbreak for L7. And I'd missed them by about a minute! This huge sweaty crowd came pouring out just as I walked up. The least I could do was go

in and worship the band a little, seeing as how I'm their biggest fan. Oh yeah, TRASHCÂN SCHOOL was on that bill too. I'll catch you guys next time! The 17th Igot a call to fill in for the DJ at the IBeam for the HAWKWIND show. Not knowing what to

stage, and lemme tellya Dave and the boys are getting way too good. Then next night the JACKSON SAINTS pretty much blew the walls down, Chuck was getting scary climbing the walls (literally!) and looking like he might fall off, but they



John Doe and Exene, still X after all these years. - photo Gary

play, I hauled down the most varied stuff I could find. Opening was a very hippie band called POX ECLIPSE, who kind of sang wordless harmonies and made lotsa rhythm and spacey noise. Whee. Then Hawkwind played, a bunch of nice old geezers, they were a bit hippieish but had some tunes that fairly headbanged. It was OK, anyway Al is big on those guys.

The following weekend had the cool shows at the Paradise, first VOLTAGE opened on the 23rd and rocked like Ozzy, followed by HEMI on the big

really rocked and Eric wore a skirt and we saw his butt. And to make it a really monster holiday season! went down to Santa Cruz to catch X at the Catalyst, in fact we did an interview an it'll be in here next ish. Basically they took some time between their individual projects and did a mini-tour of California, and they may put out an album if they feel like it and someone wants to cut them a deal the show was excellent, I missed THIS IS OUR DAUGHTER because of the interview but X rocked, the locals were kinda odd I thought but

nevertheless I had a great time, X did some old songs and some newer stuff and one or two off of Exene's new solo album, not sure if they did any off John Doe's solo alburn, hmm. Never never let some stupid cynic tell you that X isn't still great because they are kiddo.

And finally we blew out the year at Nightbreak with PRIMUS Saturday the

29th, incredible that you can pack that much sweat into that little place because the crowd went wild, just incredible playing by those guys, whew. And there were some great shows New Year's Eve but no guestlist for me so I partied with the motorcycling crowd at Wade and Lulu's and had a

better time anyway.
ADDENDUMS and miscellani: IRON SKROTUM have their demo tape out. It's raw but it rocks. Shows are everywhere because people send me flyers, like the Phoenix Theatre in Petaluma and the Legion Hall in Napa and all kindsa places in Berkeley. It's just that it gets so damn cold at night on a motorcycle, whine snivel. Well I do tell my friends and eventually we'll get in a

car and go.
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Haight St. #67, SF 94117. THE LIST will tell you everything you need to know about gigs and clubs and halls, write PO Box 939, El So-brante, CA 94803.

Gee thanks to MURDER CAN BE FUN for the cool 1991 Datebook! If you like to be reminded of some extremely negative moment in history, every day

of the year, check this out. \$2 ppd. Write John Marr, PO Box 640111, San Francisco, CA 94109. Also puts a magazine out by the same

Well, keep those cards and letters coming, folks.

Hope you like 1991, and that it likes you. On yeah, Al wanted me to do a personal best and worst of 1990. I don't have the faintest clue, Al. Gary Indiana, PO Box 881343, San Francisco

FLASH: I just heard that Social Distortion are going on tour with Neil Young!!!

The mighty mighty DOA in San Francisco. photo Gary i.









"Dirges In The Dark"

51009-1 LP / 51009-4 MC

With the addition of ex-Adolescent Tony
Cadena/Montana, the Flower Leperds have
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Just incase any of you were wondering, yes 999 was a complete waste of time and effort. I also forgot to mention that Breakdown opened the Lookout show at U-Genes. Breakdown who's demo wasn't bad 'tal came off a little too uninspired live. A lot of things could be worked, catchy beats, bobbing guitar punk, yet the lack of inspiration and sincerity for rock 'n roll was over powering bringing 'em down. Maybe next time.

tered faith at the Westminster Bowling Lanes This was my first Vinyl Solution sponsored gig (see "rec-

ord stores" next issue) from what I understand, there's more to follow.

Arriving early, I got to see Guttermouth, who took the gathering crowd by surprize. Playing a dated "In God We Trust" type 'o thrash. I couldn't help but notice the audience loved 'em as "slamming" broke out. They did what they did and the kids felt obligated to do what they did. I didn't. Olive Lawn, probably one of Nemesis' hardest "working" bands surprized the fuck out of me with the first 2/3 of their set dedicated to covers of all yer faves. Pistols, Ramones and even the Jerks squeezed their way in for the slamming on the now quite full dance floor. Olive Lawn, who normally play traditional rock-punk ala Sub Pop, really worked up quite a sweat punking out to all the classics. I had a blast and thought the break was a great idea.

Hunger Farm, easily becoming one of my local faves had guitar problems which put a damper on the otherwise fuzz-fest. Oddly enough the undistorted guitar gave tonights performance a very different, yet just as jamming set as the U-Gene's show. Not much blood flew but HF's rhythm section still reigned supreme tonight.

The Offspring, Cypress' last hope of purity in the punk rock way 'o life. Wasted no time ripping into one classic after another. The kinda guitar based rock that lingers in your mind long after your ears stop ringing (which could be days!). I've been a sing-a-long fan of these guys for years and tonight was a stunning shock as I saw at least half of the club singing along to lyrics I thought I only knew. Sure, it was a local show, but I'd like to think these kids could acknowledge a real creative knack for song writing and overwhelming enthusiasm when they are slapped in the face with it. Great punk rock.

Had such a blast I decided to leave before Shattered Faith could ruin tonight's buzz.



Noche Lookout en U-Gene's, no podria haber sonado con un concierto mejor. El gran chingon, Lawrence Liverless estaba precente saludando a todos los clientes despues de que pagaban su boleto de entrada, a esta invacion de Berkeley. La primera banda, Monsula, tenia dos grandes ventajas. Chuck (guitarra bajo) estaba luciendo un bello ojo morado (el dice que el accidente paso en el escenario, durante un concierto) y tambien es un buen jugador de billar, y un chico a todo dar. No obstante sinceramente a el le gusta, Journey y Boston. El cantante Paul era delgado y sexy tenia aretes colgando en todo su cuerpo. Algo digno de admirar. Estos dos personajes con el resto de la banda forman el grupo Monsula, "otro conjunto pop-punk," eso es lo que ellos disen en medio de sus cansiones, y bromas dejaron al publico confundido. La banda sin ninguna medida se dejo llevar por el entusiasmo del publico. Inclusive yo mismo me encontrava echando una sonrisa. Pedaleando duro a un ritmo hast mas rapido

HA HA

Muchas de sus canciones se podrian separar en dos catagorias. "Punky," y me atreyeria a desir, "Poppy," eran dos grandes factores. Pero una buena porcion de su musica consiste en un sonido ritmico que influlle armonia,

conjunto que no era de Lookout.) Tres musicos solamente. Por lo regular no me gusta esta clase de areglos. Con una gran sorpresa, Hunger Farm, lleno el cuarto con un sonido muy intenso. A pesar de que Mike, el guitarrista y cantante, aun siendo una persona muy cohibida tiene un gran poder de liderato. Deberas que les teingo que dar credito a la seccion de ritmo. Estos dos muchachos estaban locos!

El baterista estaba tocando con una bateria mas sencilla que la de Squeeb Tulip! El hera constante martillazo de el cuadro formando una base unica para Hunger Farm.

El quitarrista del bajo estaba conbulcionandose y casi daba miedo al ver que sus dedos sangraban al chocar con las cuerdas de su guitarra. Tocando tan rapido y fuerte que probablemente perdio algunos nervios de sus dedos.

Probablemente estas pensando que se trata de algun conjunto cualquiera, pero estas equivocado. La gran diferensia es el sonido de la guitara, que es una gruesa barrera de destorcion. Es un peso de sonido que culebrea y resortea cuando menos lo esperas. El cantante con un sonido barbiturico en su voz, quebrandose de ves en cuando.

Con todos estos detalles este grupo de Orange County esta construllendo un nombre para recordar. Cringer era el proximo grupo, para esto, yo va estaba ancioso para su aparcion. Hasta que el cantante empeso a decirle al

publico como actuar, en otras palabras les decia como y cuando bailar. "People who slam to us are stupid." Llego el momento en que el publico se entusiasmo tanto que empesaron a bailar (slamming) al sonido extrano pero contajioso de Cringer. El cantante tenia que insistir, "Cringer fans are wimps. Take it easy on all our friends in the front." Todas estas quejas me pusieron de nervios. Tu hubieses pensado que el grupo estubiese feliz de ver la reacion positiva de la audiencia. Aparte de este monton de

quejas, Cringer son buenos. Concentrandose mas en el simple y el comtemporanio rock 'n roll de guitarra. La atmosfera era tranquila y divertida

Era evidente que Cringer nesecitava la respuesta positiva del audiente para aumentar su enerija. Cringer desnudado de su sonido "hardcore." Estan inspirados a crear una forma de rock 'n roll muy aceptable y al mismo tiempo rebelde.

Para estos momentos estaba yo sufriendo un gran dolor de stomago, por culpa de unas "pizza toppings," que yo devore unas horas antes de llegar. Me tuve que ir y no pude ver el ultimo conjunto, Green Day. Nimodo, hasta la

PHONE CALL FOR LAWRENCE

priotify boowflot AtloN SIAgon ESMAL + (4 mpy +

as of High from allest all the tech of bashland take thitsel or guilly ton m.

BAND that played, Penny wise, Did Not help he situation by inciting and fromoting a Riot But think they were just trying to get the crowd Amped. > JAMIE-

1-7-91 10:10 PM

DONT YOU FEEL LIKE A FUCKING FOOL? GIVING TWENTY BONES TO THESE BONEHEADS? I BLAME EVERYONE. INCLUDING YOUR PUNK ROCK GODS OUD RELIGION. NOT A PONK MOVE TO PAY SO MUCH. BETREATED LIKE SHIT. I WOULD THINK YOU LEARNED YOUR LEYON AT HE COUNTRY CLUB? I NO?! SEE YOU AT THE LONG BEACH SPORTS ARENA. TIX GU ONFALE SUNDAY MORNING. 10:00 AM \$5\$

EL KRKY WHAT NO GUEST LIST?



PUBIC HAIR! SITTING HERE THINKING to Fill SPACE UP WITH THEN THE IDEA JUST PIPPED

EVE YOU NEVER WROTE BACK TINA, 400 HOLD ON! JIM T. JUST SHOT THOSE PICTURES. ON THE WAY! ..

It's with a guilt free yawn that I deliver this issues "live" reviews. Best gigs were few and far between, don't know why? Maybe it's the weather. I imagine many bands wouldn't want to spend winter in California. It's rained 3 days so far. I got a tan New Year's day.

Whatever the case, my rants about the last time I visited N.Y.C. (CMJ) have become distant mumbles. The CMJ was over three months ago and I doubt any of you are so bored that you would find any interest in whatever drunken "slightly exaggerated" stories I have to tell.

Funny thing was getting to see my very first Blackbird show at CBGB's! Also saw the highly raved Bitch Magnet there, who were a little stale live. Accidental Potatochip proved to be one of the few "improvisational" type jam things that I did like. Single out now. As you can tell I got to see Bewitched who were pretty weird. A little dry and maybe suffering from "stage fright", whatever the intoxication. They brood guite an ooze of dark, fog like rumbles which were more than hypnotic. Hope they decide to come out soon. By the time you read this, Helmet should be playing locally as will be Tad and Helios! So maybe some action will go down?! This is starting to read like some fucking scene report, I'm out of here!

I'd like to thank all of you folks that wrote personal letters. I'm trying so fucking hard to get on top of it all. My life has probably been as hell bound as all that wrote. Thanks, and yet it does mean a lot. I'll write back soon, some how.

Next issue? Well?!

(1) A mapped out tour of my favorite record stores. If it

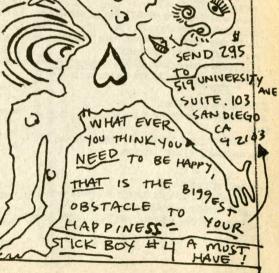
(2) Local bands. Yes we have quite a few worthwhile bands at the moment and I'll do my best to compile 'em! (3) Piercing, masochistic, spiritual, sexy or stupid - send your photos.

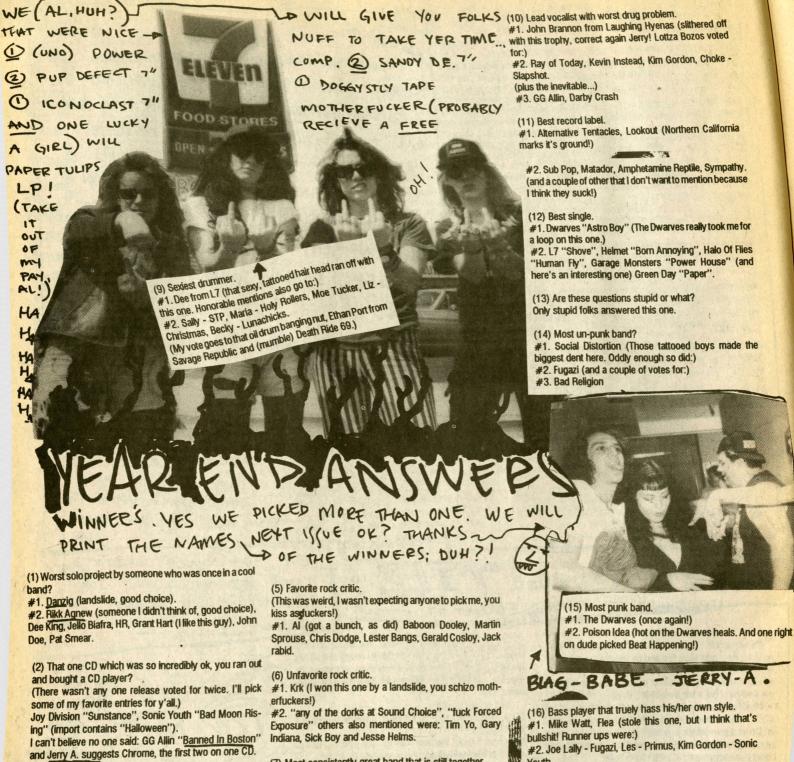
(4) I don't know, what do you recommend?

As you can imagine, it's deadline time. It's been deadline for a week and today is thee absolute night to turn in everything. I'm just finishing up this shit. Next issue will have more pages (ha!) so I'll be filling 'em with bettah stuff, all right friends?

Oh yeah, one last maybe article? "Shit I actually bought", my cash wasted on dust collecting stacks 'o wax. What else? FLY

KRK POB 2516 Cypress, CA. 90630





Youth.

#3. Brett Sims! (the best pick! And Toast got one vote too!)

(17) Who is the Mack?

(This was a weird question. I only got two answers I liked:)

#1. My son Anton.

#2. Anyone in Saudia Arabia (this one's for you Lance!)

(18) Who out of all the ex-Flipside staff do you miss the

(Most folks said they miss no one. But the Hud really took

personal faves The Flower Leperds.

(3) Band with best tattoos.

him!)

(4) Band with worst tatoos. #1. GG Allin (GG stole this one and deserved it. Believe it or not Rollins also scored big on this one!)

#1. Hank Rollins (It kills me to see all you kids voted for

#2. Cromags (good choice), Agnostic Front and my

#2. Social Distortion, Agnostic Front, TVTV\$ (Sorry Blaze, it's true!).

(7) Most consistently great band that is still together.

#1. Bad Religion (they stole this one, but hot on their heal were three of my picks ...)

#2. Sonic Youth, Poison Idea, Fugazi

#3. Naplam Death (a couple of dorks picked these guys).

#4. Halo Of Flies (one chump hit it right on!)

(8) In order to generate more money so Flipside could pay me. Would you pay \$3.00 for a Flipside?

(Lottsa "fuck offs" but most of you said "yes". Don't worry, I doubt it'll ever happen. Doubt I'll ever want it to happen.)

> KRK THE JEEK'S YEAR-END ANSWERS 11 C. N. AT FANZINE

(19) Have you heard the new Helmet album? (This was almost a tie which blew me away! I couldn't believe how many folks gave it a shot. Cool!)

(20) Last Flipside album/single you bought.

#1. City of L.A. Power Comp. (was undoubtably the last disc folks kicked down cash for).

#2. Paper Tulips, Anus D' Menace (good choice), Motorcycle Boy, Sandy Duncan's Eye. (I cannot no one mentioned the Motor Morons and Pop Defect! Whatever!)

(21) Are you looking forward to the next Bad Brains album? No! (And rightfully so! Four dorks said "yes")

(22) Band you would just love to meet.

#1. L7, Lunachicks (two of the most mentioned bands tie on this one)

#2. Sonic Youth, Fastbacks, Ministry, Green Day (and my pick the Boredoms!)

(23) Biggest fuckin' sell out?

#1. Social Distortion (sorry Radar!)

#2. Danzig, TSOL, Jello, Brian Baker, Matt Groenig (fuck off to the people who voted for him!)

#3. 7 Seconds and Warzone

(24) Most respected die hard. #1. Ian MacKaye (made all the other entries look like fools, but I'll tell you who got a few votes and took me by surprize, Al Flipside. Al and I don't see eye to eye on much and our life styles differ quite a bit. I wouldn't be surprized if my rudeness drove away some of his "contributors" but even with all this I look up to him for inspiration and admire his dedication and unique lifestyle. My vote for the one fucking die hard, good ole Al.) (Gee, thanks Krk, I had to type that, blush blush!) SO. DH. HOW

A PHOTO PASS FOR IRON MAIDEN >

(25) Can I stay at your pad if I run away from home? "Only if you give good head and don't eat a lot!" "Yeah, but only for one day... then your asshole would need a rest!"

(26) Do you believe that Darby Crash died for your sins? (There was a two vote difference. No was the verdict. I say NOW THAT WAS A STUPID

(27) How much money do you spend on music in a month. QUESTIIN. a. \$10 - \$20: 20%

b. \$30 - \$40: 30%

c. \$50 - \$60: 30%

d. \$70 - \$80: 10%

e. \$90 - \$100: 1%

f. way more: 9%

(I will definitely fall under F, hooray for all you lost in vinyl land fools!)

(28) Do you give a fuck?

(Most people do give a fuck! But who do they give it too? Should I send my picture?)

(29) Are you a fan? (Most people are fans. The world needs fans! Someone has to fuck all these over rated, under paid, undeserving bands!)

(30) That one band that blew you away, amde you feel like rodent scum, you ran for your worthless life?

#1. Laughing Hyenas, <u>Dwarves</u>, <u>Jesus Lizard</u> (These three got the most votes and in my opinion really fucking deserve that recognition from the "public". Cool! Votes that took me by surprize:)

#2. Toad Liquor, Nihilistics (!), Slumberfoot, Halo of Flies, Nirvana, Fugazi, Sonic Youth and Poison Idea.



(31) Favorite label that popped up this year, or real close. (For me this would have been a dozen or two. Vinyl output this last year has been astronomical. Here's what the folks voted:

Slap a Ham, Sympathy, Circuit, Subpop Singles Club, Very Small, Nemesis, Dogmeat, Earache.

(32) Favorite artist.

(I was talkin' in terms of "alternative" (punk rock, man) but here they are anyway:)

#1. Salvadore dalo, Escher, Picasso

#2. HR Giger, Raymond Pettibone, Pushead

(33) Favorite photographer.

(This one I took too seriously for my own good. There wasn't any one photographer who recieved more than one vote except for Al and myself (thanks!) but some interesting picks were:)

Ansel Adams, Robert Maplethrope, Vicky Vale (!), David Lynch (some folks were a little more tuned in), O., Michael

Livine, Macioce.

(Sadly overlooked were my personal faves:)

Glen E. Friedman, Ed Colver, Naomi Peterson, Charles

(34) Band you just completely gave up on. Lost all hope. (The public gives up seriously with these chumps.) TSOL, Replacements, GBH, Social Distortion, Danzig, DRI,

(35) Band that could spend the night at your house, anytime, no problem? (Know what I mean?) (L.A.'s L7 are just the punk pin ups according to all these letters stained with drool and who knows what.)

Lunachicks, Fugazi, STP, Helmet, Surgery, Hole... (recieve a respectable amount of votes as well.)

(36) Most pathetic album cover.

#1. Dwarves "Blood Guts and Pussy"

#2. Bad Religion "Against the Grain"

#3. Warzone "?"

(37) Which label do you own most released by?

#1. Alternative Tentacles (swooshed it!)

#2. SST, Dischord, Sub Pop (ties)

#3. Lookout, Wax Trax, Earache, Very Small

(41) You don't really think you're going to win that LP do of you knew you weren't going to win. Good expectations

You all for being so bloody thinking, the I

Which band do you own most releases by

(39) Label that has not released a good album in years?

Combat Core Taang

as in fishing you idjots! Are you a master Do you master-bait? bait; Master,

23 少人と

50 57

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TURNED

SOFFY

fishing? I'll ask it again next year

baiting your hooks for

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UP FOR GRABS: Heresy "Thanks" 7", AOD/ Bedlam 7", Unit Pride 7", Crucial Youth "Straight." 7", DRI "Violent." 7", Youth Brigade "What Price." 7" (blue), Warzone 7" (orange), "Together" Comp. 7", "Why are we here?" Comp. 7", DK "Too Drunk." 7" (test press). Send offers to : Calvin Wholesome. 1560 Bloor St. E #71, Mississauga, Ont. Canada L4X 1R8

VIDEO TRADERS SEND LISTS Got Descendents/ All, No Means No, Rollins, (old) Kiss, Operation My, L7, Tad, Minor Threat, Bad Brains, Dinosaur Jr., Firehose, Shonen Knife, Rhythm Pigs, Melvins, Big Chief etc... Oogy, 1560 Bloor St E #71, Mississauga, Ont. Canada L4X 1R8

VINYL TRADER WANTS: Teen Idles, Youth Brigade (orig LP), DYS, Gray Matter, Last Rights, more!! Will buy. HAVE: CFA (boot), SSD (live 7"), Revelations, Schisms, Token Entry 7" more!! Also shirts. Mike 23 Possum Trail Upper Saddle River

CHICAGO'S TOP TEN 1990 BANDS: Concrete Blonde, Eleventh Dream Day, Meastro Subgum The Whole, Pootly Nautch, Rights of the Accused, SGT. Roxx, Smashing Pumpkins, Spies Who Surf, The Squids, Way Moves, Chicago rocks, support these bands in 1991...Chirocker.

MISFITS tape: Live Booties, Cetroit 9/12/81 and NYC '82 (55 min) \$4ppd. 223 W. Hammel, Monterey Pk., CA 91754

I'M LOOKING FOR HUSKER DU- tapes and info material. Send me your list and you'll get mine and we will start trading. write to: Audrea Martin Saonneugasse 2808 Syke, West Germany

DEAR FLIPSIDE: I'm putting together an international compilation tape. If any band would be interested please send a tape with some of your songs plus band informantion and history, artwork, lyrics etc. Because I plan to include a booklet with the tape of course everyone who contributed will recieve copies of the finished tape. I hope to generate enough publicity through the sale of this tape to allow me to put out others. Both compilations and individual band demos. Also if you want anything from Poland (records, tapes, zines etc) Then drop me a line. Fans of: Danzig, Ramones, Saint Vitus, Poison Idea, etc Please write to me! Thanks for your time. Robert Stasiak Husarii 8A / 02-951 Warszawa Poland

RARE PUNK at resonable prices! Amebix, Dickies, Eater, Misfits, SLF, DOA, and Hundreds more from '76 to the present. We also carry a large selection of t-shirts, badges, stickers, posters, cd's, and more. For our newest catalog send two .25cent stamps (2 IRC's for overseas) to Dr. Strange Records, PO Box 7000-117, Alta Loma, Ca. 91701

OUT NOW ON DR STRANGE RECORDS: Manson Youth 7" ep., "Death Dance" recorded in '84, imited to 1000, on gold vinyl and hand numbered. \$3.00 post paid (\$5.00 overseas). Send check, cash, or money order to Dr. Strange Records, PO Box 7000-117, Alta Loma Ca 91701. (Dealers write for wholesale prices). Watch for The Bolsheviks 7" ep "Wild Kingdom" out soon!!

FOR SALE: Sub Pop 7", Sonic Youth/Mudhoney. (\$100.00). Rapeman (\$50.00). Dwarves (\$25.00). Many other Sub Pop 7" also. Dave (302) 368-2314. 280 E Main St. No 1 Newark DE

GIRL 19, new to the SF area (originally from San Diego) wants friends everywhere! Music include: Mudhoney, Subhumans, Fishwife, RHCP, Fugazi, Adicts, and more. PS: Hi Cat! Julie, 618A Park, 802 Font Blvd. San Francisco, Ca 94132

SWITCHBLADE/WAIF listens to : Cure, Neubauten, Bauhaus, Damned, Japan, Foetus, Lpd, Dcd, Felt, Duran, X-Mal, Bongwater, In The Nursery, Bush, Cave, Fuzzbox (old), March Viblets, RLYL, Corresponande requested. Cat PO Box 29144 San Diego, Ca 92129 Hi Julie!

RARE OCCASION!!! I know who I am, what I am, and what I want in life. Why would you write a convict? Get a grip and be refreshed. I'll only respond to real people, females only. Send introductory letter and photo to: Jeff Belcher #64072 ASPC 10000 S. Wilmot, Tucson, Az 85777 6'3" 210 solid BRN+BRN

SALE? AUCTION? TRADE-7", 12", zines, Chicago Stuff, Regional comps: DC, SF, Philly, Boston, Chicago, Milwaukee, Portland, Black Flag Louie (P. Boy & SST red) Riot City/No Future, Crass records, Dicks, Geza X, Killdozer Box, Mentally III, Ramones, Sub Pop, TG, Urinals, Early U2, Dead boys, Gl, Pork Dukes, Poison Idea, Flex (wheat). Autographs: 7-Seconds, Bomb, TG, Bloody Mess, GG, Big Boys, Catholic Discepline, Culture-cide, Clash, PTV, Germs, Rollins books. (hey guy...you forgot your address!!!)

LARGE HARDWARE rereleased 6 song EP on Blue Vinyl. Limited edition on Zack Records. \$6.00 post paid. Send to 1832 Alcove Anaheim Ca 92805 for booking call (714) 528-8444

RARE/SEMI RARE UK/US 77 punk, hardcore, Oi and thrash lps/eps on tape \$6.00 for 90 mins. For 18 page list send \$1 to Jeremy, Box 584 Boston Ma 02120. Specify audio list.

VIDIOS FOR SALE: Crass, Misfits, Crucifix, GG, JFA, Faction, Plasmatics, Damned, GBH, Toxic Reasons, Meatmen, GWAR, Black Flag, SNFU, Ramones, Iggy, Gl, Dayglow Abortions, DKs, and more. For complete list send \$1.00 to Jeremy, box 584 Boston Ma 02120

DECEMBER 15 IS THE BIRTHDAY OF CHRIS BUNDY OF IN. HUGS AND KISSES ON YOUR 21ST, HONEY. LOVE, THE ANARCHIST PAGAN.

WRITERS WANTED: Bang Magazine! Seeks writers for gore, sex, blood and rock and roll, for information write to: Bang! 77 Newbern Ave Medford Ma 02155-6340

HEY ANTISEEN! Come back to New York! Yor show at CBGB's, Oct 12 was fucking great! Any other Antiseen fans out there? Drop me a line! Joey Box 118 4712 ave N Brooklyn New York 11234-3710

US HARDCORE AUCTION - Dischord, XClaim, Touch & Go, Gl Promos, both Neos, Dys, SSd "kids", Yot 7", Soa (green) test pressings, Misfits, comps, process, Crippled Youth, Multiple pressings, etc. 250 records. Send SASE to: Auction 7181 Carlton, Westminister, Ca 92683

FOREVER NOW - debut 7" - heartfelt hardcore.. because there's more to music than meets the ear. \$3.50 USA \$5.00 world to: Truth Effort Records c/o Nathan Limbaugh - 8 Bloomfield Drive - Mount Holly, NJ 08060- tel:(609) 261-

DEATH SISTER wanted! I'm 23, thin, blonde/blue, starved for female companionship. I sing for a band (Gin Stiegr) and have been into the scene for 9 years. I'm into The Damned, 45 Grave, Christian Death, Lydia Lunch, Velvet Underground, etc. Also interested in collaboration on a zine or poetry collection. No trendies, please. Gin Stiegr, PO Box 633, Hurst, TX 76053

TIRED OF FEELING STUPID AND LEFT OUT??? Well, I can't help you, but if you're interested in underground music and literature then you've come to the right place ... 7"'s/ Lp's/ Cassettes / CD's / Fanzines / Books / Videos all at reasonable prices...all orders shipped within 2 weeks, all mail answered. POGO On Your Fucking Face Distribution. (\$1.00 cataloge us. 3 irc's world) c/o Freddy the Bastard PO Box 14932 Gainsville, Fla 32604

STRAIGHT EDGE SKIN, seeks correspondence with straight edge women. I'm 23 and I'm not stupid! Write a quicki sentence or life story and mail it, tell secrets. Send your coolest picture. Eddie Bunny 10503 Streamview CT. Potomac MD

RESIST AND EXIST is looking for a drummer. Influence are: Icons, Anti System, Civilised Society, Dirt, Potential Threat. Contact Chris (714) 635-7813. Call between 3pm to 9pm. Our beliefs consist of Nuclear War, Animal Rights. Environment and equality

hometown of Palmerston North to disribute cheap music for people whose tastes are not adequately catered for by the local record industry. records which you produce are sold in this country are vastly inflated prices (if you can get them at all): an average new LP that has been imported into this country costs \$24, second hand records are also often over-priced, eg Crass singles go for \$10-\$15. I want to remedy this situation by selling records as cheaply as I can. Lizardmull Records PO Box 11 Longburn New Zealand

HEY YOU! Want to sell your records in my shop in the UK. Hardcore, Straight Edge, Thrash, Metal. Please get in touch. Thrash City Records, 19/23, The Balcony, Castle Arcade, Cardiff, CF1 2BY, UK

BLACK CAT SCRATCH - Bad assed premier HC/ Rap band from Boston is releasing Debut 5 song EP in Jan/Feb. Were looking for distributors zines, radio stations and anyone who wants to hear out shit (as in good shit, homee). So if you wnat to join in, write us! Black Cat Scratch c/o David Wunder, 239 Kelton St #34, Brighton MA 02135. (don't forget the stamp boyee)

ANTI MRR CLUB #1 still out. \$2.00 postpaid, green money only. This is your last chance to submit essays on why you hate MRR for #2. In the spirit of Torky Koenings and some 62 year-old guy from Minnesota, I'm going to write most of Anti-MRR Club #2 myself if I have to. I'm going to reprint the huge amount of junk mail the Anti-MRR Club gets (wanna know where to get Christian Death/UK Subs videos? I mean, fuckin' shit). If you don't want Al to read pages and pages of stuff I wrote, send something you wrote. I'm going to take Flipside readers silence as a victory, not a defeat, it means they don't care enough about MRR to hate it, rather than the other implication, which is too horrible to contemplate. Even if I don't sell one issue of Anit-MRR Club #2, I'm still going to advertise, just so every time MRR opens up Flipside, they get a big fat fuck you in the classified section. It's important that the Anti-MRR Club is a continuing thing, unlike John Crawford's thing. Anti-MRR Club #2 will probably be out by the next issue of Flipside. Write: Paul Mendelowitz. P.O. Box 3326, Redwood City, CA. 94064

HELP! Just moved to Po-dunk hell! Need people in Nashville area to hang out and go to shows with. Agnostic Front, Bad Religion, All, Melvins. F.U.C.T. are cool. Write: Lopez POB 812, Lafayette TN 37083. PS: I play bass.

The January winds bite our skin as we walk across the frozen graveyard. Stopping behind a statue, I reach for your lace-gloved hand. You look deeply into my dark eyes and press your soft lips against mine. The night is pitch black. We're at home now... Gin Stiegr, PO Box 633, Hurst, TX 76053

ATTENTION BANDS: Send songs, lyrics, photos, whatever to be on "Teardrop Toons" up and slammin' comp! I need u-you need me...? So let me hear from you! Contact Mad Mark c/o Teardrop Toons 304 Racine #B Rapid City, SD 57701

TORN SCROTUM has moved. New address is: Torn Srotum, PO Box 1523, Place Bonaventure, Montreal, Quibec, Canada H5A 1H6. Sorry for the lapse in communication!

Do you like travelling and seeking connections all over the world? We're starting an international addresses list. Send yours (age, intrests etc.) to Marco Castelli, Via Pergolesi 8, 20052 Monza (mi) Italy 1st issue free.

RARE AUDIO AND VIDEO FOR SALE & TRADE Black Flag, Rollins, Pistols, Dolls, Dwarves, ? & The Mysterians, Jerry Lee Lewis, GG, Coltrane, Stooges, Velvets, Cramps, Ramones, Antiseen, Lunachicks, Alice Cooper, Sabbath and more Len Colby 299 E 8th st #9 NY, NY 10009

FAMOUS TEA. Come taste the real thing. Lewd, crude, blunt, Explicit honest punk demo tape 4.00 ppd. T-shirts \$10.00 ppd (large and larger) check or money order to Ken Norman POB 6681 Huntington Bch, Ca 92615

My name is Adam Candy, and I want to open a FRED GUMBY'S 100 band video comp needs a direct-importing, non-profit record shop in my few more bands. Everything excepted. Includes

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Filth!, Fuel, Operation My, Voodoo Glow Skulls, Cripshrine, POB 5892, Orange, Ca 92613 (5892) Fuck Ska!

GUITARIST age 21 w/ over 5 years experience and good gear, seeks bassist/vocalist and drummer to co-found new 3 piece. Speeds not as important as being able to pump out some pure power. Ready for giging and recording, not just fucking around in a garage. Call Dan (714) 773-1594 or write 517 S. Woods Ave. Fullerton Ca 92632

FOR SALE - Misfits - "Halloween" 7" orig. press with fyrics. Youth of Today first 7", Gorilla Biscuits 7" Crippled Youth 7" (clear viryl) Stalag 13 LP Aware 7", Original Uniform Choice poster. Spike 2517 White Thorn Ln., Waxhaw, NC 28173

NOISE HARDCORE STRAIGHTEDGE AND MORE. Limited editions, color wax, promos etc. Send two stamps for first list, one for each additional biweekly list. Vinyl Ink Records, 955 Bonifant St. Silver Spring MD 20910

GET LOST: Mail order catalog. Everything from research to PF1Q to John Waters to Murder Trading Cards to Tattoo Mags. Send one buck to Get Lost 2116 4th St. Long Beach Ca 90805

Jane's Addiction bootlegs now on sale. Includes almost 40 min of music and 10 min of audience noise which led to a riot of 150 cops and 22 arrests \$4.00 postpaid from Marcist Productions 16 Roberts Drive, Somerdale NJ 08083

FOR SALE: Minor Threat "Out of Step" 1st pressing, Blast "Power of Expression" 1st pressing wishingwell, Unity "You Are One" blue virnyl 300 pressed, Youth Of Today "Can't Close My Eyes" 1st pressing, Highest Bids! Write: Shaggy 1666 #A Page SF CA 94117

DEMOS NEEDED by 3,000 watt Los Angeles college radio station. Become stars now, send you cassette demo tapes to: KXLU Demolisten, 7101 W. 80th St. LA CA 90045

HIATUS FIRST 7" is out now! A copy of this raging 7 songs EP by the Belgian answer to doom / ENT can be yours for \$4 (Europe), \$5 (Foreign), Send cash only to: Urban Alert Bp 2! 93340 Le Raincy (France)

GHASTLY MAGAZINE - The publication devoted to all things dark and dismal is hear! Music, fiction, artwork, poetry, prose, and assorted demintia: Only \$3.50 ppd. Please make check of MO payable to: Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto 94306. Enter if you dare....

"FUCK THE WORLD" single by Rebel Rebel. Cyberpunk pop slam terrorism ala Sputnik, Crue, Pistols and Jane's. \$2 for p/h: Rebel Rebel, 7610 Sunset Bivd Ste # 174 Hollywood, Ca 90046. Also live bootlegs of radio and TV appearances.

EX-PORN COLLECTOR selling entire stock of magazines (25 for \$20.00): Hustler, Penthouse, etc. Books and video tapes (nothing over \$16.00): I need money fast! If you've ever been curious about porn, buy from me and avoid the usual mailorder scams. Everything in excellent condition. Everything at least 33% off what I paid for them. All orders get free stuff too! Send stamp for list: David: 190 Avenue B #3-B. NY, NY 10009

RECORD COLLECTOR GOES WEEDING: Selling records, tapes, CD's in many genres: mainly punk, hardcore, also metal and other underground stuff. Angry Red Planet "Pigs" #743/1000 hand screened: Ed Gein's Car "Making Dick": Snakefinger "Sedan": Really Fast Comp album 1&2: Vice Squad "Last Rockers": G"Boycott Stabb, "Fang "Shark" & "Wild Things": Grand Mal "Binge": Red Alert, Infra-Riot, Action Pact, Emergency, etc. Over a hundred more, send stamp for list: David: 190 Avenue B, #3-b: NY, NY 10009

ARE THERE STILL ANY OLD fashioned hardcore punk thrash bands around? (Not metal). I haven't been sure if there are, If there are, I'd like to buy records and demos from them. I'm not asking for free records or demos, I'm willing to pay, but you have to write. (I'm not asking for records for review either.) If there are any old fashioned hardcore punk thrash bands out there, please write. (Not straight edge) (Not Napalm Death like grr, grr, grrr either, but bands where the singer is actually trying to sing the lyrics.) Like World Up My Ass/Bad Religion/first album L.A.'s Wasted Youth. Prefer bands to stores/mail orderettes. I know now that punk's not dead, although I wasn't sure for awhile. I used to be able to tell hardcore records by the covers and by the special sections at Tower and Rough Trade have for them, but I can't tell by the covers anymore and Tower doesn't have a special section for hardcore anymore. Write: Paul Mendelowitz, POB 3326, Redwood City, CA. 94064

WANTED! Any Old flyers from shows pre-1985. I take good xerox copies. Your xeroxed flyer gets one of mine - Your choice - send for list. PS Im not buying just trading! If interested send any and all flyers POB 1483 Prescott, AZ 86304-0483

WHAT'S EATING YOU? Send yor gripes, art, photos, poems, literature, news paper clippings, all weird, funkorama, disgusting, sci-fi, perverted materials to : Eat Your Skin POB 690903, San Antonio Texas 78269-0903. All band ads will be published free.

ADVERTS: I'm going to Europe July - Sept 91. I'll coming to the following cities: Copenhagen, Berlin, Hamburg, Munich, Firenze, Rome, Genoa, Nice, Barcelona, Paris, Brussels, London, Edinburgh, and Amsterdam. Looking for info on the Ska, Oi, Punk scenes. I'm also looking for places to stay. Tell me about your scene! Stagger 6515 12th Ave NE, Seattle, Washington 98115 USA

HEY YOU: Here's you chance to get you photos published! Looking for photos for Hardcore/ Straight Edge zine. Looking for photos of Revelation Bands (Bold, YOT, Judge, etc.) Dischord bands (Fugazi, 3, Soalside, Ignition, etc) West coast bands (NFAA, Chain Of Strength, Inside Out, etc.) and arrything inbetween! My Zine Strang Persuit is a photo zine with some interviews, poetry and ads are free! Photos will be returned! Send to strange Pursit c/o Darren 3549 S. Nicla St. Aurora CO 80013

SABRE: a speed death core band fron Everett, Washington, has six song cassette EP available now. Titles incude "Mortuary", War Corpse", and "Ripped Apart". Send \$6 check of money order to SABRE, 2815 1/2 Russell Way Lynwood, WA 98043-0301

DUMT, that "Humorcore" band, has finally released their second demo, "Down in The Dumps". Four songs, four dollars. Our first demo, "Dumped Again", is still available for \$4. Buy them. Send to: DUMT pob 301 Moutlake Terrace, WA 98043-0301

INTENSITY is a new fanzine dedicated to support the Tri-cities music scene, and music from the Pacific northwest. Issue #2 out now with DNC, Wedge, Outright, and more. Send \$2.50 to 2502 W Opal St., Pasco, WA 99301-3352

22 YEAR OLD YOB SEEKS COMPAY of some funloving female skins, mods, or punks. I'm into Angelic Upstarts, The Business, Sham 69, Toy Dolls, Operation Ny, Specials, Selecter, Madness, Bad Manners, Fear, Adolescents, Circle Jerks, the Jam, drinking, partying, barbacques, xerox graphics, sex, writing. Wanna know more? Write! Stager 6515 12th Ave NE Seattle WA 98115 Photos and tape traders welcome.

PUNK AND ALTERNATIVE VIDEO AND AUDIO: Bad Brains, Subhumans, Conflict, Ramones, Culture Shock, Chumbawamba, Citizen fish, also Fishbone, Jane's Addiction, Radical Dance Faction, Slayer, Bauhaus, Metalica, Doors, Smiths. Mike and Albert 3450 Dawn Court Lake Mary, Flarida 32746

FREE CLASSIFIDS! Yeah, really. Whatever you want, nothing racist or sexist. (Include optional \$1.00 cash or stamps if you want the zine) The Alternative Voice POB 25125, Tempe, AZ 25285-5125

RARE RECORD SALE - Misfits, Septic Death, DRI, Neos, Blastl, Stark Raving Mad, Youth Of Today, Bad Brains, MDC, HR, lots of straight edge and more. Magazine collection too! Hurry! FREE LIST!! Mike 8711 49th Avenue College Park MD 20740

FOR SALE: Best offer - Early Dischord, Touch n Go (Minor Threat, SOA, Iron Cross, Necros, Negative Approach, etc) LP's 45's, Misfits lp, Stiff singles (Damned, Richard Hell), X, Husker Du. Send SASE for list to: H Vulgar 3150 So Decatur Blvd. 2143, Las Vegas, NV 89102

WANTED: Any live tapes or videos of Nlkki Sudden, The Bounty Hunters, Dogs D'Amour, Hangmen, Motoreycle Boy, Weirdos, tggy (69-77), MC5, Dead Boys, Hanoi Rocks, The Stones (early 70's) Replacements, Soul Asylm, and any SF rock n roll (le Jackson Saints, Bourbon Delux, SF Dogs, Maximillions, Motorcycle Club, and Gargoyles.) Any fans of above bands please write, expecially Nikki Sudden fans. And world, Watch out for The Bang Cocks! Rick Nezz 1901 E. Don Carlos #101 / Tempe, AZ 86281

GOT A LOT OF NEAT RECORDS TO TRADE or sell, such as CRO MAGS - 10" boot, YOT - break down... original, Battallion Of Saints, Fighting Boys, SSD - get it away - 7" boot (all songs, yellow, gold or black) and tones more (also European stuff), plus lotsa testpressings etc. Send your lists and get mine. Also, note that the Underdoy LP is out now, a limited edition with 2 different colored sides and others available only thru Black-list or Mailorder thru Far Out Records, c/o Frank Scheier, Sihlaurain 6, Ch-8134 Adliswil, Switzerland. Also, get our 3 monthly newsletter in English or German for 1 IRC! Check out our ad in this issue!

GET THE SCOOP on Kevin Seconds' new band -Shove Bang Mecca. Send \$.25 and SASE to Shove Bang Mecca POB 163124 / Sacramento. Ca 95816-9124

ESTABLISHED UNDERGROUND BAND seeks good drummer with both live and recording experience. Influences: Savage Republic, Wire, early Pink Floyd, Swans, Pil.. Must have equipment and transportation. Some weekend touring/recording. Sense of dynamics a must. Reherse weekly in Pomona. Ethan 213-654-0238 or Greg 213-255-9448

VIDEOS FOR SALE: Crass, Crucifix, Bgk, eatmen, Gl, Dicks, Plasmatics, UK Subs, GBH, Damned, Daygolow Abortions, JFA, Faction, Black Flag, Misfits, Ramones, Jam, SNFU, Gwar, Freeze and more...For a complete list send \$1 to Jeremy Box 584 Boston MA 02120

UK/US RARE AND SEMI RARE RECORDS on tape. 77 punk, hardcore, Oi, and Thrash. Anti, Lewd, Disorder, Raped, RF7, Adverts, Adicts, Wire. Just to name a few. For an 18 page list sent \$1 to: Jeremy, Box 584, Boston MA 02120

ACU-PUNK-TURE compilation. Features: No Fraud, Rednecks in Pain, No Thanx, Political Asylum, Weird Paul, Happy Kadaver, 2 Car Family, Lie Detectors, Kismet HC, John Bartles, The Nids, Humanos Guzands Conspiracey, Action Figure, Dryrot Biasply, Human Ashtrays, and David Reynolds, \$4ppd US, \$5 other to Lisa Lunt 2300 South E St., Richmond IN 47374

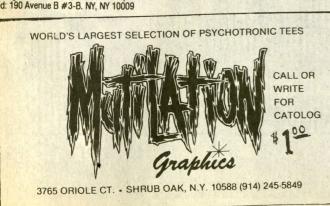
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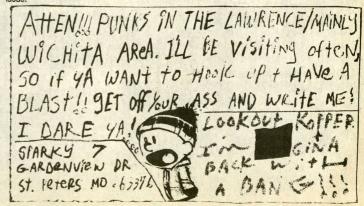
SHY AND LONELY MALE seeks correspondence with a female in the Bay Area. I'm 25, vegetarian, nonsmoker, nondrinker, interested in anarchism, computers, and all music with political meaning and funny lyrics. Robert Brown, 2331 Blake St #204 Berkeley CA 94704

HEY YOU! Stewpid! We at Stewpid magazine needyour shit...NOW. For out first issue, anything and everything. First issue has a Rollins and GG interview and tons of local bands so send yer stuff. Free ads and classifieds. Pat 7036 Kawsa Ave. KCK 66111 or call (913) 334-5251

ROLLINS Wanted: "2-13-61", "You Can't Run From God", "Body Bag", "Talks" and all other books by Rollins, any condition. Sell/trade me your old zines with Rollins interviews. Weed out all that Rollins stuff cluttering your rooma nd send me what you have. Please! M. DeLereee, HMH-361, Avionics, MCAS Tustin, CA. 92710

SOLID WHITE BOY. Locked up in prison. I'm from the Bay area, California. Age 27, 5' 9", 175 pounds, brown hair, blue eyes, healthy. Have lots of tattoos. Music I like, all rock 'n roll. I've been down 10 years. Will be getting out in August 1991. Will be living in S.F., Ca. Looking for a place to stay, I will pay my own way! I'm sure there is a lady 18 to 40 out there, that would like to hook up with a good wood and share all the thing in life that I've been missing. Come on ladies, don't be shy. Take that step on the wild side. It's the best, fuck the rest! Write to: Billy Kolodziej #22737, P.O. Box 1989, Ely NV 89301





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The Mr. T Experience Sex Offender b/w The Last Time I Listen to You January











Karen Black Alaska b/w Neiborachie August

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Reverb Motherfuckers LSD-25 "It could be a good trip or a bad trip. The choice is yours." December

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