

QUICKDUMMIES

#15



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- AGAINST ME! - VITAMIN X - DEAD
ALIVE RECORDS - DEFIANCE - CLAMOR
MAGAZINE - FAIRMONT - ALSO COMES
WITH A SAMPLER CD WITH A PAID
FANZINE -



FREE IN NOLA



GIVE PEACE A CHANCE

27 cities have already and still counting voted for a resolution against the USA led war against the Iraq people. Anti-War Cities // Ann Arbor, MI // Detroit, MI // Traverse City, MI // Kalamazoo, MI // Washington, DC // Sebastopol, CA // Berkeley, CA // San Francisco, CA // Santa Cruz, CA // Oakland, CA // Santa Barbara, CA // Arcata, CA // Ithaca, NY // Danby, NY // Syracuse, NY // New Haven, CT // Takoma Park, MD // Baltimore, MD // Carrboro, NC // Haines Township, PA // Aaronsburg, PA // Seattle, WA // Santa Fe, NM // Albuquerque, NM // Madison, WI // Burlington, VT // Somerville, MA // Who will be next?

**ANTI-WAR // ANTI-FASCIST // ANTI-RACIST
ANTI-IMPERIALISM // ANTI-ISOLATIONISM
FUCK THEIR WAR ON THE WORLD**

QUICKDUMMIES

Hello! Hope you are having a good day and a good week. Is this your first time reading or seeing Quickdummies? Whether it is or isn't, I want to thank you for picking it up and hope you get something out of it.

What I am about to tell you makes me want to laugh out loud. What am I talking about? I know what I'm talking about and I can't believe it is real. I have whipped this fanzine back into shape and I can do this fanzine at any given time now. "Hank, please give me a drum roll this second!" You see, this is the second issue of Quickdummies this year. One more issue will be out by the end of the year. It has pretty much become quarterly now! I am back to doing this fanzine again just like it was 1996 all over again. If you didn't know, this fanzine was inactive for the most part during a span of about five years. Why? It happened after I got into some legal issues that had something to do with this fanzine. Getting the fanzine back in shape has made me one happy person right now. I got my best friend back with me. After the last issue came out I left town for almost three months. It was strange when I went into some stores around the USA and saw this fanzine for sale. So don't count me out because I will be around for a long time doing this fanzine.

The New Orleans punk rock scene is hurting right now. It has gone to the last few years as wow and now that I haven't been to a show in two and half weeks. I am literally bouncing off the walls and want to see a show this very second. It's not that I'm picky about going to shows because this certain band is playing. I am getting sick of listening to this boom box now. I need to see a show very soon before I become a nut.

My trip lasted for almost three-months. I was alone on foot the whole time except when I was sleeping at people's houses. Dr. Dave Criterion (If you're a problem child and got questions? He's got the

answers for you.) sold me out again when I was in the NY area. For what the fifth time now! Come on? Anyway, I saw these three boxes of fanzines in my room that came in while I was gone. I am not sure how and why they got here. One fanzine boasted of having a circulation of 15,000. It had pages and pages full of ads from record labels and a lot of them I wouldn't touch because they're from evil major labels. The fanzine contained very little personal writing -- maybe not even a page. Within the writing of the fanzine were three complaints about record labels taking so long to send in their ads. I've been reading this a lot more frequently in fanzines about people complaining about the lack of ads. I think it's wrong to run your fanzine based on making money for selling ads in it. I guess people think they're privileged within the punk rock scene. But why? Is it that you are special based on the number of shows you go to or because you do this or that for the punk rock scene? Who cares! When you operate your fanzine as a business you become very removed from what made you start your hobby in the first place. There's no money in doing a fanzine and in punk rock. Forget about breaking even, or coming close to it. You do it for the love of punk rock. My only philosophy for paying the fanzine is to get a job and pay it that way. What in this world can you really buy? Nothing, worthwhile! I just lost two hundred dollars on gas, fanzines, records and shows. You do it for the love of punk rock. You can't expect some currency for what you do, you can only do it for the love of punk rock. Take responsibility for yourself and stop asking what have you done for me lately? Ask any band or your mom & dad and see if they will tell you what I am talking about. People do the things they love for the enjoyment, not for the profit.

This issue also comes with one of the following: a sampler CD from Now Or Never. Fat Wreck Chords. Revelation, Quincy Sharks or Red Line. I wanted to include a CD of recent released records. Take it for what it's worth. Next issue will be a 9 Shock Terror/ Out Cold split tape. Thank you Dan @ Mad At World records-Robb 8-02



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If you'll want a record or a fanzine to be review inside here? Thank you so much if you do. Sent it to: 6810 Bellaire Drive - New Orleans, LA 70124. Absolutely no evil major label or (nu) metal or spiritual bands! If a major label band appears on a compilation with other bands, it's just not going to be review. I reserved the right to reject an album from review that I don't feel fit the ideals or music that is cover in here. If that's too close minded for you, well it's not.

If you'll like to place an ad in Quickdummies or not? The following ad rates are \$65 a full page, \$35 haft of a page, 2/6 long or square of a page \$28, and 1/6 of a page \$20. Make payments out to: Robb Roemershauser. If you let me beforehand that you'll be interested in an ad and you'll probably get a discount on it like four/ fourths of ever time. I know nothing about ad specs for real. Print run is 3,000.

WANT TO WRITE FOR THIS FANZINE?

I am highly looking for people that will be somewhat dedicated, reliable and motivated to writing in this fanzine Quickdummies. The fanzine is an 'open forum' for all that's interested. I can't promise anything that it will get printed. No one even likes this fanzine anymore. I am looking for somewhat knowledge people that know somewhat about punk rock music that are excite about writing for this fanzine. I can help you with about anything you might have a question about? It's better to call or e-mail beforehand if you'll interested in writing for this fanzine. Email Qdzine@yahoo.com or phone number (504) 482-3664. Questions or comments can be directed to: Quickdummies / 6810 Bellare Drive / New Orleans, LA 70124 / phone 504-482-3664 or Email: Qdzine@yahoo.com Website: www.geocities.com/qdzine

QUICKDUMMIES



JIM PICT

What is Atheism and What Does it Mean for Punk?

Atheism is the belief that there is no supernatural creator. This lack of belief stems from the traditional Western conception of god being unintelligible. An omnipotent, omniscient, omnific (all making), omnibenevolent, incorporeal being seems an impossible contradiction, like a square circle. How can a being without physical components feel love or sympathy, exercise justice or mercy, or, like the Old Testament god, experience jealousy or anger? Emotions are organic phenomena: racing heart, butterflies in the stomach lumps in the throat, and so on. How can an omnific being be, as theologians say god is, wholly good? How could "he" make beings capable of evil deeds unless evil pre-existed in his own nature? If he is omnific, he must be the ultimate source of evil as well as good.

How can one be both omniscient and omnipotent? Since what an all-knowing being foresees must come to pass, god could not, even if he wished, alter the events he foresees. Conversely, an omnipotent being cannot be omniscient since omnipotence would enable him to surprise himself and do something other than he foresaw.

For believers in free will or hell, divine omniscience raises additional problems. The will cannot be truly free if god foresees all future events. The popular distinction between foreknowledge and foreordination is fallacious. If god knows you will be asleep at noon tomorrow (you lazy punks!), you cannot at that time be awake. The subjective sense of choosing becomes illusory. If, as some believe, many wretched souls go to hell, an omniscient god would be remarkably sadistic. He creates millions of people he knows beforehand will eternally roast. This hardly seems omnibenevolent.

Theologians used to think they could logically demonstrate the necessity

for a creator. But by the 19th century their "proofs" had been dismantled. First Cause, Prime Mover, Design, Natural Law, Ontological, Moral - these and other staple arguments were shown by David Hume, Immanuel Kant, John Stuart Mill, and others to be unsound.

Some of these arguments still rear their hoary heads. Design, for example: one hears that compels organs like eyes and wings could not evolve from rudimentary precursors. They had to be created fully formed. This conviction betrays an impoverished imagination, unable to appreciate the developmental effects of minute, incremental organ modifications, occurring over billions of years. Virtually any book on evolutionary biology is a good corrective for such creationist myopia.

The First Cause argument (since the universe exists, somebody had to create it) has more heads than a Hydra. When cosmologists offer up the possibility that the universe popped into existence as a result of quantum fluctuations, eager theists (the likes of G. Gordon Liddy) see an opening for a personal creator. The cosmologists offer little encouragement.

When physicists like Stephen Hawking, Leon Lederman, and Steven Weinberg (Nobel Prize winners) speak of "god", they, like Einstein, Heisenberg, and Bohr earlier, are referring to the laws that govern natural phenomena. These laws are mathematical constructions that say more about the numerical adroitness of mathematicians than about a hypothetical creator.

Cosmology aside, the First Cause (and Prime Mover respectively) argument has a fatal logical flaw. It is as reasonable to ask what caused god as what caused the universe.

Undeterred by logic, reason, and empirical science, many theists rest their belief on faith. To the atheist faith is mere evasion. Atheists don't think the existence of god can be authenticated by feeling, intuitions, or hopes. If feeling determine truth, the madman's contention that he is god is as valid as the Christian's claim that god hears prayers. Even if a creator exists, he need not

necessarily be interested in our chunk of rock. The universe, some 15 billion light years across, must have trillions of planets, many much more interesting than ours.

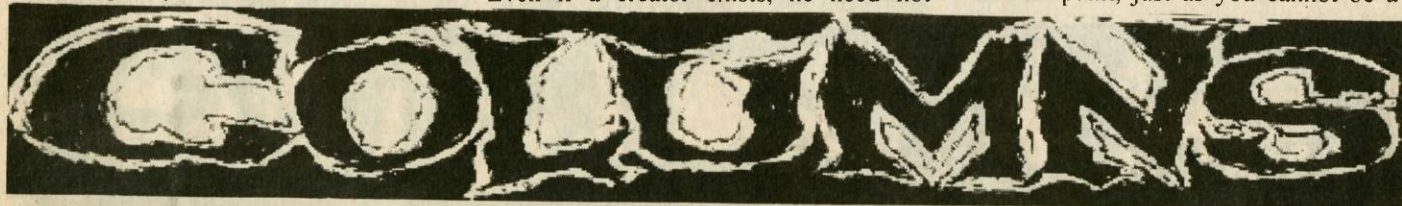
Also, a creator need not be loving or kind. As Mill observed, whoever or whatever created the animal world must be awfully fond of violence. If god has the whole world in his hands, they are surely covered in blood. Now, you may be asking yourself, where does punk rock fit into all this? The answer is simple. Just as punk favors anarchy in terms of government, so it favors atheism in terms of religion. Although there was never any set of rules for what is or isn't punk (MaximumRockNRoll, the "Punk Bible", notwithstanding), the general attitude has always been obvious. As a matter of fact, it is this very lack of rules that leads to atheism.

Punk rock and religion, Christianity in specific, are diametrically opposed. In its essence, the goal of punk has always been personal freedom. The means to this goal has generally been rebellion, thus the animosity continuously exhibited towards all forms of authority. The authority of Christianity has not escaped this scrutiny. Christianity is in direct conflict with the punk ideal.

The goals of Christianity are conformity and obedience. Fear of punishment by means of burning for all eternity and the promise of delayed rewards for good behavior now have been the primary means to that end. Throughout the Bible and church teachings the idea of obedience is an endless droning litany. The very reason for our creation was because god wanted a thinking creature to bow down and worship him of its own free will.

It is obvious that punk rock and Christianity are mutually exclusive. Even if there were a god, no punk would worship him. To worship god would be to give up freedom, the very root of punk. To be a punk is to be the very picture of disobedience, obedience being the reason for existence for a Christian.

You cannot, by definition, be a Christian punk, just as you cannot be a



male female. Rather than attempting the impossible reconciliation of the two, spend your time living punk, not waiting to die a Christian.

On Finding Moral Imperatives in Our Evolutionary History.

There is a tendency among humans to look for moral imperatives or instructions in each new piece of information that we discover. Every novel idea, even those scientific, seems to point inevitably towards a new understanding of how we "should" act. The naturalistic fallacy, the idea that what is natural is what is moral, deducing an "ought" from an "is," is a seductive lure that many in the scientific community, even those aware of the pitfall, seem to succumb to time and time again. An examination of such actions would appear to be helpful, not only to see if such ideas have merit, but as an attempt to discover the source of the desire to model our moral proscriptions after our supposed understanding of how we "really" are.

It should be pointed out in the beginning that the purpose of this paper is not to argue in favor of any of the biological theories that may be discussed herein. It is instead to examine what many believe to be the moral implications of such theories.

There is a school of thought that holds to the idea that at least many of our most basic day-to-day decisions and activities are driven primarily by instincts. The source of these instincts is evolution, which puts our basic inclinations, and possibly a great deal of our ideas and actions, at the mercy of natural selection or some other like mechanism. This perspective is generally referred to as sociobiology. Having committed itself to such a naturalistic view of the origins of our decisions, sociobiology then attempts to understand the processes and underlying laws that are at work in bringing about such decisions. At the heart of this is evolutionary theory, and at the heart of our current understanding of evolutionary biology is selfish-gene theory.

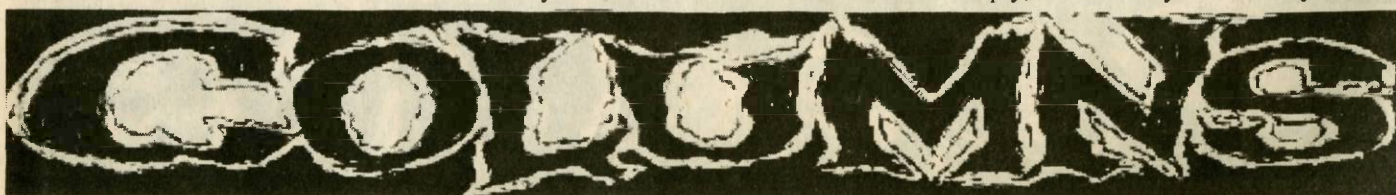
Selfish-gene theory revolves around the idea that it is not organisms that evolve, but their genes. The organisms are merely the vehicles for the genes themselves. This view solves a number of problems for biologists, like altruism. The question of why an individual would put himself at risk for another no longer looms over evolutionary theory. Individuals help out one another because of shared genes. This also explains why families are more likely to help one another. It is because there are more shared genes. This does not mean that we only help those to whom we are immediately related. It just means that they are likely to come first in our idea of with whom we should cooperate. Because we share genes with all other members of our species, selfish-gene theory would hold that we would have a natural inclination to insure the safety of humanity in general. This goes a long way towards explaining why people work together when classic economists assumed that people only did things out of self-interest. While such a situation may be a problem for philosophers of Kant's ilk, who are concerned not with actions but with motives, Ridley thinks it makes no practical difference for society in general. "Yet what matters to society is whether people are likely to be nice to one another, not their motives" (Ridley, 21). Selfish-gene theory provides the explanation for selfless activity. What appears to be selfless behavior is actually the consequence of selfish genes.

Here I'd like to take what I think is a paradigmatic view by a biologist and present it. Matt Ridley has written a book entitled *The Origins of Virtue* (Penguin Books, 1996). In it he lays out ideas for the evolution of the human instincts of cooperation. By showing his particular views, I hope to illustrate general scientific views of our cooperative nature and how Ridley, which I believe to be characteristic of sociobiologists in general, believes this affects our theories of moral and social structure.

Ridley begins with selfish-gene theory and then moves on to division of

labor. In division of labor we see that it is not efficient for a single individual to do all tasks necessary for its survival. On a cellular level we see a society of cells, each with a specific duty or function to perform, all working together to create an organism. This is the base of division of labor, and it can be seen throughout the rest of the biological hierarchy. Just as red blood cells and neurons and heart cells each do a job that is vital for all other cells in an organism, so too does human society revolve around division of labor. Perhaps the most well known example is Adam Smith's parable of the pin-maker. In his work, *The Wealth of Nations*, Smith said that by specializing in pin-making, a factory in his day was able to produce forty-eight thousand pins a day as opposed to the proposed one to twenty pins a day that someone who did not specialize in pin-making could produce. According to Smith, ten persons working in this factory each might be considered as each making four thousand eight hundred pins in one day. This is certainly greater than the twenty that he believed an unspecialized worker to be incapable of producing on his own (Smith, 4-5). Just as worker ants in a colony perform specialized tasks, so too do we humans specialize in tasks. Ridley believes this specializing of tasks is something we inherited from distant ancestors, and he believes reciprocity is what brought such cooperation about.

Ridley leads into cooperation with a discussion of the prisoner's dilemma. This is the most famous game in all of game theory, and it is an example of what happens when there is a conflict between self-interest and cooperation. The dilemma works like this: two prisoners are faced with the choice of giving the police information on the other and reducing their own sentence. The dilemma comes about because if they both stayed silent, the police could only convict them on a lesser charge. The result would be that if both were silent, they would each serve less time. However, if one tells on the other and the other stays silent, the silent prisoner would get the most time. To put it simply, if both stay silent, they would



each get three years. If one tells on the other and the other stays silent, the one that tells gets to go free, and the one that is silent gets five years. If both tell, both get four years because there is information to convict, but you get time taken off for telling. As you can see, you are better off telling, not cooperating with your partner, no matter what. That way you insure that you don't get five years, and if your partner does cooperate with you, you get out free. It appears that the rational thing to do is to not cooperate.

But this seems at odds with how people really behave. People do cooperate with each other. This seemed to be a problem with rationality: either people weren't rational or there was something missing. It turned out that there was something missing. The solution came when people had to play the game more than once. In reality, organisms have to deal with one another in repeated encounters. The idea is that you don't deal with someone who would tell on you, who would refuse to cooperate. You would deal with the person who would stay silent, who would cooperate. It turns out that, according to Ridley, cooperating with each other is the most rational thing to do, and this has been discovered by numerous species besides our own. Actually, cooperating is the selfish thing to do. It allows us to be better off than we would be if we didn't cooperate. This is the basic idea of reciprocity. It is commonly heard as "You scratch my back, I'll scratch yours." Going back to the story of the pin-maker, everyone is better off if there is specialization and division of labor and they cooperate with each other so that they each benefit from their own and other's specialization. By becoming very efficient at one particular task, say pin-making, everyone who needs pins is better off, and the pin-maker is better off because he can trade his skill for other goods. This seems to be the link that some people look for between Smith's two books, *Theory of Moral Sentiments* and *Wealth of Nations*, where Smith first spoke of individuals with common interest in the good of their group

suppressing activities of members that were contrary to the group's overall welfare and then, in his next book, appeared to undercut such a theory by saying that societies were not goods that were sought to be protected by individuals but were the by-product of individuals acting in their own self-interest. As Ridley puts it,

"By emphasizing that the challenge in the prisoner's dilemma game is to attract the right partner, [we see] how reciprocators precipitate out of society, leaving the selfish rationalists to their fate. The virtuous are virtuous for no other reason than that it enables them to join forces with others who are virtuous, to mutual benefit" (147).

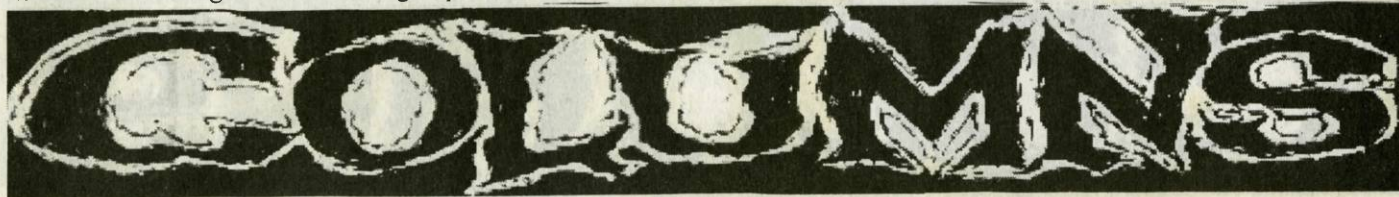
And this leads us to something new: groups versus groups rather than individuals versus individuals.

It is at this point that Ridley begins to look at the tribal nature of primates. He examines the cooperation that goes on between baboons, Colobus monkeys, bonnet macaques, and others to demonstrate the level of cooperation that goes on between our closest relatives. While there are distinct differences in the social structures of different primates, there is one thing they share in common. They are all social, and there is a hierarchy in each within these social groups. This provides us with strong evidence that this tendency towards cooperating in groups is instinctual and is shared with the most distant common ancestor of all primates. It is not that cooperation itself is unusual at all, only the degree to which we practice it. This helps build a foundation for the argument that our shared concepts of virtues as cooperative strategies are instinctual, because we can see how the same tendency is manifested in other parts of our family tree that would not be subject to the same pressures of acculturation that we ourselves are.

Having laid out a solid argument for the instinctual nature of cooperation, Ridley begins to point out some of the possible drawbacks of our social structures, our groupishness. The most apparent price of our groupishness is

war. Cooperation can become a powerful weapon. A group of individuals is almost certain to be victorious in a battle with a single individual. And we can see how such combative groups could come about. As individuals see those within their own group as partners to cooperate with, they begin to see those outside the group as possible enemies. Just as our instincts push us towards cooperation out of selfishness, so do they push us to protect what is in our benefit to maintain, and even to take, with the help of our group, what is in our benefit to have. As a result, conflict often arises between two different groups. The harshest aspect of this seems to be that as humans form groups they begin to see outsiders as unworthy of the title of human, which they retain for themselves. "No less an authority than Margaret Mead asserted that the injunction against murdering human beings is universally interpreted to define human beings as members of one's own tribe (Ridley, 192). Those outside the group are seen as subhuman.

Ridley and others may see a "dark" side of groupishness, but they believe there is a "bright" side as well. This bright side is trade. Ridley sees trade as a natural result for a species so interested in cooperation and reciprocity. Trade is the expression of the division of labor. Our groupishness brings about a division of labor between groups, as one people specialize in one industry, and another group specializes in another industry. This specialization leads to inter-group trade. Indeed, it appears that there are some cases where a need for a particular product is created just for the purpose of stimulating trade. This allows for the building of alliances between groups, which, in a species such as our own, where conflict is always about to break out, is incredibly beneficial for the survival of particular groups. But the benefits of trade don't end there. There is a proposition in economics called the Law of Comparative Advantage. What it says in short is that a group can have a comparative advantage in specializing in some product to trade with its partners even when it is less efficient at making that product. It works like this. A group



is very good at producing X and good at producing Y. Another group is bad at producing Y and very bad at producing X. The Law of Comparative Advantage holds that the first group would still be better off trading X for Y from the second group because it will take them less time to produce an extra X to trade for a Y. Because they are specialized in X, they are better off making extra X's to trade for numerous Y's that will break. The first group can simply make more X's than they can use up bad Y's. Both groups are better off trading.

This hits upon something unique to our species. Division of labor exists between individuals throughout nature, but none exploits a division of labor between groups. By having something so unique, our species holds an advantage that has helped to catapult it to a success that Ridley believes we could not have achieved otherwise. Intense cooperation is, for those like Ridley, the hallmark of what it is that makes us human.

What Ridley does is set up a system by which our morals and virtues are defined by aspects of cooperation. He draws upon examples such as prohibitions against hoarding that exist in every culture. He believes that every example of our species has a predisposition to hold sharing to be virtuous. All this is explained as a manifestation of the cooperative nature of *Homo sapiens*. Ridley explains the origins of our morals and virtuousness in terms of biology, and, having done so, examines the implications of them in attempting to construct a cohesive social theory. Beginning in the chapter "Trust" he gives instructions on how he thinks we can best organize society. He says, "Knowing how evolution arrived at the human capacity for social trust, we can surely find out how to cure its lack. Which human institutions generate trust and which ones dissipate it?" He indicates that we should use our knowledge of how our tendency towards and capacity for cooperation is rooted in our genes to design a society that fosters these very instincts. "Human beings have some instincts that foster the greater good and others that foster self-interested

and anti-social behavior. We must design a society that encourages the former and discourages the latter." Having discovered the origins of cooperation, Ridley believes that it is our duty to continue in the direction that our instincts have pointed us and continue to pursue activities that engender social trust and reciprocity.

This is where the critique begins. There are several striking features of this line of reasoning that seems to be problematic. The first criticism is the deepest. Ridley wants to use our evolutionary history as a guide to point us in a direction that would be beneficial for the species. As a measuring stick against which to compare, he thinks we should look at what activities appear to be cooperative and work to ensure that these activities are given highest priority on our moral scale. The apparent reason for emphasizing cooperative behavior seems to be that this would be in line with our instincts, that this is human nature.

But there is a problem here. Evolution has no direction. There is no end that is being sought or is hoped to be achieved by pursuing any particular course. There isn't even a "course" except in hindsight. Evolution works by things that stick around sticking around. This may sound redundant and obvious, but the meaning is quite deep. The organisms that exhibit the best "strategy" for survival are the ones that survive. The best strategy does not come from some inherent quality, but from how well it deals with its particular environment at a particular time. There is no intention or desire for any goal that can be associated with the changing of biological matter. There simply is no "ought" that can be derived from looking at the path that evolution has taken with us. Ridley himself acknowledges the naturalistic fallacy in his book, but then he goes on to make the same sort of error. Any attempt to be true to our genetic heritage in designing law for behavior would be futile and incomprehensible.

Another important flaw that should be pointed out in Ridley's reasoning is that our instincts are neither inherently

good nor bad. It makes no sense to use the argument that our evolutionary heritage should be heeded in our attempts to construct society if you are going to then say that you want to only use specific elements of that heritage that appeal to you. As Ridley points out, there are "darker" instincts as well as "lighter." Why would we not choose to foster those darker instincts? Are they not as well the result of an evolutionary history that should be heeded and helped along? If you want to say that we should construct our ethics by our instincts, you cannot arbitrarily pick and choose which instincts you would like to heed. We are the result of all our instincts, not just those that we feel are in some way more in line with our "true nature." All of our instincts are inevitably part of our true nature. Our true nature is, in this context, the sum of all our evolutionarily inherited instincts and predispositions.

But the reasoning has a deeper fault than this. If we were to ignore those aspects of heritage that we feel to be distasteful, we are ignoring the very things that brought us here today, the very instincts that are so highly prized that Ridley thinks we should go about constructing our society in some way that allows these instincts to manifest their full potential.

Something else puzzling is the idea that we would have a choice in whether or not we followed these instinctual pressures. In no way does Ridley say that we feel some urge, think about it, and then decide that this is the best instinctual course of action. The kind of activity that Ridley is speaking of is rooted in our very DNA. It is not the kind of thing that we choose. We could no more choose to go against or help along these instincts than we could choose whether or not to see in color. These things are simply the result of the way we are built. No social institution can change our instincts. Even if we were to construct some society that proposed certain virtues and vices, Ridley has already given a persuasive argument to think that these too would be rooted in our biology and would not be the kind of thing that we had chosen.



They would be the result of the instinctual pressures exerted by our genes on our behavior. Rather than offering some way for us to choose which inclinations we want to follow, Ridley has attempted to sell us on the idea that the virtues that we hold to be the highest goods are merely selfish genes fighting for their own survival. If this is the case, how could any change that we make in social structure not be also rooted in the very same selfish genes?

Ridley's problem is that he falls prey to the exact same trap that he warns us about in his book. He says, "Certainly, I am not going to fall into the trap of pretending that our dim and misty understanding of the human social instinct can be instantly translated into a political philosophy" (260). But then he does just that. By talking about designing a society that encourages some instincts while at the same time suppressing others is doing precisely what he said should be avoided. It is to presume that we have some sort of deep understanding of social instincts and that we can use that understanding to form moral and ethical prescriptions for behavior. But we don't have a clear understanding of our instincts. Actually, we have very little understanding of such social instincts, if we have any understanding at all. Moreover, what we do understand, in the light of this particular paradigm, is that we may not have any possible control at all over what we deem to be virtue and vice. We may be able to go about attempting to establish some metaphysical ground for the behavior that we already believe to be worthy of praise, but that we find the behavior worthy of praise is the result of an expression of our genes, not of our decision to find merit in particular behaviors.

Ridley gives a strong argument for a biological origin of cooperation and virtue. His work in this scientific arena is brilliant. But when he attempts to translate this into some sort of recipe for social ordering, he loses sight of the true implications of his own argument. Like so many others before him, Ridley's

main contribution is to push humans further to the periphery in importance. He offers up a biological explanation for one of mankind's most sacred tenets, moral virtue. By doing so he helps push forward the idea that humans are just another animal, no more special than the mole or termite in their behavior.

At the very end of his book, Ridley says, "The roots of social order are in our heads, where we possess the instinctive capacities for creating not a perfectly harmonious and virtuous society, but a better one than we have at present" (264). He is not the only one to hold such views. It is common practice today for scientists to attempt to read moral or ethical meaning into their findings. But this is problematic. If we have the ability to act against our deepest instincts in such a way as to eschew the commands of our genes, then we are not what Ridley and others argue. We are something more, for no other animal has such a power. The implication of Ridley's own book is that we have no such power. Cooperation is a virtue only because our genes tell us it is. It is not a virtue because we have found some deeply spiritual or metaphysical merit to it. Attempting to design a society based on evolutionary biology is wrong-headed. We are slaves to our genes. If this is the case, then we need not be concerned about whether or not the activities we uphold are condoned by our masters. We can go about constructing a society any way we please without ever asking if these actions are in line with what our genes are expecting of us. If we are indeed merely vehicles for these selfish despots, then we can rest assured that they are.

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ROBB ROEMERSHAUSER

I AM HAPPY.

Yeah, I am moving ahead with this fanzine. It didn't take that long for a new issue to come out. So, I am trying to

work around things now to get this fanzine back into shape and in working order like it was once before. I felt kind of down for a few weeks. Oh yeah, support your scene. I try to do that somewhat I guess. Looking back on the past issue of the fanzine, I thought the CD that came with the last issue was very important to the New Orleans scene because it had 9 great or somewhat great bands on it from the New Orleans area. It was an okay documentary of what punk rock is in the New Orleans area now. So, I did these record release shows for it and even got shirts made, stickers made of the cover. Oh yeah, I even had buttons made that had the cover of the comp on it. Granted I was selling the fanzine & the CD for a buck, which cost more than a buck to get the fanzine & the CD printed in the first place. I was so happy even only two people were brave enough to pick up the fanzine. Some might say, 2 fanzines sold that's awful. I say that made my life happy and it proves to me that I do this fanzine for myself, and no one else. It was a day I dreamed about for five years and it felt like a very strange and surreal environment that day as it came and went. It was a great day that I will always remember for my whole life. It is satisfying when you can face at point blank range more than human problems and still can come out of it as a victor.

I personally want to apologize to whoever came out to see the second to last show of Community. They are a band that's been around New Orleans for many years in different incarnations with various band names and doing their own thing. Although, the mellow version of Community at the end pretty much put me to sleep. I have a short attention & concentration span. They said yes we will play, then no we will not play and then we will play and so on. You get the picture, why they didn't play. Big thanks to the Pallbearers, Face First, and Outplay for playing the first show.

I don't really know if the drummer of the Picts infant is doing good or not? I hope the child didn't break his or her arm. It is very sad what happened and of course his infant is more important than a



band playing a show. The Picts were something and they really wanted to play the show for me. They even went so far to call their ex-drummer up on the phone to see if he could hit some round hallow objects with two wooden sticks. I guess, he wasn't home and I don't know the whole story. It was something to know that some people would go that far just to put a smile on the face of some hopeless person like me... Just some stuff, that has been on my mind lately...

Super Sunday.

Someone gave me a five-dollar ticket for this NFL Super Bowl Experience in New Orleans this past year. I am no football fan but I did play some football as a younger kid. My back hurts every single second of the day from an injury I got playing football. How did the injury happen? Take a guess and you'll be wrong. Anyway, I wrote a huge article about a show call Total Request Live that comes on MTV in the last issue. It was about me being on that show TRL once before in New York City about 2 and half years ago. I could have never dreamed that again I would see that show in person. Right in front of me, and I didn't know what to make of it again? I didn't know beforehand that they were going to film that trash. It's common to think that if you see someone on the TV over and over that they are a hot commodity of the machine. I sat there about 20-minutes straight just staring blankly, as I was brainwashed. I was speechless at what I saw and I don't have any words to describe this MTV world of TRL. It was like looking at a nuclear bomb exploding and seeing this destructive force coming towards you. You couldn't hide or run from this madness of hatred. It was going to change your life and you couldn't do a damn thing about it. That show needs to go off the air forever, and its done more harm to the public mind than it has made positive changes. I thought that I would share with you all having to see that disturbing TRL again. Funny, that I saw it before. I left right after seeing that.

It was sad when I saw that Super Bowl game on TV briefly at half time. I went to protest the World Economic

Form that was taking place in Canada at the time. To show solidarity for what was happening at the meeting up north, I got a sign together and some handouts/pamphlets to pass along to whomever wanted to read my incomplete and incoherent rambling thoughts about propaganda and the World Economic Form. Everything that's media is propaganda anyway. So yeah, there was a scheduled protest here on Super Sunday at the trade center here in New Orleans. I got there about 10 min late because I had to walk some distance to get there from that game going on a few hours later on. I was surprised when I got there because no one was there besides me. But that is fine anyway. It has been sometime since I was last at protest. Maybe it was about 3 or 4 months ago when I was at the Huntington Life Sciences (HLS) in New Jersey. They kill on a daily basis 500 animals for biological research that went wrong. It makes you feel great inside that you're doing something besides watching your life go on and not trying to do anything to stop selfish greed. Seeing, hearing, and reading about issues makes you agree that things could be different from how they are now. Don't believe everything you read though - I learned that first hand. Sure, I've protest before all by myself. Some might discount that as wasting your time, because there are not a lot of people standing up behind you for what you believe in. I don't care that much for large scale all out war on streets to make a point. It only takes one person to change the world. Because one person is how human involvement and achievement has happened on earth before. Being at protest is nothing more than free entertainment and that beats going to the movies, sport game and punk rock show.

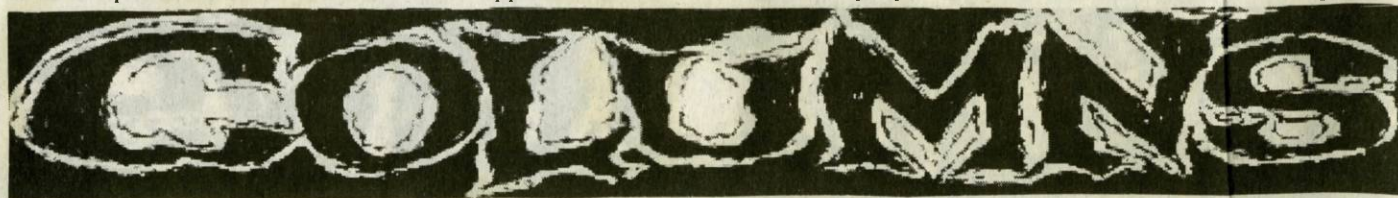
Anyway, after being they're with my sign and handing out pamphlets to people wondering what I was doing. I just stood on public property (the sidewalk) minding my own business for about an hour or half-hour. Two police officers and two army people dressed in camouflage with long guns in their hands approached me. Believe me, I had people

in the US army before with guns pointed at me so this was nothing new to me. They started asking me what I was doing there and what I was protesting against and why. After talking to them, the officer said you can leave right this second or I'll arrest you. I left under the watchful command of the officer. I guess maybe that they were scared of a one-person army. Maybe they thought that this one-man army could be inciting a riot on Super Bowl Sunday. I walked away really pissed off and angry about it.

So, I walk to a buddy's house nearby and the Super Bowl was on his TV screen. I wasn't paying that much attention to the football game. I think it is really boring to watch TV and sports to begin with. So, when the half time show came on and we were watching and hearing Paul McCartney singing a song he wrote called, "Freedom." The song is about the freedom of movement, speech and so on. What he said about freedom of movement is untrue. You can't walk to every inch of the United States without masters telling you this is off limits. Sure, people might be able to make a claim to some land if they let their life be rented to the government ... Yeah, freedom of speech and to ensemble freely.... I got really angry after hearing that song by Paul McCartney. Freedom to be born into a life full of freedom - those are the feeblest lies.

Underground Press Converge.

Sometimes having a smile on your face for two straight days. Well, it can be just so wonderful and beautiful. I just went to the 4th annual Underground Publishing Conference (sort for UPC barcode) in Bowling Green, Ohio. UPC slogan is "Sharing Our Tools, Refusing the Masters. Building Media Structures For A Better Future." It's put on by 10 or so hard as steel volunteers of Clamor magazine and Zine Yearbook. Read the interview (wink-wink). I first heard about Underground Publishers Conference three years ago, but wasn't able to go to it. I was doing something else that summer. But for some reason that summer I went to something call the Southern Girls Conference. Why I was even there? I still don't know why to this



day. I was a bit puzzled because I had nothing in common with the Southern Girls Conference. Someone named Todd X from Portland then living in Pensacola (now San Francisco) gave me a ride to it. It was a great experience and I learned a lot. Anyway, I was thinking about going the third year to UPC, but with lack of funds I decided to go to something else that summer. What a waste of time, energy, effort and money that was. So, I promised myself if they have it for year four, then I will be there.

It was kind of a fun ride there. When I was leaving New Orleans I saw someone name G.K. and asked him if he was doing some sort of a book fair in New Orleans. He was and I also asked him if he was going to Bowling Green to the UPC. Sure enough he was. It was great to have someone to talk to on the way to Bowling Green. This person really likes to complain a lot about the ride there and he even went so far as to say the ride feels like it took 3 years to get there. I don't know about that. I am such a positive person even when I am feeling down and unhappy. It was great to be around a complainer like him. It was fun having a professional losers of geeks talking about nonsense. When G.K. got to Bowling Green, he ran to a hotel room to sit back and watch good old tv. Oh wait, I thought this weekend was all about smashing tv sets with sledgehammers and reading a book; not in the case of G.K. He loves to watch a screen of flashing images in a lounge chair. Oddly enough out of the 700 people there. G.K. and me were the only ones to take a bus. I guess we weren't as high financially as most people at UPC.

The Underground Publishers Conference is just a place where people like to share their thoughts to strangers. No one cares about your fanzine or band? People with the same interest and passion as you do can be great to spend time with sometimes. It's so wonderful, that something like the Underground Publishing Conference even exists. I love it! Sure, most people aren't into sitting in a corner with too eyes focusing straight onto a piece of paper full of words and words. But, seeing & hearing people

strumming chords on a guitar all the time gets dull. On June 22-23, about 700 people converge on a really boring city called Bowling Green, OH. The UPC took place in a fancy high-tech convention center at Bowling Green State College. There were sessions about things like Low Budget College Radio, DIY Book Publishing, Zines In College Classrooms, DIY Comics, Women In Media and Screen Printing 101. There was a big room full of all kinds of literature to read or take for free (or pay up buddy). I had a table but was hardly there. It felt weird having people asking you questions about some lame fanzine? I did have one person freak out over me, that it was me, yes me. I just gave buttons, stickers, and fanzines away to whomever wanted one.

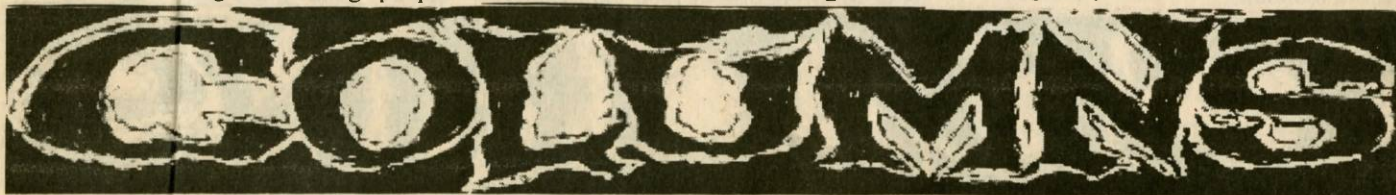
A great weekend and I was kind of let down that the only other punk hardcore fanzine there was Wonka Vision. I tried writing for them once before, but they said I was a bit too angry in my writing to consider printing it. The best thing about the UPC, was that I brought a box of Quickdummies and left with almost a box full of other reading material. Most of the time there, I was just wandering around outside, for an hour here and there and hour inside at the UPC. It's typical of me to not stay in one place for a long amount of time.

There was a bowling night after the first day at the UPC. I really thought I was going to throw my arm out of the socket with the bowling ball most of the time. I got to play 11 games with someone that was cheering me on the whole time. It was odd as she even had a bowling stance. She was a very nice person by the way. That was the first time I bowled in almost 5 years and I had a really good time bowling and the best of all it was that it cost only \$3 for as many games you could play plus shoes. They were having rides back to the place near the UPC, after you were finished bowling. I didn't notice at first who was waiting for the ride and so I got in this mini van. I was dropped off in front of a grocery store. I saw Brent Ritzel who does Zine Guide/Tail Spins was in the van. He and his clan from Chicago stared

at the booze section for almost thirty minutes at the grocery store. There was someone else who had a black hat on and I wasn't sure who he was. I was bored hanging out at the booze section. It was Sunday and the grocery store didn't sell alcoholic beverage because of a law. So, we went to some gas station that sold alcohol. Just like scavengers they were at the alcohol section-picking stuff up left and right - booze, booze, booze. We went back to the dorm room where Brent Ritzel and his friends were staying at while in Bowling Green. The guy with the black cap was there and the only thing he said really was that he lived in NYC and thought the WTC buildings were ugly. They were drinking away, and I was drinking some cola they had. I left the dorm room for the night shortly after because I was sleepy.

After it was all done and over with I was hyper to start writing as the UPC conference was very inspiring. I was very depressed for some years and sometimes suicidal because of this very fanzine. Why was I depressed & suicidal, you make ask? That's a good question, but I don't feel like recounting it. I am well right now and forever. It meant a lot to me to be here on a personal level because for years I was holding onto something and I came out of it with the fanzine tagging along. I will be there next year if they choose to have it again. You should too. Fuck those music fests, fuck the warped tour, Hell Fest, Monster Fest, Furnace Fest, Krazy Fest, Holiday in the Sun and all those high dollar fests! Go to the Underground Press Conference in Bowling Green, OH-which is close to Cleveland and Detroit. If you're not living in the underground then you're nobody.

Oh yeah, the person I met right after the bowling allay that had the black hat on and thought the WTC was ugly. They were kind of ugly by the way. Want to hear an odd story? I was walking around in NYC on Aug 11th 2001 and came across the WTC buildings. I walked inside for about 5 seconds or 5 minutes. I am not too sure how long I was in there for. When I was walking away from the WTC and started



to remember reading something a few years ago about Bin Laden working on a plot to fly a plane into the WTC. Just like almost a decade ago when he had people bring a truck bomb there. I turned around to look at the buildings again and stared awhile. I said to myself if that happened it will become world war three and it's true as we have entered the war on terrorism. I also thought while looking at the buildings that the USA will bring back the Cointelpro at full force and it's true as we now have the Patriot Act. Then it crossed my mind that free thinkers wouldn't be called a communist anymore, but a terrorist. I started scratching my head hoping that doesn't happen. I don't support any form of violence (Its hard to in this day and age) or wars. It was very odd that all that happened a month later. I just thought I would share my story that's been going on for an endless year now. Anyway, back to the guy in the black hat story ... he came up to me and asked me for my address and phone number before he left for New York that day. He said, "Brent told me you live in New Orleans and I go there sometimes." I passed along my address & phone number and mentioned I was going to New York. I noticed his name after he wrote it down. Of course I did, because I been reading the stuff he has written since I was a teenager. His name is Mykel Board and he has been writing for maximumrocknoroll for twenty years and sang for Artless. Enough of that, who is he? He is nobody and I am greater than my own self is. Mykel offered to give me a ride to New York. It was very nice of him to do so. I passed on the ride because I am so hardheaded. I bought a bus ticket for the wrong day and hung out at the gas station in Bowling Green unnecessary for two and half days awake the whole time. A lot of standing, looking at the stars, watching cars, looking at my watch and talking to people I didn't want to talk to one bit. The best was that the gas station gave me all the coffee I could drink for free anytime that I wanted some. I felt high a lot. I don't drink coffee often and that was the first time I had some in about 6 months.

Mykel Needs To Stop Writing About Himself.

I met Mykel a few times in NYC at his apartment. We hung out there and chitchatted about stuff. He tried bringing me to see two shows one night. The first show we didn't get in because we didn't have a reservation. Yeah, I said reservation! Mykel met someone at the first show but she left after a few drinks to get home to Philly for work in the morning. The show cost more than what my pockets had in them anyway. That place was odd looking and made me uncomfortable. It was creepy looking - not like a rat hole, but it looked like a whore house. We went to another show that night at Brownies, a music club where the Briefs (a Seattle punk garage band). had already played that night. So two shows, but nothing to show for it. Mykel felt bad about me not seeing a show, but oh well. You can't win all the time. Just trying is better than not trying at all.

Mykel does something once a month called Food Club. Just to inform you that no one there was a self-proclaim punk rocker. I'll tell you everything you'll need to know about Food Club that you'd never hope to know. Each month 5 to 10 people go to a different restaurant (alphabetically). They started with A and they might of went to an African American restaurant. For the letter C maybe they hit a Cuban restaurant. For the letter D it might have been a Dutch restaurant. This month food club was M for Mongolia and the next month is N for Nigeria. Did I come prepared with a wide stack of cash for eating? No. I only had enough money to my name too take the Path train there and back plus some coins leftover. The people there were nice and started throwing some of their food onto a plate for me. Some of it looked scary. Cooked lamb from Mykel's plate. I would have to be very hungry to eat that dead corpse. It was great that people were so gracious and generous with me. The people were laughing and having a good time. I don't laugh because I am a miserable person. I think Mykel was happy to be on the letter M=Mongolia in food club because

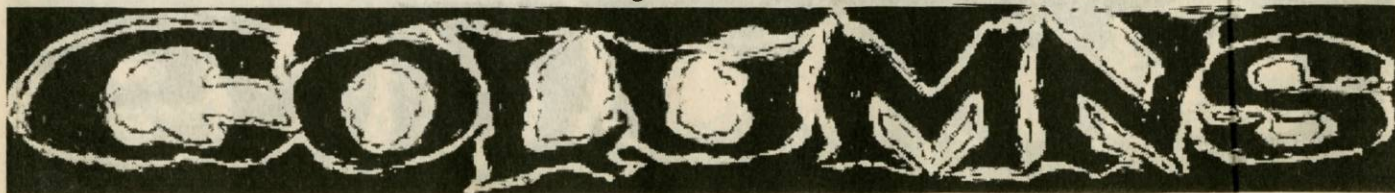
he taught English in Mongolia for some years. I was glad that I went. I am a loner and don't do interesting stuff that often. Beats hanging out with the jocks, does it?

Mykel does something else called Drink Club each Wednesday night. Drink Club is somewhat self-explanatory. He and a group of hooligans go to a bar and drink until they can't stand upright. Picture a gang of skinheads at a pub chatting the whole time. I never made it to drink club not even one time. I tried going to drink club three different times and got lost in the big apple. It's not as easy as the big easy is to find where you want to go. If I had gone, I would have drunk the Hudson River down to its last drop.

Mykel also does a Book Club. Each month a group of people read the same book and discusses the following month. I mean Book Club would be a bad idea for me since I can't read or write. The last book I read was Bruce Springsteen's biography "Born in the USA". The Boss - you got to love him. "Born To Run" & "Human Touch" & "The Rising" & "Born In The USA" are classic American rocknroll records.

I Hate Eyehategod.

There is a band here in New Orleans that plays a few shows a year. I haven't seen them live since their reunion show a few years back. That show was a few days before Mardi Gras. I was looking forward to seeing them play again. They have a unique sound going on in sludge world. The band I am taking about is Eyehategod. They were playing at a metal bar in the heart of fat-city Metairie call Zeppelins. I waited outside for a while until the 2nd to last band was finished playing. I didn't have enough money to pay the cover at the door since I just came from a show down the street before this show started. So, it was free the show when Eyehategod was playing because, if you haven't figured it out yet, if you wait until the last band plays, you can usually get in for FREE. If you haven't caught onto that yet in punk rock, well now you know. Why pay to hear a quantity of bands play when the quality band plays last? Let me say



Eyehategod wasn't even good, though, they sucked. They seemed lost & tired and it was nothing to get excited over. That is why I was surprised to see people losing their minds in front of the stage to a band that totally sucks. You heard me right, Eyehategod sucks. All they care about is taking your money at the door and laughing at you.

But the thing is, when Eyehategod was playing after a lot of their hateful songs. The singer that was let's say trying to prove his manhood to all the heterosexual mullet males who were at the show. At one point after a song the singer was having convulsions and screaming out loud a whole lot about him being proud to be a bigot. He was screaming hatred and seeing a hate band like that is totally fucked up. Spouting off of any homophobic word to get the crowd of metal heads happy. Its sickening, to hear it. Yeah, the metal scene is very heterosexual and very homophobic. After hearing enough of that worthless crap, I walked closer to the door. Three people who I didn't know tapped me on the shoulder. One person was on the right hand side of me and two people were in front of me. I guess to some people, I might look a little weak-minded. Yeah, whatever that means? I don't care what your sexuality is and in return you should feel the same. If not, fuck off. They started taunting me like Mike from Eyehategod, saying all these hurtful remarks. One person even sexually assaulted me, by putting his hand over my crouch and started to squeeze. Its called being guilty by association and not being associated with anything! I push my way through the two people and made my way outside. I asked myself while outside with a sigh of relief did that just happen, or was I dreaming? I wasn't dreaming and only wished I never went there. Before this show, the last time I was there was at an Eyehategod, Bloodlet show maybe five years ago. If you listen to Eyehategod, I want nothing to do with you. Leave me alone, like I do to you. Fuck you if you went to that show and still wear their shirt and listen to their music you bigot.

Supporting hate music is great, yeah right!

By the way, inappropriate things sometimes happen to me at shows. I have been sexually assaulted at a shows before even. The last time was at a GBH show. There's been other times way before I was 18 years old. Colin the singer of GBH was giving his sermon like a catholic priest does why homosexuality is wrong just like Mike of Eyehategod. Two nazi skinheads were screaming out loud the whole time to play songs by the neo-nazi band Screwdriver. GBH never did. The two neo-nazis started saying to me what Colin was saying like your this and that and I am white and I hate homosexuals. I went to the other side of the stage and they followed me and sexually assaulted me. If I walked to the other side of the stage, the same-thing happened. I was stupid, I stayed at the show, I guess because I listened to GBH since for 10 years and they were in front of me playing songs I heard since I was a kid. So, I put up with that hate-filled band. I remember me younger drawing my own GBH sign and sticking it to the wall. But fuck that band too, and when their new Go-Kart record comes out, it's going to fucking burn in very hot flames.

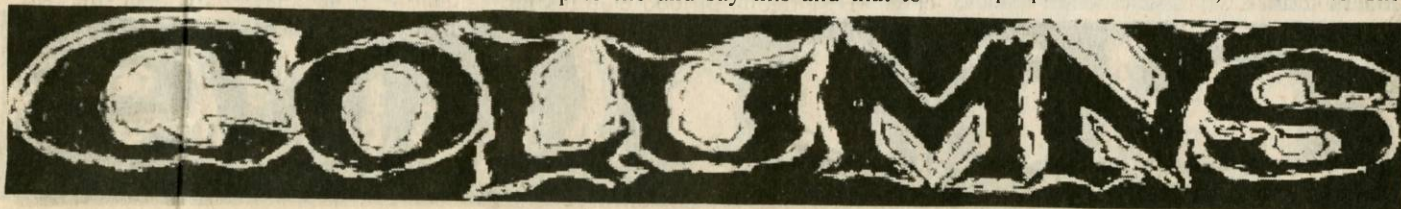
I remember this well a few months later on after the GBH show. I was in OH or somewhere and these two anarcho-punk rock bands Oi Polloi and Aus-Rotten needed a place to stay for the night. Around 20 or 30 people were in that hotel room. The singer Deek from Oi Polloi asked me if I saw GBH on the USA tour recently. I told him, "yeah I did." I told him about the band being nothing but a bunch of bigots. Deek was surprised to hear this from me and told me he knows GBH pretty good. He couldn't believe what I was telling him. I couldn't believe I had to even say that to him about GBH.

I didn't write this for revenge on anyone. After the Eyehategod show it was a month and half since I went to a show again. I would get dressed, then say forget it, I am not going. I might leave my house, but never make it to the show. Recently I have been having people come up to me and say this and that to

me about my sexuality, which is neither. Maybe because people perceive stuff because I am an introverted person and goes to shows by myself. I am a reject of society and always have and most likely always will be. All those dumb stereotypes. Just leave me alone and leave everyone else alone. Everyone is different and that's what makes humanity great. You would think that this sort of stuff doesn't happen in punk rock scene which is supposed to be all inclusive, but it does. It fucking sucks. It does.

Voting Makes Sense.

So the first time in my whole natural life, as a voter of the United States, I went and voted on February 2nd for Proposition A. It will be a long time until I even considering voting again and most likely I don't think I ever will vote again. But, I don't know where my thinking will take me when I am 60 years old so who knows. I only voted for one thing and that was to raise the minimum wage a \$1 more in Orleans parish. In Louisiana we call a county, parishes. I heard a few years back that people were working towards raising the minimum wage. It took six long years for a vote of the people to decide on minimum wage increase. Instead of a gang of liars spoiled terrorist public people decided with the highest level influence from corporations to buy their vote as a NO. The group ACORN among a few other labor groups in the city was behind it, and it was called the living wage movement. I read an Acorn newsletter a few times before. I was so happy that it ended up that the people of Orleans were the ones to decide whether to raise the minimum wage a dollar. I was going to vote and was excited. Heck with that mayor, that self-proclaim businessman and how original, I am running for "change." I personally don't believe in voting as a person in the first place. But, with the living wage, I could actually see this happen in person. Without all the red tape and behind closed doors soap opera that goes along with it. I was feeling so hyper that I spent many hours putting up signs on lawns and on poles on street corners to vote yes on proposition A. Yes, I went to six



houses down from where I live and voted, yes on proposition A. Yeah, it's been 8 & half years since the last national minimum wage hike happened. In that time prices have gone sky high and living day to day has become a nightmare making you feel like you live in total madness. It feels like it is even expensive to breath H2O now.

Passing this law would give a worker \$6.15 an hour and would effect tens of thousands of low-income New Orleans residents. It would give them a little better life. New Orleans is one of the poorest cities in the United State\$. It's estimated that about 40% of Orleans parish residents are poor. 35% of full-time workers in New Orleans make poverty level wages. Proposition A being passed in New Orleans would make it the 80th locality in the United State\$ to pass a living wage as a law. Passing it would also make it the first citywide in the nation to increase more than a dollar than the federal standard. Myth: Raising the minimum wage would effect job-loses and cause businesses to lose income. But there hasn't been one bit of evidence to back this myth up. I've read a lot about this. It's called greed at the sickest extreme imaginable. Fuck everything that's greedy!

On February 2nd, 73,000 (63% that voted) New Orleans voters checked yes for Proposition A which would raise the minimum wage a dollar more than the federal wage standard. This still equals \$5.15 for the most part with taxes being taken from your paycheck. It was a huge victory for low-income people in New Orleans. The people were united for a cause and were not to be divided. The buck more was going to take effect on May 2nd of 2002. After the living wage was passed, local business owners in the city took their case of the law of living wage being unconstitutional to civil district court and on March 23rd. Louisiana Restaurant Association and Greater New Orleans Hotel-Motel Association were the ones that were mostly against the wage raise. The membership includes practically every restaurant and hotel in New Orleans. On March 25th Civil district court upheld

the vote as yes on living wage. Then it went to the Louisiana Supreme Court and the minimum wage hike was blocked. The ruling was made based on a state law established as a response to the living wage campaign which basically banned local wage standards. Ultimately your vote doesn't count in the United State\$. There will be no wage increase in New Orleans. Voting isn't the solution. It's the problem.

I am very angry about this. Raise your fist to your boss and take action. Loot what you need to survive on. Not what the rich make you believe you need to survive on. The rich will do anything to keep the poor down to the ground. It sucks that this is the world we live in. It's a shame that in this tourist trap of New Orleans cares so little about the people that live here. It's all about getting the people here to see this really boring city and collecting money from tourists. Workers are shoved to the side while the bosses fill there safes with cash.

Since the state decided that democracy and hence voting means nothing I have taken four walks through different housing projects. Each time I think to myself and talk to some people. It brought tears to my eyes to talk to them and see how people are living here. I felt their pain and how they have little to no hope for a better future. Humans trapped in a 8th rate society and with a legal vote to raise the minimum wage. One person brought up the idea of racism when I was talking to a group of individuals there one time. She was telling me the minimum wage increase would have allowed her family the chance to move from there and finally rent a house. I got angry after hearing that, it made me much angrier after seeing that fucking ugly dome over her shoulder that was built to bring a basketball team to New Orleans. I wanted to do something that very second to make a point. I got depressed about it for a few days. Anybody that listens to punk rock music for the most part isn't proud of being white and the privileges that comes along with it. If that hasn't sunk it yet, it will.

Many times I've tried to persuade myself to walk too Baton Rouge peaceful. Go on a hunger strike until someone offered food to me. Make it to the state capital building and sit in front of it peacefully until I got enough signatures to bring to the state asking for a statewide minimum wage hike of a dollar. I made five hundred copies of a petition which asked people to advocate a minimum wage increase. It was just a dream and I never acted on it. I t wouldn't have been a far walk to Baton Rouge. The papers I copied for the petition just sits in my room collecting dust. I did nothing. I am a loser. I have no right to even write about it.

My last job was a minimum wage job and the only raise I got was when the government raised it, not my employer. I used to get so tired and worn out to the point that I dropped to the floor from exhaustion at work. I can't even remember times before when I didn't even have enough energy to make it home and fell asleep near work and woke up the following morning for work. Don't you work so you can afford a house to go to after work? I tried many times again to get a job and I have been called a wacko, strange, etc. It's a tiresome thing when you got a degree for something and you fill out about 80 application with no luck in sight. Call me odd, but I have never understood the reasons of me selling myself as a product. I am not a product someone chooses on a shelve that best fits a person's needs at the time.

The reasons you go the traditional route aren't really for yourself. Since I was a kid, I wanted to adopt two kids between seven to ten years old. Why those year ranges? Well, I have figured that me raising a baby by myself will be near impossible. There are many kids that are ready for a home at those ages. First I need to get too a point in my life where I am a little bit more financially stable than now with an income of nothing. I hope soon that I can make this dream turn into reality. To give hope to someone that a person who made them just because they were horny one night and then gave them up would feel great



to me. Use your horny energy more towards something constructive than what your needs are that VERY night. Fuck sex! I never wanted it and don't need it forever. No means NO and when you proceed when someone says no, that means rape. I would love to help out a kid just like someone did for me - my mom. I don't care what ethnic origin background and gender the child is. Yes, I would raise the kids by myself and would make one great father whether you believe it or not. Believe it because in two years it will hopefully happen. Wish me luck on this long crusade of a dream I have. I can just picture the reaction of what my dad would be like when I knock on his door? What! I am a grandfather? "Yeah, if you like it or not you are". My deadbeat dad just moved back to New Orleans recently.

Anyone that is nearing or passed the age of thirty - let me make a suggestion: you single people should consider adopting at least one kid around ten years old. Adoption of a kid by yourself to raise is a hard decision to make. But you have to weigh in would you be happy having a kid? Would it make it easier for you to take each day that comes easier? Could you picture yourself 15 years ahead still raising the kid? Can you picture yourself doing so much for the kid? Would you like to give a kid a life that you had or have now? Would it make you happy raising a kid? Would you spend time with the kid? Would you love the kid more than yourself? Would adopting a kid put too much stress on your life? Do you think that you can raise a child in the absence of a female or male? What reasons do you have for adopting a kid? Would you be a better mother or father than your mother or father? Do you have the financial resources now and future to raise a kid? Do you have a big enough heart to raise a kid? If your answer is a YES on all those questions than you're on the way to adoption.

Would you be someone who would commit child abuse (mentally, physical, verbally)? If you are than adoption isn't for you. Would you molest a helpless kid? If you are than adoption

isn't for you. Child molestation is the single worst thing you could do to a kid. Are you abusive towards drugs or alcohol on daily or weekly or monthly basis? If you are than adoption isn't for you. Do you get angry over the littlest things? If you do, then adoption isn't for you. Do you have a low self-esteem or no self-respect? If you answer yes, then adoption isn't for you. If your answers to all of those questions are. NO WAY, adopting a kid could be for you. Lots of clapping hands towards you. If your answers to all of those questions are, MAYBE then you have to think long and hard about whether or not you can make the positive change and become a better person and a good parent. All those questions came off the top of my head. Many more questions go into something as big as adoption. Those are just some of the questions I have thought of over the years.

I plead to you to one day looking into more information about adopting and being a single punk parent. Giving a kid a future that doesn't have one will be your biggest accomplishment you can do on earth. Sure the biggest accomplishment on earth is keeping yourself still breathing. The second biggest accomplishment is treating every living creature including the environment, other humans, and other animals kindly. The third biggest accomplishment on earth is the belief in No Gods, No Justice, No Borders, No Authority, No Nations and No Masters. That last one is just a joke, and that's a personal choice anyway. I was trying to be funny on that one.

I understand adoption isn't for everyone and it takes a big commitment on your part. But, you have to look at it this way: adoption is something you choose and it's not like being pregnant that you could either abort it, raise it, or give it up for adoption. The choice is there and you can do it at anytime. I been inside a couple house a man & man that are happily married and adopted a kid. The girl was 14 then, and I talked to her about it and she loves her parents. It might be strange to most people in society but the thing is, it works. Single

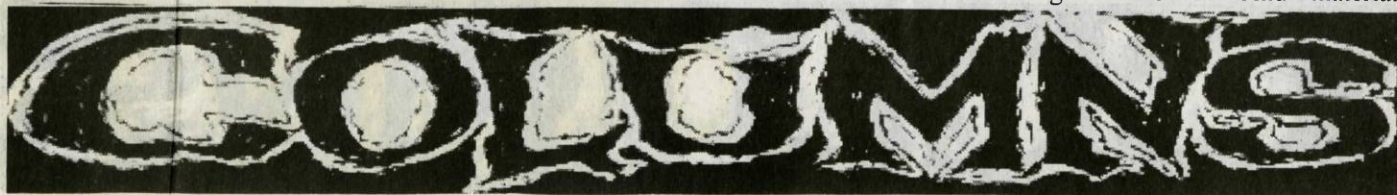
parenthood does work, with the floods of divorces in the United States. Many moms take up the struggle of raising the kids because of deadbeat dads. Here's a suggestion, Planned Parenthood's are all over the world and can help you out if raising a kid is best for you. That's my reason of the living wage movement and could help me out.

Here are some recent songs from two band's lyrics that reflected the living wage movement. Just to give a different point a view of what people think of it within the punk rock scene. Both of the bands are good and the songs if you heard them before with touch you. Both albums are highly recommended. Strike Anywhere "Notes on Pulling the Sky Down" from Chorus of One EP on Red Leader & No Idea records.

// We are fighting a war // Here we come now living in a new age // Where the roles are set to tear us apart // Here we come now fighting for a living wage // It's time. The pleas from the politicians to the poor // Do nothing but distort the truths they tire of // The system is built to keep us from ourselves // You ask what I can give? I've got nothing for you // But everything for a better way. So you demand // That I live under your laws blinded to the fact // We are at war // Do we settle for the system or do we fight for our own voice? // Will we force them all to listen? It's all coming down // To one choice // So I wait for a change to come, and I ask myself why // Does everyday the sky remain over our heads? // Would it be impossible to tear it down?

Behind Enemy Lines "The Growing Wealth Gap" from Know Your Enemy LP on Tribal War records.

// Despite the wage stagnation the economy still has the illusion of growths // Because people are now deeper in debt, spending more than what they're worth // Working more jobs and hours for less pay in an effect to get by // Enticed with the buy now, pay later pitfall you gladly just comply // Maxing out on credit cards burying yourselves deeper in debt // Owing thousands of dollars to creditors you haven't worked for yet // Our credit enables you to buy instant gratification // And material



possessions alleviate feelings of indignation // You'll spent your entire life trying to escape from our economic cage // Living off of unemployment or trying to survive on a starvation wage // We'll gladly pay for your education encouraging careers // Then we'll capitalize on the interest you'll be paying for twenty years // We've gone through all of the trouble of trapping you in jobs with pay reduced // And if after all our efforts you're still reluctant to produce // We'll take your job security elsewhere, we'll ship it overseas // Where people will happily line up to do whatever we please // They'll work for practically nothing and never threaten us with strikes // So stay in line or your place of employment will be your former company site // We've lobbied for all of this leverage that we hold above your head // We'd rather not pay the workers do we'll pay the politicians instead // Who in turn push through the trade laws under a mask of American's best interest // Cutting out the work force due to corporate reassessment // With no worldwide exploitation the world is for the talking // Our CEO's are making billions off the products that the workers are making //

// Are you tired of working for nothing?
// Are you tired of working just to get by?
// Are you tired of working to line others pockets, so they can get rich while you barely survive? //

// By making slave labor more accessible to the American corporations // We don't have to worry about health benefits or safety regulations // NAFTA was the biggest scam we ever sold to the American public // Convincing all of you suckers that it really was for your benefit // The rich gets richer, the poor get poorer and you always wonder why? // As you pay for your oppression with every product that you buy // We refuse to pay the world a living wage, the companies wouldn't collapse // But you simply gain a little ground in the growing wealth gap // The boss who rides you everyday, is also the one who signs your pay // Do you stay and deal with all the shit or quit and find another way // To feed your family, keep them warm and

make the best with what you get // Let them threaten you with loss of job and be thankful that it hasn't happened yet //

You can contact Robb at Quickdummies@hotmail.com or 6810 Bellaire Drive // New Orleans, LA 70124. Go listen to the 9 Shock Terror and Out Cold cassette tape blaring loud. Knock your parents out cold with 9 shocks of terror. Both bands fucking tear it up on the cassette tape. Yes, indeed they do. Opp's wrong issue, it's going to be inside the next issue. But wait a second! Hitting myself on the side of my head with a hot iron. There's a sampler CD from Now Or Never records, Red Line Distribution, Initial records, Revelation records, Fat Wreck Chords records, Tee Pee Records and Quincy Shanks records. There's only one of the sampler CD included with each fanzine issue because it just is. It can be call lack of availability. Take a listen to the CD because music sucks these days. Most likely you got either the Now Or Never or Fat Wreck Chords sampler CD. If you have access to the worldwide web then go check out www.geocities.com/qdzine if you want to. It can only happen in cyber space. Take care, Robb

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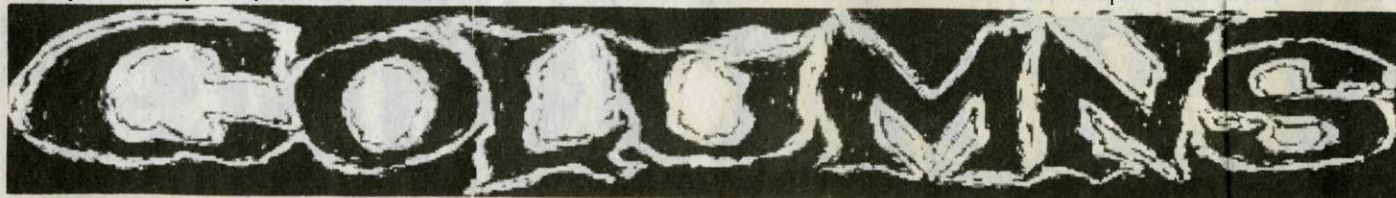
What I'm Thinking About.

Hey everyone. It has been awhile since I had to write something for an issue of Quickdummies. It's funny because I have been writing for Quickdummies for over 5 years now. Looking back on it, it seems like I had a lot more things to say back then and it was a lot easier to write columns for the zine. I am not sure why that is. Maybe it's because I was much more passionate back then and felt like I had to fight every fight that came my way or rant about everything that was bothering me moment to moment. Maybe it was easier to write back then because my creativity was not completely crushed by grad school yet. Maybe it is because I had more free time, more social connections, and had more excitement. All I know is

that each time I know I have something due for Quickdummies my mind starts running and it takes me a lot of time to come up with something to talk about. So what am I going to talk about this issue? Well, I guess I will talk about the few odds and ends that have kept me busy.

The first thing I have to talk about is the great great great programming block on Cartoon Network called ADULT SWIM. If you haven't seen it, you should. Basically, Cartoon Network puts on a bunch of cartoons back to back to back, etc... that have adult themes, violence, drug references, etc... that are not suitable for young kids. For that reason it comes on once a week at 10 (East Coast) on Sunday nights. On show is Space Ghose Coast To Coast. I have loved Space Ghost for years. The premise of this program is that it is a talk show hosted by Space Ghost and his enemies Zorak and Moltar. They have celebrity guests on the show and they have bitter exchanges with one another. Some of the funniest moments I have seen on TV come from this show. There is a spin off show called the Brak Show based on the character Brak who used to be on Space Ghost quite a bit. I like his new show but the writing and exchanges he had on the Space Ghost show are usually a lot funnier than the new show. But check Brak out too. Home Movies is a show created by the same people who brought you Dr. Katz (why is that not on the air anymore? Bring it back, damn it!). It has the same animation qualities and has the same sleeper comedy basis for each episode. The show revolves around a boy whose parents are recently divorced. He makes funny short movies with two friends. There are also a lot of school friends and teachers that carry the show along as well. If you liked Dr. Katz you will like this one too.

The show I have come to like best during the Adult Swim block is Mission Hill a show about some 20 something year old slackers and one of their geeky younger brothers who has recently moved in with the gang. This show is consistently funny and I believe it now rivals the Simpsons as the funniest show



on TV. This show has dealt with masturbation, selling out, and MTV 'reality programming sham' in the last few weeks. You must check this out!!!! It is great.

Speaking of the Simpsons, the figure line they have out is great. I wish I had some cash because I would love to buy some of these characters. Interestingly, the toy line comes out in waves of about 6 or 7 characters every few months and once they are sold out that is it! You can't find them in stores after that and are doomed to get ripped off on E Bay. I have thrown down a few bucks on my favorites like Milhouse, Professor Frink, Cletus, and Disco Stu. If you dig the Simpsons, you should check these things out. Grab them while you can. Also, Simpsons - Season 2 is just out on DVD. My girlfriend just bought it for me and let me tell you, IT ROCKS! Get this now.

Music... I have been totally obsessed with Alkaline Trio. I have been listening to them for a while now but just recently I have noticed just how much better song writers they are than anyone else these days. Especially their last full length (Here To Infirmity) and the split they did with Hot Water Music. I can't figure out how these guys are not the next big thing (though selfishly I am glad they are not that over exposed). I guess it has something to do with the dark lyrics they have. If you don't know who these guys are (is there anyone out there who doesn't know them by now) or if you haven't thrown on one of their disks in a while, check them out. Damn, I love that band!

On the net... I have been doing a lot of fantasy sports. For those of you unfamiliar with fantasy sports, it goes like this... You join a league with other people and then pick players. Based on how well these players do in the games they play, you earn points for their accomplishments (based on their true statistics). Your team plays other teams and whoever gets more points wins. It is a great way to get more involved in sports (if you like sports). I love NBA basketball so I love fantasy basketball the best. I hadn't followed baseball

closely in a few years and let me tell you that fantasy teams have helped me get more interested in that boring, slow moving sport again. Football season has just started and my team is not off to a good start so please send me some positive vibes and cheer my team on!

Work/School... I just recently stopped working at my job. I was working at a drug and alcohol rehabilitation place. I did anger management and individual therapy as well as psychological and psychoeducational testing. It was a lot of work and was a little stressful now and then but it was a great experience that taught me a lot about people, society, and psychology. Hopefully, I will be getting involved with that work again because I really enjoyed it. I quit the job so I could concentrate on my dissertation to a greater extent. Although that was the plan I feel like more and more time goes to watching TV, surfing the net, hanging with friends, etc... Hopefully I will be done by the end of this coming semester but who knows. The dissertation process is long and ugly. I have hated most of it but have enjoyed seeing it all come together. My sponsor (the faculty member who works with you the closest) has been amazing and he is just a great guy. In case anyone is interested, my dissertation is on Irritable Bowel Syndrome (IBS) and the use of psychological treatments for it. It is a topic most of society doesn't like to talk about but the truth of the matter is that up to 20% of the US population is walking around with symptoms that could be diagnosed as IBS. Although you probably don't know it, chances are a friend, family member, etc... has IBS. Hopefully my research can help some people out. Guess we will see.

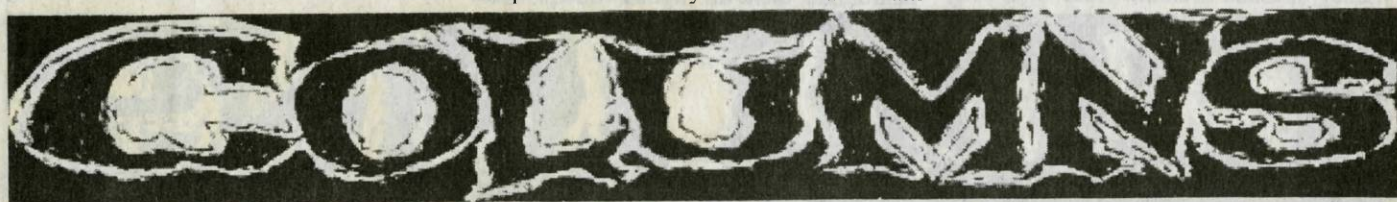
Mistaking Kindness for Weakness.

I have been in grad school the past five plus years in NY. NY is a pretty tough place. A lot of people are pretty pissed off all the time since they have to live on top of one another constantly and so they stop giving a fuck about anybody. They play the music in their cars loud all day and night, let their dogs crap where ever they feel like it and walk

away like it is not their problem, drive as though their car is the only one that matters, scream into cell phones when other people are standing right next to them, and talk throughout movies (just to name a few social ills). And most guys have some serious tough guy attitude going on. If you wanted to fight over something, you don't have to look very far in NY, and most people don't. I see yelling, road rage, and actually pushing, shoving, and hitting from time to time.

I think that I am probably more socially aware than the average person. I try not to yell into my cell phone when other people are around me, I don't talk in movies, and try and let people into my lane to help traffic flow better. Most of all, I don't act like a tough guy. I don't like how it looks and how it sounds, and most of all, I don't think I am all that tough. I am 5-7 and about 135-140 pounds. I am athletic and in good shape, but I am definitely not winning a ton of bar room brawls. So needless to say, I find NY a hard place to live sometimes as everyone is on each other's asses about everything at the drop of a hat.

I think this tough guy and don't give a rat's ass about anyone or anything mentality has all become much more magnified to me since I started working at a drug and alcohol rehabilitation department. For this department I run an Anger Management group for those who know they have a problem with anger and wish to get help. But other people are in the program too and those people are mandated. They are usually people who have been convicted of domestic violence (beating their wives), serious road rage incidents, bar fights, etc., who are on probation and this is part of their probation. But there are also those who are in Anger Management as part of their parole. These people have murdered other people or come pretty damn close to murder. If you think the run of the mill New Yorker will fight over practically anything, most of these people WILL fight over ANYTHING and EVERYTHING. Nothing gets past them, every battle must be fought even if in the end they lose the war.



Anyhow, in a New York environment, in an Anger Management group I have seen and heard some pretty wild stories to say the least. I have heard how it is logical and rational to beat someone with a bat because the person cut into their driving lane. I have heard every rationalization on why it is OK to hit a woman. Although everyone in the group was civil to me, heard me out, and made some effort to make some positive changes in their lives and at the same time give me some respect as the group leader, many of these people saw the group at times as a 'them vs. me' and they saw it this way for very superficial reasons. I wore a tie and shoes while most of the group came straight from blue collar jobs and had their dirty clothes and work boots on still. I had a college education while many in the group were High School graduates. And it went on like that. So every so often they would give me the business about these types of things and insinuate that they were somehow more worldly or more prepared for NY battle.

As the weeks went on I began to change my behavior. I began to go out of my way to not help out strangers as often or care about how loud my music was being played. I was developing the 'New Yorker's social callous'. I didn't think much about it at the time which is funny because I have been very interested in Buddhism and had been reading about and studying aspects like 'right mind' and 'mindfulness'. I just slipped bit by bit into the NY Groove. Then one day my eyes were opened up to how wrong things were getting.

I was leaving my job after an Anger Management Group. Since I live near where I worked I began to walk home on foot. A storm had been pounding NY for the past few hours but luckily enough for me, the storm had just broke and it looked like I would be able to make it home before it started again. As I cut across a field I saw something on the ground as I was putting my foot down and it took all the balance I had to plant my foot elsewhere at the last second. Bending down to look I saw it - a baby bird had been blow out of its nest.

It was wet and cold and shaking and crying.

Back in the day, it would have been a no-brainer. I would have scooped up this bird and put it in a shoebox and found it a home or would have taken care of it. Not this time though. I am a New Yorker now and it is not tough to pick a baby bird up and walk around town with it and then take care of it. I came up with all sorts of rationalizations for not picking it up. Like it was too little and was sure to die, it was probably diseased, and the other birds would find a way to get it back in the tree. All crap to let me continue to live in my egocentric macho New York life. But in the back of my mind, the old Dave kept whispering reasons why I should help.

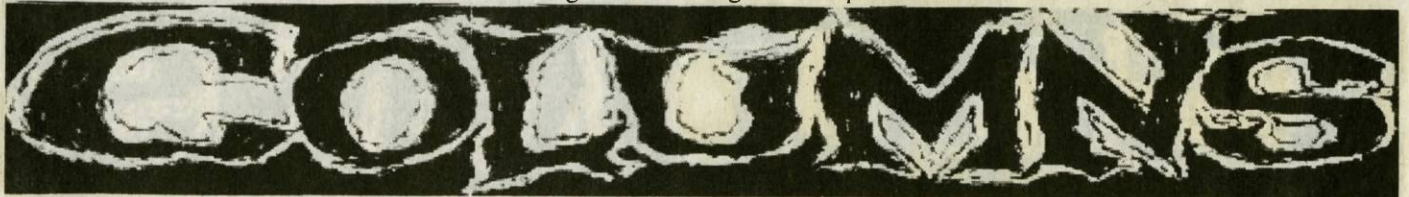
I went home and decided to get a second opinion. I called my friend Peter. I figured since he was in NY for a while he would be calloused enough to verify my egocentric decision making. He would justify and support the reasons for not taking the bird home. He was on the fence. He gave the pros and cons. He was doing the politician walk. I don't think he lived in NY too long and I don't think he was totally buying into the tough guy thing. The whispering voice in his mind spoke to him as well and wouldn't let the jaded bastard in him get away with supporting my decision to look the other way. He was no help. Then I thought of the perfect person to call ... my Mom. She has a damn good heart and whatever she said would be the right way to act. As I called I thought about how sad it was that a 27 year old guy has to call him Mom to decide on what to do in this situation.

As soon as I heard her voice I know what I should do and what she said verified it. I got my shoes back on and jumped into my car. As I turned to key to start the car it began to downpour. I drove back to work and walked to the spot all the while getting soaked with rain. Sure enough the bird was still there crying and shaking. I picked it up, put it in a shoebox, and drove it home. To make a long story a bit shorter, I ended up feeding it little wet crackers and hamburger meat all night and kept it on

my chest to keep it warm. It chirped practically all night long and I ended up with less than one hour sleep. The next morning I went to my dissertation meeting and told my dissertation sponsor I couldn't meet and filled him in about the bird. He was in disbelief that I would do such a thing but gave his OK but was kind of unsure where he stood about rescuing a bird and staying up all night with it while the secretaries in the department cooed about how cute it was. Then I drove all the way back to NJ and hooked the bird up with a humane society that takes care of baby birds who get blown out nests.

I can't believe that living in New York had changed me so much. I can't understand how I got so calloused and so caught up in the idea that I had to maintain some sort of toughness or standard for behavior in order to live around here when I was sure that I was not and would never do just that. I mistook kindness for weakness. I thought that a 27 year old man does not go around rescuing baby birds in New York. That is something left for little boys and girls. I was wrong, helping is not weak, it is what one is supposed to do whenever and with whomever one can. I think mistaking kindness for weakness is something that many of us (especially in NY) do. People are so concerned about how they look in the eyes of others and how people are going to judge them or think about them that they may often make bad decisions for those very reasons. I am glad I had the opportunity to find that baby bird and make the right choice. It opened my eyes to the thinking I was falling into and the lifestyle I didn't want but was beginning to adopt nevertheless. I believe that I am now able to distinguish kindness from weakness and I hope that by sharing this event I can help open the eyes of someone else who has begun to confuse the two as I had.

Well, that is about it here. Hope that everyone enjoys this issue of Quickdummies. Robb is a good friend of mine and I am really impressed with the way he works so hard on each issue. Each time the issues have a strong



personality and are filled with personal writings. He is a great guy with a great heart. He actually loses money on doing the zine and the comps he has done in the past because of the ad policy he maintains for the zine as well as because he doesn't want to charge people what he feels is an unfair price. For that reason he takes the financial hit personally so that others can enjoy what he does for next to nothing. If everyone worked as hard as he did keeping the music we all love alive, every punk scene in America would be huge and thriving. I have enjoyed helping out with the zine for a number of years now and hope to keep pitching in whenever I can. So again, thanks Robb for doing what you do and keep up the great work with the zine. You can contact me your e-mail at Punkerdr@aol.com.

KATVAR

Freedom In Modern America

To live free means to be able to control your own life, and to avoid violence, or the threat of violence by others. What you do and how you do it will almost always whether or not freedom will be obtained. You must be solely responsible for your creating your freedom. You have to understand that no one else is going to do it for you, and the government doesn't want you to. To disappear-to make it impossible for other people to invade your personal world of freedom. Most of such invasion is by electro data gathering, and cross-referencing. You must be able to short-circuit these procedures.

The most efficient method today is through what we will call "alternate identification". If the new names and numbers don't plug into the old ones, then not only have you disappeared, but you have been reborn. Being reborn means leaving your past records where they can no longer affect you or your life style.

To the institutions that rely on data cross-referencing this disappearance of individuals is unsettling. To them it

appears seditious; since in reality their power rely directly on how many people they can control. Free people owe very little to those who restrict opportunities on the basis of past records. An example which nevertheless applies to all of us; When a person is convicted of a felony has served his full sentence is he then "free"? Hardly. They will experience a LIFE LONG SENTENCE of second-rate opportunity. What happens to the convict in practice happens to everyone who has negative personal information placed on his or her personal records.

Becoming a new identity involves many things, and careful attention to detail. At the heart of the process is the personality you must assume. You must forget about the government, become you own system. Make your own rules for you to accept and live by. The individual need not worry about what would happen if every one else did this, because they wont. It takes a special person to want to be more than just another sheep in the flock. This sheep would do anything, even if it means wearing wolves clothing to escape the presence of the flock. You must become the wolf, he alone will stand free.

Avoid attending church. If you must however, use an alias while attending. Make contributions in cash. Never by check! If asked by neighbors which church you attend, name one of a different faith than theirs, or deny interest completely (the smart thing to do). Give the minister completely false information about your self. These people mean well but prove to be great gossips when approached by snoops.

Never tell neighbors where or for whom you work. If you are paid by check don't deposit the paycheck in any account with your name on it. Then best idea is to go to the bank to which the check is drawn and cash it there. If you make a practice of this then don't make friends with any of the tellers. Vary the times of the day you visit, also visit different branches. Another check cashing tip, avoid getting it cashed at your favorite bar; FBI agents spend about 1/3 of their working time hanging around such places. Anytime there is a

bank robbery the first places the FBI goes to check are the bars in the immediate vicinity of the robbery. Don't laugh, its true, and it works.

Be wary of personal adds in newspapers, as well as job offers too neatly tailored to the type of work you did before disappearing. If the add calls for replying at a # box at the newspaper, disregard it totally. Reply only to adds that can guarantee not having to give yourself away.

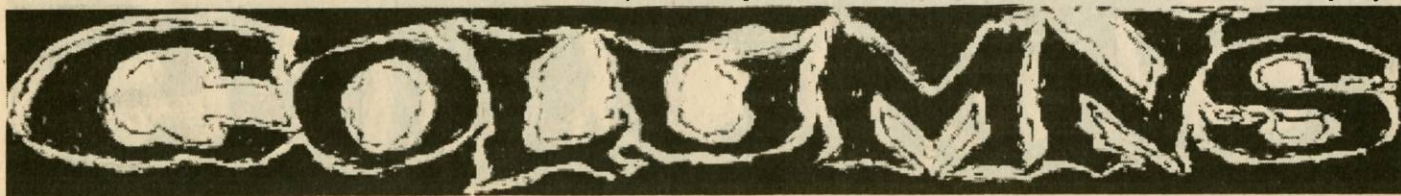
On the job, avoid giving background information to fellow workers. If you are planning to stay on the job for a while, however, make an effort to plant false or misleading information in the minds of other workers, such as our favorite past times, places you would like to travel to or live in the future.

Don't subscribe to any local newspapers delivered by carriers. Buy what you need at the news rack. Why read newspapers anyways? I mean last time I checked there was still a media monopoly. So find your own alternative sources of information.

Don't be obvious about your living habits. Turn your lights off at a decent hour. Keep the music from annoying the neighbors. If possible live away from major roads. Live in the woods if you can. I like running around naked, I think it would be fun to run in the woods. Avoid doing anything to spark your neighbor's interest.

Avoid using banks except from cashing checks. For most purposes money orders can be considered untraceable since the issuing institution. File the paid orders by number only, not by other potentially harmful information like social security numbers. People and businesses virtually never record this number either. They are usually happy to get paid. Individuals wanting to hide income from the bandits (a.k.a the IRS) may find it useful in short changing them.;

Undertakers are like preachers, don't talk to them unless necessary. Tell them only what they need to know. It should appear easy enough to be too grief stricken to want to chat. Anyways



who would want to talk to them anyways, yeah they have cool jobs but they are stinky.

Whenever you need the services qualified physician, dentist, or hospital make it standard to use an alias and an address other than where you live. Pay in cash. Ignore that annoying warning at the top of the form that says, "federal law requires honest information" I haven't ever heard of anyone getting busted for this crime that has paid their bill. Fraud is fraud, but your identity and what comes with it is your business. Medical records are defiantly NOT confidential, no matter what your shrink says, no matter what your surgeon says, it isn't.

Don't have milk or anything else delivered to your house. Also avoid memberships to political or civic organizations. As a rule these types of organizations are filled with sneaky sons of bitches.

If someone is after you and offers to call you collect, don't do it. You may be tempted by some outrageous lie, but what they are really after is your location. Don't give your self away Sherlock. If you really feel the urge to give them a ring, drive at least 5 miles away and use a payphone, you can call THEM collect. If you dint give yourself away by the conversation, then they may try an operator, after all that's what they are there for.

If you need prescriptions filled frequently then have them filled at different pharmacies. Also never give them your real phone number or address. If you need a constant supply of any type of medicine, then try mail ordering it; I believe they are also cheaper.

If a cop ever questions you, always be able to give a reasonable response of why you were there, where you are from, and where you are going. It doesn't have to be true, just truthful sounding. The key thing is believability. Smile and be "happy", a sullen attitude triggers that something is wrong in a cop's head. If you have to "kill the pigs" do it with kindness, at least you'll still have your freedom.

Dress conventionally, don't be black or white as long as gray has so many shades.

Well all of this information has to be helpful to someone who wishes to runaway from society. Too bad it's not going to be me. I am too impulsive to sacrifice my individuality for a small taste of freedom. I'm more the type of person who fights there battles and dies trying. I'm not going to run and hide. So I hope all this can be helpful to someone, it's not to me.

If you'll like to contact me do through email at
antiracist1127@expn.com, Kat

JOHN BARBER

'Women's Sexuality and Gay Rights'

One thing that bothers me within our punk community is how we separate sexuality and sex. women's right to their bodies and the freedom for homosexuals are linked extremely close because both are under attack. Which is sexism.

I believe in the right of women to control their own fertility. Women must be free to decide to have children or not, how many and when. Thus I believe in the right to free contraception. Thus I support abortion on demand.

I also believe that all consenting adults should have the right to engage in the sexual practices and relationships that make them happy, and I therefore oppose the oppression of gays and lesbians. I do not accept the argument that gay and lesbian activity is "unnatural", because such behavior has always existed in all societies. This includes America, contrary to the claims of bourgeois nationalists who pretend otherwise.

The oppression of gays and lesbians, just like the oppression of women, is rooted in the nature of capitalist society and the ideas it promotes. Capitalism relies heavily on the heterosexual family, which provides care for the workers, the sick, the elderly and the next generation of workers. The hostility towards gays and lesbians stems from the challenge that their sexuality

poses to the idea that this is the only possible form of family. Clearly, it undermines the idea that sex is only for reproduction.

Homosexuals are condemned as "unnatural" because their sexual activity cannot produce children. Promoting fear of gays and lesbians ("homophobia") is also a very effective way of dividing and ruling the workers and the poor. Personal freedom in the area of sexual preference is tightly controlled under capitalism and the State, with laws in almost all countries defining what forms of adult sex are and are not acceptable.

For these reasons, I do not think that the way to defeat gay and lesbian oppression is by promoting gay "business power" or by uniting all classes of the "gay community". The presence of capitalists in the gay movement is a serious problem. I think that the fight must be linked to the class struggle against capitalism and the State, and I think that all progressive forces should support gays', lesbians' and women's right to equality. In immediate terms, we must raise the issue of fighting against discrimination on the job, in our trade unions. An end to harassment must be demanded. Stereotyping and anti-gay attitudes must be challenged everywhere! We need to support physical self-defence by women, lesbians and gays against gay bashers and the police where necessary. We need to reject the right of the State to dictate the sexual choices of consenting adults. We need to support progressive initiatives of the gay movement such as Gay Pride marches, the scrapping of anti-gays laws and anti-discrimination campaigns. I also think that links must be built with other working class campaigns.

You can write me at Autonomy-Resistance-Equality Records // C/O John M. Barber // P.O. Box 82462 // Lafayette, La 70598 or e-mail at an r key 98@yahoo.com

TNOZ

Busy Doing Nothing: Brian Wilson as



DIY Godfather.

This article is for the two major demographics that read Quickdummies: DIY upstarts and lawyers. I understand that there may be some different interests at stake for both of these parties and would like to bridge this gap. This article will do that by positioning Brian Wilson as a godfather to the DIY ethos.

The young dirty people may be confused as to who Brian Wilson is. These people should check out allmusic.com and read more about classic bands, but, in case some of them do not have access to the internet, or, like Chuck D, their access to the internet is whimsical and intermittent, I will summarize: Brian Wilson was the main composer for the Beach Boys during the 60s and is responsible, almost single-handedly, not only for the Beach Boys greatest hits but also for some of the best songs written in the 20th century. Though much that is written and passed around about Wilson concerns the unfortunate circumstances surrounding his withdrawal from the public scene during the late 60s, this article concerns itself with the heyday of Wilson's peak during the mid 1960s before this withdrawal.

Now, for those with JDs and who have passed a bar exam in the state which they currently practice or practiced law, a word about DIY: DIY stands for "Do It Yourself"--it's what the kids call an acronym. Like how FBI stands for "Federal Bureau of Investigation." Don't be confused by this definition though--it actually has quite a small sphere of meaning. For instance, it might seem someone who bakes a cake themselves instead of buying one might be DIYing it full hilt but few would actually consider it as such! Instead, you are being DIY if you do something like have a limited run of CDs pressed to your exact specifications or silk-screen t-shirts in somebody's parents' basement.

So now that the suits and the shirts are on the same page, what could Brian Wilson--an integral component to that commercial American glimmer, the Beach Boys--have to do with the down

and dirty techniques of DIY? The answer lies in the power dynamic that is implicit in DIY actions: instead of subordinating responsibility, DIY assumes it all for itself. Instead of contracting a t-shirt maker to make t-shirts, make them yourself. This is what Brian Wilson did with his music--he wrote, produced and performed on all his tracks.

Considering the situation at the time in the pop-music biz, this was an anomaly. Songwriters and performers were usually separated, with a successful songwriter working practically anonymously to anyone outside the industry (quick: tell me who wrote Elvis's biggest hits?). A performer's talent was measured not in ex nihilo creativity but rather how he or she interpreted the words and melody of another. The role of matching songwriter and performer was often the producer's--a star producer, like Wilson's main US rival at the time, Phil Spector, was responsible not just for assembling musicians but for creating the sound of the record. Wilson's unique union of all three of these roles--an event unprecedented on the scale of Wilson's success--out shadows his contemporaries: Spector did not perform or write songs (or, at least, did not have songwriting credit at the time of the single's original release) but crafted his trademark "Wall of Sound" sonic signature; the Beatles (the Beach Boys's global competition) wrote and performed but relied heavily on the production insights of "fifth Beatle" George Martin. Wilson did not abdicate roles: he did it all himself.

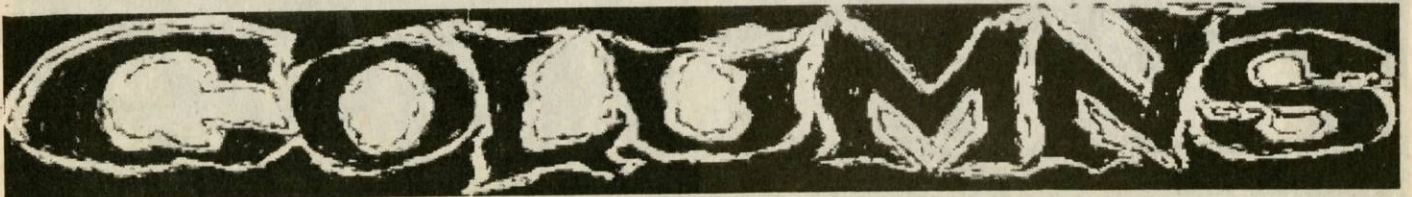
I don't want to give a false impression of the studio situation: Wilson was not in a Trent Reznor, Phil Elvrum role of playing every single note and percussion hit heard on a record. He employed, as was standard at the time, a rotating cast of crack session musicians and rented studio time at the top LA recording sites. It was Wilson's precision in leading them--take after take even when "that last one was perfect"--that stands out. Session musicians of the time remember that every instrument had a part written out by Wilson; these parts

were not typical sheet music but informal notations that Wilson had crafted not long before.

Wilson was not in charge of every Beach Boys song--though he was the primary songwriter for all of their hits (excluding the non-Beach Boys Beach Boys song "Kokomo") their early studio sessions were produced by others. Once Wilson takes over the sound improves dramatically; engineers at the time relate how Wilson achieved his rich sounds by clever mic placement (this was, after all, in a time before digital effects). This sort of micro-managing is the inverse of the anti-corporate fury that drives DIY promoters to be in charge of all aspects of their shows: "All ages, five bucks!" becomes "This microphone a quarter inch from the amp head!"

Wilson's power, however, was almost defined by this control of the microphones. Outside of the studio, record executives began rejecting his more personal, experimental works. "Little Girl I Once Knew" was frowned upon because it contained a few seconds of silence--DJs disliked playing the track because someone surfing the radio waves would think no song was playing if they happened upon this passage. Wilson's masterwork, *Pet Sounds*, was greeted with trepidation by some other members of the band (provoking Mike Love's famous--if somewhat apocryphal--exhortation for Brian to "stop fucking with the formula" that had taken them so far) and the higher-ups at Capitol (who released the first of a nauseating array of greatest hits packages to generate sales in what they predicted would be a bomb). Wilson was not cowed by the pressure though--at least not yet. His next work was the record-breaking single *Good Vibrations*; this song subsisted on eerie sounds and a cut-up composition technique--the avant garde made hummable.

His next album, first called *Dumb Angel* and then *Smile*, was going to expand on the techniques developed during the *Good Vibrations* sessions. Wilson's lyrical collaborator for this project (though Wilson did not write word for word lyrics, he was responsible



for the general shape and idea and final cut of the words--DIY control farmed out to trusted collaborators) was Van Dyke Parks, a loquacious fellow with an ear for sesquipedalians. Though volumes have been written about this work, for the purpose of this essay, it is enough to say the Smile ended up uncompleted and broke Wilson's creative spirit so much that his future work never match the concentrated brilliance of the mid 60s.

Seemingly inscribed in Wilson's story is the arc of all DIY ventures--corporate co-opting (Greeting\$, major label!) or creative hollowness (later releases by bands like Grade, Boy Sets Fire and many others). Only a few bands and ventures have a.) lasted and b.) still mattered. Witness how Fugazi's latest work has incorporated Wilson-esque elements including three part harmonies and psychedelic "weird shit."

Brian Wilson's career serves as both a warning and inspiration to those in the DIY community. His work ethic expands the boundaries of what is normally defined as punk rock and/or hardcore style music to anything that is considered and unfiltered by censoring conventions. However, his tale also demonstrates a need for flexibility over all-or-nothing devotion: change is healthy, blind sloganism is not. Wilson's example in the context of today's DIY atmosphere demonstrates that doing it yourself is not so much an abstention from accessibility as it is an empowerment: being DIY entails taking control of things that are normally handed off to other experts; it demystifies over-professionalized fields (not to discredit craftsmen but charlatans) and opens up the fields of human endeavor to any who wish to assay them.

FURTHER READING

Back to the Beach: A Brian Wilson and The Beach Boys Reader (ed. Abbot Kingsley, 1999, Helter Skelter Publishing).

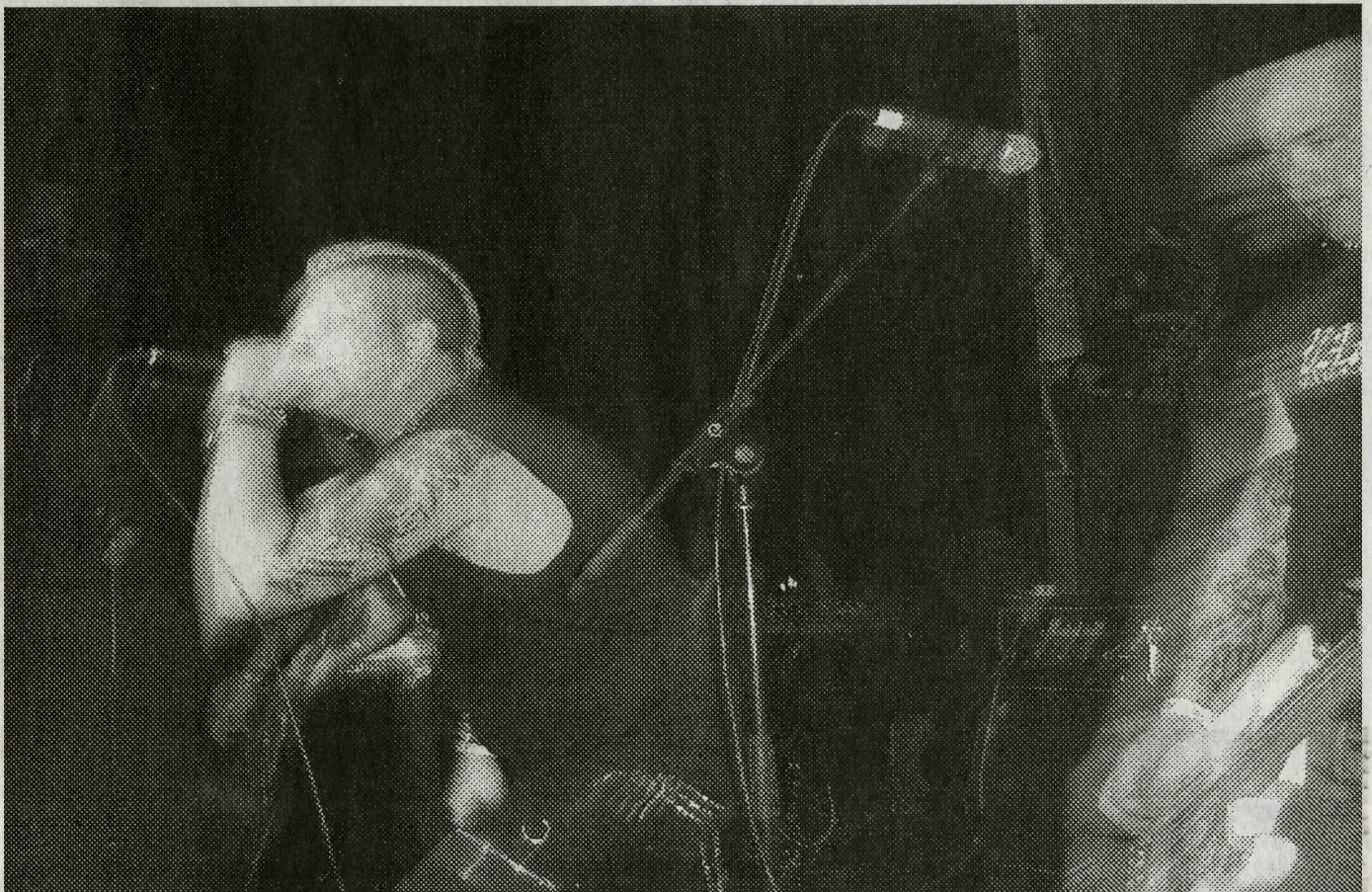
Goodbye Surfing, Hello God by Jules Siegel: www.cafecancun/bookarts/wilson

You can contact Tom through email at: tnoz@uclink4.berkeley.edu



COMINGS

BAND PICTURE PAGE 2002



TOP LEFT HAND CORNER: TOXIC NARCOTIC - RIGHT HAND CORNER: DEFIANCE - BOTTOM LEFT
RIGHT HAND CORNER: THE FORGOTEEN - ALL PICS BY ROBB.



HOW LIKE US NEED THEY BE? By: Rick Bogle

*The behavioral repertoire of nonhuman primates is highly evolved and includes advanced problem-solving capabilities, complex social relationships, and sensory acuity equal or superior to humans.*¹

Thomas M. Burbacher and Kimberly S. Grant

It is a simple question. How much like a human being does a member of another species need to be before hurting or killing them becomes so similar to hurting or killing a human that we are morally compelled to react in a similar manner in both instances? If there is no degree of similarity that will result in similar treatment, then with what are we left? Why not treat people who look differently, differently? Why not experiment on albinos, or giants, or midgets, or dwarfs, or Chinese or Pygmies? It is a simple question. Until those who choose to experiment on the species most similar to ourselves answer this question, we can only suppose that their justifications must be rooted in (an unacknowledged?) bigotry.

Few individuals with more than a passing knowledge of who monkeys and apes are would argue with the observation made above by Burbacher and Grant. But such an understanding tends to segregate people into one of two groups. Either, like Burbacher and Grant, they see the close similarities between human and nonhuman primates as an opportunity for exploitation, or else, like a growing segment of society, they see the affinities between the primate species as cause for concern, especially in light of the ways that those in the first group are taking advantage of them.

When the philosopher Jeremy Bentham wrote:

The day may come, when the rest of the animal creation may acquire those rights which never could have been withholden from them but by the hand of tyranny. The French have already discovered that the blackness of the skin is no reason why a human being should be abandoned without redress to the caprice of a tormentor (see Lewis XIV's Code Noir). It may come one day to be recognized, that the number of the legs, the villosity of the skin, or the termination of the os sacrum, are reasons equally insufficient for abandoning a sensitive being to the same fate. What else is it that should trace the insuperable line? Is it the faculty of reason, or, perhaps, the faculty of discourse? But a full-grown horse or dog is beyond comparison a more rational, as well as a more conversable animal, than an infant of a day, or a week, or even a month, old. But suppose the case were otherwise, what would it avail? the question is not, Can they reason? nor, Can they talk? but, Can they suffer?²

He meant that the similarities between species, even between races, are, in fact, the point on which decisions regarding our interactions with others should turn.

Burbacher and Grant are representative of those who see similarity as an opportunity to exploit without much pause for the ethical questions that, for others, spring so readily to the fore. Burbacher and Grant reinforce their position quite strongly:

Nonhuman primates are capable of advanced behaviors that share important and fundamental parallels with humans. These parallels include highly developed cognitive abilities and binding social relationships. The behavioral repertoire of these animals makes them valuable

models for research on the functional effects of exposure to neurotoxic agents.³

Apparently, the "important and fundamental parallels" and the "highly developed cognitive abilities and binding social relationships" that many primate species share are insufficient, in the minds of Burbacher and Grant, to suggest, by way of Bentham, that these animals should not be "abandoned without redress to the caprice of a tormentor." The neurotoxic agents considered by Burbacher and Grant include methylmercury, methanol, PCBs, lead, as well as other neuroactive agents such as cocaine, LSD, morphine, and PCP. They comment, "Drugs such as phencyclidine (PCP) produced an overall disruptive effect on all test measures."

The cognitive abilities of monkeys and apes have increasingly been shown to be strikingly like the cognitive abilities of humans. Some of those uncovering these abilities have realized that there is an implication to such discovery. Fagot, Wasserman and Young, writing with regard to their own work on abstract conceptualization in baboons note: "To be sure, the stakes are high. What is at issue is no arcane point, but the very distinction between the minds of human beings and nonhuman animals."⁴

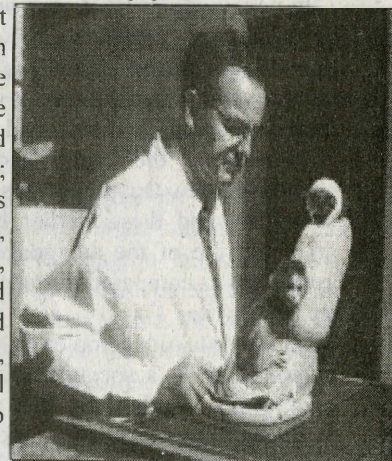
As the distinction between the mind of a human and the mind of a monkey becomes more subtle and less easily defined, in all but terms of quantity, it becomes ever more obvious that the moral distinctions we make during our dealings with the two groups likewise must become more carefully considered. This, also, is no arcane point. Approximately sixty thousand nonhuman primates are used in the U.S. alone every year for various scientific and educational purposes.⁵ The methods used to raise, house, and utilize these animals are inherently cruel.⁶ These practices result in much mental duress and, not uncommonly, physical pain and death.

Harry Harlow used the similarity between rhesus monkey and human infants to study the nature of love. He understood clearly, even in 1958, that the two species' similarities are such that what is learned about the emotions and psyches of one species informs us of the emotions and psyches of the other.

The macaque infant differs from the human infant in that the monkey is more mature at birth and grows more rapidly; but the basic responses relating to affection, including nursing, contact, clinging, and even visual and auditory exploration, exhibit no fundamental differences in the two species. Even

the development of perception, fear, frustration, and learning capability follows very similar sequences in rhesus monkeys and human children.⁷

Harlow used these similarities to the detriment of the baby monkeys on whom he experimented. He showed that rhesus monkeys reared without contact with others – monkeys or humans – developed severe mental problems and behavioral



aberrations. He apparently missed, altogether, the most profound implications of his work – the moral implications raised by the similarity of emotional need between the species. He was dead to the implications of the fact that what is learned about one of the primate species' mind informs us of the minds of the other species and that what would hurt us also hurts them in very similar and familiar ways.

This similarity and familiarity with the minds of other primates is not surprising. Charles Darwin pointed out there should be a continuum of attributes throughout all species, with the most similar attributes being found in the nearest relatives. We should be able to recognize the emotions being experienced by chimpanzees and monkeys precisely because we are all so closely related. This close relationship means that much about us, about the way we perceive and feel, is the same.

Researchers studying the neurological basis of emotion have exploited our similarities in a manner that suggests that they too have missed the more profound implications of the familial relationship that exists within the primate order. David Amaral, at the University of California, Davis, and Ned Kalin, at the University of Wisconsin, Madison, experiment on the emotion centers of monkeys' brains. The techniques used by these scientists are similar.

The amygdala is the almond-shaped region of the brain involved in basic emotions such as fear, anger and aggression. There is an amygdala in each hemisphere of the brain. Amaral and Kalin destroy or otherwise damage these structures in monkeys' brains and then observe the changes in the monkeys' behavior.

The monkeys used by Kalin and Amaral are macaques. These monkeys have amygdalas both relatively and absolutely larger than human amygdalas. Comparative neurophysiology suggests that the emotions experienced by these animals are more intense and central to their lives than are the emotions experienced by humans. As relatively reduced as emotional experiences must be in humans, they are recognized as being a fundamental part of our innermost being.

Kalin provides a description of one facet of his work:

"In nonhuman primates, we are examining behavioral and physiological correlates of human anxiety. We have identified a fearful endophenotype that is characterized by high levels of trait anxiety, a specific pattern of prefrontal brain electrical activity, and increased levels of stress hormones in the blood and in the brain. We have developed new techniques to selectively lesion the primate amygdala and these studies have provided new insights into the role of the amygdala in mediating acute fearful responses as compared to states of long term anxiety."⁹

Amaral et al. write:

The amygdaloid complex is a prominent temporal lobe region that is associated with "emotional" information processing. Studies in the rodent have also recently implicated the amygdala in the processing and modulation of pain sensation, the experience of which involves a considerable emotional component in humans. In the present study, we sought to establish the relevance of the amygdala to pain modulation in humans by investigating the contribution of this region to antinociceptive processes in nonhuman primates. Using magnetic resonance imaging guidance, the amygdaloid complex was lesioned bilaterally

in six rhesus monkeys (*Macaca mulatta*) through microinjection of the neurotoxin ibotenic acid. This procedure resulted in substantial neuronal cell loss in all nuclear subdivisions of this structure.¹⁰

Amaral writes to justify one federal grant with an implicit statement of the similarity between monkeys and humans:

[C]omplete amygdala lesions will be produced in neonatal macaque monkeys. The effects of these lesions on mother-infant and juvenile-juvenile interactions will be evaluated. Future studies (when the neonates have matured) will analyze dyadic and tetradic social interactions and thus allow comparisons of the severity of effects of neonatal or mature amygdala lesions on social behavior. During these experiments, the pituitary-adrenal activation of lesioned and control monkeys in response to social and restraint stressors will also be analyzed. These studies will provide important insights into the neurobiology of normal social behavior and may contribute to an understanding of pathologies of social communication in disorders such as autism.¹¹

The similarities between the primate species' minds, emotions, and social behaviors are being relied on and used as justifications for modern experiments on the brains of awake, usually restrained, monkeys. Commonly, the monkeys are required to perform some cognitive task in order to receive a small food reward or a few drops of liquid. It is a standard procedure in these types of studies to deprive the monkeys of food and/or water in order to motivate them to perform for the vivisector. The clear recognition that monkeys and humans have minds and thought processes that are very similar motivates some scientists to utilize them as experimental subjects in these ways, as at the Massachusetts Institute of Technology:

The ability to abstract principles or rules from direct experience allows behaviour to extend beyond specific circumstances to general situations. For example, we learn the 'rules' for restaurant dining from specific experiences and can then apply them in new restaurants. The use of such rules is thought to depend on the prefrontal cortex (PFC) because its damage often results in difficulty in following rules. Here we explore its neural basis by recording from single neurons in the PFC of monkeys trained to use two abstract rules.¹²

Advances in technology are allowing scientists to make ever-finer measurements of physiological processes in alert monkeys engaging in cognitive acts. Much of what is known regarding the neurophysiologic similarities of the primates is a result of these technological advances, and an argument might be made that it is only in recent years that the profundity of the discoveries has begun to amass into a noticeable body of evidence. But this is not the case at all.

The close mental, emotional, and behavioral similarities between humans and other primate species has been well known for many years, while careful scientific observation and experimentation have been demonstrating these facts for nearly a century. Wolfgang Kohler, whose investigations Jane Goodall has cited¹³ as among the most important in the literature, wrote in 1925 that: "The chimpanzees manifest intelligent behavior of the general kind familiar in human beings."¹⁴

In the early 1960's scientists were subjecting monkeys, increasingly, to experiments that displayed the emotional vulnerability and cognitive depths of these animals. Harlow's decades-long career as well as his success at inspiring young experimental psychologists, resulted in an explosion of papers associated with maternal and social deprivation and stress, particularly in infants. These scientists were exploiting what they already believed to be true regarding the similarity between the emotional fragility of infant monkeys and humans.¹⁵

Masserman, Wechkin, and Terris published the results of a study that underscores the fact that those who were experimenting on monkeys, even forty years ago, clearly expected them to behave as humans might in similar situations. Rhesus monkeys were trained to pull on one of two chains, depending on the color of a flashing light, in order to receive food. After training, another monkey, held in restraints, was displayed through a one-way mirror.

By pulling the chains in the correct fashion, the first monkey would receive the food reward, but one of the chains now delivered a powerful and painful electric shock to the restrained monkey. It was discovered that most of the monkeys would not shock another monkey even if it meant not being able to eat. One of the animals went without food for twelve days rather than hurting his or her companion. Monkeys who had been shocked in previous experiments themselves were even less willing to pull the chain and subject others to such torment.¹⁶ (The scientists who had seen monkeys shocked, however, continued to strap more monkeys into the chair.)

If evidence for the close similarity between a human's and a nonhuman's mind and sense of self was observed and published so long ago, and if continuing experimentation has contributed to and expanded that understanding throughout the century, why hasn't something been done to bring our treatment of these animals more in line with the guidelines we tend to employ when dealing with those in society less able to care for themselves and assert their own interests?

The answer to this question is moderately complex. Primate vivisection increased rapidly in the 1950's and 1960's. Prior to this time the availability of monkeys was more limited and many fewer researchers were using these exotic animals. This changed largely due to the importation of many hundreds of thousands of monkeys for polio research¹⁷ as well as the U.S. government's decision to keep pace or surpass the Soviet's primate-based biomedical research programs. In the early sixties the U.S. government began funding facilities for the breeding, housing, and utilization of monkeys and apes for research purposes. Today, federally funded projects around the country maintain many thousands of monkeys and make them available to government-funded researchers.¹⁸ A few large private primate suppliers and consumers of primates imported over sixty-four thousand monkeys between 1995 and 2000.¹⁹

Part of the answer to the question lies in the fact that the number and type of experiments on primates has increased to such a degree in such a short time. The public's awareness of the issue was less informed simply because many fewer experiments were being performed and much less information concerning the minds and emotions of these animals was being published. Now, more people are being exposed to, more people are being made aware of, and also more people are

deciding to participate in these studies than only a few decades ago.

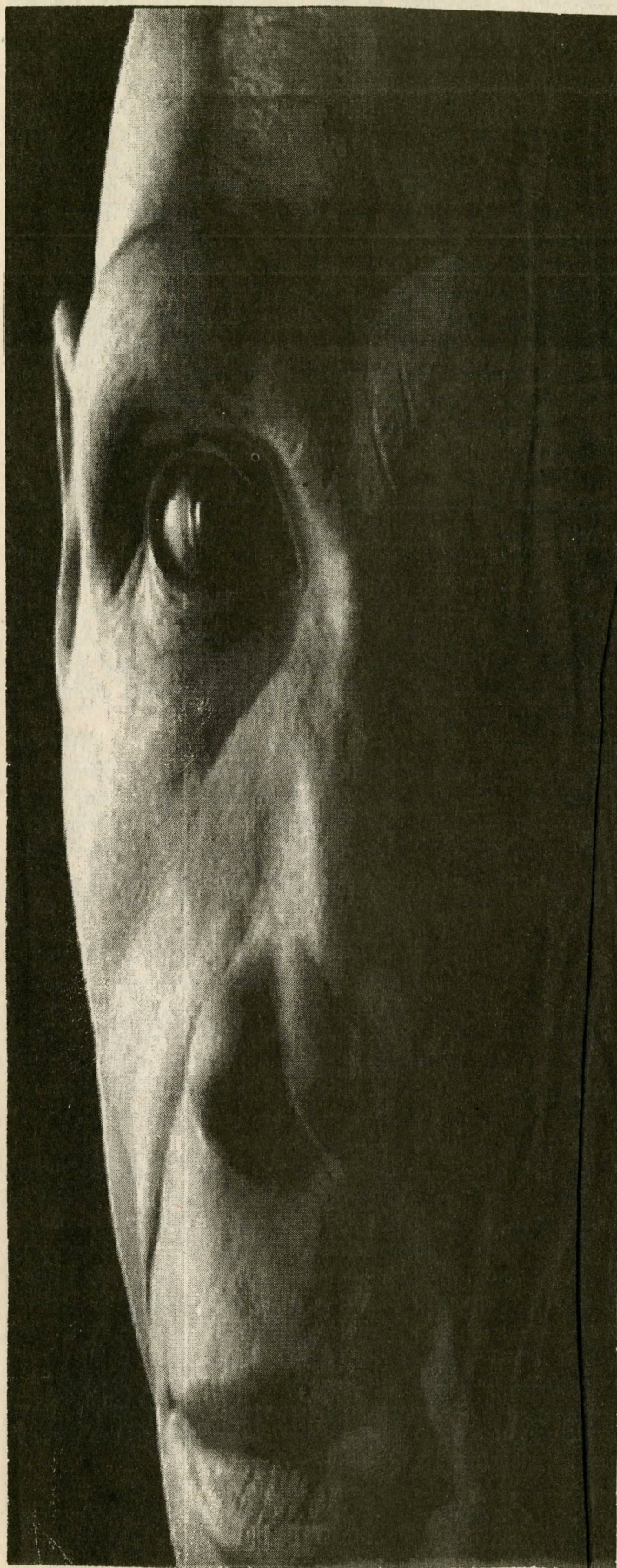
Another factor is the absence of checks and balances, no bureaucratic or regulatory mechanisms are in place to assess the information or consider the implications of the body of evidence and guide our policies in this area. Without such a mechanism, the federal government continues to promote primate research, provide animals to researchers, make funds available, and invent reasons to use primates in harmful experiments.²⁰ There is nothing built into the system to regulate it in any moral manner, to evaluate current knowledge and consider the implications for new proposals. Those in a position to raise any doubt are themselves financially and professionally interested in seeing the practice continue, and they work within a community of equally interested individuals.

Within the private sphere there are professional organizations that should be monitoring scientific endeavor and providing leadership to lawmakers and the public with regard to the discoveries that animals other than humans have minds and emotions so similar to our own that experimenting on them, that keeping them in concentration-like conditions²¹, that killing them and harming them to further our own real or perceived interests is as unthinkable immoral as it would be if humans were being treated in similar ways. These organizations include the American Veterinary Medical Association, the American Association for Laboratory Animal Science, and the American Society of Primatology. They each have members claiming to be primate experts.

The American Veterinary Medical Association (AVMA) has not published a position specific to the use of primates in research. The AVMA lumps all animals together and states: "We oppose unnecessary restrictions on the use of animals in scientific research" but remains mute on what "unnecessary" might mean. Given the close similarity between the primate species, it is apparent that restrictions are necessary. Given the Association's claim that it is the authorized voice for the profession²² and the claim that veterinarians have an ethical duty to: "[F]irst consider the needs of the patient: to relieve disease, suffering, or disability while minimizing pain or fear,"²³ it seems that this possible check on the use of these animals has failed completely. The public tends to view veterinarians as animal experts; the Association's silence in this area might be seen by policy-makers in Congress as support for the status quo, which it probably is.

The American Association for Laboratory Animal Science (AALAS) is the professional organization for animal technicians and veterinarians working in laboratory settings. The only reasons the organization might be expected to speak out for these animals is the intimacy that the members have with the many ways the animals are harmed and the fact that the public (mistakenly) expects veterinarians to be advocates for animals. But, the members are financially beholden to the institutions for which they work, and it is rare for anyone to speak out since doing so may jeopardize their livelihood. And, the members are generally willing and enthusiastic participants in the experiments themselves.

AALAS has no policy concerning the care of, or experimentation on, primates. AALAS defers to federal regulation in all matters dealing with animal care and use.²⁴ This is akin to the National Educational Association or the



National Rifle Association allowing the federal government to decide what their policies concerning education or gun control should be. The public cannot look to AALAS for any leadership in this area.

The American Society of Primatology (ASP) should be the body speaking the loudest about the implications raised by the notable similarities between the species. The ASP counts among its members: Sarah Boysen ("The present findings demonstrate that chimpanzees can classify natural objects spontaneously and that such classifications may be similar to those that would be observed in human subjects.")²⁵; Frans de Waal ("It is really hard for me to imagine that they do not [have an imagination]. Chimpanzees are very innovative creatures - they deceive each other (and us!) all the time and invent many different games for themselves. All of these abilities require some degree of forethought to what might be the outcome of an action.")²⁶; Roger Fouts ("Humans and chimpanzees differ in their intelligence by degree, not in the *kind* of mental processes.")²⁷; Robert Ingersol ("Nim's last words to me were, 'Out—Hurry—Key—There.... Key—Out', very sad. Nim passed away March 10, 2000. I did not expect that he would die at a very young twenty-six years old since chimps usually live well beyond forty years quite regularly. It has taken me this entire year to be able to speak and now write about Nim. He was my friend. Maybe my closest friend. He taught me about right and good, and trust and certainty, and he taught me what true friends are. Life long friendship, and if you had ever seen us together you would know what I mean. I knew Nim for twenty-two of his twenty-six years.")²⁸; Vernon Reynolds ("There is no satisfactory way to convince ourselves of our separate nature, to be certain we feel or experience something they do not feel or experience; all the evidence points the other way, to commonality.")²⁹; Duane Rumbaugh ("Although nonhuman primates such as rhesus monkeys (*Macaca mulatta*) have been useful models of many aspects of cognition and performance, it has been argued that, unlike humans, they may lack the capacity to respond as predictor-operators. Data from the present series of experiments undermine this claim, suggesting instead a continuity of predictive competency between humans and nonhuman primates.")³⁰; and Shirley Strum ("I was constantly struck by how much more like humans the baboons now seemed. They learned through insight and observation, passing new behaviors from one to another both within a single lifetime and across many lifetimes. This is social tradition, the beginnings of what eventually became 'culture.'")³¹.

In spite of this thread of understanding within the ASP, the leadership is dominated by laboratory researchers intent on exploiting the similarities nonhuman primates share with us. Often, very often in fact, the leadership is involved in research of questionable value and blatant cruelty. At times it seems that the leadership's understanding of the complexities of monkeys' minds, the emotional sensitivity of the animals, and the fragility of their developing psyches is cause for the scientists to devise the most absurd and deviant experiments. A paper published by a current and a past president of the Society is illustrative of this point.

The current (as of 2001) president of the ASP is John Capitanio, a researcher at the California Regional Primate Research Center (CRPRC) at the University of California,

Davis. His colleague, also at CRPRC, William Mason, is a past president of the Society and also a past student of Harry Harlow.

The authors write:

Cognitive style, reflected in the generation of novel solutions and the use of identifiable response strategies in problem-solving situations, was contrasted in rhesus monkeys (*Macaca mulatta*) reared individually with either canine companions or inanimate surrogate mothers. Four experiments were conducted over a 5-year period, examining problem solving in relatively unstructured as well as more formal situations. Results indicated that whereas the 2 rearing groups did not differ on most measures of performance, consistent response strategies were identified for the dog-raised monkeys. The results were compared with previously published data from the same monkeys demonstrating rearing group differences in abilities to engage in complex social interaction. The animate nature of the early rearing environment may facilitate the development of a cognitive style that influences problem-solving abilities in both the social and nonsocial realms.³²

In the "General Methods" section of their paper, Capitanio and Mason explain that they took six male and six female monkeys away from their mothers before they were 24 hours old. The infants were each isolated with an electric cloth-covered heating pad for 14-18 days. At this time they were each introduced to either "an adult female mongrel dog" or "a plastic hobbyhorse wrapped with acrylic fur around its midsection." When the monkeys were about three-and-a-half years old, they were taken from their "kennel mate," a dog or a plastic hobbyhorse, and again placed in solitary confinement. With this sort of experimentation being performed by the ASP leadership, sanctioned by a NIH Regional Primate Research Center, paid for by the United States government, it should be clear that no change is likely to occur through normal channels.

The ASP leadership is comprised of those who conduct harmful experiments on primates themselves or are employed in the support of such experiments.³³ Many members are similarly employed.³⁴

So, a second part of the answer to the question of why our treatment of these animals is not more in line with the guidelines we tend to employ when dealing with those in society less able to care for themselves and assert their own interests, is the fact that there is not an official regulatory mechanism in place that would cause or encourage an evaluation (let alone an evolution) of current policies, nor is there a professional organization acting on behalf of the animals – due to a vested economic interest – such as AALAC or the ASP, or else for some other, less clear reason, as the AVMA.

These two factors – the relatively recent mounting of evidence and experiments, and the lack of checks or balances – reinforce the tendency in society to discount the interests of others.

A third part of the answer lies in the fact that we tend not to notice those who have no voice when no voice of protest nor assertion of their rights has been raised. When a voice does arise, those in power tend to work to discount and marginalize it. When the issue of rights has arisen, whether involving race, gender, mental faculty, sexual orientation, nationality, religion or any other category, history is clear that the group in power has resisted the extension of protected status to other groups.

Simply, prejudice against others, bigotry, the perceived protection of one's own interests, is a fundamental aspect of human behavior.

How like us do they have to be before the evil we do to them should be termed criminal?

This question deserves an answer. Historically, the segregation of nonhuman animals has been based on premises that have evaporated in step with discoveries concerning the animals' capabilities and characteristics. None of the reasons have been able to withstand close investigation and observation. Whether the claim has been that only humans use tools, make tools, can communicate with language, are altruistic, engage in war, have beliefs, engage in ritual, possess a culture, are capable of abstraction, of humor, of courage, of deceit, or of responsibility to others, the claims have all failed. And they have failed with regard to other primates precisely because, as we attempt to describe ourselves, we also describe those with whom we share such close and intimate ancestry.

How like us do they have to be before the evil we do to them should be termed criminal?

This question deserves an answer, and those with the greatest access to these animals should be required to answer it. And until they are willing and able to do so to the satisfaction of society at large, they should be compelled, legally, to cease their manipulations of these animals.

A common concern voiced by the vivisectors is that if primates are acknowledged to be so like us that we should stop our experiments on them, then where will it all stop? If chimpanzees are given the simplest rights today, and monkeys tomorrow, then how long will it be before dogs, cats, rabbits, rats, mice and flies are similarly protected? The answer must lie in the question: How like us do they have to be before the evil we do to them should be termed criminal?

Those wishing to maintain a sharp distinction between humans and all other species must explain what it is that keeps us apart. Why are compassion, sympathy, concern, and justice concepts we should reserve for humans alone? Why should each of these terms be redefined when speaking of humans or other animals? When we speak of humane care, why should this term be differently applied to human children and monkeys?

How like us do they have to be before the evil we do to them should be termed criminal? How like us need they be?

The public's awareness of the ethically significant similarities between the species is increasing. More people are becoming alarmed and are demanding that the government act to protect these animals from those who are abusing them. Over 200 organizations – including large national organizations and small grass roots groups – have added their names to a demand for an immediate moratorium on primate experimentation:

A Call for an Immediate Moratorium on Primate Research

During the last 35 years, exploitative primate research has consumed billions in American tax dollars while it has contributed very little to human welfare.

It has diverted funding from non-animal research technology that could have been more productive and from social programs – such as drug rehabilitation, prenatal care, and nutrition education – that could have benefited, directly and indirectly, the majority of the population.

While over three decades of primate-based research has not produced the promised cures for human diseases, it has taught us about the sensitivity of the nonhuman primate subjects. We now know that nonhuman primates have emotional responses remarkably similar to human emotional responses.

Apes who have learned American Sign Language have used this human language to clearly communicate frustration, grief, and other emotions. There are convincing indications that nonhuman primates in experiments suffer as intensely, both physically and emotionally, as humans would suffer in the same experiments. Recognizing this, we are ethically compelled to stop using them in experiments.

We are calling for the creation of a presidential advisory committee composed of primate experts and informed lay people – a panel agreed upon by both pro-animal and pro-research advocates – to critically examine the evidence and make a recommendation to the president and the nation regarding the ethical implications of continuing exploitative primate research.

Until the committee's report is finalized, federal funding for primate research should cease. Rick Bogle, January, 2002 Notes:

1. Burbacher TM, Grant KS. 2000. Methods for studying nonhuman primates in neurobehavioral toxicology and teratology. *Neurotoxicology and Teratology*. Jul-Aug; 22(4): 475-86. Review.
2. Bentham, J. 1823. *An Introduction to the Principles of Morals and Legislation*, Chapter XVII, note.
3. See note 1.
4. Fagot J, Wasserman EA, Young ME. 2001. Discriminating the relation between relations: the role of entropy in abstract conceptualization by baboons (*Papio papio*) and humans (*Homo sapiens*). *Journal of Experimental Psychology and Animal Behavioral Processes*. Oct; 27(4): 316-28.
5. United States Department of Agriculture, Animal and Plant Health Inspection Service. 1998. *Animal Welfare Report, Fiscal Year 1998*. Table 6. "Number of Animals Used by Research from First Reporting Year (1973) to the Present."
6. Normal social bonding in primates begins nearly at birth between the mother and infant. Normal social situations allow monkeys to interact with mothers, siblings, and peers almost constantly. This is critical to normal social and mental development. Repetitive motions such as twirling, pacing, and flipping are termed stereopathies, and are a recognized result of social deprivation in monkeys. Self-mutilation, or self-injurious behavior, is a recognized result of individual housing and social deprivation in monkeys. At the Washington Regional Primate Research Center (WaRPRC) infants are routinely removed from their mothers at birth and nursery reared. There, infants have contact with other infants for one hour a day, five days a week. At the Tulane Regional Primate Research Center infants are removed from their mothers within three days of birth. It is estimated by the New England Regional Primate Research Center that at least ten percent of the monkeys there self-mutilate themselves to such a serious degree that veterinary intervention is required. At the Oregon Regional Primate Research Center, at least one thousand monkeys are individually housed; self-mutilation is not uncommon there or at the California Regional Primate Research Center. A veterinarian, who worked at the Wisconsin Regional Primate

Research Center a decade ago, claims to have achieved pair housing of seventy percent of that facility's primate population. After leaving, he believes that the percentage has fallen to no more than thirty percent pair or group housed. This is the norm throughout the industry.

7. Harlow H. 1958. The nature of love. Address of the President at the sixty-sixth Annual Convention of the American Psychological Association, Washington, D. C., August 31, 1958. First published in *American Psychologist*, 13, 573-685.
8. Comparative neurophysiology teaches that the relative size of the regions or structures of an animal's brain explains much concerning their abilities and behavior. Cats possess a better sense of balance than humans because their cerebellum is relatively larger. Dogs have better senses of smell because their olfactory lobes are much larger. That humans are so much better problem solvers is related to our own large cerebral cortex.
9. Kalin N. 2001. "Brain Mechanisms Underlying Fear, Anxiety and Depression." Neuroscience Training Program, University of Wisconsin, <<http://ntp.neuroscience.wisc.edu/faculty/kalin.html>> (as of) December.
10. Manning BH, Merin NM, Meng ID, Amaral DG. 2001. Reduction in opioid- and cannabinoid-induced antinociception in rhesus monkeys after bilateral lesions of the amygdaloid complex. *Journal of Neuroscience*. Oct 15;21(20):8238-46.
11. Amaral D. Neurobiology of Primate Social Behavior. Grant no. 5R01MH057502 National Institute of Mental Health: 1998-2003. CRISP (Computer Retrieval of Information on Scientific Projects) database <http://crisp.cit.nih.gov/>.
12. Wallis JD, Anderson KC, Miller EK. 2001. Single neurons in prefrontal cortex encode abstract rules. *Nature*. Jun 21; 411(6840): 953-6.
13. Goodall J. 1986. *The Chimpanzees of Gombe: Patterns of Behavior* (p 7). Boston: Belknap Press of Harvard University Press.
14. Kohler W. 1925 (2nd edition, 1951, p 265) *The Mentality of Apes*. Routledge & Kegan Paul LTD.
15. For an overview of these experiments up until 1986, see Stevens ML. 1986. *Maternal Deprivation Experiments in Psychology: A Critique of Animal Models*. Published jointly by the American, National, and New England Antivivisection Societies. But maternal and social deprivation experiments continue to be funded by the National Institutes of Health today throughout the country.
16. Masserman J, Wechkin S, Terris W. 1964. 'Altruistic' behavior in rhesus monkeys. *American Journal of Psychiatry* vol. 121: 584-5.
17. "Before the race for the polio vaccine, there were an estimated 5 to 10 million rhesus macaques in India. During the height of the vaccine work, in the late 1950s and early 1960s, the United States alone was importing more than 200,000 monkeys a year, mostly from India. By the late 1970s, there were fewer than 200,000 rhesus macaques in India," (p. 250). Blum D. 1994. *The Monkey Wars*. Oxford University Press.
18. See note 5. Of these animals, many are held in National Institutes of Health (NIH) sponsored facilities. The eight Regional Primate Research Centers have approximately twenty thousands monkeys on hand at any one time. Outside the RPRC system, other universities such as Wake Forest and the University of South Alabama have large populations, also

sponsored directly by the NIH. NIH maintains approximately one thousand monkeys itself at the National Animal Center in Poolesville, Maryland. The Food and Drug Administration (FDA) has a large population at the National Center for Toxicological Research just outside Little Rock, Arkansas, and owns another 3000 monkeys kept on Morgan Island off the coast of South Carolina. The Department of Defense maintains monkey colonies at various facilities. Of the nearly sixty thousand primates being used every year, a very large percentage must be paid for directly with tax dollars.

19. U.S. Fish & Wildlife Service LEMIS [Law Enforcement Management Information Service]. Data tabulated and itemized at the Coalition to End Primate Experimentation (CEPE) website: http://cepe.enviroweb.org/imports_chart.html

20. As a single example among many: NONHUMAN PRIMATE MODELS OF NEUROBIOLOGICAL MECHANISMS OF ADOLESCENT ALCOHOL ABUSE AND ALCOHOLISM Release Date: October 4, 2001 RFA: RFA-AA-02-006 National Institute on Alcohol Abuse and Alcoholism (<http://www.niaaa.nih.gov/>) Letter of Intent Receipt Date: January 21, 2002 Application Receipt Date: February 19, 2002 "PURPOSE: The National Institute on Alcohol Abuse and Alcoholism (NIAAA) invites applications using nonhuman primate models to focus on the following areas: 1) neurobiological mechanisms and risk factors for alcoholism during late childhood through adolescence; 2) the relative contribution and/or interaction of genetic, environmental, and social factors (e.g., stress, peer influences) with neurobiological mechanisms in the development of adolescent alcohol abuse; 3) evaluation of the immediate and long-term consequences of heavy drinking during adolescence on cognitive/brain functioning; and 4) the contribution of early alcohol exposure (juvenile and adolescent periods) to excessive drinking and abnormal cognitive and social functioning during subsequent developmental stages.... FUNDS AVAILABLE: The NIAAA intends to commit approximately \$2.5 million in FY 2002 to fund approximately 6 to 8 new and/or competitive continuation grants in response to this RFA...." (Viewable at <http://grants.nih.gov/grants/guide/rfa-files/RFA-AA-02006.htm> as of January 1, 2002.)

21. For instance: On December 15-18, 1998, during an inspection of the Oregon Regional Primate Research Center, the USDA inspector, Dr. Isis Johnson-Brown, DVM, noted in her written report that "the area in front of the feeding pads in corral 3 that the animals have to cross to enter the inside feeding area is excessively wet, composed of a mixture of mud, algae, urine and feces, and the same conditions exist in the corners of corrals 4 and 6."

22. American Veterinary Medical Association Constitution 2000 Revision. Article II.

23. Principles of Veterinary Medical Ethics of the American Veterinary Medical Association (AVMA), (1999 Revision). Part II, Professional Behavior, paragraph A.

24. American Association for Laboratory Animal Science. Policy on Humane Care and Use of Laboratory Animals. "The American Association for Laboratory Animal Science (AALAS) endorses the United States Government Principles for the Utilization and Care of Vertebrate Animals Used in Testing, Research, and Training."

25. Brown DA, Boysen ST. 2000 Spontaneous discrimination of natural stimuli by chimpanzees (*Pan troglodytes*). *Journal of Comparative Psychology* Dec; 114(4): 392-400.

26. DeWaal responding to a PBS broadcasted Scientific American Frontiers viewer's online question: "Do chimpanzees have emotions?" April 17, 2001. <http://www.pbs.org/saf/1108/hotline/hdewaal.htm>

27. Fouts R. 1997. Next of Kin: What Chimpanzees have Taught Me about Who We Are, p 350 (emphasis in original). William Morrow and Company, Inc.

28. Ingersol B. 2000. (unpublished manuscript) Chimp Friends: Nim Chimpsky 1973-2000.

29. Reynolds V, Reynolds J. 1993. Riding on the backs of apes. In *Ape, Man, Apeman: Changing Views Since 1600. Evaluative Proceedings of the Symposium Ape, Man, Apeman: Changing Views Since 1600*, a part of the Pithecanthropus Centennial (1893-1993) Congress "Human Evolution in its Ecological Context." Leiden, The Netherlands, 1993.

30. Washburn DA, Rumbaugh DM. 1991. Rhesus monkey (*Macaca mulatta*) complex learning skills reassessed. *International Journal of Primatology*. Aug; 12(4): 377-88.

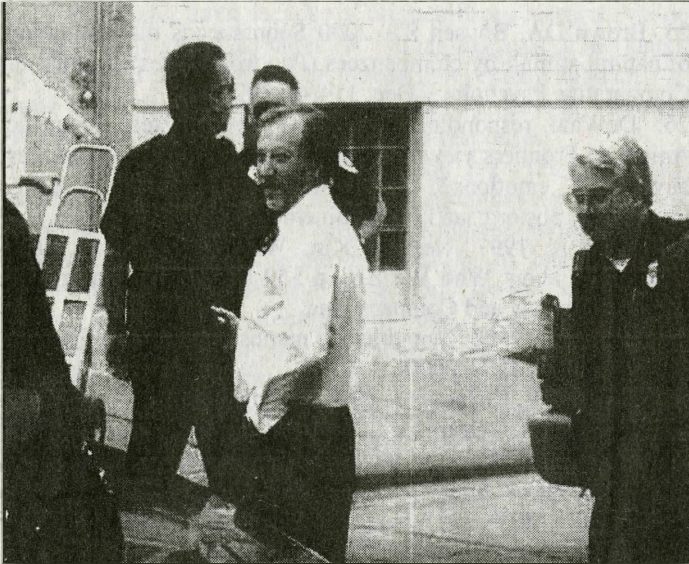
31. Strum SC, 1987. *Almost Human: A Journey into the World of Baboons*, p 153. Random House.

32. Capitanio JP, Mason WA. 2000. Cognitive style: problem solving by rhesus macaques (*Macaca mulatta*) reared with living or inanimate substitute mothers. *Journal of Comparative Psychology*. Jun; 114(2):115-25.

33. Besides Capitanio, a recent past president, Melinda Novak, the current treasurer, Steven Shapiro, and the current executive secretary, Janette Wallis, are all affiliated with primate vivisection. Novak works with the primate colony at the University of Massachusetts, Amherst, and is a frequent research collaborator of Steven Suomi's, another of Harlow's students. Steven Shapiro is a primate veterinarian at the M.D. Anderson Cancer Center in Houston. Janette Wallis works in direct support of the Baboon Research Resource Program at the University of Oklahoma, a supplier of baboons to "three colleges of the Health Sciences Center, two non-profit research institutions on the Oklahoma Health Center Campus, the three main university medical teaching and research institutions in the State of Oklahoma, and 10 medical centers located throughout the United States," (from CRISP entry for grant# SP40RR012317).

34. Of the 797 members listed in the ASP's 1999 Directory, 101 were either known by name to this author as primate vivisectionists or listed themselves as affiliated with institutions such as the NIH Regional Primate Research Centers dedicated to the experimental use of primates. Many others were listed as affiliated with institutions known to be involved in primate experimentation, but not exclusively so. Persons from this latter group are not included among the 101. The percentage of ASP members directly involved with the primate experimentation industry is likely significant with regard to ASP policy decisions.

35. Bogle R. 1997. "A Call for an Immediate Moratorium on Primate Research." Coalition to End Primate Experimentation. The current list of signatories is available at primatefreedom.com/moratorium



Chris Coe, Director of the Harlow Primate Psychology Lab, a part of the Wisconsin Regional Primate Research Center. Coe is pictured here with university police during the 1999 Primate Freedom Tour.

The Wisconsin Regional Primate Research Center The Vilas Monkey Debacle. By - Rick Bogle

The Wisconsin Regional Primate Research Center (WRPRC) is part of the University of Wisconsin-Madison. WRPRC is largely funded with public monies. WRPRC is at once a state institution and a quasi-federal institution. This is beneficial when it needs a place to hide.

Distrust of the federal government became a reality for the average citizen after the Watergate break-in and cover-up were exposed. Today, awareness that politicians are prone to lies and deceptions has become part of the fabric of skepticism wrapped around our view and opinions of our officials. Beginning in 1989, the WRPRC began telling a series of lies to the public that challenged any remaining belief that the pervasive lack of integrity in government had somehow bypassed the biomedical research community. Every assertion made by the biomedical vivisection community must be viewed through a lens of knowledge that members of the community will never act honorably toward the animals they hold in such demonstrated contempt, nor honestly toward those who would attempt to speak for the victims of their pastimes.

When the WRPRC was being constructed in the early 1960's on the campus of the University of Wisconsin-Madison one researcher thought it would be a good idea to have a public display of monkeys for public education. This researcher was Harry Harlow, a psychologist with an interest in the psychological torture of infant monkeys.

Under the guise of investigating the maternal/offspring bond and the psychological effects of solitary confinement on infant monkeys, the University of Wisconsin-Madison sanctioned a career-long series of experiments devised and conducted by Harlow. Even today, WRPRC defends the Mengele-like horror visited upon baby monkeys in the name of Science with a memorial to Harlow in the entrance to the Harlow Primate Psychology Laboratory.

(Harlow's work has been written about and criticized extensively, but for the naive reader I will give a brief overview

of Harlow's "accomplishments." I qualify accomplishments because it is unfair to characterize Harlow's demonstrations as either accomplishments or discoveries. Demonstrating what is commonly known is not discovery.)

Harry Harlow's experiments started out being only typically cruel. He discovered that an infant rhesus monkey would cling to a soft mannequin monkey rather than to a wire mannequin monkey even when the wire mannequin supplies the baby with milk. But Harlow's genius was that he could push the questions always further. His work would have been impossible without a supportive university willing to pay for his investigations.

Harry and his students designed a variety of monkey mannequins. One was equipped with metal spines that could be ejected and retracted. When an infant was clinging to its surrogate mother the Scientists would eject the spines and the infant would be painfully pushed away from its "mother". They discovered that when the spines were withdrawn the baby would return and cling again. Another mannequin was designed with a series of tubes under the cloth covering that ice water could be circulated through. Again the baby was repelled by the "mother's" rejection but returned to cling again when the "mother" returned to normal.

In Harlow's most creative experiments he placed infants in V-shaped stainless steel boxes he termed the "wells of despair." When locked in these small vaults the infants were unable to see any other living creature including the person who replenished their food and water. And then he left the monkeys in these boxes for up to two years.

After they were removed from these prisons. Harlow "discovered" that they had few social skills and seemed unable to interact with more normal monkeys. Never one who was satisfied that he had created enough hell, Harlow then impregnated some of these socially and emotionally crippled monkeys. When their babies were born Harlow documented all the many ways they killed their own children.

Harlow had great prestige and clout when the WRPRC was being constructed, and over the objections of the National Institutes of Health, \$189,000 was spent building a 5000 square foot monkey house at the Henry Vilas Park Zoo in Madison.

The University of Wisconsin (UW) entered into a twenty-year lease with the city of Madison for the land under the monkey house for \$1 a year. The lease was to expire in 2003 but could be renewed for ten-year intervals. The UW paid for the care of the building and cared for the monkeys housed at the zoo facility, which came to be known as the "round house" due to its architectural design.

Business at the WRPRC continued normally until the late 1980's when a group of citizens began questioning whether it was proper for the public to observe animals who were destined to be tormented by experimental surgeries and other diabolical procedures. There was not a unique view and since 1986 the Aquarium and Zoological Association (AZA) has stated that zoos should not become biomedical lab animal breeding farms - apparently the AZA realized that such an arrangement would be an affront to public sensibilities.

After trying to discuss the situation with UW officials and being ignored, laughed at, and derided, the citizens' group began a series of demonstrations to change university policy. Though publicly ignored by the UW, the protests were successful in raising public awareness and embarrassing the

zoo; the UW was forced to admit that it had no understanding of what might be appropriate for public display. The WRPRC entered into an agreement with the zoo's operator, Dane County, which stipulated that the zoo monkeys would be safe from harmful experimentation.

WISCONSIN REGIONAL PRIMATE RESEARCH CENTER

June 15, 1989

Dr. David Hall
Director, Vilas Park Zoo
702 S. Randall Ave.
Madison, WI 53715

Dear Dr. Hall:

I want to inform you of the Primate Center's policy regarding our monkeys that reside at the Vilas Park Zoo in a building we refer to as the "WRPRC Vilas Park Zoo Facility". This building was constructed with funds provided by the federal government to the Primate Center. Thus, despite its somewhat ambiguous designation, the facility is owned and operated by us and, accordingly, the University of Wisconsin.

More than a few of the monkeys housed at this facility have lived their entire lives there, and animals are removed from their natal groups only to prevent overcrowding. The groups have been established for the principal purpose of studying social organization and social dynamics in stable primate societies. Accordingly, on those infrequent occasions when animals are removed from a group, the removal is guided by procedures aimed at ensuring the least disruption of the group and at preserving social stability.

The research performed on troops housed at the zoo is purely observational in nature. As a matter of policy, no invasive physiological studies are carried out on these animals. In addition, the Center's policy regarding animals removed from these established groups ensures that they will not be used in studies at our facility involving invasive experimental procedures. Such animals will be assigned to the Center's non-experimental breeding colony, where they are exempt from experimental use.

This policy on the uses of monkeys at the WRPRC Vilas Park Zoo facility has the endorsement of my administrative council as well as the staff veterinarians and animal care supervisors responsible for the care and humane use of all Center animals. As evidence of this, their signatures are also affixed.

Let me take this opportunity to point out that the Center has long taken a leadership role in the humane treatment of research animals. Our housing meets or exceeds all applicable standards. Our 12-person animal care staff has an average length of nearly 20 years of dedicated service to the Center and its animals. In addition, our chief veterinarian is one of just a handful of veterinarians in the state to be certified as a Diplomat of the American College of Laboratory Animal Medicine, and our assistant veterinarian has developed a highly regarded program of pairing caged monkeys to enhance their psychological well-being.

Yours Truly,

[signed]

Robert W. Goy, Director
Administrative Council

[signed]

William E. Bridson
Associate Director

[signed]

Robert K. Watson,
Assistant Director
Animal Care Unit

[signed]

Wallace D. House
Chief Veterinarian

[signed]

Viktor Reinhardt
Assistant Veterinarian

[signed]

Stephen G. Eisele
Breeding Supervisor

[signed]

Milford Urben

Vilas Park Zoo Facility Supervisor

As WRPRC staff changed through the years, the agreement and the policy it represented was reaffirmed.

WISCONSIN REGIONAL PRIMATE RESEARCH CENTER

University of Wisconsin, 1223 Capitol Court / Madison,
Wisconsin

53715-1299 FAX (608) 243-4031

April 18, 1990

Dr. David Hall, Director
Vilas Park Zoo

702 S. Randall Avenue
Madison, WI 53715

Dear Dr. Hall:

I confirm that the existing and future policies of the Wisconsin Regional Primate Research Center are that any animals bred at the zoo are used in non-interventive behavioral research or for breeding purposes only.

We are very pleased to have the zoo facility and will do all in our power to make it an interesting display for the public as well as a significant Center for behavioral studies. We are addressing new ways in which the condition of the animals can be improved. In particular, with regard to the hair loss seen during the late winter months.

In addition, we are currently establishing field research in the conservation biology of stump-tail macaques. We hope to provide some illustrated posters of our studies concerning this endangered species in the wild. The posters will show how studies in captivity strengthen conservation efforts in the wild. I will of course consult with you in the preparation of these posters, which I hope would also be of interest to your Commission and to the public.

My predecessor, Dr. Goy wrote to you last year on June 15 and on July 17. Our policies were spelled out in detail in those letters and these policies will remain in place. In particular, Dr. Goy's letter of June 15 addresses this topic. You are aware that the Center, which is one of seven federally-funded Primate Research Centers in the USA, carries out basic research in biomedical and behavioral

sciences relevant to both human and animal health and conservation.

With best wishes.

Sincerely yours,

[signed]

John Hearn

In 1995, the WRPRC was continuing to maintain this position through correspondence with the zoo director.

[From a fax:]

February 1, 1995

Wisconsin Regional Primate Research Center

John P. Hearn, Director

Dr. David Hall, Director

Henry Vilas Park Zoo

Henry Vilas Zoo/WRPRC Collaboration

Dear David:

It was a pleasure to review our partnership recently. It was doubly a pleasure to be able to report that the extensive renovations of our Vilas facility now provides year round heating and lighting for the animals. This is overcoming the earlier problems of coat condition that led to misunderstandings by some visitors. We look forward to continuing improvements and we will pursue all possible funding sources to put some trees nearby to soften the rather stark appearance of the building. We will also proceed to obtain a storage shed for the storage of the roof panels, and I will review this plan with you as soon as we have it ready for discussion.

We also reviewed our agreement (since 1989) on the study of animals at Vilas and when they return to the Center. These animals are studied in non-invasive research or assigned to our breeding colony. Investigative procedures include those, with no damage or consequence to the animal required for veterinary health or routine procedures used in human medicine. These procedures cause no physical or sensory deficit and are all fully in compliance and previously approved through the required regulatory steps of the university and Federal employees. In cases where animals are no longer suitable for breeding, they are either assigned to our aged rhesus colony, again for non-invasive work, or euthanized humanely. In cases where animals do not meet criteria for genetic health or inbreeding, similar procedures apply. In cases where exceptional circumstances require a different use, for example unique genetic characteristics requiring more detailed investigation for human and animal health, we will review the proposal in advance with you.

The work at our Vilas facility is proving important for the conservation biology research that the Center is carrying out in Thailand, Brazil, Colombia, and elsewhere. The ability to test non-invasive genetic or endocrine monitoring systems, as well as the studies of social organization and the behavior of large primate groups, is an important role of the Vilas Lab and applies to the parallel field research. We will . . . [text undecipherable] . . . to explain and display this dimension of our research to the public through the information . . . [text undecipherable] . . . Vilas.

Thank you for your help in these endeavors. I enclose a one page summary of the Centers activities, for your information. As you know, I am available to discuss these

matters or to present our work to your Commission or to the Society (of which I am a member) at any time.

With best wishes,

Yours sincerely,

[signed]

John Hearn

Almost every contention made in these three letters turned out to be a blatant lie.

The protection from invasive experiments on the zoo monkeys seems to have been a policy well understood and affirmed by many WRPRC staff members. But in the summer of 1997 a whistle blower came forward with documentation that monkeys had been secretly removed from the zoo, experimented on in the Center's labs, and sold for experimentation to other labs around the country over a nine year period - throughout the time WRPRC was asserting through correspondence with the zoo that the monkeys were off limits.

At first, the university officials denied the facts, but eventually, as details and documents were made public, they were forced to admit that they had been lying all along.

Inventory of Monkeys Used by the Primate Center
From the Center's Henry Vilas Zoo Colony

Statement by Graduate School Dean Virginia S. Hinshaw
(8/13/97)

An inventory conducted August 11-12, 1997 by officials from the Wisconsin Regional Primate Center indicates that Primate Center monkeys housed in the UW facility at Henry Vilas Park Zoo were used in invasive research projects. This represents a serious breach of the 1989 local agreement between directors of the center and the zoo.

According to the June 19, 1989 agreement, no invasive studies were to be performed on animals housed at the zoo. While federal regulations for research were strictly followed by the center, the assignment of monkeys from the Vilas facility to some research projects did not adhere to that agreement.

I want to reiterate my instructions to the center's leadership on Monday, Aug. 11, that no monkeys housed in the Vilas facility will be assigned to invasive research projects. No such assignments have been made in 1997, and none will be made in the future.

The records of animals assigned from the zoo to the center since 1989 show:

- A total of 65 monkeys were used in invasive research studies, and 39 of those monkeys died or were euthanized as a result of the research. The remaining 26 monkeys are still part of research projects at the center.

- An additional 26 monkeys were euthanized and used in a tissue distribution program at the center from 1990 to 1996. The goal of the program was to provide researchers with normal tissues important for many internal and external biomedical research projects. That program was discontinued in June 1996.

The decisions made regarding these animals were improper, given the guidelines in the 1989 policy statement. The administration of Vilas Park Zoo should have been consulted about these decisions. I regret that this activity has cast doubt on a facility that is important to the community. I should emphasize that none of the monkeys currently housed at the Vilas facility have been used in

invasive research experiments. I also want to make it clear that, in the past, monkeys from the Vilas facility have been sold as a colony management practice, primarily to prevent overpopulation.

From 1989 to 1995, 110 monkeys were sold to other facilities, such as research universities, companies and an NIH research center. However, no animals have been sold since 1995.

I would also like to address concerns about the future of the center's monkey colony housed at the zoo. The center's lease at the zoo is expected to expire in 2003, and we are currently working to find a long-term home that is best for the welfare of the animals and are committed to supporting the animals financially. But there is no quick resolution to this issue and finding an appropriate arrangement for the colony may take several years.

It is clear that the animal assignment process at the center regarding these specific monkeys failed. This process will be corrected. We are currently conducting a search for a new director of the center, and we look forward to working with that individual to strengthen our excellent research programs and promote public confidence in the center.

It is worth noting that the acting director of WRPRC during this period of public discovery was Joseph Kemnitz. A newspaper reporter had contacted Kemnitz about the secret experimentation on the protected monkeys. Kemnitz first denied that any such experiments had taken place, then changed his story to say that it had happened only once, then twice, and finally refused to talk about the situation once his assertions were repeatedly exposed as incorrect. Also of interest is the fact that Hinshaw claims that the new director they were seeking would be able to clean up the problem and promote public confidence. The person they chose was Joe Kemnitz.

Perhaps Hinshaw believed she had finally put the matter to rest. She admitted that many monkeys were used in ways contrary to the UW's agreement with the county zoo, and she promised it would never happen again and would put procedures in place to make sure her decisions were followed. She seemed to be trying to be very professional about the whole affair.

But lies had been used to cover-up deceit. On August 19, The Capital Times newspaper reported:

A UW-Madison scientist who worked with monkeys at the Henry Vilas Zoo informed Hinshaw 15 months ago that the university was violating an agreement with the zoo that scientists at the university's Primate Research Center would not use zoo monkeys in harmful research.

An interesting relationship exists between the regional primate research centers and the National Institutes of Health. Since the centers are nominally part of a university, the NIH can defer decision making to them when it suits their purpose; but since NIH built the centers and continues to provide an overwhelming percentage of each center's funding, it can call the shots when it wishes.

Since the NIH pays for research projects using thousands of monkeys a year and the cost of housing tens-of-thousands of monkeys a year, one might suppose that the fate of one hundred fifty zoo monkeys would be of little consequence to them. But such was not the case. Whether NIH officials acted independently or in collusion with the WRPRC is unknown, but

what is abundantly clear is that NIH correspondence with WRPRC put the monkeys on the fast track to hell.

NIH FUNDING ENDS FOR PRIMATE CENTER'S VILAS ZOO COLONY

Nov. 19, 1997 UW-Madison Press Release

Brian Mattmiller [from WRPRC web page]
MADISON - The National Institutes of Health will end a long tradition of funding the Wisconsin Regional Primate Research Center's monkey colony at Henry Vilas Park Zoo, effective Feb. 1. The decision will restrict the Primate Center from using funding from its \$4.5 million base grant to maintain the Vilas Zoo colony. The facility costs approximately \$100,000 a year to maintain, which includes personnel, food and supplies, and utility expenses. The funding is no longer justified, according to an Oct. 30 letter from NIH, because of an insufficient level of funded research being done at the facility. The letter notes that there has been little outside grant support in recent years for behavioral research on the monkeys. In addition, monkeys from Vilas are prohibited by a local agreement from being used in biomedical studies on campus, which constitutes the majority of the Primate Center's work. "This decision puts us in a very difficult position," said Virginia Hinshaw, dean of the UW-Madison Graduate School. "The change in funding means that we have to work rapidly to find options for the colony. "The NIH's primary role is to fund research to solve human health problems, so it is understandable the agency would feel the colony is no longer its responsibility," Hinshaw added. "Its support does not extend to funding zoo exhibits." In August, Hinshaw informed NIH officials about a breach of an agreement between directors of the Primate Center and the Vilas Zoo. The agreement, written in 1989, stated that no monkeys from the Vilas colony would be used in invasive research studies at the Primate Center. In response to news about the agreement and the fact that support for behavioral research had declined, NIH decided to reevaluate its support of the colony. The colony currently houses about 100 rhesus macaques and 50 stump-tailed monkeys. Options include transferring ownership of the facility and animals to the zoo, if a private funding source can be found to support the colony. Such funding is not available in the zoo's current budget provided by Dane County. Hinshaw said that private foundations and individual donors will be approached about offering financial help.

On Nov. 11 [My emphasis. Compare this with the date of the Kemnitz/Gerone correspondence below], Primate Center Interim Director Joe Kemnitz met with David Hall, director of the zoo, to inform him of the funding change and discuss ways to maintain the colony at Vilas. Another option is to relocate the animals to another facility. The animals could, for example, serve as a breeding colony for another research center, or be sheltered at a privately run sanctuary, Hinshaw said. Also being considered is a combination of the two options - for example, reducing the size of the colony, but still transferring responsibility to the zoo. This option could significantly reduce the overall costs of running the facility, Kemnitz said. Under any option, Hinshaw said, the university intends to follow the

1989 agreement that prohibits their use in invasive research... A couple important points emerge from this press release. Hinshaw had informed NIH about the breach in August, and it took NIH six months to reply. Hinshaw apparently knew that the NIH would not fund the Vilas Zoo colony, yet waited six months to say so. In spite of her earlier statement of November 19:

"I would also like to address concerns about the future of the center's monkey colony housed at the zoo. The center's lease at the zoo is expected to expire in 2003, and we are currently working to find a long-term home that is best for the welfare of the animals and are committed to supporting the animals financially. But there is no quick resolution to this issue and finding an appropriate arrangement for the colony may take several years."

She was now saying, "The change in funding means that we have to work rapidly to find options for the colony." Apparently, Hinshaw's earlier assertion that: "...we are currently working to find a long-term home that is best for the welfare of the animals and are committed to supporting the animals financially," simply disappeared into the same black hole of expediency that had swallowed the WRPRC's earlier pledge to protect the monkeys.

And finally, the date of this press release was November 19, just a week before Thanksgiving and the vacation season that effectively shuts down schools and government until after New Year's.

UW GIVES ZOO MONKEYS FEB. 1 EVICTION NOTICE BYLINE: By Jason Shepard Correspondent for The Capital Times, 01/02/98

The University of Wisconsin plans to shut down the monkey house at the Henry Vilas Zoo within 30 days, closing a landmark that has been a central attraction of the Madison zoo for 33 years.

Employees who care for the 150 rhesus and stump-tailed macaques have been told their last day at the facility will be Feb. 1, the day federal funding for the facility is eliminated...

I heard this news on TV and posted the following message to a couple of animal advocacy internet bulletin boards:

Just announced on local Madison TV:

The fate of the rhesus macaque colony belonging to the Wisconsin Regional Primate Center housed at the Henry Vilas Zoo has been announced by the University of Wisconsin, Madison.

The rhesus colony will be "taken in" by the Louisiana Regional Primate Research Center, sometimes referred to as the Delta Primate Center.

Peter Gerone, Delta's director, is known for his willingness to enter into animal rights controversies; Gerone took the Silver Spring monkeys when no other facility was willing to accept them.

The Delta Center, in Covington Louisiana, specializes in the study of tropical infectious and parasitic disease. They are currently at work on a project to increase their "infant harvest" by 150 babies a year. Infants at the center are "harvested" from their mothers before they are three days of age and moved into peer-age nursery cohorts.

This zoo colony was being secretly used as breeding stock for the Wisconsin Primate Center, and along with the

stump-tailed macaque colony, is at the center of a continuing scandal illustrating the lack of honest public disclosure by the center's staff. The hidden sale of the monkeys to other facilities generated \$200,000.

The University says there is no money to provision the monkeys at the zoo as they discuss plans to begin construction on a new \$8 million lab.

Zoo officials state that it will be sad to see them go but have made no effort to keep them at the zoo.

The UW, which had been talking about the time needed to find a safe home for the monkeys, had decided to send them to Gerone. In documents procured through Wisconsin's open records laws it seems clear that a sanctuary for the rhesus monkeys was never considered by the WRPRC.

E-mail from "Joseph W. Kemnitz" (kemnitz@primate.wis.edu) to "gerone@tpc.tulane.edu" (Peter Gerone, director of Tulane Primate Center), dated 10 November 1998, subject "Gift"

Pete, would you accept a gift of a group of ~50 rhesus monkeys from us? Or two groups totaling ~100?

I am trying to resolve a controversy (and now a funding issue) regarding our monkeys kept at the local zoo. If I could find a new home for the rhesus, it would make life much easier. Both groups consist of males and females of mixed ages. They are reasonable breeding troops. It would be best if they were used for breeding, rather than invasive research for PR issues.

Notice the date of this message: November 10, 1998. But the move to Tulane was not announced until January 9.

We would like to ship them before February.

If you have any interest, let me know.

Best regards,

Joe

Notice the date of this message: November 10, 1998. But the move to Tulane was not announced until January 9.

Email reply on 11 November 1997, from "Peter J. Gerone" Joe - sorry for the delay in responding. I got your message the first thing this morning but I wanted to talk to Jim Blanshard before responding.

The answer is YES! We have our quarantine pretty full through January but we hope to move them out in time to accept your monkeys. We would be interested in the whole group and, obviously, would pay the expense of getting them there. We appreciate your offer.

Pete.

Sometimes one is struck by the seemingly lithic insensitivity of public officials charged with making decisions affecting the weakest members of society. The UW announced on January 9, that in less than thirty days the one hundred rhesus monkeys they had promised to protect were going to be sent to Tulane. (This number turned out to be one hundred forty-three but throughout hearings with Dane County the WRPRC never tried to correct the number of monkeys involved. It turned out that nearly fifty monkeys from the zoo were in the labs.)

The decision had been made on or before November 10 or 11, two months before the WRPRC's disclosure. To the primate center staff, monkeys are junk; the monkeys' inner experiences of life are beneath the dignity and not worth the time of the researchers and administrators to consider for the briefest of instants.

Beside the decade of lies to the community, it later came to light that the WRPRC was violating their federal NIH grant. On page 1291 of their NCRR (National Center for Research Resources - the arm of NIH suckling the animal based labs) base grant it states:

"... by agreement with the zoo's director, there are limitations on the types of research performed on monkeys born at the facility *even after they are transferred elsewhere.*" (emphasis added).

In hours of public testimony to Dane County officials the WRPRC staff asserted that the monkeys it intended to send to Tulane would be protected by the original, yet repeatedly violated, agreement. Tulane's director, Peter Gerone, went on record stating that the monkeys would be used as any other lab monkeys.

In the end, the University of Wisconsin and the Wisconsin Regional Primate Research Center continued to lie and contort the truth. In their 1997 annual report to NIH they wrote:

The zoo monkey situation . . . generated negative media and animal rights activism attention for the Primate Center. However, the negative press was concentrated in one local paper with a low circulation (20,000), and ongoing, consistent public opposition directed toward the Primate Center came from a very small number of individuals.

But this covers up the fact that school children raised money to protect the monkeys, every TV station covered the story, three county sub-committees voted unanimously to help the monkeys, the county government overwhelmingly passed a resolution intended to help the monkeys, the governor's wife recorded a public service announcement to help the monkeys, and no one who attended public meetings spoke against the monkeys other than Primate Center staff.

Nearly one hundred fifty rhesus monkeys born at the zoo were sent to the Louisiana Regional Primate Research Center on March 4, 1997 where they endured ninety days of solitary confinement which Tulane termed quarantine. Their family groups were destroyed. Some have been placed into breeding situations, some have died (at least one during its solitary confinement), and others have been placed into research. This, in spite of three written agreements, promises by the graduate school dean, and limitations written into their federal grant.

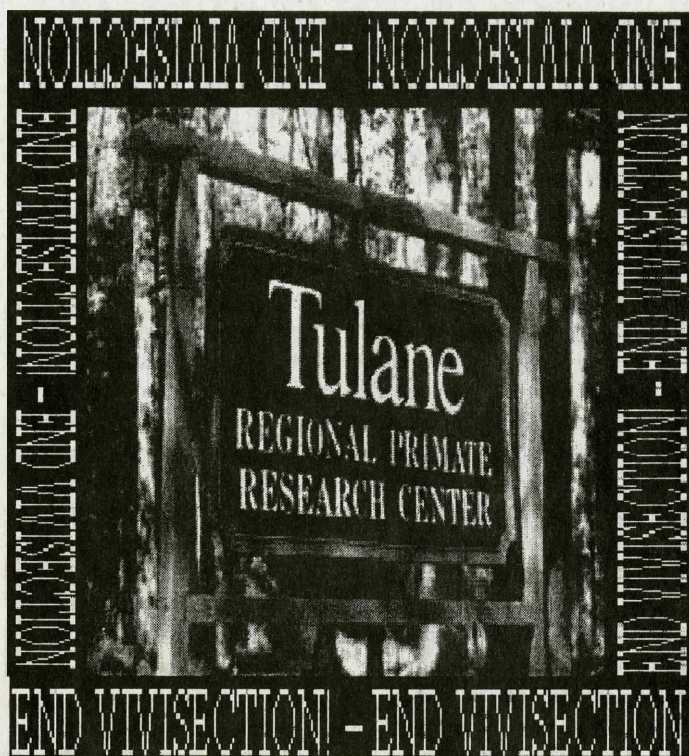
No one was ever held accountable for the two hundred one monkeys who were secretly stolen over the nine-year period.

The university had the monkey house bulldozed to the ground.

This has been a very brief accounting of the situation. WRPRC told so many lies to so many members of the public that a full accounting would fill a book. It is my belief that WRPRC is not unusual in its willingness to lie baldly. Such behavior appears to be the accepted and expected norm. For such lies, the NIH rewarded them handsomely.

It is worth noting that, for some reason, perhaps just hope, that people who shake their heads or shrug their shoulders or even spit in disgust upon learning about the lies, the deceptions, the choreographed manipulation of the public's trust by the NIH and the primate vivisectionists, seem willing to suspend their disbelief when told by the same liars that the tax monies they are consuming, the animals they are hurting, the experiments they are performing will somehow lead to their disease-free immortality.

Fool me once, shame on you. Fool me twice, shame on me.



Tulane Regional Primate Research Center (TRPRC). As with other very large primate experimentation sites, it is impossible to keep completely up to date on all the experiments taking place. This snapshot was compiled at the beginning of 2002. By - Rick Bogle.

BAGBY, GREGORY J.

"Ethanol suppression of this response was similar in cells from both control and SIV-infected animals. These results suggest that alcohol might cause a further impairment of host defense in SIV-infected animals and result in an earlier and/or increased incidence of opportunistic infections in these animals....The close similarities between HIV disease in people and SIV infection in rhesus monkeys, together with our initial findings, demonstrate the appropriateness of the rhesus monkey SIV model for the study of the potential impact of alcohol on HIV/AIDS."

If the "close similarities between HIV disease in people and SIV infection in rhesus monkeys" had really been demonstrated or were meaningful, the tens of thousands of monkeys killed from experimental SIV infection would have led to some benefit to humans with HIV by now, but it hasn't. Bagby's initial findings are meaningless, as is demonstrated by the relative dearth of other researchers around the country using the same model.

BASKIN, GARY B. (a senior veterinarian) <gbask@tpc.tune.edu> writes: "The objectives of this grant are to maintain and propagate a colony of rhesus monkeys that are carriers of globoid cell leukodystrophy (GLD) and to characterize GLD as it occurs in homozygous affected individuals. The long-term goal of this project is to develop a nonhuman primate animal model for gene therapy of inborn errors of metabolism. This colony of rhesus monkeys is the only colony of nonhuman primates in the world in which an inherited lysosomal disorder has been recognized, propagated, and is available for study. No other nonhuman primate model is

available in which to test the actual clinical effectiveness of various therapeutic interventions in animals with a genetic disease." Baskin has explained, "An infant rhesus monkey with this disease was diagnosed at TRPRC in 1989. Since then, we intentionally inbred this group of animals and in 1996 observed two additional affected infants."

GLD is also called Krabbe's disease. Baskin studiously fails to mention that the disease is well-known in West Highland White Terriers and Cairn Terriers. We wonder whether he believes monkeys are good models of dog diseases.

GLD is a rare disease in humans. Baskin also fails to mention that human clinical studies are underway. Clearly, studying and trying to cure humans with the disease is much more likely to lead to a cure for humans than trying to create and study the disease in an alien species. Baskin also fails to mention the suffering that his breeding scheme will create. Symptoms may include loss of previously attained developmental skills, fevers, irritability, myoclonic seizures (sudden shock-like contractions of the limbs), blindness, spasticity (stiffness of the limbs), and paralysis. Prolonged weight loss may occur also. Onset of the disorder in humans is generally between 3 and 6 months of age.

BEILKE, MARK A. <mabeilke@tulane.edu> & idgeno@tulane.edu

"This collaborative project established an animal model of HTLV-I associated disease in nonhuman primates with a primary HTLV-I viral isolate, derived from a human patient with HTLV-I associated tropical spastic paraparesis (TSP). Two of three inoculated rhesus macaques became infected and showed signs of disease. One animal presented with findings identical to that in the original patient, with muscle atrophy, polymyositis, and arthritis, (manuscript published). The second animal was dually infected with SIV and developed signs suggestive of smoldering HTLV-I induced leukemia in the presence of SIV immunodeficiency disease. Four of five additional HTLV-I inoculated animals are asymptomatic but show evidence of persistent infection by HTLV-I PCR and increased lymphocytosis. The fifth animal is culture and PCR negative with an associated strong humoral response, as determined by western blot analysis."

BLANCHARD, JAMES L. (Executive Director) <bubba@tpc.tulane.edu> "The single specific aim of this application is to establish a colony of Indian rhesus monkeys, free of Simian Immunodeficiency Virus (SIV), simian retrovirus (SRV), herpes b virus, and simian t-lymphotrophic virus (STLV 1). This will be accomplished by recruitment of 100 specific pathogen free (SPF) female rhesus monkeys and 15 SPF males in the first year. An additional 50 SPF females and 10 males will be added to the founding colony in each of the subsequent 4 years. We project that by the end of the grant period the colony will have 625 animals."

RUDOLF P BOHM, JR <bohmr@tpc.tulane.edu> "This study is a continuation of previously reported work to develop a rhesus monkey model of *Pneumocystis carinii* pneumonia (PCP). This model will be important to study the pathogenesis and novel drug compounds that may be used to treat PCP. Four rhesus monkeys were chosen for this pilot study. Three animals received alternate day dosing of prednisone and cyclophosphamide to induce immunosuppression. The fourth animal was used as a non-immunosuppressed control. Bronchoalveolar lavage (BAL) was performed one week prior

to immunosuppression and weekly thereafter. All four animals were inoculated via a bronchoscope with a homogenate from *P. carinii* frozen lung tissue derived from three SIV infected animals."

COGSWELL, FRANK B. <cogswel@tpc.tulane.edu> "Cerebral malaria, a syndrome found in patients infected with *Plasmodium falciparum*, kills an estimated 2 million children a year. The lack of an animal model has been a barrier to research into supportive therapies and treatment."

Frank is profoundly ignorant of the problems associated with health care in the developing world where malaria is common. In these regions, most who contract malaria receive *no* treatment whatsoever. His claim that the rate of death among children is linked to "the lack of an animal model" is indicative of life in a very lofty ivory tower.

Cogswell continues: "We are developing a model of this condition in rhesus monkeys inoculated with *P. knowlesi*, a simian malaria parasite....We have now selected a population of parasites that consistently adhere to brain endothelium and we will next put these parasites back into a rhesus monkey to produce cerebral malaria. Once this syndrome has been seen in the experimental animals, we will be able to test treatments and supportive therapies that can be taken to endemic areas for use in children afflicted with this condition."

Hey Frank, the children in these areas don't have access to the simplest therapeutics, like aspirin or clean water. Why not start with the known treatments and cures before trying to invent more therapies that the kids won't get? Does it have anything to do with money?

CUSICK, CATHERINE G. <cusick@tulane.edu> "The long term goal of this research is to understand the neural substrates of certain forms of complex visual behavior and other higher cortical functions. To this end, the proposed studies will examine the functional organization of the superior temporal polysensory area (STP) in the superior temporal sulcus (STS) of the rhesus monkey." Cusick plans to place electrodes in the monkeys' brains, shock them to see what happens to their eyes, then inject chemicals into their brains and try to figure out how their brain controls their eyes.

DAVISON, BILLIE B. <billie@tpc.tulane.edu> "In studies at TRPRC utilizing simian immunodeficiency virus (SIV)-infected pregnant macaques, chorioamnionitis (CA) [Infection of the chorionic and amniotic membranes caused by bacteria.] and/or increased inflammatory infiltrates within placental tissues was associated with increased SIV antigen within placental tissues, early fetal demise, and SIV transmission to the infant. During year one (1998-99), this project will develop a primate model of chorioamnionitis by introducing 2 different species and 4 doses of bacteria into the choriodecidual space during pregnancy. During years 2-5, CA will be induced in a group of SIV-infected monkeys and the transmission outcome in this group will be compared to a group of monkeys infected with SIV alone to directly test the hypothesis that increases in inflammatory cell infiltrates within placental tissues increase the rate of transmission of immunodeficiency virus from mother to infant."

Besides being simply cruel, Davison appears to be just simple. SIV (simian immunovirus), like HIV, is a disease that damages the immune system. Chorioamnionitis is a bacterial infection. If a bacterial infection has become established, the victim's

immune system must be compromised. It can be no surprise that when ill, it is easier to become even more sick when exposed to another pathogen or that, when additionally infected, that the immune system will be further incapacitated. And, his hypothesis is meaningless as well. Few HIV-positive pregnant women can foresee, and thus prevent, acquiring a bacterial infection of the amniotic sack.

In another publicly-funded study, this time of malaria's impact on babies, Davison claims, "The information derived from these studies will allow [not might allow, or could allow, but *will* allow] effective interventions to be designed which will prevent [there's that certainty again] the devastating effects of malaria in pregnant women and their children." Obviously, Davison believes he can see into the future. In this series of monstrous experiments, Davison will: "[D]etermine the effects of parity and prior exposure to Plasmodium [the malaria causing organism] on the course, severity, and outcome of clinical malaria in the mother, fetus, and newborn and to test the hypothesis that macrophage-induced cytokine imbalance causes morphologic and physiologic placental lesions that result in fetal damage, post-natal failure to thrive, and congenital infection."

DIDIER, ELIZABETH S. <esdid@tpc.tulane.edu>
"Microsporidia cause opportunistic infections in persons with AIDS, organ transplant recipients, children, and travelers. Enterocytozoon bienewsi is the most prevalent microsporidian but attempts to establish a tissue culture system for generating organisms has been unsuccessful. The only nonhuman hosts known for E. bienewsi include pigs and nonhuman primates (eg. Macaca mulatta). Ten SIV-infected rhesus macaques were inoculated orally with E. bienewsi harvested from the stool and duodenal lavage aspirates of human AIDS patients. Spores were detected in stools one week later and continued sporadically for approximately two years or until death of the monkeys, but the inconsistency of spore shedding presently renders this model inadequate for testing antimicrosporidial compounds. However, the monkeys did become infected with E. bienewsi and parasite-associated lesions were identified in the gall bladder, liver, and small intestine. Attempts to infect small animals (eg. gerbils, at hymic mice, immunosuppressed mice) with E. bienewsi also have failed to date."

DIDIER, PETER J. (a veterinarian) <pdidier@tpc.tulane.edu>
"The objectives of this pilot project are to establish the source of Mycobacterium avium infection in SIV-infected monkeys, characterize immune correlates of disease, and determine the feasibility of vaccination to prevent opportunistic infection of SAIDS animals with M. avium. The incidence of M. avium infection (MAI) in the SAIDS colony has increased from undetectable levels in 1988 to 18-25% in recent years.... We have demonstrated that animals infected with SIV and severely immunodeficient can be infected with our pathogenic strain (MavK128) while inoculation with a human strain of M. avium (Sero var 4) fails to infect immunodeficient monkeys."

In another study, Peter Didier says: "The objectives of this pilot project are to evaluate changes in ovarian morphology, serum estrogen, bone density, and DNA deletions over time in female rhesus monkeys. Preliminary results indicate that bone strength from young monkeys 3-5 years of age and aged monkeys 22-25 years is different and that breaking strength of femurs decreases substantially with age."

HARRISON, RICHARD M. <harrison@tpc.tulane.edu>
"This is a continuation of services to other investigators to provide pregnancies of known gestational ages and to provide synchronized menstrual cycles in rhesus monkeys (Macaca mulatta). For timed breeding, the monkeys' cycles are controlled by the daily injection of progesterone (5 mg/day) for 10 days. Females are paired with males on days 14 to 21 after the last progesterone injection. Ovulation and conception occurs on day 16 to 18 after the progesterone injections. Success rate, based on viable fetus at 21 days gestation, remains at 60% to 70% for first cycle matings. Fetal development is monitored using ultrasonography. For synchronization of menstrual cycles monkeys are examined twice daily to detect menses. On the 16th days of the cycle daily progesterone injections begin. Injections are continued until all the monkeys to be synchronized have received a minimum of 10 injections. At that point all injections cease. Menses occurs on day 1 or 2 following the last progesterone injection. If the investigator wishes to treat the monkeys in the luteal stage of the cycle, progesterone injections can begin again on day 16 - 18 and the monkeys can be maintained in a luteal stage for the study."

Few women and few infants (assuming that the monkeys are intended to be models of humans) will be exposed to such a chemical bath. Such unnatural conditions are likely to confound any experimental data and thus render any conclusions meaningless.

In another project, Harrison writes: "Reports in the literature suggest that soy-based [infant] formulas may be associated with an increased incidence of goiter and thyroid disease." But, in an experiment that could seem logical only to primate vivisectioners and to those who fund them, Harrison placed monkeys in two equal groups. "The experimental group received 8mg/kg body weight of genistein [a chemical found in soy believed to offer protection from some forms of cancer] each Monday through Friday. Dosing continued until day 155 of gestation, at which time a Cesarean section was performed to collect the fetus and placenta. Blood was collected from the maternal peripheral circulation twice weekly during the study period. At delivery blood was collected from the maternal peripheral circulation, the uterine veins, the ovarian veins, and the fetal heart." He discovered more genistein in the blood of the fetuses of mothers who had been given the genistein!

LACKNER, ANDREW A. <alackner@tpc.tulane.edu> is continuing to study the monkeys he is killing with SIV.

LEVY, LAURA S. <llevy@tulane.edu> "Since 1984, over 1200 necropsies on SIV-infected rhesus and cynomolgus monkeys have been performed at the TRPRC. Lymphoid malignancies [cancer] were detected in a proportion of SIV-infected animals." She seems hopeful of producing more of these cancer infected monkeys.

MARTIN, LOUIS N. "SENIOR RESEARCH SCIENTIST," <martin@tpc.tulane.edu> writes: "Regions where HIV infection is prominent frequently overlap malaria endemic regions. However, the impact of coinfection with HIV and malaria is not clear." What is abundantly clear, however, is that in regions of the world where HIV is prominent, almost no medical care is available. Those with HIV in these areas, such as central Africa, will receive no benefit from martin's work. It

is doubtful whether anyone will other than Martin and those who are funded through his grant.

Martin writes: "We inoculated a monkey with Plasmodium knowlesi. 57 days after SIV inoculation, a time when the SIV infection had already caused a decrease in the percentage of CD4+ cells. Maximum parasitemia (11.6%) occurred 9 days after malaria inoculation and was treated by chloroquine. After treatment the hematocrit recovered steadily through day 26, when malaria re-emerged and a single chloroquine treatment was given. The parasitemia and accompanying decrease in hematocrit rapidly resolved. Malaria re-emerged on day 46 and was again treated. After this third recrudescence and treatment, the parasite did not reappear, so the monkey was reinoculated with malaria. Nine days later the parasite was detected but did not require treatment, remaining a chronic low level infestation. The coinfection with malaria did not affect the progress of SIV infection. The percentage of cells expressing CD4, CD8, CD2, or CD20 did not differ in the malaria-infected monkey compared to other monkeys inoculated with SIV at the same time. No conclusions can be drawn based on 1 monkey, but the feasibility of the SIV/malaria coinfection has been demonstrated. An additional SIV-infected monkey was recently inoculated with malaria 327 days after SIV, a point when the percentage of CD4+ cells had declined markedly. A naive control monkey was inoculated at the same time. It will be interesting to see if the SIV-infected monkey inoculated with malaria at a much later stage of SIV infection will still be able to contain the parasite after 3 treatments, and to see if the ability to control the parasite differs in the control monkey. FUNDING NIH-N01-AI-65310. PUBLICATIONS NONE."

MARX, PRESTON A. <pmarx@bellsouth.net> "We... propose to examine several of the issues concerning sexual transmission in a rhesus macaque model using both SIV and SHIV chimeric viruses. Specifically, we will attempt to define the identity of the first cell(s) infected by SIV in the vaginal and cervical mucosa of macaques....we will also track the kinetics and the pathway of SIV spread from the genital mucosa to the draining (internal iliac) lymph nodes before systemic dissemination. In addition, we will perform a series of experiments to examine directly the issue of selective transmission. Mixtures of SIV variants with known differences in their biological phenotypes will be inoculated both mucosally and intravenously into macaques to determine whether virus with a particular biological property (e.g., macrophage-tropism) will be preferentially selected in animals inoculated mucosally. Similar experiments will also be performed using mixtures of SHIV chimeric viruses...."

PHILIPP, MARIO T. <philipp@tpc.tulane.edu> Sometimes, the abstracts found at the CRISP site are written by persons other than those doing the experiments. Such is the case here. It is clear that whomever wrote the abstract is enamored with Dr. Philipp: "Abstract: DESCRIPTION (Adapted from the applicant's abstract): This project, presented by an outstanding group of investigators that includes Drs. M. T. Philipp as P.I. and M. S. Klemmner, is designed to complement and expand a human study already in course directed to probe the efficacy of an antibiotic regimen designed to treat chronic Lyme disease." Thirty monkeys will be killed altogether in this study. It remains to be seen: If the study is underway in humans, why

use monkeys? If the therapy is successful in humans, why kill monkeys?

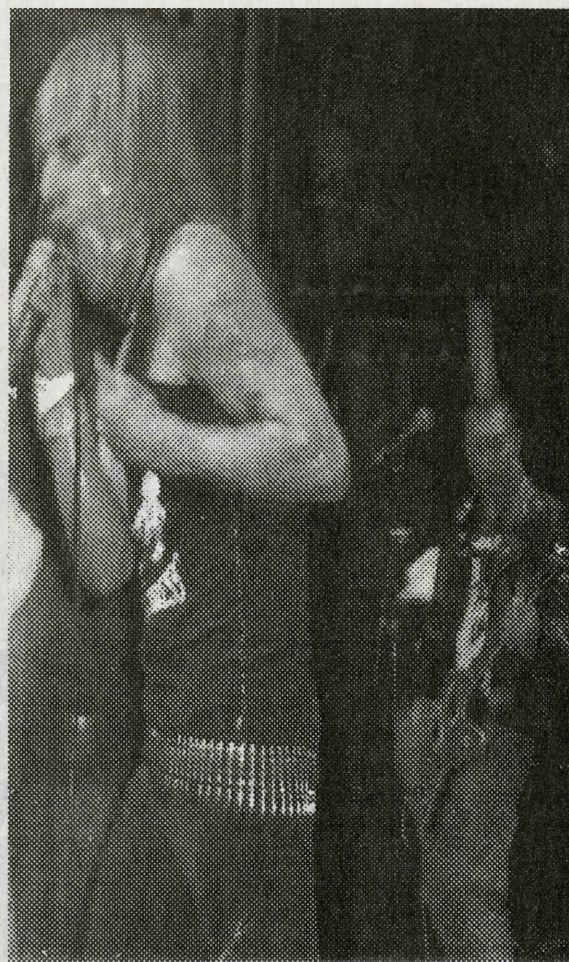
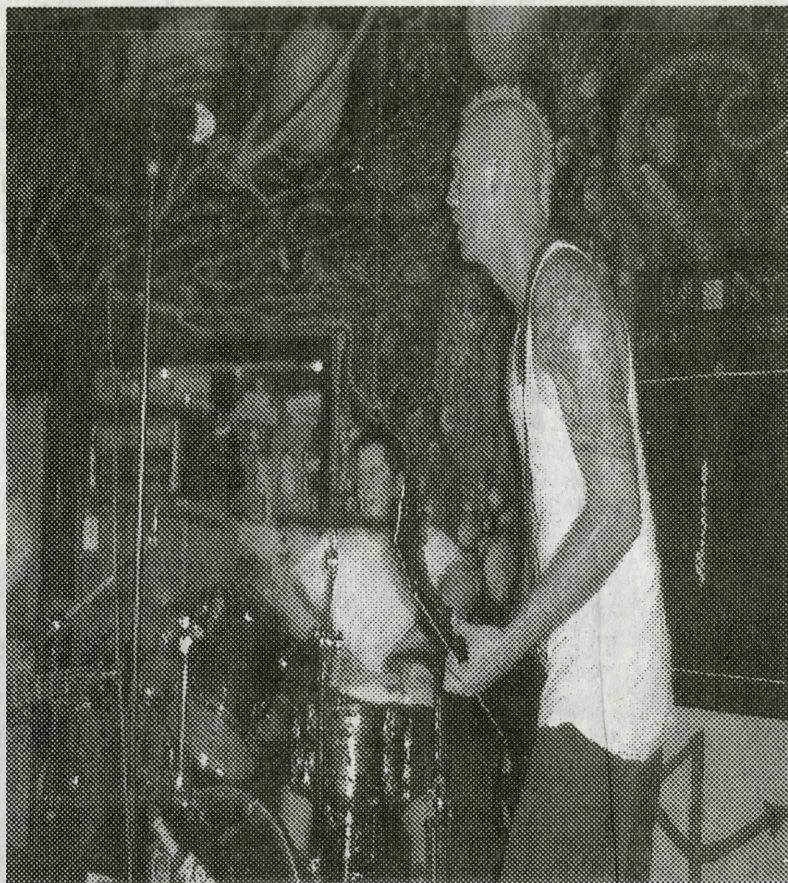
TRAINA-DORGE, VICKI L. <vicki@tpc.tulane.edu> "A large RSV vaccine study using a Praxis Biologics, formalin-inactivated (FI) RSV vaccine was conducted. Twenty-one seronegative rhesus were divided into seven groups of three monkeys each. Four groups (Gp) received IM injections of the FI-RSV vaccine, ranging from high (250ul) to low (50ul of a 1:25 dilution), in five-fold dilutions, while Gp 5 received the Praxis prepared FI-sham vaccine. An independently prepared, Prince FI-RSV vaccine was used to inoculate Gp6, IM. Finally, Gp 7 was intranasally infected with live RSV. Twenty-one days later, a booster vaccine was administered to the first six groups. Finally, on day 56 post inoculation, a live RSV challenge was administered to all 21 animals....On day 8 post challenge, the animals were necropsied.

VEAZEY, RONALD S. <veaze@tpc.tulane.edu> "The objective of this proposal is to carefully define developmental changes in the immunophenotypic composition and function of the systemic and mucosal immune system from neonate to adult in normal and simian immunodeficiency virus (SIV)-infected macaques. In this model, SIV serves as a useful tool to determine which differences between the immature and mature immune system are responsible for the increased susceptibility to SIV."

In other words, Ron infects baby monkeys with SIV and then takes notes as he watches them die.

WHELTON, PAUL K. <pwhelton@tulane.edu> explains the overall vivisection program at the facility: "The score (*sic*) of the research projects, although primarily in the area of infectious diseases, covers a range of biomedical disciplines. The proposed AIDS research will include studies of vaccines, the interaction of the IDS virus with other infectious agents, the pathogenesis of disease in the monkey including the transfer of virus from the mother to the fetus, the role of alcohol in the infectious process, and the role of the mucosal immune response. Gene therapy studies will test strategies for correcting globoid cell leukodystrophy, hemophilia B, cystic fibrosis, liver disease, and as a treatment for AIDS. Other infectious disease research will be done on Lyme borreliosis (antibiotic treatment and autoimmunity), malaria (severe cerebral disease and disease during pregnancy) < lymphatic filariasis, and pyelonephritis in diabetics. Other, non-infectious disease research projects will be done on neuropeptides, aging, opioids, and vascular injury with balloon catheters. In addition to the research junction of the Center, this grant will support breeding colonies of macaques. It will also provide support for this Center to serve as a resource for investigators from other institutions who have need to conduct research in non-human primates."

BAND PICTURE PAGE 2002



TOP LEFT HAND CORNER: THE PICTS -
RIGHT HAND CORNER: THE CASUALTIES -
BOTTOM LEFT HAND CORNER: NEW BOMB
TURKS - BOTTOM RIGHT HAND CORNER:
THE FORGOTTEN ALL PICS BY ROBB.

Punk

FLYERS



BY: BILL HEINTZ

GREETINGS!

HERE WE HAVE SEVERAL OF THE MANY PUNK FLYERS I HAVE DRAWN FOR SHOWS IN OR AROUND THE NEW ORLEANS AREA. I'VE BEEN DRAWING FLYERS SINCE 1994 WHEN I WAS 15 OR SO. I'M JUST DOING MY PART TO KEEP THE SCENE ALIVE IN NEW ORLEANS. ALSO, IN ADDITION TO THE FLYERS I DO ARTWORK FOR INCREDIBLY STRANGE FILMWORKS, LOCAL FILMMAKERS TERROROPTICS, NEW ORLEANS WORST FILM FESTIVAL, AND QUICKDUMMIES MAGAZINE. AS YOU WILL SEE WITHIN THE NEXT 10 PAGES, I LIKE TO DRAW SICK YET HUMOROUS PICTURES. I THINK THAT KEEPS IT FUN. HOPEFULLY YOU'LL AT LEAST GET A LAUGH (IF NOT AN ORGASM) FROM THESE FLYERS. THEY'VE BEEN KNOWN TO OFFEND PEOPLE AND AMUSE PEOPLE. LET'S SEE IF YOU CAN STAND IT TO THE VERY END! CONTACT ME: e-mail - billgraphix@hotmail.com

THE OFFENDERS HARD CORE FROM TEXAS

with **HAWGJAW** the Palibers

FRIDAY, JANUARY 10th, 9PM
@ SHIM SHAM 615 TOULOUSE

TOILET BOYS

WITH **ROCK CITY MORGUE** AND **POST STARDOM DEPRESSION**

MON. APRIL 1st 9 PM

SHIM SHAM 615 TOULOUSE

INFO: shimshamclub.com

THE Vibrators

with **The Visitors** and **The Robblers**

TUES. APRIL 10th 10PM-18 AND OVER

MERMAID LOUNGE 1100 CONSTANCE

A DEVIL DOLLS PRODUCTION INFO: DEBT44@EARTHLINK

MIKE WATT AND THE SECOND MEN

WITH **SPOT**

TUESDAY, APRIL 23rd, 9 pm

SHIM SHAM 615 TOULOUSE

www.shimshamclub.com

VERY METAL BEER CITY RECORDS

WITH **THE Palibers** AND **FACE FIIST**

TUESDAY APRIL 23

AT: DIXIE TAVERNE 3340 CANAL

MON. MARCH 11th

digger

WITH **YELLOWCARD** **Starting Line** **HUNTINGTONS**

AT SHIM SHAM 615 TOULOUSE

INFO: WWW.SHIMSHAMCLUB.COM

DEVIL DOLLS PRODUCTIONS PRESENTS

DRI

ALSO
8BUCK
EXPERI-
-MENZ

WITH HAWGJAW AND THE PAIRBEATERS



Wednesday, October 4, Doors open at 8
Shim Sham Club 615 Toulouse For info 314-6692

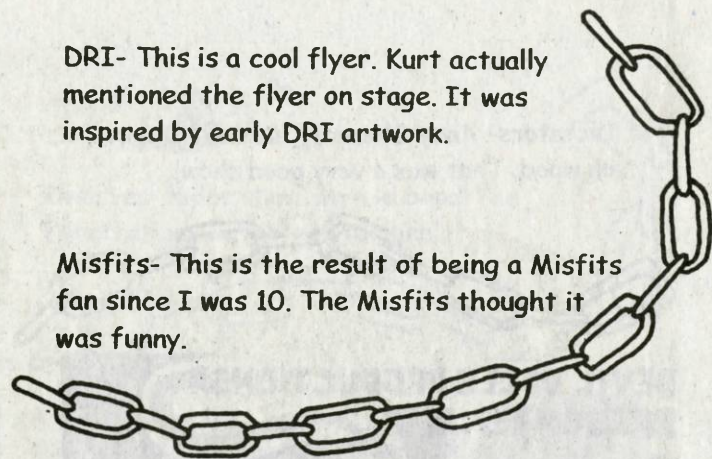
SUB HUMANS UK



WITH: ONE COMMON VOICE ALL AGES
AND INSURRECTION 7 PM
WED. SEPT. 2nd \$8
JIMMY'S 8200 WILLOW
ADVANCED TICKETS AVAILABLE AT JIMMY'S, TICKET WEB, + UNDERGROUND SOUNDS. 504-777-9030
Devil Dolls Production

DRI- This is a cool flyer. Kurt actually mentioned the flyer on stage. It was inspired by early DRI artwork.

Misfits- This is the result of being a Misfits fan since I was 10. The Misfits thought it was funny.



MISFITS

JERRY ONLY 25th ANNIVERSARY

MARKY RAMONE DEZ CADENA

WITH SPEED DEALER

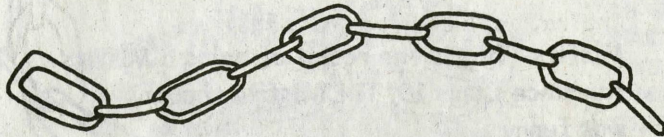
WED. NOV. 13TH 9PM \$20 shimshamclub.com
AT SHIMSHAM CLUB 615 TOULOUSE ST.

Subhumans- I kinda changed around the cover of *The Day the Country Died*. This was back when Jimmy's had good shows.

INCREDIBLY STRANGE FILMWORKS
EXPLOITATION, DRIVE-IN, HORROR, CLASSICS, AND MUCH MUCH MORE!
TONS OF VHS AND DVD'S!
www.incrediblystrangefilm.com



Dictators- Andy Shernoff asked if I drew it on wood. That was a very good show!



DEVIL DOLLS PRODUCTIONS PRESENTS:

L7 *ALL AGES.* **\$10**

WITH **BACKYARD BABIES** AND **DOLL SQUAD**

SUNDAY NOV. 14

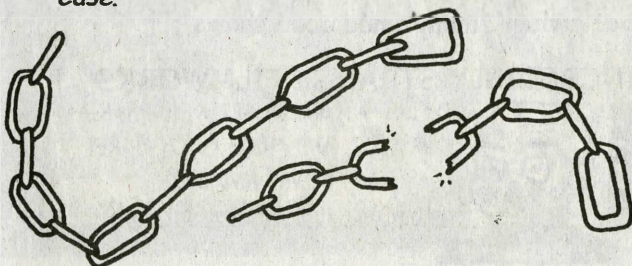
UPSTAIRS **STATE PALACE** 1108 CANAL ST. N.O.

DOORS OPEN AT **7** FOR INFO: 486-8941

BILL 99

L7- You make my shitlist. Great show, great band.

DI- Artwork inspired by the film *Basket Case*.



THE DICTATORS

with **THE HEADWOUNDZ** FROM NEW ORLEANS

WEDNESDAY MARCH 6th 10^{pm}

AT SHIM SHAM 615 TOULOUSE

INFO: www.shimshamclub.com

WITH **STREETWALKIN' CHEETAHS** AND **the Robbers**

(from SUBURBIA)

TUESDAY, MAY 8th 10PM

AT SHIM SHAM 615 TOULOUSE

A DEVIL DOLLS PRODUCTION

* INFO - website: devdolls.cjb.net/

DWARVES  \$6

F.Y.P. 

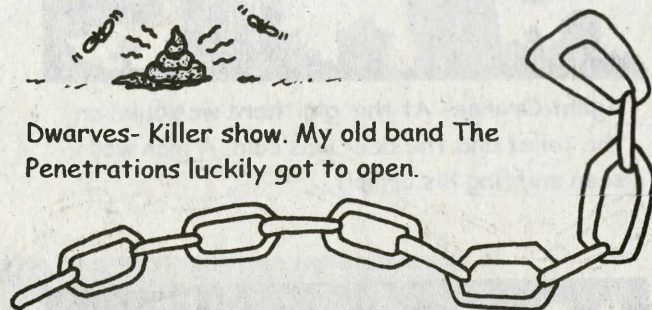
DAMNATION 

the Penetrations



sunday, may 11th
at: monaco bob's

Dwarves- Killer show. My old band The Penetrations luckily got to open.



DEVIL DOLLS PRESENTS **THE CANDY SNATCHERS** \$5


WITH: **APOCALYPSE HOBOKEN**
AND **FRIGG -A- GOGO**



Friday Oct. 2nd 10 PM
AT **Dixie Tavern** 3340 Canal
21 AND OVER

Candy Snatchers- Look out behind you! I was going to draw something from the film *Candy Snatchers*, but decided against it.

VooDoo Glow Skulls- The design of this flyer was inspired by 1970's Giallo films.

Voodoo Glow 

SKULLS 

FRIDAY JULY 26th SHIMSHAM 615 TOULOUSE



ALL AGES

WITH: **10 FOOT POLE** \$2
AND: **THE SIGN OFFS**

Bill 2002

WWW.SHIMSHAMCLUB





Agent Orange- At this gig there was puke on the toilet and the beer was cold. A man was seen sniffing his armpit.

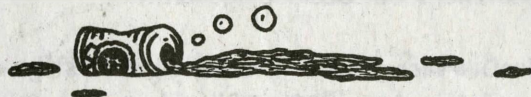
DEAD KENNEDYS



WITH THE **Pallbearers** AND THE **PICKS**

WEDNESDAY, APRIL 24TH, 9PM
SHIM SHAM - 615 TOULOUSE
Info: www.shimshamclub.com

Dead Kennedys- A nice offensive flyer. One of my few political drawings. Great show!



Eye Hate God- HA! This is very New Orleans. The tourist with beads, visor, camera, and hurricane. The show was chaos... of course.



AGENT ORANGE

THE **EYE LINERS** **RX BANDITS** **THE GADJITS**

SUNDAY, MARCH 17TH, DOORS AT 8PM
AT SHIM SHAM - 615 TOULOUSE
TICKETS: \$10 ADVANCED (WWW.TICKETWEB.COM) \$12 AT DOOR.

INFO: WWW.SHIMSHAMCLUB.COM

THE 4TH ANNUAL MARDI GRAS MESS

EYE HATE GOD

THE PALLBEARERS

HOSTILE APOSTLE

MONDAY FEB. 11TH 10PM
AT SHIM SHAM
615 TOULOUSE

Bill 2002

HEY YOU PUNK POSER !!

Listen up right now if you didn't get a sampler CD from one of the following labels Tee Pee Records, Fastmusic Records, Blackout Records, Fat Wreck Records, Revelation Records, Now Or Never Records, Quincy Sharks Records and Red Line Distribution, well your in luck punk? Check out the following page and win BIG prizes.



QUICKDUMMIES QUICKDUMMIES QUICKDUMMIES

This issue #15 includes one of the following samplers CD's at random from Tee Pee Records, Fastmusic Records, Blackout Records, Fat Wreck Records, Revelation Records, Now Or Never Records, Quincy Sharks Records and Red Line Distribution. If you bought the fanzine and it comes with a sampler CD. If it was free the fanzine then there is no sampler included with the fanzine. I had so little to go around and I am very sorry about that. It's free the fanzine, so that's good.

Contest alert! 2 People will win the grand 1st prize. It will included the following items:

- 1) XL Quickdummies t-shirt.
- 2) One person will get a Misfits red/ gold ink-poster mated from there recent 25 year tour. (Note: The flyer in the fanzine for the Misfits isn't that one.) It's limited to 13 ever made. The other winner will get a Social Chaos Tour poster-mated from the New Orleans show. I pick with person gets which poster.
- 3) 8 different samplers CDs that comes with this fanzine issue.
- 4) \$20 towards a purchase at Interpunk.com
- 5) Sticker and button of Quickdummies.

- 6) Lifetime sub to Quickdummies.
 - 7) Worthless United CDEP and Reinforcement records CDs.
- 2 People will win the grand 2nd prize. It will included the following items:

- 1) 8 different samplers CDs that comes with this fanzine issue.
- 2) Despite Everything: A Cometbus Omnibus book. Either one of the 2000 or 2001 Zine yearbook.
- 3) Sticker and button of Quickdummies.
- 4) Lifetime sub to Quickdummies.
- 5) Worthless United CDEP and Reinforcement records CDs.

To enter the contest: Go to www.geocities.com/qdzine/contest.html or sent a postcard to Quickdummies Contest // 6810 Bellaire Drive // New Orleans, LA 70124 // Write down your home address on the postcard and shirt size. Good luck!

Drawling will take place on March 1st 2003 on my birthday in my bedroom toilet. Next issue will have an 9 Shock Terror // Out Cold split tape. Sorry to whomever didn't get a sampler CD. Hopefully this way you might get a few to many of them and some other stuff.



RODENT POPSICLE RECORDS



MIDNIGHT CREEPS
"DOOMED FROM THE GET GO" CD
CATCHY HARD HITTING PUNK ROCK AND GREAT
LIVE SHOWS MAKES THEM ONE OF THE BEST
NEW BANDS AROUND!



THUMBS UP!
BUILDING AN ARMY 7" EP
GREAT NEW BAND IN THE VIGN OF
EARLY BOSTON & DC HARDCORE!



BOSTON MASSACRE PART 2
TN/ACT- THE PROFITS TOMMY & THE
TERRORS- LOST CAUSE- 4 EPS ON ONE CD



TOXIC NARCOTIC
"89-99" CD / 12" LP
19 RE-RECORDED CLASSICS FROM
BOSTON'S HC/ PUNK LEGENDS!



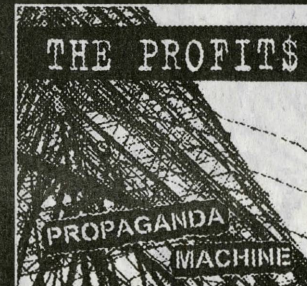
ALLERGIC TO WHORES
MC CARTHY COMMISSION
SPLIT CD



MUNG
OFF THE MARK (A 7 YEAR BOIL) CD
MEMBERS OF DARKBUSTER AND THE FREEZE



FAST ACTIN' FUSES
SAYONARA CD
BOSTON PUNK ROCK AND ROLL!



THE PROFITS
"PROPAGANDA MACHINE" 7" EP
POLITICAL PUNK ROCK - 5 NEW SONGS

FROM THE STINKY BOWELS OF NEW ORLEANS

THE PALLBEARERS

WITH FALL OF POWER AND DOG ON THE TRACKS

9M SAT. APRIL 27TH
CHANGES

BILL 02

Pallbearers- Sick little gem for my band the Pallbearers. I remember broken bottles, stiff drinks, and Richie stabbing himself to sign a record in blood.



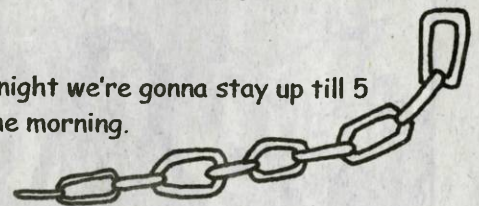
the Donnas

CAMPFIRE GIRLS

YOUR ENEMY'S FRIENDS

FRIDAY, NOV. 22nd, 9PM, \$13.00 info
@SHIM SHAM CLUB 615 TOULOUSE shimshamclub.com

Donnas- Tonight we're gonna stay up till 5 o'clock in the morning.



CKY- Goofy shit! That's funny stuff.

Saturday, Sept. 21st

CKY

WITH: LEISURE

7 PM

PLUS: ALL AMERICAN REJECTS

AT SHIM SHAM CLUB

615 TOULOUSE

www.shimshamclub.com

ALL AGES

BE THE FIRST ON YOUR BLOCK TO OWN IT!

'ATTACK OF THE COCKFACE KILLER'

A MASS-MURDERING MONGOLOID TERRORIZES THE DOPE SMOKING YOUTH OF A SMALL BACKWOODS TOWN

DVD: \$12.00 ppd

Checks and money orders payable to bill heintz

A TERROR(O)PTICS FILM

P.M. BOX 138, 9605 JEFFERSON HWY.
SUITE 1, RIVER RIDGE, LA 70123. USA







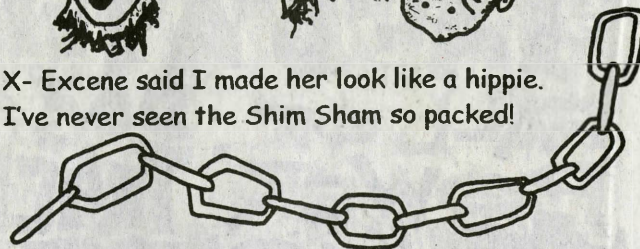
featuring
JOHN DOE
BILLY ZOOM
EXCENE
CERVANKA
DJ BONEBRAKE

with
Rock City
AND *Morgue*
the *MacGillicuddy's*

saturday, nov. 16th, 9 PM, \$20.00
shim sham club * 615 Toulouse skull shamshamclub.com



X- Excene said I made her look like a hippie.
I've never seen the Shim Sham so packed!



Les Turds- Here we see shit. Up close and
personal with shit.



LES **TURDS** THE **HEAD WOUNDZ**

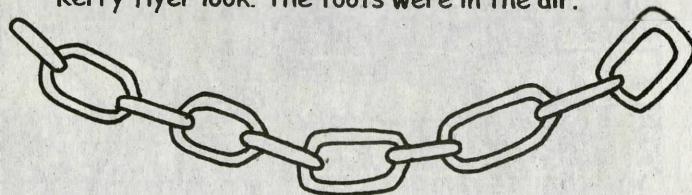
THE **Palibors**

FREE SHOW

SAT. DEC. 22ND 9PM
at **Checkpoint** 501 ESPINADE

BILL 2001

Midget Handjob- I was going for that Shawn
Kerry flyer look. The toots were in the air.



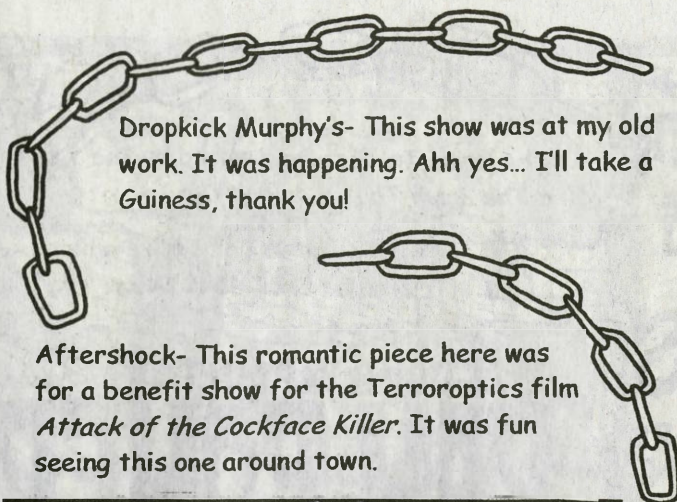
MIDGET HANDJOB
Featuring **Keith Morris of Circle Jerks**



WITH **BICYCLE THEIF**

TUES. NOVEMBER 14TH STARTS AT 10PM
AT **MERMAID LOUNGE** 1100 CONSTANCE ST.

A DEVIL DOLLS PRODUCTION
FOR INFO CALL DEBORAH • 314-6692 •
JOIN THE E-MAIL LIST: DEBT44@AOL.COM



TERROR(O)PTICS LLC.
PRESENTS
AFTER SET SHOCK STRANGLE
the **PALLBEARERS**

plus screenings of short films!!!

ALSO A PREVIEW OF THE UPCOMING TERROROPTICS FILM: **ATTACK OF THE COCKFACE KILLER**

SAT. OCTOBER 19TH 9:00 PM

AT BUYMASTER'S BASEMENT 7128 ST. CLAUDE AVE. ARABI

Bill 2002

Guttermouth- Artwork inspired by the film *Tales From the Quadead Zone*. Look for it.



DROPKICK MURPHYS SWINGIN' UTTERS

LARS FREDERIKSSON AND THE BASTARDS REACH THE SKY



WED. MARCH 28TH ADVANCED TICKETS AT RAGIN' DAISY 3125 MAGAZINE INFO 834-7990

DEVIL DOLLS PRODUCTIONS

Devil Dolls Prod. PRESENTS: GUTTERMOUTH AND HEAD WOUNDS




FOR INFO 314-6692

SUNDAY JULY 16TH 7PM

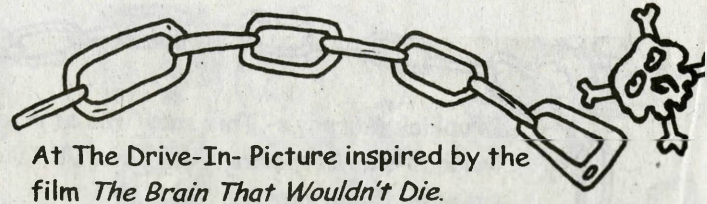
UPSTAIRS AT STATE PALACE 1108 CANAL

Bill 2000

DEVIL DOLLS PRESENTS
AT THE DRIVE IN WITH **MURDER CITY DEVILS** AND **400 BLOWS**
 Bill 2000
 \$7
 Doors open at 9PM
 WED. OCT. 11TH
 at Shim Sham 615 Toulouse FOR INFO 314-6692




DEVIL DOLLS PROD. RECESS VARGAS! PRESENTS
FYP BEATNIK TERMITES (47)
 SEX OFFENDERS GRUMPES
LES TURDS BERZERK
 ALL AGES and Ginger Quail
 TUES. AUG 31ST
 Bill 99
 For more info call 486-8941
 Upstairs at STATE PALACE 1108 CANAL

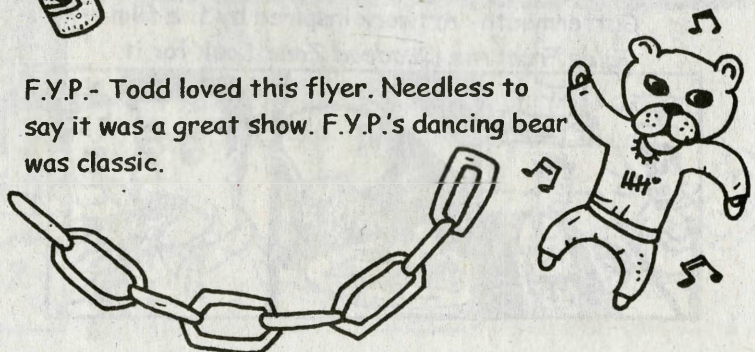
At The Drive-In- Picture inspired by the film *The Brain That Wouldn't Die*.

DEVIL DOLLS PRODUCTIONS Present
RAW POWER
 WITH **UNION 13** AND **THE PAILBEARERS**
 10 PM
 TUES. JULY 10 3340 DIXIE TAVERN CANAL
 Bill 2001
 INFO DEBT 44 @EARTH LINK .NET



Raw Power- Ahh Yes... Raw Power at the good ole Dixie. Jerry MacGillicuddy punched our guitar player that night. Funny shit!

F.Y.P.- Todd loved this flyer. Needless to say it was a great show. F.Y.P.'s dancing bear was classic.



THE BRIEFS WITH **SUGAR CULT** AND **RIOT IN PROGRESS**

TUES. MARCH 19
4 SHIM SHAM 9PM
615 TOULOUSE
www.shimshamclub.com

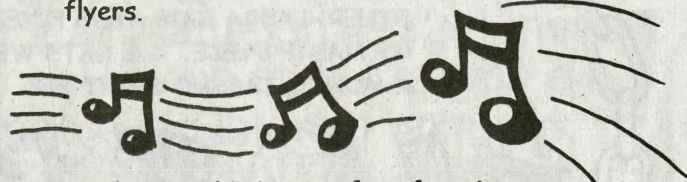
Devil Dolls Prod. Presents:

the Bellrays

the MacGillicuddy's

THUR. AUG. 10 AFTER BLANKS 77 SHOW
MERMAID LOUNGE 1100 CONSTANCE ST.
INFO 314-6692

Briefs- She's got a knife through my brain.
 The Briefs dug this one. The bass player
 guessed that I don't get paid to do these
 flyers.



Strychnine- This is one of my favorites.
 Beware the cornbird.

devil dolls prod. presents!

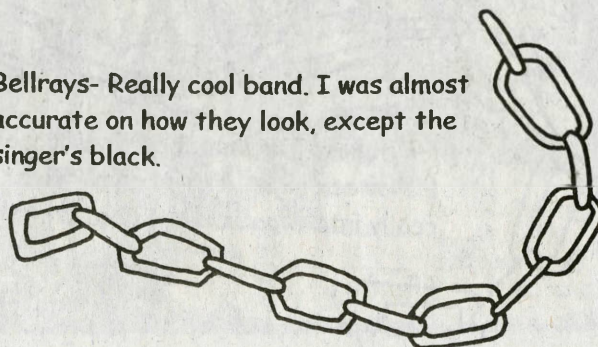
STRYCHNINE FROM OAKLAND

THE PALLBEATERS FROM NEW YORK

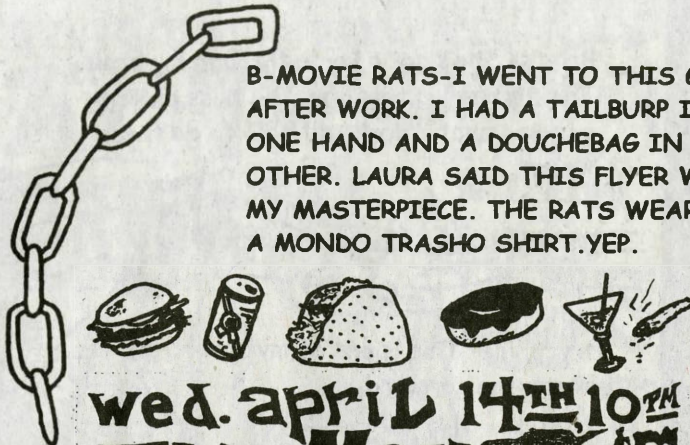
DISENCHANTED \$5

ALL AGES 21+
 Sunday June 13th 9PM
STATE PALACE 1108 Canal

Bellrays- Really cool band. I was almost
 accurate on how they look, except the
 singer's black.



B-MOVIE RATS-I WENT TO THIS GIG AFTER WORK. I HAD A TAILBURP IN ONE HAND AND A DOUCHEBAG IN THE OTHER. LAURA SAID THIS FLYER WAS MY MASTERPIECE. THE RATS WEARING A MONDO TRASHO SHIRT.YEP.



wed. april 14TH 10TH

TWO MAN \$5

Advantage

with:

HAWGTAW

AND

THE

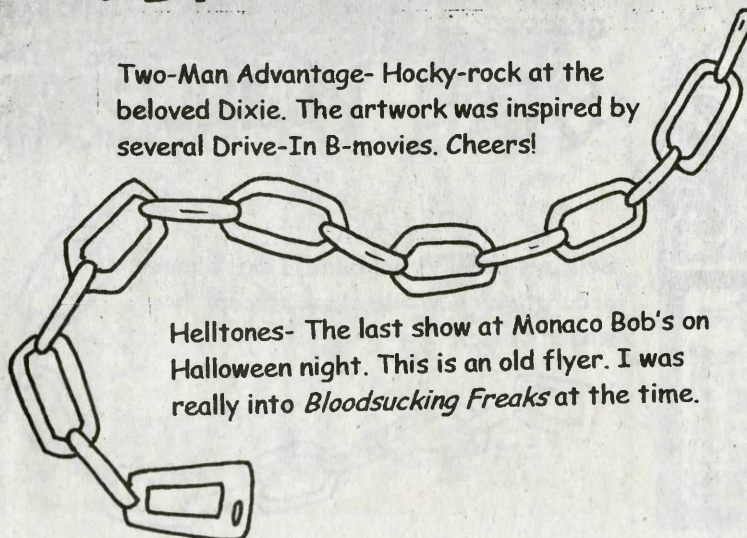
Pallbearers

DIXIE TAVERNE

3340 CANAL

corner Jeff D.

Two-Man Advantage- Hocky-rock at the beloved Dixie. The artwork was inspired by several Drive-In B-movies. Cheers!



Helltones- The last show at Monaco Bob's on Halloween night. This is an old flyer. I was really into *Bloodsucking Freaks* at the time.

DEVIL DOLLS

Productions

Presents:

SNAKE RATS

CHARMERS **THE CONVERTS**

FRI. NOV. 6TH

\$5 **18 AND OLDER**

BLOOD

PER HERO

ERSEY

GRIC

LAURA SATANA-HAZ

ROSEMYER-SCREENPLAY

H.G. LEWIS

THE DEVIL

ON WHEELS

10 PM

AT

DIXIE TAVERNE **3340 CANAL**

FOR MORE INFO

CALL DEBORAH

283-4611

HALLOWEEN NIGHT AT 10 PM

HELLTONES **DEVIL DOLLS**

BACKWASH **THEIR LAST SHOW**

THE **PALLBEARERS** **\$5**

CONVERTS **FREE SQUID!** **Friday OCT 31**

AT MONACO BOBS

1179 ANNUNCIATION ST.

MONACO BOBS' LAST SHOW!!!

SO EXTERMINATE ALL RATIONAL THOUGHT.



The Adventures of Little Stevie What Style "Flyer History"

It all started in 1992. I met a cool bunch of punks who all had a big interest in music. Carl Elvers was putting on shows and I was always drawing shit. He asked me to do up a flyer for some shows. This show needed a place to be held, so I had it in my back yard. Crazy Day! Chino Harde didn't show. It was super hot and it rained. Typical summer. It was a great turn out.

The K&B gave us a bunch of ice cream for free. El Santo & Glorium were awesome. Bucket Full was stuck in traffic and only got to play 2 songs, because the rain ended the show. A few years later Glorium was on tour with Fugazi. Homie Carl was doing shows in his living room. We called it "the crib." It had to be during the day." Carl didn't want to get kicked out of his apartment. It was kind of a tight fit, but everyone was cool about it. Dead & Gone rocked "the crib."

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Carl also helped other guys put on shows. I did up the flyers. I made hundreds of flyers at work for free! John Crump put this show on, if I remember correctly. Anyhow, it was a very loud show. The bar was a great punk bar.

Many good shows were held at the R.C. Bridge Lounge. I really enjoyed the Martians.

Thurs. Aug. 26th

ALLIED RECORDING ARTISTS FROM ATLANTA, GA

10 PM

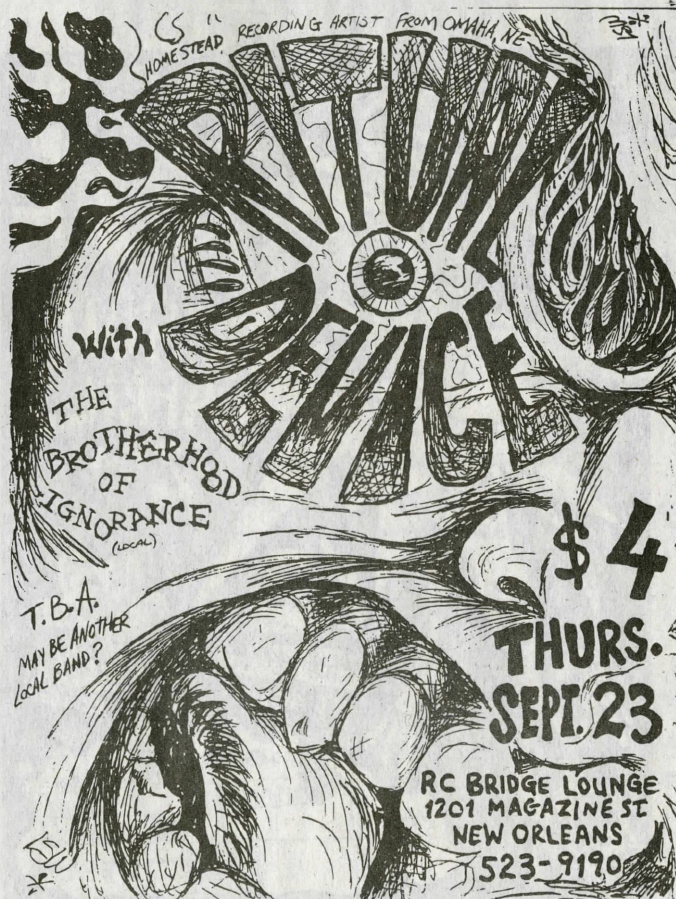


\$5

R.C. Bridge Lounge

1201 MAGAZINE ST.
NEW ORLEANS

523-9190



\$4

THURS. SEPT. 23

RC BRIDGE LOUNGE
1201 MAGAZINE ST.
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This show was with a local band, Brotherhood of Ignorance, who went on to form Hotch Kiss and other bands today.

Ritual Device was awesome. If you like Jesus Lizard, I suggest you check this band out. They were cool guys. We all got trashed at this show. They returned in November for a second show.

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As I continued to draw flyers, other friends in bands asked me to do flyers for their shows. These are all local bands.

I did a music compilation with Weedeater. Cliff Rayburn was the guitarist, who had a short life. "Earth to Xanax." Was one of my favorite songs. He was killed by a train.

Weedeater was a good band and Cliff was a great guitar player and friend. He's in the stars. If you like Big Black, Check out Weedeater.



Zeppelin's music club in the heart of Fat City!, (Metairie, LA) the land of Metal bands, like EyeHateGod, Crowbar, Down, and other metal legends performed here. Guy, the owner, hooked me up with putting on this show.

The Drones were some punks who I started promoting. They were old school, punk rock and are on my 1st comp.

Jahudy's Groove were some cool guys from Gulf Shores, MS. Glazed Baby had everyone blown away that night.

If you are ever in New Orleans, check Zeppelin's out!

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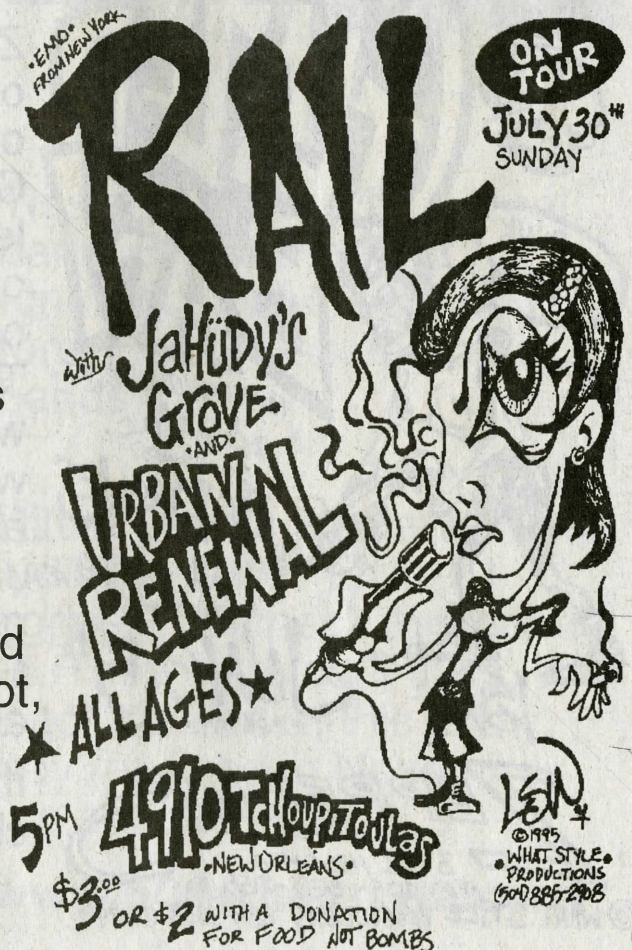
I started working with Supafly, a local ska band. I was really getting into promoting and managing bands, as well as with getting my art out. I love music, so I placed myself into it! Billy Goat was a fun funk band.

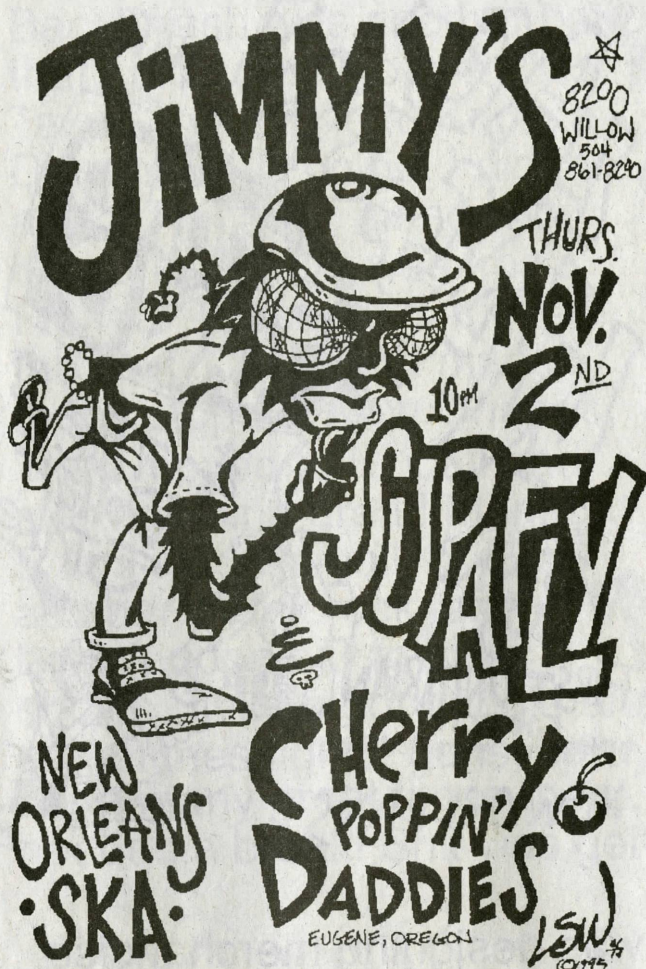
Everyone was going nuts, moshing & the ladies shaking! I love it when all the ladies get involved. Things were happening for WhatStyle. People were going crazy and the music rocked.

I was working with a few local bands. Any show I put on had to have a local band. I worked close with local bands like Urban Renewal (The Drones). Jahudy's Groove moved to N.O.L.A. This show was in an abandoned house.

Someone got an extension cord and hooked it to a building behind the house for electricity. It was hot, crazy, and ran late. Bitchin', moaning, and shit got busted up! Fuck it! Good show.

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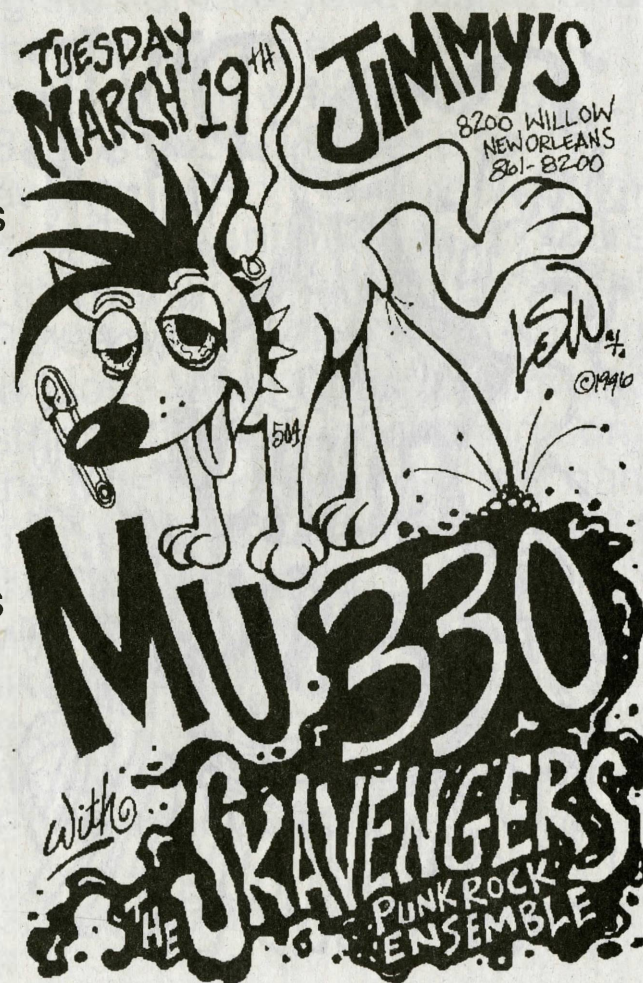
Artistically, my work started to involve. I was making a style of my own. My art was becoming recognized! I started the 504 thing in 1994. It just took off. Everyone was into it. The shows got bigger! I was really liking the ska stuff.

Women were everywhere, and there were new faces from new places. I really enjoyed doing a show with the Cherry Poppin' Daddies.

Supafly was creating a big stir for the local music scene.

Ryan and the other Supafly guys were adding to the promotions. They started setting off a ska revival here in the 504 (New Orleans - if you're lost). Skanking was going on at this show. Dance, Baby Dance! The Skavengers Punk Rock Ensemble were former members of Supafly a Punk Ska outfit! "Ever Get That Urge" was a big hit. MU330 were fucking it up! Pick it up, pick it up, up. Rockin' time

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Deborah of Devil Dolls put this show on. I was working with Second Hand and Three Dollar Strike, two local bands with different punk styles. Lag Wagon fuckin' rocked! I really enjoyed this show. People were everywhere.

We had to sneak our beer in the show in "Big Gulp" cups. I like to drink in the house of god. Kids were fuckin' shit up, moshing around!

Bad Moon Risin from CCR, man after that show I had Beer Goggles. Second Hand and I started to do a lot together.



I was designing merchandise for them.

They were on Recess Records and I had the honor of doing their 7" cover for "Puke and Fall Over!"

Dixie Tavern! A wild and crazy ass bar! Hell, I've been going there since I was born. My father and I went there when I had to see the doctor. I got a Barq's rootbeer! Quincy Punk rocked the house.

It gets wild at the Dixie and it was made for the Quincy Punk!

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Back Wash was another band that I did some work on "It Takes a Dummie to Know a Dummie" CD comp. I did the art for Robb R., along with this zine. Blount was from Florida. These guys rocked the East Coast and made many stops in New Orleans. They moved to S. Cali and started doing great! Monaco Bob's was a small, but bad ass bar! Punk rock juke box! A good bar to have shows. Things got out of hand

sometimes fights, guns, spray cans, sex, drugs, and rock-n-roll. I had many great times there. After years of doing shows, I needed a break! Shit was getting stupid! Everyone pissin' and



MONACO BOB'S

XNEW ORLEANSX

1179 ANNUNCIATION
586-1282



NO USE FOR
A NAME



TEN
FOOT
POLE

• FRIDAY •
AUG. 16TH
\$6 • ALL AGES • 9 PM •
number four

FAUBOURG
CENTER

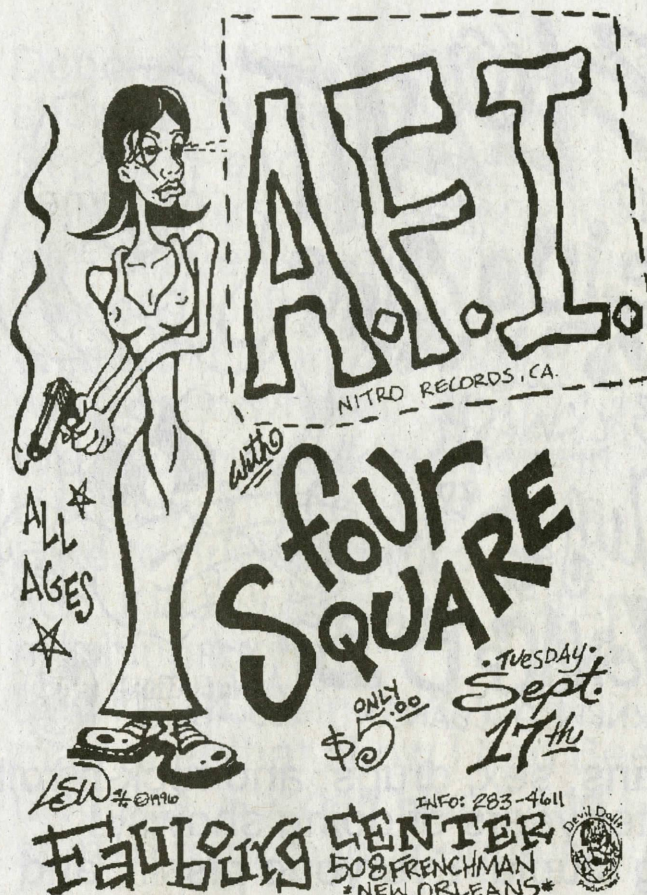
508 FRENCHMAN
NEW ORLEANS
INFO DEBORAH 283-4611



moanin' about everything. Competition was at it's high. Back stabbing anyone and everyone. So, I stepped out for a while. I continued to do flyers. I started working with Devil Dolls Productions. They were pulling in those West Coast punks and started to book local bands on the bills. Number Four is a band from Houma, LA. I happened to live there for a little while and was surprised to hear a band like Number Four was from there.

No Use For A Name and Ten Foot Pole were rockin'.

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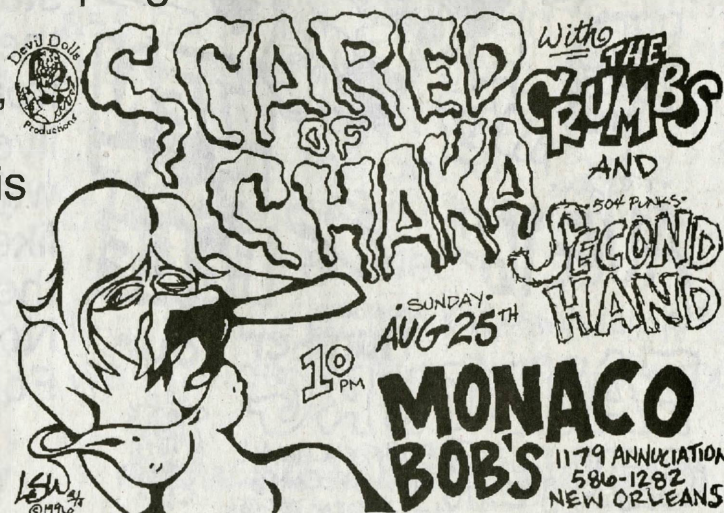
The Faubourg Center was the new place for all ages shows. The place was always packed. Everyone had a great time. All the artists, musicians, freaks, punks, hippies, and drop-outs were in this area called the Faubourg Marigny. The people who ran the center were artists and were into the whole scene. They offered a fair price on renting the space and if you had a bad show, they would work it out with you. This place was great! I heard some kids call it "The Gillman Street of New Orleans."

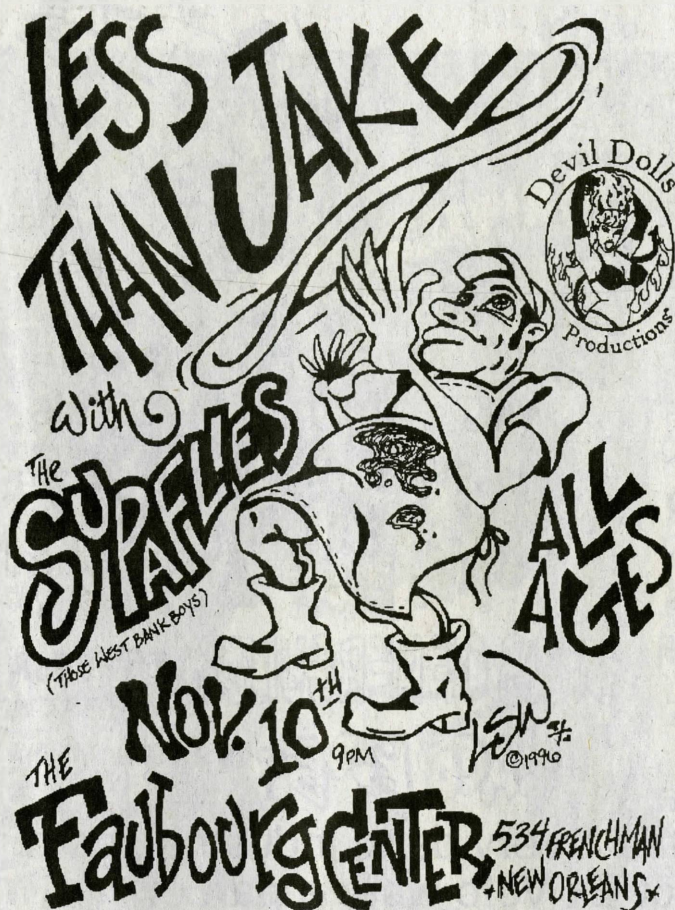
Many places come and go for all ages shows, but the people

at the Faubourg Center made a huge difference in the music scene in New Orleans. A helping hand was out for anyone to take. I was grateful for the help along my artistic adventures. I learned something from that place. Years after all the crazy shit that went on there, it shut down. Sad! They were fixing up the place, but some big money people wanted our fun to end. The man was breaking us down. One night the damn Levee Cops came and had everyone up against the wall and were giving us shit. It was a great time at the Faubourg Center, until it shut down. Now, it is the end of 2002 and it's still is shut down.

It's used as storage, or it's under some development?

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The place had it's time. Now, promoters have a number of places to book all ages show. The D.I.Y. still goes on...Time changes, people change, but the music goes on.

In 1996 I started working on my art career as a graphic designer. Creating my own screen printed designs for shirts, stickers, patches, and any other damn thing an artist could do. Bands were still asking for it and I was dishin' it out! Create man! For this Less Than Jake show, I made one color 11" x 17" posters. I still have some. I also have others from this line

up of flyers. I'm in the process of making 3 color screen printed posters of some of my favorites.

Nazmo King is a local band that I still work with today. They are on many compilations, which Robb and I put out. They changed their name to Stuck on Supid, which appeared on a 504 compilation CD. Now, their name is Outplay.

They are still rockin' and tourin'. You must check them out, if you get the chance. It was an honor to play with them at the Drive-In.

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For years the New Bomb Turks never came to the 504. Carl E. and I would drive to Texas or Memphis to see them. It was a long drive, but well worth it. Eric noticed my art, so I did some work for them. I still do stuff for them today.

Finally, the Turks made their stop in the 504. It was totally wild. One of the best shows I've experienced. The crowd went wild. Beer was flying and hearts were crying. Tector Gorch was a local band, whose members belong to Supargroup.

Katie, the bassist, is in Nashville Pussy - she rocks! The Angel was a very dark, industrial, goth, bondage club, which members of Ex Voto were a part of. I would watch a punk show then stay after and hide out with the bondage girls. I miss the Angel! This has been the crazy, artistic journey of 504's punk rock flyer history with Little Stevie What Style. The flyers shown are just a few dating from 1993 to 1997.

I'll show more flyers from 1998 to 2002 in another issue of Quick Dummies. I'm glad I've made friends with productive punks in my home town of 504! Without them, my punk rock artistic adventure would

Devil Dolls Productions
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TUESDAY FEB. 25TH
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have been a bit different. "Punk Not Dead!" I've seen this spray painted all over the world! So, we are not alone. Talk is cheap...CREATE! The nightmare continues...

Thank you
Gerlaine "BadAss" Brewer
My assailant in this historic tale.

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LSW

VITAMIN X @ THE ARK IN NEW ORLEANS ON 04.11.02



VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X

Vitamin X is a straight edge hardcore band from the Netherlands. If you haven't heard them you need to get on the ball? They are putting positive force back into hardcore with a dash of politics. I was unable to make it to their New Orleans show a few months back. I was doing this record release show that very night and couldn't make it. Someone was nice enough to get these questions ask for me.

Robb Roemershauser: Who is currently playing in Vitamin X and what do they do in the band?

Marc: Currently the band consists of: Marc-guitar, Marko-vocals, Alex-bass, Paolo-drums. Except for Paolo, who joined in March 2002, this line-up is together since August 1999.

Robb: Do any of the members play in any other bands besides Vitamin X and could you give me some info about the bands?

Marc Emmerik: Yeah, we all have (or have had) other bands. Marko is playing in 'Heros and Zeros'. They play political Oi! punk hardcore. They have just released their first EP called 'WTO' (on Mad Butcher Records). This band also features Marko Response (Vitamin X bass player on our first EP) on guitar and Alex's brother on drums. Marko is also drumming in a hardcore band (don't have a name yet). Alex used to be a member of 'Sobereponse' (1995-2001). They released 1 EP (on Commitment Records) and 1 split LP (with Betercore, Point Of Few, Office Killer on 'Wasted Youth Power' Records). Vitamin X and Sobereponse were very close, musically and personally. Our first demo was a split release with Sobereponse and 4 (out of 5) of their members also played in Vitamin X. We also recorded 2 or 3 of Alex's Sobereponse songs. Paolo, who lives in Italy, used to play in Fratellanza, they have 2 EP's out (fast hardcore). Geert-Jan, the guy who drums on 'People That Bleed' and 'Down The Drain' (and who just left the band) is playing in a lot of bands: he's the guitar player of 'Betercore' (they call it 'Youth crust hardcore', it's very fast) they have several releases. He also drums in Tempers Rise (1 EP, noise hardcore) and 'Beer For Breakfast' (1 split EP, early 1980's LA hardcore). Myself (Marc), I was in a lot of bands from the late 1980's till now (all kinds of musical styles). At the moment I am trying - already for some time- to get a stoner/doom-band together (style: Black Sabbath, Obsessed, Kyuss, etc).

Robb: Vitamin X started in early 97'. When you first started the band then. What were your motivations to be a band?

Marc: Yeah, we started the band early 1997. Our idea was to bring back fun and politics in (sXe) hardcore, but also to bring back hardcore punk music itself (the original 1980's version of hardcore) because at that time not a lot of bands were playing that kind of music. We never thought we would ever end up making records or playing live, we didn't start with any intention at all. We just thought this band was gonna be some joke-band which would last a few months. That's why we wanted a funny band name. One day somebody said: "hey, let's call ourselves Vitamin X", and we all said: "yeah sure, that's cool". If we would've known that this would actually become a 'real' band, maybe we would've taken more time to think about the band name. Now, sometimes people accuse us of having a stupid band name, well, fuck them, we know it's not that original, so what?

Robb: You did have a few band members leave the band because they weren't straight edge anymore. I am not talking about straight edge and the ideals behind it. Because it's more of a personal choice. Vitamin X isn't a mosh metal core band and you know what I mean by that? Those typed of bands that call themselves straight edge that are very militant about there ideology. Vitamin X doesn't sound nor have anything to do with that scene. But I am asking you does Vitamin X follow a path that if your' not straight edge you can't be in the band anymore?

Marc: We had some line up changes, like almost every other band. Not all our ex-members are not straight edge anymore. I think those who left mainly left because they didn't feel comfortable anymore, either musically (Johannes, who drums on the first 3 records, was getting more and more into other musical styles and lost interest in hardcore) or because of not having enough time (Geert-Jan, our second drummer, almost never had time to practice -he studies, plays in 7 other bands, and has a record label- or to play shows, because of this he also didn't go on both of our US-tours). The band was started by Marko, Marc and Eric. Eric left after the first 2 EP's, but is still sXe. Alex replaced him and is still with us. The drummer is -like always- a bigger problem. We've had 3 drummers till now. We're now playing with a drummer from Italy, Paolo, because it was difficult to find somebody in Holland. It is true; Vitamin X started as a Straight Edge band (and still everybody in the band is Straight Edge!) but we think being Straight Edge or not is NOT important at all. We think there are much more important things in life than being Straight Edge or not. Things like: wars that are going on, people who are starving, racism, fascism, sexism, etc. We think everybody should do what they want, as long as they respect others for not drinking and shit. You're right; Vitamin X isn't a militant metal mosh band. Actually, those type of bands consider themselves to be straight edge but they actually haven't got ANYTHING in common with the original idea of straight edge. sXe started in the underground punk hardcore movement of 1980/ 81, and it was a PROGRESSIVE movement started by -leftwing- punks. The extreme ideas, the macho-attitudes, the metal sounding-music, the lyrics without any meaning...all of this definitely does NOT belong in sXe!! I think sXe is about being free; free from hate and intolerance, free to think for yourself without being influenced by substances, peer pressure, macho behavior, etc. We in Vitamin X respect everybody who is anti-racist, anti-sexist, anti-homophobic, etc. To us sXe is still very progressive and it will always be the total opposite of conservatism.

Robb: Are you still friends with any of your ex-band mates or not?

Marc: We are still very close with ALL ex-band members. Eric is my best friend, already for more than 13 years, he also helped mixing 'See Thru Their Lies'. Marko Response is playing with Marko in 'Heros And Zeros'. Johannes is working at our practice space, so we see him quite often, once in a while he joins the practice and drums one of the old songs. Geert-Jan is always around, we see him at shows, at practices, etc.

Robb: You put out your second full length this year on Havoc records in the USA call "Down the Drain". I listen to it a lot. It does seem Vitamin X is trying to create the

same record over again. Which is find to some people and vice versa to some people. Is Vitamin X trying to switch stuff up in the future or put out the same sound as before, which is find?

Marc: All of our records sound different I think. Every -good-band that I know changed their sound over the years. Why? Well, first of all, it would become very boring (to us and to our listeners) to play the same style of music over and over again. Secondly, every band progresses, that means, they play their instruments better, they know how to write better songs, etc. When we started with Vitamin X, some members didn't have experience at all. Our drummer Johannes, was playing guitar in Soberesponse and NEVER drummed before. Already in the beginning we wanted to play faster but Johannes just could not play so fast. After 1 year he started playing much faster. At the same time our guitarist Eric quit the band and we started to write faster and more aggressive songs, also with guitar solo's. Our first 2 EP's, 'SE Crew' (1998, Commitment Records.) and 'Once Upon A Time.' (1999, Commitment Records) were inspired by late 80's hardcore bands like Youth Of Today, Gorilla Biscuits, Side By Side, Half Off, No For An Answer, Uniform Choice, etc. but also early 80's bands like Minor Threat and 7 Seconds. I guess you could call it youthcrew, but still with political lyrics and also funny lyrics. After the first 2 EP's we started playing a lot faster and were inspired by bands like Black Flag, Heresy, Crucifix, Void, FU's, Infest, Jerry's Kids, Ill Repute, old Japanese bands, old Finnish bands, etc. some people call it 'thrash'. We also started having even more outspoken political lyrics. This change of style, first to be heard on 'See Thru Their Lies' (2000, Underestimated Records), was very well received especially in the USA, as well as in other parts of the world. In Europe (and especially The Netherlands) however some people condemned us for changing our style, saying we were following trends. To them I always say: take a look at the photo's on the second EP (from 1998): I'm wearing a DRI shirt and a bandana. This was way before this so-called thrash-revival. I've also always had long hair. After the LP we released another EP ('People That Bleed', Havoc Records, 2001). This EP was total 'thrash'; really fast, political songs. On our last LP/CD 'Down The Drain' (2002, Havoc/Underestimated Records) we're trying to combine different styles. We still have the extreme fast, thrashy songs ('Unknown Soldier', 'Herida', 'Still Waiting'). But there's also early 1980's sounding hardcore songs ('Can't You See Now', 'Disorder', 'Need Some Space', etc). And then there's 'punk' songs like 'Blinded', 'Piss On You' and 'What I Do'. The lyrics are still political but there are also some lyrics dealing with personal subjects.

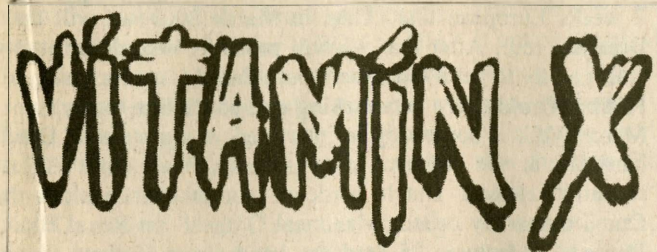
Robb: I like the album because to the first to last track it attacks your human body... Are you happy with how "Down the Drain" came out are you somewhat over it and started on a batch of new songs?

Marc: We're very satisfied with 'Down The Drain'. We tried to keep it diverse, interesting, and powerful. The reaction's were/ are very positive. A lot of people really seem to like it. Of course we will always try to make our next release the best release, which is always a challenge. We have a bunch of new songs and they're pretty good I think.

VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X VITAMIN X

Robb: Cultural criticism is a big part about Vitamin X and do you think it get lost the messages with the music? How does that feel to you? Because most people just bypass the lyric sheet and just want to hear the record.

Marc: I think a lot of people actually DO read the lyrics. From time to time we get emails from people who ask something about certain lyrics. For me personally the music and the lyrics are both important. Great lyrics cannot make shitty music good, and vice versa.



Robb: If I am not mistaken you went to the last protest of the World Bank/ IMF meeting that took place in Europe that time. The last one got cancel in Washington DC because of 911. Their next annual meeting is happening in September. I will not be in DC for it. Because I am going to spent all my money on the fanzine. Can you tell me somewhat about your experience about being outside the meeting when it was happen?

Marc: In 2001 Alex went to Genoa, Italy to protest against the WTO, World Bank, etc. A lot of shit happened there. One guy was killed by police. Friendly protesters were beaten up by undercover cops, and protesters who were sleeping were raided in the middle of the night and severely beaten. The western governments are doing anything to protect their interests. They don't want protests because they don't want the large majority of the population to be informed about what is really happening.

Robb: My Mistake, I thought you went? But what is one thing that the World Bank/ IMF represent that you total disagree with? Kind of like I was at the protest because of this issue that I totally don't agree with even if I work for them?

Marc: Our main problem with the 'WTO-World Bank-IMF' is that they act as if they are helping to solve poverty, starvation, global injustice, etc. BUT the only thing they are actually doing is protecting their own (big multinational corporations') interests. Their policy did NOT reduce poverty and starvation; it only made it worse! Poor -so-called third world- countries are forced to join these organizations -whose trade rules only benefit the rich countries-, if not they will be expelled from the international community and boycotted.

Robb: I went too DC on A16 when the World Bank/ IMF was having their secret talks behind close doors. The thing I remember the most was reading through some documents from IMF on the way to DC. I got the documents when I visited there for a week, only 7 months prior. I would have never dreamed that, I would have been to the World Bank again under those circumstances.

Marc: I just wanna say that the WTO, World Bank, and IMF are the tools of all those big companies and multinationals who only wanna make money. They don't care about people suffering and dying, they don't care about the environment,

they don't care about the welfare of animals, etc. All they care about is making profit. Fuck those stupid capitalists! The ones who will pay the biggest price are the small, poor countries because they don't have a big economy. We don't like this capitalist society where money and material possessions are the most important things in life. .

Robb: What do you think about George Bush the commander in chief? That want's to start a war with Iraq? Some might say, he would do it for his oil buddies. About him being a Zionism when it comes to the trouble in the Middle East and doing nothing to stop it.

Marc: The only reason why G.W.Bush is in office is because his brother Jeb Bush (governor of Florida) helped him (around 26.000 mainly black people -who wanted to vote democratic- were not accepted and were refused the right to vote). Everybody knows that actually Gore won the elections. I think Bush was very lucky to become president, but he's not competent at all. His idea and knowledge of foreign policy is very bad. As far as the situation in the Middle East is concerned; This situation is very explosive and I can only hope that Bush (and his advisors) will restrain themselves and don't do anything stupid.

Robb: Tell me about your second trip to the United States for a tour. You had problems getting a van for the tour. Flex Havoc put up lots of cash for a van right of the day, of the tour. Because the van he was going to let you use didn't work anymore.

Marc: Yeah, that's true, how the fuck do you know all these things, hahah?

Robb: I read it in his column for MRR.

Marc: Okay. Anyway, 1 day before our tour somebody drove into Felix's van (which we were supposed to use, as well as Amdi Petersens Arme, and Epileptic Terror Attack, after us) and totally destroyed it. Felix had to buy another one very fast (for a lot of money), and couldn't fully check if the van was totally o.k. The van proved to be pretty o.k., until we reached Portland. The brakes were totally fucked up -we almost couldn't even stop anymore- and had to be replaced.

Robb: How did it go the tour playing some fest like Trash Fest & Chicago Fest?

Marc: Our second US tour went really well, we played 46 shows in 45 days and we also played one show in Mexico. We had a great time, we met a lot of nice people, and we played with so many cool bands. We also didn't lose any money, and we actually even made some money and paid back our last recordings. People in the US were so enthusiastic and wild, and every show was fucking great, they really seem to like the style of music that we're playing. In Washington DC somebody broke into our van (while Carlos, our driver, was sleeping there) and stole our bass, guitar, and Alex's clothes. That was pretty fucked up, we had to buy new stuff, and also borrow from some really nice people. We had some really looong drives (22 hours from Texas to Phoenix, Arizona) but we survived.... Thrash fest was one of the best shows we ever played. The line-up (Total Fury, Amdi Petersens Arme, Tear It Up, 9 Shocks Terror, and more.) was great, as well as the crowd, everybody went totally crazy.

Robb: Do you like what Vitamin X has done so far because coming to the USA is hard. Way more hard than some USA band going to Japan, Europe.

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Dead Alive records originally from New Jersey, recently moved to Philadelphia, PA. They have release 20 records already and keep on going. Dead Alive is a hardcore label, that represent a wide range of sounds. After the released of the Tear It Up LP the label seems to be going somewhere.

Robb Roemershauser: Dead Alive records came about from a benefit compilation you did for ABC No Rio in the Lower East Side. Dead Alive somewhat just accidentally became a label after you wanted to help out ABC No Rio from one of their financial problems?

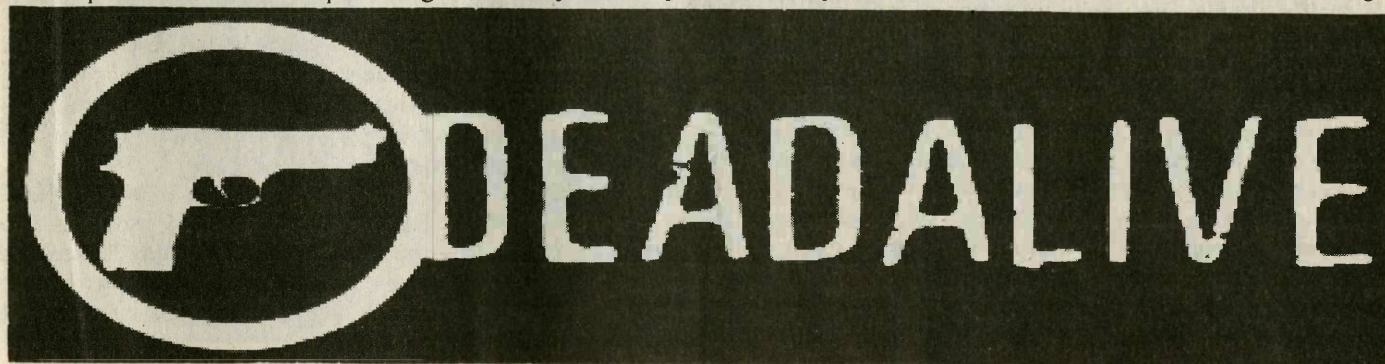
Jon Deadalive: Yea, I was real young when I put out that CD. ABC No Rio was a place that sort of helped me get

around. We asked a few bands that his band, Foundation had played with to put out records. Nothing really too serious. He lost interest somewhere along the line so I was just hanging out by myself. A few friends of mine were in a band called Dead Nation at the time. They had just recorded a killer LP and were looking for someone to put it out. After trying all the real labels we decided that we would put it out on Dead Alive and a label the Dead Nation kids were doing called Slaughterhouse Records. It kind of became the turning point for the label. It was the first thing I put out that I was really into and it was the first thing I put out that other people were really into.

Robb: Dead Alive has reflects a lot the bands you have put out when you were

in the years? Has it become very serious hobby at times now?

Jon: Yea, it definitely has grown, more than I ever thought it would. I don't really know what to say about it. Tear It Up toured Europe this summer and will be going to Japan in the Spring and it's nice to think I had a small part in helping them do that. I couldn't even help a band sell 500 7"s in 1998. I don't know if it's a serious hobby now more than it is a really non-serious business. I think I got past the hobby thing awhile ago because Dead Alive is one of the things that take's up most of my time. Between my job at a hardcore mailorder and then coming home to do my own label and distro. I'm working like 80 hours a week with hardcore. In the real world though,



into the real underground side of hardcore and they were having money problems as usual. A lot of the people around then were doing benefit projects to raise money and so a friend and myself just wanted to help out. It was fun to do I guess. There are a bunch of good bands on there, and some not-so-good bands, but I think it does of good job of documenting what was going on there around that time. The 1,000 copies that I donated to ABC for them to sell at a 100% profit are still sitting in their upstairs offices unassembled and have been for the past four years or so. That goes to show you how appreciative they were. I dunno, that part kind of bummed me out but honestly, I wouldn't have expected anything else.

Robb: You release your friend's album next that help out getting the benefit compilation together for ABC No Rio. When you did you somewhat decided I like doing these records and wanted to continue it and pursue it more?

Jon: Well, yea, my friend Anthony and I were just putting out records just to fuck

going to ABC No Rio at the time, it was mostly political punk hardcore playing back than. With the many mosh core bands in New Jersey always. Why didn't that type of hardcore music struck you if it's even hardcore music to start your label based around it? Is it to jockish, phony to you the music? Just asking.

Jon: I dunno. Yea, there were a lot of thugcore type bands playing in NJ at that time and I guess there still are. I would occasionally see some of those bands at shows I would go to where a band I liked would be playing. I just never got into the music, personally. It wasn't really conscious decision; it just wasn't the type of shit I liked. New Jersey kinda became renowned for bands like that. It also has a pretty killer history of good hardcore ala the Misfits, A.O.D., Mental Abuse, and all the bands on Mutha and Buy Our Records.

Robb: Dead Alive has come a long ways in the 5 years and have become a label that people in punk hardcore look forward to what you are putting out. How have you seen the label grow

I'd be a horrible business person.

Robb: I guess the trash revival is onto punk rock these days now? Like emo now then ska/ punk, pop punk. Do you think the new popularity of trash fits in with Dead Alive? There grindcore albums you have put out. The trash music today sounds different to me from the 80's version with metal.

Jon: The whole "thrash" revival thing was something that really bugged me when it first started but I guess I'm kind of numb to the whole thing now. When Dead Nation first started there were really no bands playing that type of hardcore they were playing. What Happens Next? weren't a band yet. Life's Halt weren't a band yet. DS-13 started around the same time but none of us were really aware of them because it was before Havoc repressed the 7". 97a and Full Speed Ahead from the Jersey Shore are the only bands I can think of around here that were playing fast hardcore but 97a fit more in with the youth crew kids and F.S.A. were just a bunch of unknown old dudes that would play bars. The Dead Nation kids just wanted to play

early 80's styled hardcore because that's what they were all into. It wasn't a conscious effort to jump into this new thing. Next thing you know everyone is dressing like a Suicidal Tendencies record and starting really shitty bands. I felt like it made the good bands such as Tear It Up and Life's Halt look like a joke at times. I have heard people refer to Dead Alive as a "thrash" label. I dunno, Dead Nation and Tear It Up are the only bands that I can personally see fitting into that label even though I just think of them as hardcore bands. None of the other bands I've worked with I think sound "thrash" at all. I still listen to grind. I would still put it out too if there was current band that I liked that weren't already putting out records with other

DEAD ALIVE RECORDS

DISCOGRAPHY FOR NERDS:

-V/A- 'Solidarity: A Benefit For ABC No Rio' - DXA000 - CD (Sold Out)
 -FOUNDATION- 'Fear Of Life' - DXA001 - 7" (Sold Out)
 -UNDER PRIVILEGED NATION- 'S T' - DXA002 - LP (Sold Out)
 -GODSTOMPER- Heavy metal Vomit Party' - DXA003 - LP (Sold Out)
 -KONTORTION- 'S T' - DXA004 - 7" (Sold Out)

people. Most grind bands today are way more into the death metal side of things or are playing this like slick, android tech-grind stuff. I'm just not into it. I'm more into like the first two Napalm Death records. If Nasum weren't signed to Relapse, I would kill to put out their records.

Robb: One album you just release sometime ago by a band call Tear It Up from New Jersey and it seems a lot of people like them a lot. They put out that record on Havoc a few years ago. Have you been somewhat surprised by the reaction you gotten from the record call 'Nothing To Nothing'. Has that been one of your more proud record you were happy to put out?

Jon: Tear It Up work harder than 99% of all bands out there and really have no one to thank for their popularity other than themselves. I don't think either Havoc or myself could claim responsibility for their success other than making the records available. I wasn't really surprised with how well "Nothing To Nothing" did either. They were already really popular before the record

came out. The Havoc 7" sold like 4,000 copies by the time that LP was released. The one thing I was surprised about was actually how popular Tear It Up became when they first started out because when Dead Nation were a band we couldn't even give the records away. I'm super proud of them as a band because they're doing all this crazy shit and they're doing it on their own and it's just fucking awesome.

Robb: If not what was the album you like the most that Dead Alive record put out and why?

Jon: I like everything I put out. The one record I wish more people would give a chance is The Degenerics LP. That record blows me away every single time I listen to it. It's a record that motivates

-DEAD NATION- 'Dead End' - DXA005 - LP/CD (Sold Out) -THEY LIVE/ RUINATION- 'S T' - DXA007- Split 7" (Sold Out)
 -BORN DEAD ICONS- 'Work' - DXA008- CD/LP
 -DEAD NATION- 'Painless' - DXA009- 7" (Sold Out)
 -PARADE OF THE LIFELESS- 'The Anatomy of a People's Bondage' - DXA010- CD
 -THE DEGENERICS- 'Generica' - me to no end.

Robb: You have a website for Dead Alive and you trade with other labels for records from Dead Alive releases. It's a small distribution system. A lot of small labels do trade with other labels it helps to move some records out your room and vise versa. Is it going good the distribution and how did you get that going at first?

Jon: Trading is really one of the best ways to get stuff out there, especially overseas. I basically just started the distro because all these labels were writing me asking to trade and I really couldn't justify not getting rid of an extra 500 copies because I was too lazy to sell other labels stuff. I'm starting to really expand the distro. Not only am I trading but I'm buying stuff now for it so hopefully in the next year or so it will be a real mailorder catalog.

Robb: I believe Jon you do Dead Alive fulltime now?

Jon: I did it fulltime for almost a year. It was really hard to pull it off though so I broke down and got a real job again. I was working at a t-shirt printing shop for

the summer and now I'm working at Very distro. I still have to do like another 40 hours worth of shit with Dead Alive on top of that though. I'd like to make it a fulltime thing again someday.

Robb: Jon can you tell me about your recent move of Dead Alive records?

Jon: I just moved to Philadelphia to move in with my girlfriend actually. That and it's a lot cheaper than living in New Jersey. I now have much more room to do the label out of too.

Robb: Lots of punk labels have been giving up on releasing vinyl and have become a compact disc output. Mostly the labels that are doing it now for profit, and not for passion. With the slew of cdep's coming out with 15 min of music that has about 60 more min

-DXA011- LP/CD
 -SUICIDE PARTY- 'You're All Invited' - DXA012- 7"
 -TEAR IT UP/ E.T.A.- 'S T' - DXA013- Split LP (Sold Out)
 -THINK I CARE- 'S T' - DXA014- 7"
 -DRAGNET- 'Better Off' - DXA015- 7"
 -CITIZENS ARREST- 'A Light In the Distance '88-'90' - DXA016- LP
 -TEAR IT UP- 'Nothing To Nothing' - DXA017- LP/CD
 -THE RITES- 'Your Last Rites' - DXA018-

left on the CD. The wasteful compact disc just to make an extra buck. With the DIY bedroom labels that still believe in vinyl as a punk rock tradition. Dead Alive does release lots of vinyl records and do you have anything to say about that?

Jon: Yea, I dunno. It would be really easy to give up on vinyl. CDs cost like \$1,500 less per 1000 to make than an LP, cost less to ship, and are a hell of a lot easier to have manufactured. I just like vinyl better and I think so do most of the people that buy the stuff I put out. As far as CDEPs go, I'm not that against them either as long as they're priced like an EP. It's not really that wasteful. Much more waste is created when you make vinyl and it costs only like \$500 per 1,000 more to make a CD than it does a 7". I have friends who prefer CDs because they're in their car a lot and it's more easy for them. The only thing that's kind of lame is that some labels have given up on vinyl 100% so you don't really have an option. But, I know how much this shit costs and can't really blame them that much. After saying all

this though, I still only own like 50 CDs and didn't even have a working CD player until a few weeks ago.

Robb: What are some records you were working on before that fell through and never saw the day for various reasons?

Jon: Hmmm...DXA006 was going to be a 7" by this band Open Wound that I was going to split release with Max at 625. The band really slacked though to the point to where neither of us were into doing it anymore. There were more though too, I just can't remember 'em all.

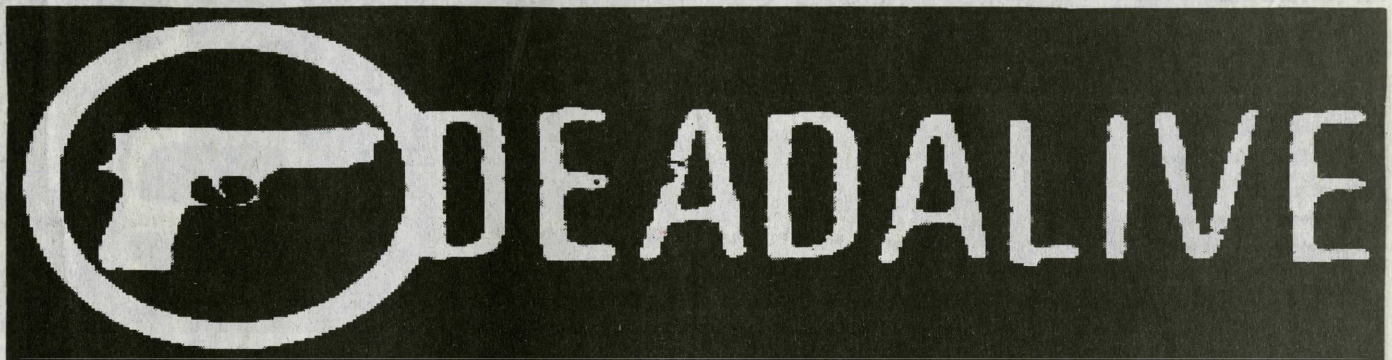
Robb: Jon, you can tell your somewhat picky when it comes to releasing records. What makes you say to yourself, and put yourself to ask a question if this band is interesting in

have one distributor because it's hard to keep up with 10 or so other ones and they pay for the most part. With HeartattaCk fanzine that covers a lot of bands that in the genera of music you put out, must help. I.M.D. was one of your older distributors and I know Todd of Recess records works there now. How do you like Ebullition?

Jon: I've gotten shit from a few holier-than-thou kids for the whole "exclusive" distribution thing but I don't think they understand what it's like to have to hunt people down for months only to lose THOUSANDS of dollars. I don't think people really have a grasp on the how much money we're really talking about when you do a sizeable label. I was looking at my records the other day and

are less likely to ripoff a distributor that carries a bunch of labels because they won't just be cut off from one label but from 20 labels. It's the whole safety in number mentality. I still do all my own trading and will sell directly to anyone who will pay upfront. Ebullition just fills in the cracks. I.M.D. is a fucking joke and I feel bad for any label that is distributed by them. It's owned by a bunch of clowns looking to make a buck and don't care who they fuck over in the process. They know absolutely nothing about the underground hardcore / punk scene either which doesn't really make for a good hardcore / punk distributor.

Robb: Yeah, it sucks being rip-off. Have you ever put out a record based on a demo you got and who was the



doing a record in fear of rejection?

Jon: I don't even know. I just put out records with bands I like that I don't think are being given that much of a chance. I've never really prevented myself from putting something out for fear that people wouldn't like it.

Robb: How do you run Dead Alive records or not? I know this might be somewhat a private question. Do you pay for the recordings of the band? Or you a label, which a lot of small punk rock labels do, is make the band pay for the recording and you just pay for the record to get press? Then you give some free copies to the band so they can sell to make up for their cost of recording?

Jon: I usually pay for bands to record their full lengths. It's really hard to pay for bands to record 7"s though because as it is, with 7"s you're barely breaking even. If a label has the money, I think it's only fair though for them to pay for bands to record. You'll make it all back.

Robb: You have an exclusive distributor Ebullition record? Like a lot of punk hardcore labels that only

tens of thousands of dollars have passed through my hands this year from the label. Granted a very small fraction of that is actually profit, but we're talking about people's yearly salary amounts of money here and it's something that doesn't feel really good when you lose it. I can't afford to be losing a thousand dollars here and a thousand dollars there to these distributors that feel I'm not important enough to pay on time. A good example is that recently I sold a bunch of records to a distro in Germany outside of Ebullition. It would be cheaper for them to get them directly from me and they said they didn't like to buy from Ebullition so I sell to them directly. Now this is in March and we're halfway through September and they still haven't paid me the \$1,100 that they owe me and will not answer my emails. I recently read a column in a European fanzine where this same distributor was talking about the evils of exclusive distribution. Maybe if it wasn't for people like him, so many labels wouldn't be seeking it. Ebullition pays me once a month for what they've sold like clockwork. Distros

band and what made you put out the record without ever seeing the band maybe live before?

Jon: This band Dragnet just sent me a tape and I really liked it. I had heard of them before from the Tear It Up dudes because they played with them in Western Mass. I usually don't put out bands that I get tapes of. Good bands rarely send me tapes.

Robb: If someone reading this fanzine was interested in starting a record label, and could you give some advice you have learn along the way? Maybe you learn it the hard way and know better now?

Jon: I don't think there's anything I could really say other than it's something you learn as you go along. I guess the only good advice I have is to put out good bands. The world doesn't need any more bad records.

Robb: You just put out a discography record from a band call Citizens Arrest that was popular in the late 80's. How did the record come about and I am just wondering, because I got a few songs from them? I am no fan of

the band.

Jon: The Citizens Arrest 7" is one of my favorite 7"s of all time. My friend Rob did an interview with their singer Daryl for his zine, Organ of Hope, so I got his contact info off him and dropped him a line. As it turned out Daryl lived like 10 minutes from me so we hung out a bunch of times and put it all together. We actually wound up becoming pretty good friends through the whole thing. Ask Matt from Tear It Up how many times Daryl would come over too our house to watch horror movies and pass out on our couch. To say it is an honor to make this music available for a new generation is an understatement.

Robb: The last record you put out was the Rites, a band from Rhode Island

7"

-STRAIGHT TO HELL- 'S I'- DXA020-7"

-MUSTANG- 'Free Style'- DXA021- LP

-VICTIMS- 'NEVERENDING LASTING'- DXA022- LP

Dead Alive address:

Dead Alive Records

PO Box 42593

Philadelphia, PA 19101

www.Deadaliverecords.com

and the music files you have available sound really good. It's a side band from some member's of Tear It Up, and Down In Flames, is that right?

Jon: The Rites are actually from New Jersey. It's Matt who plays drums in Tear It Up singing, John from Tear It Up and Down In Flames on bass, Paul, formerly of Tear It Up and currently in Cut the Shit on guitar, and Pete from Down In Flames on drums. Basically it's Matt's glory hog thing because he's always wanted to sing in a band with good reason though because he's a crazy frontman.

Robb: You got some records coming out soon from Victims, Mustang and Straight to Hell? Can you tell me a little about those three records? Because you'll doing this interview to sell records maybe?

Jon: Victims are from Sweden. They are one of the best bands on the planet right now. They have a huge, powerful sound. This record will becoming out right before the split LP they are doing with From Ashes Rise on Havoc. They will be touring the US sometime soon as well.

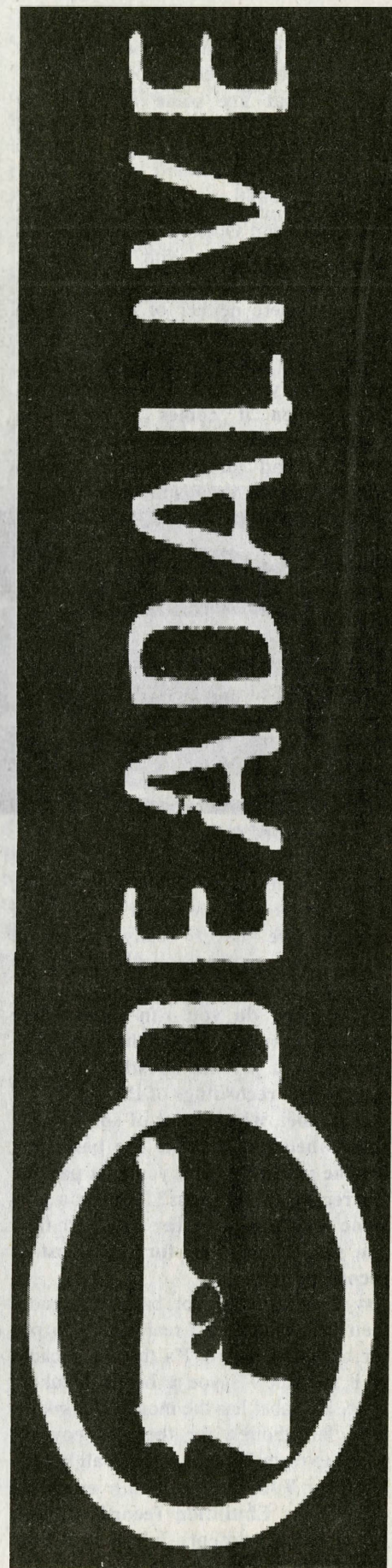
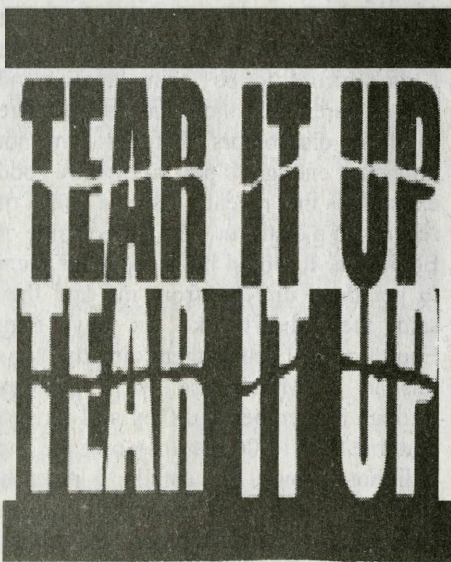
Mustang are from Japan and they play awesome rock influenced hardcore like only Japanese bands can play it. It is an honor to be able to release a record from one of the best bands in Japan. Straight to Hell is a new band with Aaron of Ulcer/Paindriver fame and Brian who plays drums in Dropdead. The 7" smokes. They just released a split with another awesome (and sadly defunct) band, Balance of Terror.

Robb: What are some projects your working on that haven't been maybe recorded yet and are they're coming a long good enough and that they might see the light of day someday? Selfish, Think I Care and The Powl?

Jon: The Selfish record is a compilation of most of their out-of-print records so that's all recorded. Just needs to be put together and need the artwork. This band is simply amazing. They're from Finland but they play Japanese influenced hardcore in the Burning Spirits vein. They will be touring the US in November with Tragedy. The Think I Care LP should probably be recorded in November, same with the Prowl 10". It's going to be a real busy year.

Robb: Is there anything you'll like to say about Dead Alive, final words?

Jon: Dave lost his Black Flag '86 tour shirt. It was blue and with white ink. Last seen on top of the refrigerator. If you've seen it, please get in touch. Thanks.



Robb Roemershauser: Who is in Defiance and what do they play?

Mike Defiance: Mike Arrogant- vocals/ guitar, Matt- vocals/ guitar, Alan- bass/ vocals and Brian- drums

Robb: You just came out with your 3rd full length recently on Punk Core (NYC) records. You gave me a copy of it and I like it a lot. When did Defiance started working on the album?

Mike: We started writing the music about a year and a half ago. But, we sped up the process when we decided to put it out on Punk Core.

Robb: You do you live on the same street as Tribal War records. Did Neil ever ask you before if he would put out your full-length record?

Mike: The address is at a place that rents PO Boxes. We've had the same one for years. He got one there when he moved to Portland. No, Neil never asked.

Robb: You were inactive for some years. I thought you broke up a few years ago, actually. After your second full length came out in 2000 call Nothing Lasts Forever. I know a few members left the band after the record came out?

Neil: Yes, Gibby, Chris and Niff left the band. Just as well I'm happier with the line-up now. They are all actually into touring and actually doing stuff.

Robb: You did do a tour of Mexico in 2001? How did that come about and where did you play in Mexico?

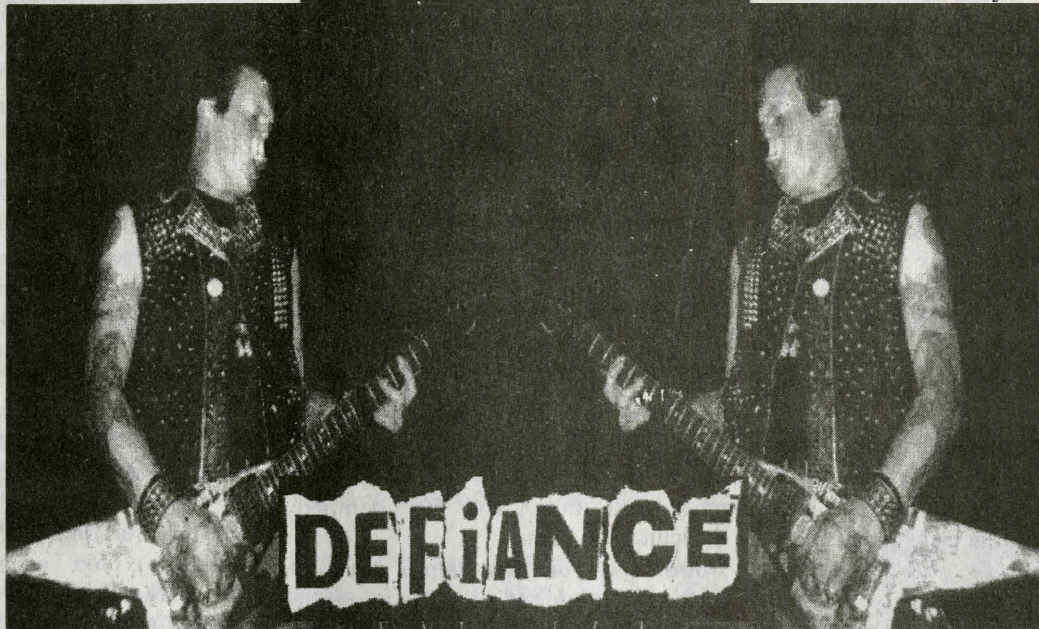
Mike: A guy called Jon contacted us and flew us down. We just went down for a few gigs. It was really fucking cool though. We met loads of cool people and had a great time.

Robb: You did just do a tour of the US. Was that tour somewhat base around your record was coming out and get to the other coast to play Holiday in the Sun in New Jersey this past summer?

Mike: Yeah, its been a while since we did

a full USA tour and it was time to head out. It was for HITS (Holiday In The Sun) and also the record just came out. But we just needed to get out of town too.

Robb: You mention to me that you were really looking forward to seeing some bands play at the Holiday in the Sun and did you get to see them? Were you impressed; who were some of the standouts you saw?



Mike: I thought the Adicts and Anti Nowhere League and the Drogos For Europe were really stand outs. But I missed so many bands that I wanted to see, oh well there's always next time.

Robb: They had some criminal activity happen there from some people that went to the show. The city got shut down and basically the oldest rocknroll club closed it doors forever because of Holiday in the Sun. There will never be another Holiday in the Sun in the US again. Do you think that's going to hurt punk rock in the states of not having a non-corporate punk rock fest?

Mike: No! I don't think HITS is the same here as it is in the UK. I mean the scene there is a lot older. So, of course nothing crazy happens. There is just a younger scene here and people like to destroy things.

Robb: You had a few releases come out on Skull/ Profane Existence before. Are you excited about Profane Existence making a comeback and making distro available again?

Mike: Yes. I have always like Profane Existence and the stuff they do. I think it has really helped the punk scene out.

Robb: Can you tell me where Defiance practices? Where is it and describe what it looks like the building? How often do you get to practice when you're home?

Mike: We practice in Matt's basement. It is moldy and damp and smells like beer and mold. We practice twice a week.

Robb: Portland from where you're from has a very bad problem

happening now with homeless punks getting hook onto heroin? I think you would know what I am talking about? Have you seen this happen with friends or know about Portland having a reputation

of having heroin cheaper at price than any other big US city?

Mike: I don't know anyone on Heroin. People switched to other drugs I guess. The homeless kids call us house punks so I really don't know.

Robb: What are some new bands you'll been listen too lately and why do you like them?

Mike: I hate everything new.

Robb: Is there anything new going on with Defiance lately like a tour in the works or working on a record or playing local shows?

Mike: We are in the process of doing a new 4 song-single for Punk Core and it should be out after the first of the year. Also we should be touring in the spring and the summer time. We are playing last weekend with The Casualties and we go up to Seattle on the 6th of December for a gig up there.

Robb: Any last words you will like to say?

Mike: Thanks for the interest and cheers to all those who have supported us over the years. Up the Punks!

DEFIANCE // 1951 W. BURNSIDE #1654 // PORTLAND, OR 97209

clamor

Clamor magazine if you haven't heard about it yet? Let me tell you its possible the best independent magazine going today. I haven't missed an issue since #4. At times Clamor can become hit or miss magazine. But it's normal for any publication to be that way. Clamor wears its political views on the front cover. But, the great thing about Clamor magazine, is the insight of non-mainstream material. The September/October issue theme is about "Aging in America" and November/ December issue theme is about "Let's talk About Sex". They just put out the new version of The Zine Yearbook-Volume Six, the 2001 edition. Well worth tracking down every different volume of the Zine Yearbook.

Robb Roemershauser: You first started with the idea about doing Clamor magazine when you were working for Lumberjack distribution. What made you first decided about doing this magazine?

Jen Angel: Actually, we didn't work for Lumberjack at the time. We met in 1999, and corresponded because we both did zines and had known each other for a long time - Mutual friends and all that. We went to the Midwest Underground Media Symposium in Kansas City in the spring of 1999, and from our discussions we decided to work on a big project together. Mainly, through our experiences with zine writers and artists, we were aware of all of this great material and writing going on. We wanted to help bring that to a larger audience, and possibly help those writers and artists benefit financially from their work by taking money from more mainstream readers and redistributing it to independent writers/artists.

Robb: Did you feel what was out there with other magazine's didn't really represent what young adults were interested in reading about?

Jen: Well, Clamor has a decidedly progressive or radical bent, and at the time we felt like there weren't really any radical magazines that spoke to our age group and background. Some magazines that were around at the time were too dry, or were written for an older or more

seasoned audience. We also felt like a lot of aspects of radical culture weren't being explored, just the politics and theory.

Robb: It was sometime you got first organize to actually see Clamor magazine come to life as an active publican. In that time you were still working for Lumberjack when the first few issues of Clamor came out for the world to see. Was it difficult not working on Clamor as full-time in the beginning?

Jen: Well, we both still work at full time jobs, though neither of us works for Lumberjack anymore. Lumberjack really has nothing to do with Clamor, it was just a place to work. We started organizing it in July 1999, and the first issue came out in February 2000. Yeah, and as I said, we both still work pretty much full time, and it's definitely difficult to do both.

Robb: Did you Jen help a lot with putting thought of vision into reality with Clamor magazine at first? You did help out with Punk Planet at the beginning and when Maximumrockroll almost folded. Of course those dealt with punk rock music, but helping with those fanzines must of help Clamor somewhat come to life?

Jen: The only way that I worked with Punk Planet in the beginning was that I was a columnist's. I didn't help at all with the administration or organization of it. My experiences helped me with Clamor only in that at MRR. I didn't feel like I had the freedom to do what I wanted to do or assert my own priorities, and since I've always felt media was important, working on my own project was a natural next step.

Robb: Clamor will be around for two and half years soon. In that time, how do you approach doing an issue? Are people waiting at your doorstep with a sign 'print this'? Every issue is a theme issue that ranges from all kind of topics. How do you find people each issue that is willing to write something, you are trying to cover for that particular issue?

Jen: Our "themes" is more like a focus, or a cover story. We may have one large article on one topic and several smaller, but related articles on the same topic. This works out better sometimes than others. We actually have tons of material, which to us is a testament that this kind of forum is very needed. Clamor has an "open submission" policy, which means that we except material from anyone regardless of their background and each piece will be given the same weight when it is considered. So a lot of people are interested in writing for Clamor for lots of different reasons, and many of them don't have access to other forms of media. Usually, we just advertise that we are going to cover a certain topic, and we get enough submissions. For example, in the next few months we will cover sexuality and gender, technology, and sport - and we already are getting a lot of submissions for those topics. We list them at our website at www.clamormagazine.org under the heading "participate."

Robb: Some of the people that write for Clamor are writers or some people are just starting out expanding their minds or too even professors at universities. You give a brief bio each issue of each person that contribute to a particular issue. Were you trying to make Clamor somewhat diverse and anyone could participate in Clamor. That you don't have to be all-political about everything and open-minded is better?

Jen: Like I said, we have an open submission policy, and we hold that there are no "experts" and that each person has a valid perspective based on their own experiences and their own life. We print the bios because Clamor is a forum - the bios give you a way to contact the writer or artist if you want to continue the discussion, and we think that to truly understand someone's writing, you should have some idea of where they are coming from.

Robb: What one thing you will like to do with Clamor that you haven't done already? Are you just happy to be doing it, so much that seeing each issue means more to you than a normal social life you basically put behind you for the most part?

Jen: I think we actually have good social lives, even though we obviously spend more time working than the average person. We enjoy working the magazine

because it's something we see as needed, and something that we've gotten a lot of positive feedback on. As for what we'd like to do, since Jason and I are really just volunteers and we both still have jobs, I'd like to make more money so that each of us can devote more time to Clamor, and get a lot more accomplished. There's always a lot to be done.

Robb: Do you miss writing sometimes? You have written some stuff in Clamor, but don't do it that very often. Do you sometimes feel you wish you had the time or sleepless to do so. Does it bother you sometimes, that you're the coordinators and not the voice for the most part of Clamor?

Clamor

Jen: I don't really see this as a problem because we could write for Clamor if we wanted to. We both still publish writing on the side, either by contributing to other projects, such as the recently Frictionmagazine.com book, or our own side projects.

Jason Kucsma: We like to talk about our roles in Clamor as that of community organizers. Rather than us using the platform to talk about what WE think is important, we've created a somewhat sustainable structure that we invite people from various communities to contribute to the creation of the magazine.

Robb: Are you happy with what Big Top have done to get the magazine to the people?

Jen: Big Top Newsstand Services, for anyone not familiar with them, is an independent magazine distributor based in California. I'm definitely happy with the work they've done, because there's no one that does what they do for the independent press, and because we don't have the time or staff to take on those responsibilities, such as collecting money from stores and distributors, soliciting new markets, etc. And they're nice people.

Robb: Have there been in cases that people have proclaimed to you that Clamor magazine has change there life somewhat? How does that feel or is it to weird to even thinking about for the most part?

Jen: I don't think this has really happened. We do get a lot of supportive mail, and that is important for us to keep our own motivation. The fact that people would send their hard work, such as writing or art for us to print, is also a vote of confidence.

Robb: Where do you think Clamor is heading in the near future? Full color glossy pages to kick all those Time, Newsweek down to the ground for good.

Jen: Well, it will probably be a long time before we can justify spending the money to put full color into the magazine. We just switched to a new printer Westcan in Winnipeg, Manitoba, and have a couple new issues due out before the end of the year. The September/October 2002 issue will focus on Aging in America, and will feature a totally awesome interview with activist Roxanne Dunbar-Ortiz, and then the November/December 2002 issue will focus on Sexuality and Gender. We're trying to do more events now, like we're sponsoring a talk about independent media on September 11, and things like that.

Robb: Let me talk about another passion you do that is the Zine Yearbook. If someone never heard of a zine before and how would you describe what the Zine Yearbook is all about?

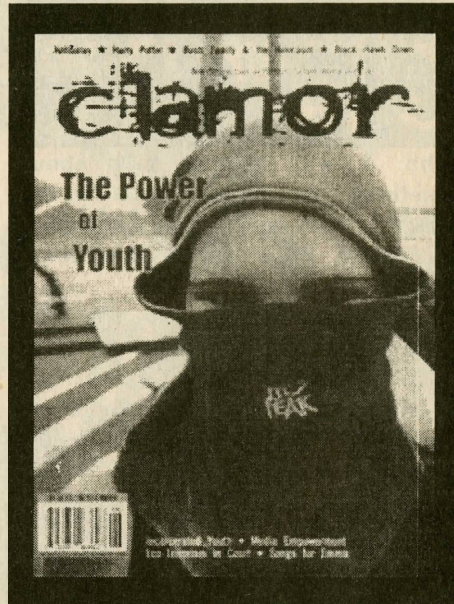
Jen: The Zine Yearbook is a "best of," a collective of independent-small press writing from a particular year. We basically reprint articles and artwork from 30 or 40 different publications with circulations of less than 5,000 copies per issue. We do this because we think that providing samples of some of the writing out there will help people understand the breadth of alternative media and viewpoints available. In some respects, it also serves as a small kind of documentation of the current small-press scene, as well as giving those publications some much-needed recognition and publicity.

Robb: Yeah, I have all the six Zine Yearbooks somewhere in my room. Is the Zine Yearbook something you work on year round? Or is it a few months out of the year you try to gather up some zines that were publish the following year?

Jen: Well, if we had time we would work on it all year round, but really we work on it mostly February through June of

each year. The rest of the year, we're trying to publicize the book and to sell it.

Robb: Does something that has been written in a zine to be considered reprinted is when it gives way to many people head-trimmers of how great it was written. They take parts from the piece from whatever zine and use quotes from it in everyday life communication and is that a plus to be reprinted? Is that what you looking for somewhat in Zine Yearbook for



apiece to be nomination?

Jen: For a Yearbook nomination, we just ask that people recommend articles or artwork that they think is exceptional or something that they perhaps feel the need to share with a friend or think needs a wider distribution. Then, we have a committee of 12+ volunteers who read the nominations and rate each one. From those ratings, we make the final selections.

Robb: I know this is a hard question to answer and somewhat blunt. Why do you enjoy zines so much?

Jen: I enjoy zines because they are a more direct contact with individuals and their ideas and lives. Why do we read? To find out new things and to find out what other humans around us think or have discovered - these are what drives human interest in reading. Why not have a more direct link to those ideas? Plus, zines are more accessible - almost anyone can do them, especially with the advent and popularization of technology such as copy machines and personal computers. Having access to media and allowing more people to participate is a good thing.

Robb: What do you think makes a fanzine good? Is it the number of pages or do you prefer someone poring there heart and private life into it?

Jen: Every fanzine is good for different reasons. Whether it is exceptionally nice layout, well-done interviews, or insightful writing, each zine has it's own merits. I prefer zines where I get a distinct impression of the author's personality. If I want something objective, I can read mainstream media.



Robb: I will like to talk about something you do that goes by the name Underground Publishing Conference. How did it first come about?

Jen: Jason started this with a woman named Ciara in 1999, and it was then called the Zine Conference. We changed the name to Underground Publishers Conference (UPC) and we just completed a fourth successful year. Basically, the reason that it came about and the reason that it has been so successful is that people are really interested in having access to media and getting their ideas out to a larger number of people. By promoting this conference, we are helping people exchange ideas on what works and what doesn't, discuss theory, and basically get together. We encourage all forms of media, whether it be print, web, radio, film, tv, etc to participate.

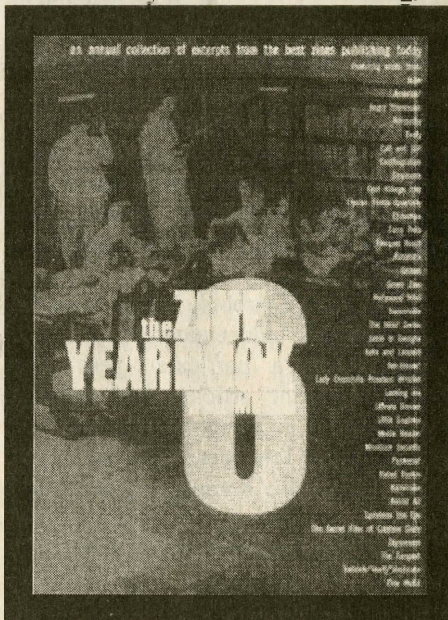
Robb: What does the Underground Publishing Conference try to active and do you think you have done it yet?

Jen: As I said, what we try to achieve is providing space for media producers and consumers to meet together to learn and share ideas. I believe that we are achieving this, but there is always room for improvement by increasing the number of people that are involved, the diversity, etc.

Robb: You did your fourth year Underground Publishing Conference, what did you like about that one particular? That you said to yourself, I can't believe this happen. I was able to get this speaker to come and I am so interested in what this person has to say?

Jen: I think each year it is more successful because as we become more experienced at organizing it, we are better able to anticipate and prepare for problems and complications. And over the years, we've been able to get a lot of feedback about what people want, and that has helped make it a better event. Also, we do not focus on one speaker. We believe that people should come because they are interested in talking about media and how it works, and not because they want to see Jello Biafra or Noam Chomsky. Though if any "big name" person like that were to come, we would give them equal billing with all the other workshops and events. We don't have any "headliners" or "keynote speakers."

Robb: I was kind of disappointed that there weren't too many punk fanzines there besides Wonka Vision and me. That seems to be lacking a lot there and I guess that's how it is. Did previous years did the have more punk fanzine this year's? Just wondering.



Jen: Punk fanzines actually make up only a portion of all the media that is available, so we were happy with the diversity. There were a few other punk zines there, and a few that focused on music, such as Venus, which focuses on women in music punk and otherwise.

Robb: I am at the Underground Publisher Conference, and I am amazed by it. I think its great that there something in this world that people like me and you have something in common with. I have little hobbies in life besides... Zines

are the biggest part of my life. I will be here next year if you choose to have one of course.

Jen: Because of the positive feedback, we are definitely planning on having one next year. Really, I think we need to focus on increasing diversity and publicizing more. You can watch our website at www.clamormagazine.org/upc for updates!

Robb: Would you consider yourself to be mogul in the underground zine world?

Jen: Definitely not. We work on our projects, but there are definitely other people who work on projects that are equally as big or as time consuming. There's a lot of good work going on today!

Robb: What are some of the music lately you been listening to that put a smile on your face? Strike Anywhere, Avail, Randy or whomever?

Jen: Yeah, all those are good ones. I definitely love those kind of punk bands as well as classics like The Clash and Rites of Spring, folk like Casey Neil and Utah Phillips, political bands like Chumbawamba, and old favorites like Billy Bragg.

Jason: I'd have to say that I've been finding a lot more inspiration from hip hop than punk music these days. There's a lot more at stake and it seems a lot more genuine to me to hear the Coup or Subterranean Crew or Bahamadia rap about what's important to their communities than it is to hear Anti-Flag talk about fascist cops. I'm sorry, but punk kids with mohawks aren't being killed at an unconscionable rate by cops, and their critique just rings hollow to me.

Robb: How can you obtain information on how to buy the latest issue of Clamor? Zine Yearbook #6?

Jen: You can find out info about our projects at www.clamormagazine.org, or you can send a check or money order to Become The Media, PO box 1225, Bowling Green, OH 43402. We sell a lot of other material on our site, so it's worth checking out. Each issue of Clamor is \$4 ppd and the new Zine Yearbook is \$12 ppd in the US. You should also check any good independent bookstores.

Robb: Would you like to say anything else about your projects or not?

Jen: I think you've covered everything! Thanks for the opportunity!

Clamor Magazine // PO Box 1225 // Bowling Green, OH 43402 USA

is a **FAIRMONT** Fairmont New Jersey based band that has

been together for a little over one year. In this short time, Fairmont has released one full length, one split CD, has been on a number of compilation CDs, and has toured extensively. We had a few minutes to catch up with the visionary behind the band and try and find out what makes him tick. Here's what Neil, singer, guitarist, and primary songwriter for the band had to say.

Dave Criterion: Fairmont has been around now for a little over a year. What made you decide to start your own band rather than join or rejoin other established bands in the NJ scene?

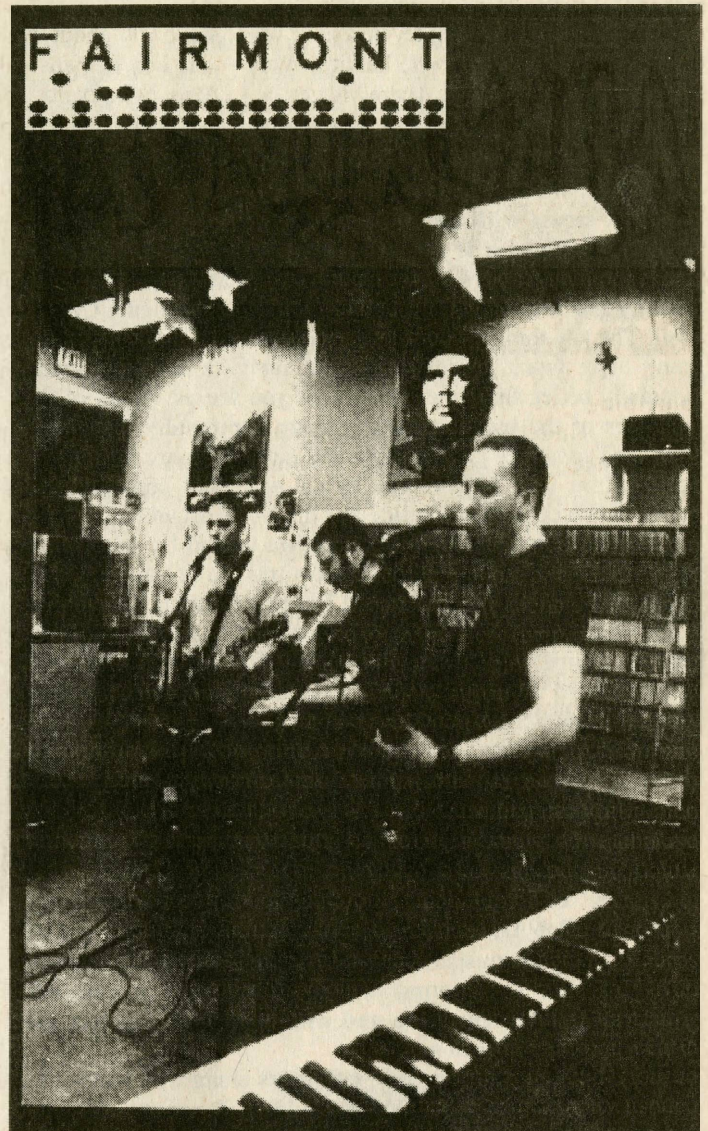
Neil Sabatino: I decided to start my own band because I was already writing full songs for other bands I had been in. I was kind of sick of other band members changing things drastically and I thought my music was good enough that it didn't need to be edited or changed by people I felt didn't know a thing about what they were talking about. Basically, I started Fairmont because I was tired of typical music, I want to try to write as much original music as I can before I die, that's always been my goal. If no big record deal ever comes my way it's OK because I'm achieving my goals by just being out there and putting together as many high quality DIY Indie releases as possible. The thing missing from music today is the art of songwriting, nobody writes what they feel like writing they only write what they feel is going to sell records. Once you get past all of that bullshit about wanting to become famous is when an artist can truly show his audience what he is made of. I make music for myself, music that is fun to play and fun to listen to, I make the sort of music that I myself enjoy listening too, and I try to keep it interesting and fresh because lets face it who likes to listen to uninteresting crap. Also, Fairmont is therapy, I write and the keyboard player Scott both write about issues that we feel are directly affecting us. For me it's a lot songs about dealings with past bands and labels as well as songs about my current relationship and overall events in my life, Scott tends to write a lot about an ex-girlfriend as well as about a lot of similar subjects to mine.

Dave: You have been in a number of popular scene bands in New Jersey prior to creating Fairmont. Did that help or hurt you get Fairmont off the ground and why?

Neil: I don't really advertise past bands I was in, it had no effect on Fairmont, I kind of started from complete scratch. I left my last band on pretty bad terms so the last thing I would want to do is use their name in any connection with my name. Of course I always look for help from contacts and friends I've made over the years from being in other bands but as far as advertising myself as ex-whomever I think that's just lame, I'm kind of a here and now type person. Who cares what someone did 4 and 5 years ago, I think Ian McKaye said it best "You can't be what you were, so you better start being what you are." My old bands don't represent me, especially since I didn't sing. I feel Fairmont has a lot more of myself thrown into it than any other band I've ever been in.

Dave: The first songs you wrote for Fairmont were acoustic. Was it originally the plan to be a one man band or was it always the plan to become a band that performs both acoustically and electrically?

Neil: I left my last band and out of necessity I wrote an acoustic album because there was no band to back me up. I need to make music, I don't know why I, just have to. Acoustic stuff is great and I enjoy it every once in a while but the plan always was to be part of a full electric band. I started out acoustic then acquired



a good friend of mine Bruno Rocha who I've played in bands with before. While I sang and played guitar he was playing bass, tambourine and keyboards for Acoustic sets we played. Then we got a fill in drummer and went out and played shows as a three piece. I think as I got comfortable with Bruno we later decided to add Scott on Keyboards and he worked out incredibly well becoming a main part of Fairmont. We are in the process of adding another guitar which is our good friend Pete August who is away currently in the Airforce. Although he is currently away, the spot is reserved for him whenever he gets back to NJ which is supposedly December. As far as drummers we haven't found one yet that seems to fit the attitude we're looking for, We are on our Fourth Drummer this year. Dave from the Multi Purpose Solution has been our Savior, he played on our first record and is playing on our newest EP. Also our friend Justin from a band called Product of Control has been filling in for shows. Actually it kind of keeps it fresh, bringing in all these different drummers and hearing their interpretation of particular songs. One plus has

been that even though we've had so many drummer problems it hasn't meant slowing down at all. We haven't canceled any shows and we're still going into the studio to record. I think if we quit every time a drummer didn't work out, we'd have been sunk a long time ago. As of right now the essence and heart of Fairmont is Neil, Scott, and Bruno. Our past drummers have been like the Big Toe, sure it throws us off balance a little when they leave but we get by fine without them. I'm not saying that I hope we never get a drummer, of course I hope we get someone who will become an important part of Fairmont but if not it will not stop us from making music. We still are touring and playing shows constantly.

Dave: It seems with each new recording Fairmont finishes, the sound changes. Is there a grand plan/musical style that you are working towards? Similarly, what drives the song writing and musical style each time you guys record a CD?

Neil: The key thing for me as an artist has been to never do the same thing twice. Fairmont is ever evolving and will sound hopefully better and better every time you see us. As all of the members of the band are getting more comfortable with each other and songs are getting more and more complex. Our music comes from Life Experiences as far as lyrical contents, The actual music comes from inside and the world around us, I think we all take aspects of bands that inspire us and try to throw it into what we are doing. I have always tried to do things a little different than everybody else and I hope our originality shows. Another simple reason for each record sounding different is the line up changes. The whole first record was me by myself, the second record was a band effort. I like the direction we're going in and I think Scott and Bruno brought experience which shows in the music, it has only gotten better. I have no idea what direction we're heading though. I know as a whole we've all discussed wanting to do it all.

Dave: It seems like everyone you ask will come up with different bands they hear in your music. I have seen reviewers compare you to bands like Weakerthans, Pavement, Bob Dylan, and Jawbreaker and that is a pretty diverse group of musical sounds. I personally find it hard to describe what your sound is like. What do you consider Fairmont's influences to be and what bands do you feel are similar in sound to you guys?

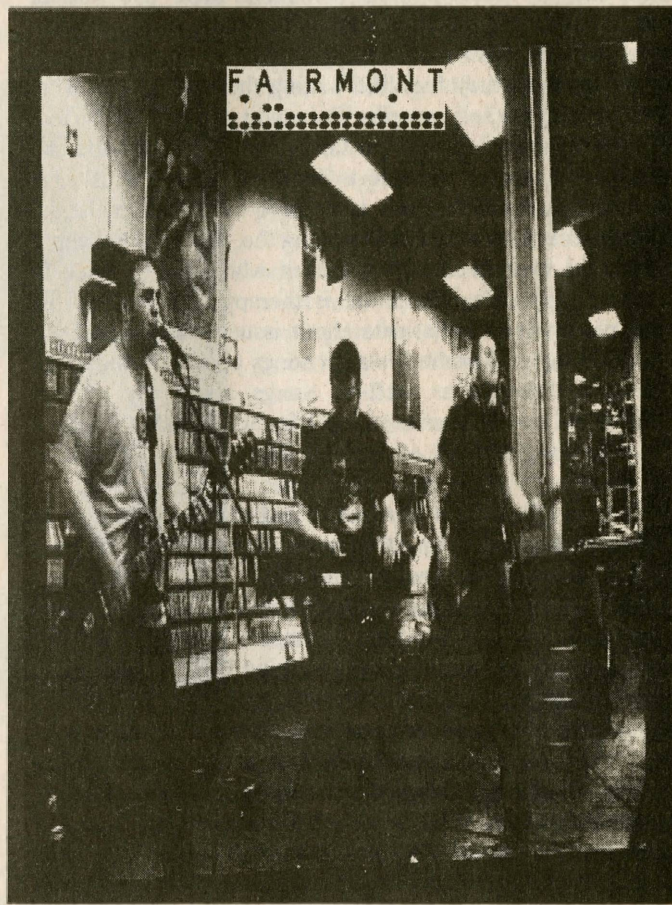
Neil: All of those bands are big influences along with bands like The Cure, the Smiths, the Pixies, Joy Division, Nirvana, Radiohead, Violent Femmes, etc. I feel like every song I do is influenced by a different band or person, I definitely am not interested in being pigeonholed as sounding like one band. I sort of feel like I've taken all of my influences and put a little piece of each of them into my songs. I think overall we are just trying to be us.

Robb: Tell us a little about the subject matter of your songs and how you approach writing lyrics. It seems most songs have very personal lyrics so are the songs about actual events in your life and things you have gone through?

Neil: If an artist chooses to sing about bullshit then that's exactly how I view their music. I sing about the things that matter to me and I express my opinions and views. There is a big piece of me in every song. How can you be passionate about what you're singing if you don't believe in every word your saying? Furthermore why would I even want to bother singing about something I don't give a shit about? My lyrics are pretty much therapy, the pad is my shrink. Sometimes my songs are about my

thoughts and beliefs on life such as in the song "Pretending Greatness is Awaiting". It's lyrics are about how one summer night, I felt like the whole world was crushing me. It felt like no matter how hard I worked at this band thing, it was never going to pay off. I felt like no matter what I did that playing music would only leave me older and bitter. It's called Pretending Greatness is Awaiting because I always felt like all these years I have been pretending that someday I was going to be some big rock star but in my heart I have always known that's not going to happen. It was one of the first songs I wrote for Fairmont. This song mostly goes out to my generation who need to realize just because the end result isn't Stardom doesn't mean the journey wasn't worth it. Someday I will be 80 and I will look back at Fairmont as the best time of my life even if we never made it past the status of local band. The song is a contradiction of sorts, because although I realize fame is an unachievable dream I am still hoping for it more than anything. However the line, "I've forgot where I'm going too" implies that I have lost focus on the most important thing which has always been making music. It's very introspective, maybe it makes no sense but like I said its therapy it and helps me through life.

Dave: You guys have put out a full length, a split CD, and are about to record another batch of tunes for an upcoming



release. How do you write songs so quickly and what is the reasoning for being so prolific with recording and releasing CDs?

Neil: You would not believe the amount of songs we have written, I think it's partially because life is happening 24 hours a day, seven days a week and new things always come up that I want to write songs about. Also we sometimes write more than

one song about the same events from different perspectives. Its my passion. Sometimes I go months without writing and then all at once I'll write 10 songs. My first 16 song album was written in the span of about two weeks. I think we're kind of afraid of people forgetting about us so we try to release a record every two weeks (kidding). I think there's so much stuff I have to say to the world I can't imagine not writing new and interesting music to challenge myself with. Also whenever I go out and see a really great band, it inspires me to go home and write music. I think overall, I have only touched about 10% of the subject matter that I want to write songs about. I guess I'm just ambitious.

Dave: You guys have recently returned from touring the Midwest. How did that tour go and what were some of the highlights from playing outside the NJ/East Coast area?

Neil: It was just incredible all around. I had a lot of fun playing with October 32nd and Standing Idly By. they are two of the greatest bands in the Midwest and they made the long ass drive totally worth it. We sold records and broke even money wise so we're happy. South Dakota is amazing. I'd say the sites alone were worth the trip. We had some bad stuff happen like leaving some equipment at a venue in Michigan (we got it back though,



thanks Steve) and the brakes went on the van. We did pull a couple of all night drives which weren't too much fun however, all in all, it was one of the greatest experiences of my life. We definitely couldn't have done it without Pete from Standing Idly By who helped us book most of it.

Dave: I know that besides Fairmont, you also do a lot of art work for bands, websites, and for your own creations. What mediums do you work in and what have you done that people would recognize? Also, where can people find your work on line and around town if they want to see your stuff?

Neil: I kind of slowed down on doing artwork over the last year, I did a bunch of stuff for my own band as well as for the NJ band Copperpot. Awhile back I was doing designs for the band Thursday and a small NJ record label they used to be on but I had a big falling out with that small (shitty) record label and nothing ever came of it. That work all ended up in the garbage. I almost always get screwed over when doing artwork for people because they figure I enjoy doing it so it's OK if they don't pay me for it. It sort of turned me off after the whole Thursday thing went down. I had a gallery show recently but mostly I prefer to do artwork for myself and my band. Right now I am actually doing some artwork for Cane of NYC KROCK radio for his website. But some of my stuff is online at crapidrew.cjb.net its all pretty old stuff, I'll eventually get back into doing artwork again but for right now I do artwork for any of the releases we have coming out and that's about it.

Dave: What is the plan for Fairmont during the next 6 months? Any tours, recording, shows, etc., that you would like to mention?

Neil: We have been offered some scattered dates across the US and we will be taking them as long as they are under a 20 hour drive. Anything over that we ask that the promoter pay for us to fly out especially if it's only one show. We're planning a bunch of weekend tours and a longer tour in Spring. We are going record an EP in November and we are planning another one in Spring. What I'd like to do is eventually put all of our EPs together as One release once the original pressings have sold out and make it sort of like Fairmont's 2nd Full length record. We'll see what happens. Plans can change very quickly, we'll see where the road takes us.

FAIRMONT

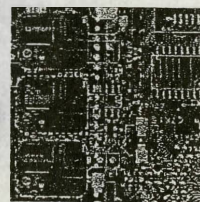


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AGAINST ME!



This interview was done sometime ago. If you haven't heard Against Me! yet, well your missing out on one of the best new breed punk rock bands going today. They have a new 3 song CDEP out now on No Idea records. It was recorded in Aug 2002. In the future there'll be a rare demo's track record coming out sometime on Plan-it-x records. They will be on an all-acoustic album feature Jessie Michael among others that contribute a song to it for the comp. Against Me! will be touring Europe in Feb & March of 2003. Interview done by Robb with singer/ guitars Tom of Against Me! Pictures by: Chris George.

Robb: Tonight is your last day of the tour. You're about to go home after a month of touring. How's your tour been? Since the record has come and can you tell that people have been getting excited over the record?

Tom: Yeah, definitely! This would have to be our 5th tour. Totally like this time going out on tour. Obvious people are starting to know the songs and stuff like that and which is nice to go out on tour. Through the DIY community, you get to become familiar with people, the traveling kids. Nice to get to the point whenever you go places. No matter where you are, you know so many faces; it feels like you're among friends.

Robb: That band Against Me started with you playing your acoustic guitar by yourself on street corners and kind of like a street musician. Then someone was interested in your songs and then put some songs out on that Plan-it-x record label.

Tom: It's a lot more of a long process then that actually. It more of started in the bedroom type project with me, a 4 track and my acoustic guitar. After awhile I started to play with a friend of mind that played drums on buckets and gradually his drum set progress. We actually release a 12" EP on Crasshole records and ended up getting fuck up when we didn't do anything with it. Later on when we were going to do our first 7" on Sabot and Plan-it-x said they'll be interested in putting it out on CD; so that's how that happen. It's a 7" and was supposed to be a 7" first and it so happen ended up being both things a CD and a CD.

Robb: Do you enjoy playing acoustic guitar or an electric guitar? I do play the acoustic guitar. I've probably been playing for 14 years and I guess that's how long I have this guitar for. I probably have about 150 songs and for some reason the only person to hear them is my brother is the only one to hear some of them. He usually starts laughing at it because its sick & twisted stuff.

Tom: Is it an older brother or a younger brother?

Robb: A younger brother.

Tom: I like playing the acoustic guitar way better. The way it feels and the thickness of the strings. I got an electric guitar for my birthday this past year. So it feels good it was a present to play it ever once in awhile, and exceptionally when I am on tour. You only have so many sets of guitar strings, you play one guitar one night and the next night play the other guitar. You can conserve guitar strings. I definitely like playing the acoustic guitar, because of the sound of it and the feel of it.

Robb: You didn't start off in Gainesville. You moved there later on.

Tom: I first started off in Maples Florida and me & Kevin who I play drums with move up to Gainesville Florida about a year of playing.

Robb: Do you like Gainesville? I was there not too long ago and it's a nice place there. The punk rock scene is really much alive there.

Tom: Yeah, definitely! There are ton of kids and it being a college town and so many kids coming in and out consent and the traveling kids. Let alone the kids who are going to school there, ext. It's a lot of high energy and new blood coming in. I really enjoy there and its fairly progressive community and city government wised.

Robb: I think your new record that came out? I was looking at some sampler from A-F records the Anti-Flag people. They included one of your songs, the last song on the sampler. Were they at sometime interested in y'all at sometime?

Tom: Yeah, they were interested in putting it out. We let them use that song on the sampler. We ended up having No Idea records put it out. When we recorded the record we wanted to ask everyone to see if anyone was interested in putting it out and see what our options were. A-F records were one of those record labels that were interested in putting it out. We ended up going with No Idea just because there from Gainesville and it made much more sense. Being able to walk down the street to people that are putting out your records and then Pittsburgh or whatever. When they were doing the comp from the Mobilize CD and they ask us if we wanted to throw on one of the songs off 'The Crime' EP on to. Yeah, sure and they put it on it.

Robb: You first recorded the record and sent off demos to some record labels.

Tom: More so just ask and made copies if they were interested. We only ask a couple labels and it was only labels that we respected, as labels. Like Ebullition and stuff like that and not just random labels.

Robb: How do you like how the record came out? Its got some folk music and it sounds an reminded me of Billy Bragg. I guess, maybe Billy Bragg was an influenced on you? Playing the acoustic guitar and the lyrics about culture criticism, It's a total different sound wised as the first album?

Tom: I feel it sounds different because it's a full band, as supposed a two-piece. As for Billy Bragg I listen to his music. I don't feel he's not necessary a big influenced or anything liked that. Listening to him is only something to come recently come about in my life. It's not something I was born & raised on.

Robb: You were born on Glam Metal?

Tom: (Laughing.) I don't know about being born on it? I listen to Guns-N-Roses when I was in the 5th grade. I listen to bands like Green Day when I was in middle school and high school.

Robb: What are you going to do after the tour? Are you going to take sometime off and play some local shows? Maybe work on some new songs?

Tom: Yeah, obvious we want to keep writing constantly. Were going to go back to Gainesville and take a week off, from the band in general. Practice and play shows around Florida. We planned on going out in September & October and we'll like to go too Europe soon.

Robb: The tour you're going on in September and October and are you playing by yourselves and not brining an opener?

Tom: Yeah, yes by ourselves.

Robb: Where do you practice? Would you consider it someplace special where you practice? Could you describe where you practice?

Tom: Actually when we get back, weren't going to have any place to practice. Were going to have to go and find a place to

practice. We were for awhile practicing at one of our houses. A couple of us are changing housing situation and so we no longer have those options available. Were in the process looking for a place to practice and crash, which really sucks.

Robb: How did you get socially aware in politics? Because some (If not all) of your songs do deal with, I guess the boarder-line of that stuff.

Tom: Its almost hard not to be aware & involved with your eyes open growing up. You see things happening and you start to disagree with them. Start to wonder why you disagree with them and one thing leads to another. You realize that these things have names as politics or whatever. You realize your feelings can be cauterized to certain political reams. When I was 15, I got beating up by the cops and I didn't like that very much. So, obvious that made me not like cops that much. When I was in middle school & high school, I hated teachers, ext. When you're

a kid and you have certain reactions to authority figures and stuff like that. It obvious leads you to certain books and listening to bands. Some bands have eye-opening messages. It just leads you on.

Robb: Do you like that band call Blank Fight?

Tom: I've heard them and listening to them. There good and not my favorite band.

Robb: This person Skott in the band sent me a 7" the other week and he said they have a record coming out on Plan-it-x records and the same label your on. I think they have some songs on a comp on No Idea before?

Tom: Yeah...

Robb: Do you have anything else to say?

Tom: I am tired and I want to go home too Gainesville. (He misses his bed a lot)

Contact: Against Me! // POB 28 // Gainesville, FL 32602



HELLFEST PICTURE PAGE 2002



TOP LEFT HAND CORNER: ASHERA - TOP RIGHT HAND CORNER: BLOOD HAS BEEN SHED - BOTTOM LEFT HAND CORNER: UNDYING - BOTTOM RIGHT HAND CORNER: CIRCLE OF DEAD CHILDREN - ALL PICS BY: JUSTIN C.

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ALLERGIC TO WHORES/ McCARTHY COMMISSION- S/T (Rodent Popsicle) Split CD

This is kind of funny. Bill called the head of the RPR the other day and

said, "I got some new records coming out and I think they will be good ones unlike a lot of the stuff I put out." He wasn't talking about this record because it was out already. This split record of two raging hardcore bands is quite good. I'm not sure who I like better. Allergic To Whores (what does the name mean?) are from Cleveland, Ohio and play HC music and sound like Antischism. I wish they had a lyric sheet with the release because I am not sure what they are screaming about. McCarthy Commission from Pitt, PA sound more like Drop Dead and even Toxic Narcotic. Songs about the ills of wartime, Christians, and NRA. Sorry for the review--a dog is lax crying to get outside. I'll be looking out for anything from these bands in the near future. (RR) (POB 1143 // Allston, MA 02134)

ANTISCHISM- S/T (Prank) CD

A dead early 90's NC peace punk/anarcho band. This record of 35 songs is a collection of 7"s, splits, never released songs, compilation tracks and so on. If I remember right they have another album on Prank called "Still Life". That was a re-release from the original label Allied. I have the Allied version somewhere, and it's been a few years since I heard it and maybe I'll go listen to it. Yeah, good idea. John Yates did the layout for the record with a foil silver stamp on the cover. He did many layout for Allied records and he still does them today. Female/male vocals trade off with guitar and drum blast hardcore. Lyrics give a good boot to the ass to the culture of living. It's refreshing to hear lyrics without all "I am in love with this three and two-legged human." I listened to the album a few times and, even if 35 tracks is a lot, it's good. Features future members of Guyana Punch Line and if you like that band, you will find your new favorite record. Antischism is a classic American hardcore band for sure. (RR) (POB 410892 // San Francisco, CA 94141-0892)

BOUNCING SOULS/ ANTI-FLAG- BYO Split Series VI (BYO) CD

A big split record here, of very high profile bands, ha. The 4th in an on going series of split records for BYO, the last being Rancid and NOFX. I got a big laugh after reading the first few lines of lyrics for the A-F song "No Boarder, No Nations." It was the same thing that came to my mind sometime ago. This is my first time ever owning a record by A-F. Do I think that I have missed anything? No! But it's refreshing hearing some good old punk rock music that's not filled with love lust lyrics. There's four new songs plus a cover from the Bouncing Souls and the Buzzcocks. Next are the Bouncing Souls first songs on BYO before leaving for that label... The Bouncing Souls are okay. After hearing their last full-length record this band is making a quick down hill approach. Did you hear that record, wow! Although, the last song on the record "Less Than Free"--a cover from Sticks and Stones- is good and has a long intro before the singing comes. The first song is about their trip to Vegas for BYO DIY Bowling. After hearing it, you wish you were there (?). They write their songs with a poetic sense. There's a great introduction by Jim Testa about the Souls in the disc. I have never seen them live but I slept at their old house in NJ for over a week. Go and figure that one out. I can't make anything out of it. Two great bands team up for a combo of a split CD that is HUGE. (RR) (POB 67609 // Los Angeles, CA 90067)



BRAZIL- Dasein (Fearless) CDEP

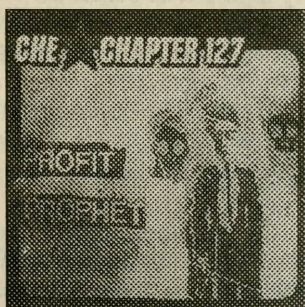
An interesting album: it's got cellos, violin, and viola on it. I've seen this band before live but don't remember them at all. The songs switch it up like a juggler: a bit

slow, mid tempo and fast. The album reminds me of the last Fearless record of At.The.Drive.In. Yeah, they sound like a combo of ATDI and Radiohead (what an awful band) as an indie act. Brazil is original, I guess. The lyrics at times make no sense at all, but that's fine. Like on "Saturn Parkways": "There is no fear of sharks. And since the battle's end. The river flows red with blood. The shark has swarm upstream. The shark bites everyone". It's the best release I heard on Fearless since the A.T.D.I. albums. I was going to pass this along to a friend because he would appreciate it. If they come out with a full length, who knows what to expect from it! (RR) (13772 Goldenwest #545 // Westminster, CA 92683)

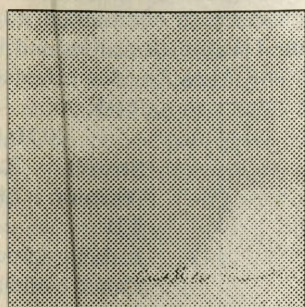
CHE CHAPTER 127- PROFIT PROPHET (G-7) CD

The band is name after Gue Guevara and are from Canada and play political melodic hardcore music. It's all right the music. Lots of guitar riffs and not chords. The vocals and the music doesn't have the get me out the chair stuff. One song and a few did blow me away. The one with the singer of Submission Hold singing, wow, it's an incredible, moving though provoking

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anarcho band. There not that, for sure. They included a reading suggestion, which is find, most are well known books, I've had read a few of the before. Looks like they got the Crass thing down. Not sound but, check out cheworx.com and see what I mean? The band is alright, but nothing to go shooting your month about with pats on the backs. (POB 27006 // 360 Main Street Concourse Winnipeg // MB R3C 4TS Canada)



COUNT ME OUT- Permanent (Indecision) CD

This band has been around for a few years and hails from Richmond, VA. This is their second full length on Indecision and I never heard the first

one so I can't compare the band from a few years back, sorry. I did get the first sheet/bio of that record in the mail but that's not helping. This release is a hardcore straight edge band, that sounds like Chain Of Strength. During a time that most bands will not throw up an image about themselves, Count Me Out doesn't care if their slogans are taboo. Good for them not caring that they are drug free. XCountXMeXOutX makes you raise your arms into an X and stand tall. Fast paced in your throat lyrics about the despairs of life. I like this kind of music and am sick to death on plate hearing I am so hardcore that my band is nu metal band. Take it for what it's worth, I listen to it often. Features a member of Strike Anywhere, another reason to like them. Ha. (RR) (POB 5781 // Huntington Beach, CA 92615)

DAG NASTY- Minority Of One (Revelation) CD

How much hype can this release get? It's like Minor Threat just reformed or something. For a band that hasn't played a show in fourteen years and put out three full lengths in three different decades. The emo kids came running to this record. "Oh, this is authentic DC hardcore music." Fuck that and the hype. Don't believe the hype. They could be fooling you. This record all around isn't that great. It's got more lows than highs. It shows that they first played these songs as a group in the studio. The last time Dag Nasty played as a band was when they recorded the one song for the anti-gun comp on Fastmusic. And it shows.

song. This album could be one that people would play at a rally to get the people pump before hitting the streets for whatever cause. There politics they speak freely what they believe in and I wouldn't call them

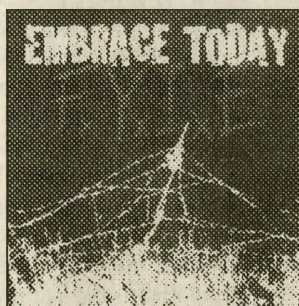
If you spend ten thousand dollars on a recording of shit, you better practice it before you get in the studio. A big mess of a record but it's much better than "Four on the Floor," their last record on Epitaph. I'd rather listen to Bad Religion and Down By Law than this. Dischord just remastered two very classic Dag Nasty records that came out this year. "Wig Out Of Denkos" and "Can I Say" and both albums have bonus never released songs. Those are winners and Minority Of One lacks such and such. (RR) (POB 5232 // Huntington Beach, CA 92615-5232)



DILLINGER FOUR- Situationist Comedy (Fat) CD

Dillinger Four are often called the D4. To some people D4 is a cult band. Those people are way over the top being passionate

about this band (though the tuff looking jocks like this band a huge amount). To be honest I actually bought this record when it came out. I listened to it a few times and said "This isn't good." Then I got it in the mail and started listening to it again and again and realized this is a fat belly record. I must have heard this record fifty times already. Crossing sounds that ring and trade off vocals. Smart tongue in cheek lyrics that are so intelligent you will not get them. Yeah, I like that. A much better release than Verse God but comes in close to the first record. Dillinger Four appeals to the anarcho punk. Anyone that missed D4 in New Orleans for their first show since 96 or 97 because of the tropical storm is a poser. The best album I heard this year for sure. (RR) (POB 193690 // San Francisco, CA 94119-3690)



EMBRACE TODAY- FxYxIxE (The Life Recording Company) CDEP

Oh, your wondering what the title of the record means? Well, its Fuck You I am Edge (The title track). As in

Straight Edge! So they are a SXE hardcore band and play that kind of music. Fast, intense and brutal without any mercy Embrace Today plays the SXE hardcore music with vocals that are pissed and angry. Almost with as much hate as Blood For Blood does, but not as much as that band. They used to be very militant about there SXE politics when they started out but have calm down the tough guy. If your not one of us, Fuck you. There recording a full length soon and have to see where this

RECORD REVIEWS

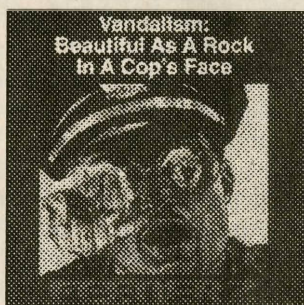
band goes the, This label The Life Recording Company is one of the people from Bane label. This CDEP was also release as a 7" without 3 songs and most likely went out of print by now. The record is okay, really not my thing, but makes good background fist fight music. (RR) (43 Essex Street // Marlboro, MA 01752)



FAST ACTIN' FUSES- Sayonara (Rodent Popsicle) CD

A Punknroll combo band, that hails from the Boston area. The first track is called "Cocaine Sumurai" what a name and the first

words that comes across is fuck you. I couldn't get into it and maybe I am just lazy or tired or don't care at all. They come across sounding like Electric Frankenstein (somewhat) and Turbonegro. The played fast paced punk but there better bands playing this music now and Fast Actin' Fuses are good at what they do, but its just muddy the band's music. (RR) (POB 1143 // Allston, MA 02134)

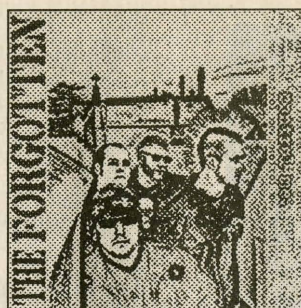


FEEDERZ- Vandalism:

Beautiful As A Rock In A Cop Face (Broken Rekids) CD

Maybe the Feederz just reformed recently. I just don't know? I do know they did play a

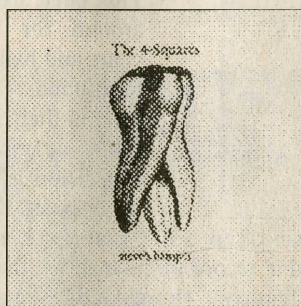
reformed show in San Fran in 2002. This is the first record that Feederz has done in nearly 15 years. If you want to call it a comeback, well this is one hell of a comeback. This is good and its not re-recordings of the band older songs from years past. All brand-new songs are on the album to hear and new version of 'Jesus' that will make you drooled on your underwear. News alert information for the music geek! Broken Rekids did re-release the two albums from Feederz awhile back ago call, "Teachers In Space" & "Ever Feel Like Killing Your Boss?". One of those records the LP version not CD came with sandpaper to fuck with the record collector nerd out there, like the first original version. A very offensive band and can be cauterized as the punkist punk band, maybe ever. Anyway, I was getting carry away without taking about this album. Lyrics that talk about all shorts of destruction with hard driven punk rock music to back it up. The kind of punk music that makes you lose your mind. I got to go now and if you haven't heard of Feederz take the Dead Kennedys. (RR) (POB 460402 // San Francisco, CA 94146-0402)



THE FORGOTTEN- Control Me (BYO) CD

Not be mistaken by the recent album on Go-Kart: The Control "The Forgotten". Another band that BYO stole from TKO records,

but who cares what label they are on, right? Feature members of Lars Fredriksen and the Bastards and the Transplants. A much better band than they're other albums and they have really grown. They play a type of punk that originated with the anarchy style of the UK Oi! scene with raw, slashing punk rock music. They are okay as a band, but I rather hear better bands than The Forgotten. They had a song listening of what ones you should checkout in the CD and I agree they are the best 4 songs also on the disc. I listen to it every so often and a good live band. People that are into the Unseen, Casualties and Rancid take a number. (RR) (POB 67609 // Los Angeles, CA 90067)



THE 4-SQUARES- Steve's Hamper (Quincy Shanks) CD

I don't know if I should right this review right now? It has a bunch of human teeth drawing pictures

throw out the record. Well, today I shallow a tooth into my stomach. Ouch it didn't hurt. I've actually heard of the 4 Square before. I saw them play and bought there split after with the Bollweevils. It was funny that Baton Rouge band 4 Square played also and there still playing actually. Anyway this heavyweight from Chicago plays tight heavy hardcore-punk the 80's way. 4-S is kind of like a fiery Fear and replaces I am falling and love with a lot of big fuck you x1000 with some sarcasm. Hell yeah! I listen too every now and then, it's a good listen that's for sure. If you got the Red Line or Quincy Sharks sampler, check them out... Then trash up your dirty self. (RR) (POB 3035 // St. Charles, IL 60174)

THE GAMITS- Come Get Some (Not Bad) CD

This release is a re-release of the Gamits first seven-inch plus a bunch of bonus tracks. 5 studio tracks and some live stuff that consists of a song or two and some band antics. Even though this is the band's first 7 inch it is much better than what you think a first seven inch would sound like. Tightly played and well sung tunes shifting from a Beatles on speed vibe to a quicker tempo Weezer-esque sound. These guys pull off some



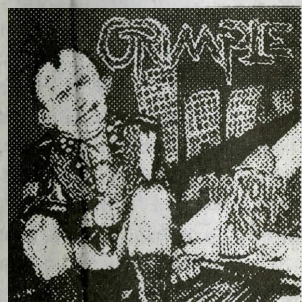
fun melodic rock/pop punk. (DC) (POB 2014 // Arvada, CO 80001)



**GLASSEATER-
S/T (Fearless) CD**

What the fuck is this? Looking at the inside of the cover inserts makes me thrown up my organs. Then collapse and die. Band member pictures standing in

the woods all handsome manly looking. Another, picture of them standing on the top and middle of few elevators. I made a review up once for this band and gave a lot of high pointers that they were great when I was lying my ass off. I was being very sarcastic. I do that sometimes and proclaim a band to be good when they aren't. To trick or treat people into hearing bad music. Is that wrong to do and really no one ever told me it was? So now on I will do it every so often. Anyway, I am busted right now. Classeater from Florida on there second record on Fearless the first being a re-release plays a mix that combines catchy melodic punk and hardcore with sometime death metal vocals. Corporate america is calling for Glasseater too step it up a notch. There good at what they do, for real. The pictures are very scary looking. Shield the kids eyes, from not being traumatized. (RR) (13772 Goldenwest #545 // Westminster, CA 92683)



**GRIMPLE- S/T
(Prank) CD**

I was happy when I saw Prank on the envelope and open it and found it wasn't the Dropdead/Totalitar split. damn. Grimple first started out in New Mexico and ended

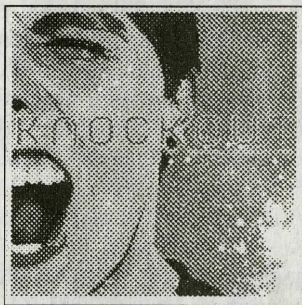
in the Bay Area and disbanded a few years ago in 98' or so. They later became a metal fusion of Neurosis from what I saw in 98' as a Grimple reform. Some of the band members went and started Watch Them Die! after Grimple. This record is basically the same version that came out a few years on Liberation (Discography) and went out of print. I am not sure if it's the same songs? I would have to go find it and I don't know where to start looking in my room and check off if this song is on this one or isn't. A big headache of a worthless timely task to do? This discography has it all from this trash up melodic punk band from the debut 7" (Will be re-release on Prank soon) few release's that first came out on East Bay Menace and the totally great split with Logical Nonsense. If you loved FYP than think way better. One of the best bands from the bay area.

in that area of time. (RR) (POB 410892 // San Francisco, CA 94141-0892)



**HIRETSUKAN-
Invasive//Exotic
(G-7)
CDEP**

G-7 covering all the PC it can, which is great. The first I seen on there albums with a note that says, "Printed on 100% post-consumer paper." Look it up if you don't know what % post-consumer and change your're buying habits of picking out stuff. They started selling all organic t-shirts and hopefully all the bigger pockets independence's labels will follow there wonderful lead. Damn almost forgot about the band, this band from NYC that plays political screamo hardcore music on this EP CD really let lose some aggression. I've seen them at ABC No Rio and they rock almost as good on recording, even maybe better. On the song "Michael Cosgrove" // The sewage, the human waste // Noticed for the first time // Tagged and castoff, disowned and disposed without a name // The last song is a cover of Metallica classic "Creeping Death" and does a good job at it. I swear it was release on the Probe "Death To False Metal" comp a few years back that went out of print. It sounds like the song and that's all I really know? It's worth checking out the debut record from Hiretsukan. (RR) (POB 27006 // 360 Main Street Concourse Winnipeg // MB R3C-4TS Canada)



**KNOCKOUT-
Searching For
Solid Ground
(Fearless) CD**

First things first, if your going to call your band Knockout, you better knock the person out with your music. For Knockout it's a long shot. Hailing from the Chicago area and playing melodic pop punk rock similar to The Ataris and New Found Glory (a lot). Nothing that grab a hold of me and the lyrics are full with hormones lust lyrics about love and every song on searching for solid ground for love. KO is talent at there instruments and the basses is good for a pop punk band. But for the lyrics I hate them and I am an angry person. Nothing to connect with this band and the lyrics are a good case that I started the band to sing all the love songs to find the special someone. Forget it there more to lyrics than love and groupies. If love lyrics are your thing and NFG then get this. (RR) (13772 Goldenwest #545 // Westminster, CA 92683)

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KYLESA- S/T (Prank) CDEP

Its great that Kylesa was able to put out a record. This band is basically ex-members of Damad without the vocalist. Someone by the name of Brian that played in Damad

and Kylesa pass away before this release. He is on this recording playing bass and singing. To be honest the heavy sound metal and hallooing vocals do not a thing for me. This band is about as boring and funny as it comes. Damad was a little better than Kylesa. The album has cover art by Pushhead. A skull mummy of course like all his drawings are. Its good, but seeing the same picture by him every time for the most part gets old. Kylesa put out a 7" on Prank right before this record came out and it sold out quickly. I guess there people out there that likes Kylesa. They just release a split EP with Momento Mori on Hyperrealist records. The define soundtrack to Armageddon when it comes or if it comes. (RR) (POB 410892 // San Francisco, CA 94141-0892)

MADCAP- East To West on Side (One Dummy) CD

I keep hearing about this band but never had the opportunity to hear their music until I received this disk. Snotty vocals with gang choruses and up tempo tunes. These guys are in the same vein as the Bouncing Souls. Out Come The Wolves days of Rancid and with a bend in the Flogging Molly/Dropkick Murphys direction. Occasionally, they infuse an old school element which pushes them into a Stiff Little Fingers sounding way as on the tune Hometown. Although these guys pull from a lot of influences, I wish they would vary the song structure a bit more or at least lose the gang chorus once in a while. I think a tiny bit more of diversity would make each track more powerful. Regardless, this is a solid release from a band that is definitely on its way. (DC) (POB 2350 // Los Angeles, CA 90078)



MANIFESTO JUKEBOX-

Remedy (BYO) CD

Manifesto Jukebox prowls its way through the speaker at track after track that takes you away with tune full sing along lyrics. This

Finland band toured the US recently on this release and I didn't see it. It was mile storm of shorts, that they were the only 2 Finland band to tour the states and enough of punk rock history lesson class. Mix in a little of Husker Du and Leatherface and

raspy, shouted vocals you get a somewhat of an idea that Manifesto Jukebox is. I fucking like Manifesto Jukebox for what they sing and the music they play. its Dischord music of course but they have something special to them. A great mother load of a first release and I am so glad that I was introduced to this band through BYO. (RR) (POB 67609 // Los Angeles, CA 90067)

THE MIGHTY MIGHTY BOSSTONES- A Jackknife To A Swan (Side One Dunny) CD

The Bosstones are back and this time they are on Side One Dummy Records. The disk kicks off with the title track, a straight melodic number driven by the guitars and quickly shifts into the second track which pushed by the excellent placement of horns. The album goes on to dabble in the various sounds the Bosstones have been able to conquer throughout their career - excellent reggae on track 4, ska on 7, ska-core on 8, and more and more and more diversity. Most hit a few miss and overall a great album. This is clearly the best thing they have done since their Don't Know How To Party. (DC) (POB 2350 // Los Angeles, CA 90078)



THE MISHAPS- Get Away Volume (Scissor Press) CDEP

Scissor Press puts out fanzines that are call Verbicide and Ex Communication an all band review fanzine. Scissor Press does a label

also, and trying to cover all the basics. Mishaps on there debut record and I think some of these songs were put out before this release. "Get Away Volume" if I remember reading that in a review for that demo. Take this band as rockabilly (Living End) or pop punk (Screaching Weasel) on some of the songs. They sound like they were inspired to be a band from the Living End and not the other revival acts now. There pop punk love tunes that sung with fun and energy. The recording from Inner Ear Studio the mastering from Neil from Fastmusic makes it sounds a little muddy at times when you heard it first. Hope it was his first time mixing a record? Lets see where Mishaps go on there full-length in the future more pop punk or rockabilly? (RR) (POB 206512 // New Haven, CT 06520)



MUNG- Off The Mark- A 7 Year Boil (Rodent Popsicle) CD

A dead Boston band from 91-98 that put together some never to be heard songs on recording devices or songs



that were on recording devices. I noticed one of the band members went on to play for Avoid One Thing. Ex-members The Freeze, and Wrecking Crew. Sounds like older epitaph bands they do a cover of the Beastie Boys that hit the mark as the original song does. I don't care for Mung and there desire to see the record come out is okay and find with me. If you lived in Boston and like this band, than you might care for the record. It's better than most of the stuff that comes in for review. (RR) (POB 1143 // Allston, MA 02134)

NEAR MISS- The Gentle Art Of Making Enenimes (Fearless) CD

Although this is a Fearless release, if someone had this disk on and I walked in the room, I would guess it was on Fat Wreck due to the frantic stop start breakneck playing, heavy guitars, pleasant vocals, and overwhelming melodies. With that said, you can probably picture the type of music created and musical influences of this band. If you like bands like Snuff, Strung Out, Lagwagon, etc... you should check these guys out because they may possibly float your boat as well. (DC) (13772 Goldenwest #545 // Westminster, CA 92683)



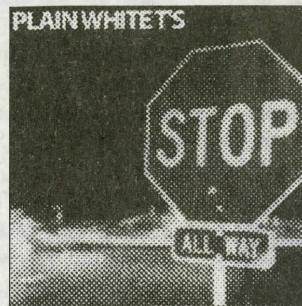
ONE MAN ARMY- Rumors And Headlines (BYO) CD

This is why you do a fanzine and let punk rock music consumed 80% of your life. It's when you get to hear an album and this day

in age of water down crap. You say, I am in it for life, like you said some years ago. But you get saturated with all the crap music and you find goodie among the masses of releases. This is flat out there best release and a great third album. It took awhile for it too come out but it was sooo worth the wait. They got a new drummer and he adds so much to this band that was missing before, a good singer, drummer. He played in US Bombs and was born in Louisiana if you want to know that? Guitar hooks and singing hooks ringing in your hears bring a smile that hasn't been there in awhile. I can relate too a lot of there lyrics. Hands down if you see this band before and was iffy about listen to them on a recording format, well this will spin you. Oh yeah, this is punk rock with a bit of Oi! Which is known now as street punk. (RR) (POB 67609 // Los Angeles, CA 90067)

PLAIN WHITE T'S- Stop (Fearless) CD

This is classic this record has a STOP sign on the front cover. I was kind of scared to open the case, after seeing the stop sign. I think the sign was leading me to tell something I already knew? What was that? I don't know, at the moment ask me a few years down the road? Maybe I'll know then. I open the case it looks like 4 young kids straight out of high school. I open the



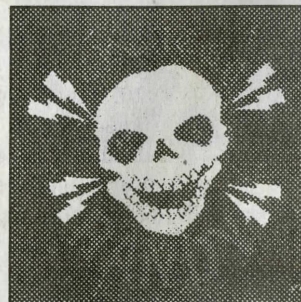
insert and then pop the disc in. Start reading with the songs being played. The first song has a guitar solo. Anybody knows to play punk rock music is a giving rule that a no guitar solo's. Those are for arena rock stars bands to do. But then again "Someday I'll have everything, get paid money just to sing, A new car and a big house, a few kids running all around. I'm gonna marry my girlfriend, fall in love all over again" from the song 'Happy Someday'. They sing about unlucky with being dump and not finding the right person to live there lives until death do us part. Typical pop punk love songs. They sound like Get Up Kids and Promise Ring. Maybe after 10 listens I'll get a head bob from my head. Highly not recommended. I listen to it a few times all of this 46-min record. Should of gone with my first instincts and STOP. (RR) (13772 Goldenwest #545 // Westminster, CA 92683)

THE PIPE BOMBS- This Is Not Music (self-released) CDR

This is a self released CD sent to us directly from the band. It's a CD-R and printed booklet. The manifesto of the band states that they are not singing about girls, cars, etc... and instead devote their efforts to other subject matters such as the 9/11 situation, blue collar struggle, and 'life' to name a few. The music is roughly produced and is fast paced. I hear streetpunk meeting up with old school sensibilities of bands like Circle Jerks and Dead Kennedys. A good start for a band that is on the right track. (DC) (No address, thepipebombs.cjb.net)

QUALM- Long Story Short (Not Bad) CD

This Colorado band plays an interesting hybrid of punk/hardcore. The first few songs have a melodic punk recording sound as well as playing but the guitar and drum beats are clearly hardcore influenced. Throughout the disk there is a Bad Religion or classic FAT Wreck sound. Sprinkled within this approach are sounds and stylistic maneuverings of bands like Strung Out and Kid Dynamite. If you are interested in the styles mentioned above, this may be something you dig. (DC) (POB 2014 // Arvada, CO 80001)

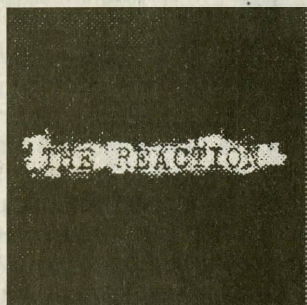


RANDY- Cheater (G-7) CDEP

A Swedish socialist punk band. I like Randy and you should too if you haven't heard them yet? One of Randy few only Canada only tours. Yeah, they tour Canada



only, funny or what? They went into a studio in Canada and recorded three new songs for G-7, not Epitaph. Added 3 more already release songs that can be found on their album and single. They put the 3 release songs on here to make it a CDEP of course. The new songs are great. A great mix of lyrics and a Bad Religion type band. (RR) (POB 27006 // 360 Main Street Concourse Winnipeg // MB R3C 4TS Canada)



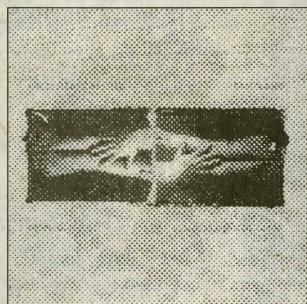
THE REACTION- S/T (Acme) CD

Reaction is good at what they do. Acme puts out a new record in over a year since its last release of Out Cold. Turbo octane punk n roll like Dwarves and a lot like Zeke.

After the breakup of Zeke recently and people missing them now and this band now call Stivs will surely satisfied any Zeke fan. The songs are short and its 123 the album is over with and time to crank the other 11 songs on again. Play loud punk rock, play a different chord after every strung and add some dual vocals. They make the album sound like one big song and that's the Reaction way. They recently move to Oregon and this band if they keep around will be a favorite among the grease-hair pull back type of person. (RR) (POB 441 // Dracut, MA 01826)

SANBOX- Rocks (Umbilical) CD

Sanbox hail from New Jersey and play some fun bouncy pop punk with decent yet still raw production. Think the glory days of Mr. T Experience, Parasites, Green Day, and Queers and you get the idea. Stand out tracks include Whose Fault, The Ice Cream, and the uniquely sounding Alice Jeanne (stylistically think the oddball tracks on each Green Day release like Misery or Hitching A Ride). The playing varies tight to loose which occur in all the right places and the singing is reminiscent of Dr. Frank from MTX. (DC) (No address, try: umbilicalrecords.com/label)



SEARCHING= FORCHIN/ THE WAKE- S/T (One Eye) Split CDEP

Someone in New Orleans actually put out a record of a band there not in. Someone talk the talked and put out a record unlike that

fake label Flashburn. None of these bands are my thing and it's a bit too much metal for my ears to take in. Anyway, Screachingforchin are from Canada and delivers four tracks on this split record and two of which were release on another split.

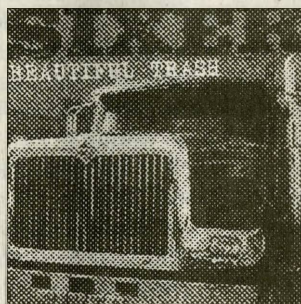
They are very loud live and I couldn't watch them that long, my brain was about to have a tumor. All the songs talk about death to a point. The Wake, are the winners between Screachingforchin. They have combine music that trashes the open air. Five songs that are unreleased and music you can get into. Both of the band's sounds like a screamo Converge, Dillinger Escape Plan without the gap clothes. Thank you Byran for putting out the record and this is a keeper, not a dust collector item. (RR) (1624 N. Starrette Rd // Metairie, LA 70003)



SICK OF IT ALL- Live At A Dive (Fat) CD

New York hardcore heavyweights are here with a live album. There first live-album. I was surprised that I knew almost all the lyrics to the songs

when I first heard it. I am far from being a SOIA fan. This was recorded in November of 2001 in San Francisco and has 23 songs spanning there later Major. Fat Wreck career. When they became more of commercial hardcore band. Look like they might have been the first rock star hardcore band ever some years back. The recording is good and sounds like them seeing them live. It comes with a full size comic book on the LP version like the other Dive live albums on Fat. The comic is included in the CD but a smaller size. I good album to get if you don't have any SOIA albums. I like the live album. (RR) (POB 193690 // San Francisco, CA 94119-3690)



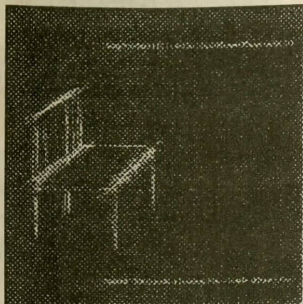
SIXER- Beautiful Trash (BYO) CD

All I have to say about this highly stuck up egotistic rock stars band. With what little creditably they had in my head been thrown out after hearing them

complain this and that at a show in New Orleans. They wanted a trailer of beer, cola drinks and a guarantee. They even self proclaim that Sixer is national touring band and were also a BYO records band. A lot of people were turn off at the show hearing the BYO remark. They went to everybody whinny about were not getting paid and made a big scene about it. The people that put on the show did everything they could to get people to the show. It's New Orleans and no one that give a fuck about your band. I don't care about Sixer. A big fuck you from New Orleans to you Sixer. cheers-cheers. At the show I remember a few years ago talking to the singer of Anna Beratta



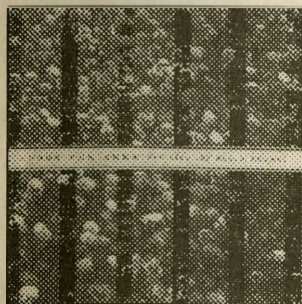
after a few months prior about two band mates leaving the band and went to form Sixer. I ask him, if he missed them? He reply, with a one word answer "No". I started to laugh and this band made sense to me and they bring there wives and girlfriends on tour. I guess, that I am supposed to give an in-depth comprehended about this record? All that comes to mind is this album is nothing but hot air. It took me 3 hours to think of that one, "hot air". That was my gossip Sixer review rant. If you didn't like it or not? Well, FUCK YOU SIXER again. (RR) (POB 67609 // Los Angeles, CA 90067)



**SIXTY STORIES/
PAINTED THIN-
Different Places
To Sit & A
Loveless Kiss
(Smallman) Split
CD**

This is a split CD of shorts. The last band Painted Thin (Broke up I guess,

because it was recorded in 97 but maybe never release the songs and had the change too with this record. I am supposed to say that? They had a knife to my tongue and was going to cut if off If I didn't say that.) The only similarity of both bands is one was in both bands. Painted Thin wins the split. It has a member that went on to form Weakertans the international superstars that they are, singing about injustice in the nations. Painted Thin plays mellow punk similar to Propagandhi mostly from the political nature of some of the songs. Painted Thin are great and out wins the split. Next up is the first band Sixty Stories are kind of like Weakerthans but have computer music add in and that's all can be said about that. It's not all computers the whole album, just sometimes. The lyrics are written heartfelt and sung with passion. I'll pass on it. Painted Thin is alright. Not that this album would make my brain twisted turn if I got to hear this album. It wouldn't change me. (RR) (POB 352 // 905 Corydon Ave Winnipeg // Manitoba Canada R3M 3V3)

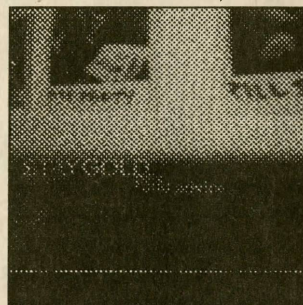


**SONGS FOR
EMMA- Red Lies
and Black Rhymes
(Broken Rekids)
CD**

This band has Craig O'Hara. The author of the AK Press published book call Philosophy of Punk and a good read.

Craig is no longer in the band and Michael Millet of Broken Rekids records and A.P.P.L.E. Songs For Emma the band name is a tribute to Emma Goldman the fame america anarchist that died in 1940. Don't know her, read up on her, you'll be happy

you did. This is far from electric chord slashing punk rock music. It's more like Bruce Springsteen, Bob Dylan and Tom Waits. With whisky drinking vocals. That might give you the idea that's this is an acoustic folk band and its not, all electric. They sing about fighting for workers-rights, unions hymns and for the 9-5 person. It's refreshing hearing lyrics about workers right than all those goofy oi! band's that don't know what there talking about. Anyway, this band isn't about trends and making the rounds for your money. They like to play their music. There're 1st full-length is okay but this second record is better. Even my mom liked this record, that's hard to believe, because she hates the music I like. Turn down that crap I don't want to hear it. "Oh this is actually kind of good robb". She stands for some mins, "This is good". (RR) (POB 460402 // San Francisco, CA 94146-0402)



**STAY GOLD- Pills
And Advice
(Indecision) CD**

Stay Gold mixes straight-ahead forward hardcore with catchy singalongs vocals. Stay Gold release a single once before on Indecision and

yet me say this is one great record. I blew it off as Avail at first after the first few seconds, but I was so wrong. They are so much like Bane (vocals lifelike Aaron) and Trial at times. One song that make me think about an event in my life when I force a guy off a women that he was raping in the french quarter when I lived there once before. The song I am taking about is 'Toy Boats & Battleship' an anti-rap song "I'm not afraid to call it what is, I'm not afraid to call you what you are, cause its murder..." Most of the lyrics are very personal and written well. This is what I like about hardcore and a band to check out yeah check out. (RR) (POB 5781 // Huntington Beach, CA 92615)



**STEROTYPERIDER-
Same Chords.Same
Songs. Same Six
Strings. (Suburban
Home) CD**

Kind of boring if you say to me towards the end of the record. Suburban Home don't put out many records

anymore and when they do the, we have to be great friends to do a record. Whatever that means, friends or foe? Anyway, Sterotyperider and a well thought out or stolen title or record. It's great and true! From my hometown and the play pop punk that's comes across your not sure what to expect next and kind

RECORDREVIEWS

of like a fiery Dillinger Four. Its pop punk so its catchy and drivers a lot of time. The opening track "Closet Brother" after hearing it you'll be wow! Forth track, "I Never Want To Rest", grabs a hold and the different direction of chords and melodies. I swear that I heard the seventh song somewhere before, but who knows where from? It's call, "Must Be Normal". Towards the end of the record it loses steam and gets lost and this is 40 plus min long. I listen to it twice, because that hour and haft well I got no life. A band worth checking out if you're into hooks to die for. (RR) (POB 40757 // Denver, CO 80204)



**THE SUICIDE
FILE- S/T
(Indecision) CDEP**

This record is so short for a cd. It would take you longer, to think about and remember what show you saw last week? This record

is less than 10 min and 6 songs long. Good for the short attention span type person. Feature ex- casualties of The Hope Conspiracy and Death By Stereo. The Suicide File (The name fits the angry filled lyrics) rage through there hardcore anthems. The first two songs are about the commodified plastic high society world. It's isn't a record that knock my feet from under me. Decent record but not overwhelming. (RR) (POB 5781 // Huntington Beach, CA 92615)



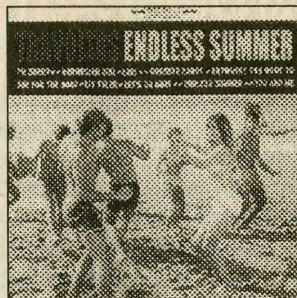
**THIRTY-TWO
FRAMES- S/T
(Revelation) CDEP**

When I noticed this band had a member from Elliot I didn't even listen to this until now. It has the guitars from Elliot name Jay and I don't like indie rock

so, I didn't bother with Thirty-Two Frames. This band play's 90's post hardcore emo-core throwback music, like older Jawbreaker, Fugazi and Hot Water Music. More like HWM than the other 2 bands. This band probably form right after the SOIA, Elliot, HWM and Indecision tour, ha. This is rocking stuff and for this EP. I am laughing at myself for being so stupid and close-minded and not listen to this band at first. Although it's mid tempo puck sped up fast as you can get it with deep gully vocals. Don't be as stupid as me and write a band off at first and I am going to listen to it again, again. (RR) (POB 5232 // Huntington Beach, CA 92615-5232)

TRAVOLTAS- Endless Summer (Fast Music) CD

This is the band's fifth full-length, and I heard 3 of them already. Its like the other records but just a continuous with is



The first song "One For The Road" is about the love of touring. The last song "Anywhere You Want To" is about missing love ones on the road, ummm? I am not going into the song "Liv Tyler" that's a lame attempt to get attention? Travoltas are okay as a band and that's that. (RR) (POB 206512 // New Haven, CT 06520)

V/A- BYO Presents Sample This Too! (BYO) CD

A cheapo sampler from the BYO roster. A lot of well-known bands like Bouncing Souls, Unseen, Youth Brigade, NOFX, Rancid, Anti-Flag and more. Every song is either previously released or from an upcoming fall release. Most bands execute the street punk sound and have either the real or faux British vocals. It's the BYO sound, you know it and either you dig it or you don't. If you dig this style you can't go wrong with anything on this label or this release. By the way, keep your eye on Sixer - although I haven't heard that much from them, everything I have rocks! (DC) (POB 67609 // Los Angeles, CA 90067)



**V/A- Don't Be
Scared 2 (Fearless)
CD**

A new roster of wholesome bands from Fearless records. This isn't being jaded because I could honestly careless about any of these bands.

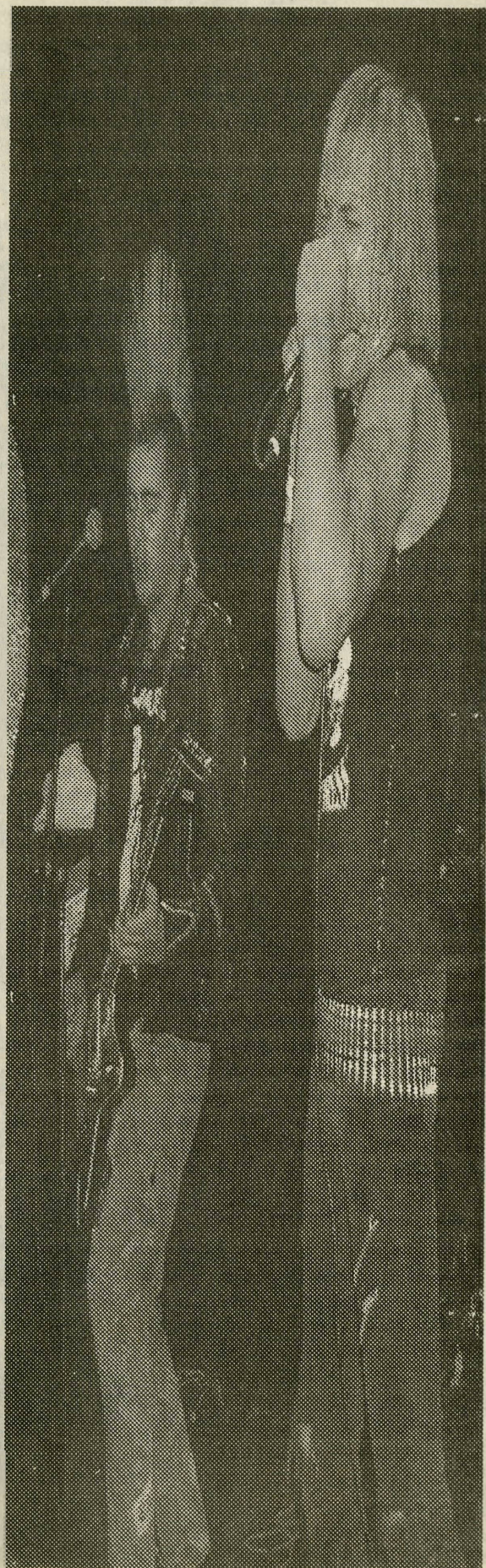
There boring most of the bands on the sampler. Maybe if I was 16 again I would love this sampler but now I am not. Oh boy, that sounded bad. The band's I kind of care for and said okay was to Dynamite Boy, Lonely Kings, and Brazil. Fearless is good with releasing new bands first records and not just only putting out bands that might be 'popular' already. Unlike maybe Hopeless records, that Fearless release bands first full-length release and gives young bands a change with the huge punk economic budge of corporate punk. It has Dynamite Boy, Rock Kills Kid, Keepshake, Bigwig, Lonely Kings, Brazil, Knockout, Glasseater, Plain White T's, Near Miss and Junction 18. Each band has two songs and some are even never release songs. The sampler is a great way to be introduced to what Fearless has to offer. Very little in my mind? (RR) (13772 Goldenwest #545 // Westminster, CA 92683)

RECORD REVIEWS

BAND PICTURE PAGE 2002



TOP LEFT HAND CORNER: NEW BOMB TURKS (LAST U.S.A. TOUR.) - RIGHT HAND CORNER: THE CASUALTIES - BOTTOM LEFT HAND CORNER: TOXIC NARCOTIC - ALL PICS BY ROBB.



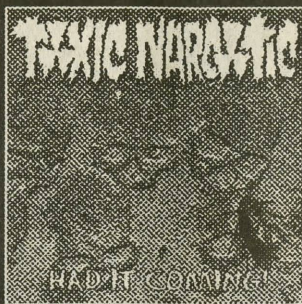
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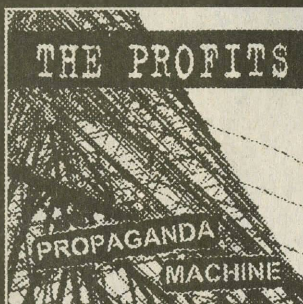
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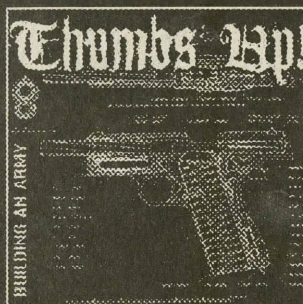
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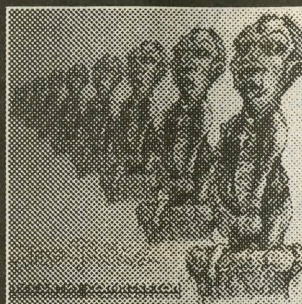
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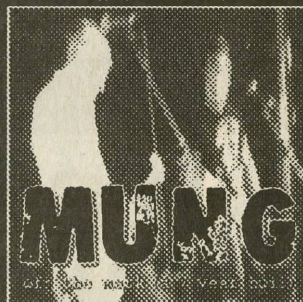
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