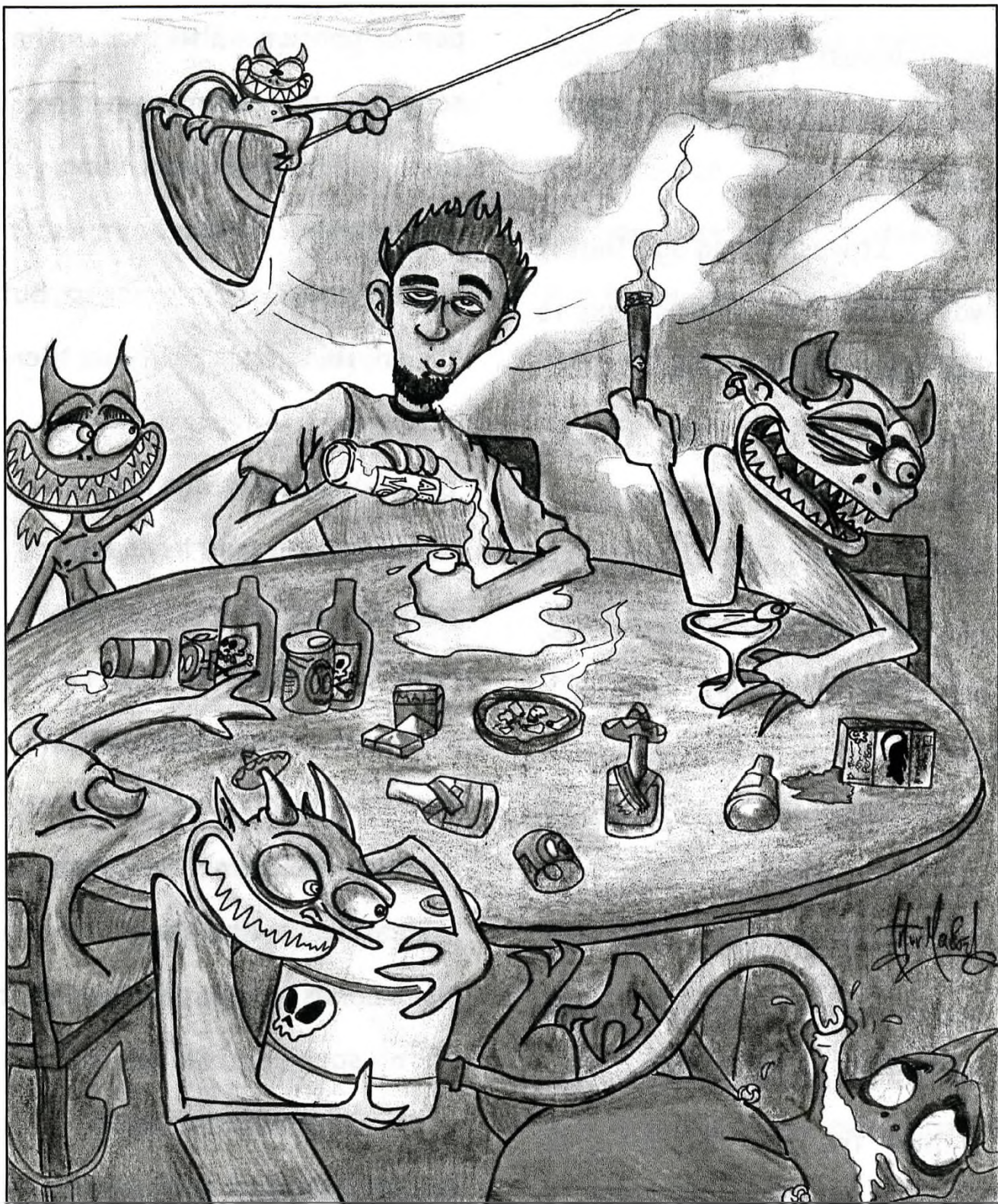


DEAD BEAT

**ISSUE 3
SEPTEMBER
FREE!**



**INSIDE: SCREECHING WEASEL, DESCENDENTS,
STOOGES, MUMMIES; SICK OF SOCIETY,
REVIEWS, STUPID RANTS, & MORE!**

Complaint Department

Here's something to think about if you ever wondered how the music industry works or if you were planning on being a rich rock 'n' roll star:

It wasn't long ago that it was unheard of for musicians to own the publishing rights to their own songs. It was in contract that the record label would gain complete ownership of not just the master recordings, but of all publishing rights as well. And with that ownership, they could do as they please with people's music. If they wanted to put a song in a commercial, they had the right to do that without the band's consent. And on top of that, the band wouldn't even get paid royalties when they got exploited like that. The label would also get compensated if a

larger record company picked up the songs at some point to re-release later on. Not to mention the label also collected performance royalties when the songs got played on the radio, while the band made nothing. There's no doubt that the music industry used to be crooked, but has anything changed from then until now?

Well nowadays, most musicians are smart enough to get a big cut of the publishing rights, but they get next to nothing from album sales. A standard record contract pays the band 8-12% of the retail price of each album sold, though most bands sign to the lower end of the spectrum.

If you do the math, a band that sells 1 million records will "earn" roughly a million dollars. But they won't receive a

cent until the record company has been recouped all of their expenses that they incurred from releasing the album. Those costs include everything from equipment, recording, payouts to chain stores like Best Buy to get good placement of the album in their stores, promotion, and if the band was given a signing bonus, that must be paid back as well. Understand that a signing bonus is not free money; it's an advance that must be paid back to the label. And don't forget that the band's manager, producer, and the engineer that recorded the album must get paid as well. Their salaries are usually taken out of the bands cut of the album sales.

So once all that is accounted for, the whole band may have about \$160,000 to split amongst them. If this was a

four-piece band, that works out to about \$40,000 per member. And those royalties are only paid twice yearly, at the label's leisure. While that is a hefty chunk of change for someone like me, consider what the record company has made off this band. For those same one million units sold, the label will rake in close to 6 million dollars.

So how does a band make a living off their music and get featured on MTV's Crips? Touring & merchandising! It's practically the only way to make money as an artist, unless of course you do things the right way from the start and put out your own records.

Next time I'll dive into how to put out your own records, promote your band properly, and how to set up a tour. DIY or die!

- MS



Thanks and stuff:

Mike S.: Writer, layout, editor, head honcho
Melissa: Punk Rock Spongebob, Comic (Pg 18), editor, layout help

Art: Front cover drawing, "Trash" comic
Tiffany: SOS pics (Pages 21, 23, 24, and 29)

Melanie: Whores Picture (Pg 29)

Christy: Print master

Sick Of Society: Great band

Contributing writers: Melissa, Erron, Alex H, the other Alex, Tiffany, and Stefan

Also a huge thanks to Melissa and Art for lending hours of their time folding and stapling these zines so they stay intact for you assholes.

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Dead Beat is free for you filthy, ungrateful bastards. Its purpose is to amuse, entertain, and hopefully enlighten some people and piss off others. You can find Dead Beat at music stores, tattoo parlors, and shows in South Florida. If you have trouble finding it for whatever reason, get in touch with me or send \$.60 (or the equivalent in stamps) to the address below and I'll send you the latest issue.

Feel free to send me hatemail, contributions, stories, reviews, things you want me to review, pictures, columns, money, food, beer, plastic explosives, etc:

DownInFlames@attbi.com

With the rapid growth in size and circulation of this zine, I can no longer afford to print it without some monetary support. So Dead Beat is going corporate. That's right, I'm selling ad space. Cheap of course. This is basically to cover my printing costs while allowing me to keep on giving it out for free, and to help the magazine continue to grow. I would like Dead Beat to go full size eventually, but it's very expensive. No major label or corporate shit allowed (except me of course). If you offer services for free, I will gladly print an ad for you for free. See how nice I am.

Ad Prices:

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Back Issue Department:

If you want any back issues, check trash cans, the floor at shows, or other places where they could have been discarded. I got none.

SCREECHING WEASEL



Screeching Weasel has endured countless break-ups and line-up changes over the past 15 years. Nevertheless, they have remained one of the most productive and inspirational bands in punk rock. They formed back in 1986 as a three-piece with Ben Weasel (Vocals), Johnny Jughead (Guitar), and Steve Cheese (Drums). Vinnie Bovine (Bass) joined the band soon after that. In 1987, Bovine was given the boot and replaced with Warren 'Fish' Fischer (from The Ozzfish Experience).

Their self-titled LP was released later that year. Until recently, only 3,000 die-hard fans had the pleasure of hearing the songs from that album. It was finally issued on CD with bonus demo tracks and made readily available a few years ago. In late 1988, Steve Cheese didn't want to tour, so Aaron Cometbus (Crimpshrine, Pinhead Gunpowder, etc.) took his place for a couple of shows, and then Brian Vermin replaced him permanently. The band then released a promo only split 7" with the Moving Targets.

"BoogadaBoogadaBoogada" was also released in '88. Most people think it's their best album. I might have to agree with that, but it's hard to pick a single favorite when they have so much amazing material out there. After several labels toggled with the record, it finally landed a permanent home on Lookout.

The band went on a short tour at the end of 1988. In early 1989, Warren also left the band. Danny Vapid (Known as 'Sewercap' on his first release) took over on bass. This line-up released the remarkable "Punkhouse" 7" EP. The band toured for only a month that entire year. A few of their songs were featured on three different compilation albums. Both Vapid

and Vermin quit the band late in the year, and Screeching Weasel officially called it quits in January of 1990.

They regrouped again in 1991. This time out, Vapid was playing second guitar, Dave Naked became the new bassist, and Dan Panic took over drumming duties. They released the "Pervo Devo" 7" EP. Included with the record was the fifth and final issue of Ben's zine at the time, 'Teen Punks In Heat.' They also released their third album, "My Brain Hurts." Later on that year, Dave Naked was thrown out of the band. Johnny Personality (Vindictives) took his place. They were also featured on another comp, "Blame And Burn."

Late in '92, Johnny Personality left the band. Instead of finding a replacement, Vapid switched back over to bass and Ben started playing second guitar. Selfless put out the "Snappy Answers To Stupid Questions" 7", which was a limited release of a radio broadcast the band played in January of that year. Soon after, Selfless released a double 7" called "Happy, Horny, Gay And Sassy." The first record contained the songs from the "Snappy Answers..." 7" and the second record had the remainder of the songs from that live session on it.



1992 also brought the "Ramones" LP, which was part of the Selfless Ramones tribute series. They covered the entire first Ramones album. Other bands such as the Queens, MTX, and the Vindictives later covered other entire Ramones albums for the series as well.

1993 was another extremely productive year. They released the two full length albums "Wiggle" and "Anthem For A New Tomorrow," as well as three 7"s. The band played their final live show on 11/2/93 in their hometown of Chicago. They didn't perform another live set until 2001.

In 1994, Vapid quit the band. Mike Dirnt (Green Day) took his place on bass. They released "How To Make Enemies & Irritate People," as well as a couple more 7"s. They also appeared on several more compilation albums.

The band broke up again in '95. Ben, Vapid, and Panic then started a new band called the Riverdales. It was sort of

like Screeching Weasel, but with more of a Ramones flair to it. The Riverdales put out an album and a couple of singles for Lookout. A Screeching Weasel release, "Kill The Musicians" followed. It was a great collection of old Screeching Weasel rarities, vinyl-only tracks, live songs, etc.

Screeching Weasel reformed in '96 with Ben, Jughead, Vapid, and Panic to release "Bark Like A Dog" on Fat Wreck Chords. It was a lot poppier than their previous records.

Panic and Vapid both left in '97. They were replaced with Dan Lumley and Mass Giorgini. Zac Damon also joined the band on second guitar. The "Formula 27" 7" was released, which contained leftovers from the Bark Like A Dog sessions. The Riverdales were then resurrected and they released a full length and a single for Honest Don's.

In '98, SW released the "Major Label Debut" EP on Panic Button, Ben's new label. They also released the "Television City Dreams" LP, which appeared on Fat Wreck Chords.

Damon left the band in '99. Screeching Weasel released "Emo," their slowest album. They also came out with their first picture disc, "Jesus Hates You," which contained three amazing covers of old school songs. Once again, they appeared on a couple more compilations.

2000 brought us "Thank You Very Little," a double CD of more odds, ends, and even an entire live show from '93 on the second disc. The band's final album, "Teen Punks In Heat" was released the same year.

Screeching Weasel is now broken up for the third, and possibly last time. They've accomplished everything they could have possibly imagined. In a way, I'd rather them just be over with for good than to have them come back and ruin their good name by making shitty songs, which is probably what they'd do.

Ben just released a solo album with Vapid and Matt of the Teen Idols. Vapid and Panic were also in the Queens for a while, and Panic sang for Sludgeworth as well.



Screeching Weasel (incomplete) Discography

'87	Screeching Weasel	CD/LP	Underdog/VML
'88	Moving Targets Split	7"	What Goes On
'88	BoogadaBoogadaBoogada	CD/LP	Roadkill/Lookout
'89	Punk House	7" EP	Limited Potential/ No Budget/Selfless
'91	Pervo Devo	7" EP	Shred Of Dignity/Outpunk
'92	Snappy Answers For Stupid Questions	7" EP	Selfless
'92	Happy, Horny, Gay, And Sassy	2x7"	Selfless
'92	My Brain Hurts	CD/LP	Lookout
'92	Ramones (Beat Is On The Brat)	CD/LP	Selfless
'93	Wiggle	CD/LP	Lookout
'93	Anthem For A New Tomorrow	CD/LP	Lookout
'93	Radio Blast/The Girl Next Door	7"	Underdog
'93	Born Against Split	7"	Lookout
'93	Pink Lincolns Split	7"	Vindictive
'93	You Broke My Fucking Heart	7" EP	Lookout
'94	Suzanne Is Getting Married	7"	Lookout
'94	How To Make Enemies And Irritate People	CD/LP	Lookout
'95	Kill The Musicians	CD	Lookout
'96	Bark Like A Dog	CD/LP	Fat Wreck Chords
'97	Formula 27	7" EP	Vermiform/Panic Button/Lookout
'97	Major Label Debut	CD-EP/12"	Panic Button/Lookout
'98	Television City Dreams	CD/LP	Fat Wreck Chords
'99	Emo	CD/LP	Panic Button/Lookout
'99	Jesus Hates You	7" EP	Probe
'00	Thank You Very Little	2xCD	Panic Button/Lookout
'00	Teen Punks In Heat	CD/LP	Panic Button/Lookout

Comps:

What Are You Pointing At?; There's A Fungus Among Us; They Don't Get Paid, They Don't Get Laid...; Achtung Chicago; Blame And Burn; Fallen Upon Deaf Ears; Chairman Of The Board; It's A Punk Thing... You Wouldn't Understand; Punk USA; Physical Fatness; Four On The Floor, Life In The Fat Lane; Return Of The Red Menace; & maybe more.

DESCENDENTS

To say the Descendents were an amazing band would be a drastic understatement. When punk rock started taking itself a bit too seriously, along came this band fixated on coffee, food, and girls, that was not afraid to let it out – farts and all. Formed in 1978, the Descendents started off as a 3-piece with Frank Navetta on guitar, Tony Lombardo on bass, and Bill Stevenson on drums. After releasing the “Ride The Wild” single that had Frank and Tony trading off vocals on the two songs, they realized it would be in their best interest to find a real front man. Enter Milo.

The new line-up released the six song “Fat” 7” EP in 1981, which was later followed by their first full length, “Milo Goes To College.” I wouldn’t go as far as saying this album changed my life, but it did have an immense impact on me. Originally released on New Alliance in ’82, SST picked up the album a few years later and has kept it in print since.

Though every aspect of the Descendents is amazing, it’s Milo’s scratchy voice that is definitely the trademark of the band. I don’t listen to ALL (in case you don’t know, ALL is $\frac{3}{4}$ of the Descendents) that much because all three of their singers have just been imitating Milo’s vocal style. Why listen to a dupe when the Descendents have left us with so many great albums? Don’t get me wrong, ALL is phenomenal musically, but I can’t enjoy anything they ever put out the same way I enjoy any Descendents release. That’s of course because of the absence of Milo.

Of all the great records the Descendents have left behind for us, “Milo Goes To College” certainly is the best. And if you can find it (which shouldn’t be too difficult), pick up the “Two Things At Once” CD. It contains all of “Milo Goes To College” along with the songs from their first two 7”s, which were collectively called “Bonus Fat.” The entire album is remarkable, but in my opinion, there are five songs that stand out above the rest. These are the songs that I always have to play over again when they’re finished, no matter how many times I’ve heard them.

The first is “I’m Not A Loser,” probably my favorite cut on the album. When I first heard the song, a lot of my friends were getting into coke and shit. Most every line in the song held true to what was going on with them and the way I felt at the time. So it kinda has some sentimental merit in a strange, fucked up sort of way.

Whenever “Statue Of Liberty” starts up, I have to turn the volume knob up a couple notches. The drumming in this song just blows me away.

Bill Stevenson is just unbelievable. He's probably my favorite drummer in punk rock, aside from Robo. Bill also did a great job with Black Flag for the couple years that he filled in with them.

Another one of my favorites is "Hope." Sublime covered the song on "40 oz. To Freedom," but it just didn't match up to the original. The lyrics make you want to smack Milo around for being so pathetic, but at the same time, you really hope he ends up with the girl.

"Bikeage" is another classic. Face To Face did a commendable cover of the song on "Big Choice," but again, there's nothing like the original. Excellent lyrics, and I'm sure everyone knows someone who this song could have been written about.

Even though I've heard "Jean Is Dead" a couple hundred times by now, I still get chills every time I listen to it. It's insanely sad, and the way Milo sings it is just mesmerizing.

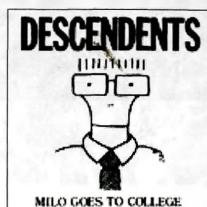
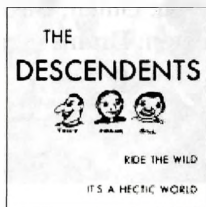
All the other songs are amazing as well. I just don't feel the need to drone on about all 15 tracks. You're destined to be singing along to every song after you play this album a couple times. The guitar and bass is unforgettable, I love the drums, and Milo is one of my favorite singers. Plus they write amazing lyrics. What else do you need? - MS

Tracks: Myage/I Wanna Be A Bear/I'm Not A Loser/Parents/Tonyage/M16/I'm Not A Punk/Catalina/Suburban Home/Statue Of Liberty/Kabuki Girl/Marriage/Hope/Bikeage/Jean Is Dead\\\\



Other great Descendents records:

I Don't Wanna Grow Up
Enjoy
ALL
Liveage!
Hallraker
Somery
Everything Sucks



IGGY AND THE STOOGES

If you ever feel the need for a good kick in the ass, pop on a Stooges record and bend over. We're talking complete annihilation here. If you're pregnant, have a heart condition, or get dizzy easily, approach the Stooges with extreme caution. Fronted by the foremost madman in rock 'n' roll, Iggy Pop, the Stooges created some of the greatest, heaviest, most intense and original music known to man. Their "career" spanned just 5 short years and three unbelievable albums (though dozens of bootlegs and other recordings have popped up since) before the Stooges self-destructed. Punk rock would never have happened if not for the Stooges. They were inspiration for the Ramones, the Pistols, the Clash, every first wave LA band, and certainly thousands of bands playing today. Iggy is somehow still alive & kickin', making new music, and playing shows. Although he's had an impressive solo career, nothing he has done since the Stooges compares to the sheer brilliance of his early stuff. No one can put on a performance the way Iggy does. He is the godfather of punk! - MS

Recommended listening: The Stooges (S/T), Funhouse, Raw Power, Metallic KO, Wild Love, Declaration Of War, Open Up & Bleed



The Stooges:

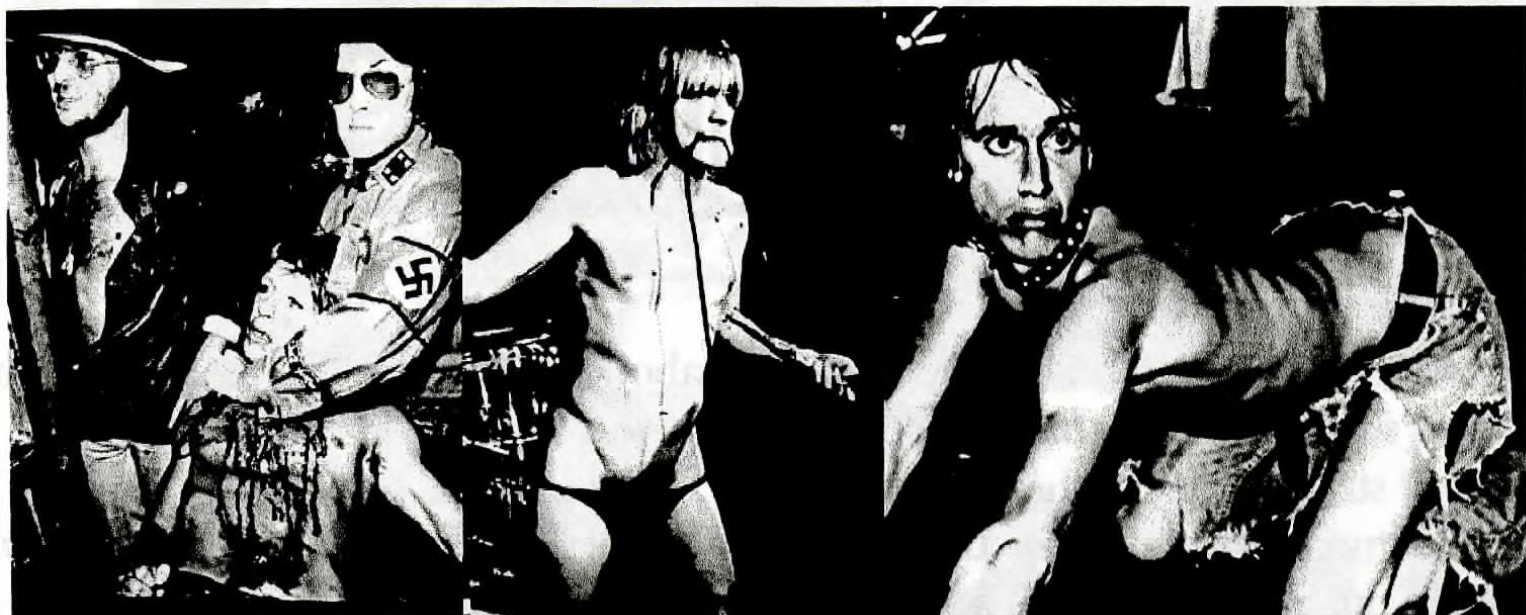
Iggy Pop: Vocals

James Williamson: Guitar

Ron Asheton: Guitar, Bass

Scott Asheton: Drums

Dave Alexander: Bass



THE MUMMIES

The Mummies defined everything great about rock 'n' roll. They played the most stripped down, bare essential, knock you flat on your ass, loud, raw, never stepped out of the garage shit I've heard in quite some time.

Unfortunately they broke up before anyone noticed how extraordinary they were, but at least they left a bunch of amazing lo-fi/no budget records behind for us to scrounge up and enjoy. Everything they released is on vinyl, nothing on CD. So dust off your old turntable and slap down some plastic. Their stage performance was like no other. It was absolute insanity. They played completely mummified! They just tore the audience apart, limb-by-limb. They even traveled around in a hearse! A lot of bands have sprung up from the remnants of the Mummies including the Dukes Of Hamburg, the Phantom Surfers, Untamed Youth, the Bobbyteens, the Count Backwards, and more. Check them all out. - MS

Recommended listening: Never Been Caught, Play Their Own Records, Party At Steve's House, Runnin' On Empty Vol. 1 & 2



The Band was:

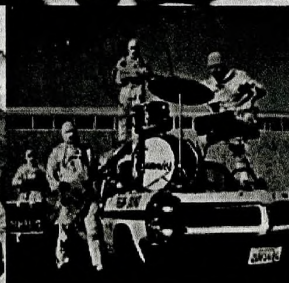
Larry Winther: Guitar

Maz Kattuah: Bass

Russell Quan: Drums

Trent Ruane: Organ







Yet another Warped slipped by and I can't help but feel that the original excitement of it all was definitely lacking this year. Sure, there was a great turnout, it hardly rained, and some great bands played, but the anticipation of it all far exceeded the outcome, unlike the way I remember from years past. Maybe I'm just getting too old (fuck, I'm 22 now), or is it that I'm being way too cynical? But why the fuck is New Found Glory, Good Charlotte, MXPX and bands like this coming out and drawing huge crowds of middle schoolers? And then there's the Bosstones and Reel Big Fish who were both a bore, or maybe it's just that I've seen them both way too many times and I never really cared for either of them in the first place? Or maybe it was just the \$6 cups of beer and \$3 slices of Dominos pizza that really got under my skin. Plus I missed AAA and that sucked. At any rate, here is what I think were some of the highlights, or at least the not so dull moments of this years Warped Tour:

Guttermouth played a set of mainly newer songs. I like the fact that they're breaking out of the old routine and finally playing different material, but unfortunately the newer songs just aren't as good as the ones from the first four albums. I mean the lyrics are fucking hilarious as always, but the songs just aren't rockin'. They're cool songs to listen to when you're jerking off or cutting your toenails or something like that, but they should pick heavier songs when they're playing live. You

know, to get the crowd more into it. Luckily, they did play a few of the older songs like "Lipstick" and "A Perfect World."

NOFX played amazingly as always. They exploded right into "The Brews" and the excitement never let up for a second.

The first two songs were just complete mayhem. I mean bodies were so tight together you'd think we were at an N'Sync concert or something. But after the initial onset, some room was cleared and every song became an amazing sing-a-long. It was like we were the NOFX choir. And except for the guy that was gushing blood from his head and



the fight that broke out 5 minutes later, there was an overwhelming sense of unity and togetherness during their set. Also, I really liked how they broke into the ending of "The Decline" out of "Buggley Eyes." And the new song "Idiot Son Of An Asshole" is incredible, even though Mike kept fucking up.

Bad Religion played another impressive set with just the right blend of songs off their new album and the classics we all love. They played really well and even made the few songs I don't care much for sound really great. It doesn't matter that these guys have been around forever; they keep dishing out magnificent songs and can still put on one hell of a show.

Nothing else exciting really happened. Except Dead Beat is Eric Melvin's new favorite zine. OK, maybe I made that up.

JudgeMentality

I cannot comprehend how a person can see someone and immediately judge or dismiss them based on their appearance! And everybody does it, or has done it at some point in their lifetime. I'm not just talking about racism, sexism, and homophobia, though those are all very important issues. It's more than that. For some reason that I cannot fathom, people just cannot handle anyone that isn't exactly like themselves! If you try to be an individual or are just a little different from the norm, you are ostracized. Most people have no tolerance for what they don't understand or for what they don't think is attractive or "normal". Why are people so quick to hate? It makes no sense to me. Ever since we were kids, this has been a problem.

In probably every school in America, there is always a small kid with glasses (a.k.a. the nerd, dork, etc.) who is taunted and tortured regularly with cruel jokes and pranks. He could be the sweetest kid in the world, but nobody will ever give him the time of day because of how he looks. Just because he doesn't have the right clothes, is a little late on hitting puberty, and has poor eyesight, he will be subjected to daily abuse from the other kids! How horrible is that?!

A similar example is myself. When I was a freshman in high school, I shaved my head. Obviously, there were not too many bald girls at the snobby school I went to, and I took a lot of shit from the so-called normal kids. I was called a freak, I was called a dyke, and there were many ridiculous rumors going around about me. I was like "fuck everyone - I don't care what people think of me", but it still bothered me that people could judge me so easily. Nobody ever gave me a chance as a person. I was just written off as the weird bald girl.

And you can say that this is all kid stuff; that snotty teenagers grow up and change, but the truth is, most people don't. So many people walk around with an "I'm better than you" attitude. So many people are horribly close-minded and hateful when it comes to anyone a little bit different. Sometimes the effects can be severe.

The West Memphis Three: Dameon Echols, Jason Baldwin, and Jesse Misskelley, were wrongly accused and found guilty for the brutal murders of 3 young boys that they did not commit. Dameon has been sentenced to death by lethal injection, and Jason and Jesse have life in prison with no chance of parole. There is no physical evidence of their guilt in any form whatsoever. Basically just because Dameon had a Gothic appearance, the narrow-minded local police officers imagined that the triple homicide was a Satanic ritual sacrifice and pinned the blame on him and his 2 friends. (Go to wm3.org to find out how to

help or for more info.) Because of that now 3 more innocent lives are ruined.

All people make assumptions and judgments based on a first impression. Hell - I even do it sometimes, even though I know I shouldn't. Whether it's based on what kind of music you listen to, or the clothing that you wear, or whatever... it's all so ridiculous! Why must we label and stereotype everyone? Some of the coolest and most interesting people in the world are the ones you'd least expect. Give all people a chance!

It shouldn't matter whether you are rich, poor, black, white, have blue hair, or whatever. We are all human beings with feelings. We were all are thrown into this crazy world together, and we need to put aside our petty differences and learn some tolerance. Everyone deserves to be treated equally with dignity and respect, no matter what they may look like. Judging people is simply wrong.

If you are feeble-minded enough to hate, don't act on it. Even if you do have a small penis, don't take out your stupid insecurities on anyone else. I don't understand what you can possibly gain from hurting other people. It's fucked up, and it just makes you an asshole.

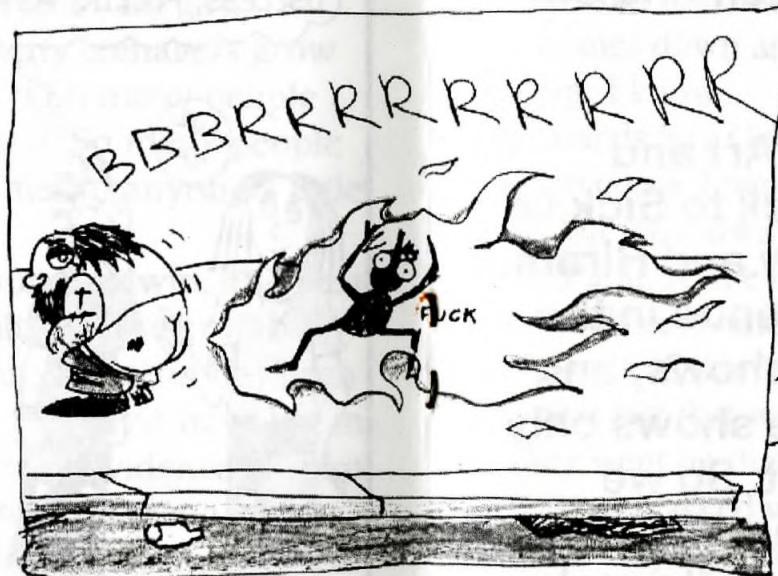
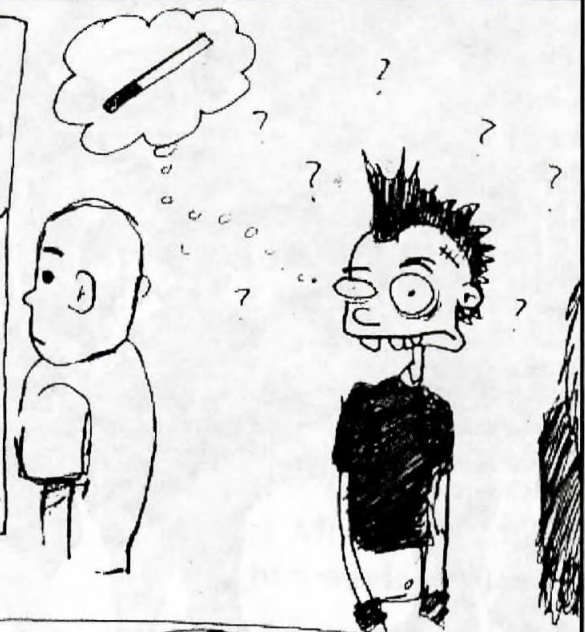
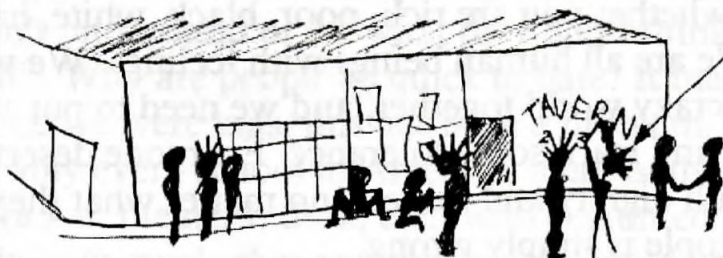
Everyone in the world is different and unique in his or her own way, and that's what makes all of us special. Try to accept all people for who they are! ☺

- Melissa



TRASH

by ART





S.O.S. after their show at St. Stephens on 8/23/02

Sick Of Society has been banging it out for a good two years now. In that time, through hard work and devotion, they've earned themselves a steady and loyal following. Their brand of punk rock keeps crowds absorbed in their music while sending out the message of unity.

Last month, the Dead Beat crew (Art and myself) drove all the way down the block to Sick Of Society's place and talked with Andrew and Hiram. Basically right now we only have one venue in the area that is consistent with punk rock shows, and that's Tavern 213. Unfortunately, these shows only happen one night a week, Sunday night. So we discussed the lack of venues in the area, the mentality of people, and what we gotta do to make things better within our scene.

Dead Beat: Besides Tavern, is there any other clubs you like playing at?

Hiram: I like playing at the Tavern, and that's basically it for right now.

Andrew: Churchills is alright. There's not really anywhere else. Q sucks. You have to pay to play there. I'll play for free, but I won't pay to play.

DB: There used to be a lot of clubs. What the fuck happened?

Hiram: I remember the Button South...

DB: We had the Button South, Spanky's used to have good shows, even Respectables occasionally had something.

Hiram: What was that other place... in Miami?

DB: Salvation?

Hiram: Yeah!

DB: They had some good shows for a while. There were a lot of places five years ago. A lot of bands used to come down, no one comes down anymore.

Hiram: I know.

DB: Bands like Good Riddance used to come down like twice a year, but they always played West Palm. And every time they played, there would be fights. I drove up to Orlando to see them last year cuz that was as far south as they went on that tour. I talked to Russ and asked why they weren't playing further south. He told me the last three shows they played in West Palm were the

worst shows they ever played. So I asked him why they don't play Ft. Lauderdale, Pompano, Miami, or somewhere else instead. He said no one books them there. So basically, it's up to us to start up our own venues, and get bands down here.

Andrew: Hell yeah.

DB: We need a place that has punk rock shows every night of the week, cuz a lot of people work Monday morning, and one night a week just isn't enough anyway.

Hiram: Let me tell you. Our guitarist works like 7-1 on Mondays. So he's got a problem with playing Sunday nights. If punk night was on Friday instead, I think it would be a lot better for everyone.

Andrew: I had to start taking off Mondays. I'd get home at 5 in the morning after playing. Fuckin' beer all over me. I'm like, "What the fuck?"

DB: We all need to come together and organize some shit, get some bands down here.

Andrew: We're starting to get a lot of connections with a lot of bands. We're getting Blind Society down here. Some other bands as well.

DB: A lot of touring bands pretty much circle the whole US, but when they're dropping down the east coast, as soon as they hit Atlanta, they swing back up. Cuz it's like a hassle to come all the

way down here to go back up again. But they're neglecting their fans when they do that. And on the rare occasion a good band makes it here, people fuck it up.

Hiram: Hey, when we go on tour, we're not gonna care about where we go, you know. As long as we get our music out to people. That's all we want.

DB: It's just that a lot of people go out to shows with the wrong attitude.

Andrew: Hey, if I gotta fight a fuckin' skin, I don't want to... But if I have to, I have to, you know? I don't wanna fight punks, I don't wanna fight skins. We should all be together. But modern society, it's not like that. A lot of close-minded people, man. We gotta fuckin'... have fun. Punk's been around for a while, and I sure don't wanna see it die. It's not a 5 minute fashion. People... one day they're punk, the next, I don't know...

DB: Well that's the way it's been since the beginning. Even back in '77, the fashion took precedence over the music and the message. Just like the hippies, man. As soon as they got into the drugs and free love, they lost all sight of what was important. The hippies died off pretty quick.

Andrew: I don't know how this shit survived, man.

DB: 25-30 years later, punk is bigger than ever.



SOS at Churchills on 8/2/02

Andrew: But we still get oppressed from fuckin' society. (Pointing his finger) "That's a fuckin' punk, man. He's a skin, he must be a racist." Fuck you. I just hate those people, man.

DB: I still say we all go in it together as a united front and get a warehouse. We'll get some cinder blocks, sheets of wood, put together a shitty stage, sound like crap, and just fuckin' do it.

Andrew: I'm down with organizing something, man.

DB: We just gotta do it. Take steps and make it happen, instead of just sitting around talking about it, and how great it would be.

Andrew: We gotta have the funds, too, but I'm sure it could happen.

DB: We just put on a couple big shows and raise the money.

Andrew: We keep getting calls to play shows. We don't wanna play too many shows, but we

keep getting them, and I don't wanna deny them.

Hiram: We said that we didn't even want to play in August because, the fact is, we wanted to get our shit together, and we wanted to get more songs. It seems like we're playing like 10 shows in August.

Andrew: I don't want to lose the fan base, cuz we play a lot. And people will be like, "Oh, I've seen them. I don't want to go." But it's good cuz we were five months without playing.

Hiram: The fans at our shows are fuckin' awesome.

DB: There's definitely some devoted people, it's just that there's so few of them.

Andrew: There is. It's hard to get people into it, even if they are into punk. They'll be sitting down and shit. I mean, come on, you're at a show, get the fuck up. It's like, if you're gonna sit down, come inside and sit down. I'm not sitting outside there when you're playing; I'm inside watching you.

Hiram: Show the same respect.

Andrew: That's how it dies. That's what I'm talking about. Fuckin', you got to atleast support it, be there, you know?

DB: At Tavern especially, there's no reason for people not to come out and support when it's free. At Q, you're gonna pay seven bucks to see a bunch of crappy emo bands.

Andrew: Plus you gotta pay to play.

DB: And the Factory charges \$7-10 to see local bands. What the fuck is that about?

Andrew: Dude, Tavern's got a good thing going on.

Hiram: They got the only thing going on. I love that place, man. That's like a home for me, man. Every Sunday, that's your home, you know. Come to the Tavern.

DB: It's cool you can go out every Sunday night and know you'll see the same faces.

Hiram: Everyone knows each other, it's like fuckin' Cheers.

If you want to help us get a new venue up and running, get in touch with me. We need financial support and organizers. Let's start taking action.



Churchills 8/2/02

Check out Sick Of Society's official website for merch, news, show dates, pics, and more:
<http://sickofsociety.tripod.com/>

A few weeks ago, I went to a show with a few friends. It was a Sunday night so it wasn't very full. The band was kick ass though. As I watched from a distance, the band played & the kids danced, I witnessed the trademark event of an American show, something that you can almost set your watch to, no matter how big or small the show may be, sooner or later, the fists start to fly. At this particular event, there wasn't even a 'pit'. There was just about 8 to 10 kids dancing then, all of a sudden, these two punk girls started kicking the shit out of each other. Cynically, I laughed, shook my head, and said to myself something that all of my friends are sick of hearing by now: in Germany it's not like this.

I was born here in Florida. After high school, I joined the army and was shipped over to Germany. I got out of the army and decided to stay there. Including my time in the army, I was there for about 4 ½ years. Often people ask me what the scene is like over there. That's not an easy question to answer. It's as different as a lightly cooled, pure southern German edelpils is to that factory pressed piss water that over here we so casually refer to as 'beer'. I'm not a sub cultural social scientist trying to offer a scientific explanation for anything. I'm not trying to dis anyone either. I just want to share a few of my observations.

The first time I saw the Dropkicks was in '98 at the 34 in Berlin, Kreuzberg. It is I mid sized club that is meant to fit maybe 500 people maximum. What you had were about 1300 punks, skins, rudeboys & rockabillys, from as far as Mecklenburg and Bayern. We were packed in there like it was a sardine can. It took, literally, 30 minutes to get over to the bar 20 feet away. However, the funny thing was... I didn't witness one fight. People were smiling.

From experience, the biggest difference between shows over there and shows over here is the vibe, the mood in the air that you can almost smell. Here when I walk in to a show, I see the tenseness. As if everybody seems to be sizing each other up. I see the skins coming in exposing their tats representing this crew or that crew and I see people walk past me giving me looks that seem to say, "you may have some size, but I can still take you!"

In Germany, it's not like that (Sorry to sound like a broken record). Over there, I walk in to a show and I feel the enthusiasm and excitement. I see smiles on the faces of people. People I don't know walk past me giving me looks that say "man this show is gonna kick ass!" the biggest concern is if the opening band is going to suck and if they do how long will we all have to put up with it? If you're dancing and you get slammed really hard and end up eating the fuckin' floor, some fucker will throw you to your feet in the matter of 1 to 3 seconds, yelling in your ear "Alles klar?" Translation: "Everything all right?" Don't get me wrong, you do have your occasional asshole, but quite often, they end up getting forced off the dance floor by the rest of the crowd.

The best way I can sum up the difference between shows in Germany and in America is to relate them to songs. Germany is playing "If the kids are united" and America is playing "Somebody's gonna get their head kicked in tonight".

ALEX HOWELL

Punk News

- The Second Annual Inland Invasion will be held on September 14th at the Blockbuster Pavilion in Devore, CA. The show will feature the Sex Pistols, Bad Religion, X, Social Distortion, the Buzzcocks, the Damned, Pennywise, TSOL, Circle Jerks, the Vandals, Distillers, Adolescents, GBH, Blink 182, Offspring, Unwritten Law, and A New Found Glory. My question is why the fuck is New Found Glory and Blink allowed to play with all these amazing bands? And why are all the good shows in California?
- August 26th is the launch of Epitaph Record's totally re-vamped website. They will have available for download over 500 MP3's, 200 video clips, wallpapers, icons, and plenty more. Check it out at www.epitaph.com if you know what's good for you.
- Henry Rollins is putting together a compilation album to raise money to aid in the defense of the West Memphis Three. The album will feature a couple dozen classic Black Flag songs performed by punk legends such as Keith Morris, Iggy Pop, Exene Cervenka, Lemmy, Chuck Dukowski, Tim and Lars of Rancid, and plenty of others. And of course Henry is lending his vocals as well.
- Max Huber left the Swingin' Utters in the middle of recording their new album, "Unquiet." The guitar player was in the band for ten years before deciding he had had enough. The split wasn't bitter; he just decided to pursue other projects. The album will still be completed with a tentative release for the end of the year.
- A Bouncing Souls DVD is in the works. No set date for release yet, but it will include a feature length documentary of the band with footage dating back to 1991 plus plenty of other goodies. Also, their split release with Anti-Flag will be out on September 3rd on BYO. Six new songs including 3 covers.
- The New Bomb Turks are releasing a new album on September 3rd. "The Night Before The Day The Earth Stood Still" will be released on Gearhead Records. Of course they have no Florida dates on their tour in support of the new album, but what else is new.
- Common Rider will release a new full length album entitled, "This Is Unity Music" on September 3rd as well. If you don't know, Common Rider is Jesse Michaels' new band. Jesse (ex-Op Ivy front man) also has Dan Lumley and Mass Giorgini (both ex-Screaming Weasel) backing him. The band formed in '99 and has since put out releases for Panic Button and Lookout, who are now basically the same label. This latest release is on Hopeless Records. They'll be playing plenty of dates on this years Plea For Peace tour.
- The Strokes are reissuing their debut album, "Is This It" on October 1st in a limited run along with a bonus DVD. The extra disc will include uncut versions of their three videos, as well as previously unreleased live footage. The DVD will be officially released on it's own at the end of October.



15 reasons why you should hate THE PRESIDENT



1 He cut a half a BILLION dollars from the Environmental Protection Agency's budget. Who needs to look after the environment when there's all that oil drilling going on?

2 He approved a bill that denies financial aid to students convicted of misdemeanor drug charges (though convicted murderers are still eligible for financial aid).

3 He recently sent a delegation to the UN children's summit to declare that the use of condoms is not a valid way to fight AIDS and that abstinence is the only solution. This is the view shared by some other countries such as Iran, Iraq, Sudan, Libya, Syria, and the Vatican. It seems that his policy of, "No child shall be left behind" has a whole new meaning.

4 He wouldn't sign the Kyoto Protocol agreement on global warming, which was ultimately signed by 178 other countries. He also told the entire European community that he would listen to their arguments, but he would not change his mind, effectively treating Europe like an 8 year old child. This may have something to do with why most of the world hates the US.

5 He rejected an international accord to enforce the 1972 treaty banning germ warfare. Of course that would mean that the US would have to stop producing biological agents too.

6 And talk about the fox watching over the hen house, he nominated former mining company executive Dan Lauriski as Assistant Secretary of Labor for Mine Safety and Health.

7 He allocated only 3% of the amount requested by Justice Department lawyers in the governments continued litigation against tobacco companies.

8 He prohibited any financial aid from going to international family planning organizations that provide abortion counseling, referrals, or services with their own funds.

9 He provided every member of the Bin Laden family living in the U.S. a chartered plane shortly after 9/11 to fly back home to Saudi Arabia without questioning them. One of GW's first petroleum ventures was partnered with the Bin Laden family and George Sr. has been getting filthy rich selling defense contracts to the Bin Ladens. These are just some examples of the many ties the Bush family has with the Bin Ladens.

10 He officially withdrew from the 1972 **Antiballistic Missile Treaty**, gutting the landmark agreement-the first time in the nuclear era that the US renounced a major arms control accord.

11 Refused to join 123 nations pledged to **ban the use and production of anti-personnel bombs and mines**, February 2001

12 September 2001: withdrew from International Conference on Racism, bringing together 163 countries in Durban, South Africa

13 Over the past 10 years, the US prison population has more than doubled. This is mainly due to unfair three strikes laws, and harsher drug penalties. OK so maybe W. wasn't behind this one, but the Republicans are.

14 International Plan for Cleaner Energy: G-8 group of industrial nations (US, Canada, Japan, Russia, Germany, France, Italy, UK), July 2001: the US was the only one to oppose it.

15 George replied, "Ken who?" when asked about his relationship with Kenneth Lay, the CEO of Enron, during the federal bankruptcy hearings. This was after Enron gave him their company jet to use for his presidential campaign. George and Kenny were such good friends that Ken was actually seen giving **wedgies** to the president in the oval office. Yet he still replied, "Ken who?"

REAL QUOTES FROM A REAL MORON!

"If we don't succeed, we run the risk of failure." ...George W. Bush, Jr.

"Republicans understand the importance of bondage between mother and child." - Gov GWB

"There is essentially no same orbit... There is somewhat the same distance from the Sun, which is very important. We have some pictures where there are exerts, we believe, and water. If there is water that means there is oxygen. If oxygen, that means we can breathe." ...Gov GW Bush, Jr, 8/11/04

"The Holocaust was an obscene period in our nation's history. I mean in this century's history. But we all lived in this century. I didn't live in this century." GW Bush, 9/15/95

"I believe we are on an irreversible trend toward more freedom and democracy, but that could change." GWB 5/22/98

"One word sums up probably the responsibility of any Governor, and that one word is 'to be prepared'." ...Governor George W. Bush, Jr., 12/6/93

"Verbosity leads to unclear, inarticulate things." ...Governor George W. Bush, Jr., 11/30/96

"NATURAL GAS IS HEMISPHERIC. I LIKE TO CALL IT HEMISPHERIC IN NATURE BECAUSE IT IS A PRODUCT THAT WE CAN FIND IN OUR NEIGHBORHOODS."—AUSTIN, TEXAS, DEC. 20, 2000

"I think we ought to raise the age at which juveniles can have a gun."

"Mr. Vice President, in all due respect, it is—I'm not sure 80 percent of the people get the death tax. I know this: 100 percent will get it if I'm the president."

"If affirmative action means what I just described, what I'm for, then I'm for it." St. Louis, Mo., October 18, 2000

"I have made good judgments in the past. I have made good judgments in the future." ...Governor George W. Bush, Jr.

"We're going to have the best educated American people in the world." ...Governor George W. Bush, Jr., 9/21/97

"People that are really very weird can get into sensitive positions and have a tremendous impact on history." ...Governor George W. Bush, Jr.

"I stand by all the misstatements that I've made." GW Bush, Jr. to Sam Donaldson

"We have a firm commitment to NATO, we are a part of NATO. We have a firm commitment to Europe. We are a part of Europe." ...Governor George W. Bush, Jr.

"I am not part of the problem. I am a Republican" ...George W. Bush,

"A low voter turnout is an indication of fewer people going to the polls." ...Gov G W. Bush

"We are ready for any unforeseen event that may or may not occur." ...Governor George W. Bush, Jr., 9/22/97

"For NASA, space is still a high priority." ...Governor George W. Bush, Jr., 9/5/93

"Quite frankly, teachers are the only profession that teach our children." ...Governor George W. Bush, Jr., 9/18/95

"It isn't pollution that's harming the environment. It's the impurities in our air and water that are doing it." ...Gov George W. Bush, Jr.

"[It's] time for the human race to enter the solar system." George W. Bush

"Public speaking is very easy." ...Governor George W. Bush, Jr. to reporters in 10/9

what can you do?

register green! vote democrat!

Yes, the Democratic party sucks, but the Republican party sucks a lot more. The Green party is too small and will probably never be a serious threat to the two party system, BUT the more registered voters the Green Party acquires, the more seriously the Democrats will have to take the Green Party's agenda. So get off your lazy 16 year old asses, turn 18 as quickly as possible, and register with the Green Party. Then VOTE against the "fat cat" Republican Party by voting for all democratic candidates. Real stupid old men are running our country into the ground and they're bringing the world down with us. We must stop them.

PLEASE MAKE COPIES OF THIS FLYER AND DISTRIBUTE THEM EVERYWHERE (EVEN TEXAS)

Go to www.punkvoter.com for more information.

Show Reviews

Unfortunately, I don't have the time or money to check out every single show played down here. So please write reviews of shows you like and send them to me so we can get different people's perspectives and get more shows accounted for.

downinflames@attbi.com

8/2/02 Sick Of Society, Middle Finger Mob, and UFC at Churchills

Anyone who was able to make it out to Churchills got to see some of the best local bands that are keeping the punk scene alive and kickin'. Sick Of Society opened up their set with "Boots And Braces" to get the energy flowing. Their show was great despite a slightly inactive crowd. SOS was followed by UFC, who like always, put on a terrific show. They have a very energetic stage performance. Middle Finger Mob put on a pretty great show as well. All in all, it was an exciting night at Churchills.

- Tiffany



Andrew from SOS

8/4/02 The Mary Tyler Whores at the Factory

Aside from two girls pummeling the shit out of each other and a flying beer bottle hitting my arm, the Whores show was amazing. I really don't like the Factory cuz they're a bunch of uptight assholes who are trying to run a respectable metal club. Plus they wouldn't even allow us to hook up a DAT recorder to the soundboard after we arranged to videotape and record the show. But they do have amazing sound in the there. Joe Jit's drums sounded brutally powerful, Crime's vocals were crystal clear, Doobie kept the rhythm going while Fritz went off in his own world, and Sway broke out some pedals for that added touch I love. They played a really tight set as usual and sounded great on the Factory's PA.

-MS



Sway from the Whores

THE UNDEAD- DÜSSELDORF "COFFEE"

The opening band was the Ghouls, a German Misfits cover band. Genuinely styled, with the devil look, they came on the stage and played through the entire Misfits history. There were old songs out of the Glenn era as well as new songs in their set. The guys were not that bad but the mood was a lot better!

As THE UNDEAD came on the stage, the crowd was just about ready to go off! The men around Bobby Steele delivered almost two hours of an excellent show, during which they gave it their best. They played as many of the old hits as possible, like Evening of Desire, Never Say Die, I Want You Dead, Undead...to name a few. They also played new songs like Third World USA and Rock and Roll Whore, which the thrashing crowd thoroughly enjoyed. Joey Image kicked ass as he hammered away at his drum set, and the way Roxy Michaels sang and played bass, he proved himself to the crowd. The crowd became more and more fired-up; by the time they played the encore of Misfits songs, the crowd went through the roof! All and all it was a first class UNDEAD gig that impressed me even more than the shows of the 2001 euro-tour did.

No one can tell me that Bobby is uncool. He signed a ton of covers and was at all times a first class and friendly person to talk to. So now I can kick everyone in the ass that has an UNDEAD show near them and has missed it! Go there, go off, and NEVER SAY DIE!

- Stefan Lörchner (No Balls Records)



UNDEAD

THIRD WORLD USA

the new 7" - out now on
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for further informations or order :

WWW.NO-BALLS-RECORDS.COM



WHY DUMB PEOPLE SHOULD DIE

10. CAUSE THEY HAVE NOTHING BETTER TO DO.
9. BECAUSE AIR IS TOO PRECIOUS.
8. BECAUSE TEXAS NEEDS TEST "DUMMIES" FOR THE ELECTRIC CHAIR.
7. BECAUSE... UHH... JUST BECAUSE.
6. BECAUSE I CANNOT STAND THE FOOD NETWORK.
5. MAYBE IF ONE COMMITS SUICIDE, THE OTHERS WOULD THINK THAT IT IS A TREND AND DO THE SAME.
4. BECAUSE "BIG DOGS" SHIRTS ARE NOT FUNNY.
3. WHY NOT?? WE KILL INSECTS DON'T WE?
2. BECAUSE BESIDES BEING PRESIDENT, WHAT ELSE CAN THEY DO?
1. BECAUSE THEY ARE DUMB!!!

LIST BY ALEX. MAKE YOUR OWN TOP TEN LIST ABOUT
WHATEVER AND SEND IT MY WAY: DOWNINFLAMES@ATTBI.COM

Let Me Reiterate

It seems that I need to explain myself and clear up some problems that arose from issue #2. On the second to last page, I threw together a best and worst list of certain things, such as punk bands and movies, among other topics. This list was strictly the opinions of me, and was not meant to piss off anyone, just give you an idea of what I like and don't like.

Basically, several people got fired up over the fact that I included the Sex Pistols on the worst punk bands list. Sure, there's no denying the impact and the importance that the Pistols had on punk rock, but musically they were shit, and you know that. This list was not based on the importance of the bands, but on whether or not I enjoy listening to them. And frankly, I can't sit through an entire Pistols album without cringing. Maybe your taste differs from mine, and that's great. That's what makes us individuals.

So instead of making assumptions about me or writing me off that quickly, let's open this up as a forum for discussion. Send me your top ten best and worst bands, based on pleasure, not how historically significant the bands were. But please don't be so narrow-minded as to hate me for my opinions. Our differences are what set us apart and make us unique. If we all had the same opinions we'd live in a very dull society.

Album Reviews

If you want me to review your records, send 'em my way:

Mike Sokoloff

400 East Atlantic Blvd #16

Pompano Beach, FL 33060

LOS HUMANIAX – Protest Demo CD (Self released)

This CD is everything I've been hoping for out of a band – originality, something explosive, and above all, meaningful lyrics. Half the songs are sung in Spanish and I don't know what the hell they're saying, but it don't matter. I'm still screaming along to the words while I'm driving my car with the windows down, everyone trying to figure out what the fuck's wrong with me.

Everything about this CD is phenomenal, right down to the packaging. It's in a paper sleeve with a picture on the front and track listing on the back, there's a foldout lyric sheet that has a cool band photo on it, and the CD is hand numbered of 300 copies. They went the extra mile to present their album in a professional way, and that's why I loved this band before even popping in the CD.

From the moment the first track began, I couldn't remove the stupid grin off my face 'til after the whole CD was finished. And even then, I had to smack myself out of the state of shock I was in so I could press the play button again and re-live that mesmerizing 22 minutes.

These guys can fucking play. Holy shit, those drums! Fucking unbelievable! Amazing energy. The bass just doesn't let up. He's all over that fucking fret board and it just blows me away. Great guitar. Just out of control. Everything is just right. Now, the vocals. Insane! Not that they sound anything remotely close to X, but not since Exene and John Doe has a male/female fronted band worked so well. I fucking love this. Can't wait to see their next show. Keep up the good work. Interview coming soon....

Oh yeah, last issue I referred to them as "Las" Humaniax. My sincere apologies for that. The name is Los Humaniax and I'm an asshole. - MS

**Tracks: Dead Generation/Lapso Gotico/Fuck Your Revolution/Paranoid Society/It's Killing Us/Globalization/Corre Sangre/Fronteras/Plan Columbla/Strange Thoughts\\ \\ **

DIVISION OF LAURA LEE - Black City CD/LP (Burning Heart/Epitaph)

That's it, I'm packing up and moving my ass to Sweden. They've given birth to two of my favorite bands, the Hellacopters and The Hives, as well as (International) Noise Conspiracy, Backyard Bables, and what seems to be an endless amount of others. Now, the latest fertilization from this unyielding Scandinavian seed is the Division Of Laura Lee. Sure, it's a stupid name, but this band is really fucking good. And they're not just an imitation of their fellow Swedish counterparts; they have a completely distinctive sound that sets them apart. Sure, there are plenty of elements of the Strokes, Sonic Youth, INC, some early Velvets, a bit of a slowed down Stooges, maybe some Fugazi and other bands that I can't seem to place, but blending all these bits and pieces together makes it very unique and quite impressive. The sound is very experimental and dark, but unlike many experimental bands, this actually comes together and sounds great. It might be a little rough on some people's ears, but definitely give it a chance. You'll be hooked after the second or third listen. Epitaph is streaming the entire album on their website. - MS

Tracks: Need To Get Some/We've Been Planning This For Years/Number One/
Trapped In/Access Identity/I Guess I'm Healed/The Truth Is Fucked/Black
City/I Walk On Broken Glass/Second Rule Is/Pretty Electric/Wild And Crazy\\

THE QUEERS - Live in West Hollywood CD (Hopeless)

I have not listened to a "new" CD in a while that has made me want to drive fast and drink too much beer until I heard this one. I don't have a lot to say about it except that it's 31 tracks of good solid hardcore. The set is packed full of old favorites but, the best surprise is their cover of "Kill That Girl" by the Ramones. Very nice! It must have been a great show.

This was the latest Queers release for Hopeless records, they are back to Lookout and I think that's a good thing. As far as the technical aspects of this CD, it seems to have been recorded well but mastered like shit. The songs practically cut each other off. If you are not too anal to cope with the roughness around the edges, it's worth picking up. - Erron

Tracks: We'd Have Arrived Doing Heroin/This Place Sucks/Tulu Is a Wimp/I
Want Cunt/Monster Zero/You're Tripping/I Live This Life/Tamara's a Punk/
Mirage/No Tit/Blabbermouth/I Can't Stand You/Hi mom, It's Me/Granola
Head/Noodlebrain/My Old Man's a Fatso/Fuck You/I'm Not a Mongo
Anymore/I Will Be With You/Kill That Girl/Kicked Out of the Webelos/I Hate
Everything/Teenage Bonehead/Love Love Love/Another Girl/I Only Drink Bud/
Punk Rock Girls/Ursula Finally Has Tits/I Like Young Girls/Nothing to Do/
Fuck the World\\

BOOK REVIEWS

Please Kill Me by Legs McNeil and Gillian McCain

It took me a little while to get used to the format that "Please Kill Me" was written in. Basically Legs McNeil, contributing writer for Punk Magazine, interviewed people from the early days of the New York punk rock scene. Instead of just writing in boring question and answer format, he used his genius by taking several people's accounts of certain situations and he meshed them all together. So it's almost like all these people are having a discussion together, but not really. After a few pages, I decided it was a great concept and the book certainly wouldn't be such a good read if it was written any other way.

OK, so about the book... We get Lou Reed, Wayne County, Cheetah Chrome and plenty of others talking about the days of the Velvet, the Dolls, the Dead Boys, etc. It's very interesting and informative, especially the part about the death of Sid Vicious.

The book leaves off in the early 80's, then jumps right into Nirvana, which I really fucking hate. Not that I hate Nirvana, but every documentary that talks about the "history" of punk, leaves out the 80's, as though there was nothing good in those days, and along came Nirvana to save the music. Fuck that. What about Bad Religion, the Circle Jerks, Descendents, NOFX, Minor Threat, and the millions of others who were so amazing in the 80's? They don't count? I understand that you could easily fill a 24-volume encyclopedia set if you wanted to write out the "entire" history of punk rock, but don't neglect a whole decade of great music and say Nirvana is the saviors.

Aside from that, which is really brief in fact, I really enjoyed the book. That shit just pisses me off though.

Ramones: An Amercian Band by Jim Bessman in association with the Ramones

If you're interested in knowing a whole shitload about the Ramones, look no further. This book serves as an excellent biography for the band. It's well written, there are plenty of great pictures, and it has a pretty thorough discography of US and UK Ramones releases. Highly Recommended.

-MS

Punk: The Original by John Holmstrom

Punk Magazine was definitely one of the best fanzines on the topic of punk rock. And why wouldn't they be? I mean they labeled the music for fucks sake. Sure, bands were playing "punk" music, and people were "punks" long before Punk Magazine came around, but it wasn't until that infamous first issue in 1975 with Lou Reed on the cover that the music finally had a name.

The format of "Punk" was unlike most zines at the time. John Holmstrom was a cartoonist, so it had a comic book approach to it. They covered the music in their own unique way.

I'm glad they finally put the zine in book format because I was getting sick of shelling out lots of dough on those original issues. My only complaint is that the book should have been bigger, more thorough. It's basically a "best of" from all the issues, which is alright, but why now just reprint every issue in their entirety, instead of picking and choosing what's good? Sniffin' Glue did.

At any rate, the book is around \$20, which is less than half of what you'd pay just for an original copy of the first issue these days. So it's well worth the cost cuz there's plenty of excellent content on the Dolls, Ramones, Pistols, Clash, and others.

-MS

TOP 10 THINGS THAT SUCK ABOUT CONCERTS!

(In no particular order)

1. Ridiculously tall or obese people who stand right in front, so you can't see a damn thing!
2. Crowd surfers that kick or fall on you!
3. Those huge incredibly sweaty shirtless guys that come shoving by you as they make their way out of the pit.
4. Skinheads or any asshole that goes to a show specifically to pick a fight! (They ruin it for everyone)
5. Having to wait hours between many really crappy opening bands before finally getting to see the headliner you came for.
6. Getting my ass kicked by dickheads who push and shove.
7. People who spit beer and throw bottles and shit. (Is that really necessary?)
8. Projectile vomiting is very unpleasant for everyone around. (Especially when it lands on my shoes!)
9. Spending ridiculous amounts of money on food and water. (Those greedy bastards!)
10. Miscellaneous people who bum cigarettes. (Buy your own damn pack! They're like 4 bucks now!)

List by Melissa. If you want to make your own top 10 list of whatever, just email it to me: downinflames@attbi.com



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Upcoming Shows

Friday, 8/30/02 - Rufio with Whippersnapper, DKLIMB and Symbiance at the Factory in Ft. Lauderdale. \$8 in advance and at the door.

Sunday, 9/1/02 - Where Fear And Weapons Meet with Protagonist, D.N.M.E. and On Our Own at the Factory in Ft. Lauderdale \$7 at the door.

Saturday, 9/7/02 - Against All Authority with The Knockouts, The Monjees and The Chairleg Bandits at The Alley in Miami. All ages. Doors at 6 p.m. Tickets \$5 at the door.

Saturday, 9/14/02 - The Suicide Machines with Glasseater and Time Will Tell at the Factory in Ft. Lauderdale. \$10 in advance/\$12 at door.

Saturday 9/14/02 - The U.K. Subs with The Vibrators, The Mary Tyler Whores and The Heetseekers at Churchill's in Miami. 18 and older. Show at 9 p.m. \$10 in advance/\$12 at the door.

Thursday, 9/26/02 - Snapcase and Boy Sets Fire with Autopilot Off and Atreyu at the Factory in Ft. Lauderdale. \$10 in advance/\$12 at the door.

Wednesday, 10/16/02 - No Use For A Name with Yellowcard and The Eyeliners at The Factory in Ft. Lauderdale. All ages. Doors at 6:30 p.m. Tickets \$10 in advance and the door (on sale Saturday, Aug. 31).

Last I heard, the Anti-Nowhere League/Mary Tyler Whores show at the Factory on 9/2 has been canceled.

Want ads:

My band needs a drummer who actually shows up to practices, doesn't drink excessively, and isn't a complete asshole. Oh yeah, he/she should also know how to play or at least hold the sticks without dropping them constantly. We also need a singer who doesn't have ego problems. I don't mean to sound like a prick; I'm just really fucking sick of firing people who are flakes. If you're not dedicated, don't bother. (954) 336-1471.

If you're in the Naples area and you need a bass player or want to get a band started, call Jesse. His influences are the Misfits, Defiance, A Global Threat, the Exploited, etc. (239) 591-8512. Help him out.