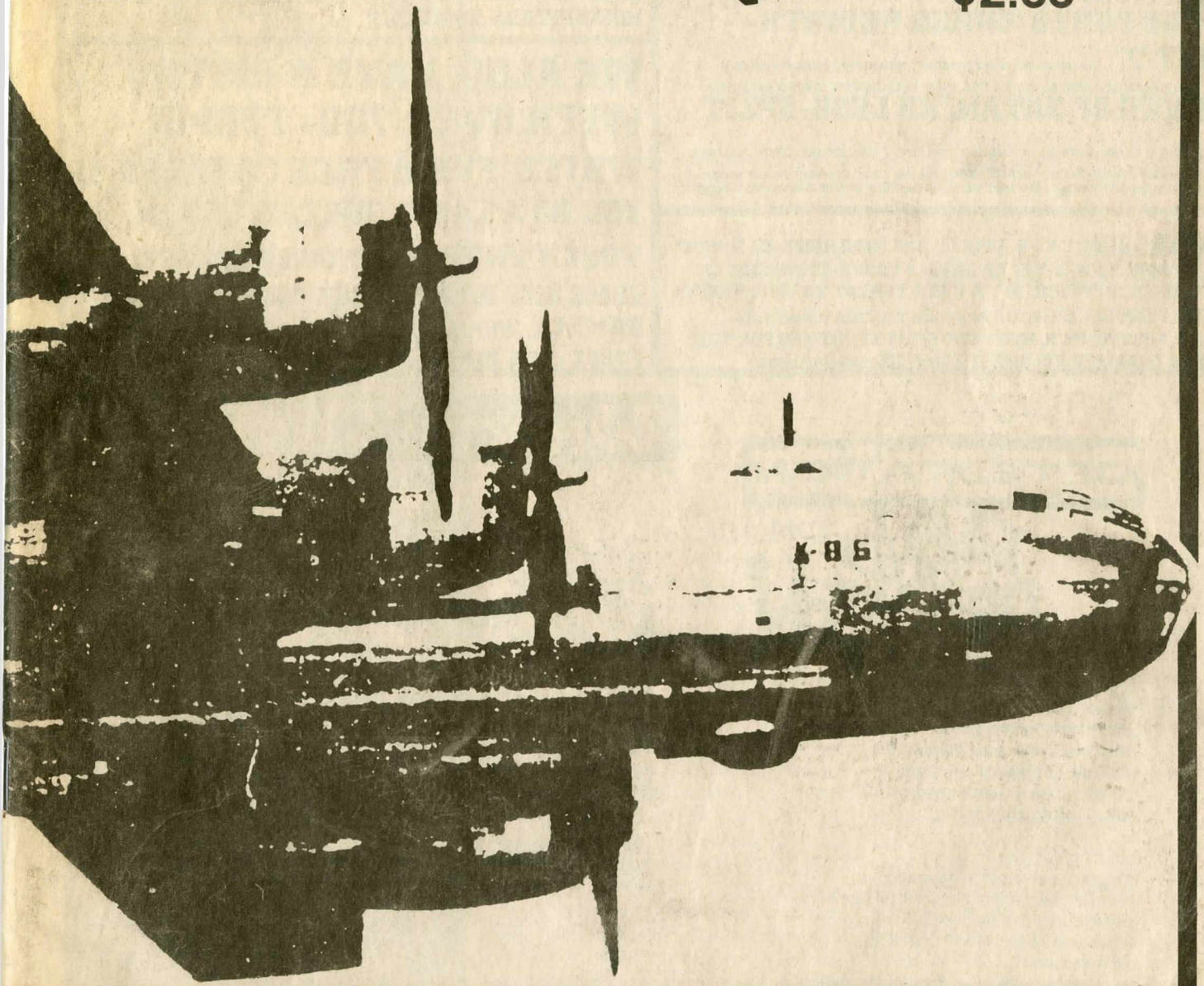
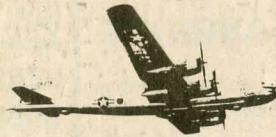


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ISSUE 5
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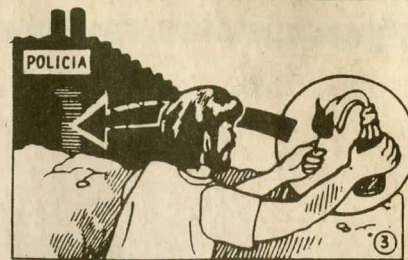
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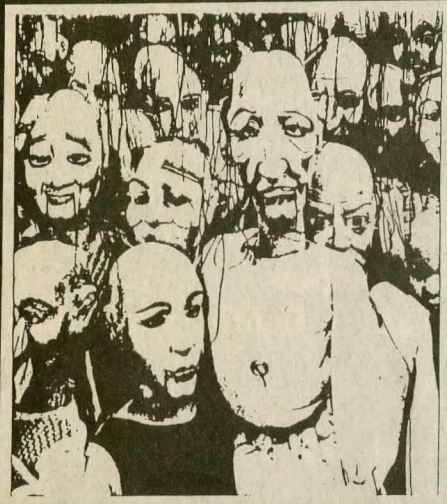
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FIVE

If they ever invent time machines it will be a healthy business. The '90's have been the decade of nostalgia. It's presence is everywhere, from the mainstream trends on down to what is happening in the punk scene. Romanticized visions of the past that filter out the boredom and the bullshit. I think a society's obsession with the past is a sign of unhappiness and discontent. When things are going bad or when things get a little rough people tend to look back on times they consider to be a little easier. Looking at the situation today with unemployment, the growing alienation among people, and a loss of identity as to who we are could lend some explanation to this fixation with nostalgia. Nostalgia operates as a drug that pacifies. When we feel like we have nothing to look forward to, then we look to the past as a way of escaping the reality of our daily situation.

I think about the past quite a bit. Maybe too much at times. I try to find answers in past events to help with the present. I keep reminders of days gone by - things like flyers, zines, stickers, whatever. It's also one of the reasons I'm drawn to photography. Partly to have a document and testament to what was, and also to use as a reminder of what friends and I were doing at the time. And through this I keep reminding myself, that for all those great times there were plenty of lousy and uninteresting moments such as that occur in the present. I collect nearly every punk book I can find, and the text is interesting, and the photos are mind boggling. To look at them you would think every show was great, every band was incredible, and everyone involved were interesting, creative and intelligent people. What these books fail to show you are the boneheads, boring shows and third rate bands, just like what you get today. These books tend to be a collection of stories about the 'good ol' days' of punk. Well, I'm tired of talking about the 'good old days', because as far as I'm concerned the good old days have yet to happen. Too many people I know, who are my age, always talk about how the past was so much better and the present sucks, no bands are good, what have you, and yeah, I tend to fall in that trap from time to time. But the bottom line is, if the past was so much better, and today so terrible, then why bother being involved? It's not like the punk scene will crumble when you drop out. Thousands have done so in the 'glorious' past, and punk is still here, as alive as ever and inspiring many to continue on. I can't keep track of the times I've been in a record store and someone will start to boast how they were around 'back in the day', and how these new kids just don't know, and then they'll let loose with some tale about all the crazy shit they would do at shows, and tell you some bullshit history of punk that stretches further than the elastic band that spans their beer gut. These conversations tend to remind me of the sad

bastards I would hear at a job site, how somebody was the hot shot player of the football team, and how they could go pro, or all the wacky things they would do in school. It's like all their good times had stopped after high school, and here they are, middle-aged, miserable and no vision or hope of a better time. And the same could be said about all the burned out fucks who hold the past accomplishments of punk on some pedestal. If the '80's were your glory days, and here you are, in your late twenty's or early thirties, some ten plus years later, you have a long period of time before you die, that's a lot of time to spend being miserable and longing for something that won't be coming back anytime soon. There are definitely things about the current scene that I think are bullshit, but there's too much great stuff out here to be bothered with what you dislike. I'm more excited about new bands than the latest reunion tour. Save that mentality for the dinosaur rockers. And to be honest, most new bands put these old timers to shame. I'm glad to see it too. Punk must keep moving forward blazing new paths and inspire change and growth in order to be valid. Dwelling in the past is depressing and futile. It's a waste of energy that could be spent making the present remarkable. We should use the accomplishments, knowledge, and privilege of hindsight from the past as a source of inspiration and a tool for progression. Punk is only as interesting, valid and angry as those involved.

★

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There is one thing I must talk about here, dealing with the current state of punk. Things have become really uptight this decade. I have no idea why, but it's a real fucking drag. Some people in the 'scene' have taken it upon themselves to be our parents, and / or cops. They police our actions, watch what we say and how we say it, telling us this and telling us that. Some call it being "PC", but I think "PC" has nothing to do with it (that's another tired discussion altogether), I call it knee jerk reactions to things people are either afraid of or just have no real understanding of what they are attacking. It seems that with these 'politics' they are making punk safer than the corporations ever could. The so-called progressive politics in punk often reflect the debates the Republicans rant about. I read some zine where a columnist was complaining about the use of violent imagery on record covers and band names. Didn't I hear pretty much the same discussion during the '94 elections when the Republicans were complaining about violence in the movies and TV? Pictures of Winnie the Pooh, drawings of people hugging, or nature scenes on record covers and band names like Autumn Leaf Dance make my stomach wretch. Where's your anger? I'd much rather see a record cover with some war scene and listen to some band called Blown To Bits than all that nicey nice garbage. Most bands who were around in the '70's

and '80's, had they come out within the past ten years, would be labeled as either racist, homophobic, or sexist, or if they're really lucky, they'd get branded with all three epithets. All irony has been lost on small puritanical minds. What can be said, other than fuck that shit. Punk isn't about being nice, and safe so mommy and daddy can listen to it with you in the car as they haul your ass to the mall. Punk is a middle finger in the face of society. It's a fuck you to everyone who plays it safe, and a kick in the balls to those who stay the course. It's supposed to be offensive. Punk isn't for everyone. It shouldn't be. I fuckin' hate society, why would I want to appeal to them and be concerned if I happen to offend? Fuck 'em, mainstream society offends me to no end. Their crappy movies and shit bands bore and insult my intelligence. How many more trite love songs must we be subjected to? How many more lame movies, books and TV shows must we be shown? Just change the channel, titles, or players and you still have the same mindless crap. Punk shouldn't be an extension of that. This new morality is a joke. The new 'rules' are a bore. They're confining, and I refuse to acknowledge them. Besides, rules are for the weak. Give me something real, something that says something, yet maybe says nothing at all, other than it just doesn't fit.

Take care,

Matt Average

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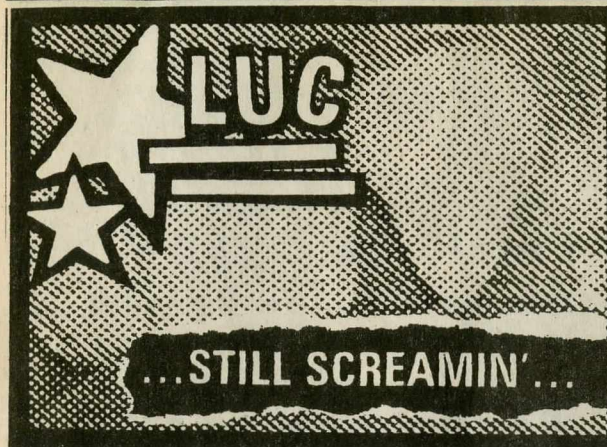
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★ **"YELLOW TEETH, EMPTY WALLET AND A STENCH THAT WON'T GO AWAY"**

How often do you go to a show and you keep rubbing your eyes, gasping for fresh air because someone next to you is blowing smoke in your face?! It happens to me all the time. Not to mention the clothes reeking of an ashtray once you get home. Unbearable. Yes, smoking cigarettes sucks. Being an ex-smoker, I now realize it is the most obnoxious phase I could've gone through. I formerly started smoking when I was 13 or 14, and I developed this bad habit until the age of 22. To this day, I've been tobacco-free for 3 full years. Not one single cig, not even when partying or whatsoever. And I'm pretty damn sure that I won't ever get back to it. Because quitting makes you realize how fucked up smoking is. Not only do you get addicted to a substance that doesn't make sense (if only you got high!... And thinking that it calms your nerves is as stupid as believing that you look cool with this stick on your lips), ruining your lungs and driving you out of breath each time you're involved in a physical effort, but most important of all, it bothers a lot of people around you. Second hand smoke makes me sick and gives me headaches. I can't believe I have been so cruel to friends in the past. I apologize. I couldn't understand why this friend of mine kept breaking cigarettes in half each time he stumbled upon one. Now I can. When you're a smoker, you always ignore the torture you inflict. I did. For years. But things have changed for the better (or for the worse?!), and now I wish that punks into smoking realized how un-punk cigarettes are. I don't know about the U.S.A where anti-smoking laws seem pretty strict, but here in Europe (at least in France) you can buy a pack of "cancer lollipops" at any age, and consumption is allowed in many public places. Better for use in small enclosed rooms (show places, cafes, restaurants...). To any smoker reading

this, think real hard about your filthy habit and the way it affects others. Smoking is definitely not very punk in terms of tolerance. Drinking alcohol usually affects the drinker him/herself only, smoking doesn't. It forces your friends to second-hand smoke, which is even worse. Sometimes I'd rather deal with an incoherent drunkard than with a sober smoker. If you're too unwilling to kick it, at least try to avoid smoking at shows.

Tolerance starts with your fellow punks. And please don't accuse me of ranting a narrow-minded straight edge speech because: 1. I'm not straight edge at all, and 2. YOU are narrow-minded! Quitting is not so hard if you REALLY mean it.

★ **"ARE YOU HERE TO SHRED OR HAVE A FUCKIN' FASHION SHOW?"**

The early-to-mid nineties witnessed the advent of a new wave of skateboarding. Not the best one if you ask me. Apart from the atrocious 'big bucks' aspect, most notable evolutions included the shape of decks, and tricks leaning more towards complex flippery and technical flatground moves (freestyle anyone?). But such change brought a few anomalies that even to this day I can't understand. If anyone has a clue, please write and enlighten me...

1. Why do so many current skaters push with their front foot? It sucks. You have less balance, and once you've gained speed, you have to rotate your body to get in the right position. And it's sooooo ugly and unstylish.

2. Why does every new style skater wear pants even when it's 95°F hot? Where are shorts?

3. What happened to hi-top sneakers? They provided good ankle support/protection, which is important in skateboarding. My anklebones are all fucked up due to repetitive blows. Clothing trends are so stupid sometimes.

★ **"RECORD COLLECTORS ARE PRETENTIOUS ASSHOLES"**

Now onto the nerd side of hardcore... There's something wrong with the shitloads of compilations coming out today. Back in the days, vinyl comps gave the opportunity to new bands to get worldwide exposure. The most common and affordable format was the demo tape, usually dubbed on a shitty cassette with badly xeroxed cover. The glorious 80's saw the birth of incredible international comps like "Welcome to 1984", "P.E.A.C.E." or "Cleanse

the Bacteria", all hosting a great deal of talented bands from obscure and not-so-obscure countries. On the other hand, comps of local scenes ("This is Boston Not L.A.", "Flex Your Head", the "Really Fast" series, some BCT cassettes...) allowed people to know more about said countries / areas. The goal of compilations was to expose new talents to the masses, and they played a crucial part in the expansion of the international DIY hardcore punk network. I can't think of many comps that really rocked my world these last years. The "Possessed To Skate" LP gets massive punk points for being a great theme comp and for allowing each band to display more than one or two tunes. But I can't think of many more ("El Guapo", "Reality pt. 2" or "Cry Now Cry Later" are okay but don't even come close). Nowadays, everyone and his mother can release a vinyl 7" or a CD, so new bands don't really need such exposure anymore. It seems many labels are doing their best to release comps featuring the best-selling bands. No matter if the songs suck, a record with SPAZZ on it is guaranteed to sell quick. Faster hardcore is "in" again, and bands are popping up everywhere. It's become so easy to write a dozen songs (usually dealing with Kung-Fu, wrestling, how SxE rules/sucks, how crusties stink... the less political the better!?), practice four times, hit the studio, release a couple of split EPs, then break up. There are so many compilations coming out everyday that bands usually can't meet the demand, which results in them giving away their unwanted (bad) songs. Which make bad comps of course. And there's really no need for bad comps anymore. I'd rather buy one good SUPPRESSION 7" than a hundred comps featuring average SUPPRESSION tracks. I wish labels spent more time and creativity on comps. Try new ideas. Slap A Ham came up with the concept of the "Bllleeeaaauurrrrgghhh!" series, I'm sure you can be creative too. What about a whole LP with no music on it? (that way you could fool everyone with a fake MOB 47 silent reunion) What about a spoken word sampler featuring various scene activists? (imagine Mykel Board and Kent McClard confronting a topic on one piece of vinyl) What about 15 bands playing one lengthy track all together? What about bands playing each others songs? What about an acoustic folk tribute to DISCHARGE? Next time I'll discuss the overdone habit for grindcore bands of unleashing a dozen split 7"s in a row, and then to release a discography CD three months later. Mmmh, just kidding. Ha, sounds like Felix Von Havoc could have written this...

Get in touch, I love mail. (and I'm desperately looking for a copy of CYCLOPS' first 7" entitled "Second Son of Poseidon") By the way, the headlines for each part of this column are stolen from hardcore punk songs. First one to spot all three of them wins a 7" vinyl record (I'm not telling which). No kidding.

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Every oppressive system needs some sort of control-device in order to preserve its dominion over the group of citizens that are oppressed (be it the majority as in the case of capitalism, or the minority as in the case of socialism). Such was the case in ancient Egypt, when then rulers were threatened by possible uprisings from the slaves. Such is the case in, for example, Turkey today, where the union-participants and left wingers are constantly harassed, even tortured and murdered. Not to forget the dirty war against the Kurds of course. The Turkish system is unjust against the working majority, and it needs something to make sure that it can stay that way. Considering the situation in this specific area, sheer violence is a must. This is often the case in countries outside of the western world, and this might give the impression that the western countries are less unjust, more humane, since they (usually!) don't need the military patrolling the streets. This is, however, an illusion. The western world is also unjust, and it also needs something to keep it going. Something to keep those who are encountered with the injustice silent in blind acceptance. Sure, Sweden's got cops in the streets, and once in a while people are battered and sometimes even killed by

them, but not enough to make the public scared of the men (and a few women) in blue.

So there's got to be something else to keep us idle and silent. The church is a classic example which has been used during several different systems. But there are more, especially now that the church isn't as big as it used to be (not in Sweden anyway). I have come to think about how peoples' emotional lives can be one of these things that preserves this capitalist society. More specifically, what I am talking about is how depressions and artificial happiness (which more or less leads to depressions I guess) can be used as a means of control. Let me explain. Everywhere around me I see people that are very unhappy with how their lives ended up. I can take my mom as an example. She's never been unemployed, she's got two kids that she loves, a man that is nice and a place in the countryside where she can rest during the weekends. Still she is not happy. Still she sometimes confesses to wanting to re-live her life and do things differently. How is this? Hasn't she seemingly got everything the western dream demands?

I think that the main reason as to why my mom is depressed is the fact that she feels like a spectator rather than a participant. And here is the corner-stone in what I am talking about. We see happiness everywhere, on the tele, on big billboards etc but we never get to feel it ourselves. In the end, seeing how happy they are in the movies will make you sorry about your own pathetic life. She feels trapped in this. There's no way out. Working all day makes her so exhausted that she doesn't have the energy for a social life if it doesn't include telephones. This is of course depressing, and feeling down sure won't make you want to stand up and fight, on the contrary feeling down just makes you want to lie in bed and revel in your own sadness. For those who profit in of this society, this is of course idealistic.

The use of anti-depressive medicine such as Prozac is ten times higher among youngsters in Sweden compared to ten years ago, when Sweden had a large public sector and most people had it fairly good economically, and the number of committed suicides is ever increasing. The use and abuse of drugs and alcohol is traveling down the age-ladder. Quite frankly, the Swedish youth, that is those from working class families, are unhappy. The whole no future cliché rests like a dark and evil shadow over us youngsters. When I ask people my age what they did during the weekend they

won't answer that they made a great painting that they were proud over, or that they read a

great book, or even wrote for themselves. No. What they say is what they have drank during the school free days and what they've seen on the tele. I am sure I would be the same if it wasn't for hardcore

and communism, and all that comes with that. I'd say that the Swedish youth is extremely controlled. We are playing our part oh so well. Sure we occasionally explode in violence, but what threat does that pose as long as the fists aren't directed towards the bosses? None, of course. In fact, fighting each other just proves how controlled we are. They want us divided. We do it for them. If you want to take it to the extreme, you can say that executions and suicides are just two sides of the same coin. They both end up with dead bodies, and they are both signs of that something is seriously wrong. In Sweden the care of mentally ill is not yet privatized (though I wouldn't be surprised if it will happen soon). So, the main interest in the treatment is not profit. However, it is very much in the interest of those in charge to make the treatment cost as little as possible. There are people that from time to time experience serious depressions, that lead to suicidal thoughts. This does not mean that they are so mentally ill that they should be incarcerated (which is, I am afraid, the case for some people). Some of them want to be taken care of in a mental hospital during these times. However, the answer they get is that they won't get any help unless they are considered to be a physical threat to themselves or others. How do you prove that you are so depressed that you consider killing yourself? This of course leads to horrible acts. In the Swedish communistic paper Proletarian (The Proletarian) one of these fellow humans that go through bad periods took it to the extreme and suggested that this might be the capitals' way of getting rid of those who aren't able to produce goods. Far fetched? Maybe. But whether its intentional or not, fact is that this way the capital does get rid of unproductive people. For free! They don't even have to pay for the bullet. If the mental care becomes private this might change, and the situation that is current in the USA, as far as I understand, might be more relevant. That is that people that aren't really ill get incarcerated, because the capitalists get money for the people they "take care of". I guess what I am trying to say here is (War! What is it good for?!—oops, sorry, I just had to slip something about Bruce in here) that there are many ways to keep people down. Maybe I am not all right about it, but what I do know is that something is keeping us down, and if it isn't guns then it's something else.

Think about it. Do you sit on your fat ass doing nothing even though you consider this system to be a horrendous cut throat one? If so, why? What is keeping you down? Are you depressed for reasons that you do not control? Is it possible that you can get out of it? And if you believe that you are happy, question if it is a happiness that is lasting, or if it is some artificial mumbo jumbo happiness that will get you depressed in the long run. We can't just blame the media for all of this. We can't just blame it on the economical resources of the bourgeois. We have to look at ourselves. There must be something wrong with our tactics if we can't produce a massive revolutionary movement in a time like this. The rulers have found an effective way of keeping us down. They will continue in the same manner. We have to change it. The media won't. The bourgeois won't. It's up to us.

Hi! by the way. I am Staffan Snitting from Lund in Sweden. Since this is my first column for Engine I thought I'd tell you a little about me. I am 18 years young. Straightedge. Communist. Great fan of Bruce Springsteen. Run a label. Play in two bands. Do a zine. Go to school. I guess that's about it. Don't wanna waste valuable space in this great zine. Current playlist: anything by Bruce, Cryptopsy "None so vile" CD, Rash of Beatings- s/t 7", all by Converge, Outlast- Positive hardcore, positive youth 10" and more. Until next time, remember that in the end nobody wins unless everybody wins.

Write me:

Staffan Snitting, Sunnanv 14K, 222 26 Lund, Sweden
fam.snitting@telia.com

ID # : ASSHOLE



RON MORELLI

After a considerably long ride we finally made it to the hall. It was your typical VFW in the middle of some small town filled with strip malls and senior citizens. Another normal day in anytown U.S.A.. Again, I found myself asking the same question as always when we roll into these seemingly made for television places, "Are there really kids into

hardcore living around here"? I guess this question is pretty theoretical considering the fact that we were in the town to play a show.

Anyway, we were late. There was no one in the parking lot upon arrival, so it was safe to assume that inside a band was playing. We hastily got out of the van and made our way to the entrance hall, not knowing if we were supposed to go on next or if the kid doing the show was pissed and what have you. The minute the door opened the problems began.

Inside a band was playing. Sounds fine right? It seems just like your normal hardcore show where bands play and people watch (note - put where bands play and watch in italics). Right? Wrong! The band was playing in front of ten people. Well, what's so inherently wrong with playing in front of ten people you ask? Well, I will tell you good citizen.

Picture ten people standing, watching a band play while 75 kids sit in folding chairs with their heads buried in their hands. This was the scene at the show when we walked in. The people in the room who lacklusterly sat in the folding chairs and ignored the band playing befuddled and agitated me. These kids sitting didn't seem to give a shit about that a band was playing, they simply acted bored, and apathetic, with their lifeless stares.

Now I'm not saying that when a band plays you have to absolutely lose your shit and implode, but at least have some respect for the people playing. The people viewing the band didn't even want to bother to get out of their seats to acknowledge the fact that something was happening besides their self-indulgent bullshit. I mean why even bother going to a

show if you're not going to watch the bands?? If you can't even muster up enough enthusiasm to stand up and simply view a band which you paid money to see then how are you going to *smash the state*?

At least, a hardcore show is a form of entertainment for some people. So it this the case and these kids simply wanted entertainment, one would think they would have been excited and enthuse that a band was playing... but they weren't.

It could have been that the people sitting in the chairs didn't like the band who was playing and that's okay by me. My main

problem was that these kids seemed as if it was a chore for them to be at the show.

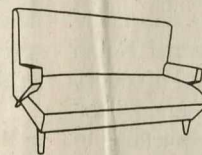
To me it's obvious that if one doesn't like a band then one should leave the show or go outside. Remember: no one forced you to pay five dollars and watch bands play, you it at YOUR OWN WILL! So my words to you are either shut the fuck up or leave, but don't act like mindless fools (I know that's hard for many of you). I've pretty much had it with idiot kids at shows who serve no purpose than sit and act like they're too cool to actually check out a band they've never heard before. You all so often prove that hardcore is merely a transitory period in you're life that will quickly be replaced by some other distraction in a year or two. All of you claim that you're so different than those in the outside world, yet apathetic actions like this reinforce the fact that you're very much the same as the rest of this sick society. Fuck you all to the kids who were at that show, I hate you.

I fully realize that writing this is absolutely pointless and has zero worth in the grand scheme of life, but this pissed me off so go eat shit.

End Notes :

1. Contact me c/o Ron, PO Box 1221, New Paltz, NY 12561
2. No stamp = No reply
3. I do a publication called Jesus Is Dead So Deal With It. (note - put in italics)
4. I just put out a MURDOCK seven inch. If you're interested get in contact with me.
5. Black Sabbath.

in the waitingroom



minka lindfors

Life is way too sad. I don't think I can learn to like it. There's no particular reason to live. What am I here for? Nothing. I just am. And that's the sad part, to just be, without any meaning. I think that is why people need gods and other imaginary creatures; to get a meaning, a reason, because it's too scary to admit that there is no reason. There's no explanation for my existence, I'm not here to do some great mission, I am not necessarily needed. I just am, we all just are.

No wonder that people get frustrated. All the people I know are trying to fill their lives with all kinds of substitutes. Some drink, some do drugs, some eat and some waste money. Some raise a nice little family and some try to be express themselves through music or writing or painting or killing. Some have sex and some kill themselves with work. The world is full of stuff which we are supposed to use to entertain ourselves. Like life was some kind of waiting room, you know — you sure have been in one. They are loaded with some stupid magazines so that people had an opportunity to think of something else but the fact that they are soon going to have to sit in the dentist chair and go through a horrible pain. They sit in the waiting room and try to look like they're not afraid of what's coming, pretending that there's a really interesting article in the magazine. But no one believes that shit.

Yep, life is a waiting room stuffed with entertainment, religions, media, art, work... everything goes. And how we try and try to leave a mark! Some kind of sign of ourselves! I was here and I was special! I was here fighting for human/animal/women's/my own rights! I really got it all! The whole world remembered me for a while! I managed to give birth to a self-destructive drug addict! I killed 12 people! I wrote songs about my pitiful life! I participated in destroying the world! I wrote stupid columns about the vanity of life!

Nobody can tell me what life is about or how it should be used. Nobody knows. I don't know either. I only can describe how it looks like to me. Somehow it's all so clear now. I know that this does not last long, and soon I'll be pursuing something totally aimless to make myself feel that there's a reason. I think that someone committing suicide feels quite same as I do now and is unable to accept it. Yet some people, like I, don't really care. I'm a little bit too curious. I want to see everything I can, because the world is crazy and hey, I like crazy!

So maybe I'll learn to like life after all. Or maybe I won't have to like it, just love it. Maybe it's a good thing to see how aimless this all is. It gives me an absolute freedom to do what I choose. Still it doesn't mean that I should, or would, go out and start to shoot people (yet sometimes I feel like I wanted to), but it means that there's no greater purpose than existing. I still want to live my life without hurting others, and I will always do what I think is best. The freedom means that I don't have to dedicate my life to anyone or anything else but the things I want to. It's a pity that some

people still do. They should see that their value is not determined through other people. Life is what you make of it, after all. Yet so aimless though. But not useless.



Ever notice how when you're at a vegan potluck, the people attending just have to ask, "Is this vegan?"

Anyway, I just had to get that off my chest, and now we can get down to business. I recommend this recipe be cooked the day after you make the bacon one from last issue, as the residue left over from the bacon really adds more flavor to this one. I say left over residue because you should be cooking this with an iron skillet. And if you're not using an iron skillet, well, as Ted Nugent says, "You can turn around and get the fuck on outta here!" This little recipe is a love song for all that sweet firm tofu, I like to call it "Wang Dang Breaded Tofu for Pasta"!!!

Ingredients :

1 block of firm tofu (avoid the crap sold at the mainstream markets, get it from the hippie health food stores, as the quality is superior)
1 cup of flour
1 cup of nutritional yeast
1 tbl spoon of garlic powder
sprinkle basil to taste
a little salt
a little pepper
maybe just a little more pepper.
liquid aminos
soy sauce
a good size bowl of water
non-stick cooking spray
olive oil
1 iron skillet (one of the most important

investments you'll ever make!)

Fill the bowl with some warm water, then squirt in the liquid aminos, and soy sauce. You'll want a somewhat dark tea look to the water. Now slice the block of firm tofu into strips like you're making bacon. Place the sliced up tofu into the bowl and allow to sit for about an hour. The soy sauce and liquid aminos will soak into the tofu, giving this flavor.

While that's soaking, get a Rubbermaid dish with a lid and throw in the cup of flour, cup of nutritional yeast, and sprinkle in the basil, add a little salt, and put on the table spoon of garlic powder, and do the pepper thing to your preference. Get all that mixed in real well.

After the tofu has soaked for the hour, get out your skillet, spray on the non-stick spray, and pour on a little olive oil, turn the burner on and let it heat. While that's heating, get a fork and take out a slice of that tofu, or if you can handle it, take out two or three slice, place them in the Rubbermaid (or Tupperware) bowl with the lid, and close it, shake it around, open it up, remove the tofu and place in the skillet. Keep repeating the process until your out of tofu, or patience, which ever comes first. Keep in mind you'll have to periodically add more oil to the skillet because the breading on the tofu soaks it up like a sponge. Not too little, not a lot, just enough!

The breaded tofu should be a golden brown, and a little crispy, but not too crispy. Just when you're about in the middle of getting the tofu cooked up, put on a pot of water, boil it up, and add some pasta, heat up some sauce, and when that's done, serve the breaded tofu over the past, kind of like meatballs.

Dig in!

And before I leave you, I would like to ask for people to submit their recipes for future issues. These have to be recipes that can actually be made, and not some stupid shit you think might be good for a joke. Because I'll try these out, and if these recipes are bogus, I'll hunt you down and take you to a vegan potluck where you'll have to hear over and over, "Is this vegan?"

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SCISSORS, GLUE, AND STICKY FINGERS

Welcome to a new feature to this fanzine. It's the response of fanzines to the "Rate A Record" section, where fanzine editors get to pay tribute in some form or another to the various zines or zine, depending on the case, that have inspired them to take up the task on their own. It's high time zines received the same respect as bands, and this is one way of bringing attention to all those who spend many a night at the table cutting and pasting art and ideas into a form of communication that bring people from all over together. Ladies and gentlemen, put your hands together as we welcome Luc Ardilouze, editor of *Scream*, to the table.



figure - 1.

A LOAD OF BOLLOCKS THAT
MOST OF THEM, AS IT HAP
AFTER 8 YEARS AND A SLI
FINGERPRINT CAN WRECK
OH, BUT DON'T FORGET TH
QUALITY IS AMAZING! CRY
GREAT. I REALLY WANT ALL
STUFF TO SOUND 'CRYSTAL
LIKE THE EARLY BLACK FLAG
MINOR THREAT MUST REA
THE MARVELS OF LASER
OOH YES, BUT WHAT AE
BEATLES' 'S&T. PEPPER' AI

figure - 2.

I guess some zines inspired me more than records and lyrics. I'm a zine nerd. I can't conceive the DIY scene without zines. They allow bands and people to spread the word. They're the purveyors of information. They provide a link between individuals who take part in the underground hardcore punk network all over the planet. Despite this, zines are constantly overlooked. For one zine, how many records do you buy? Zine editors are the workers behind the scenes. They don't get the recognition they deserve. Support them. Here are some of the zines that influenced me and made me wanna involve my fingers in this sticky mess of shredded bits of xeroxed paper :

RIOT (England)

A major source of inspiration. This is the zine that actually made me want to start *Scream*. First issue of *Riot* that I got hold of was #5. It was half-sized then. I was totally blown away by the layout : not only the cut'n'paste (n'shred) make-up was visually very attractive, but *Riot* was fully handwritten. And editor Joe had the best handwriting. Ever. Period. *Riot* helped set a new standard for stark black & white layouts, bringing a new dimension to the classic British anarcho-punk aesthetic of the early '80's. Often imitated, never matched. I liked the fact that he would display sincere (anarcho) political awareness but didn't ram it down your throat in a militant way. Instead of that, he would express his opinions with collages, comic strips or through the interviews. No boring "see, I'm a political activist" type of columns. The musical contents were awesome too, emphasizing on the faster and louder side of the punk spectrum (Through its short existence, it featured interviews with everyone's heroes, including *CROSSED OUT*, *EXTREME NOISE TERROR*, *BORN AGAINST*, *M.I.T.B.*, *ACME*, *DOOM*, *NAUSEA*, *NEUROSIS*, *Christine Boarts*, *Chris Dodge*, *DROP DEAD*, *CAPITALIST CASUALTIES*, *ECONOCHRIST* and many more... and that was long before emo kids even heard of those bands!!). Joe Riot quit in 1995 after issue 8. I've never heard of him ever since. But each time I wander through my boxes of old zines, I always happen to find myself reading and reading again those old *Riot* issues. A classic.

MAXIMUMROCKNROLL (California, USA)

I remember the day I got my first *MRR* like it was yesterday. It was the February 1987 issue (the one with the *NEGAZIONE* and *G.G. ALLIN* interviews). I ordered it from this well known French distro called Bunker Records (now defunct) and my life kinda changed this very day. I was 13 years old, could barely speak any English (let alone American slang), but I remember spending hours trying to decipher the reviews and ads with a dictionary in hand. I couldn't believe there were so many bands, labels, zines, or individuals involved in DIY HC punk throughout the world. It made me want to write to every address listed. And this huge encyclopedia comes out on a monthly basis?! Godamnit! How cool is that?

MRR was the best thing that could have happened to this scene, helping create a huge communication network for all underground punks all over the planet. I met a lot of new friends thanks to it. It may sound cheesy, especially coming from the iconoclast guy that I am, but I've always considered to be some kind of punk bible. Whatever you may say, has remained true to its anti-authoritarian, anti-business DIY ethics. Fifteen years later and it's still standing as strong as ever. However I don't think *MRR* is as exciting as it used to be in the 80's : I miss the good old cut'n'paste layout, the incredibly informative scene-reports (remember when bands used to release demo tapes instead of split 7"s?), and overall the fact that it did cover a lot of hardcore punk (as opposed to a lot of garage/surf now)... But it's still a major reference point for most people involved in this scene. Thanks to Tim Yo for making *MRR* possible, you inspired more people than you probably thought you would. Rest in peace.

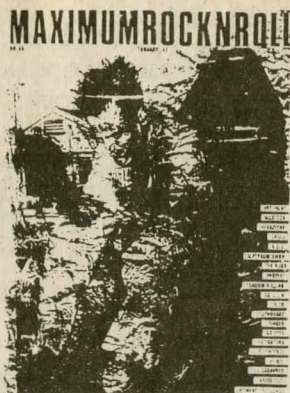


figure- 3.

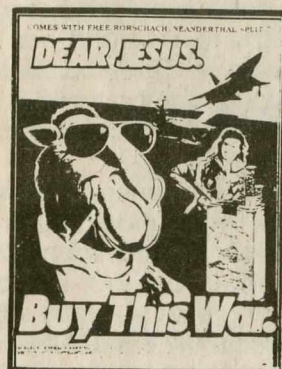


figure- 4.

DEAR JESUS (New York, USA)

Although I only own one issue of *Dear Jesus* (the one that came with the incredible RORSCHACH / NEANDERTHAL split 7"), I can say it influenced me a great deal. The layout may not be half as neat as both above-mentioned zines, but it had a true hardcore feel to it (whatever that means). For those not in the know, *Dear Jesus* was Sam McPheeters' (of BORN AGAINST fame) contribution to the printed matter world. It was a great combination of good music and politics, with a fair dash of Sam's intelligence and sarcastic sense of humor thrown in. The short editorial piece for this very issue (which Sam claims to have written 20 minutes before it went to the printer) is one of the best things I've ever read about music. *Dear Jesus* had a strong personality that most zines don't have : no wonder, it was Sam McPheeters' baby. If anyone out there is intending to get rid of his/her old issues of *Dear Jesus* (other than #38), please get in touch : I'm your man.

These three zines really had an impact on my work, but they're not alone. I could go on listing tons of other zines for ages. Let's just name a few, both old & new : *Beans & Rice*, *Hardware*, *Cometbus*, *Slug & Lettuce*, *Fetch The Pliers!*, *I Hate You*, *Answer Me!*, *No Sanctuary*, *Pool Dust* (skateboarding), *Noise Fest/Aversion*, *Absurd*, *Genetic Disorder*, *Heavy Rotation*, *Punchline*, a bunch of early French crossover rags that nobody has ever heard of (*Decayin' Maggot*, *United Forces...*), and of course the ever-amazing *Engine* (and this is no asslicking : I actually voted it in "best zine of the year" for *HeartattaCk's* readers poll two years in a row!). Bigger zines like *HeartattaCk*, *Punk Planet* or *Profane Existence* are always a good read too. So switch off your stereo for a while and learn to read right now!

Luc Ardilouze, B.P. 11, 33023 Bordeaux
Cedex, France
e-mail : nocomply@club-internet.fr

76% UNCERTAIN

I HATE THE RADIO

I hate the radio

Ya' know it makes me really sick

I hate the radio

Somehow it doesn't seem to fit

I hate the radio

'cause they don't play what

I want to hear

I hate the radio

'cause all they play is shit

I can't understand how you listen to that crap

It really beats the hell out of me

I can't understand why the state of affairs are so bad

'cause all the radio execs wear plaid

I hate the radio

They force feed it to you like a dog

I hate the radio

Ain't gonna listen to it no more

I hate the radio

The three-piece scene just ain't for me

I hate the radio

They think I'm so blind that I can't see

I can't understand, I think I see their future plan

And everything is looking really grim to me

I can't understand how you listen to that crap

I just don't understand...



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PAGES OF RAGE!

There's more zines to review this time around. Something I'm definitely glad to see. When sending a zine in for review please include information on the following ; issue number, page count, method of printing, price, and whether or not you accept trades. All zines reviewed get a copy in trade.

ARMED WITH ANGER #5 / \$3.00 ppd.
5 1/2 x 8 1/2 - offset - 36 pgs.
It's been a while since one of these has come out. Glad to see it's still alive. This issue may be the best installment yet. The interviews are interesting (Vacuum, Pressure Crop Press, Stalingrad, Four Walls Falling, and Kent McClard), asking interesting questions and giving a good indication of the minds behind the projects. There's also an article on globalization and it's effect on class (something I highly recommend reading!), and a piece on a the editor's travel in Mexico. Always thought provoking and entertaining.
(Armed With Anger, PO Box 487, Bradford, BD2 4YU, England)

AVERSION #6 / \$2.00 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Yet another sterling issue of this zine. Always top notch in presentation and content. The layouts are computer generated and cut and paste. A good combination if I say so myself! The graphics (aside from the half - tones, which are sharp and clear) are solid blacks and whites, with no pesky mid tones. In this installment Chris interviews Battle Of Disarm, Extinction Of Mankind, and Cluster Bomb Unit. There are also articles on squats in Greece, the Lima Collective (in Spain), which is aimed at deconstructing the prison system), the anarcho-collective known as Luddgang, and then some news and reviews. Always an ace read.
(POBox 22, Bradford, BD2 4YX , England)

BEANS & RICE #6 / \$3.00 ppd.

7 x 8 1/2 - copied - 52 pgs.
Honestly one of the best zines out there, and that's saying quite a bit anymore. The cover for this issue is a spoof on *Monkeybite* in layout design (previous cover spoofs include *Profane Existence*, and *Riot*). One thing that makes *Beans & Rice* stand out is it's sense of humor, which is all through the zine. Check out the Society Of Friends interview if you need proof, or take notice of the photos of beans and rice in the review section. *Bean & Rice* can also boast having the shortest Spazz interview yet. Also in this issue are interviews with Toms 7, Asshole Parade, Hirax Max, Chris Dodge, and Ken of Prank Records. Good photos and a tight layout help put this publication over the edge.
(205 Norton St, Corpus Christi, TX 78415 - 4341)

BLOWN TO BITS #19 / \$3.00 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Punk fanzine with all the trimmings - reviews, news, some poetry, opinions, and clippings. Interviews are with Peter And The Test Tube Babies, Torcha Shed, Bez Panike, and GBH.
Bazzy / 91 Imogen Court / Regent Park / Ordsall / Salford / M5 4TQ / England

CHANGE #10 / \$5.00
8 1/2 x 11 - newsprint - 128 pgs.
This zine has been around for a while, and continues to improve with each issue. The layout is really clean, the writing is heavily opinionated, there's some attitude, and then a lot of ads. This edition is dedicated to the Simpsons cartoon. There's so much Simpsons stuff here it's amazing. There's interviews with Matt Groening, Homer Simpson, Simpsons web sites, trivia, and a comp CD (see reviews), and various Simpsons graphics, and references scattered throughout. This question is; How much Simpsons can one take? My interest in the show has diminished greatly in the past three or four years. It's just not all that clever or funny anymore. Musically

there's interviews with Kill Your Idols, Crudos, Fastbreak, and Sweet Diesel, not to mention a few basketball pros.
(no address, so check with distros)

CONTRASCIENCE #6 / \$3.00 ppd.
7 x 10 - offset - 64 pgs.
I guess you could say this is the *Z Magazine*, or perhaps *The Nation*, of the punk world. Heavily political publication without being extremely academic. In this issue there are articles on the timber industry, the prison industry presented from the view point of someone inside, Woodrow Wilson, the Trucker's Strike of '34, and first person accounts of Cuba, and jury duty, and more. Plus there's interviews punks who are involved in the field of teaching. As always, and excellent and informative read. The cover is a great three color wrap around job. Check it out.
(PO Box 8344, Minneapolis, MN 55408 - 0344)

DOG PRINT #11 / \$4.00 ppd.
8 1/2 x 11 - newsprint - 84 pgs.
Dog Print is the zine with the most funky layout. Lenny definitely has given this publication it's own distinctive style. It just continues to warp and mutate with each installment. In this issue you get the columns, reviews, photos, and some talks with Refused, Three Studies For A Crucifixion, Amber Inn, and Slap A Ham Records. And don't forget the Laceration / K Shipley split EP! There's a lot to read, a lot to look at, and a little something for everyone.
(PO Box 2120, Teaneck, NJ 07666)

DRINKING GASOLINE #1 / \$2.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Excellent first issue. The line up of bands interviewed (Charles Bronson, Asshole Parade, Burned Up Bled Dry, and The Locust) is great, but what really won me over was the layout. Cut and paste with a good dose of photos and a great design throughout that's dark and personal. Great

ARMED WITH ANGER ZINE #5



zine!
(Lonnie, 1806 Sanders, Poplar Bluff, MO
63901)

FIGHT FOR YOUR MIND #3 / DEVIANCE
#4 / \$5.00 ppd.

8 1/4 x 11 3/4 - copied - 46 pgs. - French
Split zines are something I'd like to see
happen more often. The same concept and
reasoning applies behind the logic of split
EP's and LP's with bands - familiarity with
one and exposure to another. Fight for your
mind is a constantly improving publication
in all aspects: layout, reproduction, and
content. This is probably the 'cleanest'
looking edition yet, as far as design goes.
The text is typed out, the graphics are clear,
and the copying is clean whites with solid
blacks. In this issue there are interviews
with Cress, Coprofilia, and Defiance. Then
there's the conclusion of the history on
Black Flag, and then one on Mob 47, and
also articles on vegetarianism and a short
piece on pitbulls. And don't forget the
reviews section.

This is my first time seeing *Deviance*. It's
got a chaotic sort of layout, half hand-
written, and half typed. The interviews are
with Primitiv Bunko, Kochise (nice layout!),
Phase Terminale, and Auto-Defence
Naturaliste. Then there's reviews and an
article on media control.

(L'Okara c/o Florimond Soyez, Chemin de
la Vernue, 03800 Mazerier, France)

FIREBALL #6 / \$2.00 ppd.

5 1/2 x 8 1/2 - offset - 32 pgs.

Brian Ralph returns with another
spellbinding issue of art that's simply
amazing. He combines scratch board with
regular pen and ink illustration to tell a
story without the use of words. This issue
is a tale of the struggle between good and
evil, from a battle between Heaven and Hell,
to the rebelliousness of youth, and cops who
try to maintain 'order'. Each panel is
incredible, with strong illustrations and the
right amount of detail. The expressions on
the characters faces tell the story
articulately.

(Brian Ralph, POBox 2328, Providence, RI
02906)

HLUBOKA ORBA #5 / \$3.00 ppd.

5 3/4 x 8 1/2 - offset - 52 pgs. - Czech

This zine is packed to the gills with plenty
to read and look at. Combining political
coverage with musical coverage, this zine
brings you an article on an anti-Fascist

demonstration in Leipzig, Germany, a
couple of tour diaries from Mrtva
Budoucnost, a write up on Fiesta Grande,
interviews with Masher, Lies & Distrust,
and Simon form Arnie zine. This publication
is rounded out with a ton of reviews of the
loud, fast, and noisy persuasion. If you can't
understand the language at least enjoy the
graphics.

(Filip Fuchs, Grohova 39, 602 00 BRNO,
Czech Rep.)

IT'S ALIVE #17 / \$2.00 ppd.

8 1/2 x 11 - offset - 56 pgs.

This zine has been evolving into an all photo
and flyer publication for the last few issues,
and maybe now the process is complete.
This issue is a full-fledged edition of photos
and old flyers. Photos include Minor Threat,
Youth Of Today, Crucifix, Big Boys, Uniform
Choice, Mouthpiece, Agression, Suicidal
Tendencies, and more. With each photo Fred
writes a short piece relating an experience
or feeling he has toward the band and their
music.

(PO Box 6326, Oxnard, CA 93031 - 6326)

JESUS IS DEAD SO DEAL WITH IT #28 /
\$1.00 ppd.

5 1/2 x 8 1/2 - copied - 20 pgs.

Love the name! Cheap shots at religion have
always had a soft spot in my heart. This
zine is comprised of opinions and criticisms
of the hardcore scene. Some may see this
as bitter, but a little criticism is healthy
and necessary to keep things moving
forward and interesting. There's a few band
photos scattered throughout, an interview
with O.J. Simpson, and a funny centerfold.
Nice way to kill a long bus ride.

(PO Box 1221, New Paltz, NY 12561)

THE KAN DU #1 / \$5.00 ppd.

8 x 11 3/4 - glossy - 32 pgs.

Hard to believe this is a first issue. Comes
printed on heavy glossy paper and a full
color cover. Inside you'll find interviews
with Ink & Dagger, Staydown, Prohaska,
Tommy & The Bankrobbers (the bass player
looks strikingly similar to Corey Feldman!),
and Ten Yard Fight. There are also an
article on sexism in the English language
(?!), a Brussels scene report, a double sided
poster of Converge, and Refused, along with
reviews and a sticker.

(7534 Olbendorf 606, Austria)

MONKEYBITE #3 / \$5.00 ppd.

You probably already have this by now. If

not... Interviews are with Code 13, Unruh,
Asshole Parade, 16, and more. Monkeys,
monkeys, monkeys, and a split flexi with
Benumb and Suppression.

(PO Box 1142, Cupertino, CA 95015 - 1142)

NO BARCODES NECESSARY #6 / \$4.00
ppd.

8 1/4 x 11 3/4 - offset - 36 pgs.

The quality of this zine just keeps
improving. It's amazing. The layouts get
tighter, interviews and subjects more and
more interesting, the writing - everything!
No Barcodes Necessary has been around
for a while, and if memory serves correctly,
this zine has always had it together from
day one. This issue has only one band
interview (Stampin' Ground), with the rest
being with people involved with labels,
zines, and distros; Sned (Flat Earth),
Richard (Armed With Anger), Jon (Active
Distribution), Brob (*Tilt!*), Nico (Outrage),
and Stef (Empower). There are also columns
and a sea of reviews.

(Mel Hughes, 83 Glebe Park, Chanterhill,
Enniskillen, BT74 DB, N. Ireland)

PRAXIS #1 / \$3.00 ppd.

5 1/2 x 8 1/2 - copied - 28 pgs. - French

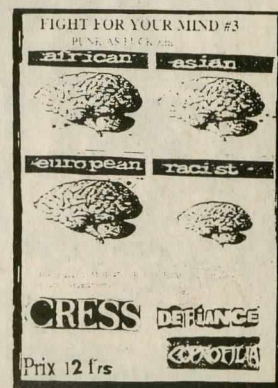
From what I can tell this looks to be a pretty
cool zine. Written entirely in French, so it's
a little hard for me to describe the text.
Interviews are with Abstain, Monster X,
myself, and Locust, along with opinions,
reviews, and lyrics from various bands. The
layouts are a variety of cut and paste with
a little bit of computer thrown in to keep
things legible. Jeremy from Opstand is
behind this endeavor. So drop him a line!

(Jeremy Profit, 27 crs Intendance, 33000
Bordeaux, France)

RIDE ON! #2 / \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 92 pgs.

Generally personal zines aren't my favorite
to read, but this is one is pretty good.
There's definitely an *Cometbus* influence,
but the editor wears that proudly on his
sleeve, and hell, there's even an interview
with Aaron Cometbus. The writing is
interesting, but the layout is a little rough,
but then again, it's the stories that are
important here. Tales about life in a small
town, and all the bullshit one encounters
living there as a teenager when their desires
take them beyond the borders of the town
and what little it has to offer. Plus there's
things on a visit to the Bay Area, and an
article on the Ludlow labor massacre.



Wouldn't mind seeing future issues.
(POBox 236, Abington, PA 19001)

SCREAM #9 / \$3.00 ppd.

8 1/4 x 8 1/4 - copied - 36 pgs. - French
Yet another great issue from this consistently amazing zine. Even the layouts improve, which is saying a lot for a publication like *Scream* who has always had an incredible design. This issue has interviews with MITB, and Jean Seberg, along with columns, reviews, skating, and photos of Assuck, His Hero Is Gone, Opstand, Seein' Red, and more. Simply one of the best zines out there. Viva Scream!
(Luc Ardilouze, B.P. 11, 33023 Bordeaux Cedex, France)

**SLUG & LETTUCE #57 / 2 stamps
tabloid - newsprint - 20 pgs.**

What can be said? One of the most vital publications out there today. Inside these pages you'll be linked up to various individuals through classifieds, reviews, and columns. While you're at it check over the ads, and stare at the photos for a while of bands like Catharsis, Damad, Neurosis, and more. Don't forget the comic by Fly either!
(PO Box 26632, Richmond, VA 23261 - 6632)

**SOUTHERN CALIFORNIA SCENE REPORT
#? / 1 stamp
newsletter - copied**

This was a pleasant surprise to find in the mailbox the other day. This newsletter type deal is done by the editor of *Beyond The Wall Of Injustice*, and covers the political spectrum of the scene here in So. Cal. Along with musical coverage there's commentaries on the Summer Solidarity Festival '98, and the recent October 22nd National Police Brutality protest, and then a few words and clippings on the Food Not Bombs chapter in Ventura and the trouble they're having with the police. It's good to see someone in the area making an effort like this, because it certainly helps.

(PO Box 6188, Fullerton, CA 92834)

SO, WHY WORRY? #3 / \$3.00 ppd.

8 1/2 x 11 - newsprint - 36 pgs.
After only two issues this zine makes the jump to newsprint, which in the long run is a more affordable decision. Despite the change in method of printing, the focus remains the same; straight-edge, grind, and

sludge. There's more personal writing from the editor this time too. Interviews are with Opstand, Brutal Truth, Forced Expression, Seized, We Should Die, Disassociate, Strong Intention, Hemlock, and Seven Foot Spleen. First thirty come with a 'Noothgrush' record.

(Gil Russell, 1107 S. Bruce, Monahans, TX 79756 - 5511)

STEINBECK SALINAS MURDER REPORT

#4 / \$2 for a year subscription

4 1/4 x 3 1/2 - copied - 20 pgs.

Every so often one of these will show up in the mail box, and it's a little strange. This zine is mainly comprised of news clippings of murder and crime from Salinas, CA. This issue has a little more going on than previous. Along with the news clippings there's photos of monster trucks, reviews, and a centerfold that proclaims Prundale is home to the punk rock drive in.

(PO Box 853, Castroville, CA 95012)

TAIL SPINS #30 / \$3.00 ppd.

8 1/2 x 11 - newsprint - 94 pgs.

This is a zine I'm always excited about. Musically I'm not too into what they cover, but they write about it in such a way that makes it interesting, and enough so that I'm inclined to check out the bands after reading the articles. But in a way, I think music is secondary in importance here. The strong point seems to be in the articles on things like (in this issue) cannibalism (an extensive article!), hermaphrodites, and the like. Then there's the musical side with articles on the Melvins, and interviews with Sweep The Leg Johnny, and Today Is The Day. All topped off with reviews. Recommended.

(PO Box 1860, Evanston, IL 60204)

TILT! #9 / \$3.00 ppd.

5 3/4 x 8 1/4 - copied - 80 pgs.

Tilt! takes d.i.y. to the extreme, and it appears to be the main focal point of this zine. It's in the articles, reviews, and in the interviews. Embedded deep in the print and attitude. If it's not 100% d.i.y. then you won't be reading about it in the pages of *Tilt!*. Conversations are with Crudos, Juggling Jugulars, D.D.I., Crucial Response Records, Mainstrike, Alians, Hiatus, and one with a queer activist, which was the most interesting of the batch. After you've read and considered the points and topics in the articles and interviews there's a

chunk of reviews to dive into.

(Brob, Tennisbaanstraat 85, 9000 Gent, Belgium)

TIONEN VAIHTOEHTO #104 / \$3.00 ppd.

5 1/2 x 8 1/2 - offset - 40 pgs. - Finnish
As I understand it, this publication is like the MRR of Finland. It comes out on a monthly basis, packed full of information, and a valuable source of contacts. This edition has an interview with Sharpeville, articles on the Scandinavian "City Of Punk" festival 1998, the Gent squat movement, and the Selfish tour in Japan. This is all rounded off with a ton of reviews, letters, good layout, and more.

(PL 1, 65201 Vaasa, Finland)

WARHEAD #14 / \$5.00 ppd.

8 x 11 1/2 - newsprint - 36 pgs.

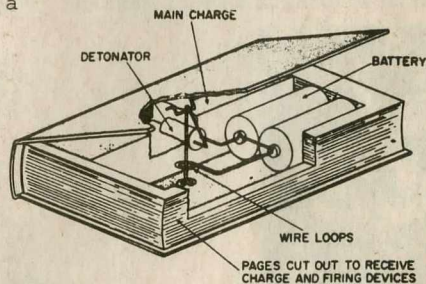
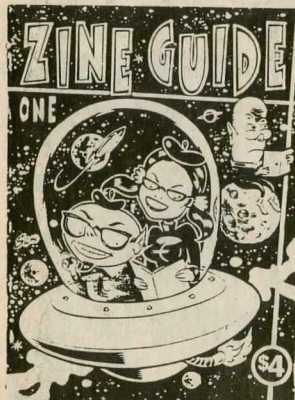
Wow! Why can't I get sent more zines like this!? There's plenty to read here with interviews from Crudos, Global Holocaust, Groinchurn, Dekadent, Kontra La Pare, Pendas Por La Ley, Man In The Shadow, Freak Show, Tequila Girls, Norman J. Olson, Foray, Intensive Scare Records, and articles on women in the IRA, zoos, the Free Workers Union, state repression in Europe, and a tone more. This is quite an undertaking, and a truly international zine. (Goran Ivanovic, Vrhovci, c. XXI / 25, 1125 Ljubljana, Slovenia)

ZINE GUIDE #1 / \$4.00 ppd.

8 1/2 x 11 - newsprint - 98 pgs.

This is an unbelievable undertaking. Perhaps the most comprehensive source for zines out there. They have an extensive listing of zines from all genres lumped into these pages with survey results of favorite zines among labels, among other zines, among women, among men, and one on where do the most zines come from in America. If you think all this is a tedious project, they go even further into insanity with indexes of what people, bands, and whatever appear in the various zines listed in this edition. The people who work on this must be raving lunatics by the time this zine hits the printers. Even though their sanity may be at stake, this is a valuable tool and documentation of what's going on out there in the zine world.

(POBox 5467, Evanston, IL 60204)



c. The British also had a book boobytrap; but it was slightly more complicated than the Soviet version, above.

AT WAR WITH EMO!!

HELLNATION

HELLNATION are without a doubt the harshest band in the realm of hardcore. Hyper speed thrash with insane vocals. The lyrics are biting commentaries on society, politics, and the punk scene. These guys can always be counted on to deliver the goods and then some. Definitely a band who will stand out from the rest when looking back on this past decade. Interviewed out by their van after their show at the Showcase on July 18, 1998.

M.Avrg : Start off by telling us about your 'Bloody Summer Underwear'. (laughter)

Ken : Who said this?! (laughter)

M.Avrg : Mike (Capitalist Casualties) was telling me about it.

Ken : I don't know about that. Actually we were spoofing it off the old LIP CREAM tours, where'd they say, "Bloody Summer Tour". I didn't know what it was about, and we were just laughing, and I was talking to a friend and she was saying how the "Bloody Summer Tour" - I thought was for fighting, and the guys in LIP CREAM said it was because the summer time is when the girls lose their virginity, and that's why LIP CREAM called it their "Bloody Summer Tour". (laughter)

M.Avrg : Okay... I thought it had something to do with that. "Bloody Underwear"...

Ken : I didn't know about it. That's the first I heard...

M.Avrg : How's the war with emo going?

Ken : It's a losing battle. (laughter)

M.Avrg : In what way?

Ken : At least Ohio is flooded with bands like that. If the politics are cool that's fine. But if Garth Brooks had cool politics would everyone be going fucking ape shit and saying, "Oh his record should be reviewed in *Maximum*"? Like I could give a fuck less. True, good lyrics and attitude is fine. But like I said, if Garth Brooks is fucking singing right on shit, and putting out his own records, he'd still suck and I wouldn't want to play with his bands.

M.Avrg : Everyone's always saying hardcore's more of an attitude than music.

Ken : I can see it. But you've got to draw the line somewhere. I don't know if you can say 'draw the line', it's just personal preference. I just hate that shit. I guess too, if you're younger maybe you come up thinking that's

what punk sounds like. But if you're a little older you remember... It seems to me, like out of the blue, we get stuck on some of these bills with these bands, and it's like what the hell is this?

M.Avrg : Being from Kentucky, you guys must be surrounded by emo bands and their Romulan haircut legions. Do you have to go covert when conducting your day to day business? (laughter)

Ken : No, no. There's a couple cool bands from the area, like NINE SHOCKS TERROR and JOHN BENDER. But in Columbus, that place



is over run with these (emo) kind of bands. It's funny, we played our first show when we put out our new record, we played our first show at a totally emo house. And it's funny because it was the first time we sold any of the new record, and we sold one record, and three anti-emo shirts. I'd say like 80% of the crowd left before we even played. I could care less if anybody sticks around to see us play or not, if they think we suck. I hate it when bands are like, "Do they think we suck"?! They would probably be moaning and crying if everybody left, because they'd look emo.

M.Avrg : In high watered pants... Real quiet

parts.

Who or what is CCV?

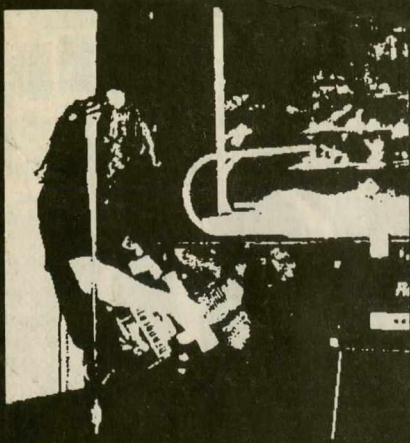
Ken : Citizens for Community Values. It's like this old Cincinnati Bengals player, the guy who brought it in. He had all these fucking benefits for the Citizens for Community Values, and it was total Right-wing religious shit, and he was championing it. It became all the rage. The anti-abortionist groups, and all these groups were networking. The banner they were under is the Citizens for Community Values. Their huge. They'd be on the news, and you'd see their names and we'd look it up in the phone book to see where they lived. Because they'd be outside some doctors house who performed abortions, they'd all be outside. It would be cool to send people to go stand outside their (CCV) houses and harass them.

M.Avrg : What do you think about the fact that the Conservatives and the Right are more organized and together than the Left is?

Ken : That's true. It's difficult to say, because everybody, I think, in the punk scene kind of knows the inner workings of the Left-wing. The Right-wing you just kind of see the biggest groups on TV. Just knowing how myself is, I have a hard time working with other people I always try to operate on my own, so if some shit happens there's no one to blame but myself. I'm not good in organizing, I'll take part in something, but I just hate working with other people, it's just my personality.

M.Avrg : I have the same problem. I'd rather do it by myself.

Ken : Yeah, so if any shit hits the fan or if there's a fuck up, it's on your shoulders. You know it's going to get done in a certain way. If it's half ass, it was you that made it half ass. I'd rather not keep other people



involved, and be the endpoint for it.

M.Avrq : I also kind of feel, and this is going to sound real self-centered, but I have a certain vision, a certain way that I want it, and I feel like if someone else comes in it will get diluted. It sounds insane, but...

Ken : Yeah, that's exactly it. I would go nuts - Even in bands, or anything, the things that get done most are one person taking control. If you look at any steady band, there's one or two people pushing it forward. It seems like every band that's a total democracy either falls apart, or breaks up after every record, and forms another band.

M.Avrq : Or spend months and months debating.

What has your reaction been from crusties to songs like, "Your Chaos Days are Numbered", and "A Song About Crusties"?

Ken : We haven't heard anything from U.S. crusties about it. It's funny, we were just in Japan, and Jackie from CRUST WAR, and some of the GLOOM FUCKS, and they were laughing, and we were friends with them before (these songs came out), and they were, "What's this about"? We wrote this more about the U.S.. It's a totally different thing there. It's not like a bunch of macho dick heads like over here, it seems like a bunch of macho dick heads to me. Every time we play they're loud, fuckin' obnoxious, fuckin' dick heads. Just like the jocks that were in high school.

M.Avrq : That's the thing that trips me out about the crusties. The way they behave isn't much different than the skin heads, or the fuckin' thugs back in the '80's. Just because they have an AMEBIX patch on...

Ken : And they have their fuckin' dogs and dragging them to fuckin' shows - They're just fuckin' totally stupid. I don't know why everybody kisses their ass, or won't say anything to them. Every time you go to a show, they're dead to the fuckin' world. I didn't give a fuck what anybody does, but

when they act like a bunch of fuckin' macho dicks...

M.Avrq : A lot of your songs are aimed at hypocrisy and short sightedness within punk. What do you guys do, as a band, to rise above all that?

Ken : We walk our talk. I wouldn't say it's like we're raising some flag and we're fighting for this and that. I see a lot of people who say, "Oh that records is all about animal rights songs", people will complain about it. How can you say something's wrong if that's the way they feel, or if that's what they want to sing about. These people could say they're towing the line like everybody else, but if that's what you feel strong about, you're going to write... I usually give a crap less about originality. Your band either kicks ass or it don't. Most of the bands I hear that say they want to be original suck. (laughter)

We walk our talk. We don't go around like some banner, flag waving thing. We are who we are and that's it.

M.Avrq : So, in what ways do you walk your



talk?

Ken : We don't say shit we don't mean. That's why we don't have the sloganeering shit. It's not like we say a lot, but what we don't sit there and say shit just to say... Like you see a lot of Anarchist magazines, it's all banner bullshit. I can't think of one off the top if my head right now, you kind of know what I mean. Everyone's got it on their fucking jackets... I wouldn't put it on my jacket or on my shirt just for the sake of having it on there.

M.Avrq : I find that most of the Anarcho or Leftist magazines, the way they're written, it doesn't really reach the people it's supposed to reach.

Ken : It's written for these people that already believe the shit. Even half of the shit is so bullshit... Obviously, I would say for myself, we're pretty Left-wing, but when you read that fuckin' bullshit stuff in the zines, when you read it you can sit there and know this is contrived and half-assed - It's like, what the fuck is really going on? It just goes and goes. Everything is so fucking black and white it seems in those magazines.

M.Avrq : I take it that the song, "Tunnel Vision" is about the internet. So, do you find technology is isolating people?

Ken : I wouldn't say it's black and white like that. Actually our bass player is the one that wrote it. Mentally, I totally agree, but he's on the internet more than me. I use it as much for e-mailing, or searching the web, but he uses it for chats and stuff. It's so faceless, total gossiping. It's something everybody hides behind. It's a lot easier to throw out accusations and talk shit when you don't have to face who you're saying it against.

M.Avrq : It's hard for people to meet each other face to face, but it's like, "I met my girlfriend on the internet", or "I met my boyfriend on the web". Then there's the shit talking thing, where they'll shit talk this band on the web.

Ken : It's ridiculous. They build them up and knock them down. If they talk shit about

them, they'll say it to a certain point, and then all of a sudden they're scrutinized...

M.Avrq : In the song, "Doldrums" you say, "Too caught up in it all, there's more to life than this". What are you referring to?

Ken : Doug wrote that. He's the one to ask. There he is right there.

Doug : Well, just like sometimes... My brain is a little fried... In the context of the song, I believe it's some people are just too caught up in fashion, those kinds of things about punk that aren't really... Some people see punk as just a fashion, and going to the shows. They don't really have any thoughts outside the punk realm.

M.Avrq : What's the difference between living and enjoying life?

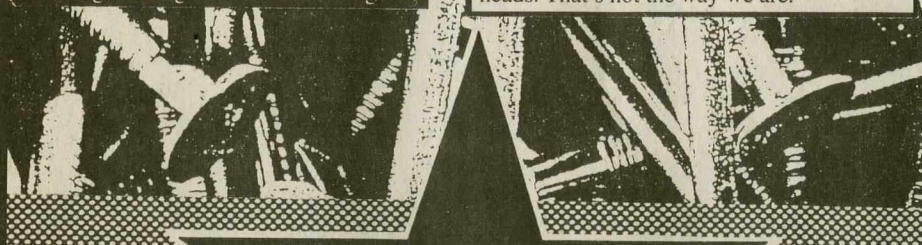
Doug : Living is just going to work in the morning, coming home and watching TV.

(laughter) It's always funny to cheer against them.

M.Avrq : I was listening to the radio yesterday and they were saying that everyone in Brazil is in a big mental depression because they lost.

Ken : It sucks! We were on the road, in maybe Idaho, on the day of the World Cup. We're out in the middle of nowhere and I'm checking for ABC Sports Radio, trying to find it, and there's no way to pick it up. I was going crazy.

I like sports. It's like, what do we enjoy? I like sports, hanging out with friends, shit like that. I guess the anger... You work, you see all the bullshit, the politics, you're sweating your ass off for somebody. It's wrong that you're part of it, so I guess this is more of a release. It's our way of doing it, instead of saying we're a bunch of depressed fucks with guns to our heads. That's not the way we are.



HELLNATION



drinking beer and going to sleep. Enjoying life would be going camping, hanging out with your friends, talking, being young even as you get older.

M.Avrq : Is there a difference between existing and living?

Doug : In that song, existing would be the meaning of living. That's what I kind of was saying.

M.Avrq : Last question... The music is fast and angry, and the lyrics are pissed as well. So, I'm curious as to what makes you guys happy. What makes them birds sing and the bells ring? (laughter)

Ken : Camping on the way was pretty cool. Going through Montana was cool. Touring with CAPITALIST CASUALTIES has been a blast, we're having a good time. World Cup... (laughter)

M.Avrq : Who did you want to win?

Ken : Brazil. I fuckin' hate Western Europe. Everyone I know there, they're so whiny.

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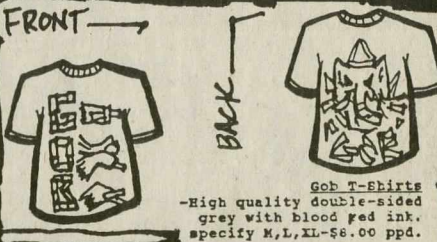
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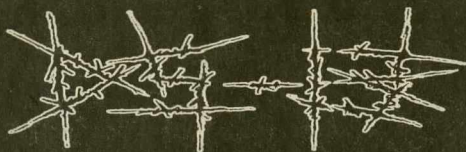


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Man, this band is great! Last winter I received a tape of their debut EP, "Aborted Teen Generation", and was completely impressed. They combine harsh hardcore with a little crust, and a large influence from the likes of bands like MINOR THREAT and AGNOSTIC FRONT. I wrote to these guys soon after and came to the conclusion that an interview is needed. So what you read below is a little something conducted through the magic of e-mail. They just re-released their debut EP on Havoc, and are recording for a full length album at this writing. Check them out by all means. Photos by Dowden.

M.Avrq : Alright, start us off with an introduction of who you are. Tell us a bit about the band, and what purpose does the band serve?

138 : DS-13 currently consists of the following sikk individuals: Tom Terror ; screams, likes hip-hop and doing nothing. 138 ; bass and screams. A negative bastard who just wants to mosh away his life. Jante D-Kay ; guitar and screams. Works all the time and hates it. Andy A ; drums. A real blue-collar worker who just bought a rad 70's white trash car. Me and Tom, who played drums, started the band back in the early 90's but we haven't done anything up until the "Aborted Teen-Generation" single. A lot of members have come and gone during the years, most without making a difference. The exception is Jussi Suburban, our first singer who unfortunately died of a drug / TV / boredom overdose in the summer of '96. Tom took the mic, we recruited Andy, and fired our old bass player, Fred-13. I switched to the bass and Jante was in. He had bugged me and Tom for quite some time to join the band. Annoying bastard.

Purpose? Well... We were four pissed kids back then and we are four pissed kids now (not the same kids, since Jussi is dead and Manga is out of here, but anyway...) DS-13 is our way of showing all the pretentious arty bands that you still can

make good hardcore punk the old fashioned way. We just wanna be the fastest, most fukked in the head, most intense punk band on the planet. Is that enough or do we have to preach a certain political agenda to gain street cred / PC points?

Oh yeah, by the way, we all worship The Simpsons and MINOR THREAT. That's it.

M.Avrq : What is a Demon System 13?

138 : The demon system is everything that is wrong with modern society. It is a system built by greedy, heartless, violent, stupid demons for bastard demons. If you don't like it or fit in, tough luck and fukk you kid!

Plus DS-13 is a good punk name, wouldn't you say old chap? We don't have any solutions for all that's fukked up in the world, we just scream about it.

M.Avrq : Is DS-13 straight-edge? The reason why I ask is because of the lyrics to the first song, "Get Away" on your EP.

138 : All the members of DS-13 are straight-edge, so I guess that qualifies us as a straight-edge band. Or does it really? Anyway, it's not anything we really scream about. "Get Away" is just our take on MINOR THREAT's "Filler". If we would've enclosed the lyrics to the cover of NO CHOICE's "Fukk Your Life", then you'd know just how fuckin straight-edge in an SSD way we really are! The thing is, we can't hear what the hell they're singing in the original version, so we made our own lyrics. Punk eh?

M.Avrq : A flier that you sent to me for one

of your shows refers to your band as "anti-intellectual". What are they getting at with this statement?

138: So you know your Swedish, eh Mr. Engineman? Actually, I did that flyer so it's my description. If you really could read Swedish you'd notice that I, accidentally and no pun intended I might ad, misspelled "intellectual". Kinda proves the point. Or what do you say, eh Mr. Engineman? No, seriously it only proves that I'm an illiterate bastard. Recently there's been kind of a "Oh, I'm so arty and my band is an art form that will change your life, and our music will live forever. and punk is art, and I'm a poet, and I read serious books, wear a suit and listen to jazzy power violence" wave within Umeå (and to some extent the whole of Sweden) Hardcore. DS-13 is anti-intellectual in that sense that we grab our instruments, make a 120 minutes miniature nuclear blast in 4 minutes, the lyrics in 5 minutes and we're like "1,2,3,4 - GO!". We're just four ordinary heavymetalhardcorepunks and that's all we are, nothing more and nothing less. DS-13 formed to show that you can still do it the good old way with that kind of an attitude and make it sound fresh. If we succeed is up to you to decide. Do understand what the fukk I'm ranting and raving 'bout?

M.Avrq : I sense a basic overall attitude of 'the world can get fucked' from your lyrics. Don't you think life would be easier if you just let a little love in your heart? (ha ha ha)

138 : Man, we got so much love in our little hearts that you don't even get it! Hmmm... Maybe that sounds better in Swedish... We're not a bunch of depressive gloom'n'doom punx, we're actually quite positive. Not like Kevin Seconds or Gorilla Biscuits or anything like that, but we do our best to enjoy life as much as possible. The "fukk you" is for all the people (politicians, governments, religions, idiots etc) in the world trying to keep us down.

M.Avrq : With "all things considered" why are we "basically fukked"?

138 : Considering the human mentality and all the shit we cause on this planet, we ARE basically fukked. Unless we do something radical right this fukkin minute. Personally I think it's a little late to avoid that brick wall, coming at us right up front at 666 miles per hour. The whole human race has just got to go. Lahrtz from SEPERATION came up with both the concept and the lyrics to "All things considered..." during a jam session

at Repis. He says there's absolutely no meaning what-so-ever behind the lyrics. He also sez we fukked it up and sold out when we made the song three times as long as the original version. Go figure.

M.Avrq : When you say that it's "a little too late to avoid that brick wall" what do you mean? Why is it too late to correct what has wrong with this world?

138 : I'm just saying that I think that humanity is too far gone in it's own insanity to turn back. That the vast majority of earths population are too stupid and ignorant to realize that everything isn't fine'n'dandy. Don't you sometimes get the feeling that you and your friends are the only sane human beings in a totally fukked up and distorted reality? Story of my fukkin' life. Or as my friend Peter said when confronted with your question: "It's not to late. Just nuke it". 'Nuff said.

M.Avrq : In your song, "Fukk The Cops" you refer to having trouble with the police. Is this true? Do you get hassled by the cops in your area, and for what reason, if any, do they give you when they stop you?

138 : To be quite honest with you Mr. Engineman: No. You see, even if the Swedish police are bastards it's not as bad as I understand it is in America. There are more

laws protecting the "suspect" in Sweden then in the US, and the cops don't have the right to just stop you without a "real" reason. The few encounters I've had with the police are far from positive though. But more about our local boys in blue in the next question.

M.Avrq : What are the police like in Umeå? Are there many incidents of police brutality?

138 : The police in Umeå are actually not as bad as in, say, Stockholm. We have lots of young hotheads, fresh from the academy, who think that they are gods that can treat people how they want. They're so full of that shitty macho "who do you think you are punk?" attitude. There's no use talking to them since they refuse to listen, and most likely will just tell you to shut da' fukk up. The older beer belly cops are some what better dealing with. Not saying that they are nice or polite or anything, but hey! You can't get everything, right? I try to stay away from situations that might get me into trouble with the local law enforcement so I can't say I've seen lots of police brutality in Umeå. Call me a fukking chicken or whatever, but I hate real life violence. I've only been in three fist fights in my entire life and I'm a lousy fighter. Plus, I don't hang around downtown on Fridays and Saturdays as much as I used to when I was 14-16 years old. In Sweden, if you're a teenager or a kid or whatever, the cops have no respect for ya and will treat you like shit as soon as they get a chance to. If you're a "troublemaker" or, ever worse, a vegan (=terrorist to the cops) they don't care if you're beaten up by raggare (rednecks) or drunk assholes, and you'll most likely get the blame for startin' the ruckus. I have endless stories from friends who've been mistreated, hassled or even beaten by the cops. Not anything as bad as Rodney King but still.... From what I hear the situation down south is way worse. In Stockholm the cops really hate the kids. I had to spend a few hours in a drunk cell for "disturbing the peace" at Hultsfred Festival-95. My crime? I had taken pictures of two riot cops beating the shit out of some kid. And guess what? I never saw that camera again. How convenient...

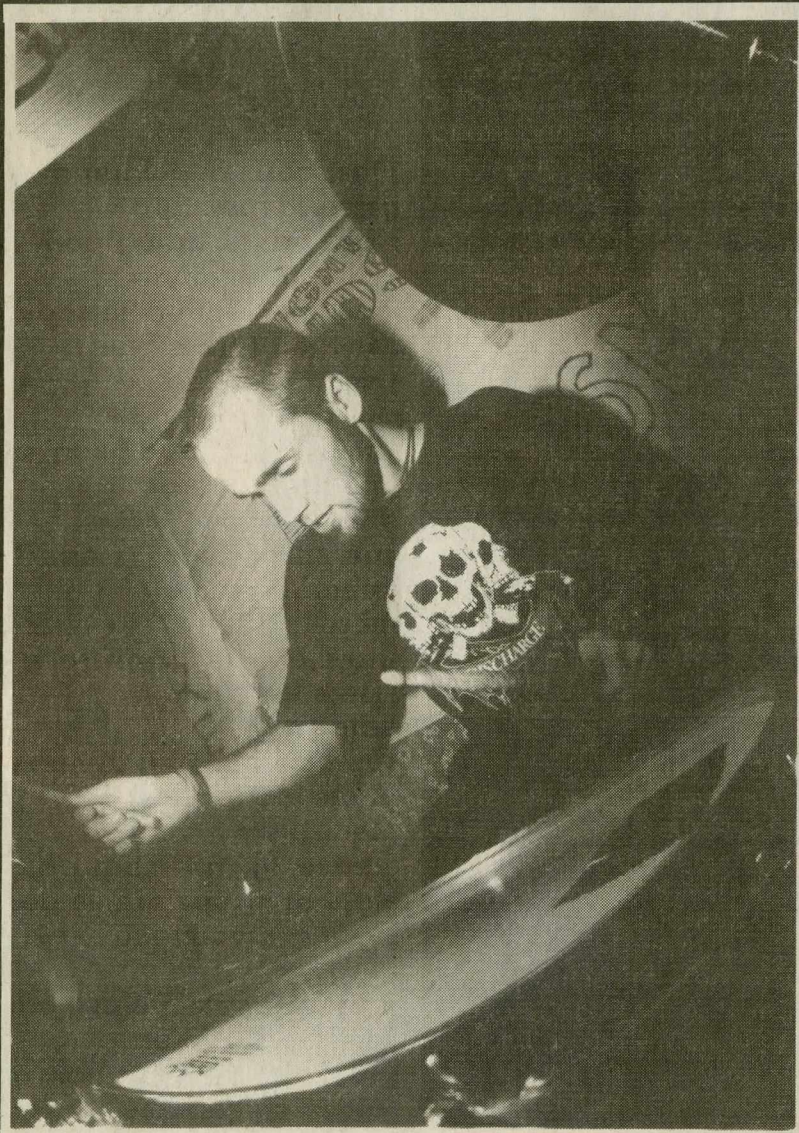
M.Avrq : Why do the cops see vegans as terrorists?

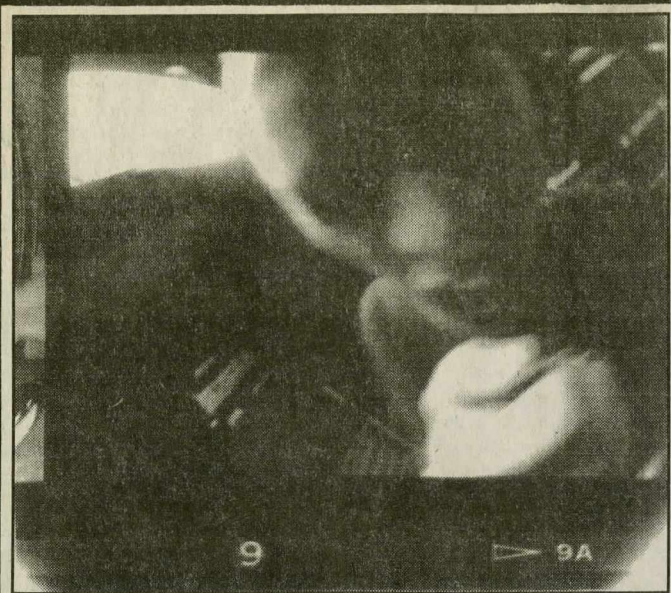
138 : Because Umeå is the vegan capital of Sweden (Europe?), we've had lots of direct actions. Burned out meat trucks, animals freed from laboratories etc. It basically started here so, in Sweden, Umeå = militant vegans. Cops, media, politicians, the ordinary Svenssons... they all consider vegans to be terrorists.

M.Avrq : The song, "Degenerated Generation" speaks of the trendy punk / hardcore scene and all of it's negative effects on the scene as a whole. Even if punk wasn't as popular as it was, I think many of the problems you address would still exist in the scene. Such as the machoness, the people who are only in it for a short while, fame seekers, etc. Do you agree or disagree?

Also, now that punk is fading from the mainstream spotlight do you see the scene getting better?

138 : Oh, I agree. Absolutely. That song is not even about the popular mainstream punk scene. "Degenerated Generation" is





directed mainly towards the people who consider the scene as a passing phase, something they go through on their way to a "mature" and "adult" life. When they turn 18 they come to the conclusion that the scene (hc punk, metal, tape trading, the underground, straight edge, gigs etc) is strictly for kids, and they move on to the bars and clubs. These people have sold out everything they used to believe in, and when they meet you they ridicule you for being childish. Fuck them and their "mature" way of life, I want no part of that shit. Or maybe it's just that I have a real problem with people who are not as dedicated as I am. Or maybe I am childish, I don't know. The scene in Umeå is in kind of in a "in between trends" phase right now. There's not as many people at the shows as there used to be two or three years ago, but there is a hard core of kids at every concert. Who knows how many of those kids who'll still be there next summer. Of all those who started going to shows around the same time as I did ('91-'92) there's not that many left. The hardcore trend in Umeå peaked sometime in between '93 and '95, with 300-600 people at every show. There were gigs every weekend and tons of bands. Now there's only the diehards left from that era.

M.Avrg : So, who is the song, "Outstanding Assholes" directed at?

138 : "Outstanding Assholes" is about the Swedish band Outstand. The rest is all in the lyrics. But one thing isn't correct. They did play the show. And the immortal phrase that they would kill some animals on their way home to even the score, was uttered by one of their friends. The rest, as they say, is history. Besides, Tok-Tomas takes full responsibility for the lyrics. We don't fuckin care.

M.Avrg : What do you want out of life?

138 : Hmmm... that's a really hard question. Scheez, I haven't got a fucking clue! Just, you know, to be happy would be nice. Leaving a mark in the history books for coming generations would be awesome, but it's not like it's gonna happen. Keep on trucking? Sounds good to me man...

M.Avrg : What is there to do for fun in Umeå?

138 : NOTHING!!! I just hang out with our friends at gigs, cafes and stuff like that. During the summer we sometimes go skinny bathing or organize a vegan barbecue. In the winter we mostly rent a movie and eat lots of potato chips.

M.Avrg : If you could go back in time, where would you go and why?

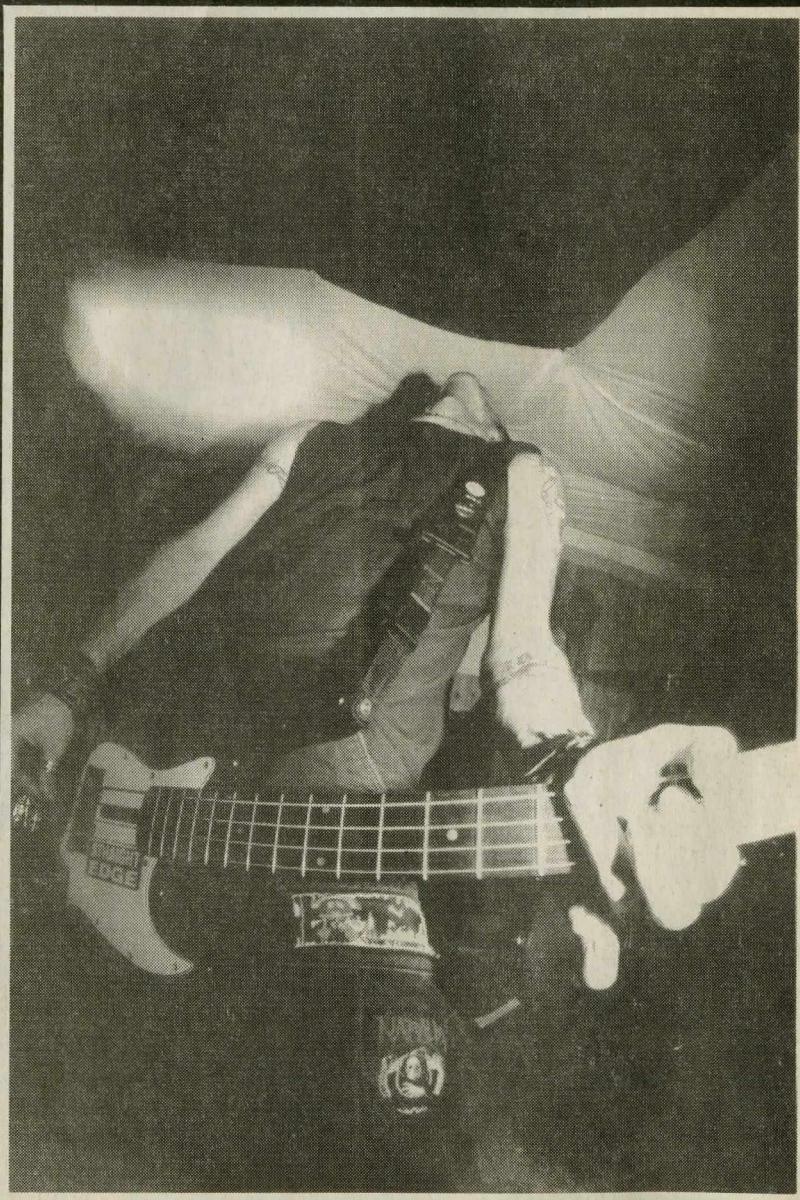
138 : I would probably go back to 1969 to check out the almighty BLACK SABBATH at their first gigs. Or maybe slam my brains out to MINOR THREAT in '81. Or POISON IDEA, '83-'90. Or CARNIVORE, 1988. Or JUDAS PRIEST '73-'91. Or VENOM, 1984. Or TWISTED

SISTER, '83. Or SOA and BLACK FLAG, 1980. Or MISFITS and DEAD KENNEDY'S in the early '80's. And so on for fucking eternity. Why? Because I'm a tragic music nerd. Naaaw... I'll just go back to 1939-45 to check out the war. Then I'll be the first one to write believable crust lyrics.

M.Avrg : Final words, and what can we expect from you guys in the future? Want to give an address for correspondence?

138 : We've sold out both pressings of the "Aborted Teen Generation". At least, we should have sold them all when you're reading this. Anyway, we won't be doing that one anymore. But Havoc Records is gonna do an American version, so if you want our first 7" write Felix. He knows what's up... Watch out for two split singles with six new DS-13 blasts on each. One should be out real soon on Swedish label Hepatit D. It's with fellow countrymen STGM. I haven't heard them yet, but apparently it's classic Swedish style rapunk in the vein of TOTALITAR. Then we're gonna do a split with Australia's HEADS KICKED OFF on Aussie label Spiral Objective. That one is gonna take a while though... We're gonna try to record 15 new songs before the end of the summer, because there's talk of us doing an EP on both Insect and Really Fast (both are Swedish labels). I guess that's it... Thanx a lot for the interview Matt!!! You're the man. If anyone has any questions or shit like that, don't hesitate to contact us.

Box 275, 901 06 Umeå, SWEDEN. Fukk47@hotmail.com





DEVOID OF FAITH

DEVOID OF FAITH are one of those bands where I have to get everything they put out, because I know it's going to be great. So far this has proven to be true. They get better with every release. They play hardcore in the vein of bands like **NEGATIVE APPROACH** and **VOID** with intelligent lyrics. What more needs to be said?

Interview conducted over the phone with singer, bassist Jim MacNaughton. Photos by Igor Sombillo.
M.Avrq : Start this off with a history.

Jim : Started off as being a three piece. Our first practice was Memorial Day of 1993. It was me (Jim), and I was in this band called **AFFIRMATIVE ACTION**, and we just played our last show the day before, at ABC No Rio. I was taking the train back up from New York City and was meeting up with Nate, and Kevin, who played guitar and drums. They used to be in this band called **INTENT** from Albany. I just moved to Albany, and we said, "Let's do something a little bit different than what both bands are doing". I guess the original intentions would kind of be like, musically, noisy stuff like **UNSANE** meets like total straight ahead **DISCHARGE** kind of stuff. Which is kind of funny. So we just got together, started playing, made a demo, added a guitar player named Mark, briefly, who went on to play in that band **EUCHARIST**, and is now singing in this band called **HAIL MARY**. But we kind of gave him the boot, and he gave himself the boot. Then we got Jay, who used to play second guitar in **MONSTER X**, with Nate, and he just left **MONSTER X** 'cause he lost the edge when he turned 18. He was aptly booted out of **MONSTER X** and joined up with us.

As far as members go, Kevin left in '95' or '96? Had a guy named Greg playing drums for a little while, and we toured with him. He left, and Kevin came back and we recorded an EP on Coalition, and recorded some stuff for Bacteria Sour. Then Kevin left, and now we have a young drummer named Paul. He's from up here.

We've been around for four years, and have always wanted to stay D.I.Y. hardcore, and that's what we've done.

M.Avrq : Why have you guys gone through so many drummers?

Jim : Probably the same reasons as **SPINAL TAP**. Spontaneous combustion.

M.Avrq : Blowing up on stage!

Jim : It happens nine times a year. It's just not widely reported. (laughter)

No, Kevin was a really good drummer, and stuff like that. I don't think his goals... For a brief moment in time we were playing shows where we were making a lot of money. Which is really weird, because we weren't used to it. A couple of shows we made like \$400 per show, which is like scary! It was like, 'wow, extra money, we can pay our electric bills'. But Kevin's intentions were to be in a band that would at least make that much money, if not more, and for it to become his career. It was one thing he felt he was good at doing, which was playing drums. And that wasn't really our intentions, so it caused a lot of tension between all of

us, and he just left. We got this guy Greg, who just really didn't quite fit in. He really was more into 'modern thrash', 'modern metal', I don't know what you'd call it. He was a friend of Jay's, and he just didn't click. Kevin came back for a little while. We knew Kevin was moving to San Francisco sometime, which he's living out there right now. Kevin, knowing he was leaving, kind of had a change of heart when we had a couple of records to do. Played with us, played some shows with us, then left. We finally met up with a guy named Paul, who's from around here, and has the same kind of beliefs in D.I.Y. punk and hardcore that we do. He's great, and he's really active too.

M.Avrq : Do you think there's a problem, if you remain D.I.Y., and you start to make enough money off the band?

Jim : No. I don't see a problem with it. If you're not charging a crazy amount to get in, and a lot of people are showing up. I don't think that's a problem. That only happened for us in a brief period of time. We don't even make that much money. If we play a college sometimes, we'll get some amount of money like that, or whatever they're gonna give us. I don't think it's a big deal if you're not making all these demands and people are just showing up. There's nothing wrong with that.

M.Avrq : There's an overall perception I get from your lyrics, which is people being dehumanized by either themselves, or by outside forces, like for greed, manipulation of themselves or others. So, I was wondering what is your overall view of humanity today.

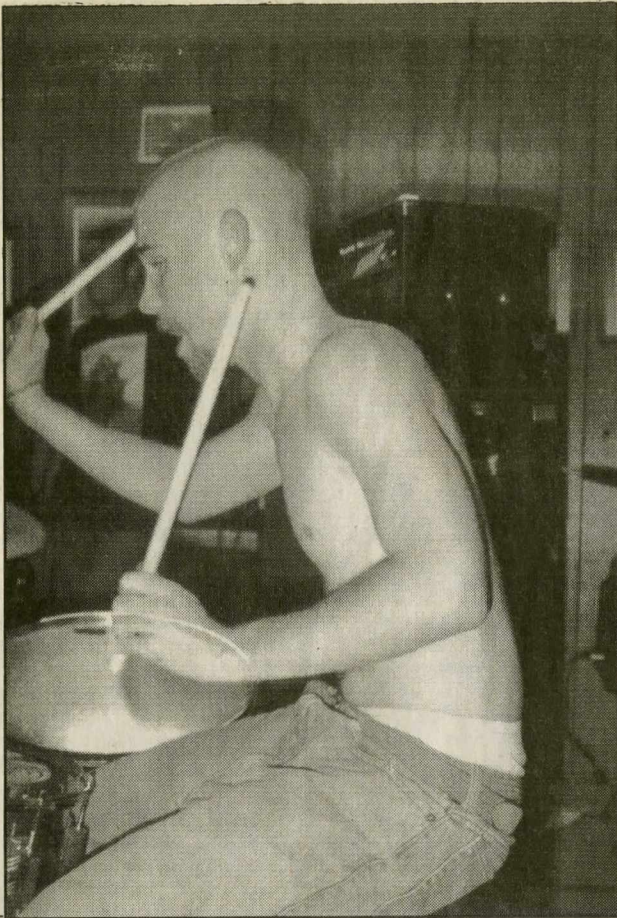
Jim : Hmmm... My overall view of humanity today is that there are a lot of people that are good people and do a lot of good things, and there are some people that are good people as well too, but they're really caught up in the race of having to put down other people in order to better themselves. And I think there is a whole group of people who just don't give a shit and plow right over people. I think, unfortunately, that those people that are just plowing over people are often times seen to be leaders, and I want to say American culture, but it's probably the whole world, being able to

get what you want when you want, not caring about other people, or your community, or whatever that surrounds you. Unfortunately I feel like those people are being role models for a lot of us caught in the middle just kind of inadvertently playing the game to try and get what you can get at all costs. Those who have the least get shit on the most, and it continues all the time. Look at welfare reform. Again, the people that have the least are being scape goated when corporate welfare, so to speak, and I guess I can use American terms, obviously makes people a lot more money than the so-called welfare mothers of the world. But that's never thought of because that status protects those people. That's basically it. Unfortunately it's heading that way. People are just dehumanizing each other more and more. It's probably not what people do intentionally, it's a learned thing.

M.Avrq : What do you mean by that?

Jim : I mean because that's what people see. You're role model is Donald Trump, maybe that's using an old example, but you're model is Donald Trump, who was a role model for a lot of a lot of people in the '80's. If





he's your model you're just going to try to emulate corporate raiding or you're going to emulate whatever to get what you can in your own kind of microcosm of your world. You're going to push people out of your own line to get up front to serve yourself first without thinking about other people who may need things more than you. That's what I mean. It's a learned behavior. People look up to those people unfortunately.

M.Avrg : I have read articles where they say corporations are the new heroes of today.

Jim : Oh yeah! Totally. The whole corporate identity, it's a more and more pervading thing. I used to laugh about it a little bit, thinking about all the '80's lyrics about corporations. What was that DEAD KENNEDY'S song... "Kinky Sex Makes The World Go 'Round". The whole thing about, "The company will be pleased to hear that you agree with..." whatever. I used to laugh about it, but you see it more and more that people have that allegiance to these multi-national corporations.

M.Avrg : I've never understood that. I've seen in it all the jobs I've had. The "company man" mentality where they put the job and the boss before themselves. It's weird to me. It's kind of sad.

Jim : Maybe it's happening a little bit less because of all these cut backs, and people just getting thrown out of jobs. I thought of the whole company culture, some place like Detroit and the whole auto industry, where people thought they were set for life, and all of a sudden they were dumped out, and they're city's are dying. There's a lot of bitterness in places like that.

M.Avrg : Yeah, I think some people are probably angry. But I also think some people are so afraid they feel like if they kiss ass or whatever...

Jim : Yeah, in order to get back into a situation like that people are kissing ass. They're afraid, or tired of fighting, and they've given up and resigned themselves to working some other job that's going to make themselves feel pretty crappy.

M.Avrg : Even though there are these discretions in people, some people are good, some people are bad, do you think there is a thread that bonds us together?

Jim : Definitely. I think people have the capacity to be

able to see through that, to be able to see their own humanity and how common it is with everyone. How people all over the world, just in different ways, go through the same struggles in order to stay human, and to gain respect for yourself, and a lot of issues around that. Definitely, I think there's a common thread. It's there. People have the capacity to see it or to experience it. I think people have the capacity to see through some of these things, and to be able to work together to get away from some of those situations. It's always going to be there. Despite some of the negativity you might hear in DEVOID OF FAITH lyrics, I think at the same time there's people feeling anyone and everyone can go through that struggle to find commonality with everyday people and not corporations - be able to re-humanize each other.

M.Avrg : What do you do to remain human yourself?

Jim : That's a good question. What do I do to remain human... Well, the work that I do actually, recently, has been re-humanizing because I work for a small, not for profit group called The Community Inclusion Project. I work with people who are stuck under this totally negative label of being developmentally disabled, but

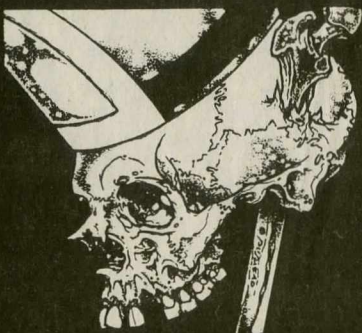
what I'm doing is helping people get everyday jobs, or to join associations or groups that you or I do or take for granted, just so those people can be seen as everyday citizens, and not as being disabled adults with all these icky fucking labels. I've just seen a few things where people have actually gotten out of these really negative stereotypes, and are just seen as, "Yeah, that's the guy on the bowling league", you know what I mean? He's just a normal guy. I guess I've been lucky enough, not all the time unfortunately, but I've been lucky enough to see some of those experiences to realize... As an example, here's this one person who has all these fucking crappy labels that have been slapped on him since birth, thrown into a fucking institution and just abandoned. But here it is now, where he's able to be seen as just a working guy, and that's how he wants to be seen. He wants to be seen as a member of the bowling league, and whatever. It's a positive thing that those people that surround that guy, the people in our community, are able to break away from some of those stereotypes too. That's kind of re-humanizing for me in some ways. The only other re-humanizing thing I can think I do is two or three times a week is throwing myself down mountainsides on my bike. (laughter) And playing and being in the band actually is re-humanizing. In some weird way. Even though the lyrics can be negative. The times we have together are just really good, and it's nice to sometimes surround yourself with people who kind of think the same way you do, though that's not always good all the time. It's definitely pulled us all through some weird times.

M.Avrg : Going back to your job, I'm curious to what was your inspiration for wanting to do that type of work.

Jim : My inspiration for doing that type of work is because I know one guy that I work for that wants the same thing. It's kind of a mainstream belief, and I don't always agree with it, it's not my vision, it's this guys vision. He wants the same things you and I take for granted. Because he's had a label applied to him people are going to treat him differently. It's almost like a Civil Rights issue. It is a Civil Rights thing, or a social justice issue. It's maybe not as eloquently defined as Black or Whites in the '50's where you had your Black water fountain and White water fountain. But there's all kinds of these visible stereotypes that surround people labeled with disabilities. A lot of people I know just want the same things I do, but they can't get them because people treat them like children or whatever.

M.Avrg : Something I've noticed is people who wouldn't use words like 'nigger' or whatever, will still use words like 'retarded' as a put down of other people.

Jim : It's funny. I see that in *Maximum RocknRoll* all the time - 'retardo punk', or the 'Retardos', or 'Flaming Retard'. For that person who has been stuck under that label it's the same thing as a black person being called 'nigger'. I'm not always like 'Mr. Politically Correct' or whatever. I don't necessarily invest myself in every single one of those beliefs, but I know a lot of people



SHE WAS A RESISTER IN THIS LAND OF FREEDOM AND CHOICE SHE WAS A SURVIVOR OF THE AMERICAN HOLOCAUST SHE WAS HIDDEN AWAY BECAUSE IT WAS FOR HER OWN GOOD THE ONLY CRIME SHE HAD COMMITTED WAS THE SIN OF BEING BORN INTO THIS LIFE OF BEING LESS THAN LESS COULD BE OF BEING TOLD THAT YOU'RE A CHILD YET YOU'RE A WOMAN OF FIFTY THREE SHE WIPED DOWN THE TABLES CLEANED UP THE BLOOD AND PUKE PICKED UP AFTER THE DISSECTIONS OF THE PEOPLE WHO NEVER MADE IT PAST THESE WALLS AND THE DOCTORS WOULD WANT TO FUCK HER REMIND HER THROUGH FORCE OF AN OUTSIDE WORLD BUT SHE WOULD NOT GIVE HER LIFE AWAY SHE ONLY WANTED TO LIVE

INTO THIS LIFE



DEVOID OF FAITH

where if they were referred as 'retard' first and a 'human' second, they're being dehumanized. It's funny, people in *Maximum RocknRoll*, or people who advertise or send in their records, you would think would be able to get away from that but here's another example of people putting down someone else to make a joke out of it, to make themselves feel better. It's another classic example of what I mentioned before.

M.Avrg : When you look at life today it doesn't seem very promising as far as the future goes. What do you think life will be like in the next century?

Jim : A break down of our culture basically. I think positively in a lot of ways, I think there's endless possibilities for people to fight, to fight the resistance of the oncoming total collapse of our over all culture and belief systems about each other. I definitely see things getting worse and worse over the next hundred years. I never try to sound negative, but at the same time I see these large systems and governments falling to pieces. How many times have governments changed over in Europe, or any larger country? It's only a matter of time before things like that will happen. I'm not saying it's matter of time like next year. There's bound to be some change. I know that lots and lots of people have a lot invested in the whole concept of Capitalism, and there's been a lot invested to dumb people down so they don't think about how they're being screwed. But I feel that something's going to have to happen sooner or later. People are either going to wise up or a mass of people are going to be killed as the gap between richer and poorer keeps growing. Something is going to happen sooner or later that's not going to be so pretty. But at the same time I have a good belief in the resistance of people too.

M.Avrg : I talk to people that say they see no hope, but if you see no hope why do you bother getting up the next day?

Jim : I see bad stuff happening, but I see hope for people being able to get through a lot of this too, and to re-humanize each other, to find something new, something that going to work better. I think people should give up on things that aren't working for them. If it's not working for a lot of people, and the gap between richer and poorer is growing then it's time to think of something else. To give up what's not working for you, to give up your investment in a faith or hope in something and reinvest it in something else. Try something else.

M.Avrg : What or who is the song, "Into This Life" about?

Jim : Not to dwell on the people with disabilities thing, but that was about a woman... Actually a combined story about two women I knew that were put into institutions at young ages and ended up being roommates and sharing an apartment later on in life. It's about the crappy experiences people have had, especially women who were maybe labeled as having a mild disability but still being submitted to being rapped in the head with friggin' keys and being burned on radiators to control you, and being raped and having these totally unsanitary things done to you by these third rate doctors that failed out of

medical school, but were allowed to operate on the so-called 'retards'. If you can ever see this movie, it's documentary called "Frippsville Follies", and it's about an institution for the so-called criminally insane in Massachusetts. It's just incredible. It's a little off the subject, but I was just thinking about the care people get, and being third rate citizens in situations like that. I remember seeing this guy in the movie who had stopped eating, so the doctors inserted a feeding tube down the guy's throat, but while he's doing it the doctor's chain smoking and the ashes are falling in tube and all this crazy stuff. That's the kind of treatment people got in a time like that. The story ("In This Life") is about these two women who shared their life experiences with me.

M.Avrg : I thought it was about a Holocaust survivor.

Jim : No, it definitely not as bad as that. But here are two women that are really doing good right now. One woman who has been working a everyday job for almost twenty years now, which is incredible. But how they were treated because they were born a certain way.

M.Avrg : What is the song, "Three Fold Law" about?

Jim : Fuck man, you're making me think! (laughter)

That's just another... I guess everything I write about is about dehumanization. I hate to be repetitive, but I guess that's what's been on my mind for the last four years.

"Three Fold Law" is about how a friend and I went to go flier a SHELTER show here. Talk about following the stupidity of the day. But we had some pretty funny fliers done up, and we were out there chatting with Kate 108, who is actually from Albany, and I knew Kate before she turned Hare Krishna and all this stuff. She was out there with the guys from 108, although I don't think she was in the band then. Anyway, we got in this conversation back and forth about religion and the corruption of religion, and I just remember us walking away saying, "We did what we did and we're taking off", and I just remember her saying, "Hare Krishna" to me in the same way someone would say, "Fuck You". The same tonality. It think it's very funny that here's something that's supposed to be very positive and yet still being

crappy to someone because we were questioning a lot of things in a large group. It was Troy, New York which is like a kind of working class city where no one ever does anything like that, and what the hell, and people were just kind of freaked out that someone would do something like that. That was part of the song. "Three Fold Law", I guess the idea is the negative stuff you do will come back to you three fold. I guess just sharing the experience that we all do that stuff. I thought that yeah, she did that to me and in a way, it was kind of like 'fuck you' or whatever. But at the same time I've done plenty of stuff like that and my friends have done plenty of stuff like that. I think when I wrote that I was really negative, and just thinking the shit we do is going to keep coming back to us unless we stop.

M.Avrg : What is the song, "Slow Motion Enslavement" about? Is it about work?

Jim : Yeah, there you go. It's about work.

M.Avrg : That's all? (laughter)

Jim : Let me think... It isn't about work necessarily. It's about what you said before, before the interview, just working in a job that you don't want to do. So much of





jobs. You can just look at people on the street and you can tell they aren't looking forward to getting up the next day.

Jim : Oh I know! I live right next to the state capital here in New York which employs these thousands upon thousands upon thousands of state workers. I have my PO box in the state capital, I go in there if I'm home at lunch, or after work or whatever, and I just see these crowds of people... I mean who really wants to work for the Department of Motor Vehicles? There are people in there doing it and they're getting paid, but they have lots of other stuff going on in their lives, but just seeing these hordes upon hordes of people that are just... You have the sense that they'd rather be someplace else just doing something else, but they need to settle for this to make the American dream.

M. Avrg : Changing the subject to something a little lighter, (laughter) I notice you have the tendency to use horror film graphics in your artwork, who's idea is that?

Jim : Me and Nate. Me and

M. Avrg : Actually my favorite decade the late 70's early '80's slasher films and zombies.

Jim : Oh really?! I like the stuff from the '50's through maybe the mid-'70's. I like stuff up to Hammer. And after that I liked some of it, and that's when I started going to movies as a kid and watching slasher flicks and all that stuff. I never got into any of that graphic stuff like, "I Spit On Your Grave" or stuff like that.

M. Avrg : The thing I liked about the slasher flicks is that it seemed like each film was trying to outdo the last one.

Jim : I did like "Nightmare On Elm Street" actually. Did you ever notice how a lot of the '80's stuff had an underlying anti-promiscuous sex message? The couple is about to go do it, and they get killed.

I'm trying to think of the one movie I really liked, it had two parts to it. The only thing I remember of it is that it had this eyeball popping out of someone's head and flying into this old lady's mouth.

M. Avrg : Do you think horror films desensitize us to the real violence?

Jim : Yeah, it probably does. If you look at the history of horror, taken from movies, how it's moved from one aspect of people getting killed to crazier and crazier and crazier ways to where yeah, it probably does desensitize people. But I still like it anyway. (laughter) Maybe that's why I like the '50's and '60's stuff a little more because it isn't so brutal. Call me a wimp! (laughter)

M. Avrg : Okay, this is the one you've been waiting for. If DEVOID OF FAITH were to face MONSTER X in a steel cage death match, who would come out the victor?

Jim : Pound for pound, believe it or not, MONSTER X is a little bit heavier than us. I think so. So actual girth wise, MONSTER X might take it. But you never know. We've always been known to settle our arguments peacefully and go out and have a nice dinner at the Shalimar restaurant instead! (laughter)

M. Avrg : Future plans?

Jim : We have a bunch of records coming out, and we want to tour. We're going to try and pull it off sooner or later. It's been hard trying to plan anything recently. Jay, our guitar player, and his girlfriend just had a child a few months ago, so that changes the dimension of what we're trying to do. And Nate with his business is hard to get away. We're going to try and do it eventually.

We just want to keep putting out records and saying what we want to say, and to hell with punk rock corporate success. We just like doing what we're doing.

Nate is putting out our next release. It's a split with 9 SHOCKS TERROR (out now -ed), and we have a 10" with Bacteria Sour that's going to be legitimately released, not just for the dorky fans. A seven inch on Great American Steak Religion, that will be really fun. Then we're doing a benefit EP on Lengua Armada. That's kind of cool, and we're doing records with a lot of people we respect. That's it. Thanks and be in it for life! (laughter)

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"A stamp or SASE is as good as saying I love you."

American culture is about work. You meet someone and the first question, even out of a punk rock context, everyday life, you meet someone and the first words out of their mouths are, "Well what do you do for a living?"

In the American culture your identity is based on your work. "Slow Motion Enslavement" is about the feeling of living in a culture where everything is based on your work. You are who you are according to the work that you do, and what about the people who work some crappy job just to get by? Just the feeling of... I guess another thing besides dehumanization is the subtlety of how people dehumanize each other. "Slow Motion Enslavement" is about the feeling you get working a crappy job and everyone else somewhat putting you down. But not overtly. It comes across much more subtlety, the prejudice comes across much more subtle.

M. Avrg : I had a conversation with my dad, who is a total workaholic, and he was saying he saw something on the news about the majority of people aren't happy with their jobs. He just couldn't believe it. I was like, why can't you believe it? I think it's very obvious that most people aren't happy with their

Nate both grew up watching horror films all the time. I used to live outside of New York City, every Saturday and Sunday would be like... Saturday would be all these sci-fi films and Sunday would be every Hammer horror film ever. So I got totally hooked on it as a kid and Nate did too. I've kind of, over the years, collected pictorials of a lot of horror and sci-fi stuff, and Nate has too. Especially now that he co-owns a comic shop, and part of the stuff he sells is a lot of that stuff. So we got into it that way.

Maybe to portray some of the negativity or the horror of everyday life without going the route of totally exploiting a person who is actually dead and using them on the cover of our record! (laughter)

M. Avrg : The funny thing about horror is they make all that shit seem cool. You're watching it going, "Oh right on!"

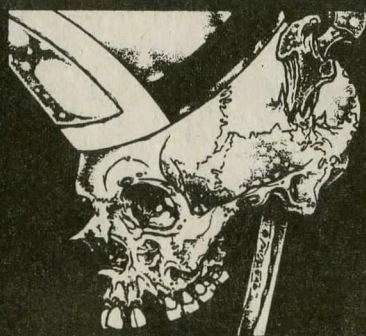
Jim : Oh I know! But it probably really isn't cool in real life to have a chainsaw cut you in half. (laughter)

M. Avrg : Those are my favorite films. I prefer horror over everything else.

Jim : What era of horror? Are you able to classify what you like best, like what decade?

A LIFE OF NON PRODUCTIVE "PRODUCTIVITY" IS A LIFE THAT'S SURELY ENSLAVED. WE ARE CHAINED TO OUR BURDENS AND TO THE "REALITIES" OF CONSUMING LIFE. AND THE CHAINS ARE NOW INVISIBLE AND THE BARS OF THIS PRISON HAVE BEEN INTERNALIZED. TRUE FREEDOM HAS IT'S PRICE IF YOU GO AGAINST THE CULTURE. TRUE FREEDOM HAS IT'S PRICE. DO YOU EQUATE YOUR LIFE BY YOUR POSSESSIONS? IT'S A SLOW MOTION ENSLAVEMENT. LIFE HERE IS FILLED WITH COMPROMISES THAT NEVER SEEM TO BENEFIT US. LIFE HERE COULD BE SO DIFFERENT BUT FIRST WE MUST SHED THESE UNIFORMS.

SLOW MOTION ENSLAVEMENT

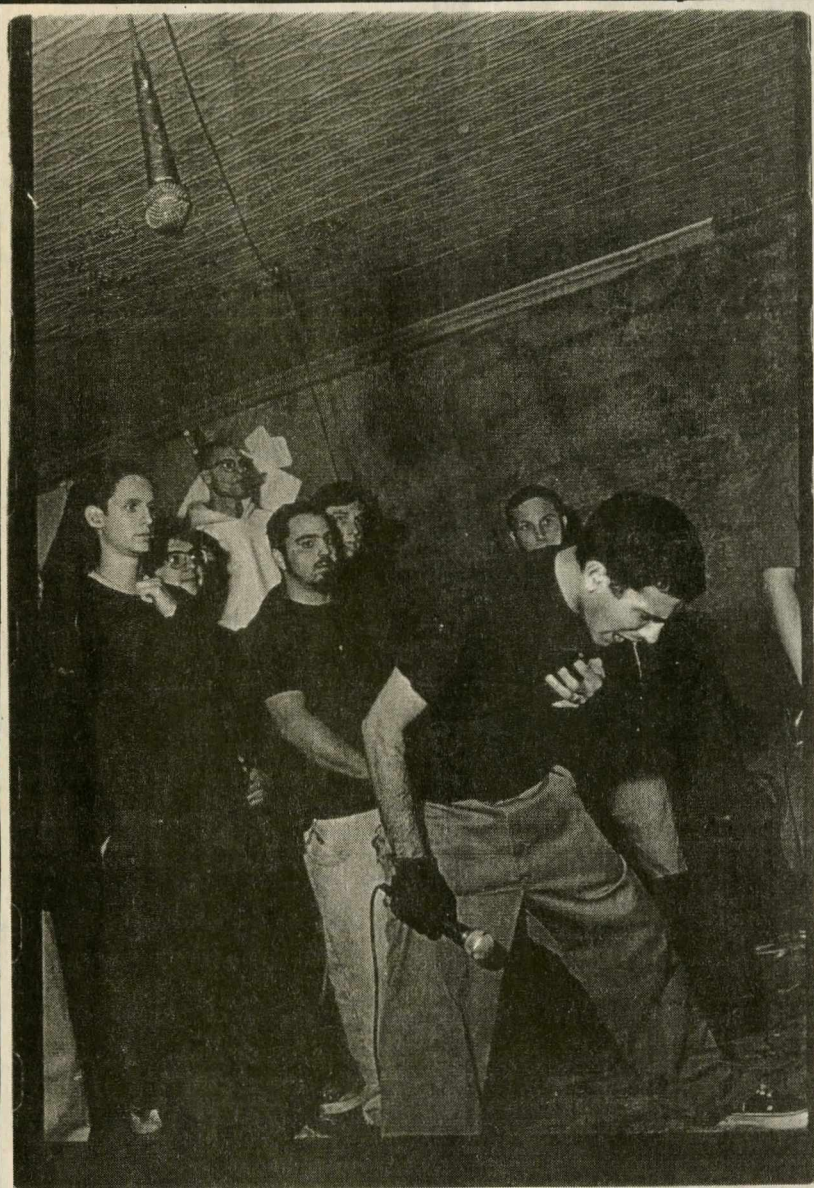


LOOK NORMAL PLAY BRUTAL

DEVOLA cometh...

M.Avrq : What's up in the world of DEVOLA right now?

Ron : Well, we just got a new guitar player, it's our friend Pete, who's been our friend for a while. Our other guitar player, who is our drummer's brother, it just wasn't happening. He was never into hardcore to begin with, so pretty much, things with him in the band were falling apart for a while. That's like the main thing that's happened right now. We have Pete playing playing guitar for us,



DEVOLA

and we just wrote a bunch of new songs with him, and we're going to record for the seven inch with Max (625) in two days. Pretty much this summer we're not going to be doing too much stuff because everything got messed up because we thought our old guitar player was still going to be in the band. And he wasn't really too into doing a lot of stuff, so our drummer is playing drums on the US tour for MILHOUSE all summer. This weekend we're going to record the seven inch, and then we're playing our last show for the summer, and we're just going to be hanging out until he gets back from tour.

M.Avrq : So, are you guys strictly business or what? (laughter)

Ron : Definitely! (laughter)

M.Avrq : I understand that when you guys first formed you were called HANSON. Was that after the teeny bopper band?

Ron : No, no. It was way before they came out. That was really weird for us. We changed the name to avoid possible legal problems with them. If we released our record under the name of HANSON there could have been like copy right infringement, and we could have went to court. That was really strange for us.

M.Avrq : It would of brought a lot of girls to your shows though. (laughter)

Ron : Oh yeah, totally. We had like 14 year old girls coming up to our shows thinking they were going to see some kids roller blading on stage, but you know, it didn't happen. (laughter)

M.Avrq : So who is Devola anyway?

Ron : That's actually a reference to some character on Seinfeld. He's some obscure character. He's just like this weird guy. I don't really watch the show too much, but the episodes that I've seen, I actually caught a bunch with him in it, and he's just this messed up guy. It's pretty funny.

M.Avrq : How does that apply to the band?

Ron : I don't know. I guess we're messed up. (laughter) It doesn't really. It's just another name, and it has nothing really to do with the band.

M.Avrq : Another serious question - Being from New York, why aren't you guys like jersey sportin', tattoo covered, mosh metal, 'keepin' it real', 'from the streets' kind of guys?

Ron : I used to be, but I slimmed down a lot, and I got cover up work done on my old tattoos and stuff. I wasn't too into fighting like seven people a day when I was walking down the street, and stuff like that. I had to tone down a little. I hooked up with these guys (DEVOLA), and they told me I had to clean up my act. I really have the guys in DEVOLA to thank for cleaning up my life as a mosh metal gangster. (laughter)

M.Avrq : Are you still keepin' it real?

Ron : Oh yeah. I keep it real at least three times a day. If it's not with graffiti or smoking weed, then it's rollin' around in my El Camino. You know what I mean? (laughter)

M.Avrq : Hell yeah. This is California, and we know how to party. (laughter)

Actually I'm curious, when people think of New York they think of the New York hardcore thing like that. But bands like you guys, DEVOID OF FAITH, and MONSTER X don't really seem to get that kind of attention.

Ron : Not at all. Just from talking with some people from out of state, people think that New York has a lot better scene that it really does. The New York scene is pretty lame. Especially in the city, that's all there really is, is like mosh metal and tough guy stuff going on. I mean, New York City, there's not any really d.i.y. shows going on, with the exception of ABC No Rio, and that place is really inconsistent. Like they'll have a really good show there every couple months, but there's no other places in the city that have good d.i.y. shows at all. New York is definitely a really weird, I don't know if I'd say dying scene, but it's inconsistent. It's strange

out here.

M.Avrq : I think the same could be said for anywhere right now. It comes and goes in waves.

Ron : There is bands. Even in Long Island, like DEVOID OF FAITH can go play certain places in Long Island... I don't know if a lot of people who read the fanzine know, but Long Island is like a big, huge suburb right outside of New York City. It's all suburbia and stuff like that. Pretty much everyone who lives in Long Island, a lot of people commute into New York City for their jobs. There's shows out there, and a band like DEVOID OF FAITH will go out there and play, and kids will stand around with their heads up their asses, they don't even know what's going on. It's real trendy out there too. Kids will show up to shows just because it's something to do, and not because they're into the music, which is kind of lame.

M.Avrq : I see that everywhere. Maybe it's because of the mainstream popularity of punk caused that to happen. I'm thinking now that that's over it will go back...



Ron : There can always be positive stuff coming out of that. Like kids you don't know about, who like good d.i.y. music, and things of that nature, who get into it maybe because of mainstream culture, and get something good out of it. Then there's that whole group of people who go just for the hell of it, and just to be cool, which is totally lame.

M.Avrq : You want to explain the concept of 'thunder-violence'?

Ron : That's just a big joke actually. We had this side project band, which is actually the line up of DEVOLA now. But while DEVOLA was going on with our old guitar player, we had this side project band, and it was just a joke, and it was called BEAT UP SANTA. We would just mess around in the basement, and we billed ourselves as 'upstate thunder violence'. We were always talking about how we were going to go to shows and throw around the word 'thunder-violence' to see if it caught on. It was this really big joke. And now we just made some stickers... Whatever. I just want to see if kids will actually start using the word, it would be really funny. It's just like a really big joke.

M.Avrq : Do you think it will catch on?

Ron : I don't know! If it does, it will be hilarious! (laughter) Who knows, it's just a big joke on everyone.

M.Avrq : What's the song, "Never To Be Forgotten" about?

Ron : That song's pretty much one of the first songs we wrote. We don't even play it anymore. It's kind of lame, and cliché, but it was about my uncle dying,

and I wrote a song about it. It doesn't really need to be applicable to other people, and that's why I didn't even bother putting in the lyrics (in the CD lyric sheet). That's all it's about.

M.Avrq : I was curious about that.

Ron : A lot of people were. Looking back on it I don't know if I really needed to write a song on it, but I did. It just seems like, right now, after doing it, it seems really lame and cliché, but whatever.

M.Avrq : "This One Hurts" and "Exit Wounds" are based on dysfunctional families. Do you want to comment on that?

Ron : Sometimes, especially for young kids, if they see their families going through like bad divorces, things that really have an effect on the kids, more so than the people who are going through it. The song, "Exit Wounds" is more about that. It's about the effects, like young kids, they don't really understand what's going on. It's hard to explain to someone who is nine years old why their father left the house and moved in with another family, instead of living with their biological kids. The song, "This One

Hurts" is more about rejecting what your family teaches you, as far as values are concerned, because it's easy to just go along with everything like that.

M.Avrq : I was going to ask you if you think it's possible for families to be a functional unit.

Ron : Regular families?

M.Avrq : As you go through life you see in TV, movies, and books you read, families that are normal, and this happy and supporting thing. In reality it generally isn't the case.

Ron : I definitely think somewhere around there's families where like it's a real open, learning, teaching environment where it's not so like strictly based, with these roles like, you're the mother, you're the father, and you're the children. It's just like where the kids are actually getting feedback instead of being told things from their parents. Maybe somewhere there is, and maybe there's some strong good families that really do function. But, yeah I do think the whole family structure is definitely messed up.

M.Avrq : From your point of view, what causes the disintegration of the family unit, or families?

Ron : I don't even know... There's a lot of factors. Things get fucked up. A lot of times people get married for the wrong reasons. If you're with someone for a certain amount of time, and you commit to being married to someone, a lot of times people don't get married for the right reasons, they get married for the stability, and it's almost like a security blanket to know that there's someone there for you. And not out of love, it's more of a security thing. Then they go and have these kids, and the kids just

become more of this excuse than something created out of love. I guess a lot of reasons why kids get fucked up is their parents get married for the totally wrong reasons.

M.Avrq : Moving to something a little lighter... In your zine, *Jesus Is Dead So Deal With It*, you state that hardcore is visually and musically non-threatening. Could you please further explain that.

Ron : A lot of bands are, seriously, just like... I'm not saying people have to look like fucked up maniacs or something like that. Sometimes it's like just a big joke when you see like these seemingly, well adjusted, normal people - they go up there, they play in their bands and they throw themselves all over the place. Sometimes it just seems like a put on. It's like, what's wrong with this person, why do they even bother doing what they're doing? It's not even a threat. Obviously I wasn't even around in 1982 or anything like that, but I'm sure around then if you were walking around the street you'd know who was a punk rocker and who's not. It was a visual threat to society. Not anymore, because everyone and their brother has a mohawk and things like that. But I'm sure back then you had normal people walking down the street and they'd see someone with a mohawk and spikes, and whatnot, then they'd think that person was a totally fucked up person that you don't want to be anywhere near. Today you see kids walking down the street with a mohawk and Rancid shirt and it's just considered 'alternative culture', and it's not threatening at all. Maybe in the '80's there was more purpose and discontent with things then there are now. People seem comfortable with just everything around them.

M.Avrq : Do you think anything could be done to change that?

Ron : I don't know if there really can be. Back then the scene was more of, I'm sure, a consolidated thing. Now, there's so many bands. Even with the serious bands there's so much stuff going on. I don't even know. I tend to say that there isn't. Even to be threatening on a political level, I question half the bands that claim to be these political bands. I think a lot of them are totally full of shit. I question their sincerity a lot. Bands will go up on stage and talk so much shit, but in reality they can't even control the issues that are going on in their own life, and they're telling you to do this and do that. A lot of bands that call themselves political too, I think, they don't do it as a more educational thing, they do it on more of a condescending level. Not like they're trying to inform people about things, more like they're telling them they have to do this or have to do that.

M.Avrq : What do you mean? I kind of see your point, but at the same time, maybe a little bit further on the condescending political thing...

Ron : There's a band called JUDAS ISCARIOT, who are from out here. I guess I would call them political. I'd assume you might. The way they'd come across when they would play would be on more of an informative level, instead of a level like where they were telling you that you have to do something. They were trying to be educative. They had this one song about this lady who tried to get "In God we trust" taken off of the US currency. I had never even heard about that until they played the song. That whole thing entails a politically minded action of trying to do that. By them writing a song about it, and telling people about it, that might be an impetus for someone to go out and do something, make some sort of change. Whereas, like certain other bands I've seen come on stage, talk so much shit, and they're totally condescending, and they're like, "If you're a fuckin' sexist, and if you do this, and you don't do that, then you're

fucked up". Meanwhile, the people who say this kind of stuff can't even control their own life. I think it's total bullshit. I think there's a lot of bands are full of watered down politics that are out there. And that takes away from the bands that might actually be sincere in what they're saying.

M.Avrq : Do you think sometimes these 'politics' are lip service to play the role they're expected to play?

Ron : Yeah! I think a lot of it's regurgitation. I think a lot of people get into hardcore too, just to sing about politics because it's their obligation to do it because they're in a band. Which is totally false. Although it might be a significant part of hardcore, I don't think every band needs to be like this political band or whatever. A lot of it seems just like misinformed kids. When you think about the people who get into hardcore too, it's like kids who are in transitional periods of their lives. You get kids who are 16, not to sound like a jerk, but you're pretty unstable at that age. You can see it in something like straight-edge. Kids will be straight-edge to a point, and then they'll just drop it. It will be just like a phase. And I think that might even go for like a lot of so called political bands. It's just total regurgitation and bullshit because they feel an obligation to say things like that because they're in a band.

M.Avrq : On the straight-edge thing, the thing I find kind of funny, along with the age thing, is how some of these bands sing about how they're staying true and their views don't change. It's almost like they're celebrating being stagnant. At some point you're going to have to face reality because your views do change.

I was wondering what you guys, as a band and as individuals, are doing to bring a threatening element into hardcore?

Ron : Um...

M.Avrq : The shoe's on the other foot... (laughter)

Ron : Yeah. (laughter) To go back to the zine (*Jesus Is Dead...*), in the zine I totally said I felt guilty falling into a lot of that stuff too. When you play a show or whatever, and you talk in between songs and explain yourselves, and maybe some things you say can have an effect on someone. I don't know really how much of an outward threat hardcore can be to society, but by doing shows and zines, maybe, that poses a threat. Because it is something that is contrary to popular culture. Even though there's a lot of kids doing shows, and a lot of people, who are so cool, involved in hardcore that there's a certain faction of people... I think there's a subculture within a subculture, because there's no way you can say a show with SEEN' RED is the same as some show with, like, Victory bands. They (Victory bands) have nothing to do with what any of the small hardcore bands have to do, that aren't part of that publicized scene. We (DEVOLA) live in a small town, it's easy to be visible, because it's a really small town. You don't get lost in like some place like San Francisco. That seems like a pretty big scene. Around here people take notice. Even normal people. There's factions of, whether I agree with them or not, of crust punks around here, and the regular people that just see them sitting on the street just cringe when they see them. Even though they're not doing anything. They're visibly threatening to someone. I'm totally going off on a tangent here, I'm sorry...

M.Avrq : Is hardcore for everyone?

Ron : I think people involved within the scene like to think it is for everyone. I think a lot of people involved in the scene say that it is a real open place to go, and it doesn't matter, it's a good place for exchange of information and stuff like that. But I definitely think it is exclusive. Case in point; we played a show on Staten Island, and there's this one kid on Staten Island and they call him "Poser Anthony". He wears DECIDE shirts and half arm spiked bracelets, nail bracelets, and

crazy shit like that. Kids totally give that kid a lot of shit because he looks different. He has much right to be at a show as anyone else as long as he's not acting like an asshole. People totally give that guy a lot of shit, but why does he have less of a right to be at a show? People involved will definitely say it is for everyone, but I don't know, I think it might be bullshit. I'm guilty of ostracizing people too, I think everyone is. I think it might be a crack of shit.

M.Avrq : Do you think it should be for everybody?

Ron : It's definitely not for Right-wing Republicans.

M.Avrq : Unless you're O.L.C..

Ron : I don't even know how someone like that gets involved in hardcore. Around here, where we live in New Paltz, we do shows at this small teen center here, and sometimes like random people will come off the street, and older people, they'll just peer in. They don't have a real interest, but they're not rejecting it either.

I don't know if it's for everyone. It gets back to how hardcore is supposed to be some revolutionary thing, but obviously it's not. If it really was, if everyone who was in these bands stuck to their convictions and their views, then there'd be some serious shit going on. I probably tend to say it's not for everyone. That could be cynical, but I don't know.

If all the bands that stuck to what they're saying... Case in point; I was watching the news the other day and somewhere in the Mid-West something happened where a bar stopped serving alcohol, or something like that, and the streets erupted into chaos. People were turning over cop cars and shit, and this is just a bunch of fuckin' people who supposedly don't know shit. These are the people with their heads cut off. Jock frat guys, shit like that. They're doing more damage than all the bands involved in the hardcore scene are. And why are they doing it? Because there was no beer left in a bar.

M.Avrq : It's kind of a sad statement on radical culture in America. There's people who are actually working towards some sort of change, then there's these goons who will erupt over something as little as beer...

Ron : A lot of the times too, being at shows, I've always wondered about, and I'm not trying to discount bands that are really sincere about their political beliefs, I definitely think there are a handful of bands that mean what they're saying. There's a lot of bands too where I really wonder if they really feel so strongly about certain views and issues, then what the hell are they doing playing hardcore shows? Why don't they quit their bands and go out and volunteer all their time to a cause they want to support.

M.Avrq : Are there any particular issues you feel strongly about?

Ron : I feel strong about a lot of things, but I don't know if I want to express them through music. That's another thing about being in a band and having all these political issues, if you're going to put yourself and your beliefs on display for a lot of people, you better be able to stand up and stand behind everything you say. If not, I think it's total bullshit. That might even be one of the reasons why I wouldn't want to include outward political messages with our music. I'm normal, I'm human, I don't know if I could stand to scrutiny with everything I feel.

M.Avrq : In the layout to the CD everyone had a picture

of themselves accompanying their thanks lists, yet you chose a torso shot of someone with prosthetic arms. Why was that?

Ron : I just wanted to.

M.Avrq : I guess if there's any final comments or if there's anything you'd like touch on that we haven't touched on...

Ron : Whenever we do interviews I always like to talk about where we live, in New Paltz, it's a small town.



It's a lot different from where I grew up. It's a weird place to live. I think there's good potential for a good scene around here, but there's a huge, huge mosh-metal scene around here. It's really deflating, because we do shows at the teen center here and like we'll get fifty kids to show up, where as these mosh-metal shows are getting like 400 and 500 people out there. It's kind of a weird juxtaposition about how we have absolutely nothing to do with that, and they have nothing to do with what we do. Yet both are labeled hardcore. It's really strange around here.

M.Avrq : Is it looking better now, than it was, say around a year ago?

Ron : I'd have to say yeah. Not in some kind of conceit, but it's DEVOLA, and this band, I ROBOT, who's pretty much DEVOLA with another guitar player and different drummer. It doesn't sound like DEVOLA obviously. We're the only two bands (here) with d.i.y. ethics, and put on our own shows. We are definitely doing stuff, but it's really hard when it seems like you have a lot going against you. But I'll definitely say it's better than a year ago around here, no doubt about that.

scatha

M.Avrg : Please start us off with a history of the band, and why have you chosen music as a vehicle of expression?

Andy : We've been together for about three years, have played some gigs and released some records. We chose music as a form of expression 'cos we're slightly better at it than urban terrorism.

M.Avrg : Why did DISAFFECT come to an end?

Andy : DISAFFECT ended when Lynne fell pregnant and wasn't able to continue. We could have carried on without her or found another woman to sing but it wouldn't have been the same. Also, I think the band had pretty much run it's course at this time - we were all getting a bit jaded with playing the same stuff all the time. We had written a few new songs before we called it a day but they were pretty much the same as everything we'd done before. I know some people like bands to keep the same style and never change their "musical direction" but we all wanted to try something different, I think. The DISAFFECT songs we wrote just before we broke up were "adapted" for SCATHA and used on the album.

M.Avrg : What does SCATHA mean and why did you choose the name?

Andy : There is an explanation of the word on the booklet of our album, but it's a Gaelic word (Gaelic is Scotland's traditional language) which describes a training school of a mythical Celtic warrior queen, based on the Isle of Skya off the Scottish coast. Angus chose the name but I like it cos nobody else is likely to call their band SCATHA - it's an original name.

M.Avrg : Many of your lyrics seem rooted in paganism. What, exactly, is paganism, and how does it differ from other religions? Is everyone in the band pagan?

Andy : Paganism is different from most other religions in that there is no organized places of worship or false icons. Paganism is based solely on worshipping the earth and is more of a personal thing than a way of controlling a populace, the way most other religions are. None of us would call ourselves Pagans. We simply relate to an ideology that teaches respect for the earth and all creatures who live on it. Our lyrics are not urging people to rush out and convert to paganism, we're simply using it as an example to try and emphasize how important it is to respect our world. People,

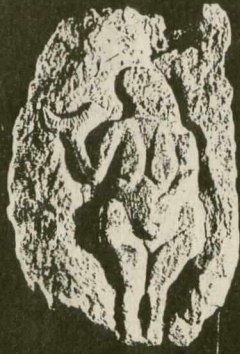
ultimately, have to make their own decisions on how important it is (or isn't) to save our planet and how to go about doing it. If people think paganism is a good way of reconnecting with mother earth, then that's fine.

M.Avrg : What is the song, "Blinded By Sight" about? Also, what is the language being spoken on the part that translates into, "You can't see the woods for the trees"?

Andy : "Blinded By Sight" is basically about how human beings have lost touch with their ancestral roots and any kind of connection with the natural world around them. Today, the most important things to people are money and material possessions which, sadly, are totally irrelevant in the grand scheme of things. Basically, people find it easier to vegetate in front of the T.V. or play with their Nintendos rather than to think or act on subjects more important, i.e. the destruction of the planet, pollution, etc. The language being used in the song is Gaelic.

M.Avrg : What does "F.S.D." on your "Fuck The System" EP stand for? And what is the song about?

Andy : "F.S.D." stands for Fascist Scum Die



and I guess once you know what the title stands for, the lyrics become a bit more obvious. They're simply about the fascist mentality which dictates that people's skin colour or creed is the major cause of the world's problems and refuses the brain to open up and see the bigger picture and the real cause of the world's problems - i.e. governments, money, religion, bigoted systems, etc.

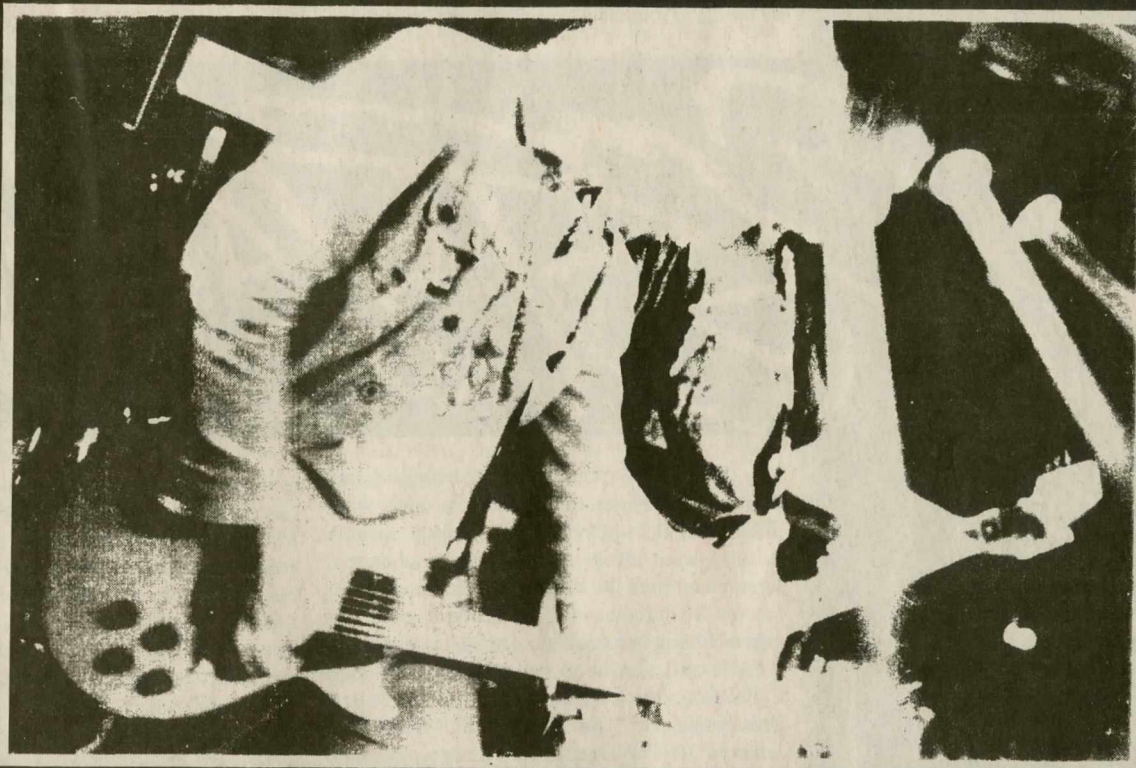
M.Avrg : Do you think there will ever come a point in time where people will say enough is enough, and start working together to undo the environmental damage done to this planet?

banality if the music industry. It's also one of the few cultures that has something to say about all the bullshit that's going on around us. However, the worrying thing, in this country, is that the music industry has almost succeeded in driving punk so far underground that it's almost totally inaccessible to those who aren't already involved in it. Unlike America and a lot of European countries, Britain has virtually no independent / college radio stations so it's virtually impossible to gain airplay for our music, which I believe, is still one of the best ways to catch the attention of people who've never heard this kind of music before. In Britain, the airwaves are dominated by

the BBC, Virgin, etc., and, of course, there's no way they're going to give any large-scale coverage of the punk scene. There is also virtually no independent music programmes on T.V. anymore and the media give no coverage whatsoever. If we're going to reach a wider audience, we have to find ways to burst out to the general public or we're gonna end up sinking without a trace.

M.Avrg : For you, what is the biggest positive of being in SCATHA?

Andy : I guess the best thing is that SCATHA gives us a chance to travel and meet new people, see new places. In the years we've been



Andy : Unfortunately, I think most people's priorities lie elsewhere. As long as they have their consumer commodities, bullshit jobs, etc., and continue to swallow the lie that everything's fine, most people don't really care what's going on around them unless it directly affects them. The tricky bit is trying to convince them otherwise. I think there are probably already enough people who realize it's time to act but I guess we're too thinly spread and disorganized at the moment to be properly effective. Groups like Greenpeace, hunt saboteurs, road protesters, etc. have already shown that it's possible to make a difference and have my deepest respect. It's up to the rest of us to organize ourselves and either work in conjunction with existing environmental groups or form new, effective ones of our own.

M.Avrg : Is punk / hardcore relevant in the '90's? If so, why?

Andy : I think punk / hardcore is probably more relevant now than ever before. It's practically the only alternative to the mass manufactured



together I've met so many excellent, inspirational people who are really working to create something positive and so many really amazing squats / autonomy centers that I've got enough inspiration and faith in my beliefs to last a lifetime.

M.Avrg : What do you like best about living in Scotland?

Andy : I guess there are two main things that I like about Scotland. Firstly, the countryside, further north is totally beautiful - among the most scenic in the world. Also, for the most part, the Scots are a really friendly people.

M.Avrg : Future plans and closing comments?

Andy : We're gonna record new songs for another LP on Flat Earth and also a split LP with DYSTOPIA on Maximum Voice Productions in Germany. Thanks for the space in your zine, Matt. Stay punk and never give in.



OPSTAND are a blistering million mile an hour hardcore band in the same vein as SIEGE and DROP DEAD. They have full length EP, and a couple of splits with SEEIN RED, and SPAZZ. Due to the distance, me in LA, and they living in France, this interview was conducted through the postal service. Photos by Choreia.

M.Avg : Please start us off with a history of OPSTAND.

Olivier : Hi Matt! Hope all is well. Thanks for your interest. Well, OPSTAND's first practice happened three years ago. That was sometime in September / October 1995. We then recorded the demo tape in December 1995. We then re-recorded all the demo songs and a couple more a few months

Murder is also the name of my label, but since then I just put out the OPSTAND seven inch, and I'm not sure about any future releases.

Jeremy : With Olivier, we have our own small label and a mailorder catalog. I actually work on my own zine. I try to secure venues for D.I.Y. shows (I put on some shows with friends), finding a place, cooking for bands,

OPSTAND



later (March 1996). Our first seven inch came out during the summer of '96, and the split with SEEIN' RED in March '97. During this period we also went through a few line up changes. Jeremy and I are the only ones from the original line up. We did something like thirty -five to forty gigs including two small tours in Spain (with PEU ETRE) and Germany (with ANNA-O, and CHOREA), which were both pretty cool. Well, I guess you can call this a history of OPSTAND...

Jeremy : OPSTAND started two years ago, we met during some gigs here, in Bordeaux. We had the opportunity to make the band, so we started to practice and it worked out very good as soon as we started to play... We put out our demo three months after. We've released a seven inch and a split seven inch with SEEIN' RED (which is a fuckin' great thing for us 'cause SEEIN' RED are awesome, and here are their best songs, to my taste!). Unfortunately our drummer left us to study far from here. That's pitiful 'cause it was really cool as it was, and now we have difficulty in finding a steady drummer, for this reason our future is compromising.

M.Avg : What does 'opstand' stand for?

Olivier : Opstand is a Dutch word which kind means "revolt".

M.Avg : Aside from being in OPSTAND, what other projects in the hardcore / punk scene are you involved with?

Olivier : I'm doing the mailorder thing - Praxis / Murder - together with Jeremy. I also do that dumb one page fanzine called Murder, which I try to put out as often as I can (monthly?). Anyway, it's in French so I doubt any of your readers care...

etc. Otherwise, I hope to start a new band with Luc (Scream 'zine), maybe some sludge H.C.!

M.Avg : Is there any particular band or record that you've seen or heard, that really inspired you to start OPSTAND?

Jeremy : Yeah! There's a lot of bands that inspired us. I think INFEST, DROP DEAD, and LARM are the most important, after that, the list is too long!

There's those bands, but also some ideas which gather together to create the band - and the big strikes in November / December '95 bring us much motivation to do that band! It was really cool to do the band during the strike's period - great memories!

Olivier : I would say bands like DROP DEAD, INFEST, CROSSED OUT, LARM, NO COMMENT, CITIZEN'S ARREST... But also HONEYWELL, and FINGERPRINT (for the crazy vocals!).

M.Avg : Why did you choose a band to communicate your ideas though? And why is it through this particular form of music?

Jeremy : Well, aside from doing OPSTAND, I tried to put out some little 'artistic' stuff, like books or drawings, which has the goal to communicate those political ideals... But that stuff pleases nobody except me.

On the contrary, doing a band is really different - you could have a larger audience, you're in front of them, it's more 'direct' - and we can't really think of a choice that's like that. We're all into punk / hardcore, and to my parts, I started to think about society, world,

at the same time as I started to listen to punk / hardcore. That's in hardcore that I've met people who are thinking the same way, so it's normal I chose this way. D.I.Y. is a movement in which I truly believe and inside of where I feel good too.

Olivier : Before OPSTAND we all were in other bands (except for our first bass player). OPSTAND was just another band and the fast shit was what we wanted to play simply because that's what we're into. So I guess that's a good reason.

M.Avrq : What is the hardcore punk scene like in France?

Jeremy : In France we're a very little hardcore scene - especially known in the world about hip emo bands like FINGERPRINT, ANOMIE, or crust noise bands like VOMIT YOURSELF and ENOLA GAY. Here isn't so much people involved, but those persons are active and strongly believe in D.I.Y.. In the USA you've some gigs every week in every city of the country, here we just have some gigs every month when it's cool. Maybe to many divisions... But like everywhere else I think.

Olivier : It could be better (bigger?), but the French scene is still okay to me. The NYHC / straight-edge scene is getting bigger and bigger, but that's not what I'm really into. There are some cool labels (Bad Card, Stonehenge, Sludge, Illegal, Le Brunx, Le Folds...), some cool bands (JEAN SEBERG, OBVIOUS WASTE (both locals, and great bands!), COCHE BOMBA, ALCATRAZ, HEADWAY, WEEP, GLU, etc...), cool zines, individuals... Well, every ingredient that makes a "scene" alive.

M.Avrq : How did you get into hardcore punk?

Olivier : I first was into metal when I was like eleven / twelve years old, then I got to know more and more obscure and faster bands, as well as "alternative punks" French bands. I started reading magazines, then fanzines, then I started to write to pals. I traded tapes. Read more fanzines. Traded more and more tapes, bought records, went to gigs, met people, traveled to see bands, met people, started a band, etc... It grew on me, and here I am, 100% addicted.

Jeremy : I was into 'underground' or 'indie' music, and I had some tapes of old hardcore bands like 7 SECONDS, DRI, MINOR THREAT, REAGAN YOUTH, some skate hardcore comps, etc... Later I was having to stay my ass on the floor to smoke joints with an empty head and not so happy. I decided to be straight-edge to achieve more in my life, and at this moment I truly discovered those old bands I had on tapes, I started to buy LP's, straight-edge hardcore and INFEST bring me to listen to grind and Slap A Ham stuff. But the real LP that brought me to stay punk and hardcore was the "Flex Your Head" comp.

Here's the hardcore!

M.Avrq : Your lyrics present radical ideals that attack the Capitalists, mass media, society, and more. In what ways do you resist these problems and institutions in your daily life?

Jeremy : I think my only daily resistance I oppose that is first, to be swayed from that - to criticize and trying to be active in my way. To open a book for example. But mainly to be involved in hardcore D.I.Y., to do a band, a zine, and trying to keep all that stuff alive - that's really important for me, but I think it's nothing. I would love to do more, like be involved in a political group, Trotskyist group. I admire people who are doing that, but now I just can't do that - because of time, choices, etc. There's so many groups and so much who believe in the same things are sort of enemies (with each other). Just now I think I personally can do more with hardcore punk.

Olivier : Everything is fucked up in this fucked up world. Maybe I should take part in a radical organization, a political group? I don't. Maybe I should boycott Coca-Cola, Marlboro, whatever? I don't. I just live my fucked up life. Just face the facts, everything is fucked up. And it's getting worse and worse. Is it ever going to change? Is there hope? I'm not sure... But who am I anyway??

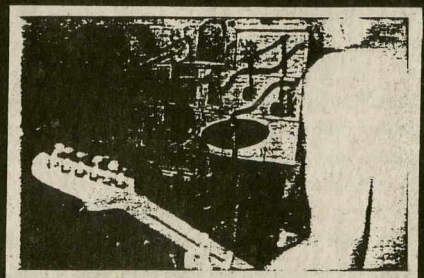
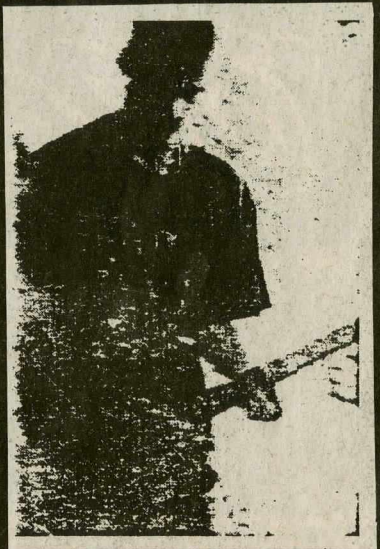
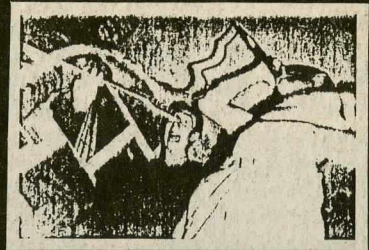
M.Avrq : What are your thoughts on the victory of the Socialists in France's recent general election? Also, from you point of view, what brought about the gain for the Left?

Jeremy : You call them "Socialist", that's the name they give to their group, but you just can compare them to your Democrat party. They just won't never change nothing to nothing. Their ideas and themselves are from the same ideological mold, from the same "background" (I mean environment, surroundings...) as the Rightists, or Conservatives. They represent big employers, firms, leaders, etc. These people are their friends. Their selves, so called "Socialists", and Conservatives have a firm's leaders behavior. They don't hide this point. Their politics are dictated by economy. Home politicians and international politicians are for the firm's leaders. They think and react in comparison with firm's leaders. Our "Socialists" are not Socialists. They'll continue in to Liberalism, Capitalist interest, but they'll continue to give us detail to make us believe they are different.

Olivier : I don't have thoughts on the victory of the Socialists. I did not vote. I did not notice many radical changes. Unemployment is still rising. I will still be doing shitty jobs to pay rent, food, beers, records, etc.

M.Avrq : On a world wide scale life for workers is getting more desperate. Unemployment is rising, along with the cost of living. The governments are cutting back on programs that help the people. Instead of retaliation, the people seem to just accept the way things are. From your stand point, what is keeping people from rising up against the state?

Jeremy : Personally I think the principal thing which keeps people from protesting and revolting is that life is easy again in our country. Capitalism



has produced so many things so much to eat, people here are not starving... All the people have TV's, they can forget their petty lives inside of TV, all those people inside of their TV won't see real life, won't see inequality, they can't hide themselves, they can't debate with other people, nobody's blend in with their neighbors. Even if people are taking the same road at the same time, they will go with their own car - everyone is inside of his own cocoon - all people divided! This behavior is perfect for government, for employer. I think mass media are also perfect for them - as drug and as propaganda - that's a point which makes me really pessimistic.

M.Avrq : What form of government would you like to see replace the Capitalist government and why?

Jeremy : Well - that's a point which makes me feel really pessimistic too! I am not convinced by nothing. I don't know what

stance?

Jeremy : Olivier wrote those lyrics. Personally I've nothing against marriage. But I think the meaning of the lyrics is more against the way of life - all those traditions never take a different way - school, army, marriage - just the redneck way of life, never able to react, to take some step from their lives. But, I repeat, I have nothing against marriage. Ask Olivier!

Olivier : I did write those lyrics. And did not list marriage as something negative. It's just what life is about : birth, school, army (at least in France, since it's still compulsory for a couple more years), work, marriage, kids, death. Or at least that's what is about for 90% of the population in most of the countries. It's just a fact.

M.Avrq : Is hardcore more than music? If so, in what ways?

Olivier : To me hardcore is about fucking shit up and pissing people off. It's about lots of hate. It's also about the love of music (noise?!). It's about

OPSTAND

form of government is able to do it for everyone. I can say, all power to the people, all power to the worker. That's what I believe the most. But the problem is how? Power is difficult to manage, and it's dangerous. You can easily fall into the dark side of the force. AH! AH!

Olivier : I don't know... I am not sure if I have any hopes for a better world...

M.Avrq : Could you give us more information and background on what "Vigipirate" is?

Olivier : Jeremy...

Jeremy : Vigipirate is a program of government and police against Islamist terrorism. It was in 95 but today you can always see police in the street - and sometimes Army.

They did control all the people, mainly "foreigners", who haven't the good white face - that was often justified and humiliating for those people at the same time that was reinforcing racist sentiments of French people, that make the fame of Le Pen. One of those terrorist was killed, live (direct) on the TV news. The "official" news with the larger audience. He was killed just like a game, and they wanted to kill him for the live broadcast.

M.Avrq : In the song "Sick Of My Life" you list marriage as something that appears to be negative in one's life. If this is so, what are your reasons behind this

the underground, call it "D.I.Y". if you want. That's what hardcore is to me. Everybody has their own definition.

Jeremy : I hope hardcore is more than music, 'cause except for M.I.T.B. and some others, nobody in hardcore are really musicians. We're not John Coltrane or Mozart!

M.Avrq : Future plans, and any plans to tour America?

Olivier : No plans to tour the USA. It's costs money...

Jeremy : Future plans?! We've many many plans, but we've problem to practice. Without drummer it's not easy! It would be great to tour US, but we don't know people who are able to book shows. And to tell you the truth, we never really thought about that, but why not?! I'd love to!

M.Avrq : Any advice or words of wisdom? And would you like to give an address for people who would like to communicate with you?

Jeremy : No advice, no words of wisdom! Just a little note - I think the word "gigs" is a horrible word, and that we must invent a new word!

Here's my address, feel free to write - **Jeremy Profit, 27 CRS INTENDANCEe, 33000 BORDEAUX, FRANCE.**

Olivier : You can reach me at : **OLIVIER LACOSTE, 41 LAGRANGE, 33550 CAPIAN, FRANCE**

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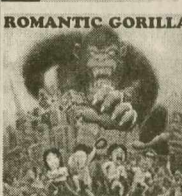
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SOCIETY OF JESUS



M.Avrq : Could you give a brief history of SOCIETY OF JESUS? Were any of you involved in bands before? And what's the line-up?

Matteo : SOCIETY OF JESUS started.... mmmhh... I think it was '94, more or less, as a four piece (wow!) band. At that time two of us were playing in a band called IMMORAL MAJORITY and three (one of them was not in SOCIETY OF JESUS from the beginning) were playing in BY ALL MEANS. When BY ALL MEANS broke up for a while, the fifth member joined us. Now things changed and SOCIETY OF JESUS have a bigger brother called BY ALL MEANS. Both bands have the same line-up, we just swap instruments. Why do we go on playing in two different bands since we are the same people? Well, the two bands are really different. They've been born separately and we thought two different things. They're different in the way they bring their message and also the atmosphere while playing live.

SOCIETY OF JESUS are : Adri drums, Melo - bass, Matteo and Gallo - guitars, Ringo - vocals. Adri also plays drums in a band called MOURN, and Melo plays bass in EGOTISMO and TURBE.

M.Avrq : What does SOCIETY OF JESUS mean? How does it relate with your band? Is

Society Of Jesus (not the band) an organization related to the Catholic Church?

Matteo : Society Of Jesus was the name of that religious order which lead the courts of the holy inquisition and also that exterminated the population of Central - South America in the name of Christ. This is the worst part of the Catholic religion and the more representative. By the way, it's better to clarify that we hate all religion as we hate the Catholic one. We are born and grew up here where the Catholic Church is really powerful, that's why we are mainly focused against it.

M.Avrq : Your lyrics definitely attack the church and government. What experiences brought you towards these feelings of animosity? Wouldn't life be easier if you just went along with everyone in their acceptance of these two institutions?

Matteo : It is pretty hard to say what are the experiences that brought us these kind of feelings against any institution. I mean it's our whole life. We are born in a country where a government, I think I can call it "slave of the CIA" was on for 40 years continuously. The main party of this government was called (I try to translate) Christian Democracy. This is just to give you an idea about how eradicated is the Catholic culture here. This government behaves like a dictatorship for a lot of time even if they called themselves democratic. We live in a part of Italy that is run (locally) by the left winged party

(ex-Communist party, now at the government), so we had the time to realize they are not much better than the others.

About the church... I think I don't have enough time to tell everything I like to tell about this. As said before, this is a land where the Catholic culture is really deeply eradicated in anyone, us too. Ours is a struggle against church and it's culture to free our mind from the conditioning we received during our life. They try to force in your mind all this bullshit about being "normal" and to have a family, a job, to be heterosexual, etc... The Church takes away my personal freedom every time they talk against homosexuality, abortion, divorce, condoms, and pro-family. Moreover, we should not forget that the Vatican's secret service helped a lot of Nazi's escape to South America at the end of the second World War. This is our reaction. No it wouldn't be easier to shut up and work. It's not us to shut up. We would feel like an accomplice of our oppressors.

M.Avrq : Do you see much separation between church and state?

Matteo : Not here in Italy. Even though there isn't a religion of the state, it's not really far. We are lucky to have Mr. Carol Wojtila here (at least he's still alive while writing) and the Vatican. The

church helped the state by keeping people quiet and afraid of the upcoming (???) revolution. The state helps the church in several ways. For example, when you attend a public school you have to learn the Catholic religion. Private schools are run by priests and other religious people.

M.Avrg : What is the song, "15 Years" about?
Matteo : "15 Anni" is about becoming an adult. It's about when you realize you're living in a rotten society, the one's who run it are corrupted, ignorant, and only thinking about how to preserve their power and gain money. Good people are in jail, often. You just have to shut up and work and maybe one day, you'll become one of those that have power.

M.Avrg : The lyrics of "Nazi Assassin" are pretty self-explanatory. I notice a lot of European bands sing about confronting Fascists. Is fascism on the rise over there? If so, why?

Matteo : Well, about the lyrics of "Boia Nazista", this is our point of view : there's no possible way to talk to these people. They will not understand, they don't want to. If it they want to talk, they're just trying to wait until they will be strong enough to beat you up. No way. We won't sit here waiting for that moment.

Fascism is not exactly on the rise here. Fortunately a lot of people still remember what fascism actually is. A lot of people had their relatives and friends killed by Nazi-fascists during the liberation struggle. There are some groups of organized Nazis (especially in Rome and in the north-east), but they are not so many, nevertheless they are dangerous. Helped by police and politicians, often. What is really frightening is the way of thinking of the so called "normal people". There's a strong and widely diffused hate against anyone different. This hatred is basically against foreign people (don't worry, not anything against people from rich countries!), but not only this, it's fear of everything different, anything that can bring changes is an enemy. This is a fundamental background for fascism to rise up and so it is dangerous. We have to fight against these kind of feelings, creating and spreading an alternative culture, distributing music and books and doing action, public assembly or whatever can be helpful. We should always remember, music is not everything.

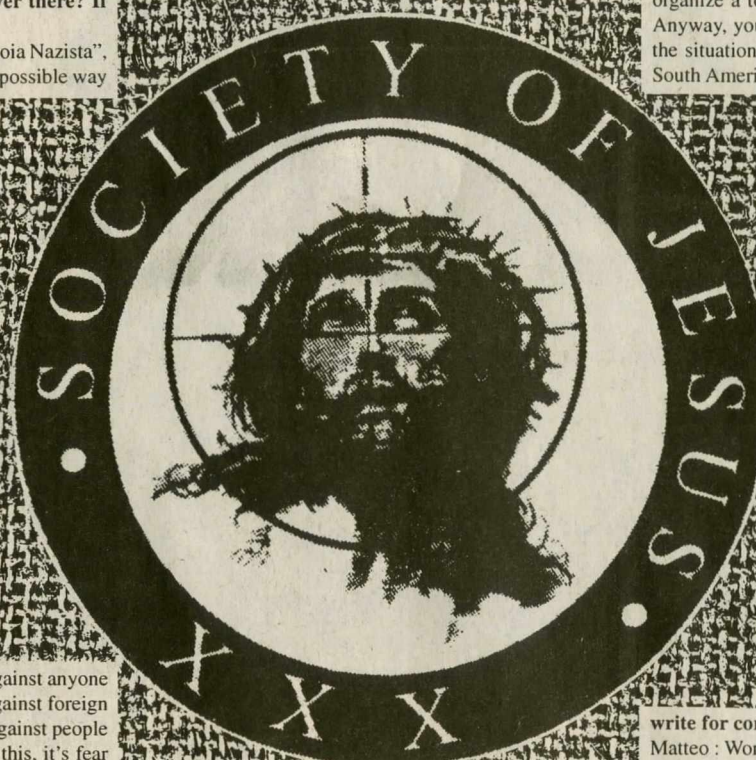
M.Avrg : How has reaction to SOCIETY OF JESUS been in Italy? What are shows like when you play?

Matteo : Sometimes really good, sometimes really bad. As you've probably noticed, we speak directly. When we play live we speak even more directly and we try to be as thought provoking as possible. Sometimes someone feels offended by what we say. For example, one time we were talking about the so-called "peace mission" (don't know the exact word in English) in Somalia. We said that we wish every soldier would have come back in a coffin, since they went there for money and ready to kill people. The brother of one of

the guys at the gig was part of the mission. This guy was not pleased with what we said. Some months later we know that the Italian army tortured and killed civilians down there.

Of course it's not always like this. Most of the time people have a good reaction and shows it by talking with us and dancing. But when people start dancing hard we stop playing and sometimes people feel offended by this too. There's people that like the way we play, think and act. Some think we are too political (should I used "politically correct"? No problem!), we care too much about being anarchists, anti-macho, vegetarian / vegan, and into animal liberation, etc... We don't care so much about those since we're not here for the money. It's only what we feel we have to say.

M.Avrg : What interested you in hardcore? How do you see hardcore now in comparison to when you first started listening to it?



Matteo : It was not the same for all in the band. Some of us listened to thrash-metal before, others used to listen to punk rock. The music was surely the main reason that brought me to listen to hardcore, but I also used to read all the lyrics and I was really struck by some of that. Well hardcore has really changed. I don't care so much about music. I mean I'm not so disappointed by the "contamination" by other musical genres (like metal for example). I don't like the coming of major labels and promoters into hardcore. Fuck them, they just want to gain money using us. I think the straight-edge movement at it's beginning brought something important into punk-hardcore, like, for example, to care about animal liberation and be vegan or vegetarian. It also let someone understand that being drunk or stoned the whole day means not able to do the revolution. One thing is still the same. A lot of people still see the U.S. like a myth.

M.Avrg : What is the dream about in the song, "The Dream"?

Matteo : This is the only lyrics of SOCIETY OF JESUS we didn't write. The singer of SUBSTANCE, while

we were on tour together, wrote it like a poem. Ringo liked it a lot so he gave it a title ("Il Sogno"), and used it like a lyric for this song. Since no one asked the guy who wrote it which is the dream, we think everyone can choose for himself.

M.Avrg : What's your opinion on all the American bands who probably will never tour the United States coming over to Europe? Especially when it's tough for European bands to tour the U.S..

Matteo : We have no problem about the fact that a lot of US bands tour Europe. But let us say someone is doing it for money. Playing in big clubs with really expensive tickets, using big agencies as tour managers... Maybe two to three times a year. This is not hardcore to us, this is business.

Touring the US for us poor Europeans is nearly impossible. I can't believe it's so difficult to organize a tour for a European band from there. Anyway, you guys are those who have to change the situation! You may have some European or South American or anywhere else records in your distro, but do some reviews and interviews.

M.Avrg : What's life like where you live?

Matteo : Well, not so bad, not so good. All of us are working and this is really bad. One is becoming rich. He's a "tattoo artist". He's the only one to have a really good job. What more to add? There's a big squat scene here in Italy and concerts are often in squats, and this is really good. We have one here and some of us are involved in it.

M.Avrg : Future plans for SOCIETY OF JESUS?

Matteo : Hard to say. Go on. Put out some new stuff, but I don't know what. For sure it'll be totally D.I.Y..

M.Avrg : Any final words and would you like to give out an address for people to

write for correspondence?

Matteo : Work is a disease, avoid it when possible and at least work as less as you can. Oh yes, we nearly forgot about it; we have two songs on a comp 7" called "Pasta Power Violence" (on SOA Records), and for a mistake the translations were not enclosed by the guy who did the layout. If anyone is interested in reading them, just write us. We'll send it for free. As for the address here they are:

Massimo Meloni (Melo)
via Vittoria, 2
46026 Quistello (MN) - Italy

Matteo Veri
CP 6
41100 Modena Succ. 7 - Italy

Andrea Gallinini (Gallo)
c/o Manao Tupapau
vic. Caseline, 19
41100 Modena - Italy

Mario Luppi (Ringo)
Via D'Avia Nord, 54
41100 Modena Citta - Italy

By the time this interview will reach the press, this band will no longer exist. Conducted on July 28, 1998 outside the PCH. Answering questions were Martin and Ebro. Felix Reyes also asked a couple here and there.



M.Avrg : Tell us why LOS CRUDOS is breaking up.

Martin : There's a lot of different reasons...

Ebro : Not enough money, not enough women for Martin...

Martin : There's a lot of different reasons. It's kind of like, I think okay, in one sense I feel like it's already time. It's been seven years since we started. I feel like we can't really do too much more than what we've already done. I'd rather create a new project and create something new and generate my energies into other projects, instead of keeping it going. That's one reason. There's a lot of things. CRUDOS has become really overwhelming in a sense, for me personally, and the work that it involves is really tiring. I'm just kind of tired of

where it's cool to wear the shirt. We've seen a lot of kids that have acted like real fucking assholes wearing our merchandise or whatever. I don't think they're getting anything out of it more than just the association of wearing a cool band shirt or whatever.

Martin : Because it's fuckin' hip to do it or something. It's really pathetic. On this tour, I think... A couple months ago we were already thinking about it, but going on the tour and witnessing what's going on in a lot of cities and witnessing or experiencing some of these things really kind of got me to the point where I said, 'No, it's ending. It's ending, we're gonna do it'. I don't want it to just drag out anymore. I think it's time. We never notice it in Chicago, because in Chicago things are really cool. We have a decent scene going on, there's really good people, and we don't have a the problems that we experience

got a lot of power behind it. But, I just feel that the people that are coming around - a lot of people that are coming around to see the band, or whatever, they're not getting it. I'd rather try to do something else, instead of just keep on going. We've been screaming these songs, a lot of them, for seven years and I don't want to scream 'em another seven years for people. I'm tired of waiting. I'm not gonna fuckin' wait around for people. To kind of sit there, holding my breath or whatever, being patient with the fucking hardcore community, or scene, or whatever, in hopes that something is all of a sudden going to happen. I'm not going to do that, I'd rather just do another project, or do something new, or do something different instead of dwelling on the same thing. It's just that. Like we'll have a lot of kids come



doing it in a certain sense. I think another thing is like, I've also been disillusioned in a certain sense with a lot of the "scene" also. And unfortunately, it's gotten to this level where I think in a lot of senses we've become this band where it's like the cool band to have the patch and t-shirt and stuff like that. It's kind of like has disregarded what the band is saying or what it's about - it's kind of become something else, I'm not comfortable with that.

Ebro : Like we're a mall punk band or something. Like kids wearing CRASS t-shirts or they'll wear CONFLICT shirts or they'll wear EXPLOITED shirts, or whatever the fuck. It's just like this band

like hitting the road.

M.Avrg : Are there other reasons behind the disillusionment other than people misinterpreting what CRUDOS is about?

Martin : Um... It's really complex. I think it's a lot of things. I don't want CRUDOS, and I never wanted CRUDOS to become this band where it became just kind of a soundtrack for people. That's not what I ever intended for the band to be. And in a way, the ending of the band is kind of saying we refuse to become that. I don't know. It's just hard. It's really hard to explain it. I still believe in everything that it is we're doing, and I feel we have a lot of energy as a band, and I feel it's still

to our show, but if we're to come as a different band name, but with the same attitude, the same everything, there'd be fourteen kids here. So what has it become? What has it turned into? Why are people listening to what I have to say, being quiet or being respectful, but when another band, like SUBSISTENCIA, is talking, and there's people who are like whatever, or when there's other bands out there who don't have the fuckin' popularity or whatever, are doing something that's very important and being very vocal about important issues, and nobody gives a fuck. I don't want to be this important or special band either, where, "Oh, they're talking.





It's known they talk we should be quiet because people will probably think we're assholes". Fuck that! If you're going to be an asshole to that band, then be an asshole to us, I'd rather have people be fuckin' honest, and then we'd know what's going on. Nothing's like hidden or whatever.

Ebro : It seems also like, sometimes, when we're playing there's an applause sign going on and shit. It doesn't seem like a lot of kids are actually - I'd rather someone say, "No, I don't agree with it", rather than them blindly applauding just because everybody else is doing it. I can over generalize and say that people aren't really getting it or whatever, but a lot of times he'll just be saying something like, "Some kid got killed in front of my house", and people will start to applaud. They weren't paying attention, it's just like they're doing it to be cool.

Martin : I've stopped and said, no that's nothing to applaud about. They just kind of freak out because they weren't listening.

M.Avrq : Do you sometimes feel like you preaching to the converted?

Martin : No! Not at all.

Ebro : No, I don't think so. Like we played a show in Indianapolis before we started the tour, and the year before played "Tiempos de la Miseria", there's a poem before it that's in Spanish, and there's some kid saying, "Yo quiero Taco Bell"...

Martin : Or "rico suave", shit like that.

Ebro : Saying shit like that. So I don't think a lot of times we are playing to kids who are totally down with it.

Martin : I think the hardcore punk scene is so fucking off. It's so off in a lot of senses. There is a percentage of people who have really made an effort in the past couple years to really generate ideas and things like that, getting info out, and literature and action. But the maturity of it so fucking off. I think we're finding it even more now. There's a whole new school of bands where it's just about playing fast and being powerful and things like that, but it's so insincere, it doesn't have the energy it deserves or it should have. I do not believe in anyway that the punk or hardcore scenes are fuckin' know-it-alls. Because we don't.

Ebro : But we act like it. People act like it. There's been times where people have said - I might know what they're talking about, but they might say it in a new perspective or whatever, and that's why I tend to try and listen to people. But a lot of times people are like, "Oh yeah, I've heard that shit before". And a lot of times people aren't able to - they regurgitate what others have said, I think it's also that people don't know as much as they act like they do.

M.Avrq : Sometimes I get the feeling - I see certain bands... If I was in a different country or living in a different state, I'd see these lyric sheets and think these bands are very political. But when you see some of these bands and you're around them you realize it's just words. Their politics don't extend - they're not even really politics, it's just a song with cool slogans, and outside their life is just about getting fucked up and living a normal life.

Martin : Because it's safe. It's safe and an easy entrance and access to being okay and accepted in the hardcore scene. That's what it is. I know what you're saying. When you talk to some of these bands, or you meet some of these people, they have nothing to do with what is on their lyric sheets. They don't

apply it. That's where a lot of the disillusionment comes from too, is from the bands. Another thing is, I think we stress and put so much attention on the bands and rely on just the bands to say and do whatever. I think people have to take it back to more of a personal level, instead of just the bands. Ever since the past people have relied entirely on the bands to fuckin' do it all. That's ridiculous.

M.Avrq : In other words, at this point in time, for the majority of people, punk isn't really more than music. It's just a drop out culture.

Ebro : I think it's an individual thing, on an individual basis. It depends. I know people who that have been able to use the ideals they got from punk and put that into something going on in their community or something going on outside of it. In that sense it's more than music but it's on an individual basis. I don't think the collective scene is doing all this shit that people talk about doing, or that they make the punk scene out to be doing. I don't think it's changing as much as everyone thinks. A whole group of people coming together to see music and talk about ideas, I don't know, but I don't think that's really going to change all that much. You have to do shit that's in your own community, that's in your own backyards because that's what you fuckin' know about, that's what you deal with on a daily basis. Personally I don't have expectations on the punk scene in that sense.

M.Avrq : Did you guys ever have any expectations what punk was supposed to be when you first got into it?

Martin : Yeah! Since I got into, I'm really demanding in a certain sense. I have real high expectations. A lot of it - I learned a long time ago that it wasn't what it was made out to be. But then I started creating things for myself and started building up from there because I wasn't going to sit there and fall into what everybody else fell into. That's why I started my own label. I started my own band, I started doing things in a manner that I felt comfortable with. Whether it was benefit projects or whatever I was doing with the label, even as a band. But that was up to us, that was a conscious decision we made, and this is the route we want to take, we don't want to take the route of a million fuckin' other bands in the past. We didn't want to do that. It depends on the people in the bands. Yeah, I'm really demanding. I don't have a problem with saying that. I don't feel comfortable in just letting things slide so easily, and saying, "Oh well, this is the way things are". What, have I been wasting my time all these years? No, I really believe, and still believe in what it is that we have done and what I've been doing for so long. I believe in other people who are involved in the scene. I can't sit there and say the entire fuckin' scene or punk thing is all great, because it's not. It really sucks, a lot of it. But I'm not just gonna sit there and give it all over to them either. That's why I've kept on.

Ebro : I'm not going to let them ruin it for me. I'm not naive about it, I'm still idealistic. (at this point Ebro has to leave to play a set with MK - ULTRA)

M.Avrq : I feel a lot of the same way, like I want punk to be this (certain) way. In a way it's like I'm isolating myself, because I'm going to do my zine, these are the bands I want to cover and this is the direction I'm going to take it. And I find when I look at all these other zines, some of the topics they discuss in their columns section is to me irrelevant in the big picture of life. I don't give a fuck about the latest scene gossip, the latest drama or soap opera, or the latest hip band. I don't know if it's that I'm leaving punk, but I'm more concerned about issues that effect how I live my daily life...



Martin : I think what it is that you and I are doing is we're weeding out. We're weeding out the stuff that has become really irrelevant to us. There's a lot of irrelevance in this, there's a lot of people... I can vouch for people just coming up and giving me the pat on the back that I don't fuckin' need. I don't care to have it. I don't need for you to tell me that it's cool. It's like, don't tell me because I don't fuckin' care. Unfortunately, we do these tours and I don't know if I ever want to tour again. Even if I do another band in the future I don't want to tour. I think where I make my most impact is where I live. LOS CRUDOS, like there's people back home who are going to be very upset that we're breaking up. They don't know, and they're going to be bothered by it. Because we've done a lot of stuff locally, we've helped a lot of organizations and groups out locally. That's where we make our most impact. So somebody coming in from another town and patting me on the back isn't going to tell me anything. I don't know what people or kids do here in L.A., or El Paso, or New York, or Boston are doing. I would only hope that they are doing something locally. We played a show in Boston that was a benefit show for Chiapas. I know a lot of those kids, and I even said it, "You paid your five bucks to come see some cool bands, but don't fuckin' give five bucks over to help Chiapas if you can't even fuckin' help people here in your own town". It does nothing, it means nothing. There's a lot of hypocrisy, there's a lot of irony, there's a lot of messed up things in it. But I still have that anger, and I still have the frustration, and I have to have an outlet for that. I have to generate something from that. I'm not going to sit there and I'm not going to let it die within me. I talked with you yesterday a little about kind of like 'do we feel we're getting older'? No, I just feel we're being mature about about some things, and a lot of the scene is not.

M.Avrq : I still believe in punk, very much, but what drives me now is something like, 'Oh, there's a labor struggle going on over here', those kind of things. That to me is a lot more important than something like, 'Oh wow, there's 500 in red vinyl'. Some people might say, "You're jaded" or "You're burned out", but at the same time if punk is a lifestyle then why not make it a lifestyle instead of just talking about it? If it's just music then maybe it's not something I want to be involved with anymore.

Martin : I was really moved by the Brazilian scene when we were in Brazil. Because they talk about punk - punk culture, it's culture, and they're really really adamant about that. They're like, "This is our culture". It's not just music. When we played this show, in between bands they were doing Capoeira. Capoeira is a self-defense technique, but it was something that derived from the slaves that were brought over to Brazil. It was this form of resistance, it was like a martial-arts that was disguised as a dance. So at the show they pulled out these drums and these instruments, they're punks, and they started doing this dance thing. We were like, "Holy shit"! They were like, "This is our culture". And they had these songs they were all singing, and I was moved by that. They talk about it, about culture, and it's not just about 'the show' or 'the label'. It's something else. There was a whole different thing going on that I really liked.



M.Avrq : I'm under the impression that outside North America, that for people in Europe, South America, and Central America is that punk is more than just records and shows.

Martin : The thing is that with the United States, or a good portion of North America, I think where punk has failed - it's failed in a lot of senses- and one of the senses is that so many people get into punk, but so many people can just walk away from it. They don't have anything really invested in it. So when you're talking about kids, maybe in Brazil, kids are talking about police brutality, they're talking about things because it's all real. It's all everyday. When they're talking about poverty they're actually singing about themselves, they're not singing about a poor community. What it is, and this is how I feel about LOS CRUDOS, whether we exist or not, we're still back where we started from seven years ago. I still live in the same neighborhood, I still have to deal

M.Avrq : It's displaced.

Martin : It's totally displaced. I think it has a different spirit in certain places. So when you have kids in Brazil singing about poverty it's because they mean it, because they know, because they're probably poor. Or in Mexico, it's the same thing. It just has a different element, it's a different spirit, and you can sense it.

Felix : I understand punk should be something more than just music, but when you present these ideals that CRUDOS present through music and through music that attracts youth, didn't you expect CRUDOS to become the 'hip band'?

Martin : When we started LOS CRUDOS, it was a project. LOS CRUDOS, we never thought was even going to leave the neighborhood. Because the way we viewed the US scene - how many bands before we started, and HUASIPUNGO, really were known that sang in different language in the States? Not many at all. There were a couple in LA, but they weren't really popular

when we tour, and of course we play for mostly kids. **Felix :** So, contrasting your situation in Chicago, like where you know a lot the community activist come out, and when you come out and play here in LA, kids are dancing for you guys, stage diving, singing along, circle pitting - does that bother you?

Martin : Does that bother me? No, I like for shows to have energy. I don't have a problem with that. I think a lot of kids in LA - especially in the Southwest - they probably have a similar background as we do. I think when you feel a connection to a band, for whatever reason it is, and you want to express that, I think that's good. Like when we do that poem before "Tiempos de la Miseria", like even in Mexico, fuckin' hearing all these kids screaming the poem right back at me - I never had that happen until this last tour. That freaked me out. There's a connection being made, and to express that, I don't have a



with the same problems and issues that we've been talking about. That doesn't disappear. Our history doesn't all of sudden become null. It doesn't disappear from us. It's still a part of us. So when I talk about like Asesinos, and it being about where I'm from and about family and things that happen, that doesn't disappear. So there's a personal investment and an attachment to it. Well, for a lot of North American kids it's like, "My youth".

M.Avrq : Right. It's just a 'youth culture'.

Martin : Exactly. And that's where a lot of it's failed because people can come and go, and like they say, "Oh well, that was my youth. I do this now", and it has nothing to do - all the anger, the energy...What happened? It's not there anymore. Because they probably came in from a positions where it just wasn't... Whatever, singing DISCHARGE songs about bombs.

bands. Nobody ever really knew of them. It was kind of like things went in a direction that we weren't anticipating. But the thing is that, LOS CRUDOS in Chicago, when we play it's not all just kids who come. **Felix :** Older people, people from the community?

Martin : Totally. We have all sorts of people who come. People bring their children, and there's adults, there's older artists, there's everybody. A lot of people, when we play in our neighborhood, they're not even punks! You can count the punks on one or two hands and the rest are just community people. So it has a whole different element there. That's not something we can have here (LA), because we don't live here, we're not based here, so we can't generate that. We know everybody in our neighborhood. We know all the activists, we know all the artists. And when something has to get done we work as a group, work collectively - like the artists do what they have to do, and everyone is doing something to get something done, and it happens. It's taken out of context



problem with people doing that. I think it's great. It's better than someone screaming, "Yo quiero Taco Bell".

M.Avrq : I was wondering what you think about the Taco Bell ads. To me they're cheapening Che Guevarra, spoofing Communist revolutions - they're making a mockery of it.

Martin : I just saw that commercial recently on this tour, and I was like, "What the fuck is this".

M.Avrq : And it's racist.

Martin : Totally. It's funny - we have a roadie who was going to go into a Taco Bell. We were going to video the front, it said, "Come get your revolutionary tacos". We were going walk in there, we were in the South, and she was going to, "Stuuupid", just real loud. People would be like, "What the hell was that all about"? I'd love it if kids went in and did stuff like that, just to fuck with them. In a way, it's just a



big slap in the face to so many of us. That's why I get mad when vegan kids go to Taco Bell. Whatever!

M.Avrq : It's like people are so out to attack McDonalds. But what about Burger King, Taco Bell, Jack In The Box? They're pulling the same fucked up shit.

The thing with the Taco Bell commercials, and the dog having the fake accent.

Martin : It's really fucked up. It's upsetting. Even our community is guilty of it. Our community abuses us too. We have this fuckin' clown, Don Francisco - it's hideous. I'd rather have people, instead of chanting Coca-Cola ads - they're telling our people, "You valid now. You can buy, and here's what you should buy". Let's teach people to stop paying taxes until they start fuckin' meeting our demands, building more schools, and dealing with us in a proper way. I would tell people, "This is what you should do with your dollars. Stop fuckin' paying taxes. Or do something a little more extreme with your money instead of feeling like you're valid enough to buy Coca-Cola, and McDonalds, or Clorox, or whatever the fuck". I get angry at our own fuckin' community. Believe it or not, at times at home, I feel like our biggest enemies are in our own community, and they are.

M.Avrq : I think it could be something that's hard not to be. Brown, white, or black, it's driven into us as to what success is. We're told to fit in, and we have to have the right fuckin' car, the clothes, drink the right soft drink...

Martin : There's always people to guide you along in that way. It's kind of like, also, we have these local politicians, aldermans, who are supposedly representing us, and they sure as hell don't represent the majority of the people in our community. They need us in that sense. They need to build up this story up. "Oh us poor Latinos. We need this, we need that". No! You know what, we're not fucking victims. I don't want to act like a fuckin' victim. Because to me 'victim', the whole victim role means defeat. It means we lost. I don't feel like I've lost anything, and I refuse to feel that we are losing something here. I feel like, yes it is a struggle, it is a fight, but no way in hell have I fuckin' lost anything yet. This is an ongoing thing for us, and we have these clowns in our community who claim to be fuckin' representing us. "Oh the poor this, the poor that". No, fuck you! We're really angry in Chicago right now because we're dealing with a lot of this bullshit right, and there's so many people who are falling into that pattern of like the victim role, and we shouldn't. We should be fucking angry, and we should be fighting. We should not be fucking falling down and looking down to the ground saying, "Oh poor me". It's that 'oh poor me' attitude that starts getting into kids heads and then what do we have? Kids who are dropping out, kids who fuckin' don't have hope and don't see anything ahead of them. I want to instill fuckin' energy, positive energy, like there is hope, and you can. The 'you can' thing, not the 'you can't'. There's going to be enough of that for us out there. We don't need anymore of that shit.

M.Avrq : The whole victim thing is like a safety net. It is a scary thing to stand up and start fighting back. The scariest thing is to become yourself and do as you please. It's what we all want, but taking that step is the hardest step in the world.

Martin : It is hard. But you know what, I'm telling you, in working with the kids I work with I could not help but get really angry because a lot of these kids - that hope you wish they would have or possess has been crushed in a lot of them. They don't have it, and they think that this is the world, and this world is just this area, and there's nothing else out there for us. And a lot of us, we came from that same neighborhood these kids have come from, and I have fuckin' seen the world practically. I know there's a lot more for us out there, and I'm not willing to take what some of these people in the community that claim to represent us, I'm not willing to take the little fucking thing that they want to give us because I know there's a hell of a lot more for us. I think the education system, especially in Chicago, I'm not really familiar with LA, or where ever, it's really good at that. They have crippled us in such a way it's ridiculous. It's really hard, there's a huge drop out rate in our neighborhood, there's a lot of really crazy stuff going on. It's hard to fight against that whole thing that has been going on for so long, but I've told the kids that I work with, on and off, I'm like, "You can. When they tell you you can't, you do it. You have to". In a way, I'd rather instill that in the kids and let them learn that, because to me that's being subversive, is telling kids, "You know, when they tell you you can't, you do it". I have one kid who is so fucking brilliant that was in the group I work with, such a smart kid, beautiful kid - he's sitting there, and he has so much shit against him, he's talking to me about how his mom is married to this fucking crack dealer, blah, blah, blah. He lives in a small apartment, he can't study because it's not quiet enough. I came home and started crying because I'm so angry - here's this kid who's super brilliant, and at twelve years he's already going, "Fuck things are really difficult. I don't know if I can". He already sees it. But I guess it just comes down to some of us are lucky that some people are around to fuckin' sit there and say, "You know what, just keep on thinking the way you think. It's really good, this is great. You're fuckin' great, you're really smart". We need that because there's not enough of it is going around. In a community like ours there's plenty products of not enough of that going around.

M.Avrq : Do you think it's harder for kids today than for us growing up?

Martin : I don't like to get into that trap of like, "You know it was harder for us", or, "It's harder for you". I know there's some people I grew up with that have it really harder, and there's some people I grew up with that don't have it very hard.

M.Avrq : I was just thinking it seems like the problems we grew up under have kind of changed. Now we have unemployment at such a crazy rate, jobs are hard as fuck to come by, education is getting worse...

Martin : I think there's a lot of things working against us these days. It's funny, I go to art school, and to hear the artists that are in my class, the way they talk about the world is so unrealistic. The way they look at the world is they critique it as if they were from the outside, as if they are like this special breed of people that can do that. It's really angering. They're all like, "There really is no Left anymore". It's like, "What the fuck are you talking about? Where do you live"? I was like, "What cave do you fuckin' people live in? There is a Left in my community. I don't know about where you fuckin' live"! It's kind of weird how this country, in certain parts, certain sectors of the country, it's really coated over with this 'everything is okay'. When in reality it's not okay, there's a lot of crazy stuff happening. Especially in

California with all the propositions that have been happening - with education, and 187. Even in Chicago, in our communities we have the INS doing raids all the time. I don't know where these people (fellow art students) live.

M.Avrq : Oklahoma made it illegal for gay's to teach in their school system.

Martin : Really?! And that's another thing, I could onto a whole other thing about gay issues in fuckin' punk. I'm fuckin' sick of it.

M.Avrq : When you came out, what was the reaction in the punk community?

Martin : It's been mixed. It's honestly been mixed. I've gotten a lot of applause and support, and I've gotten even like a lot of people who have said they don't like CRUDOS anymore because of it. That's fuckin' fine, because then you never did like us. When it comes down to that, I don't know where people feel like they can fight for one struggle and not fight for some others. People talk about revolution and things like that, but it's not happening. No revolution will function when all the people who are being oppressed are still remaining - when there's groups of them remaining underneath your fuckin' struggle. It's just not going to happen. That's another thing, when you say, "Do you feel like you're preaching to the converted"? No, not at all.

M.Avrq : The reason I asked that, when I had seen your shows before, I was living in San Francisco, and everybody was usually - their faces were expressionless, and they'd applaud, but there was really no discussion back and forth. I would wonder if you were just wasting your time. I'm not saying this as an insult.

Martin : I'm not insulted. I think about the same things. When there's total silence, I'm even going, "What's up? Do they not agree? What's going on here"? I feel the same way.

M.Avrq : Since we're about the same age, I'm sure you got into punk around the same time I did. Do you remember seeing more gays in the scene as opposed to more recent times? That was my first exposure to queer-culture. When I'd go to shows I would see transvestites and people kissing openly...

Martin : But see, you were in the Bay Area.

M.Avrq : I was in Oklahoma!

Martin : In Chicago, in the really old old scene there was a lot of it, from what I've been told. But they claim when hardcore came about was when a lot of people disappeared. I think the old scene had a huge element of that, but it's kind of vanished in a certain sense. But there's this new scene that has started in the past couple of years that there's hardcore kids, bands that are hardcore with members that are being openly and vocal about being queer, and I think that's cool. But it's not a big enough thing, and it's been disguised. It's been hidden for a long time. I think the macho, the really tough guy scene has been really strong and really intimidating for a lot of people. I think a lot of people hide out and are not really vocal about it.

I've been told, "Why do you mention that? It's not really important". No, it is important. Because if I would never had mentioned it, I'm thinking I would be resenting this lie, this facade, or something that is really not there. I don't want people to think LOS CRUDOS is this tough guy band, because we're not. I never wanted that. There's elements where some





people think we are that tough guy band.

M.Avrg : Is it the music?

Martin : The music, and we're all these Latino guys and people have the stereotype that we're really macho, and blah, blah, blah. I think that's bullshit. I think we have to start breaking that down. If you talk about culturally, it's done some serious damage to a lot of people. Especially in Latin America, because there's so many queer people that can not and refuse to become visible for fear of their life. So that whole stereotype of the machismo, the macho shit, it still goes on. It's not that all of us are a bunch of fuckin' flaming queens either. But it's like there should be an outlet for people who do want to express that, "Yeah okay, I don't love the same way you do", or, "I don't express my love in the same manner that you do", and that should be okay. But in some ways it's just not.

M.Avrg : When did you come out? Wasn't it

M.Avrg : I think it's a hot potato subject no matter what. If you're not gay or a woman I don't think you would have the clear perspective of what it is like to be either one. Like when I see certain shows, it's men on stage going, "Sisters, we got to respect them", this and that. Why aren't the women on stage talking? Maybe it's just me being narrow-minded and closing people off, but when there's an all male band on stage preaching anti-sexism, and 'we gotta support the women', those words kind ring hollow. Why aren't there women on stage? And when the guys do talk about it, it's reduced to a few catch phrases.

Same with the queer issues. There's bands who'll say, "I say support gay rights. But I'm not gay". They have to emphasize the fact that they're not gay. Okay, why? What's the reasoning behind that? Are you afraid of being called a queer if you support gay rights?

Martin : I think, again, it's that safety net. It's 'cool' to

just an African-American drag queen killed a couple years ago in New York. And they're dropping them off. What are you doing here? To me drag queens are very important. You want to know why? Because they are 2-4-7 visible. They walk into a room and everybody knows. They don't hide it. I can walk into a room and no one is going to go, "Look at that fag". It's not going to happen. A lot of people can walk into a room and they're not even going to know what your sexuality is. But drag queens, they're living it all the time.

M.Avrg : Now that CRUDOS is coming to an end, what, for you, was the biggest reward out of doing the band?

Martin : I do believe, that one thing for sure, I really think that we stuck to what it was that we started out as. We never really moved away from that. I think that we have influenced some people along the line, met incredible people everywhere. I think



about two or three years ago?

Martin : I started to come out about five years ago. But at shows, the last tour, the tour before this one.

M.Avrg : What was the impetus?

Martin : Because I was getting really frustrated. I was getting frustrated because I was leading this almost secret life, and I thought it was ridiculous. I thought, "There's got to be other people out here. I can't be alone on this". It was weird. I felt I had to start saying stuff, also to see if there really was support there. Also to kind of, it always been a big thing that has bothered me. Even outside of the punk scene, but like Leftist groups of people. Two issues that they've always managed to stumble over are women's issues and queer issues. Even people who are activists back in Chicago, they still trip on that one. Those two issues, they have not learned how to deal with them.

do that. You want to know what was great? The last Ohio Fest. There were like three-hundred fuckin' hardcore kids that went out to the Gay Pride March in Ohio that Sunday, in support of queerness and also protesting Coor's sponsoring some of the march. It was great. It felt so good to be outside the show and have three-hundred of us marching and being loud. Even the gay scene has super serious conservatism going on. It's pathetic. They're trying so hard, bending beyond backwards, to get acceptance. I have a lot of issues with that too.

Another thing we were protesting was the gay organization dropped the whole trans-gender off their title for the march. Why? To me it was like, the whole hypocrisy of the Stonewall anniversary that happened a couple years ago is they dropped the trans-gender because it's too 'freaky' for people. But Stonewall was a riot started by drag queens. By a Puerto Rican drag queen, who threw the first fuckin' molotov. There was

that the goals that we originally set out for, I think that we met them. I honestly feel that we weren't this kind of like insignificant 'okay, whatever' band. and I feel good about that. To me, in doing the things that we did and in the way we did them it will still have it's effect in the long run. I feel good about. I don't have regrets with LOS CRUDOS. I think we pretty much kicked some ass in a certain sense, and I feel good about that.

I think, and I would hope back home in Chicago - I think we have done our part, and that's where it's most evident. We really worked as a form, or as a part of a whole community that was already existing before LOS CRUDOS and will continue to exist. To me, that was really important that we played a part in that. I feel good about that.



SPAZZ

SUMMER TOUR 1997

Show One (5.30.97 at the Living Room)
: PUNK AMOEBA, PHOBIA, SPAZZ, CRACK and one more.

Our first show of the tour. After some hectic times for all of us, including quitting our jobs, finishing with our hobbies, getting shit for the tour, we're finally in the van. It's funny because the van was my escape, I just said once I'm sitting in it, there's no more mail to be done, no more records to stuff, and no more phone tag with the advisors at UC Berkeley. The show was pretty cool. We showed up and set up our merchandise shit and just sat there looking at an empty room. Disaster was the word. We didn't know there were kids outside. The bill was up in the air, but we got to play after PHOBIA (who fucking are back in full force). Our set was sloppy as fuck but there were all these kids who knew the lyrics - crazy. Let me just finish by saying the sound system ruled. The Living Room is the bomb.

shutdown by the cops so we were expecting the worst. It turned out to be completely the opposite. A stage was set up (something missing when CAPITALIST CASUALTIES played at Sketa a couple months back), we got all our shit in - set up merch and then bombarded. Kids were way into it. Super friendly. The bands started ripping. I knew a bill this good would be a rarity on our tour. Well, we were scheduled to headline but the cops kept on driving by so after GASP people said we should go on. The place was hot as fuck. Everybody had sweat stains going. So we start and the kids go off. People are getting mauled. Kids in Mexican wrestling masks are stage diving - just crazy. Bart takes a ladder, sticks it in the middle of the pit and dives off it taking out a group of spectators. Responses like that surprise the fuck out of me. We get off and there was word that PHOBIA and LACK OF INTEREST were cutting out. We begged for them to play and both pulled off killa sets. LACK OF INTEREST just ruled. They deserve so many more props than they get. Stayed with M.I.T.B. out in Claremont.

(Flagstaff). Well after a couple of hours of writing the last entry our van got hit. We were an hour and a half outside of Flagstaff and I'm looking out of the side window when I see an old dude's head about two feet from mine, the van got hit on the right back panel so we speed up to get away from the dude and we watch him cross over into the center divide, kicking up trees and dirt. His two front tires blow out and he jumps across the lanes again hitting a tree.

At first I thought the dude was drunk and we were going to battle some hicks, but I jump out of the van to see an old lady holding here arm walking out. We ran up to see if everyone was was chill - she had a broken arm and the driver, her husband was cut up and had knocked some teeth out. So we got 'em some water and tried to chill the wife out but she was in shock. A couple of truckers who saw the shit phoned 911 and the cops showed up. I guess the guy totally blacked out and she went to grab the wheel and hit the brakes. The funny thing is - the dude blacked out yesterday too. The ambulance came and I assured the old guy that everything was cool and that we were happy that they didn't get hurt more. So we got to Flagstaff. Let me just say - the place rules. It's beautiful (looks like Tahoe). The hardcore kids are super nice and there's vegan food everywhere! We played out in the woods at the fairgrounds - the show was small but everyone ruled. DECADENCE played - then us (in case the show got shut) and then SHITBASTARD. We chilled with everyone that night, got set up with the fat eats and just had a good time. The next day - we went out to a beautiful river out in Sedona where there was a rope swing and the cliffs shot right out into the water. We just hung there all day long. That night we bbg'd with all the locals; it just rocked. We met a lot of people, including a lot of kids off the Navajo Nation. They all ruled too. Really involved - down to travel, set up shows, etc. Just rad. It was cool to talk to those kids about HC / politics, and skateboarding. One kid at the party, right when a song ended said, "I totally love skating, and I totally love hardcore". Props to that



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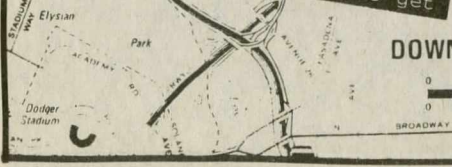
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Show Two (5.31.97 at the Sketa) : BAD ACID TRIP, SCALP-LOCK, GASP, SPAZZ, PHOBIA, LACK OF INTEREST.
Word was this show might get

Show Three (Las Vegas, out in the desert)
DWARF BITCH, CATAPULT, LOPEZ, FATTY LUMPKINS.

So that was Vegas. First time I saw that place. When we were driving through it seemed almost surreal with a little depression thrown in. So the place to play in Vegas is this concrete slab out in the mountains of Vegas. You take this crazy ass dirt road for about twenty minutes and then reach the remnants of an old mining facility. The locals bring generators, lights, a PA that's pretty rad, and tons of beer and lawn chairs. All the bands were way sick, all of which I never heard before. We played really shitty, with the dust and dirt totally effecting our vocals. Some thrashers seemed to be pretty into it and no matter if people thought we sucked or not, they faked it like they dug us. The thing about shows like these is that these motherfuckers made their own club. They put in the sweat and work to make it happen. All the shows that come through are out in the mountains - bands such as STIKKY, OP IVY, BEEFEATER have played in the mountains. Watch out for a band called DISGRUNTIL - I heard a tape and they're pretty mean fast thrash-core.



scene - especially Matt Severson for being our guide.

June 4, 1997 (Santa Fe) Well we had about a seven hour drive ahead of us so we got on the road at about 10 a.m.. In one sense it sucked to leave Flagstaff, but it also made me think that there are many more "Flagstaffs" to come. We got into Santa Fe and played video games until 6:30. We also went looking for the new WU-TANG tape 'cause the release date was a couple days ago. So we pull up to this funky roller rink called Rocking Rollers behind a church. Rick from LOGICAL NONSENSE set up the show, and he was waiting for us outside. The show started with a grind band called LA REVOLUCION. Three piece band with a sick death-metal drummer. Then ARTORTURE (side band of SYSTEMA NERVIOSA). These guys flat out ruled. Total fucking grind mayhem. The vocalist went from DRI fast shouting to low death-metal to super wicked high screeches. Sick. Right when we're setting up some kook rips the sink out of the bathroom and shit and water comes flowing out. So we set up real quick, get people in real quick. The water was coming closer but our set was only fifteen minutes anyway. We had a lot of fun- the kids dug it and we finished. What we didn't know was that there were twenty cop cars, an ambulance and shit outside. Also a huge storm came in and just down poured - great - right when we gotta load shit. The lightning was unreal. So our shit got soaked - including the back of the van. We got to the SYSTEMA house where a fiesta was happening. I crawled in the van and crashed. At 6:30 - Chris and Dan said fuck it, let's drive to Austin (They got zero sleep) - so I slept a little more and when Chris looked like he was gonna pass out - I took the wheel. Thank god for caffeine.

(Austin) So we get to Austin at 10 p.m.. A 15 1/2 hour drive (moved the clock ahead) - that was pretty brutal. Met Jon of PISSPOOR and Alan, the drummer, and Jon's girlfriend, Chelsea. All are super cool. We go to some diner then crash hard. The next day we mailed a package back with some brass knuckles in it - hope it makes it. Well we meet all the locals - people from PISSPOOR, MURDER SUICIDE, Greg of SHORT HATE TEMPER - just hella people. Bought some records - just that whole tourist shit. Well we go to the show and MURDER SUICIDE set up in the front room of this house. The house was actually pretty big. Well MURDER SUICIDE kills - total hardcore grind - really original though. Then comes SOCIETY OF FRIENDS - these guys destroy too. They mix a Gravity / fast-

core / grind sound with the most insane front man. I think a SOCIETY OF FRIENDS / SHORT HATE TEMPER split 7" will happen on 625. Well PISSPOOR get up and just destroy! A fucking hard act to follow. Well, it's our turn but nobody moves to let us on. In fact everybody just squeezes towards the equipment. Totally packed house. We finally get the banner up, the equipment going and start. Utter fucking chaos - Dan's bashing into the crowd - the crowd's knocking into my cymbals, etc.. Nuts. We had to do an encore 'cause the kids wouldn't let us leave. Selling shit was a bigger nightmare than setting up. After the show we went to Stars - the local diner. I got to visit more with the locals - just chill. We woke up and PISSPOOR was off New Orleans, so we headed up to Baytown (near Houston). We just got here and it's a rad run down skatepark. A lot of little kids, vert ramp, a mini with a spine and an outdoor course. We'll see how it goes... Oh and of course I skated about two to three hours. Had the whole park to ourselves. I miss Austin though. I hope to see those people again.



(Baytown) Okay, so after skatin' a while, people started showing up. The place was twenty minutes outside of Houston, so it wasn't too far in the sticks, but if you saw this place you'd think it was fucking Deliverance all over again. First band played a crazed / loose five minute grind set - didn't catch their name. We decided to set up merch, and was selling shit fine until this crazy hick who owns the place comes over and, without warning, tipping our records onto the floor. It was something about using his rusty shitty table to sell stuff. Total freak. So we went upstairs among all the trash, rust filled water and dog shit and sold stuff. THE VALEDICTORIANS were a bassist / drum / vocal combo that were pretty good. Fast core mixed with slower quieter stuff. Really original. Then the kings, SOCIETY OF FRIENDS. They fucking ruled again as August went off like crazy. The crowd started thinning by now. The GUN (Gabe's band - the dude who set it up) played. They were rad Ebullition style hardcore. Not fast but really chaotic. Cool stuff. We went on, the kids who came to see us dug it, the people who didn't know who we were just kind of chilled. It was okay. The rad thing was the kids had to watch from the flat bottom of the half pipe. We did an interview, I took a couple more runs on all the shit and we cut to Gabe's lush pad - mom was ultra cool. We're heading to Dallas today, Our expectations are kinda shaky on this one.

(Dallas) Well we show up and it's at this really cool club called the Unincorporated. It's just laid out rad. It looks like a cool art store when you first walk in, but it opens up to a good sized place to play in the back. The sound is pretty good too. The scene didn't look like a SPAZZ scene, a lot of people on mall bought EXPLOITED shirts. Well a couple bands played, one of 'em, SPAZM 151, played rad fast Oxnard style speed-core. Like FINAL CONFLICT meets RKL. This band from Mississippi showed up called CROOKED LETTER YOUTH and played - they were cool, slightly emo, slightly hardcore, slightly melodic stuff. At about this time people started showing up in IMMORTAL, MITB BATTLE OF DISARM t-shirts, so our hopes went up. We played on a stage filled with soggy tortillas, beer and trash. The set was okay. Most people dug it. We did an encore and the kids dug it. We stayed with Todd Selfless who hooked us up fat.

June 9, 1997 (Denton) Well Todd took us around and we got to play video games at this cool all-you-can-eat pizza place. Area 51 and Killer Instinct took hella of our change.

We drove to Denton and even at 5 p.m. the parking lot was filled. AVAIL really brings the kids out. So we set up merchandise right away. There was us, AVAIL's stuff, Will from Clean Plate stuff, Neil from Tribal War (thousands of records, books, vids - ultra cool dude!), plus Anti-Racist Action. Looked like a flea market. Well a local band played - kinda melodic (PAPERCHASE) punk. A band from Virginia called THE VAN PELT played. Kinda rockish RYE COALITION stuff. Just remember that when I describe these bands I'm probably wrong, okay? It's off memory - and compared to a limited taste of music too - so just remember. Well we didn't sell more than \$30 worth of stuff - so we got up there and expected the worst. We hung up the banner and I looked out at all the kids that were inside. I thought it was raining - but I guess it was just curiosity. So we blaze through the first six songs - back to back and kids go off. Kids are stage diving and head banging and shit. Crazy. Dan and Chris are totally energetic - and we play a pretty tight set. We did an encore due to people yelling (that was rad). Kids knew the SOA and 7 SECONDS cover! Rad. Totally exhilarating. We came off that stage totally high from a great show. All the guys from AVAIL came up and said they loved it. Rad. They got on and announced they were SPAZZ and that we rocked and shit. Then they put on one of the best live sets I've seen in a long time. They were brilliant. We loaded up - and luckily sold a lot after we ended our set. So we said our

goodbyes to AVAIL, Chris from Slug & Lettuce, Neil, Todd- the Denton guys who rule (total rad old schoolers - they fuckin' rule!) and went to a cool house and crashed. Now off to Tulsa. Can't wait to meet up with the BROTHER INFERIOR guys!

June 14, 1997 (Memphis) Well, there was a lapse in my entries 'cuz some fucked up shit went down. After Denton we drove to Tulsa. We played with SUBSANITY, RASH OF BEATINGS and BROTHER INFERIOR. The fucked up shit is someone stole my girlfriend's (Lise) camera. My worst fucking nightmare totally came true. Before we left, Lise really wanted me to take it, so after saying no way three-hundred times (not an exaggeration) I accepted. I got new batteries and tons of 8mm tape, etc. One and a half weeks in and the shit gets taken, and I have no one to blame. So for the two days we were in Tulsa I spent night and day trying to find some junkie fuck that was supposed to have been seen with it, so I'm scoping all these shitty little junkie houses. I offered \$100 - no questions asked but everyone just played Mr. Cool. So fuck. Camera's gone. I was so ready to cry - I know that sounds fucking emo but it's weird having some shit like that get fucked up. So now I'm spending money that would have gone towards rent on a new camera. No big loss for me - I just feel totally fucked. So after Tulsa we went to Ft. Smith, Arkansas and played with BURNED UP BLED DRY(rules) and BROTHER INFERIOR. Cool little club - small but dedicated turn out. Next morning we leave Tulsa which was good 'cuz the whole time I was there I felt the need to do something to get the fucking camera. For two days I spent twenty-four hours a day thinking, sleeping, eating that camera. Us and BROTHER INFERIOR went to Lawrence, Kansas and played this cool club called the Outhouse. There were a ton of local and Kansas City kids. The only thing was all the local bands played hella long on top of a sound guy who was rad - but arrived late. I think we played at 12:30 or 1 a.m.. MISANTHROPE were cool - really DYSTOPIA influenced power-core. BROTHER INFERIOR was on fire. The best I've seen 'em do ever. We played all the songs back to back - kids dug it.

(Memphis) We left Lawrence and started our nine hour drive to Memphis. We get into town and the place got moved to this warehouse space in downtown. We get to this joint in a run down area of Memphis and take a look. It's a big second floor warehouse in an old, old building. I guess a couple bands got added including S.B.C. (Brian Paxton's band).

At first I was fucking pissed - but instead of bringing the show down and creating conflict - I just say fuck it and make amends. HIS HERO IS GONE played first (don't ask me why - they were the raddest of the night). I missed almost their whole set but, luckily, we're playing with them a bunch. Then INEPT from Ohio - sick fast-core - that reminds me of something like OTTOWA meets END OF THE LINE. They definitely had a chaotic set going on. Real cool people too (with tons of straight-edge tattoos!). Then BROTHER INFERIOR kicked up a fucking storm. They rocked once again - I'm just sad this was our last show with 'em. Then us. We'd played in front of a small crowd - but I guess people dug it. We played real sloppy and my drumming was about 75%. We went to Todd's (HIS HERO IS GONE) and crashed. On a side note - it was really weird where we played 'cuz I went looking for a phone (I was getting homesick) and saw this motel sign. It was the Lorraine - with vintage Cadillac and a massive fence. Well a closer look made me realize it was where M.L.K. was assassinated. I couldn't fucking believe it - I was in total shock. I walked around and sure enough, there was a plaque. I guess the government bought the motel to turn it into a museum.

Now we're off to Nashville after our clothes stop drying.



Fuck - I got way behind on the entries - okay.

(Nashville) Played a rad music store called Lucy's. It was AT HIS OWN HAND, DAMAD, us, and HIS HERO IS GONE. All the bands ruled. DAMAD was so sick, way better than when I saw 'em at Gilman. I think the sound guy at Gilman didn't know how to mix such a heavy band. We went and stayed out in the 'burbs with some rad people (FROM ASHES RISE). Talked hardcore talk 'til 3 a.m..

Woke up, went record shopping and drove off to Atlanta. It took us about four hours - not bad. The place we played in was an old warehouse, it reminded me of the ports on the SF bay. I think it might've been an old Delta warehouse 'cause there were Delta Airline tarps everywhere. Tons of kids - it was refreshing to see a mix of hardcore kids, straight-edge, crust, punk, metal heads even. This dude Gavin set up the show - he ruled. I bought about \$150 in records from the dude.

Will broke down in Nashville - met up with Laney.

Well SOCIAL INFESTATION played but I missed then while I was trying to get a hold of my brother (who lives in Atlanta) to change some fucked up directions I gave him. No luck. It was in what could be deemed "a bad part of town" but everyone on the street was really nice and open. HIS HERO IS GONE played - ruling. We played really good that night. I think it was because everyone was so close (we played on the floor in a corner) but everyone just stood there and clapped. Some diehards went off. Sold a lot of shit. DAMAD went on and just destroyed.

We picked up Jon at the Atlanta Airport at 5 a.m.. Actually Dan did, 'cuz he got odd man out on a ro-sham-bo. We got up at 11 a.m. and went to Tampa. It took about eight hours. Hooked up at Steve's store with Dan from COMBAT WOUNDED VETERAN and went to Morrisound to meet Steve. It was good to see Steve again. He's been a good friend for a totally long time. We chilled and watched Monday Night Raw. Cut back to Steve's and crashed.

(Orlando) Woke up at Var's feeling like shit. I got a cold. We went around Gainesville - bought some more records, etc. Then we cut to Orlando.

We get to this death-rock cafe and set up. The show's gonna be small, real small. TEDDY DUCHAMP... played. Really original weird stuff. We play and suck again. ASSUCK rules. After the ASSUCK van backs into another car - we got back to Denny's and munch. Get into Tampa at 4 a.m..

(Gainesville) We woke up and proceeded to go record shopping. I dropped about \$130 at a metal shop that had tons of old '80's thrash. I was in love. Everyone dropped a lot - especially at this place that had tons of \$2.99 records. We went up to Gainesville and I saw the ASSHOLE PARADE / PALATKA guys just walking down the street. Ruling. I love that crew. Went to the club and set up. Saw Spinach in a Subway and chewed the fat for hours. First band was STRIKEFORCE DIABLO. I missed them 'cuz I was looking for my earplugs. TRES KIDS went on - got naked - taunted the crowd - everything. They ruled! I loved 'em. Then us. We sucked - my drums were collapsing. Dan broke a string, etc., but the kids were starting to wrestle. Piledrive - full contact drop kicks, the whole enchilada. Insane. Dan busts Travis ASSHOLE PARADE's nose. Blood's running. Then ASSUCK goes on and destroys. The kids go off. Spinach got me in the nads so bad I thought I was gonna puke. We went to Var's (No Idea / Blindspot).

(Tampa) We wake up at 2 p.m. (yikes) which was good 'cuz my cold's dying down. We played video games the whole day then go to 403 Chaos (Steve's store and place of show). SHOT HEARD AROUND THE WORLD - a skate-edge fast-core band with military masks and rad lyric sheets are first. They rule. The CEASE are up. They were so fucking loud. Kinda in the DAMNATION A.D. vein, but not really. Just really long, slow, heavy songs. They were good. Then ASSUCK went on. The kids started going nuts! First time on the Florida tour kids are out to demolish. Rad. ASSUCK played their best set yet. Then we set up. Finally we played pretty good. I was really getting worried after two bad shows. It took about five to ten minutes to get the kids going - but they went. Some bruisers went off, Heritage is stage-diving, etc. A call for an encore went out and it was funny as shit. The whole place grunted like Hacksaw Jim Dugan, like, "Hooo...". We busted out three more. Kids went off. It was cool to meet all the Tampa kids. Met Bob from Burrito Records - super cool. In fact, that dudes a nut. He pummeled kids during our set. We slept 'til 11 a.m. and we're on our way to Miami right now.

good. Rob's amazing - the whole band ruled while the locals just stood in awe.

We went to Rene's of CAVITY, crashed and parted with the whole Tampa crew in the morning. That sucked. Everyone was so rad. Spinach went to every show, Dan and Chris of COMBAT WOUNDED VETERAN roadied for ASSUCK, and those guys rule. I'm gonna miss those guys. The Miami / Gainesville crew rule too. Florida's rad minus Orlando. We're off to Savannah to hopefully stay with the Passive Fist crew 'cuz Columbia is just too far from Miami. We haven't even talked to the P.F. dudes yet - so hopefully shit works out. I miss Lise.

Okay - stayed in Savannah with a cat named Kevin, who was in TANK 18 and DAS KRIMINAL. It was rad he let us stay! So we get up to Columbia - chill with Chris / IN/HUMANITY, who rules. The shit hole bar canceled on us three hours before the show, so we moved it to a house. At first we were thinking that maybe the crowd would be thin, but the show ruled. AMPUTEE opened, then IN/HUMANITY, who just blew me away. I wasn't even expecting that shit. They even did "Victim In Pain" into "Banned In D.C.". The rocked. We played okay, with Dan having a snot strand going from his nose to his shirt. We were asking how the Greenville show would be, and some people were kind of sketchin'. That night I finally talked to Lise. I was stoked.

Greenville, N.C.) So we get to this skate park late and there were kids everywhere. Six bands played - almost all were local, but it was cool. We went on and one of the best shows ensued. Kids went fucking off. Thirty to forty kids dancing at once. Couple encores - whit was nuts. We were so stoked. Totally inspiring. Upon reflection, it was the best show of the tour. Greenville kids / bands rule!

Off to Virginia Beach. This skate park was massive. It was owned by Henry Gutierrez and Sergio Ventura. This night had seven bands but HIS HERO IS GONE and SUPPRESSION, plus FACADE BURNED BLACK ripped it up. Most of the opening bands were cool. Kids started cutting out later on, but HIS HERO IS GONE and us went on. The kids went off again, like Greenville. It's like the kids couldn't give a shit what they looked like dancing, they just had fun - rad.

Greenville went off. Much props to those kids, DETOX and Trey of the UNABOMBERS. Richmond kids couldn't be bothered.

Okay - haven't written in a week, so I got a lot of catching up to do. Washington D.C. - we're playing at the U of Maryland radio station (WMUC) with HIS HERO IS GONE, ENEMY SOIL, and MANCAKE. We hook up with Jason of BATTERY / FRODUS / MANCAKE and get taken to a cool burrito place. The rest of the day was spent driving around downtown looking for parking (which was nil) and going to the airport. We saw some of the sights while looking for parking, but going to the airport sucked. Lise's flight got moved from 11 a.m. to 3:45. So we go at 3:45 and the plane was diverted to New York 'cuz of storms. So we go to the show hoping that somehow we'll get a message from her on the voice mail. The show's cool. Some band from San Diego played, who were cool, then ENEMY SOIL, who just demolished. I thought they were ten times better than their Fiesta appearance. Then HIS HERO IS GONE, who kicked ass again. The room for this place was just a small live mic place that could hold about fifty, but there was way over one-hundred there. Probably closer to one-hundred fifty. The station was cool and didn't trip on all the people. MANCAKE went on with Jason in a huge bunny suit with pancakes flying everywhere. Crazed shit. We set up and kids take a little while to get into it. But when they did shit went off. Dan's guitar and my Chinaboy cymbal were covered in blood. Crazy fun shit. After the show we got Lise and crashed.

SPAZZ
Assuck



CAVITY
FRIDAY, JUNE 20th, 8 P.M.
CHEERS 2490 SW 12th AVE.

(Miami) Show up to Cheers and chill for a little while. Julio of Open Wound Records band played. It was their first show, they were called ENCLAVE. Pretty damn good for a first show. Then SHOT HEARD AROUND THE WORLD terrorized again, ripping! CAVITY got on stage and destroyed everything. They were so fucking good, even after some scary security guard tried to kill two of 'em outside for drinking a beer. We went on and it was okay. The kids chilled but we played pretty good. My snare sounds like shit so I gotta do something about it soon. ASSUCK set up on the floor with Rob's drums up on the stage and it sounded so fucking

EQUALS APPROXIMATELY 18.8 MILES OR 30.2 KILOMETERS

Next night to Richmond. We pull up and SPZZ is up on the marquis - fucking funny. It was a place called the Biograph - an old movie theater that was way run down. Most of the kids stood there, not giving a shit. Some weird shit went down with the bill and who was to play - but shit got worked out. HIS HERO IS GONE went off again with a slower more moody set. WE went off and the kids who followed is from Virginia Beach and

(Philly) So we get up to Philly and I feel a bug coming on. Kinda flu-like but no vomiting. We get up there and there's one-hundred kids by 7 p.m.. Crazy. I got some z's in the van to try and kill this fever I had going - but woke up to see BLACK ARMY JACKET's last couple songs. There's a shitload of kids everywhere now. HIS HERO IS GONE went off and played rad. I had to listen from the outside 'cuz there was too many people. ATOM AND HIS PACKAGE

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BRUTAL TRUTH (from NY)
his hero is gone (from TX)
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went on covering songs with a Casio keyboard. BRUTAL TRUTH went on and sounded rad. All those guys rule. I can't believe I chilled with Danny Lilker. We went on and after technical difficulties we got going. Our set sounded like shit 'cuz of borrowing stuff (Dan played through a bass cab!), but it was cool. Headed up to New York. Got there at 5 a.m. Ugh.

(Long Island) Woke up the next morning and felt like shit. Fucked around and went to Long Island. I felt like shit so I got some water and crashed in a park. Well I wake up and start walking back and Timojhen tells me and Lise we're going on now! Fuck. I sprint back to the bowling alley and Dave Witte saved my ass by setting up his set. We played okay - I loved Witte's set - shit was great - 5 x 12 snare and the fastest DW pedals I ever played. We all went out to dinner after we tried to bowl (they wouldn't let us) - and went back to Mike D's house of C.R. (R.I.P.). Visited tons and loved everyone we met - including the dog.

CB's - The big day - playing the dream place. We went record shopping and hung out with Rob of BLACK ARMY JACKET. Timojhen's been chilling with us since the morning of L.I., and it's rad to have him here. Having Lise (in the town she loves) as a tour guide rules too. She really made me happy coming out to visit.

So we load up and grab some grub. Lise took me to this rad vegan bakery. Too bad I was still sick 'cuz I would have eaten ten times more. We ran into some people who said 97A was starting so I jog back. 97A is ripping! I fucking love them. I saw Joey and Eddy of CATTLEPRESS, all the Albany cats, just a shitload of rad people. Went out and visited for a little while and then MONSTER X went on and literally blew all of us away. All their vinyl does not capture the heaviness and tightness of this band. They did UNITY, BOLD, and STRAIGHT AHEAD covers and just ruled. I asked 'em, "If the tape came out as good as it sounded live, I'll do a live 7". So we go on and Chris' bass fucks up so we're waiting for another head. We start and I guess it goes okay. We play twice as long as normal 'cuz we fucked up a lot. For all this build up and all the expectations, those fuck ups suck. But everyone said it was cool. We went and ate at Vegetarian Heaven with the HEMLOCK dudes, BLACK ARMY JACKET dudes, Will of CHAINSAW, and a whole slew of friends. Everybody was so nice. We went back to Will's and watched three hours of ECW.

(Redbank) We went bowling, which ruled and played some Tekken 3. Went to New Jersey and set up. It was in the bottom of the Bates Lodge. We heard it was in a bad neighborhood but it was just fine. HAIL MARY from Albany played first. They have a heavy influence from BORN AGAINST. Next up was (CARNO), who was sick. Ultra AT THE GATES-esque death metal but with hardcore vocals. Kinda like ENEWETAK. Then FULL SPEED AHEAD, who sounded like a rad mix of BLACK FLAG and Boston hardcore (old bassist of HUMAN REMAINS). TIME'S UP played and put on an amazing set. Ultra technical - just plain out amazing. The even won over Lise. BLACK ARMY JACKET went on and played their hearts out. Really energetic, with me being the landing pad of most of their jumps. We went on, and as the crowd did for all the other bands, they just stood there and applauded when it was okay to do so. It was cool though, saw Derrick of AUTOMATON, the guys of UNANSWERED, the dude who does Crucial Response USA, etc. Really cool. Went out and ate near Lino's house at some rad Mafioso restaurant.

Our show in Connecticut got canceled, and instead of rescheduling a new one we just went off in New York. It was rad. Me and Lise had a blast. I spent over \$200 on Hong Kong movies.

Thanks to Andrew for helping us out so much! You rule bro'. It seemed like everyone was willing to show us around and hang out. Thanks to Alex for swiping all the vitamins and Cliff Bars!

(Boston) Well we left NYC. It was going to be weird getting back into the swing of things 'cuz we all had such a blast in NYC. The show was actually in Cambridge, which is one of the cleanest towns in the world. The streets are spotless, and except for the punks at the show, the people seemed to be extremely wealthy. Dan hooked up with us after staying a couple of days in Boston with his girl, Elizabeth. I thought ENTROPY was going to play but no such luck. The other bands were good too. ASSTROLAND seemed to have their shit tight. Their drummer was a DJ, so there was some conversation of that.

We went on and the kids went pretty fucking nuts. I didn't expect it at all, but they went nuts. Some kid was on his hands and knees head banging like crazy right in front of my bass drum. Cool. The show ended earlier, we shot the shit (saw the GRIEF dudes) and went to Will's to sleep.

(Rhode Island) The next day we went record shopping, and I hit the jackpot. Some store had tons of old metal - I was stoked. It was 4th of July and this record store was bbq'ing on the back and invited us back. It turned out to be the same

kats who were at the show, and they said it was one of the best shows to come through. That made me happy. Everyone was really nice, and there was tons of vegan grub. We drive to Rhode Island to get to this three day festival. AS I open the side door, who did I see but CHARLES BRONSON. I was fucking stoked. We visited the whole night, got the meet Jeff, the new axeman (who rules), etc. They decide to play that night instead of Saturday night, so it would be DEVOID OF FAITH, OJO ROJO, CHARLES BRONSON, SPAZZ.

DEVOID OF FAITH played an amazing set, it was my first time seeing them. Jim is a great high energy front man. OJO ROJO from Oakland went in a did a very NEUROSIS-y set that was good. CHARLES BRONSON went on and instantly went off. I tried to dive but the crowd let me go to the floor. Same with Jon their bassist. Unfortunately he landed on his head. They put on a great show though. We went on and kids seemed to go off. We actually played pretty good. Nate (DEVOID OF FAITH / MONSTER X) said it was tons better than CBGB's. We went back to Will's and crashed 'cuz of the early show in Albany. Good news is CHARLES BRONSON is playing too!

SATURDAY JULY 5



(Albany) We get to the show early and unload. It's a beautiful day and the show's out in a woodsy area at a VFW hall. We grab some grub and head back to the hall. GREY LINE's first and they're pretty sick. Real death-metal but with originality. Next up is JUDAS ISCARIOT, who are damn good! They really have their shit tight. Then QUADILIACHA, who again kick much ass. Every band sounded really good and tight. In between bands you could sit outside on these picnic benches and just zone out. Then DEAD BABY. It was a year reunion, and they hadn't played together for a year. They just go off. Totally nuts grind. Then CHARLES

BRONSON put on a rad set. They even did the first song on the seven inch - ugh! I love that shit. We go on and kids go off again in a mild way. Chris' bass breaks so an encore is out of the question. Oh, one thing about out shows on the East is kids know what the Wall Of Death is. So at CBGB's and Albany kids just murdered themselves doing that shit. Okay, now Chris and the QUADILIACHA guys with Ebro on drums start doing MISFITS covers to buy time 'til Nate gets off work. And shit comes out tight like they've been rehearsing. DEVOID OF FAITH goes on and just destroy. Even better than the Providence fest. MONSTER X goes on and the local kids go ape - fucking - shit. Sing alongs, finger pointing, the whole enchilada. I go to the van to put some shit away and come back to find out I missed their BOLD cover ("Nailed To The X"). John called me out to sing it with him. Ugh. It was a blast at CB's doing that shit, but I missed my big chance at being a star.

Sundays' my birthday and we mosey around Albany. It was cool. Never see "The Fifth Element". It sucks.

(Buffalo) Home of DESPAIR, THIRD PARTY, and a million youth crew bands. We go to the store and it's a pretty solid scene. It sounds like shows happen all the time and there's a pretty solid scene. There was six bands and we were the first to show, but AVULSION went on around 7:30 and just devastated. Total technical grind - we talked about a CD on 625 in the fall which should be rad. SHOPAKEN went on and sucked. I shy away from criticizing bands, especially in print, but the singer needs to be shot. This tanked up little 17 year old fat inbred showered the crowd with such youth anthems as "Fuck you, you faggot jerk off" and "Little bitch faggots" - that was in between songs that couldn't be played because they sucked so bad. Next up was ASSHOLE PARADE - fucking rad - my first time seeing 'em. With a cover of "The Game" to boot. SUPPRESSION went on with a new guitarist (Gabe), and a second bassist / vocalist, and a stand in vocalist. They fucking rocked. Totally fucking insane. We went on and the locals had all these signs that said, "SPAZZ 3:16" and "Fag", plus a massive cardboard SPAZZ sign. We played and some kids went off. Some guy in a wrestling mask came out in his undies and went off! We ate with THE SOILED, NO REASON, THEY LIVE guys and crashed.

(Cleveland) Pulled up to the club after seeing Niagara Falls and saw Finn and Julia. There were tons of out of towners playing. TOXIC NARCOTIC, YUM YUM TREE, and THE UNSEEN,

plus the gods, APT. 213. APT. 213 went on first and just destroyed. With their second guitarist those guys sound heavy as fuck. Their guitarist dressed up as Gacy in a full on clown suit and a fake eye. I missed THE UNSEEN 'cuz I got some vegan grub. TOXIC NARCOTIC plays '80's thrash with plenty of speed and power. YUM YUM TREE, who I thought were from Japan, but actually from NYC, went on and were damn good. Fast, noisy punk with screechy female vocals - rad. Ultra-nice too. We went on and the kids seemed to like it, but just stood there. So for encore I asked if someone would please move and it worked. It was rad seeing everyone!

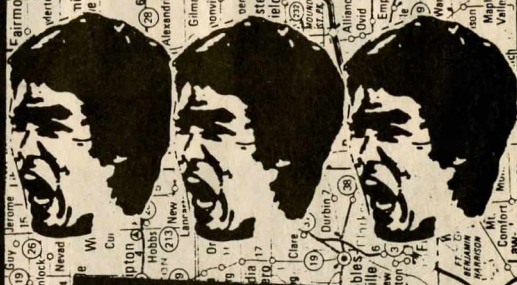
Hung with Chris RINGWORM, Finn and Julia over at Julia's.

The day off we went to the R'n'R Museum (sucked, but we got in free). The coolest was the DEVO suit and GRANDMASTER FLASH's original mixer. All else sucked, went bowling and hung.

(Detroit) Deadly Detroit - We heard so much about it. That it was scary as fuck, but it was fine. The Trumbull Theatre is an Anarchist collective in three houses that share a big garage that serves as a stage. Met Human Racist / RELIGIOUS FUCKS guys - bought some black metal and rocked out to BORN DEAD, who were almost black-metal hardcore. Next up ASSHOLE PARADE, who were even better tonight than Buffalo, those guys rule. SUPPRESSION went on and went fucking off. They even did a ten minute noise set after they played. NEMA went on and rocked. THE CITIZEN ARREST cover ruled. We went on and all of couldn't hear shit. I think we sucked. That really sucks 'cuz everyone was all, "This is one of the biggest shows in Detroit in a long time" - but people enjoyed I guess. Went back to Clevo with tons of new metal.

(Columbus) The big fest has arrived. I don't know what my opinions are of fests - I guess I got mixed opinions, but I will admit that the good qualities totally overshadow the bad. Chris of INEPT put it on at this high school and the place was massive. The line up was probably one of the best line ups I've heard of in a long time. Friday night was the fast-core night (unplanned like that of course). Okay, first was INEPT, who were rad. The auditorium was so big that the PA really did help the sound, and INEPT sounded really good. Next up, ASSHOLE PARADE, who set up on the floor. They get better each night and they played a fucking strong-tight set. People were stoked. SUPPRESSION went on and destroyed too. This was off to a good start. A local emo band went on after and were okay, can't remember the name. I think HELLNATION went on next. They played the best they have (except for a bass string cracking on the first

song). They even did a tribute to our song, "Lethal". After 'NATION was CHARLES BRONSON - they ruled. The crowd had a lot of energy for them. NEMA played and they were better last night. Real cool shit. ASCENSION, Clevo's own devil-core went on and their front man went off. I didn't even know the guy I was talking to MANOWAR about was the singer. They were real pro - with high-tech shit and the drumset has a rack / cage. The front man makes the band - he's totally metal. So - it's finally our turn and I thought everyone had left by now since the show has already gone six hours. We set up and there's like thirty to forty people on the stage surrounding us. I look out and there's just tons of kids - the most we had ever played in front of ever. We played pretty damn tight, one of the better times. Kids were stagediving, headbanging and shit. It was rad. I played hard, so towards the end I got a bad cramp. But the show ruled. One of, if not the best of the tour.



(Chicago) Julia decided to come up to Chi-town and then take a bus back down to Clevo. So we do the eight hour drive up to Chicago. Tonight was going to be bad ass too. We pull and I got to see all the cats I met when I came out last summer. Surprise of the night was that PRETENTIOUS ASSHOLES played. They ruled! So fucking crazy. The bassist's dad came and it was rad meeting him! MK-ULTRA went on and destroyed. Frank did a floorpunch and broke his knuckle, then did a super high '88 jump and landed on his back. Total hardcore. ASSHOLE PARADE went on and was seriously the tightest they had ever been. The PA really had them sound rad. SUPPRESSION went on and rocked - then freaked all the Chi-town kids out with noise. CHARLES BRONSON played and ruled. They covered "Glue" and none of the kids knew it - trip out. We played okay but the kids got tired quick and Dan's guitar got whacked in the middle of the set, so it sounded fucked.

The show ended at 10 PM, and all the kids split but the VOLUME DEALERS (from Japan) played. If you've never seen the VOLUME DEALERS go, 'cuz they rule. Ultra nice guys - unfortunately they played in front of forty people 'cuz ICEBURN is not a big draw in Chi-town. It was good to see all those Chi-kids.

(Madison) Went to Madison and I raped a record store - got tons of good metal. We played at the Mango Grill and the owner (Cathy (?) rules. She fed us big time and kicked down drinks. I missed a band but caught BONGZILLA, who ruled. Total CAVITY / SLEEP heavy dirge stuff. MK-ULTRA went on and was funny as shit. Frank was on a role. They ruled. We went on and sucked so bad. Dan's guitar was fucked and everyone said the sound sucked. Fuck it. REMISSION went on and were pretty good. It was their last show. The crowd was okay - but Brad did a hell of a job with the show. Thank bro.

I'm frying. I hitch a ride with a cool old rancher from Rapid City and his dog. So I call Budget and they totally dick me on the phone. So to make a long story short, we cancelled Pueblo and was stranded at the junction of Highway 18 and 85 in the middle of nowhere from 1 PM to 8 PM. Turns out to be a clogged fuel filter. Total waste of a day. We got to Laramie, WY and crashed. Been listening to my SODOM and DESTRUCTION tape like crazy.

SPAZZ

(Minneapolis) Dan's on his death bed so we cancelled. It's probably a flu or something. I met my mom at the show. Got to see the Bombshelter - but we cut out 'cuz people were bugging us. The first thing I heard out of the van was some dumb crusty punk ask, "Did you guys sign to Relapse?" 'Cuz that's what I heard!" - crusties and the internet don't mix - remember. Went out to coffee with my mom, then dropped her off. We got about three hours out of Minneapolis 'cuz Rapid City, South Dakota is a far fucking drive!

Post Script - We cancel the rest of the shows except for Reno and San Jose. Reno was cool but we were so home sick being only four hours away. We got back and later that week played with GODSTOMPER, NOOTHGRUSH, and BLACK ARMY JACKET in San Jose. It was a nice welcome home.

(Rapid City) Okay, after a long drive and the van starting to crap on us we pull up to the Duhl Fine Arts Center. TOXIC NARCOTIC was there and went on shortly after we arrived. There was a total of twenty-five to thirty people there - none of 'em into buying shit. We played and had fun - you just had to have fun 'cuz you could probably get pretty pissed when you look out to see twenty people. The people were nice and it was cool to see TOXIC NARCOTIC again. We crashed in a room below the "after the show" party and hardly slept.

(Pueblo) Woke up and got on the road. Got an hour in and the van dies. We're stuck in the middle of fucking Nowhere, Wyoming - so after two hours I decide to hitchhike. It's 102 degrees out and



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ACTION JACKSON



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*We review only independent punk and hardcore punk releases. All major label promos sent this way will be placed in a box and taken to a local record store and used for trade in towards something I like. Ship stuff for reviews to : Engine, PO Box 64666, Los Angeles, CA 90064 USA
For this issue Felix Reyes (FR) and Ernie Truck (ET) lent a hand.*

ACTION JACKSON - "Ass Kickin'" EP

Hell-yeah! ACTION JACKSON bring back the rock & wrestling connection, but instead of Cyndi Lauper pop, these guys dish out whoop ass hardcore in the vein of SPAZZ and LACK OF INTEREST. Songs about Xena, Sting, about what it is to be AJ, a song that consists of Stone Cold Steve Austin sound bites, and the probability of the Undertaker kickin' ass on the ZOINKS!. With lyrical subjects such as these you know you can't go wrong here, pencil neck geek.
(\$3 to Conan Records, PO Box 34000, San Antonio, TX 78265)

AGATHOCLES - "Live And Noisy" 2 x EP

Certainly the most prolific band ever. There's even a complete discography listed, which must have took some time to document. It's unreal the amount of material AGATHOCLES has put out.

This is a double EP of material recorded live at the Popeye Club in Holland. Sound production is decent, and works well for the music these guys play. Fast, thrashy, raw and abrasive with some metal hooks here and there. Meant to be played loud. Works for me.
(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

AGATHOCLES / BAD ACID TRIP - split EP

The AGATHOCLES stuff sounds fine at any speed. I prefer the 45 rpm, but I think it's meant to be played at 33 rpm. The two songs on here are live from '93, and are slower than most of the AGATHOCLES material I'm familiar with. Must admit this isn't their best stuff. By the middle of the second song my patience wears thin. BAD ACID TRIP come through again. Six songs of thrash with a demented undercurrent. The lyrics to "Deformed And Lonely" are great. Plus the cover art for the B.A.T. side is great! Should have been in color!

(Agitate 96 c/o Richard Ramos, 11479 Amboy Ave., San Fernando, CA 91340)

AGORAPHOBIC NOSEBLEED - "Victims As Dogs" EP

AGORAPHOBIC NOSEBLEED never fail to deliver top quality thrash. Twelve songs of mayhem that make an ugly noise unpleasant to your neighbors. But that's their problem not mine. I'll keep it cranked until the pigs come...

(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

ARMISTICE / FLUX OF DISORDER - split EP

It's about time ARMISTICE get something down on vinyl!!! One of Southern California's best kept secrets lay down two songs of potent peace punk similar to the British stuff from the past. They have a song about the grim fate of our environment, "Eco-Cide", which is fitting, seeing as how this band lives in Wilmington among the refineries. One thing that makes this band stand out is the guitar work. Really great buzzsaw sound with a few missile falling dives thrown in. You should check these folks out live. FLUX OF DISORDER are more reserved and tuned down. There's a bit of driving rock sound incorporated with thrashy bursts and gruff vocals. Comes on clear vinyl.

(Hunnypot Records, 1215 Ronan Ave., Wilmington, CA 90744)

ARTORTURED / CRISIS REBIRTH - split EP

ARTORTURED are a noisy mess. Full on abrasives forcing themselves down your ears and swabbing back and forth with a vengeance. The vocals sound like a couple of rabid dogs having a go at one another. This shit aint pretty! CRISIS REBIRTH only give us one song. These guys are heavy as hell, with some anguished vocals straining against the onslaught of the music as it forms a dense wall of doom that swallows up all that attempt to take it one. It's not as dramatic as the description sounds, but these guys are punishing.

(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

ASSHOLE PARADE - "Lhghve" 8"

Man, this band is great. The material here was recorded live on KFJC up in Northern California during their summer tour in '97. The quality is pretty good and the performance is great. Kind of like a 'best of' live as they play some of the favorites. The ones the fans request, the ones the lovers fell in love to. Baby, they're playing our song...

(Deep Six Records, PO Box 6911, Burbank, CA 91510 - 6911)

BENUMB - "Soul Of The Martyr" CD

Oh man, this is so good it's unreal. In all honesty BENUMB are meant to be an album band. EP's and splits just don't do this band justice. Yes, their EP's and splits are great, but they're too short. I mean hell, my feet get tired after standing over the stereo and playing the records over and over again. On this disc they give us over thirty-five songs of seething rage. Twenty-one are new with the remainder coming from their "Gear In The Machine" EP and splits with APARTMENT 213, and AGORAPHOBIC NOSEBLEED, plus a set from Fiesta Grande in 1997. The way this CD begins is a great indication of the ass whoopin' that lays in store. Full on intense hardcore that will throttle you like no other. They shift gears on "Stood Up and Sold Out", and do a NOOTHGRUSH type sludge number that clocks in at over seven minutes. Quite a contrast to the rest of the songs, many less than a minute. One of the best releases in '98.

(Relapse Records, PO Box 251, Millersville, PA 17551)

BONECRUSHER - "Working For Nothing..." CD

This is great punk rock from Southern California! With powerful, upbeat and to the point music, an occasional mini guitar solo thrown in for good measure (no fancy metal solos), and the mid-paced rhythm of the drums that keep your feet tapping and head bobbing, this has that rare quality of making you feel "alive". The singer's gruff and slightly angry vocals are just right for the music and song topics. Most all the songs have social or political commentary. Like the title track, "Working For Nothing", expresses discontent for the nature of work in American capitalist society and advocates working class solidarity. This is definitely a great follow up to their first two EP's! (FR)

(Hostage Records, 7826 Seaglen Dr., Huntington Beach, CA 92648)

AUDITORY MATTER

CARRY ON - "Slabbed In The Face" EP

Almost any hardcore kid will dig this lovely platter of hardcore tuneage. Yessiree, CARRY ON do rock! The record opens up with the title track that has a total skate rock feel to it because of the mid-paced, tuneful guitar riff with the hand muting / muffling going on. For the most part, the music is mid-paced to fast with some melody from the occasional guitar octaves, tempo changes from the drums, and slower, sometimes heavy, breakdowns / choruses. The "Girl Song" talks about how boys, primarily, will manipulate a girl's emotions just to get her in bed, and then leave her with a false sense of love. This is one of many things that jocks posing as hardcore punks should seriously think about. Other songs deal with insecurities of being accepted for who you are, and lost friendships. Only four songs here so I hope we see more material from this group 'cuz they're nice people, they're fun, and they can jam! Team CARRY ON... Go! (FR) (\$3.50 ppd. to Jitsu Records, Box 12532, San Luis Obispo, CA 93406 - 2532)

CAVITY - "Somewhere Between The Train Station..." CD

Always glad to see a new release from this band. While the majority (if not all) of the material has been previously available on other sources (singles, splits, and the "Drowning" CD), it's nice to have most of this together on one format.

Starts off broodish and a bit ominous then gradually the tempo builds through each song, and the disc ends in a mesh of noise and feedback. Mix up HELMET with Ozzy era BLACK SABBATH and you get a rough idea of what CAVITY sound like. Heavier than hell with a dark atmosphere. The guitar creates an almost impenetrable wall of distortion that is really thick, the main thing I love about this band.

If you press rewind on the search buttons during the first song there's a hidden live set.

Looking forward to a new release.
(Rhetoric Records, PO Box 82, Madison, WI 53701)

CIRCLE ONE - "Are You Afraid" CD

CIRCLE ONE are a somewhat enigmatic band. I've been sitting here for sometime trying to figure out how to best describe this. The first eleven tracks are their long out of print (unless you count that rip off job from LoSt and Found) "Patterns Of Force" LP released in 1983. The remaining twenty tracks are from outtakes, rehearsal, live performances, comps, demos, and an interview.

The reputation of this band went well beyond their music and carried over into the lyrics and views of deceased singer, John Macias. From his religious stand point he put forth his opinions on all the wrongs in the world. The song "Gospel" is almost like a summary of his viewpoints. There is homophobia in here, but with Christianity that's expected. Man, this is a messy deal. On the whole many of the messages are well intentioned, although a bit campy and questionable, the music is really good, representing the sound from the early days of LA hardcore.

This collection is a must for fans of the LA hardcore punk sound. And after all, who isn't?
(Grand Theft Audio, 501 West Glenoaks Blvd., Ste. 313, Glendale, CA 91202)

COMBAT WOUNDED VETERAN - "What Flavor Is Your Death Squad Leader?" EP

Hell yeah!! COMBAT WOUNDED VETERAN return to the fray with another blistering attack of insanity. They're more noisier, speedier,

and altogether chaotic on these ten songs. The shift gears here and there while retaining the hyper tension that soaks their sound with noise, feedback, and a rabid vocal style. The lyrics are clever and at times cryptic - somewhat similar to BORN AGAINST. You can't lose with song titles like "Plastic Bullets Are So '84", "Shit 3:16", and "Also Comes In Red, Orange, & Fuck You".

The packaging is incredible. the cover is kind of like an envelope with slits and tabs that self seal when not in play. Open this up and inside are two 'doors' that open to the record and lyric sheet. It's hard to fully explain. You have to see it for yourself. The artwork and layout is great as well. The kind of stuff that would look great hanging on the wall.
(S3 to PO Box 898, Largo, FL 33779)

THE CRIMINALS - "Morning After" EP picture disc

This puts all their earlier stuff to shame. Punk rock debauchery from the East Bay (but let's not hold it against 'em), with tales of drunkenness, being punk, and other things. The lyrics are well written, but then again would you expect less from Jesse Luscious? The music is straight up punk with a snotty attitude that seems more genuine than most. Four songs in all, all great, but I really like "C.S.T. Bitch" and "Punk Rock Meatmarket". Get this now or cry later.
(Rhetoric Records, PO Box 82, Madison, WI 53701)

CRUNCH - "Bubba Bubba Bubba" LP

This collects three previous seven inches - one being a split with the SICKOIDS. Pretty good straight-forward hardcore that's true to form. Thrashy, raw, with a noodley bass line running throughout. Twenty-five songs in all.
(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

DAHMER - "Dahmerized" LP

Just like their namesake, these guys are pure evil incarnate! Vicious hardcore grind with a gritty raspy feel. The vocals are sick, one is regular yelling, the other one is really deep, with a sound that sounds like water running down a drain, or when you have fluid build up in your ears - the sound it makes as it sloshes back and forth. Deep and fuzzed out. The music is like wire pad rubbing diligently away at your flesh. The guitar has a nice distortion going on, kind of like a swarm of bees, but not as high sounding. The lyrics are mainly in French, but the song titles are named after serial killers. I love this stuff.
(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

DAHMER / DENAK - split EP

You get a double dose of grind on this one! DAHMER unleash sons 42 through 44 about various serial killers. Always ugly, brutal, and above all putrid! DENAK (Spain) are a little more toned down than DAHMER, but way brutal in the vocal department. One part of the vocals sounds like the guy swallowed turpentine. His throat literally blasts out the lyrics. Insane.
(Spineless Records, PO Box 524, Str. C, Montreal, H2L 4K4, Canada)

DAMAD - "Centric" single

These two songs ("Ritual Overflow" and "Seed") are perhaps their best yet. They're more direct musically that what was on their LP. The songs are just a tad more aggressive and forceful in their structures and rhythms yet they retain all the dark and uneasiness of earlier material. Lyrically they stay true to form offering cerebral interpretations on social issues, as opposed to standard observations. As expected with this band the artwork is top notch.
(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

DAMNATION - "Beelzebub Gum" - EP

From all the things I heard about this band prior to this record I was expecting some gritty punk rock. Well, from that opening sentence you can tell that wasn't the outcome. This is punk nonetheless, but there's no edge or attitude here. Sounds uninspired...
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

DEAD LAZLO'S PLACE - "Lonely Street" CD

It sounds like these guys are "real musicians" trying to be "punk". Their music is uninspiring and void of any emotion or spirit and they add all these studio engineering tricks like echoes, overlaid vocals, delayed guitars, and other unnecessary junk that turns me off. The music is fast and melodic like something you might hear on a commercial snowboarding video or something. They have a picture of a naked woman cradling her breasts on he back over which has NO relevance to anything they talk about. Sexist marketing play? Jock rock? (FR) (New Red Archives, PO Box 21501, San Francisco, CA 94121)

DEATH BY STEREO - "Fooled By Your Smile" / "Bet Against Me, You Lose" - single

Too bad there's only two songs on this record because I'm left wanting more. The singer's voice is great to compliment the melodic yet powerful music, and the changes in the rhythm and beat keeps it all interesting. Speed is not too emphasized (there are fast parts), but the good musicianship and song writing of the band is what makes the mid-paced breaks really catchy. At times during the record I'm reminded of DAG NASTY or REASON TO BELIEVE, but don't expect to hear replicas. Lyrics are well written and they don't say anything idiotic. Good schtuff. (FR) (Dental Records, 1503 E. Evans Lane, Placentia, CA 92870)

DEATHREAT - "Runs Dry" EP

This record is sooo good... DEATHREAT play traditional hardcore punk true to form. Short songs, energy and urgency, the whole nine. Eight songs, all good. Apparently folks from HIS HERO IS GONE are in this, but you'd never guess as these two bands are entirely different. Recorded live in one take, which is pretty impressive.
(Prank, PO Box 410892, San Francisco, CA 94141 - 0892)

DEMON SYSTEM 13 - "Aborted Teen Generation" EP

This record is so awesome... Remember the first time you heard MINOR THREAT and other D.C bands like GOVERNMENT ISSUE, TEEN IDLES, FAITH, etc. ? These guys sound like those bands, not just in style but also with the same spirit and urgency. This gives you the feeling you could conquer the world.

Raw hardcore with abrasive guitars, gritty vocals, thrashy drums and a sharp bass that slices through the melee. The singer screams forth words on negativity and ill will towards society, cops, the lost youth generation, and other deserving targets. They also cover "Fukk Your Life" by NO CHOICE. Thirteen songs and they are all champs! First pressing is 500 in black, hand numbered on the label, and the second press is in red, so snatch one up immediately.

(Busted Heads Records, Box 272, 901 06 Umeå, Sweden)

AUDITORY MATTER

DEMON SYSTEM 13 / SIC TRANSIT GLORIA MUNDI - split EP

Ah yes, DS-13 return with six new songs of killer hardcore thrash. Their DC (early) influence is really apparent. These songs sound like they could have easily come from the "Flex Your Head" compilation. Tom Terror's vocals sound similar to Nathan Strejcek (TEEN IDLES), any second I'm waiting to hear them break into a cover of "No Fun". "Larmrapport" and "Nuclear Holocaust" are my favorite cuts on here. But all six are great anyway. STGM are similar to DS-13 in the fact they're a traditional hardcore band, but these guys are a little more restrained. By that I mean they never go into break neck trash. While they play it fast their aggressiveness is more in the space of time and mood their music creates. I saw an ad that compared these guys to TOTALITAR, and that's kind of close to what STGM sound like. Either way, they're a pretty good band.

(Hepatitis - D, Lame Brain, Johnny Christiansen, Mollevångstorget 5 C, 214 24 Malmö, Sweden)

DEMON SYSTEM 13 - "For The Kids, Not The Business" EP

More killer hardcore from this great band. Total hardcore punk that's short and to the point. Their sound is even more developed than the previous releases - check the chorus to "Rikki Fake" - a nod to '82 era hardcore. They go from thrash to mid-tempo tunes with ease showing there's depth to their style. Lyrically they're just as angry as before but with more of a sense of humor, such as in songs like "54 Words In 17 Seconds", and "Upperclass Vegans vs. Non-PC Bums". The also do a cover of REAGAN YOUTH's "New Anyans". Get this!!!

(Communicaos Media, Box 825, 101 36 Stockholm, Sweden)

DETESTATION - "The Agony Of Living" CD

Ah... A full CD's worth of music from this great band. DETESTATION are kind of like a cross between NAUSEA and classic hardcore from places like Sweden and Finland. Really raw and intent, these songs race along at a quick pace with a solid song structure and smooth time changes when necessary. What I like best about this band is Saira's vocals. Kind of high pitched with a snarl. The lyrics attack the government, society, and the fucked up shit that occurs in the microcosm of punk. The material is from three studio sessions and a couple of live songs at the end. Definitely one of the best bands out there. (HG Fact)

DETESTATION / BEYOND DESCRIPTION - split EP

This is yet another sterling chapter in the Wicked Witch catalog joining two countries band's together on one record. And as expected the cover art is incredible!! I'm serious when I say it's suitable for framing. Alright, let's get down to the music. BEYOND DESCRIPTION come out stronger than ever here. I mean they've always been a suitably powerful band, but what's on here leaves all previous outings in the dust. Each song is like a wrecking ball knocking down houses. They slam forth repeatedly until the end, and then it's on to the next one. DETESTATION continue to deliver the quality they're known for. One thing I like about this band is how on each recording they've become a stronger band, which leaves me eagerly anticipating the future. The song "Pyre" is one of the strongest songs I've heard, lyrically, attacking the nature of capitalism

- which is to create the products to exceed demand, despite the outcome or alienation of the worker from their labor, or effects on our environment. (Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, The Netherlands)

DEVOLA - "Playing The Game Of Revenge And Winning Everytime" CD

Everytime I listen to this I can't help but think about the scene in "Trilogy of Terror" where Karen Black throws the doll into the oven and as it ignites it starts going crazy with a shrill scream, and banging against the walls of the oven. It's a fair comparison to the maniacal energy this band commits to disc. The music has the right tension to keep you on edge waiting for them to just flick it over the side, and when they do it comes down fast. The instruments bang and slam against one another while the vocals are tossed about in the melee, just getting sicker. This is seriously a great CD, and a band to keep an eye out for. By the time this review sees print they'll have an EP out on 625.

(\$4 to Mountain, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222)

DROP DEAD - "Superior" LP

It's been a good five years since their first (and previous) full length came out. That record was a brilliant piece of work, and this new deal is even better, if you can imagine that. Full force thrusts of speed propelled in a deadly trajectory hurtling shards of steel into your ears. The guitar is abrasive as hell, matched by an equally harsh singer. This guy sounds like he's ripping his throat apart. What I like about bands like DROP DEAD is while they play a million mile an hour blur that also add time changes and various odds and ends that keep this from being typical '1-2-3 thrash'!. Great stuff. And just so you know, the first side plays inside out. And I hear the first 500 are on purple vinyl.

(Armageddon Label. Check with Sound Idea or Vacuum)

DUDMAN / BATHTUB SHITTER - split EP

DUDMAN are just what you need if you're looking for a dose of hyper speedy hardcore. They serve up six tunes of thrashy stop go hardcore with a bass heavy edge. They could easily be on Pessimiser or Slap A Ham. "Midlife Crisis" is great. Definitely a band to watch for. Great stuff. BATHTUB SHITTER are less chaotic musically - maybe because they have no guitar. They're a drum, bass, and vocal trio. They go from mid-tempo to blur with precision timing. Pretty cool. The vocals are high pitched one second and then deep growling the next. All in all a really good split EP. Pick it up.

(MCR Company, 157 Kamiagu Maizuru Kyoto, 624 - 0913 Japan)

EAR BLEEDING DISORDER / LAUGHING DOG - split EP

EAR BLEEDING DISORDER... Jeezus! The vocalists sound like they're choking on blood and tissue, and the music sounds like a tow truck that's lost it's load with the tow hitch dragging along the pavement, scraping and sparking, making the most horrendous noise. They use a Ted Nugent sample, so they instantly win me over, and their song, "Star Wars", which is music and screaming combined with samples from the movie, makes this the best song I've heard about the trilogy yet. LAUGHING DOG are out to break speed records. Each song goes as fast as possible. They leave a little time for a few tempo changes, but it's pretty much a go forward and get the job done type deal.

(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

ENEMY SOIL / CORRUPTED - split EP

ENEMY SOIL's recording suffers from bad production. It sounds live with a lot of key elements sounding flat and at times almost buried. The lyrics are pretty good though. CORRUPTED deal out their punishment in one song of slower than slow 'doom-core'. Depending on your patience will probably decide how you'll react to this band. Sometimes I find it powerful, and other moments I just don't have the time.

(H.G. Fact)

ENVY - "From Here To Eternity" CD

These guys sound like something that would come out on Mountain Records. ENVY play modern hardcore with a sharp edge. The music ranges from buzzing distortion to quiet introspective parts, and the vocalist shouts the lyrics at the top of his lungs while the guitars and drums crash into one another. On a lyrical level they focus on the personal, dealing with thoughts and emotions that fuel these thoughts. There's a dark tone to this, but not foreboding or doomish, but in a feeling of desperation and frustration. This is a good CD to play on those cold and dreary overcast days without end.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)

EXCRUCIATING TERROR - "Divided We Fall" CD

EXCRUCIATING TERROR accomplish the impossible - they've topped all their previous releases with this new disc. Insane grind core that decimates all. From beginning to end they blast out furious thrash with abrasive vocals and instruments. The drums chop it up, and the guitars sweep it away, while the vocals scour away at the evidence. Twenty-one songs in a matter of minutes.

(Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

EYEBALL - "Talkin' Straight" CDEP

I'll be perfectly honest with you, I think for the most part straight-edge hardcore is mighty boring and trite. But, every now and then there happens to be a band of this genre that is really good, if not great. EYEBALL are certainly nothing original musically or lyrically but they are pretty damn good at what they do. They bring to mind MOUTHPIECE - musically, lyrically, and much the same energy. They're showing on the "For The Sake Of Dedication" comp in no way matches the power they possess on this EP. The title track originally appeared on the aforementioned comp, but here it's been re-recorded with more force and punch. As soon as the vocalist yells out "Talkin' straight" you know you're in for a good straight-edge record. From one song to the next they keep the energy constant with moshy parts, breakdowns, and a sense of tension to hold your interest. Really good stuff, and proof that you don't have to be 'original' to be great, you just have to have the passion.

(Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, Germany)

FACADE BURNED BLACK - "Who Will Save The Unwanted" EP

If CAVITY played faster they would sound like FACADE BURNED BLACK. These fellas crank out dark and heavy music with thrashy and chaotic elements. They combine all of these styles to create a nervous tension that builds up and then falls into a calm confusion, if that makes any

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sense. Pretty good stuff, and I'd like to hear a full length.

(Rhetoric Records, PO Box 82, Madison, WI 53701)

FALLOUT - "Spit On The Innocent" CD

Sweet baby jeezus this band is amazing! Their previous releases were pretty damn good, but what's on here buries the past. Thrashy hardcore punk with a thousand or so feet of more depth than you average 1-2-3 thrash band. FALLOUT keep the speed driving in your face but can switch the pace in the blink of an eye to add more rhythm or crunch, whatever the job calls for to keep you on your toes. The vocalist sound sick, like a cross between the singer from HAVOHEJ, and the guy from HELLCHILD - really guttural, but at the same time strained to the point of losing his voice soon. The vocals here are just as powerful as the music. The lyrics are pretty good - short to the point observations on politics and humanity. Undoubtedly one of the most brutal hardcore bands of the decade. And that aint no joke!

(Grand Theft Audio, 501 West Glenoaks Blvd., Ste. #313, Glendale, CA 91202)

FASTBREAK - "Fast Cars, Fast Women" - LP

I was really excited to hear that FASTBREAK had an LP coming out because I'm a fan of their debut EP "Don't Stop Trying", and the demo. But I, personally, was just a bit disappointed because they seem to have replaced that raw youthful energy, found on the EP and demo, with more "sophisticated" words and music. After a couple listens more I find that I like this as much as their previous material. Here they continue to play upbeat, melodic, slightly longer hardcore songs like those they play on the TEN YARD FIGHT split EP. So if you liked their previous material you'll probably dig this too. If you've never heard them, they sound closest to GORILLA BISCUITS with the melodic breaks, back ups, and sung vocals with fast drum beats. (FR)

(Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA 02115)

F - MINUS "Won't Bleed" - EP

Straight up early '80's hardcore (S.O.A., NEGATIVE APPROACH) with alternating male/female vocals. Most of the songs are short with one line lyrics, what more could you want? What's that you say? A NEGATIVE APPROACH cover? Sure, why not "Can't Tell No One". (ET) (Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

FORWARD "While You Alive" - CD

Ever notice how practically every band from Japan are amazing? Okay, there are a few who aren't, but they are forgotten as soon as the stylus skates across the run off matrix. But the majority are astounding. FORWARD continue the proud tradition of the Japanese hardcore punk legacy with their heavy, somewhat thrashy, attack. Even the guitar solos add to the impact. The disc starts of pretty good with the first song only hinting at what lays in store. As soon as the second song, "Penetration" opens up the pace picks up quickly and all hell begins to break loose. Each song builds on the where the previous left off and the pace quickens to peak and tumble back down at the end of the last song. "Change".

The lyrics have a loose theme, which I don't know if this is intentional, of change and transcending the mental obstacles placed upon us by society at large.

(H.G. Fact, 401 Hongo - M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)

FOUR LETTER WORD - "A Nasty Piece Of Work" CD

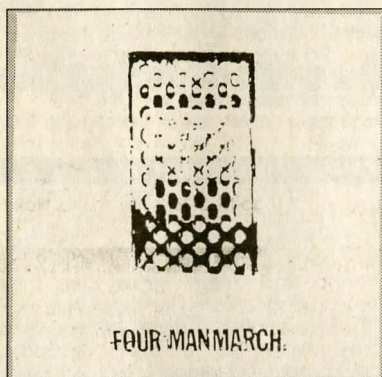
After releasing a killer debut EP ("Words That Burn") a couple years back these Welsh punk return with a full length that's along the same standard. Tuneful punk rock that varies in pace, sometimes speedy, sometimes punchy, and sometimes just in between, a happy medium. Lyrically this band has plenty to offer with their assertions on government / business ploys of manipulation, lashing out at the rich, inactivity and more. These are honestly some of the best lyrics I've heard in a long time. They're very articulate and descriptive, painting the scene and creating the necessary mood to help send the message home. The only complaint I have with this record is there tends to be a little too much polish at times which takes the edge off. Other than that...

(BYO Records, 67A64, Los Angeles, CA 90067)

FOUR LETTER WORD - "Do You Feel Lucky Punk?" / Access Denied" single

The A - side is from their "A Nasty Piece Of Work" LP. "Access Denied" on the flip is previously unreleased. Music wise FLW play tuneful punk with beefy vocals. I think Welly's voice really hits it's peak when he growls the words. Gives the music more of a push. The lyrics to both songs offer perspectives on society, both at large, and in the microcosm of the punk scene.

(BYO Records, PO Box 67A64, Los Angeles, CA 90067)



FOUR MAN MARCH - "The Luckiest Man On Earth" EP

FOUR MAN MARCH sound like a combination of ECONOCHRIST, HEROIN, and HIS HERO IS GONE, in no particular order of course. Heavy with out being metal, the music bounces around from steady tempos, quiet introspective bits, to full blown chaos. While this may sound formulaic, these guys are actually pretty fresh and energetic in their delivery. My favorite song on here is "John Lennon's Bullet", which is a pummeling song that comes on forceful and heavy, does it business and leaves in a hurry. "When We Were Brave" ends the EP with energy similar to "John Lennon's Bullet", except the moments of subdued chaos to space things out. Pretty good stuff here. Hope to hear more in the future.

(Ruxpin Records, 13709 Eaglesnest Bay, Corpus Christi, TX 78418 - 6319)

FROM ASHES RISE - "Fragments Of A Fallen Sky" EP

The music on this record has a gloomy quality to it. The guitars are heavy and play intricate chords that have a dark (or flat) tone in it, while the bass player seems to strike power chords for an added warm and thick low end. Sometimes the music is pretty slow, but it builds up to a more frantic and intense tempo where the drums do the "blast beat". Two vocalists - one does the gruff guttural vocals and the other does the screamed, scratchy vocals - "sing" about their disdain for some negative aspects of humankind such as mistaking lust as love. Overall a good record. Fans of HIS HERO IS GONE will probably dig this. (FR)

(Clean Plate, PO Box 709, Hampshire College, Amherst, MA 01002)

FUNERAL - "Have You Seen My Leather Jacket?" CD

Of the latest batch of GTA releases FUNERAL has spent the most time in my stereo. This sounds like RIK L RIK which is cool with me, plus a couple of members from FUNERAL played with that deal. Really good So. Cal punk rock - the kind that really captures the atmosphere of living here. It makes you want to hop in your car and drive along the streets of LA at night looking for nothing in particular, but something at the same time.

(Grand Theft Audio, 501 West Glenoaks Blvd., Ste. 313, Glendale, CA 91202)

GACY'S PLACE - "Smells Like..." EP

GACY'S PLACE barrel down fast as hell creating chaos with their auditory assault. As soon as the sample ends on the fist side they open up with some insane hardcore with a vocalist who sounds spun out. Maybe his eyes are really like the picture shows them. It's hilarious to look at the photo with his eyes all bugged out while playing this record. The vocals are kind of high pitched helium-y with a gravelly thrashed out edge. The music is speedy with breaks and changes in the pace here and there. Another great band from Australia.

(Spiral Objective, PO Box 126, Oaklands Park, South Australia 5046)

GASP / NOOTHGRUSH - split EP

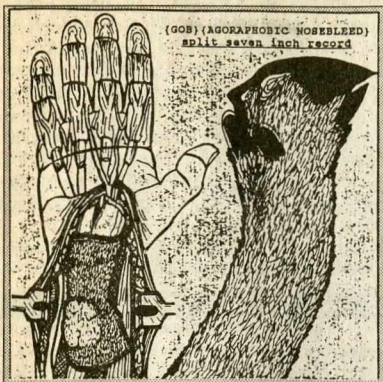
GASP... Their demo was good. NOOTHGRUSH are great though. I have to say I think they do the whole slow music thing better than GRIEF. This song is no exception. Revel in the hate...

(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

GOB / AGORAPHOBIC NOSEBLEED - split EP

Great split between these two bands. GOB have three raw and thrashy numbers. "Michael Malloy" is an interesting tale of a man who was nearly indestructible. In the song he's fed undiluted gasoline, anti-freeze cocktails, and he's ran over, among other things. Power-violence incarnate! "Bring Me The Head Of Gob" closes off their side in a punishing and demented assault. AGORAPHOBIC NOSEBLEED crank out seven happy songs about sipping Kool-Aid with Jim Jones, manipulation and sedation, bombs, and more. All quite hummable. Their lyrics are always great, and one of the only bands that write something you can quote and apply to everyday situations. Check out "Computer Lethargy" - a classic.

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(Bad Card c/o Sylvain Vilette, 48 Rue de Potager, 91270 Vigneux Sur Seine, France)

GODSTOMPER - "Gun Culture" EP

AGENTS OF SATAN meets SPAZZ.
(Dogprint, PO Box 2120, Teaneck, NJ 07666)

GOOD CLEAN FUN - "Who Shares Wins" EP

The band name says it all, Good clean fun. Total post-core with some melodic parts that remind me of GORILLA BISCUITS, and it's a good share of fast "mosh" parts. The vocals are gruff and sound as if they're being bellowed out by a fifty-foot cookie monster. And no post-core band would be complete without, what else, positive lyrics and their song, "Positively Positive", does that just fine. Best line of the record, "... because a bottle makes a man a baby not a role model". (ET)

(Phyte Records, PO Box 14228, Santa Barbara, CA 93107)

GRIEF / 16 - split 10"

These two bands team up once again to wreak havoc on our senses. GRIEF ooze out with "Bored", which is pretty descriptive of that all too common emotion. Each note and each beat is delivered with deliberateness as the vocals slowly grind forth from the musical muck and mire. Just as the song comes to a close they pick up the pace, but slightly. Would be interesting to hear them speed up the tempo, even if only to 6/4 time. Punishing just the same. 16 give their stylistic treatment to SLAYER's "At Dawn They Sleep". This band never ceases to amaze me. Heavy music with a pulverizing rhythm. Get whatever you can of this band.

(Pessimiser / Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

GRIEF - "Torso" CD

GRIEF are great for listening to on those nights when you're so fuckin' pissed off you can't sleep. Thoughts of revenge and bringing down that pathetic self-serving bastard you really fuckin' hate crowd your mind. You just want to beat 'em senseless with your fists because clubbing them with a bat would be too humane. The hours tick by slowly and the night goes on forever.

(Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

GRIVER - "2 Songs" single

It's easiest and most accurate to describe GRIVER as an emo band. The out of focus photo of two kittens super imposed on a photo of a house was the first sign that this was probably going to be emo. The lyrics are a bit

abstract, like the cover art, which also indicates "emoiness" by the way the words are put together. The music and vocals are sometimes quiet and suspenseful, then it changes to a slightly more "chaotic" part with somewhat whiny vocals. That's the best I can describe this. (FR)

(\$3 to Point The Blame, 10738 Millen, Montreal, PQ, Canada H2C 2E6)

GRIVER s/t - LP

Well this is what many would call 'emo'. The music is quiet like SLINT, with a few short moments where the tempo picks up, and the vocals are really whiny. There's a lot of tension in the song structures which tends to wear on my patience. Ungh...

(Point The Blame Records, 10738 Millen, Montreal, PQ, Canada, H2C E6)

HALF LIFE - "Down Right" CD

The cover of VERBAL ASSAULT's "Trial" is a good indication of where HALF LIFE is coming from. They have a sound similar to "Trial" era VERBAL ASSAULT, but with the heavy approach of '90's hardcore and an overall rawer feel. The vocalist sounds totally influenced by Chris Jones. The music keeps the same mid-paced tempo throughout with most songs passing the three minute mark.

Being blessed with a somewhat short attention span I would normally skip to the next song, but these guys keep things interesting enough for the entire listen. Pretty good.

(H.G. Fact, 401 Hongo - M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, Japan)

HALF LIFE - "Leave In" EP

This is much different than what is on their "Down Right" CD. They're now more post-hardcore than anything. Sounds like the type of stuff the Art Monk Construction label would put out - college rock with a little aggression. This is good for what it is, but not as good as they were on their full length CD. They've since broke up. "Leave In" is a nice instrumental track, and one I find myself going back to time after time.

(HG Fact, 401 Hongo-M, 2-36-3 Yayoi-Cho, Nakano, Tokyo 164, Japan)

HELLCHILD / BONGZILLA - split EP

Not familiar with HELLCHILD. I missed them when they were here last winter. On wither speed they sound good, I prefer the 45 rpm though, but I think they're meant to be played at 33rpm. If that's the case, these fellas crank out some heavy music. Tuned down guitars, bass heavy, thunderous drumming and corrosive vocals. They kind of bring to mind BRUTAL TRUTH, but a little slower, though not much. I gotta find more stuff from this band. BONGZILLA are back with their roached out SABBATH with grind vocals sound. Maybe that's from all the pot smoke roasting the singer's throat?! Their latest opus to weed isn't about any kind of weed, it's about "Witch Weed". The shit would put a curse on you I guess.

(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 163-0013, Japan)

HELLKRUSHER / PRAPARATION - H - split EP

Two of my favorite bands on one record. Hell yeah! HELLKRUSHER always put out great music, and these two songs are no exception. DISCHARGE influenced, but these guys inject enough of themselves into this to keep it sounding like HELLKRUSHER. I'd even go as far to say they're better now than before. Now onwards, to PRAPARATION - H. My first contact with these guys was on their split with JOHN BENDER. From that moment on I've been a fan. These songs help cement those feelings even

more. Harsh music that can drop jaws on the salt plains, and still have structure and a severe punch. Great stuff.

(Wicked Witch Records, POBox 3835, 1001 AD Amsterdam, The Netherlands)

HIS HERO IS GONE - "Monuments To Thieves" LP

While I tend to think HIS HERO IS GONE are just a tad over-rated I'll admit this album is pretty good. So good that I've even gone back and given their previous material another chance, and it's grown on me. "Monuments To Thieves" is by far their most cohesive and, for lack of a better word, brutal material. This stuff hits you like a Mac truck and keeps on going. Can't help but be reminded of early GODFLESH at times with all the heaviness and discordance, except HHIG have guitars to aid in the damage. The mood throughout is dark, and gloom hangs in the air. Tempo changes and breaks enhance the effectiveness. Certainly not a record to passively listen to, as there are layers upon layers of things happening here that demand your attention. Upon each listen I discover and explore a new layer.

(Prank, PO Box 410892, San Francisco, CA 94141 - 0892)

HUMAN HANDS - "Bouncing To Disc" CD

HUMAN HANDS were an art punk band, somewhat in the same realm as BPEOPLE, MAGAZINE, DEVO, and PERE UBU, among others. While some may argue that art and rock and roll don't mix is a discussion for another time. And the reason I even bring this up is that HUMAN HANDS, like the other bands I just mentioned, are great examples of bands that mixed both worlds and made it work.

Quirky punchy rhythms bounce their way through these synthesizer laden compositions. There's a somewhat dark tone throughout with the onset of dementia not far behind.

When I hear this band and think about the current state of music today I can't help but wonder what happened to all the creativity and risks bands once had and took in the early days of punk.

Contains three unreleased tracks too.
(Grand Theft Audio, 501 W. Glenoaks Blvd., Ste. 313, Glendale, CA 91202)

ILL REPUTE - "Positive Charged" CD

Listening to this you would never have imagined ILL REPUTE turning into the lousy NOFX type band they are today.

Forty-three tracks of Nard-Core from '82 to '85, when ILL REPUTE were good and building their reputation. Features their classic, "Clean Cut American Kid", which is so catchy it will stick in your head for days.

Highly recommended without a doubt!
(Grand Theft Audio, 501 West Glenoaks Blvd., Ste. 313, Glendale, CA 91202)

INEPT / FECI DEL SIGNORE - split EP

INEPT make a hellish racket. Heavy, noisy, thrashy fuckin' mess with growly vocals. The instruments sound like they've been put through the wringer, 'cuz these guys pound the life out of them, and work 'em for every ounce they're worth. FECI DEL SIGNORE start off with some SONIC YOUTH sounding stuff then kick into the harsh hardcore thing. These guys have more structure than INEPT, which enable their songs to keep my attention longer. They're not break neck

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thrash, but they have a punch and burn that's pretty good.
(Dogprint, PO Box 2120, Teaneck, NJ 07666)

JOHNNY X AND THE CONSPIRACY - "Buy, Sell, Trade" EP

This is definitely one of the best CLASH inspired bands I've ever heard. There's even a touch of later period JAM swirling through the sound. The pace is pretty steady, and the music is more about being a song rather than jumping down your throat. The kind of stuff to put on when reflecting on the day and the past events. I hope BYO puts out a full length from these guys. Great record.

(BYO Records, POBox 67A64, Los Angeles, CA 90067)

JON COUGAR CONCENTRATION CAMP - "Interstate 8 West" / So Much For Unity" single

Blag Dahlia's production has worked wonders for this band. Definitely more of an edge here. They even sound a bit like the DWARVES as a result. The A - side is definitely the standout. Catchy in your face punk fuckin' rock, no more no less. If this is the direction JCCC are headed, then I'm gonna keep a look out for the next record.

(BYO Records, POBox 67A64, Los Angeles, CA 90067)

JUGGLING JUGULARS - "Can You Explain?" CD

JUGGLING JUGULARS continue to outdo themselves with every release. This CD raises the bar even higher. JUGGLING JUGULARS play hardcore punk with a good mixture of speed, tunefulness, and an ability to be somewhat catchy without resorting to fluff. They have much more depth than the majority of what's out there today. They demonstrate this when they shift gears on songs like "Fifteen Minutes" and "Shrinking World". There's so much power, urgency, and sincerity in this band it's unreal - and fortunately contagious. Their lyrics are commentaries on society, politics, the environment and more, but presented intelligently and realistically. I strongly recommend you to pick up everything from this band. You'll be the better for it.

(Hiljaiset Levyt, PL 211, 33201 Tampere, Finland)

JUNTA "Quiet Desperation" - EP

This fits comfortably into the 'modern' hardcore category. Much akin to the 'Ebullition sound' with screechy vocals and choppy time signatures (as in this doesn't flow smoothly). I do like how the music is an impenetrable wall of sound, but on the whole this doesn't do much for me.

(Dogprint, POBox 2120, Teaneck, NJ 07666)

KILARA - "The Funeral Fix" CD

Admittedly the first time I put this on I thought it sucked and took it out after the first couple of songs. Coming back to this a little while later my opinion has changed. Maybe it was due to the fact that during the second listen the weather was rainy and gloomy for a good stretch, which effects my mood, bringing it down low. The music combined with the dark sickly artwork made for a good companion during that time.

KILARA are full on metal with influences from NEUROSIS, and I swear I hear some TAD rolling around there too. Heavy with mid-tempos, weird time changes, and a dense wall of distortion that rises and falls, leaving a good burn in it's wake. While never breaking into thrash mode KILARA

find their power in their deliberateness. Certainly a release that requires your full attention.
(Rhetoric Records, POBox 82, Madison, WI 53701)

KILARA / HELLCHILD - split CD

Hats off to Rhetoric for releasing this amazing piece of music. After hearing the HELLCHILD material on their split with BONGZILLA I've been hooked. The three songs here only increase that craving more. Dark and heavy with a good dose of crunch and just enough speed to keep things moving along properly. It's the vocals that I like best about HELLCHILD. They sound like a huge chunk of concrete being dragged down the street - really slow with a grating gravelly roll to them. Or imagine water going down a clogged drain - that sound the water makes as it receded deep into the plumbing amongst the hair, muck and god knows what else. Excellent excellent band! KILARA serve up more brutality - a great follow up to their previous stuff. Kind of like BLACK SABBATH crossed with "Loose Nut" era BLACK FLAG. Heavy, punchy, and dark. The lyrics are mainly focused on environmental issues, but not presented so directly, kind of poetic. They delve into some folk on "S.M.D."

The layout is really good with photos of the bone structures at All Saints Cemetery in Kutna Hora.

(Rhetoric Records, PO Box 82, Madison, WI 53701)

KUNGFU RICK - "Show Me The Way..." EP

Jeezus f'n Keerist! KUNGFU RICK kick out some ugly hardcore racket. A fitting word for this band would be 'harsh'. The vocals are abrasive as hell. Really ripped and raspy, and the music is the same. It's fast and kind of heavy, with a gritty edge. Their lyrics are great - pissed off but making intelligent statements at the same time. "Public Smoking Banishment" is right on. Excellent record.
(Up Jumped The Devil Records, PO Box 470650, Chicago, IL 60647)



LACERATION / THE K SHIPLEY - split EP

Both bands (well actually one is a duo and the other is a trio) are similar in style and attitude. LACERATION return with more smart ass thrash, and so far their best yet. "Skulls Everywhere" is funny, and solves the mystery behind the popularity of MITB. THE K SHIPLEY is PALATKA without the singer. They start off decent and end up being an uninspired waste of time. I'm sure it's meant to be a joke, and if that's the case they failed. Get this for the LACERATION side, and the fact that is comes with issue 11 of Dogprint. Some of these are on clear vinyl.
(Dogprint, PO Box 2120, Teaneck, NJ 07666)

LACERATION / BAD ACID TRIP - split EP

LACERATION are fuckin' weird. It's like they gave a couple of overly medicated people

instruments and had them play hardcore. The lyrics are usually funny points made on the scene, but at the same time how they draw these conclusions lyrically is strange, but it seems to work. I must go sit down. BAD ACID TRIP are like these toy cars you wind up, except someone wound these toys too tight and now they spin out of control. Each song blasts forth in a chaotic frenzy then in the matter of seconds it's over. I can always count on B.A.T. to deliver and they come through every time.
(Agitate 96 c/o Richard Ramos, 11479 Amboy Ave., San Fernando, CA 91340)

LAST WARNING / ACURSED - split EP

ACURSED are awesome! Fast hardcore with a sick vocalist - kind of like the guy from DROP DEAD but more gravely. They only give us three songs here and they're scorchers. The guitars are strung chain saws that hack through the air like Leatherface at the end of the first "Texas Chainsaw..." movie. Really good stuff. LAST WARNING are along the same lines, just not as over the top though. They have six songs that are short and to the point of stop go hardcore. Hopefully both bands will have more material out soon.

(Red Storm Rising c/o Snitting, Sunnanv. 14 K, S-222 26 Lund, Sweden)

LUSHWORKERS / GOODMORNING - split EP

I think this is the first vinyl for both bands, and if that's the case, they're both off to a great start. The LUSHWORKERS play harsh hardcore with a slight tunefulness to make them stand out. The speed is there, and the vocals are of the hellish blood gurgling variety, while the tempo varies throughout to fend off monotony. Only three songs, but they're busy putting together an album, so hopefully we'll hear more from them soon. GOODMORNING are along the same lines as the LUSHWORKERS, just a little more punchier. The vocals range from talking fast to full on screaming, and the music is true to hardcore form with tempo changes. Just like the former band on this split, I hope to hear more from these guys too. Good split!

(Chris Kauphusman, 255 E 4th St., Winona, MN 55987)

MAINSTRIKE - "Quest For The Answers" CD

MAINSTRIKE play good ol' fashioned fast straight-edge HC. Fast and heavy guitars with a dark edge, stop go beats with bass 'solos' in between breakdowns. I actually like their EP better because the songs were shorter, to the point, and catchier. Here the songs seem to follow the same formula and they can get a bit boring. What makes this an outstanding CD is the intelligent lyrics. "Give Me A Break" is a song about how "TV is just a fatal seduction of the mind, setting standards from happy human life, on the contrary, they just cause more strife." Now that I think about it, MAINSTRIKE kind of reminds me of MANLIFTINGBANNER. A good CD; I'd love to see them live! (FR)

(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, Germany)

(Crucial Response USA, 1121 DiSalvo St, Toms River, NJ 08753)

MANCHURIAN CANDIDATES - "Double Crossed" EP

They sound much different than their previous release. Definitely not gettin' SWIZ-y here. They've become a little bit darker and a smidgen heavier. The music is still hardcore but more

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intense, bordering on "power-violence", but they steer clear of any grind trappings. The guitars are abrasive with a vocalist who sounds like he's choking on throat tissue as he blasts out the words to the songs. The drums have a crazy rhythm that from time to time slips into these fills and rolls which come out of nowhere. These guys are raw and far from polished, and that only adds to their overall impact. Great stuff.

(Big City Bastard Records, 1712 E. Riverside Dr. #67, Austin, TX 78741)

MAN IS THE BASTARD - "Discography" LP

The material here is taken from their split with BLEEDING RECTUM and CAPITALIST CASUALTIES, so here's your chance (and cheaper!) if you missed out the first time. I have to admit M.I.T.B. are hit and miss with me. I tend to prefer their earlier material over their noisier later releases. What's on here is pretty damn good, and listening to this I can understand some of the hype behind this band. "Feed The Octopus" is perhaps my favorite of all M.I.T.B. songs - instrumental and kind of Zappa-like in composition.

(Deep Six Records)

MELT BANANA - "Dead Spex" EP

This is the first MELT BANANA release I've heard that comes close to capturing the energy and strength of their live shows. It seems they become more and more tweaked and warped musically and lyrically. The high pitched vocals actually work here, it's like they're punching out a space for themselves in all the twisted noise and chaos of the instruments. Their song "Sonic Brain Burst" is a good description of this band. Hearing is believing.

(HG Fact)

MESSED UP - "The Signs Of The Times" EP

MESSED UP waste no getting down to business. They come out fighting, using everything in their arsenal to blow your stereo system to hell. The music is in the tradition of classic Japanese hardcore; brutal music with an unending energy and reckless speed. Funny enough, while the music is punishing, the lyrics are very positive in attitude asking the listener to realize the potential within themselves. Yet another great band from Japan. Highly recommended.

(H.G. Fact, 401 Hongo - M, 2 - 36 - 2 Yayoi - Cho, Nakano - Ku, Tokyo 164 Japan)

THE MISSING 23RD - "Powers That Be" LP

This hardcore punk band from Ventura, California do a great job of playing songs with that power and energy that inspires you to go shreddin' (skating), while maintaining a tuneful element to all their songs that will have you rocking out and bobbing your head. It's like they threw together the energy of MINOR THREAT and SUICIDAL TENDENCIES along with the melody of REASON TO BELIEVE! The sung, slightly screamed, vocals go great with the music too. The music keeps me interested throughout the whole record which seriously makes this one of the better albums that I've heard to come out in the late '90's. Good music, intelligible lyrics, and the fact they've been dedicated to this for over three years makes this a band and album you should support! (FR)

(Mankind Records, Box 461, Bellflower, CA 90707)

MONSTER X - "To The Positive Youth" EP

Alright, a new MONSTER X record!! All the songs are covers of the late '80's youth crew bands such as STRAIGHT AHEAD, YOUTH OF

TODAY, CHAIN OF STRENGTH, etc. They even did way back by covering an ABUSED song too. MONSTER X do these songs better than the original bands. Just the fact they can outdo the ABUSED version of "Drug Free Youth" is an unimaginable feat.

(Gloom Records, PO Box 14253, Albany, NY 12212)

MOURNING NOISE - "Death Trip Delivery 1981 - 1985" CD

Do you love the MISFITS? Have all their stuff? All the songs memorized? Fiending for some new unearthed stuff? Well, MOURNING NOISE aren't the MISFITS, but pretty close. Kind of like a methadone solution. Or, to keep with the theme, a pod version of the MISFITS (refer to the movie "Invasion Of The Body Snatchers" - ed). The music has that creature feature sound set to rock, with the bass lurking in the fog. The lyrics cover ghouls and ghosts, but from time to time diverge from this material and delve into political and social issues. Which can be just as terrifying as monsters, zombies, and the like. Thirty-two songs in all, from material recorded for an LP and a 7" (which I don't think was ever released. Could be wrong.), demos, and alive set on WFUM. Pretty cool, and fun - which is important.

(Grand Theft Audio, 501 Glenoaks Blvd. Ste. 313, Glendale, CA 91202)

MRTVA BUDOUNOST / COEXIST - split EP

Great split. Both bands play gritty hardcore that's speedy when called for, and soaked in energy and spirit. MRTVA BUDOUNOST are incredible. I've been listening to this band quite a bit lately. They play intense hardcore with grindy influences, but there's not a trace of metal. Kind of like a faster over the top DISCHARGE, yet MRTVA BUDOUNOST can not be lumped in as a DIS-band, because they're not. The guitars have a great distorted sound with a buzz hanging in the air, the vocals are great, at times it sounds like they're battling each other, the drums set the pace and challenge the rest to follow. Great stuff. COEXIST are more of a straight-forward band. Very raw with a dirty and soulful edge. By all rights COEXIST should be huge. Get this and discover what you're missing.

(Insane Distribution c/o Barvak, PO Box 6, 501 01 Hradec Kralove, Czech Republic)



MRTVA BUDOUNOST / PANGS OF REMORSE - split EP

Another great split from Insane Society Records. MRTVA BUDOUNOST are always great. These seven songs are killers - full on no messing around hardcore thrash with a vicious edge. Get anything you can with this band on it. PANGS OF REMORSE are straight-forward thrash - no metal, no grind, just 1-2-3 thrash. They change tempo here and there, but it's all about fast, faster, and blur.

(Insane Distribution, see address above)

MULLIGAN STU - "Do The Kids Wanna Rock?" CD

This band begs the question of wanting to know the obvious. Who doesn't wanna rock? Unfortunately these guys don't rock. Typical '90's 'punk' pop dreck that's so overdone it's ridiculous. Song after song about girls and being a nerd. It's not as terrible as this review may make it sound, but goddamn, enough already!

(Rhetoric Records, PO Box 82, Madison, WI 53701)

MURDER SUICIDE PACT - "Bite The Hand" LP

Awesome!! Not to sound like I've been watching a lot of "Fast Times At Ridgemont High" but this record is really awesome. No frills hardcore, somewhat similar to POISON IDEA, that's tuneful, a little catchy (but not in some pop way), comparable to the early sound of hardcore that inspired thousands world wide to drop out of a society raised on MOR rock. What sets MURDER SUICIDE PACT apart from the pack is they actually write songs with depth and the ability to get you movin'. Obvious there's been some thought put into this band. Hell yeah, MURDER SUICIDE PACT. Great album. I can't wait for the next one.

(\$6.00 ppd. to Burrito Records, PO Box 3204, Brandon, FL 33509 - 3204)



MURDER SUICIDE PACT - "Lobotomy Kit" EP

The title track is great! Just the right amount of speed with a good sense of tension running throughout. Bob bellows the lyrics over abrasive hardcore with a dark unsettling edge. Lyrically "T.G.L.F." and "Homeless Christians" - "Homeless Christians still believe / Don't they know they've been deceived? / Get down on your knees and pray / But your hunger's here to stay" - are the best of the four. These tracks were originally meant to be on the LP. Comes on colored vinyl.

(\$3.00 to Burrito Records, PO Box 3204, Brandon, FL 33509 - 3204)

MURDOCK - "Pissing Rocks" EP

Holy Moses, this is a hot lil' platter! MURDOCK are of the '90's spastic hardcore breed that have a little of that post-hardcore thang trickling through way down underneath the chaos, tension, and fury. They're blazing with choppy hardcore and curled up in a ball screaming, then the tempo changes for a brief moment to let comprehension through before being swallowed up in the swirling mess of rage. "Oatmeal" has these eerie backing vocals that give the song a whole other dimension, and "The Fuck You Dance" has to be heard to be believed.

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The vocals keep time with the drums. Insane. The packaging is pretty nice too!
(\$3 ppd. to Goldtooth Records, PO Box 621, New Paltz, NY 12561)

MY LAI - "Learn... Forget... Re-Learn" LP

This record and this band is great! There's so much going on here that I hear something new with each listen. It's incredible. On the surface the music is punishing hardcore that slashes and burns without remorse. Further listens show there's actually more here - tempo changes, breaks, all combine to create this tension that pulls you in, encircling you in the rage and emotion that flows strongly in the music. They're flying through blast beats one second then suddenly the tempo changes, which builds the tension to a boiling point, then in the blink of an eye all hell breaks loose once again. The lyrics deal with the fears and paranoia of everyday life, confusion, and more. Certainly one of the best records of '98.
(Up Jumps The Devil, PO Box 470650, Chicago, IL 60647)

NAILED DOWN / DISMACHINE - split EP

Lordy jee-zus this record rages. Two harsh bands from opposite ends of the planet get together and run you r ears through their musical blenders. Australia's NAILED DOWN return once again to wreak havoc with five songs, one being a KURO cover ("Selfish Cow"). The guitar has a really thick abrasive and gritty sound heavy on the reverb. DISMACHINE from Sweden seem to approach their music like an act of physical violence. The guitar and bass grab a hold of you as you squirm to get away with out any progress, the vocals shout your sentence while the drums beat the life out of you. Kind of leaves me with feeling I had when I saw "Casino", the scene where Joe Pesci and his brother are beat to death with baseball bats. Morbid fascination that compels one to look on...
(Homegrown Records, Blk. 111, Yishun Ring Road, #02 - 367, Singapore 760111)

NOOTHGRUSH - "Self-Hate Tribute To Black Sabbath" single

For some reason I was skeptical about this being a legitimate NOOTHGRUSH release. Putting it on my suspicions grew when the intro line to "Iron Man" was sounding mighty slowed down, even for NOOTHGRUSH. The music sounded like 'em though. I kept thinking this is bullshit. I switched the speed over to 45, and sure 'nuff, this is a BLACK SABBATH record and not a NOOTHGRUSH single. Which explains the glued on labels. Only thirty have been made, so while you're scrambling for the Slap A Ham 2""s here's another gimmick to add shit your pants over. Comes with issue three of *So, Why Worry*.
(\$3 to So, Why Worry?, 11107 S. Bruce, Monahans, TX 79756 - 5511)

NO SIDE - "Depressing Day" EP

This reminds me a lot of "Damaged" era BLACK FLAG. But first allow me to point out NO SIDE sound nothing like BLACK FLAG. The reason they bring to mind BLACK FLAG is the noisy hardcore and powerful delivery they generate. Just like the classic band I've compared them to, NO SIDE are raw, abrasive, and intense. They open the throttle all the way and rip and tear through each song with a fervor not seen too often these days. Listening to this I can imagine their live shows must be sheer chaos. Excellent.

(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)

NRA - "Bunk" EP

Whoa! Skip the first side and go straight to the second (like you have much choice at this point!). "No Excuse" is a punky thrasher with "I have no excuse" being repeated throughout the skirmish, then "Fuel" comes in with the same energy, except there's a tunefulness here to put you on solid ground. One of Holland's finest.

(BYO Records, POBox 67A64, Los Angeles, CA 90067)

OUTPATIENTS - "Hardcore Outcasts Revisited '82 - '84" - CD

This is one of those moments when I'm at a loss for words. The music on this five inch platter is so good it's unreal. A little history - OUTPATIENTS were a Western Massachusetts band that formed in 1982 with Scott from DEEP WOUND. The music is classic hardcore that's tuneful at times, fast and ugly all the time. There's a little bit of a MISSION OF BURMA influence popping up here and there too. The vocals are scratchy and strained, it sounds like the singer has screamed themselves raw and within a short stop away from a doctor's visit.

The material was taken from their "Basement Tape" recording and ends with their cut on the second *Flipside* Vinyl Fanzine comp. In the notes they point out the sound quality isn't hot, but to be honest, I think it works fine. Great stuff and highly recommended.

(Outpatients, PO Box 123, New York, NY 10185 - 0002)

PAINTBOX - "Burn Your Weak Mind, Fly High" / "Run, Free The Way" single

I'm assuming that's what these songs are called. Above the lyrics (which are mainly in Japanese) is a Japanese character, then below are the words in English. The foreboding introduction, with sparse piano plinking, phantom guitar scratches, and a quiet din doesn't quite prepare one for the storm PAINTBOX is about to unleash. In a flash they bring it all together, hold it for a second, then let loose. The power remains constant to the very end. The guitar cuts through sharply, while the drums pound out the fury in a fast tempo. The vocals are growled, but not crust. This is more or less traditional Japanese hardcore. The second side is my favorite of the two songs. The chorus is catchy, but not in a wimpy pop punk way understand?! The more I listen the more I'm blown away by this band. Only two songs, and I'm beggin' for more. Give these guys an album, and make it a double!!

(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, Japan)



PARKINSON - "About A War" CD

This is political crust-core from Malaysia that attacks war, greed, divisions in society and a demand for our individual rights. The recordings are raw, retaining the power crust needs in order to make it good. And PARKINSON are very good at what they do. Fast thrashy songs with a vocalist that goes back and forth to sounding like Cookie Monster to a rabid dog. There's two live songs on the end, and they sound even more chaotic and urgent than the studio recordings. Hmmm.... Good stuff!

(\$5 to Parkinson, 12 Jalan Lembah 24, Taman Desa Jaya, 81100 Johor Bahru, Johor, Malaysia)

PAURA - "Reflex Of Difference" CD

These guys bring to mind bands like RESURRECTION and STRIFE (pre-cheesiness), not so much in sound, but they are along the same lines style wise. Hmmm... Moshy hardcore with a little bit of metal coursing through it's veins. The production is excellent, without being overproduced, the drums are mixed nicely along with everything. I mean everything stands out in the mix, it's unreal. Six of these are studio recordings, and the last three are live. Features a couple guys from NO VIOLENCE.

(Conspiracy Chain c/o Marcio Cotinelli, Cx. Postal 87, Sao Paulo S.P. 01059 - 970 Brazil)

PETER MANGALORE - "Decay Of The Iron Man" 5"

Literary grind has cometh! PETER MANGALORE lyrics are inspired by various books and in their liner notes they encourage the listener to read. I find this to be an interesting aspect for any band - how many music groups ask the listener to read? Not many. For this alone PETER MANGALORE has my respect. Musically they're thrashy grind with a lot of various tempos and nuances to keep you listening. I think the second side is the best. Check it out.

(Deep Six Records, PO Box 6911, Burbank, CA 91510 - 6911)

PINHEAD CIRCUS - "Hallmark" / "My Confession" single

First time hearing these guys, and it was kind of what I expected. Poppy punk of the new era, complete with the vocalist who sings like he has a cold. This isn't bad, but there's nothing here to distinguish PINHEAD CIRCUS from a million other bands like this.

(BYO Records, POBox 67A64, Los Angeles, CA 90067)

PLACEBO - "On Rien" EP

This is a bit tough to describe. PLACEBO can't be easily placed into a single musical category. They draw from all sorts of influences: hardcore, space rock, a little bit of emo, and some metal in the style of CAVITY and KILARA. There's a sort of ambience here. They're maybe comparable to ALL SCARS, except PLACEBO are more cohesive and worlds better. In the end it doesn't really matter what genre a band plays or fits into as long as the music is good. "Spasmes" is the choice cut here.

(\$3.50 ppd to Spineless Records, PO Box 524, Stc. C, Montreal, H2L 4K4, Canada)

PREVAIL - "Carousel" EP

Intense hardcore with the ultra-screaming vocals. This band's music is saturated in tension - there's never a calm moment or chance to catch one's breath. They come in and

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crank it out non-stop without looking back. There's no fucking around here. Imagine HONEYWELL with coarser vocals and a blinder fury.

(\$3 ppd to Concurrent, PO Box 55462, Atlanta, GA 30308)

PRODUCT - "Dedication" EP

This Italian straight-edge band plays generic hardcore music similar to that of CHAIN OF STRENGTH or JUDGE, and sing about dedication to the edge and saving our planet. Definitely nothing "ground breaking" here, but I'm sure some people will did this. I actually saw PRODUCT play when they came to LA this past summer. They were really fun to see 'cuz they were way into their music and their energy rubbed off on me. A decent record, but the only thing I really dislike about this band is they sing in English instead of their native tongue. (FR)

(Green Records, Via San Francesco 60, 35100 Padova, Italy)

RANCOR - "Never Hold Back" EP

RANCOR are back with their second EP of late '80's style straight-edge hardcore. You get it all, positive lyrics accompanied with generic hardcore riffs, fast drum beats, and break downs that make you want to do team stage dives! Six songs plus the short "Drug Free Pride", released on the "The Time Is Now" 7" comp. The new songs mostly follow the same formula - fast parts to break down - and the rhythm of the music is the same throughout. I think the music on their first 7" ("Flip The Switch") is more interesting and catchy, but this record still packs a lot of energy and punch. It has a nice slick cover with crowd action shots, and a well laid out two-panel fold out with the lyrics and band photos. Definitely worth getting if you're a fan like me! (FR)

(\$3.50 ppd to : Youngblood Records, 217 W. Main St., Ephrata, PA 17522)

RAIN ON THE PARADE - "Body Bag" CDEP

Here's the much sought after debut EP from this band available on disc with a few extra songs to help satisfy the need.

RAIN ON THE PARADE play late '80's style hardcore in the same style as pre-metal straight-edge bands of the time, complete with youth crew shout choruses. The songs are all critiques on the scene, and most of the points are pretty right on. They are like replies to all the cliched straight-edge songs about standing hard with 'the crew', being 'true for life', etc. Check out the song, "Eating Crow", which is about all the 'true for life' bullshit bands spout off about. Ronny Little puts it straight stating, "True 'til death? I'm not even thinking that far ahead".

But not all songs are attacks, as there are a couple that offer encouragement to build a stronger more worthwhile scene. An in many ways while they make attacks on the scene, they are at the same time saying things need to get better.

The name of the band comes from a HALF OFF song, and they've taken the message of that song and use it to go into detail of what they see as wrong and right with hardcore. (Soulforce Records, M.L.P., Apartado de Correos #18. 199, 20800 Madrid, SPAIN)

RIOT SYSTEM - "Fit The Image" EP

RIOT SYSTEM capture the true essence of d.i.y. and lo-fi recording. No bullshit hardcore punk from Australia that takes it all to the extreme with a Swedish influence. Very raw recording, one

side recorded on 16 track (though you'll never know it) within thirty minutes, and the other side is from rehearsal and a live show. Guitar, drums, and vocals, with an A.W.O.L. bass.

Living proof that it doesn't require a fancy studio or 'musicians' to create worthwhile music. More often than not, soulful music comes from the basics and sheer desire to play. Check this out.

(H.G. Fact, 401 Hongo - M. 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)

SANITY ASSASSINS - "Resistance Is Useless?" CD

If memory serves me correctly, these guys have been around for a long time. They definitely have an older hardcore sound. Whereas many of today's bands rely on the slash and burn technique for power, SANITY ASSASSINS stay on the tried and true path of traditional hardcore : incorporating speed and a bite combined with a tunefulness that gives the listener something to grab onto. A few songs have an early LA sound. Check out the instrumental, "Galaxy Speedway", some of the guitar work sounds like Rikk Agnew. I even hear a little bit of AGGRESSION in here from time to time. Most of the songs are mid-tempo, and a few pick up the speed and send the adrenalin racing. Pretty good stuff all around. Hardcore punk in it's truest form.

(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, England, PR8 3RZ)

SCHOOL JACKETS - "Back To The Dance Floor" CD

Strange. SCHOOL JACKETS are definitely original, and they're pretty damn good! The songs are short and fast with the longest one running for a minute and six seconds. But these guys aren't a thrash band. Granted they do thrash it up in a few songs, but they incorporate weird time signatures that come out of nowhere, yet flow nicely with the previous. Mixed in with the guitars and drums are appearances from horns which add a ska element (and it's not bad either!), and sometimes they'll borrow from a pop song, or go into a loungey guitar interlude, and they pay homage to soul music. These guys are all over the place. This disc contains their complete discography along with live recordings. Love this stuff.

(HG Fact, 401 Hongo - M. 2 - 36 -2 Yayoi - Cho, Nakano. Tokyo, 164 - 0013, Japan)

SCROTUM GRINDER - s/t EP

Fuck yeah!! This record is hot! SCROTUM GRINDER features Steve Kosiba from ASSUCK and Brian Roberts from FAILURE FACE, and this band doesn't really sound like either of those bands. So why did I even mention this? Force of habit maybe... Hell if I know.

Anyway, what you get here is some metallic hardcore that switches from thrash to lurching rhythms in the blink of an eye. I noticed each side began with a blast of fury and as the needle progressed across the vinyl the tempos began to tone down in a 'chaotic calm', if that makes any sense. Great record, and I hope there's more in the works from this band. The cover art and layout is pretty good too.

(\$3 to Burrito Records, POBox 3204, Brandon, FL 33509 - 3204)

SEVEN MINUTES OF NAUSEA - "Chavo" CD

This here disc consists of five demos, first four recorded between '85 and '87, with the most recent one recorded in '97. Lo-fi noise thrash that varies in quality. Some people will gobble this up, and for others, it will try their patience to no end.

(Eccocentric Recordods. Available through Vacuum Records, PO Box 40959, San Francisco, CA 94140)

7000 DYING RATS - "Fanning The Flames Of Fire" LP

These guys remind me a lot of P.E. L.M.E. -both bands are all over the musical map. 7000 DYING RATS do a little techno noise, hardcore, grind, etc. A little bit of everything thrown into their musical stew. Whatever genre they dabble in they do the job well. "Unyielding Glare" is an interesting instrumental - similar to lounge music hear in '70's sci-fi. When they go into hardcore they're over the top full on speed, screamed vocals and more. At times they also bring to mind SCRAWL where they'll be going full force with the thrash thing then go into some other type of music. I have no idea what the lyrics are about but you can't lose with titles like "Open The Realm (I Left My Keys In There)", "... And Then The Girl Said, "Why Would You Want To Be In A Band That Didn't Have A Message?"" "My Nordic Butt Can Rule Nations", or "Bands That Play Funk Blow". Maybe 7000 DYING RATS can be best described as Frank Zappa meets John Zorn. Whatever the case, this is pretty good stuff.

(Up Jumped The Devil Records, PO Box 4810, Chicago, IL 60680)

SHATTERED FAITH - "1982" CD

Well it seems like forever since there was talk of this being reissued. Sixteen tracks, the majority from what constitutes their half live half studio LP. The recording quality is pretty good, and there are a few moments when I was blown away, but then there are moments where it's just okay. Not as good as what they put on the single and comps. Something seems to be missing. I will say if you're looking for a slice of Southern California p-rock history, this is a nice place to reference. The lyrics to "USA" are mighty dumb though. (Grand Theft Audio, 501 West Glenoaks Blvd., Ste. #313, Glendale, CA 91202)

16 - "Scott Case" CD

Hell yeah!! This disc collects all of the out of print early releases. This has the double EP, the split with FRESH AMERICAN LAMB, and the one sided one song single. There's three songs from somewhere else. I have no idea. 16 play heavy as fuck crunch that's a little on the demented end and possessing a dark view on life. Great stuff as always. Snap this one up. (Pessimiser, PO Box 1070, Hermosa Beach, CA 90254)



SOCIETY OF FRIENDS (A.K.A. THE QUAKERS) - s/t EP

Intriguing... No lyric sheet, instead we get a picture of a couple walking through tall grass and weeds, and they have song titles like,

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"Kevin Costner", "Kodiak", and "Debo". Musically they remind me of HIS HERO IS GONE, but they're not a clone of HHIG. Instead of being heavy and creating a wall of guitar like the mentioned band, SOCIETY OF FRIENDS take the energy and use it to lunge forward and attack without second guessing. Pretty damn good stuff here.

(Mortville Records, POBox 4263, Austin, TX 78765)

SPAZZ / OPSTAND - split EP

Two maulers unite for one record and the results are as expected: destructive! SPAZZ pay homage to LARM by lifting graphics and covering "It's Up To You". They also pen a song for Holland, and anthem for the legion of us balding punks. There's more of us than you think, and our numbers are growing (while our hair isn't!). The fifth song, "West Bay / Dutch Coalition" seems to be missing. What makes this batch of songs for me is the dominance of the bass in "Scalpfarmer". OPSTAND attack with six new scorches, coming at you with a screwdriver to stab it into your ear. They attack domestic violence and the fuckers who do it, Nazis, and more. Fast, distorted, and harsh. Also, since this is on Coalition, the layout is incredible.

(Coalition Records, PO Box 243, 6500 AE Nijmegen, The Netherlands)

SPORTSWEAR - "Keep It Together" EP

Hmmm... I really don't know what to think about this. It's not bad, but at the same time it's nothing interesting. I hear a band with potential though. SPORTSWEAR play standard '88 straight-edge hardcore musically and lyrically, and there are moments where they hint at what they may be already capable of doing, but there's a certain something missing from the music to give it that energy and spark this kind of music is famous for.

On a side note, I can't help but wonder why they thank corporations like Nike, Coke, Ralph Lauren, and Tommy Hilfiger. (Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, Germany)

STALINGRAD - "Patty We Kind Of Missed You On Your Birthday" CD

Where do I begin to even scratch the surface on this one? This is quite a complex release - musically and graphically. STALINGRAD are similar to ACME musically in that they play crunchy metallic hardcore with many time changes that often are thrashy. The music is an impenetrable wall of noise with a vocalist who's strangled yelling glides above the surface equally cacophonous. The lyrics are full of loathing for self and the world. The lyric sheet layout is an enigma - the lyrics are mixed with various historical dates that appear to have a loose theme. At times it gets hard to follow. Maybe that's the point. Either way, this is a great release and well worth the wait. Plus I gotta respect a band who does a LYNARD SKYNARD cover! (Armed With Anger, PO Box 487, Bradford, BD2 4YU, UK)

STANDARD ISSUE - "As We Grow" EP

Straight forward mid-'80s' hardcore. This band could of very well fit on the "X Marks The Spot" comp. There's a lot of UP FRONT and WIDE AWAKE influences. The music kicks ass, but as usual, the lyrics have been written a million times; self respect, disgrace, what holds true, yadda yadda yadda. Oh yeah, they do "Positive Scene" by CRIPPLED YOUTH. (ET)

(Sit On Records, Dr. Hyleboslaam 19, 9220 Hamme, Belgium)

STILL LIFE - "Slow Children At Play And Beyond" CD

This is a collection of previously released songs from the early days of this band. The first two songs ("Sometimes" and "Outside Looking In") are from their first single, and I have no idea where the other four are from. Three of them were recorded two years after the single, which came out in '92. I think "Barriers" is from their split with EVERGREEN. It's been a long time since I've listened to this band. There was a time when I found their music to be powerful. Maybe it had to do with the time it came out. It seemed new for then. People compared them to FUGAZI, but really STILL LIFE have their own sound. They play post-hardcore, or emo if you like, with dramatic lyrics and complex song structures. The tempo never really goes beyond a mid pace. The music kind of swirls around and falls quietly like dust, while the vocalist sings words of self-inspection and an undying search for impossible answers. It's weird to hear all of this again. Brings back a lot of memories. Hell, they were in the first issue of this 'zine.

(Rhetoric Records, PO Box 82, Madison, WI 53701)

SVART SNO - "Smock 'n Roll" LP

These guys waste no time in getting down to business! As soon as the needle graces the first groove SVART SNO opens up with a barrage of guitars and drums that thrash and lunge forward to the very end. Through all the rage and intensity they are able to put a solid face on the music with changes in tempos, bridges, etc.

Top notch Swedish hardcore with some interesting lyrics that have an original approach. Check out "My Best Toy", which is about using a voodoo doll to strike at the politicians and the rich.

(Prank, POBox 410892, San Francisco, CA 94141-0892)

SVART SNO - "Bellyache And Acid Eyes" CD

Here's a thirty-three song collection of material from this long running Swedish outfit. The first eight songs are from UR FUNKTION, then the singer found new band mates and SVART SNO. UR FUNKTION were more of a mid-tempo deal, where as SVART SNO have a little of the DISCHARGE thing going on. They've definitely become a better more powerful band through the years, as is illustrated in the progression of the tracks. Fans of Swedish hardcore should pick this up, if they haven't already. Their cover of "Little Honda" alone is worth the purchase.

(Grand Theft Audio, 501 West Glenoaks Blvd., Ste. #313, Glendale, CA 91202)

TRIAL - "I'm Still Screaming (live)" EP

I think that only those people who are already familiar with and really like TRIAL will be into this. The sound quality is good but the vocals are sometimes muffled or not heard at all 'cuz the mic is moving around so much (sing alongs). It has four songs from old ("Through The Darkest Days") to new ("This Is Not A Trend"), and a cool photo on the cover of Greg, the singer, on the crowd with X'd up kids singing along. I find this boring, but then again I'm not big on TRIAL. (FR)

(Division Records, 1816 Bellevue Ave. #310, Seattle, WA 98122)

TUMULT - "The Heroic Bloodshed" EP

German power-violence!! TUMULT dish out fifteen songs of blistering hardcore that goes forward at a rapid pace. The guitars are abrasive with a thick sound and the vocalist sounds like Gonzo



CLEAR CONSCIENCE - seven song demo

Wow! From the moment the first song kicked in the energy and positive spirit of this band captivated me. The drums pound heavily providing a fast and somewhat thrashy beat, with tom-tom roles during the breakdowns, while a loud, crunchy guitar and a fat and heavy bass dish out catchy tunes that remind me a whole lot of mid to late '80's New York HC bands such as STRAIGHT AHEAD, YOUTH OF TODAY, and GORILLA BISCUITS. The singer does good yelled vocals and sings about positive themes such as "making a difference", "holding this (friendship) together", and "living for yourself". I'll admit that CLEAR CONSCIENCE are not pioneers (obviously) in this genre of HC, but it's done so well with high energy and sincerity. (FR)

(gorillabiscuits13@yahoo.com) (\$3 to Irwin Matutina, 619 Kendale Ln., Thousand Oaks, CA 91360)

DIRTY DIRT AND THE DIRTS - 5 song demo

Don't let this band's silly name fool you! This five piece from Glendora, California play awesome hardcore with intelligent lyrics ranging from political to personal topics. Like the song "Pride" talks about how blind patriotism and selfishness causes certain people (Pete Wilson, Prop. 187) to overlook humanity in the name of "national prosperity". "Kill, kill, kill - if it feeds our greed we will... Open mouth, closed hands - the method of prosperity for this land". Right on! At times the music reminds me of VOID or NEGATIVE APPROACH type fast parts, and they do a good mix of slower mid paced tuneful breaks, kind of like TURNING POINT. Believe me, it sounds good! The vocal style is similar to that of CHARLES BRONSON or HATCHET FACE, but not as chaotic and Rich sometimes talks the lyrics, so you can actually understand what he's saying. (FR)

(\$3 to : 665 S. Vermont Ave., Glendora, CA 91740 / e-mail - richkillsteve@hotmail.com)

FIRM REGRESS - 8 song demo

Wow! This demo makes me want to go thrashin' at Uni High with Matt Average and Ernie Truck. The music reminds me a lot of early SCARED STRAIGHT style skate-core. That is, a fast drum beat with a simple punk riff ripping up the guitar fret board - great! The vocals are very similar to SCARED STRAIGHT too. Unfortunately there are no lyrics included, but they're probably positive because the cover says, "We have one truce... To keep out music positive". I really like this demo 'cuz it's refreshing to hear straight forward hardcore, it keeps interested throughout the tape, and it's a great soundtrack for skatin' and/or forming a circle pit to! The recording gets a grade C, but it adds character to the tape. (FR)

(\$2 to : 1922 Cumberland Drive, West Covina, CA 91792)

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from the Muppets. Pretty cool. Comes on gray vinyl.
(Defiance Records, Ritterstr. 50, 50668 Köln, Germany)

VAE VICTUS / AHRIMAN - split EP

As can be expected with Satan's Pimp, another quality release on all accounts - musically and packaging (the cover folds out into a lyric sheet then into a poster with eye catching graphics all around). VAE VICTUS start the ball rolling with a full bore hardcore assault that doesn't let up until the stylus slides, battered and beaten, into the lock groove at the end. They bring to mind ACME, but more tuneful in a sense. Really good, AHRIMAN are fuckin' awesome!! They have a gritty and diseased sound with tweaked and evil sounding vocals. They only have two songs, and by god, I gotta hear more!! The bass has a great rich sound while the guitars are scratchy, and the vocals emulate a blast furnace. AHRIMAN punch and kick their way through until the end and until I get back over to the stereo for another round.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)



WISIGOTH - Une Hecatombe Pour Les Immortels... EP

Good gawd!! The vocalist sounds like he could strip paint with his voice. It just blasts out in an abrasive nature making the guitars seem almost obsolete. Sounds kind of like a grinder crossed with dragging nails across a chalk board. The music is (mainly mid-tempo) grind-core. I likes...

(Spineless Records, PO Box 524, Station C, Montreal H2L 4K4, Canada)

WORD SALAD - "Faction Of Distopia" EP

These guys bring to mind RORSCHACH, only a little more thrasher. Heavy hardcore with a metallic influence. Varying tempos - mostly fast that race headlong into the melee of instruments as they rip and slash at random. The lyrics are dark with a tone of hopelessness and disgust at humanity and the political system.

The cover folds out into a full cover painting that must be seen to be believed. Pretty good release on all counts.

(Prank, PO Box 410892, San Francisco, CA 94141 - 0892)

YOUTH AGAINST - "La Revolucion De Los De Abajo" LP

This group is all that a hardcore band should be. D.I.Y., straight-forward, fast to mid paced punk songs with something relevant and positive to say. Like the song "Fuck 187" decries the California proposition 187 (which passed in

1994) that prohibits education and health care to "illegal" immigrants and raises some interesting points about the hypocrisy of this law. They sing in Spanish, mostly about issues concerning Latin America and it's indigenous peoples (English translated). They put out an EP three years ago when they were called YOUTH AGAINST FASCISM, and the music here is the same ol' fashioned early '80's hardcore punk as before. Any hardcore punk should look into this record for good music and important lyrics. (FR)

(Alarma Records, Box 6193, Chicago, IL 60608 - 6193)

YOUTH BRIGADE - "Out Of Print" CD

Well here it is, the release of the original version of "Sound And Fury" - finally!! This is much different that the more common version, it's better and more powerful (plus there aren't any cheesy songs like "Jump Back" or "Men In Blue"). Really raw and aggressive with pissed off lyrics. This is the classic YOUTH BRIGADE that made their mark in hardcore punk history, and made you proud to be punk. I've listened to this non-stop since it arrived in the mail. It's so damn good it's unreal. The songs here stand the test of time well - just as effective and powerful now as they were then. I love the song "Alienated" - the guitar is great, and the way the lyrics are sung in the chorus is classic. Then there's the lost classics like "Brigade Song", "Full Force" and "On The Edge" - great bass sound and the guitar... Holy cheerist!!! There's four extra songs on here from the first demo, the "What Price Happiness" EP session and a song from '93. Their cover of Moody Blues' "Questions" is pretty good, and far better than the original. Highly recommended. One of those albums to put on the list in answer to that question about what if you were stranded on a desert island.

(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

V/A "Accidental Double Homicide" 2 x EP

The packaging for this comp is amazing. Great layout, good graphics, die cut job, and it folds out to reveal a lyric booklet - kind of like you're uncovering a great mystery. The music ranges from noise to full on hardcore grindy chaos. TOMSK 7 earn extra points for writing about "Blade Runner" - one of the greatest movies ever made. Some of the other fine bands to participate in this monumental event include: NO LESS, AGENTS OF SATAN, SOCIETY OF FRIENDS, AGORAPHOBIC NOSEBLEED, GOB, BENUMB, FACADE BURNED BLACK, and COMBAT WOUNDED VETERAN to name but a few. Dig them crazy lock grooves at the end of each side.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

V/A - "Alternative Heroes" CD

This comp collects some of the latest underground bands in Sweden. Styles range from hardcore to grunge. The majority of stuff I could care less about, but this is worth it along for the tracks from DS-13 (they have two new ones on here!) and BLOODPATH. BROKEN TRUST are also good, combining metal with some hardcore influences.

(Sawdust Records, Kvistgatan 28, 931 58 Skellefteå, Sweden)

V/A - "Asian Punk Lives" tape

Cool comp of some well known and some not so well known bands from Japan, Korea, Malaysia, China, and the Philippines. Standouts for me were ARGUE DAMNATION, BEYOND DESCRIPTION, DISOBEDIENCE, ABRASIVE RELATIONS (perhaps the best of the bunch!), and the BOLLOCKS. There's a second comp in the works. Hopefully this will be an ongoing series. Comes with lyrics and information booklet.

(Sprout Records c/o Tsuyoshi Konno, 1-10-27, I-bancho, Auba-ku, Sendai-City, Miyagi, 980-0811)



LIFES HALT - demo

This demo is better than most band's first EP's. LIFES HALT play standard hardcore combining aggression with tunefulness to create some great music. They can stylistically be compared to the mid to late '80's Southern California hardcore, and I might go as far to say there's an early Nardcore influence in there. AS I write this they have just finished recording their debut EP and it blows away what's here on the demo. But I still recommend checking this out. In a day where many bands are jumping on the bandwagons it's nice to see a band who plays what they want simply because they like the music, and that conviction comes through in their music as well as their live shows.

(\$2 ppd. Lifes Halt, 1744 W. 25th St., Los Angeles, CA 90018)

ORCHID - "We Hate You" demo

ORCHID play modernish hardcore (but not emol) that has everything pushed up front in your face - bass, drums, guitars, voice all right there. There's an over all sickly tone to this. Unsettling compositions that lunge forward and skitter back and forth to lyrics of confusion, doubt, and displacement. Also, love the choice of cover song at the end.

(Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

PERUKE "Procol Harum's Favorite Band By A Mile" - demo

From the ashes of SOY comes the hellspawn of PERUKE. Lyrically these guys are along the same lines as SOY, but the music is more harsh and heavy. The bass has this gnarled out sound, really wound and aggressive. The guitar is tuned down with some 'trunch-trunch' stuff to go along with punchy drumming. The lyrics to "Christian Drive By" are hilarious. All around a great demo. Can't wait to see some vinyl from these guys.

(Peruke, 301 - 2634 Quadra St., Victoria, B.C. V8T 4E4, Canada)

KONTRAATTAQUE "Detra De Un Sueno" - demo

I'll cut to the chase - this is great!! Punishing hardcore with dual vocals and lyrics sung in Spanish. The vocals range from crust to slightly high pitched gurgling. The lyrics attack the INS, greed, Pete Wilson, the myth of the American dream, the exploitation of field laborers, and more. The music is urgent hardcore ranging from speedy parts to mid-tempo. Great stuff from perhaps LA's best band. The packaging will make your jaw drop.

(Kontraattaque, PO Box 39432, Downey, CA 90239)

AUDITORY MATTER

Japan)

V/A - "At War With Society" CD

Here's a thirty-three song CD sampler that has previously released NRA recordings from the past ten years. It features the UK SUBS, ANTI-FLAG, SWINGIN' UTTERS, CRUCIAL YOUTH (!), SOCIAL UNREST, and a bunch more. The music is pretty much punk - some poppy, some abrasive and fast. On the cover it says "Only \$9.99", but if you plan on ordering it, you should enclose a couple of extra dollars for postage (just to be fair).

(FR)

(New Red Archives)

V/A - "Cash, Gash, & Thrash" EP

Umm... This is so-so. Not what I would consider the strongest material from these bands. The FALLOUT song is a live version of "Punk Scene 90210", the WADGE song is kind of just there, PE.L.M.E. try my patience... But BAD ACID TRIP save the day, so if you pick this up, get it for the BAD ACID TRIP song.

(\$4 p/d to Agitate 96, 11479 Amboy Ave., San Fernando, CA 91340)

V/A - "Cry Now, Cry Later Volumes 1 & 2" CD

I'm glad to see this series being re-issued onto disc. The "Cry Now" series is one of the best collections of hardcore and grind for this decade. The line up speaks for itself. On this disc you get tracks from CAPITALIST CASUALTIES, LACK OF INTEREST, DESPISE YOU, 16, STAPLED SHUT, DYSTOPIA, SPAZZ, EXCRUCIATING TERROR, and the rest. Also, four extra bands that were not on the vinyl versions have been tacked on at the end: PISSPOOR, UNRUH, BLACK ARMY JACKET, and COJOBA. Essential music for your collection, and cheaper than paying collector prices for the vinyl editions. Even if you do have the vinyl get this to prolong the life of your records.

(Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

V/A - "Cry Now, Cry Later Volumes 3 & 4" CD

Hell yeah, the remaining two editions on the digital lifelong format. Put this on and crank it. Treat your neighborhood to CAVITY, CAROL, LOS CRUDOS, DETESTATION, M.I.T.B., SUPPRESSION, CROM, EXCRUCIATING TERROR, CHARLES BRONSON and more. Don't forget the bonus tracks from SEVEN FOOT SPLEEN, AGORAPHOBIC NOSEBLEED, and ABNEGATION.

(Pessimiser Records, PO Box 1070, Hermosa Beach, 90254)

V/A - "For The Sake Of Dedication" LP

The introduction in the lyric book asks, "A new '88 in '97?" Well from listening to this one would certainly think so. For the most part the bands on here play hardcore similar to the explosion of straight-edge bands from that overly romanticized period. Some of this stuff is pretty good, and some of it isn't, as is the nature of compilations. There's a good selection of bands from Europe and the US, so you're bound to find something you like. The line up is: EYEBALL, MAINSTRIKE, RECTIFY, SPORTSWEAR, TEN YARD FIGHT, SPAWN, PLAGUED WITH RAGE, HALFMAST, FLOORPUNCH, ONWARD, and OVER THE LINE. The packaging is awesome too. From the cover on to the layout of the lyric book. A true labor of love. Comes on green vinyl too.

(Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, Germany)



V/A - "Liberame" EP

Listen up! This is a benefit comp for immigration rights organizations. It contains short personal writings and a little information about recent anti-immigration legislation and the benefiting organizations, but many addresses are included for you to write or call for further information. This is definitely an important and worthy issue that we need to be aware of and educated on (at the least). Oh yeah, the line up includes hardcore bands like HUASIPUNGO, KONTRAATTAQUE, LOS CRUDOS, YOUTH AGAINST, and GODSTOMPER, and more "emo"-ish music from SWIPE, PARADES END, and FORMER MEMBERS OF ALFONSIN. Get this for sure! (FR)

(\$3 to El Grito Records, Box 20722, Los Angeles, CA 90006)

V/A - "The Monsters In My Head" EP

Pretty cool comp with some great bands on it. Fast thrashy hardcore is the rule of thumb here. Get it, put it on, and fuck shit up! The line up includes these suspects: PISSPOOR, BENUMB, AGORAPHOBIC NOSEBLEED, LINE OF FIRE, and more.

(BCB Records, 1712 E. Riverside Dr. #67, Austin, TX 78741)

V/A - "No Fate Vol. 6" 2 x CD

Yet another great collection of international hardcore, grind, and thrash bands. Eighty groups in all are on here this time around, which is the most bands assembled yet for this series. Bands that stood out the most for me were EPAJARJESTYS, SCALP-LOCK, WAG PLATY, 324, OBNOXIOUS RACE, DISTINCTS, DENUNCIA, YOUTH ENRAGE, THE HECK, REFREND, RED STAIN, SMASH YOUR FACE, ARAUKANA, GERTY FARISH, TUMULT, UNDERSTAND, DEBILANA, CRUNCH, SHOT GUN, LIE, THE NOTHINGS, REAL REGGAE, BEAST, AUTO, HLADNO PIVO, DIE TRAKTOR, CHINPIRA, RAZORS EDGE, WASSRDICHT, CRISIS, DESNUTRICAIO, and ETAE.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)

V/A - "Regurgitation" EP

Hold on a minute... I gotta pick my jaw up off the floor. This comp is great!! One of the best I've heard in quite a while in fact. Seven bands and they all rip it up like you wouldn't believe. You get RAJOITUS, EXCREMENT OF WAR, SAUNA, MANFAT, and more. Stuff that envelope, lick that stamp, and mail it off to:

(Sludge, BP 77, Paris Cedex 13, France)

V/A "Rotten Fake" CD

This is compilation of punk covers, but unlike those "tribute" comps (which always suck), this is actually pretty good and features songs from some



SANGRAAL - "Gemini Wars" demo

Apparently this features members of GEHENNA. Musically they're similar. Metallic hardcore with grind vocals - kind of like if AMEBIX were fast with more of a metal influence. The lyrics are based around religious lore, Biblical in style, and interesting. Blasphemy at it's finest. Pretty good tape. Crank it up and reject the teachings of an inhuman morality. Look for the LP on Wicked Witch Records, but for now get this. (Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, The Netherlands)

SUBSISTENCIA - demo

I was absolutely blown away when I saw these guys opening for CRUDOS this past summer. Sheer power and a good stage presence coupled with articulate points being made between songs. This demo does a great job at indicating what the band is like live. The songs are powerful both musically and lyrically. They charge forth with heavy distortion and verb backed up with pounding rhythms and dual vocals. The lyrics attack the globalized economy, racism, sexism, etc. In between songs they give speeches about the song, describing what the lyrics are about. Greatly inspiring. I highly suggest you check this band out.

(Subsistencia, PO Box 758, Maywood, CA 90270)

VOMIT FOR BREAKFAST - demo

Hard to believe this is only a demo. VOMIT FOR BREAKFAST crank out some harsh hardcore grind noise that will grind your ears up like hamburger meat!! Imagine DAHMER, mixed with OPSTAND - that's kind of like what these three guys sound like. Abrasive is certainly the key word here. The vocals sound like a couple of sandblasters at work, while the guitars sound like steel wool scraping furiously away at the vandalism on the wall. Great stuff and way ugly. (Fabrice Drevet, 4 rue C. Desmoulins, 42000 Saint-Etienne, France)

AUDITORY MATTER

classic punk bands. AGATHOCLES do the SCROUNGERS, PANDEMONIUM, and CAPITAL SCUM. It's a trip because this sounds nothing like AGATHOCLES. Granted they're doing a cover, but you'd think there would be something in the music you could recognize as being AGATHOCLES. In no way am I complaining, it's pretty cool. The only downside to their set of songs is the vocals are buried way down under the music, and I mean buried. Next up is SCRAWL. This is without a doubt one of my favorite bands out there. They kind of do something similar to John Zorn, by mixing various genres of music with thrash. They do some extremely mutated version of DE LA SOUL. EXPLOITED ("Don't Forget The Chaos" set to ska!), Lalo Schiffrin ("Mission Impossible" theme), TERRORIZEER, and CHIC, in which they destroy the disco hit, "Good Times" by meshing thrash and disco with grind vocals. Great stuff. SEVEN MINUTES OF NAUSEA do noisy treatments of ELECTRO HIPPIES, LARM, RIPCORN, BLACK FLAG, CRASS, SATANIC MALFUNCTIONS, TERVEET KADET, and POISON GIRLS. Their versions are totally unrecognizable, which can be argued that if you're going to do a cover make it sound like your own song. But the thing with SEVEN MINUTES OF NAUSEA is it's just noise, and that's something that gets old real quick, like in the first few seconds. Leave the noise for the art galleries. Anyway...

This is a pretty cool comp, worth it alone for the SCRAWL songs.

(Eccentric Records. Available through Vacuum, PO Box 40959, San Francisco, CA 94140)

V/A - "Swedish HC Comp" CD

Nearly had a heart attack in the post office when I saw this thing. Seventeen bands and forty-six songs. The line up includes HARASS, DISKONTO, TOTALITAR, RAJOITUS, ABUSE, DISMACHINE, GREENSCAB, ENS, VISIONS, and SNIFTER. There's also a short summary of the history of Swedish hardcore. Highly recommended. (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, Japan)



V/A - "This Is Springfield, Not Shelbyville" CD

I can't believe this... A whole CD dedicated to the Simpsons. It beats that shitty "Simpsons Sing The Blues" from a while back though. In between songs are sound bites from the cartoon to keep all fans glued to the stereo. On the whole the comp has more mediocre to downright lousy bands opposed to good bands. But let's just focus on the good bands: MILHOUSE (best track on the comp!), LIFES HALT, CREW CUT, and TIED DOWN. Comes with the latest issue of *Change*.

(no address)



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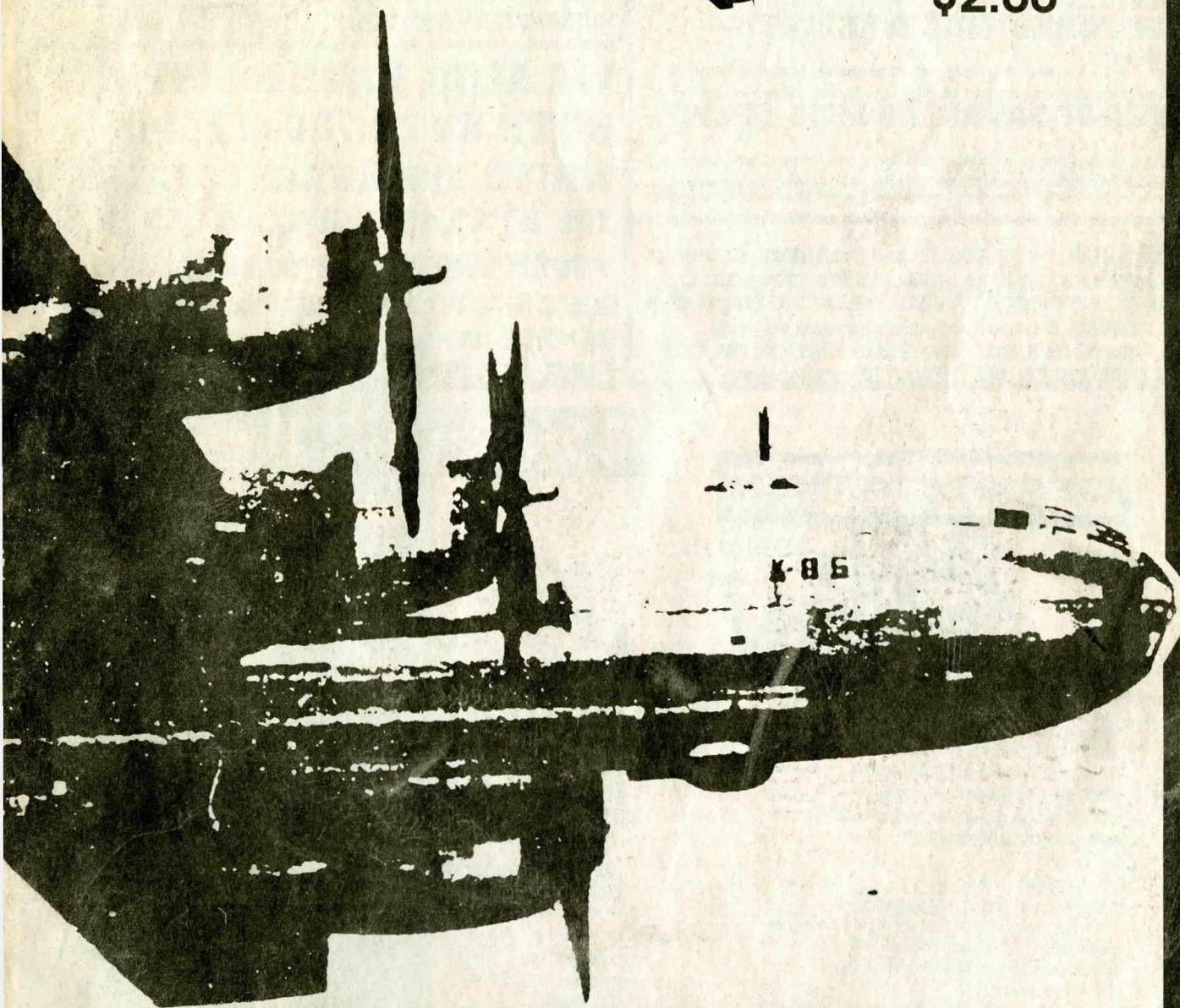
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