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# ENGINE





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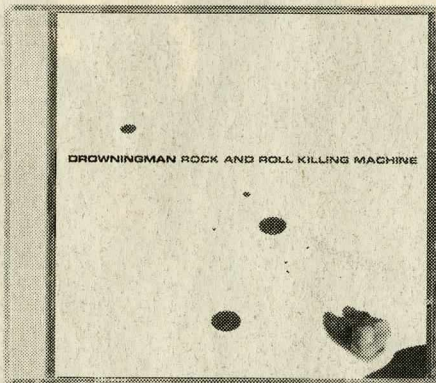
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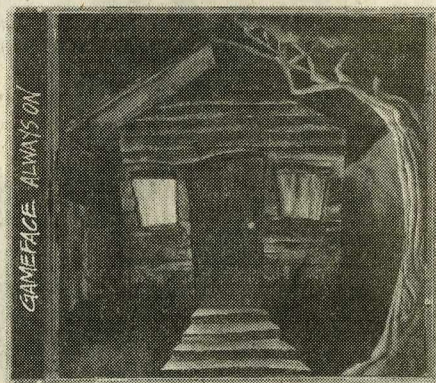
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# ISSUE 6

The world is in a state of rapidly changing at the moment, and what is said today becomes old news tomorrow. Instead of ranting about this or about that, I'm gonna take a break, sit back and bask in the golden glow of today's scene.

At this very moment punk is the best it's been in a long time. The team of naysayers can complain and moan all they want about there being no good music out there. Fine. I'm too busy listening to bands like DS-13, Smogtown, Dillinger 4, and Arab On Radar to give such comments much, if any, thought. I still put on Black Flag, The Boys, and Rattus, but those bands are long gone. I'm more interested in hearing something from the present, the time I'm in right now. Something that represents today. Ten years down the road I'm going to be interested in the bands that are happening in that time, because for punk to be relevant it has to be current.

It feels like things are in a state of rebirth. Everywhere I turn I'm hearing great bands and it's not just relegated to one genre. Aside from the bands I've mentioned in the paragraph above, who all represent a spectrum of punk, be it hardcore, art, pop, or straight forward punk, there are more and more top quality bands out there who fall somewhere in these realms. A quick roll call includes bands like John Holmes, John Brown's Army, Run For Your Fuckin Life, The Oath, Black Dice, No Justice, Bloodhag, and more who's names escape me in the excitement.

Even in areas of networking things are better. It is easier for a band to tour now than it was in the so-called golden era. It's easier to get a hold of records due to better distribution (the only thing that really needs improvement is zine distribution), and there seems to be an overall stronger sense of camaraderie.

On a local level things are exciting as well. The other day I was in Vinyl Solution fingering through the newest releases and I came across the debut EP "Romance In Reverb" from The Count. It suddenly clicked how active things are here, and it's been that way for quite a while now, though usually in one genre and dormant in the others. Now it appears that it's happening in every section; '77 to hardcore. I'll gladly go on record stating that Southern California has perhaps the greatest amount of quality bands in one area. I won't even break it down into one city or county, like LA, Orange County, or San Diego, because folks in this region travel all over to catch bands, and the bands themselves play extensively in all areas. You've got The Crowd, The Locust, The Numbers, Lipovitan, Stitches, Treadwell, Ruido, Lifes Halt, The Starvations, Bellrays, and more. The crowds go nuts for the bands, be it at an all-ages space, or a 21 and over bar. If the music is good the crowd responds in a similar fashion. Anyone who was at the final No Reply show can attest to this. The band was at the center of the maelstrom. From beginning to end the crowd was this huge mass of bodies spinning and surging to the music. It was unreal. I haven't seen anything like it in a while.

Along with the bands and enthusiastic crowds, there's great records stores to fill all your punk rock needs. In LA alone we have Destroy All Music, and Headline Records. Both have good selections, and on occasion throw shows in their store. Out in Alto Loma there's Doctor Strange Records, which has an unbelievable selection, especially the used and collectors stuff. Then of course Vinyl Solution in Huntington Beach, and I know there's more out there I have yet to visit.

We pretty much have it all here.

I'm pretty excited about the future, and my gut instinct is that things in the next two years are going to be even better.

Take care,

Matt Average.

## BACK ISSUES

Issues 1 through 3 are long gone, but you can start your collection now with the available back issues. Beat those e-Bay bastards to the punch and order a whole bunch of each copy. Be the first on your block to be a 'zine horder'!!

#4 - The nice offset edition that broke the bank. Monster X, Capitalist Casualties, Seen' Red, Agents Of Satan, Charles Bronson, and more.

#5 - First edition on gorgeous newsprint! This milestone has Devoid Of Faith, Crudos, Hellnation, Scatha, a Spazz tour diary that was two years old by the time the zine came out, and more.

\$3 US / \$5 Europa / \$7 Pacific Rim



A huge thanks to Todd Flipside for the scanning, and cover assistance. All the contributors are a huge help and relief, and the folks who distribute and advertise as well. Thanks, thanks, thanks!!

Distribution through: Armed With Anger, Ebullition, Bored Teenagers, Sludge, Flipside, and on and on... If you're interested in selling Engine at your store, shows, where ever, get in touch. Maybe soon your name will appear in the Fortune 500 as a result!



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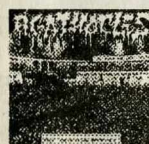
# no rest for the dead



## the end of space

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lyrics are screamed  
and sung and begin  
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where the earth is  
just one atom  
of the universe and  
we human beings  
are such very  
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We got to get out while we're young  
Because tramps like us  
Baby we were born to run

The boy looked at me in a way by which I could easily tell that he was somewhat confused by what I had just said. To tell the truth, I was in the middle in a game of pool and would rather concentrate on the game than talk to this, judging by his clothes, upper-class youngster.

But I don't think that his confusion emerged from my uninterested answer, but rather the fact that he just didn't understand what the hell I meant. Moments earlier he had asked me why I had tattooed "Born To Run" on my left forearm. I had answered in an honest, but, as I said, quite disturbed fashion, explaining that I wanted it to be a reminder to make sure that I always try and stay on top of things.

Maybe he thought I was talking about getting laid.

I saw his confusion and forced myself to say a few more words:

"Well, you know, to not let my life slip through my fingers. I don't wanna wake up one day and realize that my life had turned out far from how I want it to. That shit happens all the time, to most people."

I thought I had made my point clear and continued with the pool playing (I was sharing the game with Henrik from my band Vanmakt during a break in a rehearsal, I won by the way).

In one of his cartoons that are collected in "The big book of hell" (1), Matt Groening,

famous creator of The Simpsons, explains what school does to your brain in these words (age/period-thought-emotional state):

Infancy- "What's happening?"- Happy, confused  
Nursery school- "Something going to happen"- Jumpy, screechy

Grade school- "Very little is happening"- Hopeful yet fearful

Junior high school- "Nuthin's happening"- Psychotic

High school- "Nuthin's still happening"- Giddily depressed

College- "In an uncaring, meaningless universe, what could possibly happen?"- Drunk or despairing

Adulthood- "What happened?"- Unhappy, confused

I don't know about you, but I don't want to start up happy and confused, and 40 years later wake up still confused, but unhappy. I was born to run. We all are. I believe that we should be allowed to develop in a way that suits us, and not be degraded into mindless and thoughtless machines, being unhappy to stay alive.

I see a lot of people around me that have to be unhappy to be able to get food on the table and keep the heat in their apartments and clothes on their body and...

I see it, and I think it fucking sucks.

I don't want to come home each day lounging for my retirement, cursing my killer headache, too tired to make food that satisfies my taste. I want to enjoy each day of my life, even when working. I also believe it is possible.

"I guess what this song's really about is responsibility. Responsibility to the place where you live, and the people around you, cause your only as free as the guy down the block, or standing right next to you" (2)

Please note that I don't have a liberal or individualistic view on this. I would never want to do things, or develop in a way, that would harm the collective, or the people around me. I was born to run, not to run over people.

Capitalism won't let the majority of the people run. We're happy if we are allowed to walk. Well actually, it usually comes to the point when we wish for the day when we can just sit and do nothing at all.

We are so exhausted by the strain that we end up wishing to do nothing.

And all the while we were still born to run.

This phenomenon, the way that people are pacified, is called alienation. People are alienated from decisions regarding their work, which is what most people spend most of their time and energy on. Every day is the same. You want something to happen, but what can you do?

You can of course run out of the factory or whatever kind of place you work at, and for a while you won't be unhappy.

But sooner or later you realize that you

still have to get food on the table and pay the rent.

This is a trap. And it's got millions and millions and millions of people trapped. That was what I was trying to explain to that guy that asked about my tattoo. That is what I remind myself of every single day upon looking at those black letters that are forever marked on my arm.

"Well it seems like I'm caught up in your trap again, and it seems like I'll be wearin' the same ol' chains.../ well when the game is over, I won't walk out a loser, And I know that I'll walk out of here again, And I know that someday I'll walk out of here again, But now I'm trapped...Oh yeah!, Trapped...Oh yeah yeah!, Trapped...Oh yeah!, Trapped...Oh yeah! (3)

Then the probable upper-class guy said, "Then why aren't you running?"

I realize that he meant the actual physical act of running, like some athletic dude. But still it made me think. Am I running?

I hope so. At least I dance in secret every day, while listening to Bruce Springsteen.

"Got a wife and kids in Baltimore jack, I went out for a ride and I never went back, like a river that don't know where it's flowing, I took a wrong turn and I just kept going, Everybody's got a hungry heart" (4)

I guess everyone should ask himself or herself that question. Are you running? There are many things that can limit your ability or chance to do so. Maybe you are stuck in an unhappy relationship. Maybe you can't leave it because it would make you a disgrace to your family or maybe you would feel embarrassed among friends after a break up. Maybe you have kids together. Maybe you are economically dependent on your husband.

"We got to get out while we're young" (5)

But this is not just about adults. I am not an adult, so that kind of figures. If you don't keep your eyes open and listen carefully, you can get trapped, no matter your youthful energy. There is negative energy as well. Please, for your own sake, make sure you don't get trapped and wake up 20 years from now when it is too late. That is a tragedy every time it occurs.

Live. NOW! Baby.

All this is really about one thing. I want to be happy, and I want everyone else to be just as happy, if not even happier. I don't want to be exhausted without having done anything that I actually want to do.

People are not that happy. Look into their eyes and you will see it. People are pretty damn exhausted, look into their apartments and you will see it.

"Once I made you rich enough to forget my name" (6)

Some hotshot at Ford, Jaques Nasser, when interviewed in Newsweek, said that his father considered everyone that worked for



someone else a loser.

Now isn't that ironic.

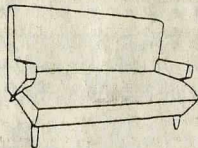
Here we have a company that has workers slaving their lives away, and then their boss calls them losers. He says it in a very hateful and disrespectful way.

The thing is, he's right. People that work for guys like Nasser are losers, and he's the winner. It's called capitalism. You make, he takes. It's called alienation. The thing that you put so much time and energy on that it leaves you exhausted and willing to do nothing, leaves you nothing for yourself but a wage that hasn't got anything to do with what you actually produce. And then Nasser calls you a loser. Fuck, he's just telling the truth. He's honest, we can't blame him for being that can we?

But still, how does it feel being a loser, loser?

- 1) Pantheon Books, 1990
- 2) Bruce Springsteen, talk before playing "My hometown" at Ullevi Stadium, Gothenburg, Sweden, June 8 1985
- 3) Jimmy Cliff- "Trapped"- Bruce does it live from time to time
- 4) Bruce Springsteen- "Hungry heart"
- 5) Bruce Springsteen- "Born to run"
- 6) Bruce Springsteen- "Youngstown"

## in the waiting room



**minka lindfors**

Killing is men's job. That's now been proved here in Finland, too. At the beginning of the year a 30-year-old woman shot three men and wounded one at a shooting club on an ordinary Sunday afternoon. She didn't know her victims and they had never seen her before. Unfortunately they just happened to be there. After committing her crime like some regular weekend activity, she went to the airport, threw the gun in a garbage can, bought a flight ticket to "anywhere" and almost got away.

Airport's metal-detector alarmed as she was passing, and the airport staff found gun cartridges in her pocket. She explained that she carried them with her as a memory of her husband, an American policeman who had died while doing his duty at the service of the FBI. The airport staff bought her story and let her go.

At the same time, the killer was being hunted all over Helsinki. The airport police was watching news and realised that the "FBI-widow"

might be the killer. Few minutes later Sanna Sillanpää was arrested. Her trial started some months later, and at this very moment she's being locked up waiting for the psychiatric investigation which is supposed to take time during the autumn.

This was something new. Female killers are extremely rare, and this kind of situation — a non-motivated triangle slay by a wealthy, silent woman — came up for the first time in our safe little country. Media reacted immediately. The first one to blame was TV. MTV3 had been showing X-Files for two whole nights before the killings took place and Sanna Sillanpää was known as a fan. She had obviously watched too much TV, thought the newspapers: the idea of the dead husband was stolen from Profiler. The only man who had survived from Helsinki shooting club that day told that Sanna Sillanpää had said: "Isn't this what they teach at the FBI Academy?" while shooting her gun. TV had, absolutely, blown her head.

The TV-theory didn't explain everything. People were shocked, especially Sanna Sillanpää's neighbours and fellow workers. She was described as "colorless, tasteless and odorless". Her colleagues said she was a good worker, a little bit weird though. No one could ever have thought she'd be able to do something like this.

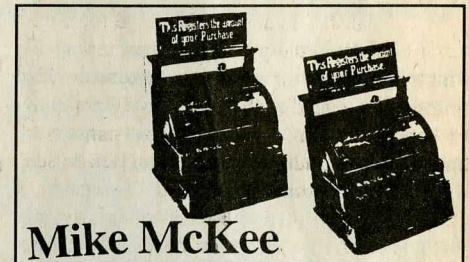
Sanna Sillanpää's head was opened at the newspapers and TV-shows. She never said a thing, except for denying her guilt. No, she hadn't been there, she never shot anyone. She keeps remaining silent even though all the evidences are against her. She remains silent and calm, but the newspapers have done a huge job investigating her life. Finnish people now know everything possible about her relationships, her bank account, her

dog who had died causing an enormous mourning to her and so on. According to her sister she had told that she'd been raped a couple of years earlier. That was not relevant for the newspapers. It couldn't be proved anymore. You could sense the word liar between the lines while reading about the supposed rape. We don't know Sanna Sillanpää's side of the whole story. We'll probably never get to know it. I just wonder why media almost ignores the rape, though everyone around her testified that after the supposed rape she began to change a lot, got mental problems, didn't take care of her looks — "like she wanted to be less attractive", said someone — and took distance from her family and friends. The police will consider the possibility of the rape, but the media rejected it. Why? It would explain the massacre. The whole thing would be men's fault. It would almost give her a justification. Her act would be understandable.

But we don't want to understand.

Women shouldn't kill. Women definitely shouldn't take revenge. Killing is men's job. Empathic TV-show hostesses ask why. Why do women kill? We give birth, we create life — we shouldn't take it away. They ask why, but they don't want to know. Everyone wants to hear that there just was something totally wrong in her head. If there's no other reasonable explanation, we want to hear that she was nuts all along. Women can't take part in the random killing show. It's not acceptable.

Couple of days after that ordinary Sunday afternoon I sat in the train thinking about the subject. I started to look around noticing all those quiet women, "colorless, tasteless and odorless", and wondered how many of them had had that same expression as I had seen on my face after the killings. It was a little smile, a you-should-have-seen-it-coming-smile. I find myself smiling that smile and nodding a little every time I read new headlines about women who have killed. It's almost scary. No one should kill, never. But I can understand why the quiet ladies grab a gun or a knife. It's stressing to be ignored. It's stressing to be scared. It's almost delightful to hear that someone has put an end to her personal fear. I looked at all those nameless faces and wondered how many people were afraid of quiet, formerly invisible women that day. If someone was, I'm glad.



When Matt first invited me to contribute a column to the new issue of Engine, I was thrilled. I had a handful of really engaging topics I was excited to sink my teeth into. First drafts included "Modern Revolutionary Theory: A Review of the Downcast 7-Inch," "Non-Traditional Animal Companionship: How to Build a Pet With the Head of a Puppy and the Body of an Air-Conditioner," and a steamy Tony Erba pictorial spread. Just before deadline though my absent-minded, stoner roommate, Bruce, spilled bong-water all over my precious fucking manuscripts during one of his pot induced thrash parties. In an apologetic spirit, Bruce stayed up all the next night and churned out a little something of his own he'd been trying to say for a long time now. So, I've sent that instead...  
**BRUTALITY FOR BRUTALITY'S SAKE**

Yes! Another installment of that bad ass, skull-crushing Relapse aural terrorism! When I tear into a fresh new LP with butchered Asian children on



# ★ columns...

the cover, I just KNOW this one is going to unleash some seriously punishing jams for me and my buds to toke up to! Fuckin' hit the blacklight, fire up the bong and prepare to be pummeled by the latest in lamb-eviscerating, fetus-clubbing, throat-cutting, mind-fucking power-chaos-pain-violence-core, broham!

But, at the same time, I can't help thinking it's a little awkward that there are sooo many records all doing the same thing with their cover art. Always a victim. Always a black man swinging from a rope, always a woman about to be cleaved in two by a serial killer, always a Latin-American kid hit by a truck with his guts smeared over the road. I wonder how valid any kind of statement can be when it's issued in this kind of conviction-less ad nauseam repetition? I wonder: is there a picture of a lynched black man on this record because the band wants to condemn racial hatred--- or is the band incidentally mumbling the bare minimum on serious issues just as an excuse to use the most violent imagery possible? And as I scarf down another handful of McDonald's fries to curb my wicked pot-munchies, I have to ask, what's really more important to these bands? The actual issues (eco-devastation, hate crimes, human violence, the atrocity of war, etc.) or the chance to use images of their consequence to out-do each other in the boring, non-stop contest for Most Punishing Band heavyweight title!?

Suckin' in another depraved monster-hit of MaryJane, the part of my brain that's still functional starts to draw a connection. The fucking two-legged earth-raping greedy corporate fuckers who all my fav' bands rage against use unrealistic, degrading images of women to sell their bullshit consumerist products. Eyes-sunk in, chests-pushed out, lips bowed up in a pouty, pedophilic curl. A subtle form of psychic rape just to sell a pack of cigarettes and a pair of jeans. Is it possible that in our quest for brutality we might have made the same mistakes? Could it be that these rubber-stamp, cookie-cutter pictures of violence are just the advertising shit that draws us as the flies?

So, I start to ask myself the question: "What should be more important? Working towards a more compassionate world and condemning pointless violence....Or, glorifying it to sell grind records?"

But I pass out, stoned, wasted and sedated before I can answer. Fuckin' Brutal, dude.

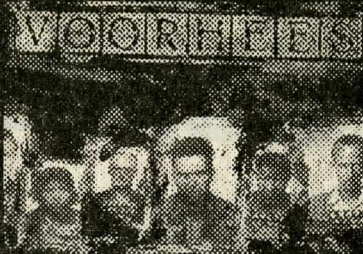
Bruce moved out last week so he could follow Grief on tour this summer. If you want to write me though I'll pretend to read whatever you send. Mike McKee  
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# printed

## ACHE #1 / \$2.00 ppd.

8 1/2 x 11 - copied - 32 pgs.

Pretty cool debut issue. The interviews with Fugazi, Avail and Catharsis are interesting, but I really enjoyed the conversation with the editor of the defunct *Sold Out* zine. On top of all that you get some movie reviews, and personal writings. A second issue may already be out when you read this.

(167 Cortleigh Blvd., Toronto, Ontario, M5N 1P6, Canada)

## BEYOND REALITY #4 / GADGIE #6 / \$2.00 ppd.

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

If we can have bands doing split releases, then why not zines? The *Beyond Reality* side is more rooted in hardcore with an interview from Statement, an opinion on audience interaction as shows, and a few reviews. I'd like to see Graham do more of this zine, as he has a good sense of humor. *Gadgie* covers a little more area (especially in the reviews), and has an interview with Urko, as well as some news and opinions.

(Graham, 11 Turley Road, Greenbank, Bristol, BS5 6HP, UK)

## CLAMOR #3 / \$4.00 ppd.

8 1/2 x 11 - glossy - 84 pgs.

Sort of like the alternative to *Newsweek*, even *The Nation*, and *Utne Reader*. This publication covers politics, sexuality, entertainment, travelling, culture, etc. The centerpiece for this issue is on the IMF and World Bank, complimented with photos from the A16 protest. Other articles discuss drug testing in the work place, the consensus, Wal-Mart, and tons more. A good solid weekend of reading. (PO Box 1225, Bowling Green, OH 43402)

## DEATH BY METAL #6 / \$2.00 ppd. or trade

8 1/2 x 11 - newsprint - 64 pgs.

If you're a fan of metal, then this zine will give you a good dose of what it takes to get your head a bangin'. None of that hair bullshit, or rap metal vomit, just good straight up evil stuff. Interviews are with Paineater, Dim Mak, Nunslaughter, Engorged, Acheron, Portrait Of Defiance, and more. There's also a quick piece on Randy Kasso, and reviews.

(Paul Sanchez, PO Box 1331, Plainview, TX

## DISARMAMENT #1 / \$2.00 ppd.

8 1/2 x 11 - copied - 20 pgs.

Disarmament is a zine geared towards addressing homophobia in the hardcore scene. This is done through interviews (Decrepit, Calloused, and Krigshot) and in the opening introduction. The rest is filled out with an Aus Rotten poster, reviews, and a crossword puzzle. (PO Box 33326, Seattle, WA 98133-0326)

## DRINKING GASOLINE #2 / \$2.00

5 1/2 x 8 1/2 - copied - 44 pgs.

Even better than the first issue. The cut and past layouts rule. Especially the Unruh layout. Other interviews are with CRudos, Deaththreat, 9 Shocks Terror, and DS-13. A hardcore fans dream come true! Proof in the pudding that you don't need a computer to make an awesome zine.

(1806 Sanders Ave., Poplar Bluff, MO 63901)

## GET OFF MY LAWN #9 / \$1.00 ppd.

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

Seems this zine is more about having fun instead of wanting to make some profound political or social statement. No complaints... There's a bunch of opinions, some geared at offending, and others just for passing along info. On the musical side is an interview with Mary Tyler Morphine, some reviews, and a comic closes things off.

(PMB 141, 7107 S. Yale Ave., Tulsa, OK 74136)

## GRANSGAURD #1 / \$3.00 ppd.

A zine as obsessed with murg as it is with hardcore. There's some opinions, an article about travelling through Europe, websites, as well as interviews with Drop Dead, Nasum, Atomvinter, Token Tantrum, and Warsore. (Johan Andreasson, Torparegatan 67b, 441 64 Alingsås, Sweden)

## HATING LIFE #1 / \$3.00 ppd.

8 1/2 x 11 - copied - 32 pgs.

Here's what's become of the editor of Inside Out. Like DYS and SSD in the past, he's treading down the path to bad metal. How much of this you can take serious is another question. Along with the musical coverage

(Deeds Of The Flesh, Everything Went Black, Fall Silent, etc.) you get an interview with the review editor of *Macaddict*, graffiti, and reviews (music and video games).

(4726 17th Ave. NE, Seattle, WA 98105)

## IT'S ALIVE #18 / \$2.00 ppd.

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

Fred's gone offset with this one. Like the previous few issues, this installment is strictly photos and flyers past and present. Photos of bands include the likes of No Reply, Strife, Visual Discrimination, DRI, 97A, Fugazi, Nerve Agents, Kid Dynamite, and the like. The zine comes enclosed in a silk screened envelope with five flyers and story behind (literally!) each one.

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



## MOTION SICKNESS #9 / \$2.00 ppd.

8 1/2 x 11 - newsprint - 80 pgs.

Easily one of the best zines out there these days. You get well written columns, knowledgeable reviews, a tidy layout, and a good cross section of bands and people are interviewed. This issue is the "Punks Over 30" special, with everyone interviewed talks about how they hide their grey hairs. Some of those questioned are Kid Dynamite, Dischord Records, Capitalist Casualties, Loudmouths, Good Riddance, Suburban Voice, Buzzcocks, and more.

(PO Box 24277, St. Louis, MO 63130)

## PAST MIDNIGHT #5 / \$3.00 ppd.

5 3/4 x 8 1/4 - copied - 64 pgs.

The lineup of bands interviewed here should have you leaping out of your seat ; DS-13, Tosshock, Active Minds, Detestation, Oi Polloi, and a few more. There's a few opinions which mainly deal with punk, and then you have some reviews, and a bit of news as well.

(Henke Liljegren, Hoders Vag 2, 512 54 Svenijunga, Sweden)

# MATTER



# printed

REFLECTIONS #13 / \$5.00 ppd.

8 1/2 x 11 3/4 - offset - 92 pgs.

Why haven't I seen this before? This thing is awesome. Definitely one of the best hardcore zines out there (a field that is fortunately starting to flourish!). Clean layouts, personal writings, interesting interviews (What Happens Next?, Nate Wilson, Trial, Bloodpact, etc.), and a ton of passion make this a winner. Along with the standard musical coverage there's a piece on Repetitive Strain Injury, and a Mainstrike US tour diary. This is a must for fans of the short, loud and fast variety, and who isn't?

(De Nijverheid 30, 7681 MD Vroomshoop, The Netherlands)

REHASH #1 / \$1.00 ppd.

8 1/2 x 11 - copied - 26 pgs.

With the current nostalgia wave for old hardcore, *Rehash* is sure to do well. This zine is mainly made up of old interviews reprinted from various zines like *Touch & Go*, *MRR*, *Suburban Relapse*, and the like. The connections to the present come via opinions, reviews, and things of that nature. Interviews are with Iron Cross, Minor Threat, Anti-Cimex, Life Sentence, Septic Death, and Flux Of Pink Indians.

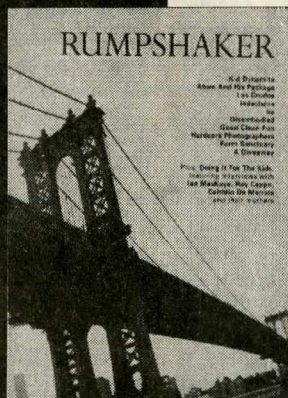
(Zanne, PO Box 201, Troy, MI 48099-0201)



RUMPSHAKER #5 / \$5.00 ppd.

8 1/2 x 11 - offset - 188 pgs.

Without a doubt Rumpshaker is the best hardcore zine going. This guy is inspiring. He not only brings you great interviews with killer bands (Kid Dynamite, Crudos, Atom and his Package, Ire, Disembodied, Good Clean Fun, and Indecision), Eric also talks with photographers in the scene, punks and their moms,



people at Farm Sanctuary, not to mention the article on Obsessive Compulsive Disorder, as well as tracking down the guy who threw punches at Atom (Atom And his...). The layout is clean and tight, the photography is sharp, and the artwork great.

(Eric Weiss, 72-38 65th Pl., Glendale, NY 11385)

SCREAMS FROM THE BALCONY #1 / \$1.00 ppd.

7 x 8 1/2 - copied - 28 pgs.

This first issue shows a zine with huge potential. There's a lot of passion and hope for what hardcore is and could be. Bridging punk with

politics, the result make for an interesting read. The highlight for me was an interview with a stripper, Jenny Whorley, which discusses them forming a union in San Francisco. The rest of the publication contains an interview with Damad, an article on the A16 action, a historical piece on Kerala, and an opinion pertaining to feminism.

(Veena, 6 Post Lane, Livingston, NJ 07039)

SUBSIDIZED MESS #2 / 2 stamps or trade

8 1/2 x 11 - copied - 22 pgs.

This is one of those zines I can see getting really popular. First off, it's free, and then the music coverage is pretty cool, and the guy is enthusiastic about what he's doing. There's a few rants pertaining to punk stuff such as straight-edge and record collecting, then you get interviews with Dead Nation, *Change* zine, and a reprint of the BGK interview from *MRR* #43. And don't forget the reviews. The historical article on Life's Blood is pretty cool as well. Looking forward to the next issue.

(Joe Hays, 61 Hacklebarney Rd., Long Valley, NJ 07853)

TAIL SPINS #33 / \$4.00 ppd.

8 1/2 x 11 - newsprint - 130 pgs.

The thing that makes this zine enjoyable is it's diversity. Alongside the musical coverage (Melt Banana, Race Traitor, Thumbs tour diary, Groop Dogdrill, Iggy Pop, etc.) there are various articles such as the one about Greyhound buses, presented from personal experiences as well as statistical information. The piece about donating plasma and the musical references within were entertaining as well.

(PO Box 1860, Evanston, IL 60204)

TOXIC FLYER #29 / \$2.00 ppd.

8 1/2 x 11 - newsprint - 48 pgs.

Reminds me of *Flipside* in the sense that *Toxic Flyer* is pretty diverse in its musical coverage. From punk to rock, and all points in between. This issue has interviews with Jeff Dahl, Trash Brats, Gwar, Supersuckers, and Other Star People. Not only that, but you get hundreds of reviews, some photos scattered here and there, and a couple of comics.

(Billy Whitfield, PO Box 39158, Baltimore, MD 21212)

ZINE GUIDE #3 / \$6.00 ppd.

8 1/2 x 11 - newsprint - 162 pgs.

Another installment of this extensive resource of zinedom. Along with the thousands of listings and survey results, this issue features a piece on zine libraries, broken up into three parts. Still the best source for anyone looking to delve deeper into this world of expression.

(PO Box 5467, Evanston, IL 60204)



# MATTER





Firstly, I'd like to thank Matt for asking me to contribute to *Engine*. An almighty zine in its' own right, and one which I personally would call a modern day influence on me and I'm sure others too. Zines seem to have come on a long way, what with a lot of people now having access to computer facilities and producing some great zines. I still prefer cut and paste myself because, for some reason, no matter what facility you use on a computer, it still always looks too stiff and manufactured for my liking. In some zines this works, but I still like the personal touch of the editor's own creative hand in constructing the layout of a zine. Just seems to add a certain amount of extra life and character to the product; just so long as it's not over-messy! When Matt asked me to write about what zines influenced me to start up my own zine, *Attitude Problem*, I had to think pretty hard as so many zines have had an influence on my thoughts and views that to keep the choice down to ten was really hard, and I've had to miss quite a few favourites out. Still, here are the top ten zines I picked out from a huge pile of paper stacked in the corner of my room that have influenced not only my participation in the world of punk, but also aided in stimulating my own thoughts to many other issues that have broadened my outlook regarding music, politics, culture, ethics and more importantly, a way of life.

- Steve "Attitude Problem"

# SCISSORS, GLUE, & STICKY FINGERS

## Wake Up no.6

*Wake Up* was one of the first zines I ever bought which must have been around 1984 time. The issue I picked up featured THE NEUROTICS, ACTION PACT, NEW MODEL ARMY, THE REDSKINS, and the ANGELIC UPSTARTS together with plenty of political columns, poets and rantings, all from a very socialist perspective. Reading *Wake Up* now, I can hardly believe I agreed with any of the politics espoused, but at the time *Wake Up's* standpoint hit home and definitely made me more politically aware as well as featuring a lot of the bands I was into at that time, namely the UPSTARTS, NEUROTICS, and REDSKINS. The zine review section is where I saw reviews for *MRR* and *Flipside*, and UK zines like *New Youth*, and *Attack On Bzag*. A whole new world had opened up to me, and really has culminated in me doing my own zine. *Maximum RocknRoll* though was definitely the zine that totally inspired me to begin *Attitude Problem*.

## Maximum RocknRoll

I think the earliest issue of *MRR* I ever bought was no.72, which was back in 1989. There were scene reports regularly from the UK featuring bands I was just finding out about, like EXTREME NOISE TERROR, NAPALM DEATH, ELECTRO HIPPIES, JAILCELL RECIPES, and many others.

I was finding out about other bands from abroad too, like DISSENT, who did and still do have a big influence on me, not just in their music but their ideology and political views too. The whole zine just oozed with news and communication and after a couple years out in the wilderness, *MRR* brought me back into the fold alright!! I still regularly buy *MRR* even now. It's still a useful resource and they have actively encouraged *Attitude Problem* in the past also. Definitely, without a doubt, the zine that inspired me the most!!!!

## Slug & Lettuce

The earliest *Slug & Lettuce* I possess is from March/April 1991. On the front page is a picture of NAUSEA, a band who were, and are still, an inspiration to me. It's easy to describe why *S&L* is so much of an influence. The zine itself is always crammed full of information, passion, attitude, and of course, great pictures of bands Chris has seen either in the places where she has lived, like ABC No Rio in New York, or whilst on her extensive travels. One of the best elements I found about *S&L* were the recycling tips mixed together with Chris' own thoughts on life, punk, and all what goes on around her. You can just tell from the way she writes she is totally into what she does, and the fact that Chris has consistently managed to put out *S&L* on a

regular basis for so many years puts zine editors like myself to shame!

## 45 Convulsions Per Minute

Again, another UK zine printed on the infamous Bobprint printing press. I read, I think in Andy's *Bald Cactus* zine that Bobprint press is still lurking around somewhere! *45 Convulsions Per Minute* no.3 was the only issue I ever managed to get hold of unfortunately, but the one I did get certainly grabbed me. The front cover featured a picture of gas masked soldiers walking into battle, and as Myke said in his intro, this was poignant in the fact that war was just about to be declared on Iraq. Oh how history has a way of repeating itself! On the back cover was a brilliant drawing of Thatcher in her death throes. Bands interviewed were ones that I was really into at that period in time, namely YOUTH OF TODAY, FUGAZI, THOUGHT POLICE, and JAILCELL RECIPES. Inside there were drawings by Graham Burnett, another guy who's activities over the years have inspired me some, and who did the "Well Fed Not An Animal Dead" vegan cookbook. This zine just struck me as being intelligently written with passion and again, an attitude about it, and all for only 15 pence!!!



### Tunga Tunga no.6

Unfortunately, I think this was the last issue of *Tunga Tunga*, but it was one I found particularly insightful. It featured interviews with zine editors from people who I, personally, had a lot of respect for. These were namely Tim Yo from *MRR*, Kent McClard of *No Answers*, Jack'n'Joel from *Hippycore*, Martin Sprouse, and Dan O'Mahony. The interviews asked questions about their lives and what prompted them to become involved in zines and what their own motivations were. To me, it was great to read about all this. You could feel their energy from the paper and even Louanne's words in her intro page were words of "yeahhh!!!" to me. Fucking punk rock!!

### Exedra no.1

"Just think about your life entirely. Differentiate between wants and needs, your motives and reasonings for thoughts and actions. What really is human nature and what is society's indoctrination."

Kim "Exedra" no.1

*Exedra* was one of those zines that appeared in the early 1990s that influenced my own thinking and thought process. It had a philosophy about it and definitely made me question and think about other variables to things I necessarily hadn't thought about before. It was one of those zines that seem to come along at the 'right' time and helped fill in some of the gaps of my own questioning and definitely gave me leads to pursue my thoughts further. *Exedra* contained no record reviews, no band interviews, no tour diaries, and no ads either. It was just a zine consisting of sociopolitical comment centered around humanistic views. The sheer humanist element of the writings and the thought and effort that went into producing *Exedra* certainly captured my imagination! The writing made me realize and look more closely at the world around me. Zines like this I find rare. Zines like this I can read again, again and again, because each time I pick it up, I learn something new. Some new thought, some new perspective that makes me think. Zines I believe can, and do, change people.

### Peace Of Mind no.4

This zine, like *Exedra*, from the States, contained no music, no band interviews, just sociopolitical rantings and anti-authoritarian attitude!!!! It was printed in 2-3 different colours (actually, tons of old UK punk zines were in the late 1980s, early '90s) but what made the difference with this zine, was the personal effect it had on my life. Virtually every page said something political yet positive too, as though yeah, things were/are bad, but we/you can make a difference. This zine contained an article by Graham Burnett all about organic/vegan gardening and reading this article totally inspired me to gain an allotment and begin growing my own vegetables. From growing my own produce, I began to learn so much more about the Earth's environment, ecological matters, all issues in some way connected with working with the Earth and understanding what else was screwing it up e.g. pollutants, chemicals, and other issues too i.e. the politics of allotments (see The Land Is Ours campaign group or history on the Diggers.) I still read this zine every few months even now, 8-9 years after I first bought it! Totally inspiring!!!

### Riot no.3

I can't remember where I picked a copy of *Riot* up from originally now. It was definitely through the post and no doubt I had read a review of it somewhere and decided to grab a copy to read for myself. The first issue I received was no.3 with JAILCELL RECIPES, and ANHREHN being the bands featured. *Riot* was one of those zines that kept getting better with every issue produced. Joe's zine was a mixture of punk, art, politics and attitude and this seemed embodied in the way he presented the zine i.e. the whole zine being written in hand, printed on recycled paper, the great artwork, and like I mentioned earlier, the most important thing for me, the attitude!! Joe; where are you now!?

### Profane Existence

*Profane Existence's* (P.E.) first issue came out in December 1989/early 1990, and I remember buying my copy from Steve who did 666 1/2 zine, and who distributed P.E. in the early days here in the U.K. Unfortunately, in the last issue of P.E., I found out that Steve had died of a heroin overdose. Sad news indeed. 1989 was when I was really getting into punk/hardcore in a big way, going to gigs, picking up zines, and for a zine like P.E. to come along at that particular time with interviews, reviews and lots of political dialogue inside, I was pretty hooked early on. Although *MRR* was the original, P.E. offered another dimension and covered more of the music and politics I was interested in. I don't know if P.E. inspired me to begin *Attitude Problem*, but it certainly caught my enthusiasm and helped me to locate punk happenings from around the world and not just within the UK. Unfortunately, P.E. is no more, but there are some great other zines like *War Crime*, *Slave*, *Retrogression*, *Inside Front*, which in some ways are all unfortunately from the States and not the UK. They are however, producing good quality coverage of music and social/political issues, and if others in the UK want to produce good quality, informative zines like the ones mentioned above, it will take a lot of hard work and collective organizing. *Fracture* is a start, but there needs to be more I think. Anyway, that's another story!!

### Hippycore

Unfortunately, I caught the end of the *Hippycore*

revolution, I'd always read so much about *Hippycore* in other zines review sections, but had never as yet ordered a copy for myself. Eventually I did and I picked up what turned out to be the last issue of *Hippycore*, and also the "Soy Not Oi" cookbook from Jack'n'Joel. It was an awesome read done with a mixture of politics, music and humour, and I still now look back and read the issues I do have and gain inspiration from them. I remember reading an interview in *MRR* with Lance CRINGER about what Jack'n'Joel had to say about doing their zine and record label, and again in *Tunga Tunga*, and all this was complete motivation for me. When you read some peoples ideas and way of writing, you can just connect, and that was how it was with *Hippycore*. Their ideology, music tastes, humour and sheer enthusiasm shone through and their DIY attitudes too were spot on. I'm still missing issues 1, 2, 3, and 5 of *Hippycore*, so if anyone still has copies left lying around and unwanted, then please get in touch if you'd be willing to sell or trade!!!! Thanx! Joel continued writing for *Profane Existence* for a while and then *Blast!* I'm not sure what he's doing now. Jack produced a couple of books, but again, I'm not sure what happened to him. Pure PUNK though!!!!

Looking back at all the zine I've chosen, for the most part, it's not been the bands that have inspired or motivated me the most, but individual's writing. Christine's column in *Slug & Lettuce* was and still is a source; *Exedra* and *Peace Of Mind* were totally devoid of musical content; and even *MRR* and *Profane* I used to buy looking forward to reading the columns more than the bands. Some band interviews were and are inspiring, but on the whole, individuals who had something to say were my main motivator. Most people do seem to buy zines on the strength on who is featured inside of them whilst this is not a bad thing, and one I am also guilty of myself, the power of the individual putting his or her heart and soul into whatever zine they do should not be lost. Zines can and do have a lot to say and I totally believe that the strength of your conviction will ultimately shine through. Thanks for reading!!!! Take care and keep reading!!!

- Steve "Attitude Problem"

Write c/o A Network Of Friends, PO Box 2576, Hardcore House, Colchester, Essex, C03 4AY, England







# MK-ULTRA

**M.Avrq : How would you define hardcore? What to you constitutes hardcore - the ideology and the music?**

Frank : I don't know. I don't want to pin point where it started, but to me hardcore started in '81 in with all those D.C.bands and stuff like that. I think that when you listen to those bands you can tell there's a difference between what they're saying and how the general message that they presented then - punk. I can't really point to something and say, "This is what hardcore is", but it's just an overall feeling that bands present, I guess.

Ebro : I think hardcore is mainly just - well you know it's a musical genre first of all, but there's like things people are able to get out of it. What I consider to be hardcore is like the scene that we're involved in. Bands that are playing to kind of have fun, or get a message across, or whatever. Something that hasn't turned into a career, or a cool way to impress people and stuff. It's not pretentious. It's just something real, kind of basic, and you can get energy out of it and feel something from it.

Frank : I think that's a good definition.

Ebro : Thank you.

**M.Avrq : What about the argument that this is more than music? Do you agree with that to some degree?**

Ebro : I think that it can be but it's... Personally I don't think the hardcore scene is going to change anything. I think you can talk about ideas and have shit be expressed and stuff, but I think mainly what it comes down to is doing something in your own life, and doing stuff in your own community and

your own backyard. It's up to the individual. I think a lot of times people think that the scene is going to change the world, but it's not. In it's most basic form it's just a musical scene. But we're able to talk about shit, we're able to inspire people, or people are able to be inspired by other people in the scene. I think it's most effective in people doing stuff in their own community or around them.

Frank : You can't expect to change the world. I'd fuckin' love to change the world but I couldn't even begin to like overthrow the government or stuff like that. I can only hope to inspire other people to speak their minds and talk about where they're coming from. I think that's one of the good things that came out of our tour - was even though Crudos are from our backyard basically, I didn't even really have much time to talk to them and get to know them as people. Being on tour with them and seeing their ugly faces everyday I totally... Sharing experiences and sharing stories and things like that I think is a really good thing that can come out of hardcore, or any music, or anything really. Going outside yourself and learning about other people I think that's one good thing that comes out of hardcore. With this band I'm trying to share where I'm coming from and what my ideas are, and hopefully inspire other bands to do the same thing really, and also meet people through the band. It's probably the most fun aspect of my life. But it's not my whole life.

Ebro : Word! (laughter)

**M.Avrq : In the booklet to your first EP, you said, "Hardcore used to be a quick punch to the head, now it is drivell, boring, safe, fucking nice." How is MK-Ultra different from that?**

Ebro : 'Cause we're fucking nasty man!

(laughter)

Frank : Well I think that a lot of times people get involved with how skilled they are musically and want to be a noodley boring ass band, and that's not really what we're about, that's not really the music that we're into. We're into fast hard music, and that's what we play. We're probably not talented enough to play like Joe Satriani crap, or even something like Still Life, something like that. I'm not talented enough to sing like that.

Ebro : Yeah, but if you were we would be doing it!! I just think now that a lot of people don't want to step on other peoples toes just because everyone wants to be friends and all that. Even by Frank talking at the shows I think that's being a bit more confrontational than... Most bands don't say shit, they just want to rock out and stuff. Not being friends with everyone and not accepting the fact that other people are idiots is like an aspect of MK-Ultra that I think is pretty important.

Frank : I think what made me say that was a lot of bands at the time didn't want to be controversial or really have much of a message at all. I think that - well to give you an example, we played Gilman Street this past summer. People were coming up to me after the show and saying, "I'm really glad that you talked between songs. Most bands don't do that." I think it's boring when bands travel 700 miles just to rock out. It's really boring. I'd rather somebody be in your face and say what's on their minds rather than just being up there and the only words they say is, "We have shirts for sale in the back."

Ebro : There was a lot of people at the show - a lot of dumb fucking crusty kids that just wanted us to play fast music and just have



it be that. They were just saying, "Shut up and play", and stuff like that. It's people like that that I think are making this safe... They're talking about bringing punk back again and making it a threat, but they aren't doing shit. They're just making it safe and boring and fucking stupid.

**M.Avrg : How do you yourself make punk rock a threat?**

Frank : A threat to people at shows?

**M.Avrg : To life in general - society at large.**

Frank : Well in my daily life I have to kind of hide who I am. I have to wear a button down shirt. I have to wear nice clothes to work. I'm not a leather jacket wearing crust punk, but that's not really who I am. I have to hide who I am at work. At shows I feel I can really say what's on my mind because I'm more or less in my 'element', and I think that being dangerous is being opinionated, and not being afraid to have people make fun of you. I think that's being dangerous. I think that presenting new ideas to people who are jaded and think they've 'seen it all' is really dangerous. I think that ditching two weeks of work to go out of town and not make any money and playing to kids is pretty dangerous too.

Ebro : I'm not sure.

Frank : When you say being dangerous it conjures up a bunch of images like barb wire through the pit and shit like that, and being physically dangerous - things like G.G. Allin is dangerous. G.G. Allin is pretty funny but it's pretty safe and pretty acceptable because you know what you're getting into when you go to his show. Ebro : I don't know. I think that G.G. Allin, in a stupid way, shocked people.

Frank : In a comic book "Chips" way. When I go to work and talk - I work with someone who is 52 years old, and when I say, "I'm in a punk rock band and I'm going out of town to play New York this weekend", they're like, "Oh with mohawks and all that shit?" No, I can be a normal person, but I have really fuckin' radical ideas to most people. I think the ideas part of it is what draws me to hardcore, not the silly fashion aspects.

Ebro : I would say that the ideas is what makes it more of a threat than going and hitting people. A lot of times, I guess, the whole sensationalistic aspect of what supposedly made punk a threat but I don't really think it did all that much, it just shocked people. It didn't really change anything or whatever. I guess the fact that we're talking about stuff and maybe inspiring people to do shit - and I don't know if we're doing that or not, but we might be - if we're doing that then that's what makes punk somewhat dangerous. Because ideas are being talked about and expressed and people are able to get 'em and put them into their own life and maybe change the way they are living I think that's what makes it dangerous.

Frank : We're not necessarily talented, and a lot of people in hardcore aren't very talented, but they're courageous, and they can go up on stage and speak their minds and stuff like that. I have a couple of songs

where when I was writing them I was questioning whether I should open up myself this much. I'm not really the most open person in real life, but when I get on stage I can talk about what it was like to - it may not seem like a big deal to a lot of people - grow up being a little fat kid. The typical image of males in society is that we're not supposed to open up our feelings to people, especially among other men...

Ebro : What are you? A fag?!? (laughter)

Frank : I have a song that is about surviving alcohol abuse and stuff like that. I wasn't really willing to discuss that at anytime in my life until I wrote that song. It was such a cathartic feeling. I have a song about being a perpetrator of domestic violence, and also being a victim of domestic violence. That takes some courage to open up to yourself and admit not only were you victimized, but you also perpetrated the fact. It's not something I'm proud of. I wrote that song because I wanted people to come out of the closet, so to speak, and be willing to admit the mistakes they've made. Nobody said a fucking word about that. Nobody said, "I also survived domestic violence" or stuff like that. Maybe the scene is not safe enough to discuss these feelings just yet. Hopefully it will get to that point.

**M.Avrg : I think most people see domestic violence as a problem between a husband and wife. I don't think they think of it on most other levels like child abuse.**

Ebro : Well I think people are able to talk about it more within the punk scene and stuff. It's usually not from men, it's usually from women, or... No one really talks about that, or what their role in it was. I think if people did that I think there'd be at least some other chance at trying to change shit.

Frank : Maybe I have delusions about what the hardcore scene is like. But I feel that it is becoming more accepting and more open minded about things. For instance, when I first got into hardcore nobody admitted they were gay. It's still very scary for a lot of gay punks because there's still such a macho mentality in hardcore.

Ebro : It depends on what part of hardcore you're talking about. There's scenes like the emo scene where it's more accepted and stuff. But in the straight-edge scene there aren't many kids coming out.

Frank : I mention that as an example because there's still a lot of close minded thinking in hardcore.

Ebro : There totally is. A problem is a lot of people think they know the answers to shit but they still have their fucking head up their ass.

**M.Avrg : A few of your songs speak of alienation in the work force, such as "Chew Your Leg Off", "Workers vs. Parasites", and "Drone". What do you see as the biggest contributor to alienation among people in the work force today?**

Frank : I think that part of the alienation is that you can't really talk at work much. You can't discuss things with the people you work with, you can't discuss your daily life... It's like you have to hide who you are most of the day. I think that when you first get into the work force there are obviously rules about what clothes

you can wear, but gradually it becomes you controlling yourself. Where you set your own rules and worry about like, "Oh if I wear this will I get in trouble?" It probably wouldn't happen. It depends on how strict your work place is, but it probably wouldn't happen. But you're becoming your own boss and setting your own rules because it's so ingrained into you.

**M.Avrg : I've been reading some of Karl Marx writings lately, and one of his theories is, and I tend to think it's true, is that since we do not own our labor we, in a way, are detached from it. Does that make any sense? We're working at a job but we're...**

Ebro : Working for someone else. We're busting our ass to make someone else richer. The whole reason someone is there is to try to make a living for themselves, but they're basically killing themselves for someone else. I think that's what makes them alienated.

Frank : When I wrote that song I didn't have Marx or Engels in mind, I just had in mind what I face on a daily basis. I come from the school where you sing what you know. That's what I know. I waste so much of my time at work. It becomes such a huge part of your existence. I had to get those frustrations out.

**M.Avrg : It's like there's this schizophrenia. There's two separate personalities. There's your personality at work and then there's your personality at home.**

Frank : Definitely. For a lot of people it's very difficult to turn off. They can't go home and enjoy being with their family, or doing the things they love because they're so stressed out about work.

I think that you made a very good point. It's a very schizophrenic existence. I'm two very very different people. When I come home from work I'm way different than when I'm at work.

Ebro : It's like I party on the weekend, and then I'm all serious at school during the week! (laughter) I'm only kidding.

**M.Avrg : From my experiences I've noticed that I can be in the greatest of moods, but when it's time to go to work all of a sudden I hate everybody and everything. Nothing is worth a fuck to me...**

Frank : One of my problems at work is that I'm wishing away my time when I'm at work, and I'm staring at the clock hoping time goes by faster and faster so I can get the fuck out. But when you're on your own time you want to savor every second you can. I just don't want to wish my life away, and I don't want to waste my life on something that's number one, not fulfilling to me, and number two, barely let's me eke out a living.

**M.Avrg : Kind of going back to what you said, when you're at home you savor the time. Let's say that theoretically speaking you lived off of MK-Ultra, I would think that wishing away time would disappear for you, because I think that would be meaningful to you.**

Frank : I think that of we lived off of MK-Ultra, it would be great if we could keep everything the way it is now and somehow



got all the bills paid through the band, but I think once it becomes a way to pay the bills then it starts to lose something. Right now it's a release for us. When we get home from work, or when we're at work, we're thinking about other stuff - I think it would definitely lose an edge if it was something that was paid for.

Ebro : I'd have to start a prog-rock band to get away from MK-Ultra. (laughter)

**M.Avrq : So what do you see as a solution to ending this unhappiness?**

Frank : I don't know. I think that people that find their happiness in the work force are those that do what makes them happy. I'm just coming from the standpoint that right now I feel like I'm in a transition, like I'm striving for something that right now is unattainable, that I'm stuck doing something that I don't like. Eventually I want to do what makes me happy, if that makes me a living that's great.

Ebro : I think jobs that where you're helping people and able to get something, if you're able to be fulfilled doing that, then I guess that's one of the only answers to doing it. Everyone I know is basically doing to a job to have some sort of secure living, not because they love it. That's the thing that kind of sucks about life.

**M.Avrq : In the commentary to "Workers vs. Parasite" you say you believe the only way this country will ever change is through a revolt from the working people. Do you think such an occurrence is realistically possible?**

Frank : No. I definitely don't. Most of the people that I run into are so afraid to lose the little piece of the pie that they have that they would never even think about dissenting at all from their managers or from work. I think that revolution is a little bit naive. I think that the most you can accomplish is to change your own life. I don't think there is any escape from it. I think that we're given just enough money to keep us striving to make more and to keep us quiet.

Ebro : And one, a lot of people are stuck on other factors besides things class. People are worrying about stuff like race, or sex, or whatever. Shit like that is used to make it where people can't unite.

**M.Avrq : On the whole worker revolution deal, down inside I believe it's possible. Maybe not at this very moment in time, but you have to have hope.**

Ebro : Personally something is going to come down, but I don't know when. I just feel like people are going to be really fucking frustrated and something is going to happen.

Frank : What do you think it will take for people to wake up?

**M.Avrq : A lot of people have been saying that lately. I've had teachers who have said the same thing. That our realities are about to start changing, that we're about to see things we couldn't even imagine. In a way I'm excited, but at the same time I'm kind of scared - like what's going to happen?**

Frank : When we mentioned what would it take to do something like that - I thought that when they started reforming the welfare laws that there would be some sort

of backlash or some sort of protest, and everyone was silent.

**M.Avrq : I think one reason is that it hasn't effected enough people yet. Seriously if you took away cable TV...**

Ebro : Beer! "No beer, no TV make Homer go..." something something... (laughter)

**M.Avrq : Well, think about it. You hear about people rioting bars when they stop serving liquor. It's going to have to take something. I think it will happen when more and more people are effected by what's happening. You have all these companies downsizing, the cost of living is going up, but our rates of pay haven't increased.**

Frank : People strike out at the wrong people in situations like that. A lot of times when bad things happen people pick convenient victims to scapegoat. Like when all that corporate stuff happened, a lot of people blamed poor people for 'leaching off' the economy, when a lot of that shit was due to corporate welfare.

Ebro : Rich people leaching off the economy. (laughter)

Frank : It's a rich man's war and a poor man's fight. We will continue to do the living and working ourselves to death and dying, while other people who survive off us, and they suck our blood... I don't think anything is going to make anybody rise up. I think people want to desperately hold on to what they have. They want to desperately hold onto their families, and their sports cars, and their boats, and their camping trips, and shit like that. I don't think anything on Earth is enough to make people actually take up arms and rightfully kill the people who are oppressing them.

Ebro : You had to think that it might have happened with the lyrics to that song.

Frank : I think that the chance has come and gone in this country for a class revolt. I think that the time was the late 1800's, and I think it's come and gone. We've been divided in so many different ways. There's people that are so anti-immigrant, and there's people that are so anti-gay, anti-black, anti-everything, when they can't really see that we're all in the same boat and pointing fingers, meanwhile the fucking ship is sinking.

**M.Avrq : I think one of the reasons people think that is because look who controls our access to information. Another thing, why I think people haven't revolted yet, when the poor are getting fucked, is a lot of people don't see themselves as poor, they still see themselves as having a chance of becoming part of the upper class.**

Frank : I think that that's a definite factor in it. We have these fucking Horatio Alger stories of rags to riches, and the lottery, and stuff like that to keep us desperately clinging for something that's going to save us. Everybody thinks they're going to hit the lottery - "I'm going to be the winner", "I'm going to get all these stupid get rich quick schemes." Maybe I'm thinking of the Simpsons here with Homer... Ebro : "I'm going to get rich, and quick." (laughter)

Frank : I think that those things are consciously sold to us as a way to keep us quiet.

**M.Avrq : Do you think technology will eventually make people obsolete?**

Frank : I think that technology could be a weapon for us, or against us. I think, maybe I'm in a privileged position, but I think that it's almost a duty to keep informed on that stuff so it doesn't become like "1984". You have to use that stuff against the people who are trying to control you. I don't think people will ever be obsolete.

Ebro : I think a lot of technology makes it convenient to not interact with other people. Like e-mail, it's easier and free to use. It doesn't want you to stop interacting with other people or seeing people, and being close to them and stuff, but I think a lot of technology does actually do that.

Frank : If everything that's where a revolution is going to come from.

**M.Avrq : I don't think most people, I don't think, know how to control or create the technologies. The people that need to learn it obviously aren't learning it.**

Frank : There are definitely gate keepers who are involved with the field of technology. You go to any suburban high school and they have computers on the desk, and they have computer programming classes, but when you go into the inner cities there aren't computers there. It's definitely a classist thing. I didn't necessarily grow up in the richest environment, but I never had to worry about surviving, and it's only since I got out on my own that I could afford a computer. I think it's definitely a conscious thing - keeping "dangerous" people uninformed is no new thing. It's been going on forever.

**M.Avrq : Changing to something different. You have that song "Christian Hardcore Is An Oxymoron" - you say that hardcore and Christianity do not mix. Why is that?**

Frank : I think that Christianity sells an answer, and that hardcore is looking for an answer for something. Christianity, and any religion, is saying, "Here is the answer. All you have to do is have faith and believe." I think hardcore is saying, "Well who says we have to do this? Who says this is the way we have to be?" I think hardcore is a place where people feel free to question and draw their own conclusions from their own observations.

Ebro : Christianity is about mamby pamby shit, and hardcore is about killing people and thrashing! (laughter)

**M.Avrq : Some people's reaction towards hardcore is like it is a religion.**

Ebro : Personally, I don't care if people have faith in certain things and stuff, I just think it's stupid to associate the two. Punk and hardcore has always been about rebelling against shit like religion, rebelling against putting all your faith into one thing, and just thinking that's going to solve all your fucking problems. That's why I think it really doesn't have much place in it. I don't care if some Christian kid is into hardcore, but I don't think there is Christian hardcore.

Frank : I think a lot of those Christian kids get drawn in by straight-edge. I think they get drawn in by straight-edge because, I'm straight-edge, and there's still a lot of easy parallels to draw between straight-edge and Christianity, because you 'have all the



answers', and you're 'disciplined', and it's your 'duty' to inform other people about it. Ebro : If you look at it in a base kind of way, I think straight-edge is more kind of an empty thing. It's an empty label where you have to make it work for yourself. I can see how a Christian kid can see that and say, "Oh that's pretty much the same thing. I'll follow these rules too." There are no set of rules! (laughter)

Frank : Unfortunately there's a lot of self-righteousness in straight-edge, and there's a lot of self-righteousness in Christianity too. To me straight-edge is the TEEN IDLES, not goddamn EARTH CRISIS.

**M.Avrq :** I've noticed there's been less reaction towards Christianity in the scene as opposed to when the Krishna thing came around.

Ebro : Well I don't know, when Krishna came around there wasn't all that much reaction. There was in the punk scene, and in the different hardcore scene, there was more of a reaction against it, but all the straight-edge kids were like, "Oh yeah. This is really interesting." Just because Ray Cappo is shoving it down their throat. It just basically got popular with the kids who follow everything. Maybe some kids were able to get something out of it. I'm sure most of them aren't praying at the fuckin' temple right now, they're probably at a bar. (laughter) It's just the idiot kids follow all the shit. They either stick with it or they don't. Most people who are into punk for a while, or into hardcore, are able to kind of realize what they're about. They're not searching for an identity, that's why they wouldn't accept Krishna or Christianity.

Frank : One of the reasons why I wrote that song is because not many people reacted to Krishna becoming a part of the scene. I wanted, to quote Barney Fife, "Nip it in the bud." I don't want it to get to the point where it's accepted.

(At this point someone comes to their door and the discussion is interrupted, bringing us to this next controversial question...)

**M.Avrq :** Why did you guys cover a Shampoo song?

Frank : It was kind of a bust because they're such not a hardcore band. It was fun to do since we're all big fans. Plus it's completely out of our 'genre'.

**M.Avrq :** What, to you, is the most exciting thing happening in today's hardcore scene?

Frank : Me personally, is being in a band and having a platform to talk to people - and meeting new people. I think one of the most exciting things to happen to me is when 15 or 14 year old kids come up to me and say, "You really inspired me. Now I'm in a band." Or when people come up to me and say, "I never really thought about such and such in this way." I think that the exchange of ideas is really exciting to me.

**M.Avrq :** I guess we should wrap this up. Where do you see yourself five years from now?

Ebro : Rich and famous! (laughter)

Frank : I don't know. I can't say where I'll



be in five years, but I know that I'll still be into hardcore. I'm into hardcore now, but I'm also into other things. I'm also into other types of music so it's not like some people that get out of hardcore and they're totally into other types of music. I savor all meats of our cultural stew! (laughter)

Ebro : To tell you the truth, I have no idea. I guess that's from being somewhat young and impetuous, and I don't have my life planned out. I'm still going to be into hardcore and shit, but that's just a music scene, so hopefully I'll be doing something productive.

Frank : I think people are foolish when they chart out their lives five years down the line because if things don't work out they're upset and frustrated. Yo, just go with the flow man. (laughter)

**M.Avrq :** Don't upset the boat, just keep it steady. (laughter) Is there anything else you want to mention?

Ebro : Keep it real in the streets and the fuckin' hood, and word! (laughter)

Frank : That's just about it. To anybody that reads this, we're just the average fuck up kids, and you can make a band too, and probably do a lot better than us. I think that anybody that wants to be involved in hardcore should do it, and more people add new life to this scene, and I think people shouldn't be embarrassed to share who they are with us.

Ebro : I think the younger kids let the older kids tear down their ambitions. I think it's good to be idealistic. A lot of times people are naive and idealistic at the same time, but don't... I'm cynical, but I at least try to have some sort of hope and optimism, because that's what I think keeps you productive. Don't get mired down by everything going wrong.

Frank : I'm very optimistic about hardcore lately. I think it's gotten back on track. I think that it will be going on for a long time, hopefully.



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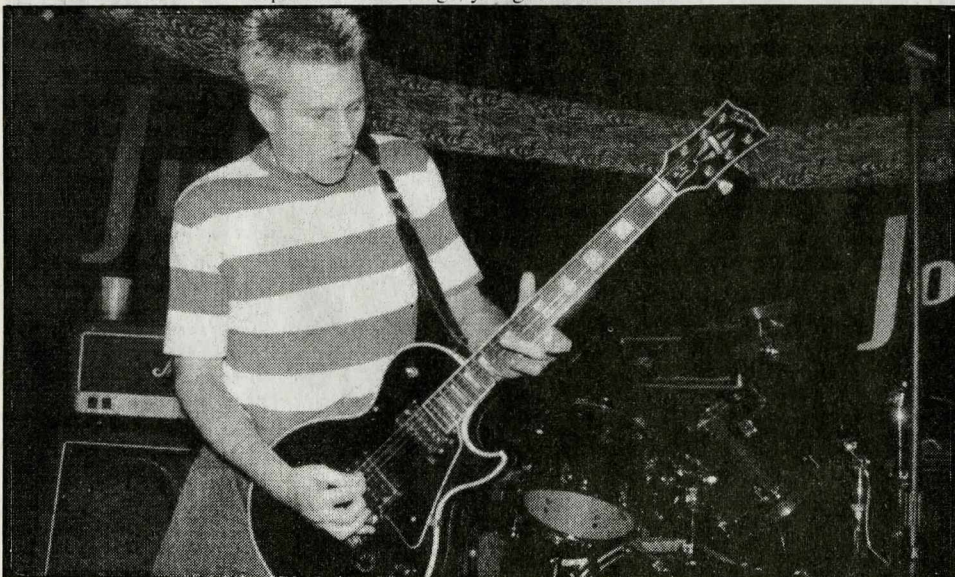


## UNRULY YOUTH RUN AMOK ON CALIFORNIA'S BEACHES!

A gang of Southern California delinquents who call themselves Smogtown are on the prowl, corrupting the Golden State's impressionable teenagers with an ugly sound they like to call "switchblade new wave". These "beach city butchers" have been raising a ruckus at clubs up and down the coast. At one particular performance our roving reporters caught Smogtown's inebriated singer, Ray Chavez, throwing bottles into the crowd, while rowdy fans cheered him on! We bring you the inside story on this new menace!



**NO MORE WAVES:** Hey kid, let me tell you about a state I'm in. It's a great place to die on your vacation. Born and raised, we're here to stay. It's earthquakin' shakin' Californ-i-a. There no more waves, there's only crime and pollution, smog and drugs, you gotta move one. Underneath this golden dream it's tarnished and brown, but people keep flyin' to this gutter town. Picture post cards suckered your ass. That sand on the beach is really broken glass. There's no more waves, there's only crime and pollution, smog and drugs. It's a fucked up place for a fucked up me, I can only live where I can see what I breathe. All kinds of action in this fucked up shit. I love California, I'm gonna sink with it. No more waves, crime and pollution and drugs, you gotta move one.



**THAT'S THE DIFFERENCE:** Hey there Kenny with your blinders on, we're raising bottles to destruction, but not you. You follow leaders, do as they say. We strap on guitars and fuck this place. But not you. You got your ideas, what's right and wrong. We're wastin' time on juvenile songs, but not you. Got it made, think you figured it out. Seen your education, I can do without, but not you. Think you got roots, comprehend our sound, when the shit hits we'll be underground. That's the difference. Schooled your youth while your time was young. You're growing old and we're having fun. Hey there kids hearts I stole, sold mine to rock n roll, but not you. Can see you now in your office high rise. Be crankin' out static till the day I die, but not you. That's the difference.

**Danny :** The show at the Juke Joint, did anyone get the bartender's phone number?

Ray : Chris, you did!

Guitardo : I met her actually. She gave me a free drink.

**M.Avrq :** So what is it with you and the girls? Tonight that one girl asked to see your ass.

Guitardo : She said I was an asshole, and I told her I wasn't an asshole. She said, "Well let me see it then." And I just bent over and spread my cheeks. (laughter)

**M.Avrq :** So what did she say?

Guitardo : She gave me an extra drink at the bar.

Ray : That's because you're the only one with any fuckin' personality.

**M.Avrq :** What's the story?

Guitardo : She said that everyone she asked to see their asshole, like they just show their butt cheeks. No one has ever spread 'em open.

Ray : What happened to those two drink tickets?

Chip : She don't want you in there anymore.

Ray : That's all right.

**M.Avrq :** So are you banned from this place now?

Chip : Ray is. We'll get a new singer.

Tim : If we get a new singer we can come back.

**M.Avrq :** So you'll have to have Ray stand outside and sing.

Tim : She wrote a note to Toast, a nasty note about Ray. But then she kind of scratched it out...

Guitardo : No, she sent her little messenger cupid over to say that everything was okay.

Ray : Yeah! Some girl wearing a beanie came over and said that we're all right. (laughter) You know why they banned us? Because we chucked too many beer bottles! That's why. People like to drink beer, people like to get beer thrown at them... (laughter) I tipped her straight off. She was like, "Hey, tip the bartender!" I was like, "Tip this, you're not going to get laid in that outfit!" (laughter) She set me up! She set me up. You're never gonna get laid in those clothes. Ah, I fucked up. Oh well.

Guitardo : You're never gonna get shit on two drink tickets.

**M.Avrq :** That brings us to our next question, does it pay to be an asshole in the scene? (laughter)

Ray : Yeah, because I still got like fourteen more beers left.

**M.Avrq :** But did you pay for them or did they give them to you for free?

Ray : No, we paid for 'em.

**M.Avrq :** So you have to pay to be an asshole.

Everyone : It does not pay to be an asshole! (laughter)

Guitardo : It pays to show your asshole though.

Ray : That's the trick. Learn your lesson kids, show your asshole, don't be one.

**M.Avrq :** According to the slip of paper that was in your first seven inch, you had three records in "the can". Where is the other one now that the second one is out?

Ray : We had three different record labels try to put out our first single. Three different record labels were going to do that record and never ended up doing it.

Tim : You know how people talk, "Yeah, we'll do your seven inch. Blah blah blah..." Then they never press it.

Guitardo : One of the record labels went bankrupt. The other one was just blowing smoke up our ass. They chickened out because they didn't think it



would sale.

**Danny : How long did it take to get out?**

Ray : Nine months!

**Danny : How long have you been around?**

Chip : Going on four years this April.

Ray : Since the spring of '95.

**M.Avrq : Who got this band together?**

Tim : (Ray) Chavez did.

Ray : Me and Guitardo. Ever since we were probably sixteen years old we knew we were going to have some kind of band. It was just finding the two other members of the band!

Guitardo : We were passing the bong back and forth to each other, going, "Yeah, we're going to have a bitchin' band."

Ray : That's all it was. Me and him passing the bong between each other, going, "We're going to have a killer band someday."

Guitardo : A bong and a record player.

Ray : That's exactly what it was - a bong and a record

Viejo.

Guitardo : We don't want Mission Viejo. Fuck no!

Ray : The New Beach Alliance are content with the world! They can have San Clemente, we'll take the world!

**Danny : Is that the new S-M-O-Gtown gang?**

Ray : That's called the New Beach Alliance. If you live on the coast, you got it. If you live inland, you've got it too. If you ride a skateboard, and you know where the local pool is, you know what's goin' on.

**M.Avrq : What about roller blading? (laughter)**

Ray : Roller blading can die as far as I'm concerned. Hey dude, Guitardo was gay even before there was roller blading! So we've got one up on them.

**M.Avrq : So what's this "Switchblade New Wave"? You know new wave is not really punk, and if you're punk you can't like new wave.**

Ray : You can't!?!

**M.Avrq : You haven't read the handbook?**

Ray : That's the thing...

Tim : That's punk Ray! (laughter)

Ray : Now there's all these punk rules you gotta follow by. You gotta be this, you gotta be that...

Tim : You can't listen to new wave! (laughter)

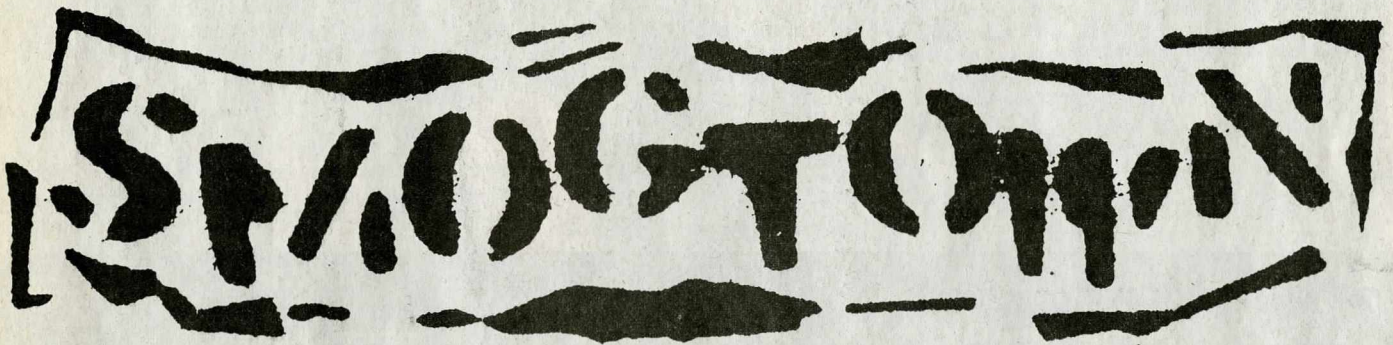
Ray : You can't listen to new wave! You can't be a new waver. Since when is that punk? I always thought it was the punks against the metal heads. Now it's like, "What do you mean? You didn't listen to Black Sabbath?" No, I didn't listen to Black Sabbath, I listened to Oingo Boingo. I'm a fucking punker!

Tim : You're a freak.

Ray : I'm a freak. I do not belong to anything. I'm against you, that's what I'm against.

**M.Avrq : But don't you belong to a gang now?**

Ray : Yeah, the New Beach Alliance. (laughter)  
(At this point some guy off the street comes around looking for change, and he before he parts, he calls Guitardo "Billy Idol". Everyone starts to laugh. After things calm down...)



player. We're all like, "Yeah, we'll sound like 999. We'll sound like The Damned. We'll sound like Radio Birdman." We came up with all these sounds that we're going to sound like. Next thing you know...

**M.Avrq : Pink Floyd. (laughter)**

Ray : Close.

**M.Avrq : On the sticker of the first EP you're described as "beach punk". What is beach punk as opposed to the rest of punk rock.**

Ray : I don't know. We're not punk rock.

Guitardo : Beach punk is some guy who goes to the beach and doesn't look like he belongs at the beach.

Chip : Wears his boots at the beach.

Guitardo : Wears his boots at the beach, and rips off all the...

Tim : What about the music?

Guitardo : It's got a surf riding beat.

Ray : It's new wave. It's got the one-two one-two beat. Dunt dant dant dant dunt dant dant dant... (laughter)

Tim : Kind of like the B-52's.

Ray : Yeah, kind of like the B-52's meets the Adolescents.

**M.Avrq : Do people actually go down to the beach in their boots?**

Ray : That's true! There's an actual gang called the New Beach Alliance, which is like five cities strong, that go down to the beach and take over this place called Romals Reef. (everyone starts to laugh) It's true! It's true man! San Clemente, Huntington Beach, Long Beach...

Someone : You'll never take over San Clemente!

Ray : We don't want San Clemente. You guys can have San Clemente. We got Romals Reef.

Chip : San Clemente never makes it past Mission

Guitardo : I'm breaking the rules, because half my records are new wave, and half of them are punk.

Ray : You were either born Black Sabbath and went punk, or you were born new wave and stayed new wave.

**M.Avrq : So what were you born?**

Ray : I was born new wave! Metal sucks! The guys who started out metal and turned punk can go die.

**M.Avrq : You smoke pot and never listened to Black Sabbath?**

Ray : Sure. I listened to Black Sabbath.

Tim : I did.

Ray : I grew up in a climate where it was the metal kids against the new wave kids. I was a new wave kid, and I got trash canned, and I ended up falling in with the punks, because the punks would protect me. They said, "You're new wave, you're all right. The metal kids are going to destroy your fucking kind and everything you believe in." (laughter) So I stayed in with the Switchblade New Wave. Dude, we were way tougher. The punks were like, "We like the Sex Pistols, we like this, we like that...", and the whole time you were into that you were getting trash canned and shit. The only ones that were down for you were the wavers. It was the wavers versus the punks. On "Kill Waver Day"...

Chip : What school was that?

Ray : Northern California. Any school besides here. To be punk these days you gotta be so political, you gotta be against this, you gotta be against that. You know what? I'm not against shit! I smoke weed, I smoke coke, I drink beer...

Guitardo : He's against sobriety! (laughter)

Ray : I'm against sobriety!! If there's rules, I'll break it down.

**M.Avrq : There's a song on the new seven inch, "Break Some Skulls", what's that about?**

Ray : It's an ode to oral sex, about under age girls giving oral sex for speed.

Tim : "Break Some Skulls" is a term we stole from the Bay Area. Actually it's a rap term. Our friend was a drug dealer up there, and he would say that a lot, and we got a kick out of it. Break some skulls for getting head. It's like a rap thing I guess. But we kind of stole it and wrote a song about it.

**Danny : Skull fuckin'. (laughter)**

Tim : There you go. There's another song. (laughter)

**M.Avrq : What's up with the ten inch?**

Tim : That's going to be a six song ten inch that we just finished. Tom from Dead Beat Records is going to put it out. The ten inch will be six songs...

Chip : Of Oingo Boingo covers. (laughter)

**Danny : It's an ode to Oingo Boingo! (laughter)**

**M.Avrq : What do you think of Danny Elfman's career as scoring movie soundtracks?**

Ray : Excellent! You know the exact song for Pee Wee Herman was an old song off the Oingo Boingo album, "Only A Lad". "Nasty Habits" is the Pee Wee Herman theme song. "Dint dint da dint dint Nasty Habits..."

**Danny : Is that what you guys are going to with the old Smogtown songs? Turn them into theme songs... (laughter)**

Tim : With Oingo Boingo their songs were already movie oriented.

Guitardo : I'm already a porn star.

**M.Avrq : Is there anything you want to end on?**

Ray : Yeah. Kids, do not follow as we do. Please take a different path than we have chosen. Your life will wind up a lot better. (laughter)



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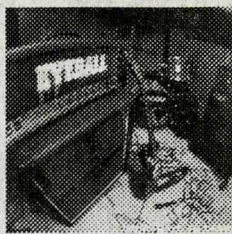
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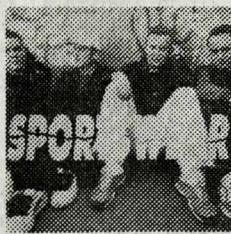
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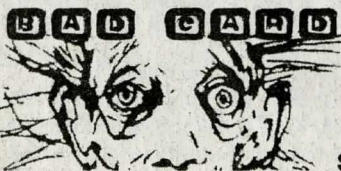
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**M.Avrg :** What's been going on in the wonderful world of Benumb?

Pete : Not shit right now. Just trying to write some new stuff.

**M.Avrg :** Is this for a new LP?

Pete : Yeah, hopefully. Relapse wants to do another LP, so we'll see what becomes of that.

**M.Avrg :** What does it take to be Benumb?

Pete : A complete loser, that's about it.

**Mike :** Corn stickers!

Pete : (laughing) Corn stickers! That's about it.

**M.Avrg :** Is there any significance in the image of Christ bound in front of the soldiers in the artwork to "Soul Of The Martyr"? If so, what

is it?

Pete : Must we get this deep? (laughter)

**Mike :** Giving them money for dope! They're saying, "Pay up hippy or die."

Pete : (laughter) Basically, it's showing how society tries to kill out God, that sort of shit.

**M.Avrg :** What do you mean by kill out?

Pete : Plain and simple, just through all the bullshit. It's an everyday thing. Just like the holidays, the spirit is missing. The whole backbone is missing, it's become a completely hollow world. Them just trying to take out more of the holy spirit.

**M.Avrg :** By spirit do you mean a Christian spirit, or just a spirit of humanity in general?

Pete : Absolutely. Yes.

**M.Avrg :** Is Christianity being clouded by society?

Pete : Absolutely. This is my truest feelings, I don't feel it's faith that's fucked up, I believe it is people that are fucked up. You know, the priests, the one who molests kids, these people who call themselves Christian, but only choose Jesus selectively. The ones who preach to you with a cigarette in their hands. They sit there and preach down to you telling

you you're fucked up when they're the ones that are fucked up. My whole point is it's just faith.

**M.Avrg :** Do you get much shit from the scene for being Christian?

Pete : It's basically something I don't bring up unless I'm asked. We don't have Christian lyrics or stuff like that, it's just our personal beliefs. Our personal faith, that type of thing. We don't preach down to people, because I sure as hell don't like that being done to me. And I'm not a perfect person in any way shape or form, so who am I to sit there and try to tell you what's up.

**M.Avrg :** To me the witnessing, where the person comes up to me with the whole Jesus loves you, it's like what the fuck?

Pete : Or the annoying office worker that you work with, that sits there, "Have you been saved?" First off, you're being put in a position where you're totally uncomfortable, and you know you're not going to be comfortable around that person. Why do that type of thing? If you want to know, we'll tell you. If you don't, we're not gonna break this off with you. People are our friends because they're are friends, not because we think alike or anything like that. I don't care if you're totally against God, that's not the point. If you're my friend, you're my friend, that's just plain and simple. I'm not going to let some stupid views get between me and the people I love in the world.

**M.Avrg :** What do you think about Jerry Falwell saying the Tele-Tubbies promote homosexuality? (laughter)

Pete : First off, I think he should check himself

# Benumb



before he checks anybody else. I just think he's trying to cover up his own shit. Again, it's one of those people who finds themselves holier-than-thou, and it's another example of selective Christianity. God knows what he does when he's at home. People shouldn't be sitting there criticizing when they're not so perfect themselves. If he really has a problem against it, there's other ways of going about it. The fact, who am I to judge anybody? I'm a bigger fuck up than a lot of people.

As far as other Christians, I get a lot of shit for not doing things their way. Like you said, a lot of them are shooting themselves in the foot. I'm just as big a fuck up as anyone. I'm not squeaky clean. It's just a thing of faith and what it does for me. I have friends who tell me it's just a bunch of shit basically. They're expressing their view points. My faith isn't going to be sheltered, nor is my friendship. It's all if they're a good person or friend. I have friends who don't agree with this type of thing. I don't really push it. The scene itself is just a place for fuck ups to go. This is just a way to expel the ugliness - doing the band.

**M.Avrq : Weren't you at one point going to school to become a forest ranger?**

Pete : Yes. I wasn't actually in the forest ranger part up in this area. I have a few friends who are forest rangers that said if you can't get as much schooling in go to the police academy, because it's actually like brownie points, from what I understand.

**M.Avrq : What was the attraction for wanting to be a forest ranger?**

Pete : The attraction? Basically, some where along the line, it would give me a chance to work with kids. That's another thing, trying to help kids out through some rough shit. I just see so much shit everyday where kids are getting abused mentally and physically, sexually, every way, shape or form. There's gotta be some way you can help out, or maybe intervene.

**M.Avrq : In person, you're pretty easy going and mellow, but on stage the music is totally angry. Like, you treat people pretty fair, but the attitude in the lyrics is anger, despair towards people and their actions, that sort of thing. Does the mood from the live show ever carry over?**

Pete : That's a toughie. As far as the reason why I'm laid back... I can be myself. The whole scene, period, is based on a counter culture of losers. I'm just happy to be myself. Nobody at work knows what I do. The National Guard, basically everyone there listens to this kind of music. As far as separating the two, it's just a way of blowing off steam. It's my temperament. I have a quick fuse, I let it blow, let the ugliness out, and then it's done.

**M.Avrq : How would you release it if you weren't in the band?**

Pete : Probably go into McDonald's with an Uzi. (laughter)

**M.Avrq : You want to wrap this up?**

Pete : Thank you for the interview, and support the hell out of each other. Again, Benumb is *not* a Christian band, and we do not have Christian lyrics, just members are of that faith. Over.



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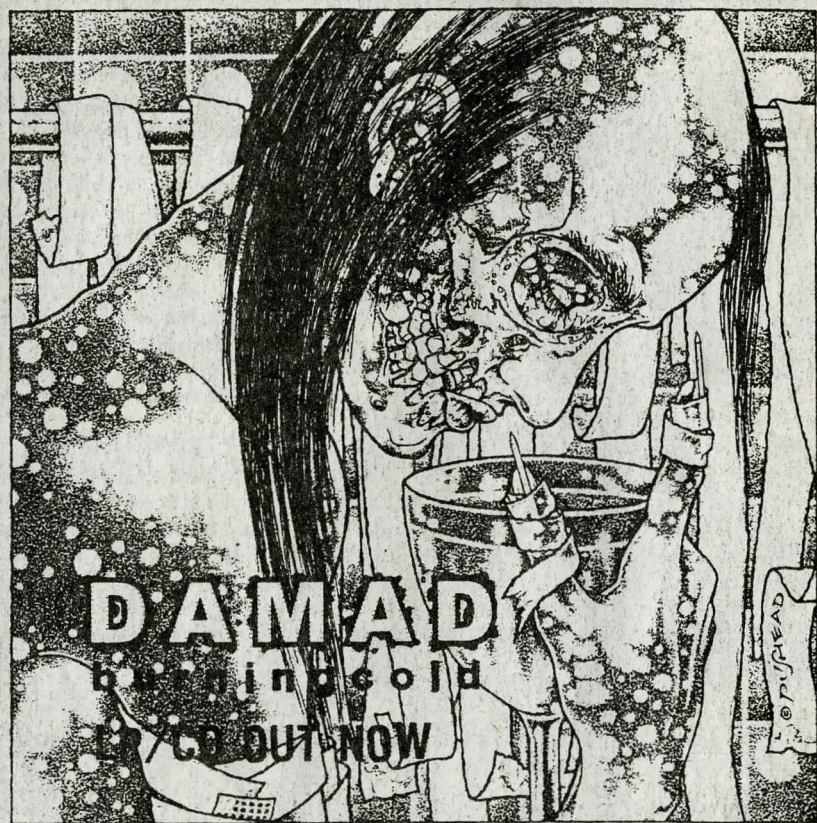
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**Will : Who is in Dahmer and who plays what? What other projects have you guys been involve in?**

Seb : O.k. Fred plays guit, Yvan drums, and I (Seb) play bass. Fred had a couple of other bands like : Confusion Systematique, and Fool Face. I can't remember all the bands he played in. We met together when he began to play with Dahmer (John, our ex-guitarist, ask Fred to play with us and we didn't know that much about him at the time). Now he's one of my best friends ever. Yvan has not played in any serious bands before Dahmer... I think he bought his first drum some months before the band started. For me, I played in many noise bands (C.T., D.C., Anal Jackson,... and many more) and in one grind/hc band called Thinkshit.

**Will : Most of your songs are about serial killers and your name obviously comes from one. I have encountered several people who think this is a bad**

**idea because they say you are glorifying these killers. I personally don't think this is true, but I wonder what your reaction is and also what your feelings and ideas about serial killers are.**

Seb : Yeah, people in the scene are playing the politically correct side too much and I am beginning to be really tired and pissed of it. LYRICS ARE NOT A BIG DEAL FOR US! I was reading a lot about serial killer when I started Dahmer so I wrote about something I knew well. And I was often pissed about the human race, and serial killer and mass murderers are the only predators for the human race. So just be hunt bastards! People never stop judging others because they are too this or too that, or because of their lyrics etc... they don't even know the persons themselves. In some songs, that deal about serial killers, I put some humor in my text. But they are in French so you'll not understand them (and how can people judge my lyrics if they mostly don't understand

French????!!) Some songs that deal about serial killers are like a short biography of the killer. Friedrich Haarmann was selling human meat to other people and I put (in the FH song) "amene moi un steak" that means bring me a steak. I'm vegetarian but I'm sure that there's no difference between human meat and animals meat. And again here, I'm vegetarian, but not affiliated with those PC that are trying to discredit everyone who is not and that piss on everyone. A population is changing their habits more slowly than any a person can do. So I think the way to change is progressively. People should start to eat less meat and do it progressively instead of going vegetarian for 2 weeks! This scene judges and never stops too. That's insane. A lot of bands call for unity and pass all their time judging and identifying who's wrong and who's right. You'd have to know me to see that I don't think that killers are good, that I want my ideas to be the real one adopted by everyone. I only believe in respect. So respect my lyrics (even if you don't respect

my opinions and my ideas), I mostly respect everyone (I have problem with homophobes and racists... to say the truth, I don't respect them at all!). My new lyrics will talk about everything that makes me laugh or things that are stupid. My lyrics will be just stupid as I am. Will people judge me because I'm a big headed bastard that is glorifying his stupidity? Let's respect each other and have fun. They've tried to make the underground scene another society with bands as leaders. No masters, respect and friendship, that's enough for this question, I think I'm gonna kick someone in the balls...) Oh no! The singer of Dahmer is violent! He must be a fascist! Insane!

**Will : You always state in your records that you are against sexism, racism, and homophobia yet your first record was a split with Undinism, a band often called sexist. How did this come to be?**

Seb : First of all, we didn't knew with which band it was going to be. It was a deal for a split 7" on Obnoxious Cadaver Recs. We

sent the DAT and then we got the answer that it was going to be with Undinism. We didn't know anything about them. AND GUESS, WHAT I DON'T REGRET THIS 7" ANYMORE! I got letters from many Australians telling me that Undinism aren't really sexists people or homophobes, they did it to pissed off people and to laugh about the "serious" side of the scene. I think that with songs like killing gays that's pretty explicit and that kind of title sucks. Also, you'll not find any of these so called "PC terms" on our albums : like we're not homophobes and not racists and not sexist and not intelligent. People will take us as we are and that's it. But about the split with Undinism, you just have to listen to the music and don't look at the titles so maybe you can enjoy them. There are a lot of bands that are just saying the same old shit over and over and that brings nothing new. I think that people who really hate gays are the uneducated people. For racists, that's a mental problem. God, I like your questions, I rarely give long answers so you must be very happy now).

**Will : It seems to me that these issues of sexism and racism and homophobia are often ignored by some parts of the grind scene. I have gotten several grind/metal zines that had some of the worst politics in them (one even gave the Dahmer demo a good review!). It frustrates me because I don't know how to react and what the best way to set these people straight or get them out of the scene is. What is your opinion on the best way to deal with people like this?**

Seb : First of all, if we could be more at shows that could be cool... no?!?! I think that the death/grind scene is pretty different from the punk/grind scene. Yes, I can say that it is divided as I don't have the same letters with punk people (you don't have to look punk to have punk ideas) and more "metal" people. Metal people are in it for the music mainly. You know, what can you learn by Cannibal Corpse lyrics or any other death metal band? Most of them deal about dead and "suffeeeeerrriinnnggg". I

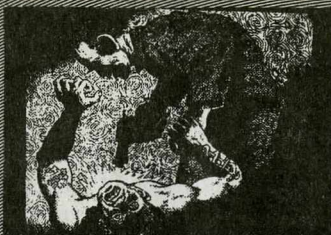
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# DAHMER



3



think that there are not many death/grind bands with "punk" ideas and I think that's why many "death" (if I can use that word) are not aware of all these subjects. I already got a zine in which tons of metal bands were talking shit about homosexuals (male of course) I wrote back to the person who did the zine to say how horrible and retarded death/grind metal bands can be. Not all, of course! I'm sure there are some really good metal bands that are not homophobes. I just think that they are free to think what they want, but I would not be able to talk to those people. We had an interview in the zine I was talking about, and we were like the only band that really cares about respect. To say the truth when we talk about Dahmer or any other band, you have to figure out that it might be only one person!!! I do everything for Dahmer (mail, correspondence, gigs, etc...) and I do interviews so what people get on the albums, and as answers in interviews, are not Dahmer's opinion but Seb's opinion. If you really want to know the opinion of the other guys you have to ask them (I'll give them their address). They don't really speak English / or write, plus they are not into doing letters and answering all these e-mails. I also asked them to do lyrics because they were not totally into the PC side I used to be (at the beginning everyone seems to sing about the same shit and we are no exception. I talk about the songs that were not about S.K. and M.M.). The other members told me that they were going to write some lyrics and helping me to do covers etc... but it always ends the same way "do it Seb, we know that it will be o.k.". Again, a fucking long answer here. All I can say is that the grind scene is divided, you're on the punk side or the metal side. We're in contact mainly with the punk side. I don't see any good point in moving to the evil death side :) "Billleeeeeedddddd" CD's are selling for 20\$ US, but their artwork is more professional but less d.i.y. I respect them but at least I can choose in which side I wish to be!

**Will : At one point you were supposed to have a 7" appear on Relapse (an increasingly common event for grind bands), yet that did not happen, why is that?**

Seb : This can be an eternal answer. Bill from Relapse asked us to do a 7" on Relapse. All the other guys were in it. So as Dahmer is not just me, I respected their choice and I was not totally against it as I thought that Relapse was going back more into the underground stuff. Then he ordered 200 demos. I sent 100 and waited to be paid (supposed to be paid after thirty days...) In fact, I was waiting for that money to do more demos and to pay me back some of the studio cost... So I sent the DAT to him and our DAT was remixed on a broken DAT machine but we didn't know that! It was the same DAT machine as we used for the 7" on Spineless Recs (and it came out fine!) A couple of month later I asked Bill for the money, as he was not paying us. I can't remember exactly how many months he took to pay us but it was more than thirty days for sure. During this time, I got tons of letters saying that Relapse ripped off some people who "tried" to buy some stuff and I got some news from bands that had sent many demos for the Relapse's distribution and that have not been paid in 30 days like Bill was saying. I also sent PC (not politically correct here) disks (IBM compatible if you prefer) for the artwork. I told Bill that it was IBM disks and he tried it on a Macintosh (and it wasn't a power Mac). He sent back the DAT and the disks and asked me to check everything. I was going to school and this wasn't a top priority for me. So I took my time too) Then I got a priority letter saying that he needed the DAT and disks in two days!!! Oh shit! I put the same DAT (and thought he was o.k. because some DAT machines aren't totally compatible) and the same disks telling him to transfer the files from a PC to a Mac and to find a DAT machine that could play the DAT. I hated to be rushed too... Waiting again and asking him again for my money, I thought that it was enough

and all these rip offs made me sick. I think that this label was stinking horrible, so I asked him to send all the stuff back and to cancel everything! I do not want to be associated with motherfuckers and rip offs. He was pissed and sent back : my check (finally!), my disks, a letter with tons of insults, and my DAT completely crushed with "Dahmer sucks, Agathocles rip off" written over it. What a nice love story heh!?) Now I've heard that Bill has been fired from Relapse because people were tired of him. But I would like to say a thing here: The problem was not between Dahmer and Relapse but between Seb and Bill. So I've nothing against Relapse now. A thing that was awesome, as a "true support" in our scene, came from Wadge! (Paul Pfeiffer). Paul had sent a DAT with a song for a Relapse compilation. When he read the letter I got from Bill (saying that French = stupid and arrogant) he then asked for his DAT back because he's strongly against racism too! That was insane, it surely helped Relapse to get rid of Bill! A huge thanx to Paul from Wadge! They play crazy grind/crust by the way! I wrote to some bands that I thought were against racism but had no answers about it. But I now understand that you do not cancel a deal on Relapse because one of them is an idiot. I don't know about the rest of the people that are working there but if they fired Bill it's surely because they have a brain! (can we make a book with that story to be in competition with the Clinton-Lewinsky's story? Bring the cameras here!)

**Will : Your brother also plays in the band right? How is that? I'm always interested by people who have other people into punk in their family, especially when they're in the same band. Does this cause more or less conflict within the group?**

Seb : No, we never have conflict and we rarely get on our nerves. My bro is a real bro for me! We have fun together, plus we sometimes practice together without Fred, as Fred lives far, far away in another galaxy.

**Will : I think a lot of kids who buy your records may not be into a lot of the older grind bands that inspire you guys because they are not as much a part of the general punk/hardcore scene. I know you've gotten me into a lot of bands I'd never heard of, so I was wondering if you could mention some grind records (that aren't hard to find) for kids who are interested to pick up.**

Seb : The Mule Skinner CD kills for sure (on a French label), the "A Chapter Of Accidents" CD from Dead Infection is a classic but is selling at a too high price! Try to bid it if you can or get it burned! Hellnation surely kills everything on it's way, a must! Despise You is sure to curl your moustache. Stapled Shut brings some good shit! Hail Of Rage is furious as well as Dissension. Spazz got tons of songs for you (thanx guys for not replying my letter!). Inertia Kills, from Quebec, lived only for six months but put out two great vinyls (grind stuff!) the "Razor Sharp Daggers" from Agathocles destroys! Totalitar is not grind, but one of their CD's is in my top ten! Agoraphobic Nosebleed are well known now. Righteous Pigs first LP is a classic (and it's on Relapse!). Wadge, you have to check them! Autoritar rules. Denak from Spain (soon our split 7" with them should be out!), Warsore are fucking violent! I.R.F. grinds, Ultimo Rausea will cause you cerebral damage. Drop Dead, Infest, Fear Of God, Disrupt, Macabre (if their CD is too expensive get one burned!) Cryptopsy (death/grind Canadian sickos), Machetazo, Devourment (violent death/grind), "From Enslavement To Obliteration" LP/CD from Napalm Death stays a classic to me. Kids, go get the "World In Turmoil" 7" from Nasum, today! The Rupture 10" is a must! Crossed Out (do I have to describe what it sounds like?!?!? fucking violent!) And tons more! I have hundreds of tapes here so I can't just name you all the bands that I really think that



4



# DAHMER

rules! There are a lot of underground bands that really kick ass.

**Will : What is the scene like in Canada? I am not familiar with many Canadian grind bands (outside of Wadge and Saturation), is their much appreciation for your type of music there?**

Seb : I don't know how's the scene like in Canada cause we don't tour. In fact, Dahmer just played here in Quebec and Montreal. What I can tell you is that the Quebec scene is going stronger and that there are more people involved in it. You can get a max of 200 persons at an underground punk gig. In Montreal, the scene is awesome and fucking big. There are a lot of good bands (not just in Montreal, but around Montreal) and some really great labels. At our last show in September in Montreal with Drop Dead, Placebo, and All The Answers, there was near 400 people and the show was sold out early. Some people could not even watch the show (that sucks but the place was

huge... Chris (who organized the show) didn't expect to have so much people for that gig). The rest of Canada is unknown to me, but we would like to tour some other provinces (at least I would like!)

**Will : What records do you have out and what are you upcoming releases?**

Seb : Out by now:

Dahmer/Undinism - 7" (sold out)

Dahmer - demo 1 '96

Dahmer/Carcass Grinder/Diarrhie

Mentale - 3 way split tape. (sold out)

Dahmer - 9 trak 7"

Dahmer / I.R.F - 7"

Dahmer / Suppression - 7"

Dahmer / Saturation - 7"

Dahmer song - 7"

Dahmer / Jean Seberg - split 7"

Dahmer / Apartment 213 - split 7"

Dahmer "Dahmerized" - LP

Upcoming:

Dahmer / Laceration - one sided split 7"

Dahmer / Wadge - split 7"

Dahmer / Denak - split 7"

Dahmer "Dahmerized" - CD

Will : Please leave a contact address too. Thanks.

Seb : Thanx for the interview and the interesting questions. Everyone, you don't have to follow what I say just because I play in a band. These are my opinions and ideas. You can hate me if you want, I just don't mind, think that I'm retarded and you're right. Thanx to everyone who supported us and had fun with us at our gigs or at our practice room. Thanx to everyone who bought our shit, thanx for all the support! Respect and jellybeans! Seb

[www.DAHMER.qc.ca](http://www.DAHMER.qc.ca)

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5

## Kastraaatio

It was just a bunch of frustrated girls who went to the same school and wanted a band... So we got together and started to think who'd play what instrument... I got to sing cuz I wanted to and didn't know how to play. Our drummer, Mira, had never touched drums before but she was the only one who could learn the basics, so we forced her to play... Laura who played bass did it for the first time too, but Mari had played guitar for a while and Niina had played violin for nine years. So it was not very good start, but we learned fast... (yeah, right). Soon we had our first song ready and two weeks later it was on a record. That's why it sounds so awful, well, we've heard about it too much.

People came to see our first gigs and liked them because we had the attitude, though we had not too much skills. Many people came to tell us how great it was to hear a band like us and we had so much fun too. We played 22 gigs during the whole existence and it was fun.

After we'd been together for 3 months we got rid of Laura and she was replaced by Tiina who was a lot better with bass and not a half as annoying as Laura had been.

In June 1997 we went to studio and you have heard the results... The recording was fun, Mari couldn't play too well... ('Tämä Päivä', listen to the guitars, huh) I was drunk as fuck and tired too.

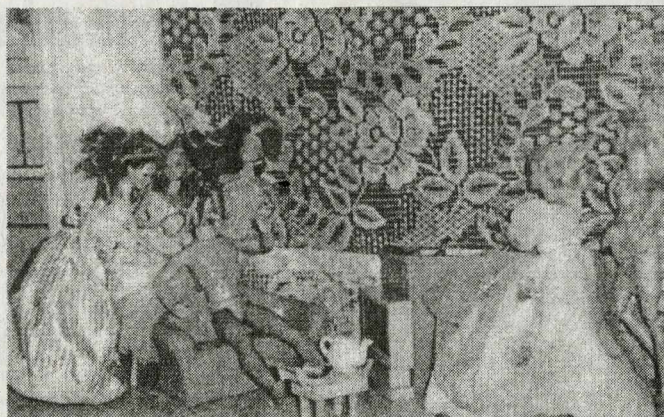
We were known as a feminist band and that was how we meant it too, but sometimes it just pissed us off to hear all that lesbian-thing some people kept telling, actually we all are heteros though it wouldn't matter if we weren't, but all the bullshit about me not going to studio if there works a man and about beating the shit out of us cuz we were too feminist... Fortunately there was not much of that kind of bullshit, most of the

people liked our way though many (as we ourselves) didn't actually find the music so great. It was all about the attitude!

November, 1997. Niina moved to India for 6 months and after that the whole thing just slowly died. Mira decided (after 2 years playing drums and hating it) to leave and we had a new drummer, Satru. He was not a girl but had the attitude. Only the attitude could not save us. Tiina and Mari had something going on, they practically hated each others for some stupid little misunderstanding they

had over a year before. We were training maybe once in a month or two, everytime we were supposed to play together someone couldn't make it. It had been like that for over a year and I got tired with it so I called to Mari and said that I had thought about breaking up and she agreed so we told the others it might be better that way. We planned to continue - me, Mari and Satru - with a new name, me playing bass and getting a new vocalist, but it didn't get started. I'd really like to be in a band again but I haven't found anyone who'd be interested AND extremely motivated. Maybe some day...

- Minka



Minka Lindfors, Toivolankatu 5 as. 4, 33820 Tampere, Finland.





# JUGGLING JUGULARS

Juggling Jugulars are simply one of the best hardcore bands out there today. Seriously up there in the top three slots. They combine speedy tempos with an occasional catchy hook, or tuneless undercurrent, topped off with straight-forward lyrics commenting on political or social issues - but presented in an intelligent and realistic manner. This interview was conducted via the magic called e-mail. Photos by: Virve Nikkola

**M.Avrg :** So, what's been going on in the world of JUGGLING JUGULARS? You guys seem to be pretty busy with releases and tours all the time.

**Jantsa :** Well, we've made five European tours (in '91, '94, '96, '97 and '98) and of course many gigs in Finland, but right now we're having a quite quiet season gig wise - also because we wanted to rest a bit as our latest tour was quite exhausting (lots of troubles like we lost the brakes of our van, drove off the road, hit a tree and broke a window, stuff like that...) So right now we're not exactly planning "the yearly spring-tour" but let's see... Release wise: our third mini-CD 'New Toys' came out last year (and then vinyl and cassette versions of that too) and this year came split 7"EP with ANGER OF BACTERIAS from Germany (seven new 'demoish' songs - recorded 2/98) and then there's a new mini-CD 'Can You Explain?' coming out in some time (seven other new songs - recorded 4/98).

**M.Avrg :** When did JUGGLING JUGULARS get together and what was the motivation for starting this

**band?**

**Jantsa :** They (there was Peku & Tero from today's line-up and some other guys) got together at the end of 1989 in a small town called Lapua, 60 km's away, (I wasn't in the band until fall '90, but arranged a couple of gigs for them here in Vaasa & Umeå/Sweden) and I think the motivation for starting this specific band was something like wanting to try something a bit different with lyrics in English and a bit of more melodies, as we had already played some years in more 'traditional' Finnish hardcore bands: Peku in SABOTAASI, I in TREBLINKA, etc... Marko joined in '92, and that has been the line-up since then, although we have been living in different cities (Vaasa, Seinäjoki, Tampere & Pori) a couple of hundreds km's away from each other for some years already...

**M.Avrg :** Aside from the band, are you involved with any other projects - punk wise or political?

**Jantsa :** I have been publishing this monthly punk/d.i.y./



subculture/activist etc. 'news-fanzine' called *Toinen Vaihetohto* since spring '89 (over 100 issues out already, over 1000 subscribers... *MRR/S&L* of Finland?) and also involved with local Antifa, Army Resisters organizations etc. Peku used to be too, until he moved away. Now he's doing a bit of distro, arranging some gigs and contributing some stuff to this T.V. fanzine every now and then. Tero is our 'punk-van-mechanic' and a construction worker. Lately he's been repairing this old farm house they bought with his girlfriend: Our new practice room is actually in an ex-stall (there was 11 meters of cow-shit!), some punk project innit? Marko, our 'crazy' drummer works as a mental patient nurse (by the way, he didn't have to go to the compulsory army or civil service because of mental health reasons...)

**M.Avrq : You said you were involved in a local Antifa. Could you please explain what an Antifa is and its function in the community. I know they are set up to combat fascism. In what ways do you as a group do this?**

Jantsa : The Antifa-groups in Finland are a bit different than Antifa-groups in Germany (where they were first set up and there's lots of them) as the situation here is also a bit different. In Germany the Antifa's are concentrating mainly on combating fascism (also with physical means) and there are other organizations for anti-racism, tolerance, refugee-rights etc. Whereas in Finland the main task of Antifa has been to work against racism (as it's a bigger problem among Finnish peoples' attitudes and as there's not so many other associations doing this). Anti-fascism is also a task (that's where the name comes from - 'cos these other "more formal" groups are often somehow afraid to do this), though a bit smaller task as luckily the situation isn't as bad as e.g. in Germany. So the Finnish Antifa combats fascism mainly by ideological means - it has been agreed to not use violence - like spreading information, demonstrating and so on. In Finland there's not so big fascist groups, but some "popularized fascism"-ones like the newly formed IKL (originally from the 30s - like National Front in U.K.). A bigger threat in daily life has been the Nazi-skinheads who are eager to use often brutal violence to beat up foreigners, refugees, coloured people, punks etc. - basically anyone who looks or thinks different. They like get together in 20 - 30 (sometimes even 40 - 50) people group, get drunk and go out to "hunt" for helpless victims (mainly in our capital Helsinki, but also in Turku, Joensuu, Mikkeli, Tampere...) and have sometimes burned down some foreigners' homes and shops.

There has been some debate about to use or not to use physical means, i.e. violence to fight against these violent Nazi-skins and there's now a new, more militant group called AFA (anti-fascist action, like in Denmark, Sweden, Norway and UK) which hasn't been so active yet though. In Vaasa the biggest problems have been some window smashings & luckily unsuccessful arson attacks on the 'International meeting point' (a cafe maintained by local refugees) and some occasional racist fights (in the town center on weekends) so we as a group (there used to be some 60 people in the Antifa-meetings but many have moved to bigger cities as they got older - it's typical here) have organized some demonstrations and throughout-night-security on the meeting point on special dates like the 'crystal night' on 9th of November (when there was imminent threat of attacks) and then some information-tables on festivals, concerts, lectures, even art exhibitions on theme 'tolerance' at our office, and so on...

**M.Avrq : On your CD, "Positively Fed Up", you have a song, "Harmless Business?", that attacks Alternative Action Records. You say the label is racist. Could you please give us some information and facts to this statement?**

Jantsa : Yes, that song was written in early '95,

but there's even more history to it. In '91 Alternative Action Records released an EP "Keep Finland Clean" (AAR 009) by an openly racist band MISTREAT (with some violent racist lyrics like "niggers are not white / they have no rights / the answer is: the slobs must die / burn 'em up, keep Finland clean", "we got new refugees / invasion of the lower race / so clean your boots, tonight we'll fight / come taste our law, it's always right 'cos it's the law of strong", "James Earl Ray [sniper of KKK who murdered Martin Luther King] gave the white race a brand new day" and so on) and then in a fortnightly rock-newspaper *Rumba* classified ads were published where under the name 'Finnskin Records' at the same P.O.Box number as AAR. Lists of Nazi-skin bands like Skrewdriver, Klansmen, No Remorse, Brutal Attack records and T-shirts could be ordered - at least in '91 if not later. I questioned "what is this?" in the T.V.-zine but never got any answers from AAR. Then in '92 I made a Finland 89 - 92 scene report to *MRR* in which I mentioned that AAR has published this and imported these racist and Nazi records. Maybe this upset AAR 'cos in September '93 they asked us to publish an interview where AAR guys said that they "didn't know what Mistreat was singing about" (a lie since there was a lyric sheet! I can send you a copy) and that this claim about Nazi record distribution is "just total bullshit". I published the interview but included a copy of the Finnskin ad and asked how do they explain this and if some readers know more about it. From AAR we only got "stop fooling around kid!" response but one reader sent more proof; a 'Skinhead Records' list with 100 Nazi/skin/oi records (including probably the whole discography of Skrewdriver etc.) and stamped AAR address. After this things got quite crazy: I was threatened a couple of times in '94 (even if just some critical readers responses were published) with a trial "for disturbing the business reputation of AAR" (unbelievably they hired a lawyer to call me!) and that in order to prevent court I should print a public apology that we have presented "falsified information about AAR". I said I won't do it 'cos I don't see it as "false info" at all and would only be sorry for the readers that we have wasted space for this - and avoided the court that time. Until again in March '95 there was a report by Otto Ikonen of SELFISH & FORCA MACABRA where he mentioned ('cos an AAR critical scene report wasn't published in *MRR*) that Säteri of AAR had told e.g. Tim Yo (RIP) that "Otto is spreading these bullshit stories about AAR only 'cos AAR didn't publish an album by SELFISH" (can you believe it?!). And again I was threatened by AAR "to watch it, or else...". After this we got so fed up of this mouth-shutting situation that we decided to publish this in-your-face AAR critical song - even if we'd have to go to court (you see, in our law, it's maybe not illegal to publish/sell racist/Nazi records but I guess it's illegal to say that someone has sold 'em?!?). In that song we didn't actually just say that the label is racist per se (but has been "allowing" racism by publishing it) but it also dealt with the situation how so many people/bands just accepted this "minor racist thing in the past" 'cos AAR was otherwise "so cool label selling rare HC/Punk etc."

**M.Avrq : Have you had any run ins with this guy since the song came out?**

Jantsa : Since it came out in January '96 (sadly so late) there hasn't been run ins with the guy but a critical interview with AAR label bands HURDCORES and TERVEET KADET (how sad, singer Lajä just said he doesn't care about ideologies anymore or who publishes their records) and with Mr. Säteri himself was made (by Dr. Heikonen of Bad Vugum) in which he finally admitted that indeed there had been this Finnskin distribution (but that "just some friends" used his box, whatever...) and that nowadays "because of all the shit they got" AAR wouldn't publish anymore MISTREAT (who by the way still play gigs & spread violent racist propaganda to the Nazi skins mentioned in the Antifa question). So I guess the song served its purpose - as it actually ended the run ins, lies & threats...

**M.Avrq : In the song, "Not My World" you sing, "Why should I bother to lose my sleep caring about your**

**troubles, when all I get from you comes so high above". What are you referring to that "comes so high above"?**

Petteri : I remember when I wrote the lyrics to "Not From My World" I had in my mind quite typical Finnish debate situation between a militarist and a pacifist. You see, we have in Finland compulsory military service and quite often we, as pacifists, must discuss with some patriotic people who use arguments like "what would you do if Russians attack Finland" etc. (I don't create these problems with my attitude - they do!). So, in these moments they represent majority and we represent minority, so they are like higher in power-hierarchy - or so they automatically think (but: "it means nothing to me!"). [I guess the lyrics could also refer to dealing with higher authorities & power structures in general...] Anyway, there's nothing religious in this song, if that's what you were thinking about...

**M.Avrq : In "Let Me Out", what do you mean exactly with the lines, "The older I get the less I believe"? Do we grow more cynical with age? I know I do.**

Petteri : Well, this line is exactly about religions. I worked two summers at local graveyards and sometimes it made me think a lot about life and death. All religions suck! We have only one life and I think that we shouldn't waste it living by some stupid religious morals etc. (Or should I say: not really living it because of religious fears...) Yes, I also think that we do grow more cynical with age but I think that we should try to fight it - it shouldn't be so hard to do! There's so much variety in the punk scene, so many different ideas and so many great bands of different music styles... That's why I find it hard to understand people that passes by their "punk years" ending up cynical and sometimes even hostile towards our movement. They just forget to celebrate the differences! If you have one strict idea in your head and you aren't ready to change it a bit, how could it be nothing else than an ideological dead end?

**M.Avrq : I agree with Petteri that all religions suck. I find they deny people of self-realization and self-empowerment, among many other things. The other night I witnessed an argument between a friend and someone else about spirituality. Do you see spirituality as one and the same with religion or are they separate?**

Jantsa : Now, I don't know what they exactly meant by spirituality, but I've heard some arguments by Hare Krsna-people (addressed to anti-religious punx etc.) that "Krsna-thing is not really a religious thing but it's about spirituality". Well, I think that's just euphemism ((or what's the word in English: just a way to go round it with nice words - trying to hook up people) - after all the Krsna-thing is really dogmatic & organized just like religion. Though, apart from that, I can understand if someone has "spiritual" feelings apart from religion, like e.g. feeling connection to the nature ("the mother earth" if you like) when walking in the woods etc. I can also sometimes feel great "creative emotions" (when e.g. making a fanzine through the night and things go into their places "just like that" - good luck/fate)... So well, perhaps I'd rather use the word "feelings" than "spirituality". I'm an agnostic. I don't think we can have certain knowledge about over-natural things - it's just about beliefs in this or that, which I think is pretty irrelevant - the only certain knowledge is that we are here & now (pinch yourself) and we should try to figure out ways to get along with each other.

**M.Avrq : Could you please explain what the EC is? From what I gather it sounds like further Americanization of Europe.**

Jantsa : Really shortly, EC = European Community = European Union = United States of Europe = USE is a thing where European countries are uniting their political & economical powers. This means money-powers' take over, power-centralisation (undemocratical regression), tighter border-policies



(it's been documented that at least 2000 refugees have died at the borders since '92 - trying to get in illegally), uniting police surveillance, military forces etc., etc. Little by little, control has been given to the service of the markets - "survival of the fittest"...

**M.Avrq :** In one of your new songs, "Can You Explain", you sing: "You feed your lust with sick videos, you feed your lust with little sex dolls." Does this imply that pornography is a contributor towards men committing rape?

**Petteri :** It is a big question. This song is about men's problems with their sexuality; the first verse is about rape and the second one is about

avoid spending money by living with other people, cooking food together, sharing the rent etc. When this kind of living works and everybody is happy, maybe some other people see that it really works and start their own collective. The world's situation is based on money, so anti-consumerism might be the first step to the right direction.

I don't want to set some goal for the ideal society, because there is no goal - everything changes all the time. And if you have some strict political idea, your utopia, you may end up living in a nightmare someday. It is much easier to go step by step, living by our ethics and learn on the way.

**Petteri :** Yes, it has been reality in history and it can be reality even today on a smaller scale, locally. Globally talking, of course it is not a thing of the near future but it doesn't mean that we should give up the hope! It is very important to keep up our ethics and this punk-spirit (?) - it is a step to the right direction and it's our duty to pass it on to the next generations. I think that bringing about anarchism is more about education and passive resistance than about political violence. "All power is violence" wrote someone, so I am not quite sure if it is possible to destroy power with violence, at least in a western society (where the power is so faceless, like I wrote

before)? Of course in a dictatorship or totalitarian state the situation is essentially different.

**Jantaa :** As I think the idea of anarchism is (to put it simply) to support & create that kind of progress where people would start to do more independent civil activity for their mutual good (and finally so to decentralize power structures of course)... I'm right now fascinated about a thought that it's maybe not even necessary to bring about anarchism, I mean as by simply replacing the existing political-powers by yet another kind of "party-political mass-theory". But anarchism as an idea ("indie-activity") exists all the time, in all kinds of forms, all over, though now mostly on the grassroots level (but that's where it should start). Yeah, I'm referring, for an example, to all kinds of civil activism, non-governmental organizations, community associations, unemployed societies, co-ops, you name it...

Though I know what you mean; things could be a lot better, and for example the so called "anarchist movement" at least here in Finland is pretty weak (although a lot stronger than it used to be 'cause we somehow don't have much tradition on that), but still the anarchists etc. are pretty active in all different kinds of levels (e.g. anti-militarist, anti-

paedophiles. In this particular line I had in my mind something that our drummer had seen in his hometown's sexshop: a child-like sexdoll - and of course there are also child-porno videos available somewhere. These things just makes me wonder how fucking sick these men must be who buy these things! So, yes, I think that pornographic stuff may help to maintain paedophilia or some other sick sexual behavior, but I think that it is not the main reason why some men act like that.

So, I'm not sure about a link between rape and porno. I have read or heard some theories which explained how committing rape has nothing to do with sex, that it is pure violence caused by psychological reasons. I personally think that the truth is something like that - it makes more sense than blaming pornography. Pornography is not a cause for these things - it rather reflects them.

**M.Avrq :** In the first song, "Plissed Off Again", on the new CD, you sing about the apathy of common people and how the system is "trampling on our rights."

From your perspective what causes us to act this way?

**Petteri :** This global capitalism seems to be so faceless that it is hard to blame someone when you don't even know who's to blame. Politicians over here, from left to right, agree in every big economical question - everything seems to serve the multinational capital and its needs. So, people probably think that there's much nothing left to do; "if even politicians of our democratic country can't make a change the who can". It's like; the people see that parliamentarism doesn't work but they don't know about anything better. There's probably also too much black & white thinking about capitalism and communism. People are afraid of being "too left" when all the media keeps telling you how "communism" didn't work etc. in order to make "pinks" look like some ancient relics. And, of course, hardly anybody knows about anarchism...

**M.Avrq :** What would you suggest should be the first step in a unified resistance?

**Petteri :** The education is really important - "the revolution of mind"! One good step could be good old DIY attitude - in every level, as much as possible. The less you need money the better. It is easier to



**M.Avrq :** (This one is for Petteri in response to one of the answers) What do you mean by, "... If you have some strict political idea, your utopia, you may end up living in a nightmare someday? How realistic are most political theories?

**Petteri :** This is probably too big question for me! At least it seems like this world is based on one political theory; some kind of global capitalism that maintains poverty in "south" and wealth in the "north", so this theory has been reality for at least some decades. I just wanted to say that even if your political idea is no matter how great, you should be able to swallow the fact that this is a pluralistic world where we live in and we should tolerate each other. When people start killing each other it is always a nightmare (like right now).

Who knows what will happen after 100-200 years? Let's hope that everything is still possible! Maybe following generations are a bit wiser than previous ones.

**M.Avrq :** Do you believe that anarchism is possible? I know that may sound trite to ask, but for all the talk about anarchism, how much is being done to bring it about? Where does utopia dissolve and reality step in?

fascist, animal rights, environmental issues and so on) and doing a lot of worthwhile things to change this system. And of course there are a lot of people who don't call themselves "anarchist" (or don't even know about the theory) but are still doing the above mentioned "anarchistic" things. And like I said; it doesn't even matter what's the title but the contents...

**M.Avrq :** The concept of politics combined with punk has always been a touchy subject for some. Some say that all punk should have a message, some say it shouldn't, and others find a middle ground between the two camps. Where do you stand?

**Petteri :** At first (between '90-'92) our lyrics were more emotional and frankly full of shit. Nowadays we are a bit older and somehow the lyrics tend to be more political (and still shit, ha!) and we are (at least I am) more punk than ever before! So, I think that the message is really fucking important part of what I call punk. But that's just my opinion, I understand the party-aspect of punk rock as well!

**Jantaa :** Don't be so hard on yourself Petteri, many



of those emo lyrics still had a balancing message... Well, we feel that it is important to say "important" things in our lyrics, but I for example think that some emo/fun/etc. bands are ok (and the other way around; some political pop-bands are ok)... And I also think that punk has this (counter-) cultural side to it too. I mean it's just nice to create and receive our own culture (even if it's not always directly political) and that way to give each other respect, acceptance & support (in this "otherwise cruel & cold world" - so even that in itself is like fighting against the system)...

**M.Avrg : Do you believe punk can be a political force, or are politics and punk separate entities?**  
 Petteri : I think that someone can be "punk" even if s/he doesn't listen to punk-music, because the term "punk" can also describe some sort of state of mind and lifestyle, do you know what I mean? So, it can be a political force or rather some sort of background influence. Punk & politics shouldn't be separated! Jantsa : Well, we're walking on thin ice here (how to describe "punk" or "politics"?), but I think punk and politics can sometimes be separated...and maybe sometimes they even should be separated: e.g. if some kind of "public political thing" is arranged, it's maybe not necessary to drag a bunch of "mohawk-crusts" there just because "they shouldn't be separated". I know that Petteri didn't mean this (but that punk is an "active" state of mind), but it shows how difficult it is to define these things - maybe it's just safe to speak how each other sees them? (e.g. I don't see politics as party-politics but every kind of [ & non-] participating...) I think that punk by itself, if you define it as a subcultural music&activist thing, maybe can not be as big "political" force, at least not in numbers, as it was (for many as a fashion though), but still many punx & other people do a lot of active things in and out of "punk". Again, it's not the title but the end result...

**M.Avrg : In retrospect, how would you describe punk in the '90s?**

Petteri : Maybe it's better that I only write about what I think of Finnish punk in the 90s. I have been punk since '82/'83 and compared to the 80s, as a whole, I think that 90s was a whole lot better decade! Of course the early 80's period was that "classic" period in Finland musicwise with such bands as: Lama, Kaaos, Terveet Kädet, Riistetyt, Rattus etc. but on the contrary the late 80s was really horrible with all

**Involved with JUGGLING JUGULARS to being in TREBLINKA?**

Jantsa : When I played in TREBLINKA

between '85-'88 I was about 15-18 years and sure I have a lot of nice memories from those days, like we had this practice house of five punk bands where all of us, about 30 or so, Vaasa punx hanged around every day, we started to travel around Finland on weekends playing some gigs, we were pretty exited of what we were doing (at least I was, writing the lyrics and so on).. But still if you think about it now, we basically just fucked shit up, I mean it was an important part of growing up (and well, most of those other guys grew out too much..), but nowadays playing in Juggling Jugulars is much more serious & important, like making real tours & records etc.. On the other hand, I have also learned to put band-playing in perspective as it is just one thing among others that we do (like making a monthly publication, being involved in local organizations etc.) It is "just another band" but for us it means also more than that..

Petteri : I played in a hc/punk band called SABOTAASI between '86-'89 and I think that it was much more about fun and being together with my teenage-friends than a form of self-expression that JUGGLING JUGULARS represents to me now. This band has existed about ten years now, so it is a huge part of my personal history as well.

**M.Avrg : . If you were able**



# JUGGLING JUGULARS

that metal-core, crossover or whatever.

During the 90s we have finally got our scene "working". We have quite often gigs (and finally we have managed to get here more and more bands from abroad - it wasn't like this in the 80s!!). Very important grassroot-organizations seem to be very much alive, we have also some very dedicated animal-rights activists etc.

Also musicwise Finland's scene has been really good through the 90s. I just wish that all these bands would stay alive longer than now. We are probably one of the oldest punk/hc bands in Finland at the moment.

**M.Avrg : What is the best part about being in Juggling Jugulars?**

Petteri : For me it means quite a lot of things. First of all I have had this great opportunity to travel all over Europe playing gigs and meeting very many nice and dedicated people. The second: Playing in a band has kept us four together. You know, usually even the best of friends won't stick together when the years go by but as a band we "must" stick together and keep in touch with each other no matter how far we live from others. The third good point would be the power of music. It feels so damn great to shout, play and sweat! The best form of therapy!

**M.Avrg : How would you compare being**

**to have one special power (flight, x-ray vision, invisibility, etc), what would it be, and why?**

Petteri : Invisibility would be great and useful in political sabotage.

**M.Avrg : Any closing comments?**

Petteri : Thanks Matt for your interest! We should have a new 7"EP 'Aliens' out soon. You can ask it from our address - this EP will be probably our best stuff ever! I wish we could someday make a tour over there too!

Jantsa : Thanks for your patience too, as these answers were given in a quite long time period with different kinds of moods, as can be seen. And I also hope that our english didn't totally mess things up, as it was sometimes not so easy to explain, but so it goes, oh well.. Here's the address: Juggling Jugulars, P.O.BOX 1, 65200 Vaasa, Finland. E-mail: jantsa@yahoo.com





# The STITCHES

Every now and then along comes a band who just turns your standards in music upside down. They up the ante in your demands for great music, causing you not to bother with bands who are just okay. Why settle for less when you can get the best? The Stitches are, hands down, the best punk band out there. They have the attitude, look, and best of all, the sound that made you want to fuck up your life and lose so-called 'friends' for this kind of music.

Interview took place at Al's Bar in downtown Los Angeles, just before last call. There was a lot of background noise drowning a few words out here and there, but all efforts were made to get as much as possible down for your inquiring minds.

Danny, and Fuzzy also asked questions.

**Danny :** Most of the shows I've seen you at have been 21 and over. Do you guys only play 21 and over shows?

Johnny : We play all-ages, but at most all-ages clubs we can't drink there, so it's fucked. We like all-ages shows as well, but as you know, in Southern California there's not that many places to play.

Ed : Then to top it off, they harass us for trying to have a couple beers!

Johnny : But, we like all-ages shows better than 21 and over.

Mike : The kids go nuts. At 21 and over, guys are like - they're all 'cool guys' or whatever. They sit around trying to scam chicks, and look cool or whatever. They don't dance or go nuts or anything.

**M.Avrq :** I saw you guys at Gilman a couple years ago, and the crowd there didn't know how to react to you guys.

Mike : Yeah, but they're used to a lot more hardcore shows, and we're trying to throw them for a loop.

**Danny :** Do you think the younger crowd sort of gets it now?

Mike : I think now it's getting a lot better. Everybody grows through things. If you don't know about a certain kind of music you can't really be into it, but once you start getting into it... There's so many good bands out there.

Johnny : What's cool is the crusty kids who came to our show, and were shocked. The next time they come to our show they're dressed like us, and they got it right on. (laughter)

Mike : Plus they're re-issuing so many good old records now that the kids have a chance to get the records and listen to them without paying

collector prices.

Johnny : A hundred bucks a single. (laughter)

**M.Avrq :** Where do you guys think you fit in? It seems like what a lot of so-called punk is just power pop...

Pete : That's still punk.

Johnny : It doesn't matter if it's power pop. That's all right. If you do it right, and got the energy...

Pete : The right combination...

**M.Avrq :** When some of these bands are called punk I have a hard time hearing the connection.

Johnny : Punk grew, and it grew out all these different branches. You got all these crusty punks, you got...

Mike : And everybody is so narrow minded about it now. Instead of the branches belonging to the same fucking tree, there's this whole separate deal. Like if you're into some fuckin' punk band or something, then you're not supposed to go check out a crusty show. It's very rare that you see some punk rocker guy at last Wednesday's Aus Rotten show, or something like that. Or vice-versa, you wouldn't see too many crusty kids coming to see a punk show, or something like that. It's all the same fuckin' difference.

Johnny : When punk first came around it was just rock & roll by people who couldn't play all the hot licks. That's what we do, we just play rock & roll. We're not into any political shit...

Mike : That's for someone else to do.

Johnny : We're into looking good and acting tough. (laughter)

Mike : No, looking tough and acting good! (laughter)

**Danny :** There's a lot of these bands who bitch, moan, and cry but they don't make anything out of it. What you guys do for me is bring it all back and make it fun again.

Mike : The thing is everybody's got their complaints, and fuckin' deal with their life all fucking week long, which is one big fuckin' complaint. You definitely don't want to go out on your weekend night to have fun and have to hear more fuckin' complaints! I have enough already.

Johnny : We complain all week, we don't want to get on stage on the weekend to complain. We just want to have fun, make people have a good time, so when they walk away from the show they go, "Fuck, that was fun. That was worth the five bucks", or whatever, to get in.

**M.Avrq :** What's the one thing you complain about the most in your life?

Mike : Everything. Physical pain.

**M.Avrq :** And what's your physical pain?

Mike : My body is broken. It's completely fuckin'

game over. Just 31 years of objects.

Johnny : Miscellaneous objects.

**Danny :** Such as?

Mike : Skateboarding. I've been hit by cars so many times.

Johnny : Fists...

Pete : Bottles, bricks...

Mike : Doing stupid things when you're drunk.

Ed : Cocks in his ass! (laughter)

Johnny : Double penetration. (laughter)

**Danny :** You used to skate for Alva right?

Mike : Yeah.

**Danny :** How long ago was that?

Mike : Fuck, that was like early, mid '80's.

**Danny :** How did that go?

Mike : It was cool. They had this company for a while in the late '70's and it went under, and then he started it up again. I just ran into him skating these pools, and he started flowing me shit, and as far as I knew, it was like whatever, "Just pick up your shit, you don't gotta do no contests or nothing." And the owner guy was this crack smoking freak who's running it out of his garage, and I had this shirt filled up with all these wheels, and I'm cruising back to my car, and the guy's all, "Where are you going with all those wheels? How many wheels you got there? Let me see what you got! Blah blah blah!" I'm like, I got two sets of wheels and a board. "You haven't even entered a contest! Blah blah blah!" I'm like, I never entered a contest for you guys, what are you talking about? The guy was like, "We're gonna have to discuss this." I'm like, fuck, discuss nothing. I dropped the wheels in the drive way and bailed. I talked to my friend Chuck at Schmitt Stix and started riding their shit.

Johnny : That's why we exclusively represent Black Label.

Mike : And Independent Trucks of course.

**Danny :** Do you still skate?

Mike : Yeah. I can kick-tech! I can walk the dog, and do handstands. (laughter) Johnny crashes better than he rides.

**M.Avrq :** Do you skate pools?

Mike : Anything really. I can't street skate so hot. My version of street skating is to the store and back. I can go down hills and stuff like that.

Johnny : I was doing hand rails for a while, but the kids got pissed at me doing hand rails in leather pants and shit. (laughter)

Mike : It's fucking gnarly. The kids who do that street skating shit - it's fucking heavy man. It's not that gnarly looking through the magazines. It's such a fucking drag, some fucking circus



freak, it looks like some free-style fag magazine, and then you see these kids like on a video, and what they're doing is actually crazy.

Johnny : We skate better than we play.

Someone in the background : Do you snow board?

Mike : No! Leave your beanie at home.

**M.Avrg : Something I've always wondered, at the shows sometimes you'll wack someone**



- Like the first time I saw you guys was at the Purple Onion, and I remember seeing the crowd sway back like a wave, and here you are swinging this guitar.

Mike : Johnny's good at it.

Pete : It promotes brutality.

Johnny : Yeah, legacy of brutality. (laughter)

**Danny : Have you ever taken a toll of all the people you've knocked out?**

Mike : This girl got mad and her boyfriend tried to fight him.

Johnny : Other people keep tabs on it, but I don't know.

**Danny : Don't you put notches on your**

**guitar?**

Johnny : There's a couple nicks and teeth marks.

(laughter)

**M.Avrg : Have you ever really fucked anyone up?**

Ed : Broken bones, fractured skulls...

Johnny : Probably. Not that I remember, but I've heard some stories.

Mike : Nothing too major. Actually when all that

shit first started happening it was self-defense from people in the audience. A couple of times we had to John-Henry people with the mic stand, just to keep 'em the fuck away from us.

Johnny : I miss those days.

Mike : It's pretty funny. It's been a couple of times playing at Club Mesa, and shit like this, and it's crazy.

Ed : And the place just fucking loses it.

Mike : Yeah, they just lose it. They get a little upset sometimes.

Ed : I love it when I gotta duck a bottle or two. (laughter)

**Danny : How was the European tour?**

Mike : It was cool. We had a great time.

Some of the stuff got messed up. Some of our shows got canceled, so that worked against us financially. It's such a good time being over there. Even if you're to go over there on a vacation would be rad, but to go over there with your band is just the added bonus. It's so fuckin' hot!

**Danny : Which bands did you play with.**

Mike : All sorts...

Johnny : We played with...

Mike : The G Strings, they had this chick that kind of looked like Chrissie Hynde.

Johnny : We played with the Angelic Upstarts. That was our grand finale, a thousand skinheads...

Mike : And none of them speak English. You get

into Basque country, and south of France, and up in Spain...

Ed : Fuckin' Spains!! (laughter)

Mike : Yeah, fuckin' Spains. They don't speak English. You know what I mean? It's like a universal language, and they don't even know it.

Johnny : Well, like Eddie speaks Spanish, but...

Mike : They'd go, "Oh, Mexico, you're Mexico."

Ed : "Mexico Spanish!"

**M.Avrg : What were the crowds like compared to the American crowds?**

Johnny : The crowds over there are fuckin' good.

Mike : You know what's rad, is the people over there that run the shows, the promoters and shit. They're not these weasely fuckin' snakes trying to pay the rent off of you, 'cause they're already in a place. They live in the squat where the show is, and the government gives them a certain amount of money to keep the place alive every month.

Ed : It's all punk rockers too.

Johnny : The people are actually into the music and not just the money.

Ed : In Germany we're sitting there tuning up and the kids are already beating the hell out of each other and just going nuts! You go to France and everyone stands there picking their fucking asshole. I hate fuckin' France! (laughter) Spain is okay, but you gotta get 'em going.

**M.Avrg : I've heard the attitude towards punk is much different in Europe, where it's a lifestyle, where here it's almost like a weekend thing.**

Johnny : Well over there you got a party, which is called the Pogo Punk Party, in Germany. It's a political party...

Mike : Yeah, it's the A.P.P.D.P., which is the Anarchist Pogo Punk Democratic Party, and it's like a real party over there. They got a hundred-thousand votes nation wide.

Johnny : Over here it's like nothing.

Ed : We're not organized over here!

**M.Avrg : The thing I think is cool there's more older people involved there. Where here it's like when people reach 25 they drop out.**

Mike : That's where it's a life style thing. That's their whole trip, it's not, like you said, the weekend warrior thing, where they do their thing all week and come back and put on a funny haircut and go out at night. (laughter) They're into it 24-7.

**Danny : You haven't toured the US yet right?**

Johnny : We want to go but the US is just so fuckin' big

Ed : We would never do the Mid-West.

Mike : I wouldn't say that, because there are some really cool spots out there.

Johnny : We're gonna do the States, but we need a LP to tour off of. And I'm the only one with a license so I don't want to drive twenty-four hours everywhere.

**Danny : How did you guys come about?**

Johnny : I knew Mike for a while, like Mike originally had this band going when I moved out here which was in '93. Originally he had...



It was Mike and supporting actors. What happened was they kicked out one of their guitar players and I joined in November, which was like five months after. Soon after that we got Pete, and we carried on as a five piece, and about a year half after that, the other guitar player left, so we carried on as a four piece, then our drummer left, and we had another drummer in there, and now we have Mr. Ed, for about a year. We're going on a one year anniversary. He was an upstanding before he joined the band.

**M.Avrq : What did you do to break him?**

Johnny : He broke us, what are you talking about! (laughter)

**Danny : What band were you in Pete?**

Pete : Corrupted Ideals.

Mike : The peace punk band.

Johnny : His name was Pete O'Tics. (laughter)  
Pete : We were going on tour with these guys, the Stitches, and I started fuckin' this young lady here, who was married to the singer of Corrupted Ideals, so they kicked me out, and I joined the Stitches.

Mike : The coolest part was he had just joined our band, and we were supposed to go on tour with them (Corrupted Ideals), so I invited Paul to go along in our car with Pete so they could fight. (laughter) It never happened, but it was a good idea. We sat there trying to instigate them the whole time seeing if they'd box each other. They kept playing it off like, "Oh no, I still like you."

**Danny : What band were you in Ed?**

Ed : I was in some low level bands and then I moved to Hawaii for a while. Then I moved to TJ and was pushing sluts on the streets (laughter), and I figured I wasn't going anywhere, so I came back here and...

Johnny : Now he pushes us.

Ed : I try to push Pete. These guys won't budge, but Pete... (laughter)

**Danny : So you couldn't make it as a pimp!**

Ed : I couldn't make it as a pimp man, so I had to get outta of TJ. It just wasn't happening. Ninety percent of the broads are guys.

**M.Avrq : Being at the age you are, and your peers are dropping out...**

Ed : It's called marriage! (laughter)

Mike : Like tonight I saw one of the only other people that me and Ed used to hang around, this kid Tony, and there's hand fulls upon hand fulls of people that used to hang out at shows, or fuck around, and now they're all gone. Most of them, to be serious, are either dead or in jail.

Johnny : Most of the guys who get married are divorced and back with the band.

Mike : I never see any of them.

**M.Avrq : How do you see the punk scene today, as opposed to ten or fifteen years ago?**

Mike : The danger factor. It used to be kind of scary.

Johnny : Everyone's settled down more.

Mike : It's really acceptable. You watch TV, and there's like commercials with a punker on there. Ten or fifteen years ago, not a fuckin'

shit.

**M.Avrq : I remember going to the grocery store and getting fucked with, and people driving by and throwing shit at you.**

Mike : Yeah! People drive by and throw shit, and yell shit at you.

Johnny : We're here to bring that danger back.

Mike : That whole fuckin' thrill factor is gone, and that's kind of a drag.

**M.Avrq : What, in today's punk scene keeps you interested?**

Mike : Good records.

Johnny : Just ourselves basically.

Mike : To have a good fuckin' time.

Johnny : We motivate ourselves. We don't look to any other band to motivate us. We hate, pretty much, every other band.

Mike : Just like with the whole record label, and all that shit. Why depend on somebody else? Fuck it, you should make your own. There's no way that one of us wouldn't have a band, and if one of us had one we'd probably all get pulled into it anyway. We're all friends, we all hang around. Friday and Saturday night, let's just go to what's his faces house and fuck around, or whatever. Instead of playing records, we fuckin' play music.

Johnny : We're not like most bands. We're friends off stage too, so even if we're not playing we're hanging out. We're doing something. We just have our own fun.

**M.Avrq : What do you think about punk band reunions?**

Johnny : Most of them suck.

Mike : It's not that bad of a deal. Fuck, if you had a band, and you went your separate directions for some reason, and you came into contact with your guys again, you'd be like, "Fuck man, let's jam." It could be a good time, but then there's the other ulterior motive of, "Let's get back together and use our fuckin' previous name to cover up any bullshit that we are now, and try to get some more cash out of something we should have milked then." (laughter)

Johnny : But more power to anybody who wants to go out there and play. It doesn't matter if it's old or new. If people go to see it, and you're doing a good job, it doesn't matter.

**M.Avrq : I do get excited about certain bands, like, "Alright, they're back together". But then I go see them and it's just not the same.**

Mike : That always blows it for a good record. You love that record, take 999 for instance. You listen to the records and you're so stoked on it, and then you go see them and they're some fat pile of shit up there, with no action, just blowing your whole image of the band.

Johnny : Which means, usually, they weren't that good live anyway. It doesn't matter. If I can listen to the record it's better.

Ed : Sometimes it seems over the years they got too talented or something.

**M.Avrq : It's like a relationship. When you break it off with someone, there's a reason. Like if you get back together the problems are still there.**

Mike : There's that resentment that's going to be sitting hiding underneath the rug anyway. All you

gotta do is just kick the corner over and over.  
Johnny : Most bands aren't friends anyway. It's like a job to them. This is a vacation to us.  
Mike : The whole thing started out as a good time anyways.

Johnny : It continues to be a good time. People go, "Oh you guys aren't fuckin' serious enough." Well fuck it...

Mike : Fuck it. If you can put some records out, play some shows, and get a couple of dockets for having a good fuckin' time, that's genius right there.

Johnny : That's what it's all about anyway.

Pete : We'd probably be at the stupid bar anyways. Might as well play. (laughter)

(talk goes on for a while, but the back ground noise is pretty bad, and then as it quiets down, we're in the midst of talking about the current hardcore scene...)

Johnny : Let's address this now to bands who like to wear soccer jerseys with shorts on stage, and all match and jump around... (laughter) It's like, be yourself. It's fuckin' not a team. It's a gang.

Ed : "Are you a team or are you a gang?" We're a gang!

Johnny : That's the best way for a band to be. It's not about being a team, "Where's the team spirit", and high fives... (laughter)

**Danny : Would you guys ever play a straight-edge show just to fuck with everyone?**

Mike : Totally.

Johnny : I like tons of fuckin' old DC straight-edge. It's fine.

**Danny : But straight-edge now?**

Ed : They might try to kill us, but that's all right.

Danny : Would you do it?

All : Totally!

Johnny : We like breaking down those barriers. We like setting precedents.

*(Fuzzy supplied information for the next two questions...)*

**M.Avrq : What's this about you brawling with skinheads at Club Mesa?**

Mike : It happens all the time.

Johnny : It used to. They're rock-a-billy now though. (laughter) We have to go to the Doll Hut to kick their asses. (laughter)

**M.Avrq : You hit some guy over the head with a microphone at that show?**

Ed : What show was that?

Fuzzy : The Club Mesa show, where you guys got into a fight, and said, "Get on the 55 and the 91 and go home." (laughter)





**Answers from Anno and Fabien (vocals), and Fif (guitar)**

**M.Avrg : First off, how can one band kick so much ass?**

Fif : 'Cause we are cool and we know the way - how to represent. Plus the more people you have in a band, the more energy they produce.

**M.Avrg : Alright, this is a much asked question but one worth asking, could you feel us in on the history of the band, JEAN SEBERG? Who does what in the band? It sounds like you have three singers.**

Fif : There used to be six members in the band. Yeah, you're right, on the 7" there are three singers : Anno, Fabien, and Alex. Then there's Fabrice on drum, Pierre on bass and Fif on guitar.

We started playing two years ago and we didn't know each other before we started. Now we're really good friends. Alex left us to live in the UK (Brighton) this winter 'cause everybody knows that it's colder in England than it is in France.

**M.Avrg : Any reason for naming yourself after the actress Jean Seberg? Wasn't she married to a French diplomat?**

Fabien : We found that it was original to associate cinema (she plays with Goddard, and Chabral), politics, life troubles (there was lots of depression, paranoia, and general craziness in her life) with punk hardcore music.

No French diplomat.

**M.Avrg : Why should someone want to listen to JEAN SEBERG? What do you have to offer as a band?**

Fif : First of all, we make the music 'cause it pleases us. We hope people that comes to the shows have a good time and that's it. As a band we have energy to offer, then we can help people with benefit gigs. We don't try to sell the band, it's DIY, non-profit man. It's important to know what a band thinks by the lyrics, but we won't change anything by our music. We play on a stage not on a soap box.

**M.Avrg : In the song, "Star Wars", you say that the movie elevated you. In what ways?**

Anno and Fif : We didn't see the lyrics. Whatever.

Fabien : Obviously this song is a joke! Everything is overrated. Anyway I remember how I believed in that world when I was

young. And somewhere the movie made me understand the world I was living in : exploitation, rebellion, Force, justice, injustice, power, gangsters, betrayal, etc... It may sound paradoxal, because Hollywood is not a subversive industry. But to me "Star Wars" had a kind of subversive force. The power of that movie is to explain our world via a fictional one. Who are the rebels? Maybe the people who fight against the whole capitalist system. An adventure we don't have today. I tried to reinterpret this adventure in my life.

**M.Avrg : What do you think has lead to the renewed interest in "Star Wars", as a lot of interest sprang up prior to the re-release? By the way, any comments on the added footage?**

Fabien : I think Hollywood has problems with it's screenwriters. They have exhausted all the subjects, their creativity is used up. The public interest is instigated in by publicity. That's why I urge you in America to be curious, check out a Kusturica movie about ex-Yugoslavia, Ken Loach about working class in the U.K., Nani Moretti in Italia, Kieslowsky from Poland...

Fif : In "Star Wars" they just added jokes in the "Terminator" was - "I'll be back". Fuck Hollywood.

Anno : I went to Euro-Disney for free and destroyed the Death Star six times totally drunk. I fucked Minnie too. Fuck Disney. Nazi pig.

**M.Avrg : What does the song title "Snake With Glasses" mean?**

Fif : "Snake With Glasses" is a French expression, you use it at school when you're young and stupid. It's someone who acts like a snake. The lyrics are against moralists you can find in the scene, all the people that despise you (yes!) 'cause you don't act in that way or that way... They always know what is bad or good to do... They feel smarter than us... Whatever.

**M.Avrg : In the song, "No More", you sing about how the need to revolt in industrialized society is suppressed with what one perceives as affluence and a feeling that things aren't that bad, yet. With the way things are heading, the gap between the rich and poor is growing, do you think people will eventually say, "No more" and revolt? If so, do you think this will take place in our lifetime?**

Anno and Fif : That's such a hard question that we have decided to respond in French : toungo, bonga, tabla bougawa, tounga!

Fabien : In spite of all the economic hardships,

the people in Europe receive social assistance that enables them to live more or less. Rent is virtually paid for, and some aid is also given to assist other needs (medical...). So in spite of all the disease, ecological disasters, the rich get richer, and the poor become poorer, I feel that people don't care. As long as they have food, a roof over their heads, silly entertainment, they don't ask themselves any questions. I'm kind of pessimistic about a big revolt, but that's not a reason to stay inactive. We need to share information about communist, or other subversive theories, and to find new alternatives.

**M.Avrg : Is the need to revolt universal? What type of revolution do you foresee?**

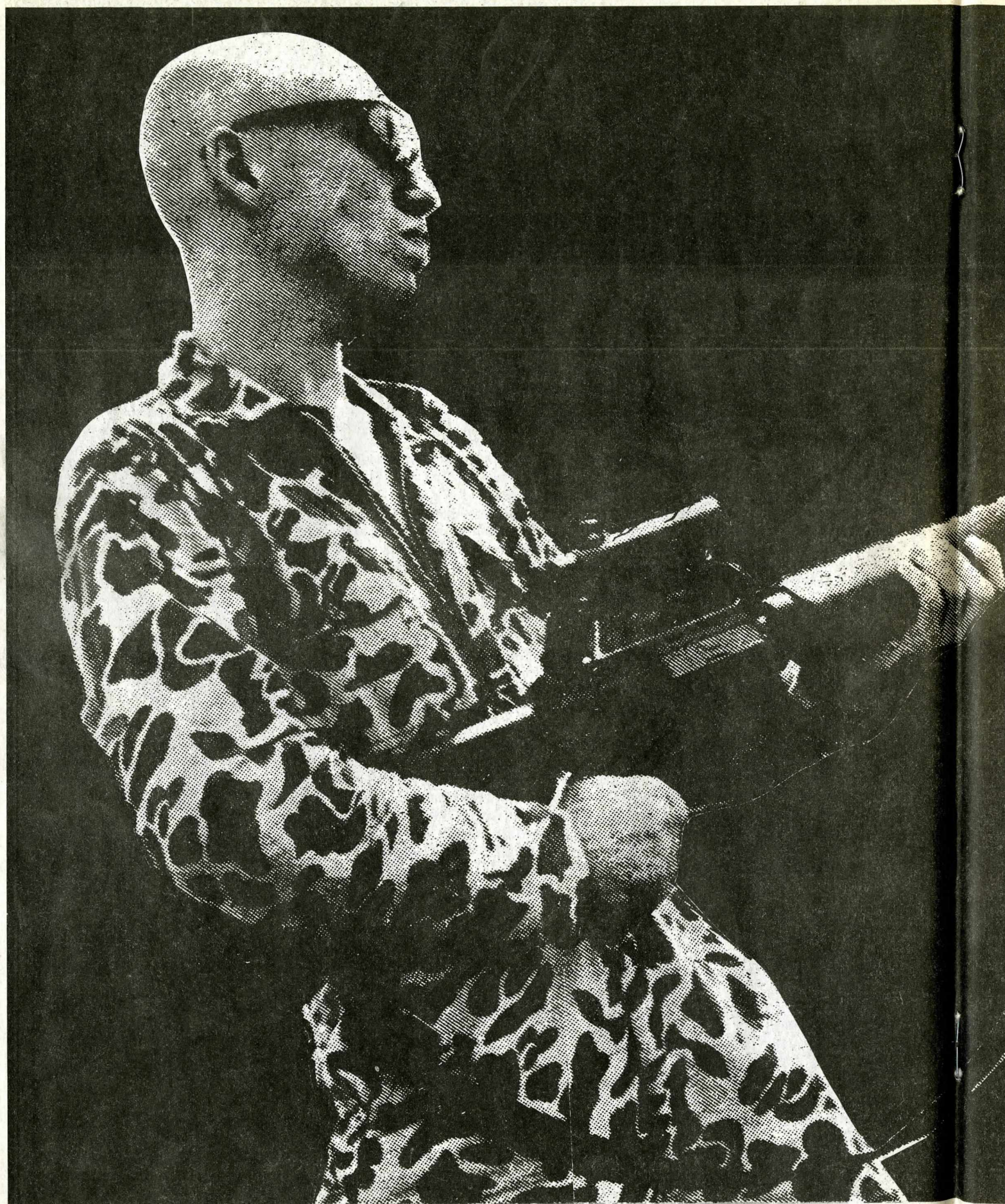
Fabien : The need to revolt is universal 'cause injustice and inequality is everywhere.

Fif : It would be cool if humanity could disappear in the same way it appears, in a sort of inverted big bang. I see there a good solution.

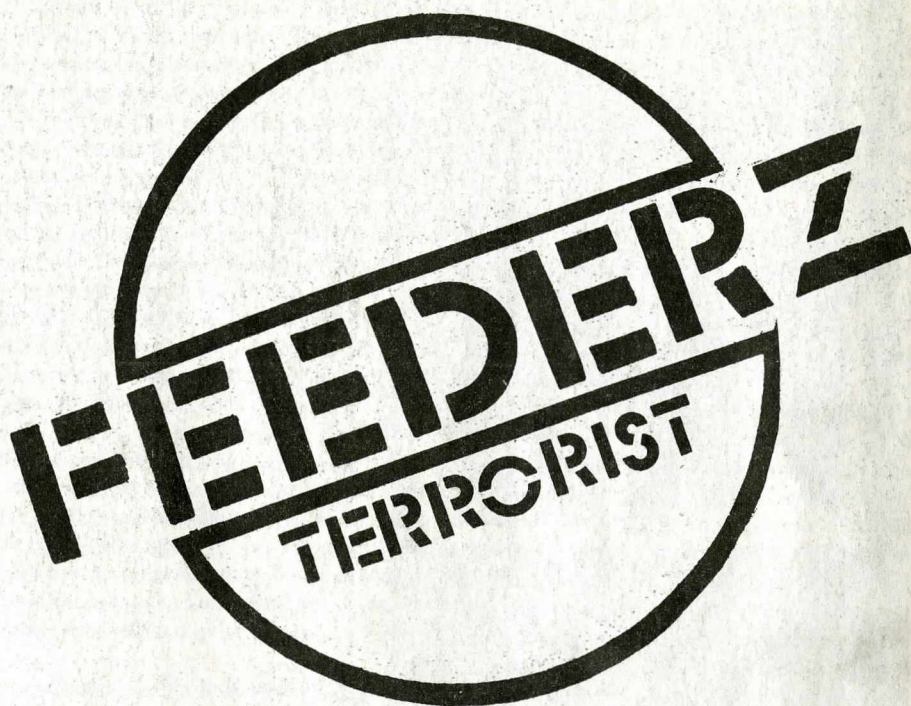


# jean seberg









The Feederz, formed on the 10th anniversary of the Paris '68 Riots, were simply a great band. Their music was mid-tempo abrasiveness with caustic humor and truth in the lyrics attacking everything deemed sacred by the canon of society - religion, politics, and work. They also put these words and ideas to action in various ways, which you'll read about below.

Record output is a single, "Jesus", two LPs, "Ever Feel Like Killing Your Boss?" (which has been reissued on CD), featuring the sandpaper cover, similar to Guy Debord's "Memoires", and "Teachers In Space", with the hilarious back cover of a piece of steak on a plate, with a little sign to the upper right that reads, "Reserved for NASA". They also had a track ("Jesus") on the "Let Them Eat Jellybeans" compilation LP on Alternative Tentacles.

Interview with Frank Discussion conducted over the phone...

**M.Avrg : What have you been up to since the Feederz broke up?**

Frank : Well, I've still been writing some music and everything, but I haven't recorded seriously, or anything. Also I've been involved in La Regla Lucumi, also known as Santeria, and at this point, hell, I'm a high priest in the religion. I've been keeping busy.

**M.Avrg : What attracted you to Santeria?**

Frank : Well, actually I ended up checking out certain aspects, out of curiosity. I've always been involved in different cultural things, and shockingly enough, it ended up working. Things happened.

**M.Avrg : What kind of things, may I ask?**

Frank : Well, let's say, for instance, to give an example, I had a situation where I was fired from

a job - big deal - and a lot of things were going badly. I decided to go and (tape flaw wipes out what was said - ed.). I did the work that was necessary. So I go back to pick up my stuff at my job, and I get a phone call saying not only - essentially I got my job back. Within two weeks the manager didn't show up, and never showed up again. I ended up taking his job. He was the guy that fired me.

**M.Avrg : That would be the ultimate sabotage. (laughter)**

Frank : It worked like that! That Santeria is a religion of power, not one of just submission.

**M.Avrg : Most of people think of Santeria as being Voodoo. Are there any significant differences?**

Frank : There are differences. They both come



from Africa. A lot of the differences are complexities, more than anything else. In Santeria, for instance, it's a little stronger because it can't be African. Both Santeria and Voodoo came from Africa, but it was preserved better in Cuba. A lot of the things that were lost in Haiti weren't lost in Cuba. And in other ways it's a little stronger.

**M.Avrq : Have any of the view points that you advocated through the Feederz changed considerably through the years?**

Frank : That's funny, I was talking to someone earlier, just tonight, and no, not really. It's kind of funny because a lot of people think, on one hand being a priest in this religion and being a Feeder would be a dichotomy. But that's more a people's idea of what a priest is. Most people when they think of a priest, they think of a Catholic priest, or a fundamentalist pig, that sort of thing. At least the way I look at it, the mandate on both sides is, what's going to make us freer? What's going to help us in our lives? Not some abstract bullshit, just our lives.

**M.Avrq : Such as?**

Frank : Well, for instance, the Feederz - much of our angle has been based on the biggest poverty in our lives is not necessarily money, but is that every aspect of our lives is occupied territory.

**M.Avrq : What do you mean by that? Property, like housing, the state?**

Frank : A lot of times one of the first things people ask is, "What do you do?" What they're really asking is, "What is your occupation?" I think that word is a very telling word. What is your occupation? What is your occupied territory? What is your... How do you say in America?

**M.Avrq : Identity?**

Frank : Well, no. That's an interesting aspect. Because the idea of what they're asking is, "What particular prisoner camp are you a part of" so to speak. "Well, you know, I'm a poodle groomer." Okay, so then the thing is that's your occupation. That is a particular terrain of occupied territory that you reside in. And what's really interesting, they want to identify that with who you are. Because people are identified by their occupation. Anytime that you go in and you fill out an application for a job - "Previous occupation?" "Well, you know, I was occupied territory here and here and here." They want to know what particular area of occupation your train of life was on.

**M.Avrq : It seems to me that's one of the tenets of capitalism - our job becomes who we are.**

Frank : Right. And our lives become occupied territory.

**M.Avrq : Why did the break band up?**

Frank : Actually, it was largely me. Part of it was just, pure and simple, I got really sick of dealing with fucked up club owners... Part of it, I just couldn't simply afford to go out and play, go on tour, and pay for it, and come back with less

money than I started. The usual fear thing. (laughter) Eating, that sort of thing.

**M.Avrq : I was wondering if it had to do with something that you wrote in the re-issue of "Ever Feel Like Killing Your Boss?" CD. Where you said that through the influence of the Left there came this new 'seriousness' to punk. I was wondering if that played into maybe why you dissolved the band.**

Frank : Well, you had two different things going on. You had all these people going on and becoming just these Leftist monkeys, and then you had this backlash to it, and these people becoming these Nazi monkeys. As if both of them weren't quite ready and willing to use people as cannon fodder. My idea is that the Left and the Right are two sides of the coin. Why don't we ditch the fucking coin? Because they're two sides of the same problem. You have the Left side of capitalism, and you have the Right side of capitalism. Well, guess what? They're both fucked up. All the Left and the Right want to do is alter the face of capitalism. If the Left got their way, the cops would be using happy faces on the ends of their billyclubs as they beat you to the ground. There's not a hell of a lot of difference there. You have to jump outside of the whole thing.

**M.Avrq : So, essentially it's just business as usual, but under a different guise.**

Frank : Instead of, "Everything must go", which is something I believe in, and which is the basic Feederz concept, you have a situation of just "Under new management." And that is pathetic. What changes are there going to be?

**M.Avrq : By saying "Everything must go", do you mean everything in general...**

Frank : Well, "Everything must go" - you have to just take everything out and start from scratch. The whole idea - we have a society that's based on money. Capitalism is a term for it, but it's all based on market. How much is this society based on what you want? How much is it based on what I want in this life? Instead, we have to be subservient in order for the privilege to survive - to be able to have a house, a roof to live under, to be able to eat.

**M.Avrq : What is it that you, yourself, want out of life?**

Frank : Well, that changes from moment to moment. But the thing is, this society is not based on, in any way, shape or form, or doesn't even pretend to be based upon anybody's real wants, real needs. It's actually based on the needs of this.... It's almost like a creature. It's like, "Oh, we've been over run by aliens." Well, these 'aliens' aren't even humanoid. Well this 'alien' thing is this society. It functions almost like an intelligent creature. It is fluid, it goes out, changes and adapts. Part of it is, the Left is part of this function because they push for all these reforms. They don't make our lives any more meaningful,

and they don't really make any major changes to our lives, but it makes us feel better about authority.

**M.Avrq : I have to agree with that. (laughter) Also, in that same piece that you wrote for the re-issue, you say that the Feederz were only interested in being a threat to society. How were you, as a band, or even as individuals, a threat to this society?**

Frank : Well, we attempted, at any rate. It's up to history to tell how successful we have been, or will be. For instance, ideas can be as big a threat as actions that occur. For instance, there's an idea of maybe a dozen people that almost brought down France in 1968. Those ideas that they propagate... Once you start people thinking, and they start taking that thinking to action, it becomes a very real threat. Instead of saying, "Well yeah, we want these reforms", that's something that can be done. But let's be realistic. What we have to demand is what is impossible for this society to grant us. That idea alone is a threat. The idea of not accepting for less, the idea of not selling your dreams for the bargain basement price, the idea of going forward... Here I am, I'm not a kid anymore, and I'm still in the fight. Those ideas, if they... Everyone has them. Not so much that we're like teaching anybody anything. But it's more of a situation where we're articulating what everyone already knows. But all of a sudden someone says, "Oh, someone else knew that." All of a sudden they go, "Oh, I'm not alone", and then they go, "What if we're all in this situation?" All of a sudden you start getting pissed, and some major changes could happen. In that sense, it's a threat. Actually more of a threat than some that would propagate themselves as threatening.

**M.Avrq : Something I wonder about, you mention France in '68, what was in place then that's not in place today? Obviously nothing's changed. From my point of view things have become worse, but it seems like people are less likely, at least at this moment, to get together and rise up in any attempt to overthrow anything.**

Frank : The difference between France in '68 and now, it's kind of interesting because in a number of ways nothing is different. Everything went back to where it was before Paris of '68. Of course there's a momentum of things being as they are. People are always afraid of going well beyond things as they are. Making slight alterations, essentially redecorating is one thing, but actually taking things out of the foundation and rebuilding, you very rarely hear about that. But the thing is, I think it's as ripe now as it was then. The one thing that sparked on the events in May of '68, Paris, was that there was huge poverty in France. France was doing fine financially, but the poverty was in our daily lives. We're in that same sort of scenario. We've gotten cycles where it's gotten



really extreme, where we had Paris in '68, and then we had '76, when the Sex Pistols came out. The reason why the Sex Pistols became popular was because they struck a chord in all of us. When you first heard the Sex Pistols what happened? They were fucking telling the truth! No one has been telling you the truth. It's all a fucking sham. And we are the ones being screwed up the butt. You tell me.

**M.Avrg : When I first heard punk rock, that was the biggest change in my life. The lyrics to the songs, and even the ones that were dumb as hell, said a lot to me and how I viewed my life...**

Frank : And some were just funny. They slapped the whole of social consciousness in the face. All of that was acceptable. All of a sudden you're in a situation where even our pleasures in day to day life are defined for us. "Go out and buy something nice" - you buy some toy, you buy some fashion. But the thing is, of course the big fear, is that instead of buying anything, is that you start getting into the more subtle delights of breaking every possible law and moral that this society upholds.

**M.Avrg : The thing that I always thought was strange about society's view on punk rock was if you're into punk rock you're dysfunctional or insane...**

Frank : Fine! I have no problem with that.

**M.Avrg : Same here. But they would tell us this, and they're love songs, and they're heroic movies were so out of touch with...**

Frank : Out of touch with reality? The thing is, is that we're insane is because we won't lay down and be stroked somehow. You know, excuse me, but I think I would rather log in on the side of insane.

**M.Avrg : Like there's some sort of comfort in that.**

Frank : Actually I'm not looking for comfort, I'm looking for freedom.

**M.Avrg : That's what I mean by that. Maybe it's (being insane) not so bad as we're told.**

Frank : That's what a lot of that stuff is. It's a sieve to make you think things aren't that bad. Let's say you sleep eight hours, and in order for the 'privilege to survive' you go out and you work eight hours. Of course there's an hour or so of getting ready for work, and an hour or two recovering from work, and all of a sudden, out of twenty-four hours you got what? Four hours to even pretend that you are yourself. Of course people are looking for comfort. But the thing is, the only way to escape that is going to be facing some things that might be a little uncomfortable along the way.

**M.Avrg : I think we live in a very escapist society.**

Frank : Hell, and I want to escape! But I want to escape for real. I want to escape for final, be done with it. I want to actually escape, not by going to

see the "Titanic" where, "Oh I feel like the king of the world." I want to actually be out of it for good. There's only one way of doing that, and it may sound silly, but there's only one thing that's sillier than having a revolution.

**M.Avrg : And what's that?**

Frank : Not having one.

**M.Avrg : It seems like people, like you said, they would rather go and watch "Titanic", or they would rather do whatever. It's also like what you said in the "Sodomized Again" comic, where you say our society abolishes adventure, so we must abolish society.**

Frank : Well that's our only way out. You tell me? Can you see another way out?

**M.Avrg : No, and I think about this shit all day. People, instead of going to a museum, they'll watch a video on going to the museum, instead of going outside they'll watch a nature program, but they won't actually go out into nature.**

Frank : That's kind of a funny thing. I don't know if you heard, apparently today, there was a court case where Michael Nesmith, of the The Monkees, he had bought the rights to a number of the national public TV shows for the public TV stations. They had set it up that all the rights to all these shows and everything would become at the same due and payable for him to keep the rights to them all at the same time so he couldn't possibly afford it.

**M.Avrg : That doesn't make much sense.**

Frank : That doesn't make much sense? Maybe I explained it badly. He had bought the rights for all these shows that had been going on the public television stations, when he actually had some money. The people who owned the public television stations were able to manipulate things so that the rights to all these different shows came up at the same time. So that in order to keep the rights, he would have to pay up all this money. It happened all at the same time, and of course it would break him if he tried to pay them all. So he wasn't able to. Then, they went even further and sued him for back royalties. He, I guess it was today, he won the court case based on that. It was funny because he was the defendant, but he ended up being the one being given the lawsuit, and actually given the money because of what had been done by these corporations. He was really crushed because he thought these corporations were a good thing, because they were the 'public TV', they weren't the commercial TV, they weren't bought by McDonalds, etc., etc. They did the same



FRANK DISCUSSION

## IMITATION OF LIFE

No use pretending I can't see  
What each new day will bring to me  
One more bad act in one more bad movie  
But it ain't fucking bliss to me  
Living is such luxury  
With just one more choice:  
More boredom or more misery

A bunch of stupid cattle waiting for the  
butcher's knife  
The walking dead in imitation of life

At work and school you pay your dues  
Obedience for the right to choose  
The most exciting brands of nothingness  
There'll be no game I just won't play  
I'll get my kicks another way  
Gonna burn and steal my way to  
happiness

You say it's always been this way  
You've got to fill each boring day  
With stupid little acts repeated endlessly  
Well I've tasted the carrot and felt the  
stick  
Now you can have a bite of brick  
In return for your assault and buggery



thing to him.

**M.Avrg :** I read in the interview you guys did for *Search & Destroy*, that while you were living in Phoenix you were labeled as a terrorist group. What was the reasoning behind that?

**Frank :** (laughing) Part of that was, was that we sent out a communique. Essentially attacking society on a number of different grounds. We sounded threatening, and said for the media to show up at this place at exactly a certain time or they would be turned away otherwise. Of course the media being like they are, they fell all over themselves to show up. They show up for us, and I happened to have an AR-15, and a .45 in a holster... No it wasn't a .45, it was a .44 auto-mag in a holster. We had these weapons and everything, so of course they immediately thought terrorism. Because they saw people that were acting against society, and were obviously armed, and that added to their imagination to what they thought of as terrorist, as well it made the point that not all of us were the usual Leftist pathetic weenies who go out and march around in circles chanting meaningless slogans - that if

more "liberal". It's kind of like saying, "Hey, we're tolerating Negroes now! Look at how wonderful we are." Well, I'm sorry, but that's just not acceptable. Not from my point of view anyway.

**M.Avrg :** I just see the liberals as conservatives with a guilty conscience.

**Frank :** Liberal is a conservative who has been arrested by a cop. Essentially that's what it comes down to. They whine... The thing is, you look at these demonstrations and almost in every one, they have these monitors. And what is a monitor, but cops. Here it is, these people who aren't even in fucking power yet, and they've got their own cops! They just jump right in, and what's the first thing they think of? Their own police. How many times do we actually hear them say, "Let us police ourselves"? Fuck it! I don't want any police.

**M.Avrg :** They're on the sidelines with their bullhorns telling you to stay on the sidewalk, and all that...

**Frank :** Right! And they're herding us. Well excuse me, but I can't put my trust in any fucking asshole who is going to try and herd me. Like I'm some fucking sheep, somewhere.

**come sell their magazines on the corner. But the people who are pushing the papers live in more fluent neighborhoods.**

**Frank :** Oh yeah! I was in a coffee shop one night where the person was talking about, "Well you know, we get together and we say things and we put out these directives to the people so they can follow them." That kind of elitism really makes me ill. These were the people with the RCP, the people who put out the Revolutionary Wanker. He was trying to impress this woman with being like this the revolutionary type. He was middle management pushing for upper management. There was no difference. Of course the woman was bored, and she was just trying to get the hell out of there so she could get laid properly. Which was actually what she wanted in the first place. There's no reason why she shouldn't want that. That's how this society turns things in against itself. Feminism started out as women wanting what? Freedom. Just like the rest of us. So, like, hey, hallelujah! But then you have a scenario where the so-called formal feminism, after the Leftists got a hold of it, it becomes like they have to be Puritans, they - it's just like, hey! The basic concept is that people should be able to do what they want, when they want to do it, and how they want to do it. It's not a very difficult thing. So if a woman wants to go to bed with a hundred and eighty-seven thousand people, hey, big deal. If she doesn't want to go to bed with anyone, hey, big deal. Same difference. It's our desires, and it's our desires that we need to make into reality.

**M.Avrg :** What do you think the hardest thing about that is?

**Frank :** The hardest thing about it is? We can do little things all the time. People expect a magic wand somewhere to make it all different. One can hope that there might be like one big upheaval and overthrow, but at least in the mean time, one can do little things. A little sabotage here, spreading problematic ideas, indulging in a little crime... Let's face it, there's a reason why crime is a fascinating thing - that there's an enticement there. You look at "Thelma & Louise", here it is, these real straight people, and they go out and they get a little lively.

**M.Avrg :** Same with bank robbers...

**Frank :** People throughout, at least in the last hundred years, there's been a lot of support for those people. Why? Because they're doing the good fight. It's very obvious.

**M.Avrg :** What was your reaction to the Unabomber?

**Frank :** He was little bit screwed up. It was pretty obvious. He was trying to fight the idea of technology working in our favor. Especially now. Because now we've got a situation like the internet. I can put up a web page, and the first thing you hit is a thing saying, "I agree that sabotage and theft are only ways of keeping any self-respect on the job", and you have to click

*Of course the media being what they are, they fell all over themselves to show up. They show up for us and I happened to have an AR-15, and a .45 in a holster... No, it wasn't a .45, it was a .44 auto-mag in a holster. We had these weapons and everything, so of course they immediately thought terrorism."*

it came down to it, hey, somebody could get hurt out of this.

**M.Avrg :** When you said "meaningless slogans", that just made me think...What is your opinion of people going to stand out in front of the steps of the federal building, or whatever, holding up signs to stop the bombing of Iraq?

**Frank :** Okay, let me just ask you a question to answer the question. Was, for instance, the bombing of Iraq stopped? Was it slowed?

**M.Avrg :** I really don't think so.

**Frank :** But it made them feel really better that they were doing something.

**M.Avrg :** I was at a demonstration, and I got into an argument with someone, and I said this was just an attempt for people to assuage their consciousness so they can sleep easy at night. Other than that, it's not going to change anything.

**Frank :** Exactly! See, they're making reforms all the time. Nothing meaningful has changed. Even if they make a few changes around the edges, the basic problems still remain. The basic problems where we have to give up our lives to go to work, and then we go and have to shop to get our things. And going to a mall - that's hell. All roads lead to work somehow. None of that changes, but a few fringe things change, where they become

**M.Avrg :** I was at one demonstration, and people were getting arrested and other people were trying to interfere, and stop the cops taking out the demonstrators. But the monitors were like, "Stay back!"

**Frank :** Yeah, "Stay back! Let the police do their thing." Guess what? They're both on the same side.

**M.Avrg :** Just one gets paid more than the other.

**Frank :** You've got that, and you've got also the situation of where the last thing either one of them wants is a complete overthrow. Because if a complete overthrow, and they'd both be out of a job. If people, for instance, got rid of the concept of money, and even more importantly... Actually, money is almost inconsequential. But the fact is what do we have to do for money, and why do we need that money is a construct. They make up this thing that we need this money in order to survive. And so to get that money we have to go to work. We have to sell our fucking lives - and that's essentially slavery. The things is, "Oh we want your chains to have some padding to them. Are your shackles a little too tight today?" That's the Left.

**M.Avrg :** The thing I notice about the Left is they tend to prey on poorer neighborhoods. They'll set up their little book shops, or they'll



If anyone asks you to go to work—

## Just Say No!



You have the right to say no. Work is a "secret touching game" that molests us all. And what's touched by work is always ruined. If you don't believe us, look at your parents and their so-called lives. Do you really want to end up like that?

At 8 hours a day, 5 days a week, for the next 50 years or so, it's not a living.

So when someone asks you to go to work.

**Just Say No!**

it's your right  
Citizens for the right not to work

1984

Take a look at your parents that's what you're headed for  
It should give you a fright  
They might as well been dead for the last thirty years  
But they're nice and polite  
There's nothing in their future 'cept the nursing home they've worked for all their life

They waste their fucking lives but they still have the nerve to try to manage your life

1984

Knocking on your door  
Will you let it come?  
Will you let it run your life?

Living in a world where life's just a game

A game you've already lost  
You go to school for twelve years where you learn just one thing  
How not to mind being bossed  
Oh you'll learn to follow orders when each day's just the same  
And they all use the same voice  
Just where you'll go to work for the next 50 years  
That's your freedom of choice

You know you're 'well adjusted' when you don't seem to mind  
That cops are always around  
You're repeating useless gestures, that's no cause for alarm  
Where there's no life to be found  
Well it's time you started thinking inside your head  
That you should stand up and fight  
1984's been here for the last 40 years so  
Destroy what bores you on sight

that in order to be able to go forward. So all of a sudden, information can go out all over the world. Now you can say down with computers, but this is the first time this stuff has been able to be propagated to such a degree. Also, like when some of the computer programs came out where you could make ads that advertised revolt, that looked as good as the professional ads. All of a sudden it democratized a lot of things, as opposed to going the other way, because they can be used. You've got to go through life looking at what can be used, what can be taken. For instance, one of the programs that you use, you can go to work and say, I really need this program, so it ends up costing you nothing. And you're able to use it on the side to print out this other stuff. Matter of fact, it's guerrilla action constantly at work. You know, a little sabotage here, a little bit of misusing the corporate facilities there, so that all of a sudden, unknowingly, they're being used against themselves. Also using advertising tactics against themselves. What happens when all of a sudden you have the ads for the perfume that says, "Share the fantasy." But you ended up putting out something that said, "Share my fantasy, motherfucker!" Of course, then they call it a crime. That's fine, then I'm a criminal.

**M.Avrg : I saw something with John Waters the other day. When he made the ad for "Desperate Living", the New York Times would not run the ad with the dead rat, but they would run the ad with the woman screaming and her breast showing in the picture.**

Frank : Actually, that's a little surprising. Usually the media prefer, will allow violence before sex, for some reason. I guess in this case that was a

little different. (laughing) That is kind of funny.  
**M.Avrg : You keep mentioning sabotage through out the interview, and also I know some of your lyrics talk about it, and the interviews I read in the past. I was wondering if you have any interesting sabotage stories you'd like to tell.**

Frank : Sabotage stories... (laughter) They probably shouldn't be too recent. That's kind of funny. It's kind of like saying, "Say something incredibly insightful." All of a sudden you're going to draw a blank.

**M.Avrg : How about this? What, for you, are effective ways of sabotage? How much effect does showing up late on the job, or stealing supplies have?**

Frank : It all has its effect. The thing is, if you steal a pen somewhere, okay that makes you feel good. At least you got something. The idea of when you steal something of real use, like for instance, you go in early to work one day, and you print up a bunch of flyers that may even attack the company you work for, and you create that sort of abuse. Part of it is that when you become a slave and go to work, then the first thing to go is what? Creativity. So what you do is you create new and bigger and better ways. They may not be financially more expensive, but more useful. For instance, you talk to your boss into getting you this program that's able to make you put together these ads that look like they're normal ads, except for the content just turns everything around. Then you're able to spread those around to hundreds or thousands of people. For instance, one place I worked, and this goes back a ways, but when there was the big recession that occurred, and we put out all these flyers that

essentially suggested these executives jump. What I did was use the resources of the company to come up with a nice glossy graphic that looked official so it would catch their attention, instead of something looking real shoddy, and just like, "Okay, this is another one of these throwaways." But it looked like a regular ad, so their minds would immediately jump to it. And then using the facilities to print them all up, and then the joys of strolling around putting them in these little kiosks for the Wall Street Journal. So that when they go to reach for the Wall Street Journal, there would be a little thing inviting them to jump. Just in case they hadn't thought of it before. I thought that was being helpful to society. (laughter)  
**M.Avrg : When I worked construction - I started working construction when I was 19, and there were guys older than me who were introducing me to all these ways of fucking up on the job. Which was kind of weird, because I was used to seeing adults as authority figures and playing it straight...**

Frank : No! But that never dies!

**M.Avrg : These guys were taking expensive tools and throwing them into the concrete to bury them so they wouldn't have to work for the rest of the day. It was eye opening.**

Frank : What happens when it goes a little further? Instead of throwing the tools into the concrete? Let's say your building something, just like this fabulous mansion for Bill fucking Gates, or someone, and you just fuck up the foundation, and you do the framing a little badly, some bad boards, and the walls start coming down and shit. (laughter) That would be a little daring. That's the thing. You use your imagination. The whole trip where you have all these fucking artists,



they're pathetic. Where the real art is is in life. Life is naturally in revolt against slavery. I can't look at having to go to some fucking place for eight hours a day as anything other than slavery. So you find creative ways of dealing with it. Like when the guy wrote me a letter saying that he had reset the alarms of the store that he worked at, so that the store burglar alarms went off like in the middle of the afternoon. To me that was a hell of a lot more meaningful than what some jerk can put up on some canvas, or have a bunch of fucking machines running around destroying each other do. The whole thing with art is symbolic. When you go out and you do something like that, it has an effect, it makes a change, and hopefully some meaningful change.

**M.Avrg : Isn't that also a Situationist belief - that art should also serve as a function not as a separate entity that only certain sectors of society get to view?**

Frank : Well actually as far as getting to view, who cares about viewing. Our lives should be our art. Not some thing you put on a piece of canvas, you put on a piece of film, any of that. Matter of fact, even like with the Feederz stuff, it was the incitement that was of interest. The art aspect - who fucking cares about that?! If you desire something, you should be able to do it. All we have in this society is our slavery and the laws that keep us in pen. Any time you break out of that, what do you feel? You feel alive don't you. And the thing is is that you realize you're recovering your lifeline you get a cascade, like, "Wow, what if I can do this and this and this?" Where as before all you were doing was being a automaton. You're just kind of going, "Oh god, oh god, I just gotta get through the day." And all of a sudden you start looking at things like, "No, no, no. I'm not a worker, I'm a saboteur. I'm a thief." Of course that's much more honorable, and a hell of a lot more honorable than the fucking artists.

**M.Avrg : Like when you commit vandalism, you're rediscovering self.**

Frank : A lot of times I scare the hell out of people. I remember one time I'm walking in the alley in San Francisco, before I moved up there, and I had a bunch of smokeless gunpowder for reloading bullets. I was walking down the alley with Biafra, and there was this Firebird parked in the alley, and to me - hey maybe I am an artist at heart, but when I thought of Firebird I thought, "You know, this thing should be on fire." I set a little fuse, put the thing in the gas tank, and essentially set the Firebird on fire. It scared the fucking piss out of Biafra, because he wasn't use to that kind of action. He was used to the usual Leftist whining. But the thing was, it was beautiful. When it went up it was gorgeous. (laughter) Of course it was a very private piece. It was a very exclusive piece that was only allowed by those who were willing to break the

law. (laughter)

**M.Avrg : One of the most powerful things I ever saw was in 1992, they had this demonstration against the whole Columbus thing up in North Beach, and one of these kids threw a molotov cocktail at a cop car. There was this silence that was unbelievable. It's like everything just stopped.**

Frank : Part of the whole thing does just stop at that point. As many spanners in the works, as many little ways of just stopping... If we can't be free, the only freedom we have is in those acts of sabotage. It's like when the 49'ers won the Super Bowl at one point. Right before I first gone to San Francisco the 49'ers had won, and there was all these riots. The people just went nuts. So when the 49'ers won again, one of the spark points was North Beach, it was up on Columbus, and the police were prepared this time. They put up all these barricades and everything. What I did was I put up all these little stickers saying, "Too young to vote? Here's your ballot", with a picture of a brick going through a window up on bank windows and stuff. All these cop cars were parked up and down the street, and I put up a bunch of stickers saying, "Vandalism: As beautiful as a rock in a cops face" on the cop car bumpers. Then I went over to Columbus Street where all the cops were lined up, and they were standing there in the streets preparing for people to get out of hand, and when they weren't looking I was tossing bottles at them. They were under siege the entire time. There was a thousand people on the street, and every so once in a while just a little reminder, hey you have friends out there. Bang! Bounce of the helmet. It was like "Hey, how you doing?" Just wanting to let them know you're loved.

**M.Avrg : Do you still have interest in Situationism?**

Frank : Actually there is no 'Situationism'. There are Situationists, and there are some basic principles that are involved. Situationism - any time something becomes an 'ism' it becomes dead. Even the truth, if it becomes an ideology, it becomes a lie. How many times have you heard things, and you go, "Wow, that's really true", and then pretty soon you see it on commercials, and you go, "Hey, it's the biggest fucking lie." The idea, is that like with the Situationists, or with

Frank : Well yeah. And actually anyone can join. Of course one of the first things the person would have to do, was have to declare autonomy from the Feederz. We all have to declare our autonomy, it's what it's all down to.

**M.Avrg : Do you think Debord's "The Society of the Spectacle" still holds true today?**

Frank : About ninety percent of it, yeah. Here we are in a situation that's actually not that much different than in '68. In '68, financially things were going very very good, and everything was expanding, and everyone was really fucking bored.

**M.Avrg : What bores you the most in life?**

Frank : Well, when I'm not causing problems, everything. Like I say, destroy what bores you.

**M.Avrg : I think boredom can become this fuel to the fire...**

Frank : You can be bored and become dull, listless, and stupid. Or you can have it get you pissed off, and have you all of sudden, "I am bigger than this, therefore I will destroy it."

**M.Avrg : One thing I find really ironic today, if you look at "The Society of the Spectacle", in the first part he says that reality has been replaced by the spectacle. That we view our realities as this pseudo-world.**

Frank : Well you have this thing of where all these ideas of this society are made into a reality, and it's the only reality we see. As I've said, all roads seem to lead to work. Everything you see on TV is 'buy this item', everything points in the same direction. In a sense, as the new age people say, "Create your own reality", well it's created in front of us every fucking day, much to our expense.

**M.Avrg : It's like those TV shows like "Cops" or "Real TV", where truth and reality are supposed to be the objective, but it's obviously been scripted and edited.**

Frank : And so much of our day to day lives are scripted and edited. How many have you had an interaction with your boss that you could just mumble along with the asshole? Yes or no? You tell me?

**M.Avrg : Too many times. Why bother talking to the boss because you know what's going to be said?**

Frank : Also when they do talk to you, and they're

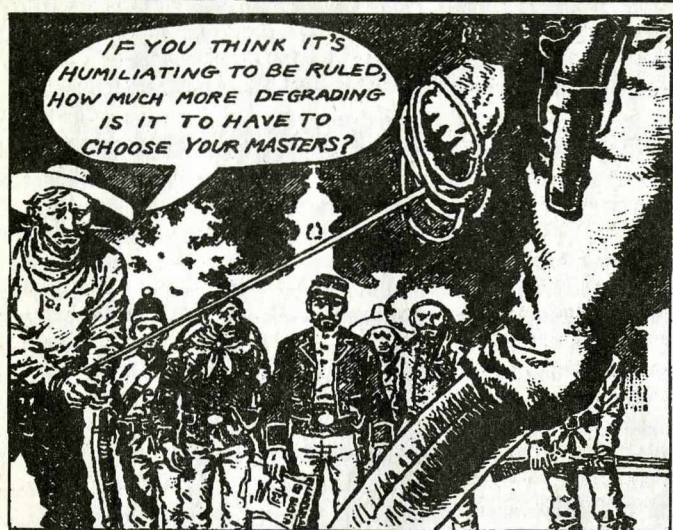
*"Where the real art is is in life. Life is naturally in revolt against slavery. I can't look at having to go to some fucking place for eight hours a day as anything other than slavery."*

the Feederz for that matter, any time you go out and you commit that sabotage you find a new way of tearing holes into things. Of putting a spanner in the works. Then you're one of the Feederz as much as me.

**M.Avrg : So the Feederz are more like a loose knit clandestine group. (laughter)**

mouth the same fucking bullshit, and you can say it right along with them. You know the words but you don't believe them, because it's of no use for you to believe 'em. (laughter) It's against you to buy into it. It's the same old shit over and over again. So many times you hear the same thing. What I love is when people go, "Well you





**Don't Vote!**

seem so fucking negative Frank. What would you create instead? You don't have any creative ideas." The reason that I don't come up with these creative ideas of what society should be like etc. etc. etc., is very simple - I refuse to put it into my hand. The thing is, even if we create something new, even our mistakes, at least, goddammit, they'll be our own fucking mistakes and not somebody else's that we relive over and over again. The thing is, I'm not going to say what things should be like, except for some very basic things - that we have autonomy, that you have autonomy. You are sovereign unto yourself, and I am sovereign unto myself. Is that too much to fucking ask?

**M.Avrq : What do you think contributes to society's obsession with nostalgia?**

Frank : Reliving a past that never occurred in the first place?

**M.Avrq : Right.**

Frank : I think that says it.

**M.Avrq : It seems this whole decade has just been the 70's, the '80's relived, it's like they romanticize these times that weren't really that romantic in the first place.**

Frank : I was old enough to have stepped into a fucking disco. It was pretty pathetic.

**M.Avrq : My point of view is that society is**

**unhappy with who they are.**

Frank : Oh yeah! They're always look in the past because the idea of an indefinite future is a little too scary. It's just not structured and organized. When you're used to having bars and walls the idea of not knowing can be kind of frightening. Kind of like the scenario when the person is released from prison, they quickly do a crime so they can go back because they can't deal with the outside.

**M.Avrq : Do you think the coming millennium has an effect?**

Frank : I think that's just a number. Someone fucking made up that number. Actually, if you come down to it, you know where the millennium comes from? Is 2,000 years from the bullshit version of Christ's birth. I'm not a Christian, so therefore it is rather meaningless, except for the year 2000 bug, which might create some interesting things.

**M.Avrq : Is that actually a possibility?**

Frank : It is a real thing. How much effect is it going to have? You have the people sitting there going, "It's going to bring down the entire society." That's bullshit. It's going to cause some problems, and it's up to us to take advantage us.

**M.Avrq : I have a couple of stories I need to confirm. A friend of mine told me that one time**

## 50 YEARS

I was born one day, it was drizzlin' rain  
fightin' and trouble is my middle name  
the union's made me swallow my last rotten deal  
I've tried playing nice, now I'll learn how to steal

Twelve years of school nearly rotted my brain  
all I discovered there was boredom and pain  
they taught me to crawl, they taught me to kneel,  
they taught me that a Manwich is more than a meal

50 years and what do you get  
Another year older, a free trip to the vet  
Don't bother tryin' to call me 'cause I won't go  
I'm sick and tired of bein' some company's whore

You won't find me kneelin' to St. Peter or Paul  
it's more fun livin' outside the law  
breakin' useless laws and useless rules,  
useless lies and useless fools

I don't believe in Christ, I'm no necrophile  
a 2,000 year old corpse I'm touching that dial  
if God is alive and Christ is the answer  
I'll just grab the Virgin Mary, run off and pants her

The cops are solvin' one more big case  
and puttin' another poodle out into space  
I'm supposed to get excited and piss in my pants  
Time may care, but me? Fat chance

You Strawberry Shortcakes with your positive bit  
you're so fuckin' beautiful, you're so full of shit  
well, if you can "relate", I've got somethin' to share  
a baseball bat for a little Care Bear

**you played a show at the Mab, and you had a road-kill cat tied around your neck. And at one point there was a woman on stage freaking out about it, and you hit her in the face with it.**

Frank : I don't remember if I hit her in the face with it. I remember, I don't know if it was the Mab or not, but one night I had a cat that had been mummified, it had been hit by a train, in one of the train tunnels in the San Francisco area. It had been mummified in the train tunnel. I remember wearing it. Somebody came up and started screaming at me, what the hell. If you want to become one with the cat, fine. But I don't remember any incident where I actually slapped someone across the face. I hear so many stories like that, about things that I was supposed to do. I don't know why I would do that. (laughter) Depending on what was said, and what was done, but I don't remember anything like that.

**M.Avrq : He also told me another story, where you played at Gilman, and you had live cockroaches glued to your head.**

Frank : Actually they weren't cockroaches.

**M.Avrq : What were they?**

Frank : They were crickets. Actually at Gilman Street I had a dead dog and a dead cat. There's a video tape of that.



**M.Avrg : I remember Tim Yohannon saying something about some woman flipping out and trying to have a meeting during the show.**

Frank : Yeah, they got real upset. It was really an interesting thing. The dog's name was Speckles, it still had the tags on it. And everyone got really concerned about Speckles. He was the "Free Willy" of the night. They were all very concerned - all very upset actually. Though they didn't have a clue that what had happened, I had gotten the dog and the cat from a company that transported dogs and cats from veterinarians to the rendering plant. So when the little Australian Shepherd barked too loud and kept the neighbors awake, they had him put to sleep, I short circuited the trip to the rendering plant for a night. Somehow all these Care Bear punks thought it was offensive. Well, maybe Care Bear punks is too extreme. How about Strawberry Shortcake punks? So anyways, I had paid the guy off, and he handed me - the wonders of money - he had given me a dog and a cat. I had a cat hanging from the guitar, and the dog over my shoulder. So I dropped them on the stage, and people got frisky, and the dog started being passed around. A bunch of these Care Bear punks got the tags and called the owner. Here you have all these punks, and all together their combined wit, all they could think of doing was calling the owner and saying, "We saw your dog at a punk rock show." All I could think of was, if I was on the receiving end, "Well, was he on the guest list?"

They couldn't even make a phone call right. That's Leftists for you. They're so caught up in being the concerned citizen, and cleaning up the 'trash', and being all the sweetness and light, that they're idiots. They're acting like idiots. But of course, that's the Left. That's part of their service - they clean up this 'trash', and make our hell holes have a more humanitarian face. That's why I say they're the ones that will eventually, if you let them, they're the ones who will eventually paint happy faces on the truncheons the cop uses to beat out heads in.

**M.Avrg : I see less rebellion in punk rock these days. It seems like, what you said about the Left, they're cleaning it up and making it more safe.**

Frank : They ended up having meetings about our show - to make more rules. So these punk clubs ended up having more rules than some Republican club down the street. They're supposed to be anarchists.

**M.Avrg : I find rednecks to be more open-minded than some of these punks are today. Which is frightening.**

Frank : Because, once again, it's a lot more secure to be told what to do. To me, I see very little difference between the Right and the Left. They're all pigs. When it comes down to it, they all want to police me. To me, it's like in that book, "Animal Farm", they look at the pigs and the humans and they can't tell the difference between them.

**M.Avrg : The final question. What was the greatest accomplishment of the Feederz, so far?**

Frank : I hope that remains to be seen. Keeping mind, that when these ideas go out, like this person went out and set the timer so that the lights all went out in the department store, and alarms started going off, they were one of the Feederz. You, when you go out and do sabotage on the job, you're one of the Feederz. The Feederz is a bigger thing than a couple people going up and playing instruments, and abusing people. The whole point is - there were several points during the life of the band, I'd say, if you think you could accomplish this better without me I'll quit. Doing the Feederz is a hell of a lot more fun and interesting than passing out stupid little communist rags, or anarchist rags outside some factory somewhere. The thing is, your revolt should also be fun. There's an essential rule, any revolution ceases as soon as it becomes necessary for you to be sacrificed to it. So the thing is, if you aren't going to re-create the drudgery, even the revolt has to be one of fun. The acts of revolt that you have done, have they been fun?

**M.Avrg : Yeah!**

Frank : Well there you go. It shouldn't be an act of sacrifice. Just think of it, it is not an impossible thing to have fun and bring down this society at the same time.



## JESUS

We nailed you to a cross, but you're still a fucking pain  
Dead 2000 years, still can't get it through your brain  
You're just a worthless corpse, you're just a pile of shit  
Give me a couple of nails, and I'll ventilate your pit

Jesus entering from the rear  
Fucking you in the ass  
Just another faggot  
In just another mass

We won't take it anymore, we won't take that trash  
You're just another stupid martyr with another rectal rash  
We won't take you in the butt, we're just waiting for the when  
We've got a lot of nails  
to do it to you again

You thought it would be cute, you thought it would be fun  
But wait 'til I split your shitter with a soldering gun  
Jesus on a plate, Jesus a la carte  
Jesus under glass, just another fucking tart





# MRTVA BUDOUNOST



**Mrtva Budoucnost play uncompromising hardcore thrash that has that gritty edge with defiant political lyrics you demand from this type of music. From the first listen you'll be hooked.**

**M.Avrg : When did Mrtva Budoucnost get together?**

Filip : Mrtva Budoucnost started back in the cold days of January '94. We have been playing more (in the past) or less (today) active 'til now with constant playing, touring, rehearsing, releasing, etc. We played around 120 gigs, made two split LPs, three split EPs and a bunch of tapes 'til now. Current line-up is Marsta (vocals), Rosi (vocals), Marek (bass, vocals), Chiko (drums), and Filip (guitar).

**M.Avrg : What does the name Mrtva Budoucnost mean?**

Filip : Dead future.

**M.Avrg : Why play thrash instead of melodic hardcore or pop punk?**

Filip : We grew up on late '80s thrash metal... Stuff like Sodom, Kreator, Slayer... And their Czech imitators, Torr, Debustrol, Kryptor were even better! But I would rather call our music extreme hardcore, this term fits pretty well. None of us listen to pop punk nor melodic hardcore, we like fast, raw shit. I personally hate most of this melodic "radio-friendly" music, it sucks completely, especially the Californian pop punk.

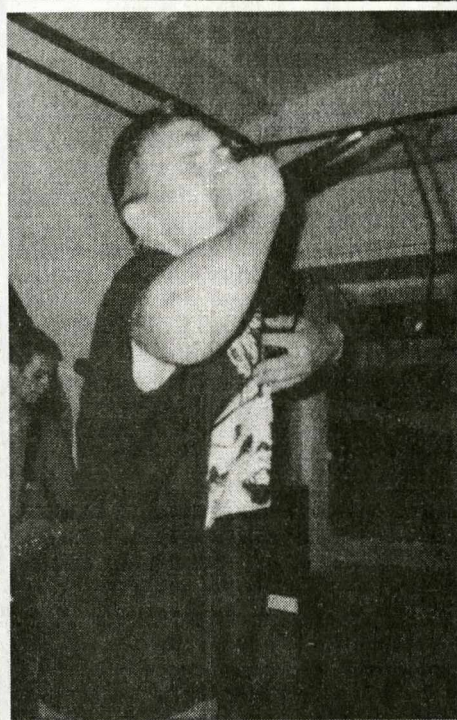
**M.Avrg : A few of your songs tend to portray the human race as somewhat automatons, going about life as their told by authority. Do you think this is entirely true? Is humanity lost, or is there hope?**

Filip : Yes, otherwise we wouldn't have these kind of lyrics, I believe that some people may change to better and I hope that through my activity in various eco/animal/human rights fields I can somewhat help with it, but it seems that the masses will remain dumb. Shame...

**M.Avrg : In the song "2084" there's a futuristic slant. But at the same time much of what the song is saying is already happening in the present. Such as the mention of "the camera filming from around the corner". Many cities already have cameras filming the public. Are there any situations like this where you live?**

Filip : Yes, of course. After the change of regime in 1989 (I am not sure if some readers from Yank country even know where Czech Republic lies, so probably I should mention that from 1948 'til 1989 there was this so-called "communist" regime. In November '89 a so-called "revolution" took place and today we are living in a capitalist system, OK?) there was a big rise in criminality, so people cried for bigger police control. The

issues of criminality, which in fact often lies in the very basis of the system, are constantly misinterpreted just to get more votes in election and to take away more of our rights. One of the recent examples here in Czech is the law forbidding to carry even the small amount of drugs just for your personal use (it is illegal since January '99). Our band name was mentioned in the book about right/left wing extremism, written by the University here in Brno for the use of Ministry of Interior... The camera filming systems have been installed in most of the cities already and I am sure it won't end with this.



Maybe one day they will install microchips to our bodies to control our every move... just to fight criminality. Yes, 1984 is here and now.

**M.Avrg : What is life like in the Czech Republic? What were things like during the Russian occupation?**

Filip : Part of this question was already answered above... I am not sure what you already know and what not, but a few political facts would be pretty cool. So right now (autumn '99) we have social democratic government (but the true social democracy of old days was recently transformed to more right wing policy over here in Europe - just look at the UK), recently we joined NATO, unemployment rate is around 10% and the

communist party is slowly becoming the most popular one (ironically just now, in time for 10 year anniversary of "November Revolution").

Personally I think that life over here is suitable. 90% of my time is devoted to HC/punk/political activities, so my life is totally connected to the scene and I don't care too much about the "outside" society. And if we talk about the scene, then I think that's cool, although we always agree with the other band members that there used to be much better times (the first half of the '90s). Especially my hometown, Brno, became totally ghost city with almost zero punk/HC activities. There are 350,000 inhabitants and we don't have any suitable space for gigs, no squats, youth centers, clubs... nothing. It's quite sad, especially if you keep in mind great times of HC/punk in Brno, when there were hundreds of people coming to gigs, some very cool places and dozens of great gigs (Nausea, D.I.R.T., Aus Roten, Drop Dead, Oi Polloi, Final Warning, Doom, Los Crudos, Antiseen, Yuppicide, etc., etc.). But it all somewhat vanished after '96 (the year of closing of last cool gig place) and apathy took over everything. It sucks.

**M.Avrg : If someone were to come visit you, where would you take them? What place or thing in particular makes where you live interesting?**

Filip : Brno is not interesting at all I think. Prague is cool (for tourists, I don't like it too much personally), and Americans love it (there is already strong US community living there). I would try to take them to some cool gig. Gigs over here in Czech are very good (usually), a lot of enthusiastic people, good atmosphere, ask any touring US band about it.

**M.Avrg : How do you see America? Good or bad.**

Filip : As world's leading imperialist country (together with Russia and China). World's wealthiest country. Country with fattest band members (just seeing the members of some of your bands makes clear that you are not starving, hehe...).

OK, let's talk seriously about the issue I am most interested in - hardcore scene. Firstly, let's execute some US labels. "We don't trade our records". Cool, I recommend to all you non-traders to try living for some months or years in a country like Czech Republic, Poland, or Russia for the average monthly income we get here. How long do you have to work to buy an LP? One hour? Two hours? My girlfriend works in lawyer office (we both have B.C. in law) and she earns 130 USD per month. Just a little bit of math - that makes something like .5 USD per hour and if the average



HC/punk LP in USA costs 8 USD, then she would have to work 16 hours to buy one. Understand? My income is the same (I am doing civil service), incomes of both M.B. vocalists and bass player are the same or even less. So if you, dumbass, think that when you won't trade your records with people from over here, that this way you will get any money orders from us, then you are completely stupid, because no one is interested in working two days just to buy one fucking record. My friend from St. Petersburg recently wrote me that in Russia the price of the foreign LP equals a whole month's salary, which is just crazy. So, please trade and don't consider trading your records as charity, as over here we have also lots of cool bands with good releases (just check out some Gride, Lumen, Kevorkian, Telefon, Malignant Tumor, Lies And Distrust, etc. vinyls).

On Slap A Ham internet page you can read some stupid and arrogant "frequent questions and answers". One of the most stupid is that "Slap A Ham won't allow any label to re-release Slap A Ham stuff". Well, officially re-releasing expensive "western" hardcore on tapes for five times cheaper prices is very popular over here, especially in Poland. If you read my above written paragraph then it hopefully makes some sense. These reissues are done on professionally dubbed tapes with printed (mostly full color) covers and the translated lyrics, so the quality is surely not lacking. Labels like Profane Existence, Gernd Blainstein, Skuld, Flat Earth, Havoc, Sound Pollution don't seem to have any problem with it. In the end it helps the bands a lot because these tapes are released in thousands of copies and spread all over here very well, and their price makes them easily affordable. Then when the bands like Hellnation, State Of Fear, Code 13, or Detestation, who usually play in the US in some stinky basement for 20 bored people, come to tour over here they are shocked by attendance of hundreds of people at their gigs. And it's all because these bands or the labels they are on aren't money grabbing capitalists selfishly sitting on their recordings not wanting to cooperate with anyone else. Of course that these tape reissues make some people in Poland a bit richer, maybe, there is also some scams involved (like they may press more copies of the tape than they firstly agreed with the band), but I don't find it so tragic - no one is getting extremely rich on His Hero Is Gone or Resist reissues over here, and if the people make money then they usually reinvest it to their future punk/HC activities.

And this takes me to another smaller issue which I would like to discuss. The guy from Insane Society Records (my good friend) did Assuck T-shirts without the band's consent. He sold them here for the price of 5 USD, and when Assuck came over here to play a concert in Prague he wanted to give them cca 20 or 30 copies. The band members were immediately quite angry (they brought their own shirts, of course more expensive), said a lot of angry arguments, the guy from Insane Society tried to justify his bootlegging action saying that people over here can not afford to buy the original T-shirts of US bands anyway, and that even he

would like to ask the band for allowance to print their T-shirts, he couldn't do it, as Assuck don't print their address on records, and even if he would have found the address and would write them, they would have said no (they admitted to it). Does it make any sense?

I have my opinion about it. Firstly, in an ideal hardcore world Assuck would care about the communication with people who are buying their records and would of course print their address on the record sleeve. Secondly, in an ideal hardcore world, the Insane Society Records guy would write them explaining the financial situation over here and ask if he can print some of their T-shirts in order to support financially his label and to make their T-shirts available to kids over here. And thirdly, in an ideal hardcore world, Assuck would answer him that they don't have any problem with it, that they are glad that they can support some DIY HC label in the a third world country, and that they don't want any money or copies of the T-shirt... But do we live in an "ideal hardcore world"??? Fuck no...

If some person from Bangladesh or Bulgaria would ask me if he can print M.B. T-shirts or patches to earn a bit of money to support his DIY label financially, then I would be immediately down for it, because even I don't live in so good financial conditions (compared to most US HC scenesters). I know that there are people who have it even worse. Hardcore/punk should be about solidarity and about spreading the message to as much people as possible (of course in DIY way only) and not about creating some exclusive "wealthy members only" club.

Just to sum it up - the economy in your country made fucking big progression over the last few years, it is constantly rising (of course I know it doesn't benefit everybody, but I guess it is still better than having the depression all ex-Soviet Bloc countries have). And the wave of punk/HC commercialism through MTV and major labels opened to scene to thousands and thousands of new consumers ready to spend their cash for records, CDs, clothing... Again, it can be argued that it is the case for the whole world, but I am sure, that in the USA this trend is by far the biggest. These two factors combined helped a lot of people in your scene start making a living off their labels, bands, and zines. Without denying the fact, that it is still a lot of work and endless (financial) pressure, you should keep in mind, that you are privileged to do it. I know only two or three people in the whole Czech Republic who make a living off their punk/HC labels and distros. How many people like this are in your country?

So, one last sentence - never fucking ever forget that hardcore/punk without its' ideological background (DIY, cooperation, honesty, solidarity, political awareness...) is nothing but watered down rocknroll bullshit. Got it?

**M.Avrġ : From what I'm told, for the large part people in Europe, young and old, are more aware politically and socially than people in America. Do you think this is true? If so, why ?**

Filip : Yes, because we haven't been totally brainwashed by stupid US TV serials like "Dallas" or "Dynasty". But it will soon change, I'm afraid. Of course it has much deeper roots, but I am not into discussing them now, after the extensive previous answer.

**M.Avrġ : Mrtva Budoucnost have done a few tours, which have been the best? Also, from touring, what have you discovered about yourself that you never knew?**

Filip : At first you should understand that our tours aren't so big like these US bands. We don't tour for months, our longest tour was like 10 days. So no crazy experiences which would make you discover something unusual about yourself after months and months of driving in a small van with five other sweaty people... We did some tours all over the years - we played in Germany (many times), Italy, Denmark, Austria, Slovenija, Croatia... The gigs went OK most of the time, we have been fed well, and got enough money. Only problem (well, you don't have to call it "problem") was always the small attendance on these foreign gigs, ranging from 20 to 50 people usually (with some cool exceptions of course). But soon, after you discover that it's something quite normal and usual in these countries, you get used to it. Like Robert, the guy who organizes gigs in Prague for foreign bands, said in one fanzine, "In Western Europe 200 people will go to gig of famous US band, 100 people to a gig of non-famous US band, 50 people to a gig of famous European band, and 20 people to a gig of Eastern European band". It's completely true.

**M.Avrġ : There was a period in the punk scene where issues like animal rights, sexism, and more were at the forefront of many discussions. Now, most discussion has turned inward, with the focus on business ethics, splitting up into distinct groups of what's punk, what's hardcore, what's emo, etc. What is your opinion on the situation?**

Filip : There is similar process going on over here - at first, in the beginning of the hardcore scene in the fall of '80s, beginning of '90s it used to be much more united, people were going to all gigs having a good time no matter what type of hardcore was being played. As time went on, it of course changed (to worse), so now you have over here all these cliques and subgenres from grindcore fans through NYHC to punks in the '77 style. But I feel that it's still not as extreme as abroad, for example our band is accepted by grinders, punks, crusties, and even some emo dudes... But it used to be much more united over here before. As far as the political issues go, anti-fascism was and still probably is the number one issue in our HC/punk scene, which is quite logical concerning the fucked up situation we live in. Close to anti-fascism would be animal rights, but I guess that the interest in animal rights decreased a bit during the last few years, but 90% I know are vegetarians or vegans, so at least this is something positive. Sexism or homophobia are still new issues and haven't been discussed so much until now. Business ethics, DIY, major labels, etc. are all quite important things to discuss. Hardcore and punk can be 100% authentic only when it comes from the underground. But I think (I hope!) we all know this.

**M.Avrġ : Would you like to tell us about the the zine you do? In what ways do you get enjoyment out of doing the zine that you can't get from playing in a band?**

Filip : Yes, I do a zine called *Hluboka Orba*. Since



1993 there have been 18 issues. I always try to mix DIY music (punk/HC) with political issues. I take quite a radical (well for some) stance towards commercialism and commodification of hardcore. I decided not to review nor run ads for compact discs, major labels, or "wanna be majors" indie labels are completely out of the question, and same with the bands on these labels. Some of the bands interviewed during all these years are Resist, Disorder, Hiatus, Oi Polloi, Drop Dead, Disclose, Third World Planet, Ebola, Konstrukt, Capitalist Casualties, Bad Acid Trip... Some of the non-music issues included anti-smoking articles, stuff about the ALF, Earth First!, anti-nuclear riots in Germany, genetically modified food, etc. In the future I hope to put out the zine every four months, because the support of the people here is incredible - *H.O.* has print run of 500 copies (it is probably most of all HC/punk zines here), which sells out quite quickly and there is also a big number of active contributors. I hope to create something like the "Czech answer to *MRR*" out of it. It already looks a bit similar with columns, reviews, interviews, etc.

One of the best aspects of doing a zine by yourself compared to playing in a band is of course the fact that all decisions and responsibility are up to you. I don't have problem to take whole responsibility for something I truly love and want to do it as best as possible. I am kind of a "control freak", and a zine enables me to make things exactly the way I want them to be, which is not possible to find in band where you have often to make a consensus among five people.

#### **M.Avr: What makes you punk?**

Filip : I don't eat animals, don't drink, don't take drugs, play in two bands, do a zine and my record, tape, and zine collection is quite big. Does it make me punk? Figure it out yourself.

#### **M.Avr: Any predictions for the twenty-first century?**

Filip : Yes. As the national markets get more and more connected due to globalization of economies, the collapse in one of the leading countries (probably in USA) will create a domino effect leading to complete collapse of world economy. Big (really big) unemployment and inflation will lead to social crisis and dissatisfaction of big masses of people. To prevent the social riots and disobedience the so-called "democratic systems" of today will be replaced with much more tough oppressive regimes, making the basic civil rights we enjoy today a thing of the past. I am sure yet that our generation will face some kind of "Pinochet regime in pink colors". And no one will give a fuck except a few left wing elements, who will be easily silenced from day to another. As long as the masses have the possibility to choose between the 50 different kinds of toilet paper or TV channels they will stay silent and consent. That's my prediction for the twenty-first century. Am I paranoid? Or do I read too much Felix Von Havoc columns? Face reality...

#### **M.Avr: Any closing comments? What can we expect from Mrtva Budoucnost?**

Filip : Having an interview in a zine which is



spread out so well, and which comes from the USA, I have to say big thanks to the following people from your country who helped us a lot - Andrew from Knot Music for putting our songs on "Speed Freaks 3" comp. EP, Nick from Recalcitrant Noise for releasing the M.B./Argue Damnation split EP. Sean from You Are Not Normal for putting out the M.B./Active Minds split tape, Jeff from almighty Six Weeks for releasing the M.B./Left In Ruins split LP (I hope that in the time you read this the record is already out, problems concerning the release of it were unbelievable, ask Jeff!), and of course big thanks to you, Matt, for putting us in this great zine, one of my fave, honestly!

What can you expect from Mrtva Budoucnost? OK, you are the first one to know this - right now, after six years of playing, we have come to the stage when we are quite tired and bored by this band, to the stage when our personal lives don't allow us to concentrate on the band activities anymore. We don't have time, energy or money to continue. We all work shitty jobs or are unemployed, so having something like a car (with the exception of foreign tours, we always travel by train on all gigs) or decent equipment is out of the question. Also having five band members from four different places doesn't help too much, as we used to rehearse like once in one to two months this years. Some of us stopped to care about band and everything seems to be three times more difficult to make than in the past. I want the people to remember M.B. fresh and good, not as some watered down crap, which still continues playing even when everyone in the band knows that the band sucks.

So I personally think that we're gonna split up soon. We don't have any plans for the future, and I think that we already accomplished most of the things which a band like us can accomplish. When we started blasting some harsh tunes back in '94 I would hardly imagine that one day we will have a split LP out in the USA, that we will make 120 gigs, with 30 of them in the abroad, that we will spread thousands of our recordings. I am very glad that we made all this and I really appreciate the tremendous support we got from dozens and dozens of great and dedicated people everywhere.

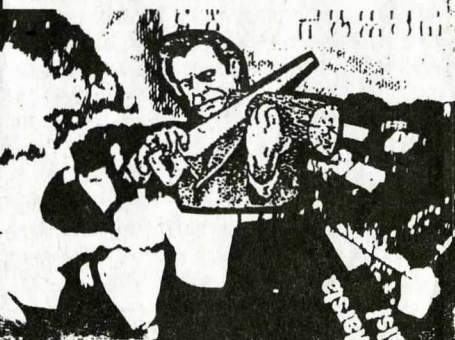
Years which I spent playing in M.B. were probably the best in my life, and the existence of our band proved totally that DIY hardcore scene is alive and kicking and that you don't have to make any compromises if you want to play hardcore and spread out your message.

Just before splitting up I want M.B. to make one last tour through Czech and Slovakia, as our way to say "thank you" to all the people who supported us during the years. Also the second "discography" tape (after "The Worst of '94-'96") collecting our works from '97 to '99 will be released soon and hopefully we will find some cool labels worldwide interested in re-releasing it with translated lyrics into their own language.

I hope that most of us will continue playing in bands or doing other activities also in the future. The drummer Chico is playing guitar for Pangs Of Remorse (who are living legends of Czech power-violence!) already, Marsta and Marek still do (and I hope they won't quit it!) their great *Express Your Feelings* zine, Rosi tries to start some other band for years, hopefully he will manage to make it one day and I already started a new band half a year ago, we are called See You In Hell, and play heavy and furious hardcore destruction... So maybe you will hear about some of us in the future again. Until then, take care.

**Filip Fuchs, Grohova 39, 602 00 Brno, Czech Rep.**

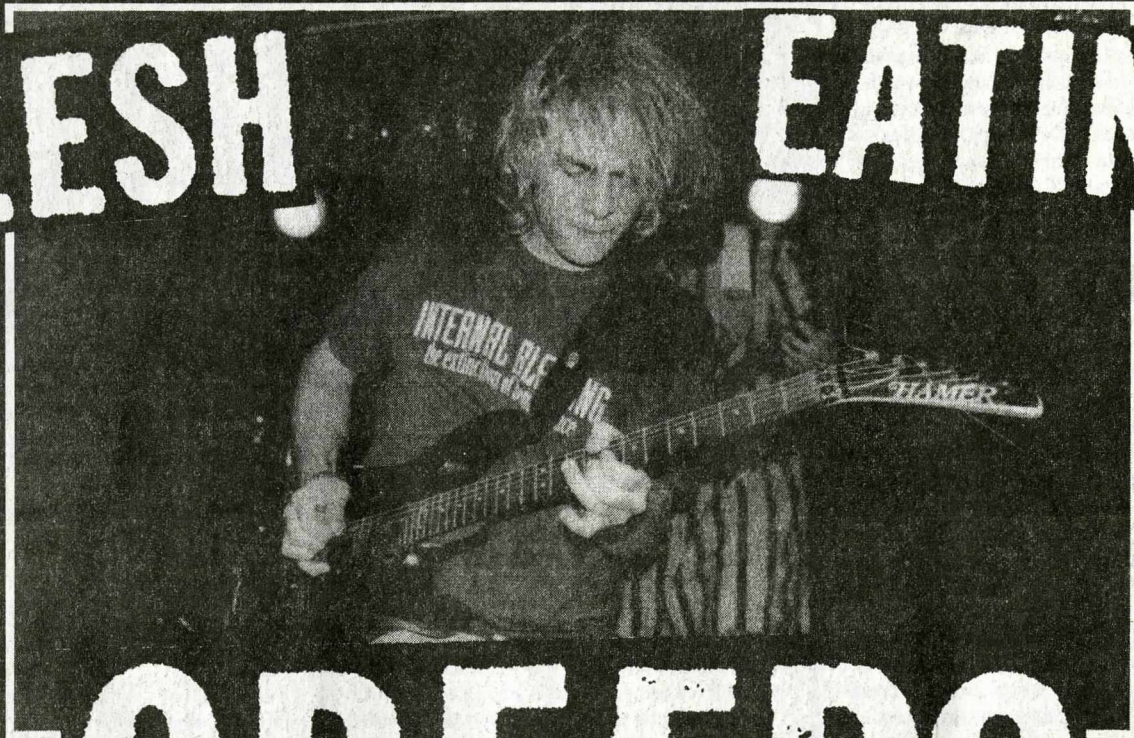
**e-mail : orba@seznam.cz**





I HOPE EVERYONE YOU EVER TALKED SHIT ABOUT  
BECOMES COOL SO YOU HAVE TO KISS THEIR ASSES

# FLESH EATING



# CREEPS

**Interview by Ron Morelli, and answered by Chris Terry, Brendan Trache, and Steven Ritt.**

**Ron :** For all the people out there who don't know who the Flesh Eating Creeps are, why don't you run down a brief history of the band, where you're from, who plays what, and so forth.

**Chris :** We started in the summer of '95, after Brendan and I had finished our second year of high school. We've had about a billion bass players, and we are on our second drummer. Our current line-up consists of Brendan on guitar, Steve on drums, Ryan Joy on bass, and I sing.

**Ron :** You guys have probably outlasted the normal span of your average hardcore band. Why keep going when things seemingly fall apart with regularity? What is it about this band that makes you want to keep going throughout all the bullshit instead of just starting something new?

**Brendan :** Our music is an extension of myself. We've run into plenty of speed bumps, but nothing which could outweigh how strongly I feel about the music.

**Steven :** I shit speed bumps in my sleep.

**Chris :** No matter what you do, there's gonna be bullshit, so why start over? Besides, I'm happy with the way that things have been going. Brendan writes music that I like, and he's my good friend, so it just seems natural. I feel like this band is still progressing. We're not stuck in a rut. Oh, and Ron, I hope you know that you've jinxed us by asking that.

**Ron :** Having toured quite frequently, I'm sure you've run into your fair share of mishaps and letdowns playing DIY shows on the road. What are some of the problems and criticisms you have about the current state of DIY hardcore, whether it's with the crappy show promoters, apathetic audiences, or complete morons who are involved in the scene.

**Brendan :** We've run into plenty of problems on tour, but we take it in stride and are glad to be able to do this...

**Chris :** ... unless someone doesn't come up with our \$900 guarantee, then it's curtains for them!

**Brendan :** But I wouldn't say we've exactly had good luck on tour, but I think it's really nifty how there are kids all over who will put you up just 'cuz you're a traveler. It almost seems like there's a community sometimes.

**Chris :** On our tour last summer, about half of our

shows were canceled, but it was still great just to be out there. I was happy just to see new places and meet new people and have a bunch of rap guys throw beer bottles at me in North Carolina.

**Ron :** Is there anything that can be done to solve these problems and shortcomings? Is there any conceivable way to weed out kids who are completely incompetent and let them know they should find something else to do with their time?

**Steve :** Just be aware of what we do ourselves. I don't see how I could be in any position to tell anyone else what they should do. If I'm disappointed in the ways others are living then I just choose not to contribute to that.

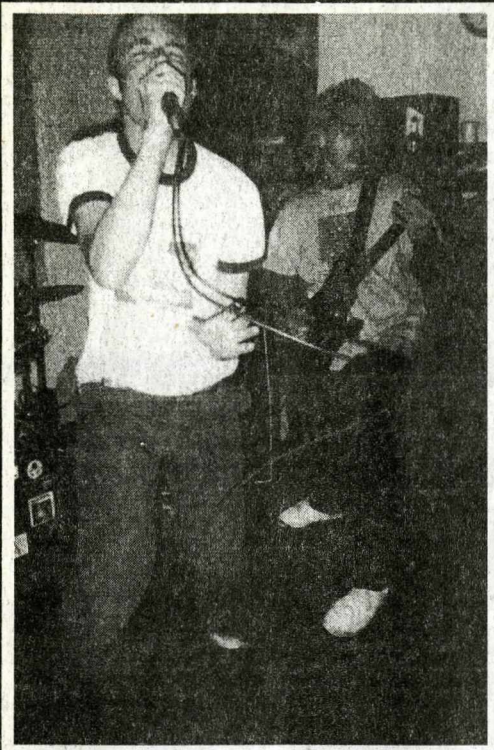
**Brendan :** I don't think that anybody should be weeded out. Including people is a lot more important than excluding people. Kids can hang around the scene for years without being really into it, then all of a sudden, they come around.

**Chris :** I think that if someone is doing the scene more harm than good, it won't be so long before they realize that it isn't the place for them, and they stop being involved.

**Ron :** Do you think things were better in '82? Or for that matter, even '92?

**Chris :** '82 was a great year. I had just been out of





diapers for a while and was working on that reading thing. '92 wasn't too fun, I was in junior high. Nobody liked junior high.

Brendan : A lot of people in hardcore glorify the past. Right here, now, we have all the tools and potential to do even more than people were doing seven or seventeen years ago.

Steve : Word. Be here now.

**Ron : With *Maximum Rocknroll* now having a Christian columnist aboard the last couple of issues one can see a continuing trend of Christians rearing their ugly faces within our scene. What is your opinion on why there has been an insurgence of Christian bands and labels within the last three years? Why do you think Christians have been using hardcore as a vehicle for their perverse beliefs? Do you think there is another higher political force, such as the radical Right using these mindless children as their foot soldiers for their movement?**

Chris : I think that more Christians are getting involved with punk and hardcore because lately, punk and hardcore have become mainstream. When punk/hardcore became more socially acceptable, I think more Christians noticed, just like more jocks noticed. For the record, I think that this is a bad thing. Punk rock and hardcore ordinarily pushes a message of free thinking and I don't think that people are thinking freely when they believe that there is a god watching their every move. However, I do believe in free thinking and accepting others, so I think that it is wrong to shun someone because they believe in Jesus. Still, I think that the right-wing politics have absolutely no place in our scene.

Brendan : I think most Christians are confused, but that's fine, as long as they keep it to themselves. I think they have no business

recruiting from the punk scene. We all know what happened when the Christians tried to push their beliefs on people during the crusades.

Steve : Wow. I'm really surprised. What the fuck? I think Christianity is quite wonderful. I really feel embarrassed to even let anyone in the scene, or anyone period, know that I enjoy religion and spirituality. I honestly feel extremely offended now. Fuck this. I never push my beliefs on you all, but yet you're going to try and weed me out and say I have no place in your scene? Thanks.

**Ron : Do you think hardcore/punk is too idealistic?**

Brendan : No.

Chris : Yeah, but I don't think that's necessarily a bad thing. Just don't set your hopes too high, otherwise you'll be too disappointed when things don't go as planned.

**Ron : Being that many of us immerse ourselves in the world of hardcore/punk, do you think we get caught up in a bubble and sometimes fail to acknowledge the realities of the outside world?**

**Or is it that we despise the outside world so much that we use punk and hardcore as our sanctuary of sorts?**

Brendan : People involved with punk and hardcore interact with people "above ground" as well, and hopefully we can take the things we have learned from being involved in this community and use it on a day to day basis.

Chris : Not that what goes into punk and hardcore isn't important, but I think that people get too wrapped up in petty scene politics and it keeps them from having to worry about the bigger, badder shit that's going on in the outside world. Also, if you get too caught up in the bubble, you may forget how bad everything is on the outside, and you might forget what got you into hardcore/punk in the first place. However, to me, our scene is like a breath of fresh air, and it's good to have people to interact with that aren't quite as shitty as "the normals".

**Ron : What do you think is the most ridiculous trend in hardcore/punk?**

Brendan : Not getting along.

Chris : The materialism. From buying overpriced "collector" records by crappy bands from the eighties to shopping at the mall and getting the latest fashions that make you look just like the preps you hated in high school. Oh, while I'm at it, what the fuck is up with \$4 7"s and \$12 CDs? CDs and 7"s both cost about a dollar and a half apiece to make, people shouldn't have to pay three or ten times that much to get one. Shit, while I'm still at it, why the hell are there so many generic bands out there? I

think if I hear another band that sounds like Chain Of Strength, Converge, or Screeching Weasel, I'm gonna go ballistic and kill someone. I guess there are so many generic bands out there because most people, including punk rockers and hardcore kids are scared of anything new or different, so they are easily pacified by things that don't really deviate from the norm. It's easier to follow than think for yourself. Alright, I'm off my soapbox.

**Ron : Do you see hardcore/punk being a threat to society or even to bring it down a level, a threat in your hometown of Richmond, Virginia?**

Brendan : Hardcore/punk is a positive thing where as I could see a threat as a negative thing.

Chris : I think it's a threat in that it brings people together to somehow do their own thing. Of course, in that way, things like skateboarding and chess clubs are also a threat.

**Ron : Let the people out there know what's going on in the Richmond scene these days, because I think people might be in the dark about what's going on down there.**

Brendan : I like the music scene here. I think there are a lot of really good bands... Archie Crisis kicks ass. However, I think people should be more concerned with what's going on in their hometown than with anything happening here. Hardcore/punk is all about being into the music made by your peers.

Chris : There's a lot of rad bands who are getting together and having fun playing together. I'm also stoked because there seems to be a good handful of zines springing up around town. Currently, there aren't enough house-show venues, but that changes on a month to month basis anyhow. Some bands have turned to playing shitty late shows at bars, and I pretty much have no use for that crap.

**Ron : Any last words, plugs, etc.?**

Chris : Ron, thanks for the thought provoking questions. Steve, I'm sorry if Brendan and I offended you. Everyone else; Don't take wooden nickels and don't tell the landlord how many dogs we have.

Write us c/o Chris Terry, PO Box 4909, Richmond, VA 23220. Send \$3 for our 7-song 7" that comes with Gullible Zine #14, or for our 4-way split 7" with Lewistown, Tri State Killing Spree, and Our Time. If you send \$4, we'll send you a copy of a 15 Richmond band LP comp. We have two tunes on there.

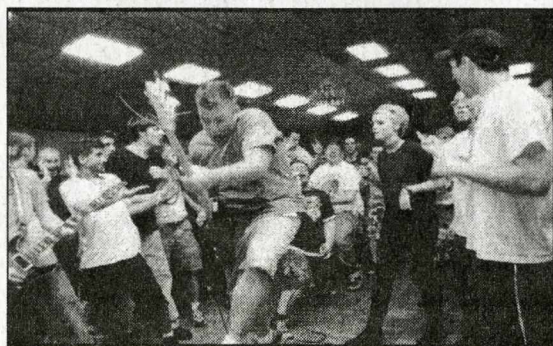
If you're into that computer shit, we have a website at [www.geocities.com/sunsetstrip.concert/2641/flesheatingc.html](http://www.geocities.com/sunsetstrip.concert/2641/flesheatingc.html) e-mail: [bigtakeover@hotmail.com](mailto:bigtakeover@hotmail.com)



# KILL THE MAN WHO QUESTIONS

Nate Wilson set me up with a copy of Kill The Man Who Question's latest CD "Sugar Industry". He was pretty excited about it, and asked me what I thought when I talked to him later. Well, hell, it's definitely one of the best things to happen in a while that's for sure. Kill The Man Who Question embodies what I look for in a hardcore band - hard bodies and cool merchandise. Seriously though, they lay down some equally mean music and lyrics. Imagine Born Against, yet more spiteful, more humor, and what not. While going over their lyrics I was overcome with a burning desire to get a few words from these folks here in this very publication.

According to vocalist, Mike McKee, the band started in late '97 because both him and Andrew Martini (bass) were bored with the bands they were playing in, and they, in his words, "both loved the Unit Pride 7", and would play together in the basement.". After a few member switches they got down to business. Other members in the band include Niki Long on vocals, and Jeremy Gewertz on the drums.



**M.Avrq :** Do you feel that Kill The Man Who Questions is a band people should *listen* to, or are you just individuals making music for yourselves?

Mike : Whether or not, or how much people "should" be listening to our band or what we have to say is really not my place to say. I'm not interested in putting any 'shoulds' there. But, I think it's obvious to anyone who's ever seen us play or heard what we do and read the lyrics that we're not just in a band to rock out. I would hope that people who come across our band would take the time to check out what we're saying, whether they agree with it or not.

**M.Avrq :** What separates Kill The Man Who Questions from the other bands out there?

Mike : Dashing looks, an imp-ish charm, a well-rounded knowledge of C++, LAN and Windows and a real sense of the go-getter spirit. And that, my friend, spells "upper management." Even though I like to think I do it in a creative way and that I find an original slant on issues when I write lyrics, most of the things we sing about have been said before. That's just the nature of things. Nothing I have to say is particularly groundbreaking. We talk about a need for respect, compassion, fairness for people... none of these ideas are new. The only reason most of these ideas are considered 'radical' is because they are at such a juxtaposition with mainstream values of dog-eat-dog, anything-for-a-buck, two-for-one-Wednesdays, apply-to-infected-areas, etc. So, in many respects, lyrically we're not all that different than most other politically-oriented punk or hardcore bands. I guess I would just add that, unfortunately, there seems to be a lack of those types of bands. I think the majority of "punk" or "hardcore" today whether it's the bands, the distros, the zines, the chatrooms, the kids, often has little to do with any kind of progressive attitude. In that respect, we're set apart in some way.

**M.Avrq :** What do you think contributes to the lack of critical thinking or politics within punk today?

Mike : The same things that contribute to the lack of it in the mainstream. People would rather be entertained and be entertainers than have something to say. I also think it's easier to be really popular and climb the social ladder if your apolitical and mindful not to step on anyone's toes or talk out of turn.

Although, it's not really just "da punks" who have a responsibility and the capacity to think critically. Being punk doesn't really entitle anyone to special accusatory finger-pointing privileges. Being human does. We live in a world and a system where people get fucked all the time and this is everyone's business. Punks aren't anyone special. The only reason a lack of critical thinking or political-awareness is so disappointing in punk is because this whole thing is supposedly about more than music, it really should be about living a life of resistance...no matter how corny that might sound.

**M.Avrq :** Some folks within the hardcore scene feel it's necessary for hardcore bands to have a message.



**Where do you stand? Is music somehow elevated to a higher status of being 'more than music' if there's an intent to communicate politically?**

Mike : No, I don't think so. I think music is music and it's a powerful and beautiful thing. For many cultures and for many people, music is more than art, more than just a catchy tune...it's very emotional, or whatever and really ties in with the whole identity of a people... whether it's a tribal drum circle or chant, or Wilson Pickett's R & B soul, Coltrane's jazz or The Dubliners banging out a rebel song. It's a language of human expression that can be very fun and very beautiful. I don't think music is less relevant if it doesn't carry political overtones. EPMD's "We Got to Chill" isn't any weaker than Drop Dead's "Unjustifiable Homicide." But, at the same time, for me, punk and hardcore were never really that focused on the actual music. I think the significance of punk and hardcore is that they are lifestyles based on resisting and challenging the status quo and the system in which we all live. I think 100 kids screaming along to a Crudos song is more impactful than 1,000 kids singing along to a Texas is the Reason jam. If ya wanna get with me, it's gotta be about more than music.

**M.Avg : Your lyrics are definitely politically charged. Do you wonder if some listeners may be intimidated by your approach?**

Mike : I never really thought anyone would be intimidated by politics in punk music. To me that's like being intimidated by a sausage in Chicago (...or something). I like to think that we avoid presenting our opinions in a "we're so fucking right and we're so fucking righteous" kind of way. I mean, we're not like Earthwell or something (har har). Hopefully we don't come across as overly dogmatic (ala Race Traitor, Earth Crisis, Atom and His Package, etc.) or whatever. Sometimes that can be intimidating to people, but mostly I think it's just annoying rather than intimidating.

I think some people are turned off by in-your-face political punk 'cuz they don't want to hear about those things: they're either not interested or they don't want to address the issues. It's easier or it's more fun to listen to "scene-approved" pop music like The Get Up Kids or whatever for some people. And that's fine.. I'm not trying to sound like "punker-than-thou" or whatever.. people listen to what they'd like, but I think it would be a shame to have punk develop into another culture where it doesn't matter what your views are, it doesn't matter what your goals are, or whatever, it's just something to do, a soundtrack, a time killer while you're in college or whatever. It should never be about that. So, in that respect, I don't care if our style is off-putting to some people. What we do is what we do and we would never want to compromise it to make anyone feel at ease. Punk shouldn't be about always being comfortable...if it is, something's wrong.

**M.Avg : In the song "You Say You Own It" you attack those who are in various ways turning hardcore into a marketing term and commodity. The opening line is "Fuck your ideas of what's hardcore." What is your idea of hardcore?**

Mike : My idea of what hardcore is, is that it's a pissed off music coming from a pissed off community of young people from all over the world. And what makes hardcore unique is that it is completely accessible. "If you want to seize the sound, you don't need a reservation," (MacKaye, Picciotto 35.) Hardcore doesn't come from slick marketing or the most expensive equipment or a clever gimmick, and it isn't validated through those kinds of things. Its worth is independent from those kinds of things and it's greater than those kinds of things. To say "it's about a community" or something like that sounds cliché and cheesy...partly because the whole idea of hardcore as a community, a "scene" has been bastardized, packaged up and sold out in countless interviews, rockumentaries, VH-1's: "Warzone Behind the Music"

type bullshit. And it's sad when something so sincere and vital gets so totally misrepresented that people can't even talk about it anymore without the words self-destructing. Going to a hardcore show, for me, is a totally empowering experience. It feels good to know that not everyone in the world is only interested in selling their lives to some shitty job so they can eke out a few extra inches on their TV's screen and a few extra notches on their bed posts or whatever. It feels good that there's kids in Spain and Israel and Brazil who live so far away from me and who grew up under totally different and often less privileged/more oppressive conditions, who have hope in living in a better world and who think that human beings have the power to make the world they live in a little better, a little more fair, a little more compassionate, a little more fun. To me, that's a great feeling. The exact opposite feeling as the one you get when your eyes ache from working under poor, fluorescent lights at your job all day, the opposite feeling from when two guys brag about "screwing chicks" or two girls call other women "sluts" or "bitches", the opposite feeling from when you see something that makes your stomach turn, you try to challenge it and you're told to fuck off. Regardless of how statistically "effective" it might have been or be as a movement, hardcore, to me, represents the possibility and the dedication to make the world a little better through people working together. My friend Susannah and I were talking the other day about something that happened in Denmark a few years ago. The country went on strike to get 6 weeks of vacation time out of the work year. The country went on strike. Not a union, not a group of people. The whole country. Real solidarity, a sincere belief that things could be better and that that belief is something worth acting on. That's my idea of hardcore and I refuse to give up an inch to anyone who wants to take that feeling of community and use it to sell some meaningless crap. PS - pile-ons, dick-tricks, all-nighters, finger-pointing, sharing food, record swapping and complete surrender to lord Krishna (aka saranagati).

**M.Avg : It's interesting that you mention the incident in Denmark. From what I've been reading in various books on the labor struggles of the past, it appears that much of the same conditions that lead workers to organize general strikes and other tactics are coming back. But the unions are weaker today and the way class distinction in America is a bit blurred makes it easier to keep the workers sedated. Do you think this will eventually turn around?**

Mike : Of course it's interesting. I'm a very interesting person. I mean the whole idea here is that this interview will bring that out about me and ultimately affect record and / or book sales, right?

I think unions have taken some bad blows here in America. I think there's a certain stigma attached to them in the minds of many in middle America. I think labor issues and community activism lack the same kind of universal validity they seem to have in other countries. Even what I've seen in Canada is totally different than in the US. In the US, these kinds of things are connected with a "fringe," you know "those types." Whereas elsewhere I think there's more of a tendency of mainstream folks to accept labor struggles and community activism as everyone's business, as a valid form of mass expression.

My grandfather worked in a rubber factory trying to support his family. Corns and blisters on his hands, the forgotten heroes of this land, ya know?

I don't know much about classism and labor relations in many other Western countries but I think America's unique conditions--racially, economically (in terms of the strength of our economy and the breakdown of who enjoys this 'strength'),

**AND YOU SAY YOU  
OWN IT:  
FUCK YOUR IDEAS OF  
WHAT'S HARDCORE  
FUCK YOUR SAFE  
PREPACKAGED SHIT  
FUCK YOUR QUEER-  
BASHING BEST-  
SELLING ARTISTS,  
FUCK THIS AS A  
COMMODITY, YOU SAY  
YOU OWN IT WHEN YOU  
SAY WHAT'S  
HARDCORE OR WHY  
WE'RE HARDCORE.  
MARKETING A  
MOVEMENT, FOR YOU  
IT'S JUST MOVING  
UNITS. FIFTEEN  
DOLLAR LONG SLEEVE  
T-SHIRTS, GLOSSY  
FULL PAGE  
ADVERTISEMENTS,  
PROMO SHEETS OF  
WHAT'S COMING SOON,  
ALL TOILET PAPER FOR  
ME AND MY AND MY  
CREW**







# SEIZE THAT FEELING AND DEMAND IT ALWAYS

politically (always 'a democracy', less and less often effective)--really set up a situation where everyone is separate and looking out for their own interests, rather than perceiving the commonalities shared as citizens, workers, etc. People are played against each other, locked into these rivalries so they never get together to fight 'da real enemy.'

If you're the video watching type, curl up with a friend and check out the 1970's sleeper film, "Blue Collar", with Richard Pryor, Harvey Keitel and Yaphet Kotto...it's all about this shit.

**M.Avrq : I feel there needs to be an alternative to unions - something that really represents the workers and our needs. I say this because from all the unions I've ever been in, the representatives are more or less upper management. I hope to see a change and organization of truly ran worker 'unions' for lack of a better term. Any thoughts on this?**

Mike : Compared to most of America, I'm a rich kid. I've had it really easy and while I've worked pretty much since I was 14 or so, I've never needed to rely on a union to make sure I wasn't going to get fucked. It's kind of weird for me to talk about labor issues considering what an easy life I've had. Theory talk doesn't do the working man any good. Maybe that sounds arrogant, but I think it's more pretentious to lie and sit here pretending otherwise. But, yea, I think a lot of the times, union reps and line-men are totally motivated by things other than the overall benefit of the workers. When you start to change the size and nature of the carrot that pulls the horse, you're changing that horse. That simple change is what separates worker from management. It's what keeps people in line from stealing (via profit sharing, etc.), and from talking back/slacking on productivity (ala stock options, etc.) It's what makes a kid who used to scam Kinko's copy cards to run off fanzines or fliers begin to bust other punk kids who use the cards now.

I fucking hate working. It sucks more than an Indecision record. But I kind of have to wonder: When the last fat cat boss is pushed aside and the workers have "seized the last means of production", how much better will it be to wake up the next morning and drag your ass to work just cuz you know you're working for your peers? Work for wages is still work for wages no matter who's cutting the checks. The real hooplah would be in challenging that system not that factory.

Also, I quoted Youth Defense League earlier in this interview. Can you find where??

**M.Avrq : I agree that work sucks. Nothing can ruin a great mood quicker than the prospect of going to a job. But when I'm doing something I enjoy I have no problems putting in the hours. While we both agree on work being rotten, how can you expect a society to function without work? Let's say the revolution we would like to see actually comes about - how will things get done? Such as who will drive the ambulances, fight fires, distribute food and other needs?**

Mike : That's really the most important part of the revolution isn't it? Even if it isn't the most fun. I don't know. All I know for sure is that the Pigs will get the milk and the apples cuz they are going to be the leaders, and the horses will do all the work and get screwed. I can't imagine anyone really wanting, desiring, fueled and excited to be the Official Dog Shit Cleaner-Upper of the Newly Formed Utopian State once the revolution goes down. But, someone is going to have to clean up the dog shit, otherwise it would be no different than living in New York City. Basically, no society can really function well if every member is doing whatever they want to be doing every

minute of the day. That just doesn't float. But, I think that the element of drudgery, of utter despair would maybe be alleviated some if people were living together and working together under a different kind of system. I think a system based on totally different logic than the work-for-wage one would put a totally different spin on the way we think about society/work/the value of the individual/difficult math, etc.

I don't know the answer to that to be honest. I'm really more of a reformer than a molotov-tosser really. But I try to keep some latent faith in humanity tucked away that says: If the revolution happened and everything came down, we'd all see things in a different way and that work for community is intrinsically more rewarding than work for someone else's personal gain.

**M.Avrq : Punk is a microcosm of capitalist society. Do you agree or disagree?**

Mike : It's hard not to reflect capitalist tendencies when you're within a capitalist society. It would be difficult to run a tour completely removed from the machinations of capitalism....especially when you had to pull over but couldn't find a socialist or anarchist gas station. I think the punk scene can reflect a lot of things from mainstream society, and very often that means the negative. But, I also credit punk with being the thing that really opened my eyes to a lot of things. You know, you don't have to fuck people over to survive, honesty in dealing with people and money, even when there's other people right next to you who are cashing in by being a little less honest, trusting people and trusting in people's natures... these are all qualities that I feel like punk has really brought out in me.

**M.Avrq : Are hardcore and punk synonymous?**

Mike : Olympic runner Steve Prefontaine certainly seemed to think so. Other scholars, such as Choke from Slapshot, however, feel "punks do nuthin' but give us a bad name." This issue truly poses quite a vexing conundrum, eh sport? I say yea. The only difference between punk n hardcore is about 30 lb.'s and an Italian grandmother. I don't know what that was supposed to mean. The music/culture has developed so much since things started that they is a crazy variety of styles, but, conceptually it's like all the same, bro. Uhm, Pass the Doochie.

**M.Avrq : In the commentary for the song "A Study In Elitism" you talk about how much of the attitude and politics is just reduced to "patches and slogans". What are you doing to separate yourselves from this? In what ways are you putting your words in to action?**

Mike : Well, to start with, I try not to sloganeer. I don't write lyrics or commentary that I feel attempts to wrap things up in easy answers when that's not appropriate. I think I'm more realistic than that. The real point to that song was to not let the act of accusing, of blaming others, become the main focus of punk. I think it's a character flaw of the collective punk, to lapse to easily into the role of the self-righteous. Burn the Rich. Fuck the Pigs. Smash the Class System. Tickle the Christian Right... Obviously Exxon and all the evil multinationals of the world do their part to fuck things up, but, as cliché as it sounds, nothing will change until individual people are able to look at themselves critically. I think "Oh, gee, maybe listening to punk music and wearing a Crass T-shirt doesn't give me the right to throw up in my Dad's briefcase and call people 'white trash...'" is a much more profound step forward for someone to make then for someone to yell "Smash the State!" while downing a Whopper.

So, what do I do? My big contribution is basically keeping myself on my own personal hypocrite watch I guess, haha. Making decisions in my life that reflect what I believe in. Not being a scab worker, not eating meat, not getting drunk to the point where my friends can't even recognize me, not letting assholes put down people because they're queer, old, young, whatever. I try not to



compromise too often just for money. I try to not make decisions based solely on what is being pushed down our throats from families, commercials, *MRR* columns, etc. And no matter how much shit I feel like I'm dealing with, or how many crappy things happen, I try not to hate or to screw anyone else over.

**M.Avrq : Why does it seem like there are more women involved in punk instead of hardcore?**

Mike : You know what, Matt, I thought about this one for a long time and I'm afraid I had nothing interesting to say on the matter. I mean, I have my own little ideas of why it sometimes plays out this way, but I think it's irrelevant. I think this is just dealing with little, precisional stylistic differences of scenes. The point of the matter, for me, is that there is a strong sexism within the entire punk/oi/hc/ska/underground music scene. Sorry, I have no answer here.

**M.Avrq : At the risk of sounding like a total asshole, do you think, in all honesty, some women fronted bands are given breaks on the basis of being a woman band? Why I say this is because women bands are still, unfortunately, seen as gimmicks, whether people want to admit to this or not.**

Mike : Yea, sometimes I do think this is the case. I think sometimes people take more chances or "make room" / "give breaks" etc. to female-fronted bands that they might not have given to a band of all boys. Sometimes cuz people want to provide more of an opportunity for different types of bands / bands with more than one type of person in them, other times becuz it is sometimes viewed as a novelty, whatever. I think the great, long history of punk, however, is based on a precedent, a rule of the boys getting all the breaks. So, while a "quota system" type of attitude is stupid, I think it sometimes makes sense to intentionally bring female-fronted groups into a spotlight.

I've heard people talk and rag on this past years' More Than Music Fest in Columbus (which was based on women's issues) saying that the only reason some of the bands were playing was because they had a female member. Well, this is probably true. But, so what? More than half the time, the only reason most bands play most shows is because somebody (who is usually a boy) is friends with (another boy) person who puts on shows.

I think it is seen as a novelty, and I think it *is* a novelty, in that it is still the exception to the rule. But, people who do bands, do zines, put on shows, have something to say, or just are being themselves want to be taken seriously as human beings and not gimmicks....otherwise, we'd all be in vampire-themed post-hardcore bands. oops, i said that out loud.

**M.Avrq: Could you explain the popularity of the "vampire-themed post hardcore" thing? Frankly I don't get it. I've seen one of those bands and heard records of the others, and am baffled at it all.**

Mike : Can I explain the popularity of that kind of stuff?

No, it makes no sense to me. Specifically, Ink and Dagger is, or rather, was a very entertaining band that played some pretty good music. But, I the thing that makes me roll my eyes is this attitude where "an original gimmick is always more valuable than an original thought." Poo. **M.Avrq : So I take it that there aren't any Kill The Man Who Questions members, or fans, who have Planet of the Apes haircuts with the junkie chic?**

Mike : When we played Rapid City, South Dakota with the Locust...we began playing our set. When the Locust pulled into the parking lot, most of the crowd left abruptly and went out into the lot to watch them park and dazzle with merch. L on the forehead.

I will say this, even though it has nothing to do with what we're talking about.. Last night me and Mike Thorn (from Inept, who is playing guitar on our Europe tour), Tony from Stalag and Martin from Limpwrist were up in New York City. We walked past Civ's house and Civ (of Gorilla Biscuits fame) walked out. Deeeaaammn. In all my maturity, I whistled the whistling part to "Competition" from Start Today. He looked at me like I was a jack ass. I smiled.

**M.Avrq : For the most part we've been talking about political and social issues. And often in doing so, we leave out the human side of one another. What makes you who you are? Besides your alarm clock, what makes you get out of bed in the morning?**

Mike : Ugh. As cheesy as this sounds, I shouldn't answer right now. Me and my partner of 3 1/2 years recently broke up. I am very bummed out lately and if left to expound on "the human side" of things would probably get very ranty and annoying.

In theory, I'm made who I am by friends and people around me (not necessarily geographically) who inspire me and who I care about and who make me feel loved. I love my family and want to stay close to them and their identity as well as create an angle of family-identity for myself as I get older.

**M.Avrq : Do you believe in the good of humanity?**

Peter : Yes. Even though it's often hard to see and it's often clouded by really horrifying and terrible, consciousness things people and groups of people do in the world and awful things that people allow to happen. At times it can be crippled by a strange and ultimately pointless set of priorities we set on ourselves and accept from the system we all agree to live in. But, essentially I think that life and being human in a world full of other humans is a beautiful thing and a good thing. I think when compassion is applied, human relationships are amazing and awesome things. It's hard to envision perfectly anarchistic societys devoid of all the stuffy machinations and hierarchies that cheapen the quality of life, and besides only a fool fails to question the idea of a utopia, but basically I think people are good and I think a better system of people being people and people living together with other people is possible and

obtainable.

**M.Avrq : What one trait or interest do you have that people may be surprised to learn?**

Mike : I have a special "bodily" trait that anyone who's ever toured with us might have lucky enough to witness, but I know your zine isn't about fart-jokes and toilet-humor, so I'll leave it a mystery. I can't really think of anything off-hand. I can't break-dance, I don't have any special collection of Niagra Falls memorabilia, I can't put on my lipstick with my cleavage. In lieu of a special "Breakfast-Club-esque" talent/interest I will supply you with some fun facts and trivia: my dad was a battery salesman, I've had open-heart surgery and 2 heart-attacks, many members of my family are in the clergy and it was my grandmother's strong belief that I would either become a very good priest or a mediocre politician. My mother said I'd be a writer. I can't say either vocation really interests me, but I do have to admit, I would feel an inner-sense of accomplishment if I knew my photograph would join those of JFK, James Joyce and the Pope on walls everywhere. (har-har)

**M.Avrq : At the end of the day, can you say you've lived your life with no regrets?**

Mike : No. I regret not getting more done when I was in High School. I should've gotten achieved more academically because it was so vomitously easy and I should've done more outside of school since I had so few responsibilities then. I also regret a bunch of other things in my personal life. I'm really a dark, mysterious type of guy. Right out of a L'Amour gunslinger novel or a 1920's private dick type scenario. Very Clint Eastwood...you know, silent, slowburning rage. "Where's your heart?" people ask. I just say, "What heart?" and shoot them.

In reality, I have many regrets and there's many things I wish happened differently that were out of my control. But I'm sure "you're sick...and you're tired...of my whining, complaining, bitching, and yelling...boo-fucking-hoo."

**M.Avrq : What's the point behind the name Kill The Man Who Questions?"**

Mike : It's meant to be sarcastic. Satirizing the trend to ostracize and dislike those who challenge the status quo, the principle which gets kids beaten up for not wearing school colors on the day of the big game and the idea that a catchy gimmick is more relevant than an original thought.

**M.Avrq : Anything else you'd like to add?**

Mike : Don't let anyone else sign your checks. Just thank you to Matt for the interview and a general invitation to people to get in touch with us if they feel like talking or setting up a show, etc.

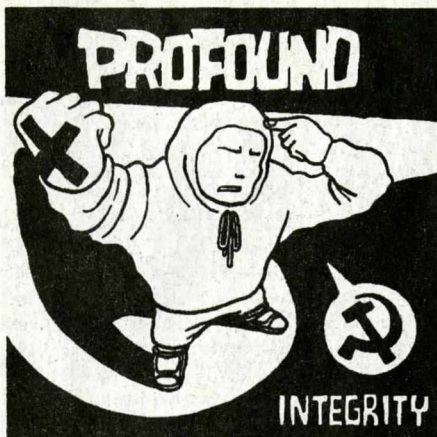
Also, support international hardcore/punk rock: America is not the center of the fuckin' universe even if it acts that way sometimes. Check out great bands like E-150, Abuso Sonoro, D.D.I., Exclaim and others.

Kill the Man Who Questions PO Box 890 Havertown, PA 19083

[www.angelfire.com/pa/ktmqw](http://www.angelfire.com/pa/ktmqw) [swizzkid@aol.com](mailto:swizzkid@aol.com)

# KILL THE MAN WHO QUESTIONS





**M.Avrq : Would it be safe to say that Crucial Response is the longest running straight-edge record label around?**

Peter : Well, I'm not sure if I consider it a straight-edge label because of the fact that I have put out bands which aren't straight-edge. Certainly straight edge is an important part of the label though.

Lately I feel that hardcore/ punk is so segregated that I'm not sure if it is worth it just to concentrate on one thing and I'm definitely not obsessed with being straight-edge. Personally it is a natural state of mind. The fact is that a lot of people in the scene feel left out when it comes to straight edge... and even the good thing have bad aspects. I see the hardcore scene much stronger if all different kind of ideas get along pretty well

together than just a separate straight-edge scene. But the fact is that even the crust or emo bands seem more concerned in living in their small scenes that I feel the hardcore/punk scene is very stale in general.

**M.Avrq : Has the label al-**

**ways been focused on putting out straight-edge bands? What is the criteria for what gets released on your label?**

Peter : Well, the label is pretty much focused on straight-edge bands though I have put out bands which aren't straight-edge like Dead Stool Pigeon, True Blue for example.

The most important criteria is that I have to get along with the band members and I'm most friends with some people for a long time.

Right now I don't have that much of a criteria. I try to be open minded but I surely have to like the band.

**M.Avrq : What was your first release?**

Peter : My first release is the Chronical Diarrhoea 7" in '87 when the label still was called Anti-Schelski Records. The first Crucial Response release I'd consider the ProFOUND 7".

**M.Avrq : What's the story behind the ProFOUND "Integrity" EP covers? One has the peace symbol and the other has the sickle and hammer.**

Peter : Well there isn't a big story behind it actually. We just wanted the pressings a bit different. I think Michiel came up with the idea to put the hammer and sickle instead of the peace sign.

**M.Avrq : Is it true that Colt Turkey was actually Man Lifting Banner? Is there any unreleased Colt Turkey you're waiting to unleash upon the world?**

Peter : Colt Turkey has the same line up as Man Lifting Banner, it was a project before the Man Lifting Banner 7" came out. Colt Turkey never played out and there aren't any unreleased tracks.

One song was later re-recorded by Man Lifting Banner on the 10" with different lyrics (still straight).

**M.Avrq : How did you hook up records from Impact Unit, Youth Korps, and Brotherhood?**

Peter : I know Ron from Brotherhood, I stayed two times at his house and I was in contact with him before. Impact Unit? I meet Sam from Impact Unit in Boston. Youth Korps is pretty funny. I really liked the demo and a couple of songs were also released on a tape comp. There was this PO Box address on the comp and I took the chance after 8 years to write to them. Imagine the address was still good, so that is how I hooked up with Youth Korps.

**M.Avrq : Let's go back to some statements you made at the first of the interview. You mentioned that hardcore/punk is segregated. What has caused this to happen?**

Peter : I think there's a lot of ignorance in today's hardcore scene plus punk has got so diverse and big that you can't get a hold of all sources within the scene. What happened is that all different sections in the hardcore got specified... For some reason hardcore got less offensive and political, there isn't much of a rebellion against society left...

**M.Avrq : When you said there isn't much rebellion against society left, I think this could apply to other types of underground movements, for lack of a better word. Perhaps this is the nature of capitalism. Society as a whole is pretty sterile. There aren't many misfits left it seems. Also, I think here in America, people have rested on their beliefs once Clinton came into office. I think if we had 4 more years of Bush to be followed by Dole then things may be a little different. Granted Clinton isn't really different, but it's the spectacle that has people believing they're getting something different.**

Peter : I think that there are a lot of misfits left but they get overlooked by society. It is pretty much trendy to go with the flow nowadays. It wouldn't even matter if Bush or Ronnie Reagan would be still in office.

**M.Avrq : Do you believe it's possible for scenes to unify once again?**

Peter : Not for now... I think it has to go down the drain before people realize that all of us belong together in this scene. Hardcore/ Punk has to get more open minded in a wider sense. We have to think about society we live in general again. There are still many social and political issues unsolved...

**M.Avrq : I think there's too much infighting over smaller issues in today's scene. It's like the sociologist idea that people are quicker, and strange as is may sound - comfortable, to attack "their own" than those outside of them. People in hardcore will attack someone for not being straight-edge, or for being on this label, when the real enemy is the bosses, other authority figures, and modes of keeping us reigned in.**

Peter : Well said... I agree

**M.Avrq : What are some issues that you would**



like to see discussed in hardcore?

Peter : All different kind of ideas have its place in hardcore. It should be an open forum. I'd like to see that people get more aware of social and political issues again. We have to look from the outside looking in. It seems that the war in Yugoslavia didn't affect the hardcore scene at all. **Some years ago it would have been much more of an issue. Would you agree?**

Peter : I agree that the war in Yugoslavia would have had more effect on people a few years back. If you think about it, there wasn't really much outcry against the war with Iraq either, or the subsequent bombings that have happened since. **M.Avrq : I see a huge backlash forming against what politics there are in punk. 10 years ago there was a large contingent of vegetarians, now we get the redneck mentality of hunting and meat eating, and there was the exploration of different ideas then, and now there's nothing really discussed.**

Peter : Actually I like tongue in cheek humor in a way but then again punk made me aware of certain things that are wrong in society. I'm not a stupid person and the politically correctness get a bit on my nerve lately. I think there are still a lot of vegetarians out there. It is still a common sense in the scene but for politics it became less important for people.

**M.Avrq : Do you think that maybe the first**

**waves of punk, having grown up in the '60s and early '70s with Vietnam, and other movements is one reason why the early scene was more politically minded?**

Peter : I think in the early years of punk rock it was pretty much against hippy minded people and the anti-war protest was a big issue. There were a lot of early hardcore punk bands which influenced me: MDC, Crucifix, DK, DRI.

**M.Avrq : Is there a Crucial Response 'sound'?**

Peter : No, I don't think so. Though I have to say that some bands created something that is similar lyrical and musical wise lately. I'm not sure in what direction the label is going in the future but it will stay pretty much hardcore/ punk.

**M.Avrq : What do you find most enjoyable about the label?**

Peter : The most enjoyable thing is when a record comes out and when I'm holding it in my hand realizing that it came out 100% perfect which happens not very often.

**M.Avrq : Who are some of the bands you are working with today?**

Peter : Most of the bands I put out recently broke up: Mainstrike, Sportswear, Eyeball... so right now the only remaining bands are True Blue and Another Reason.

**M.Avrq : Is there any particular band you've worked with that has totally inspired you and**

made you see the world in a different way?

Peter : Well, some bands inspired me but it is not in the way that they made to see me the world in a different way... Working with Mainstrike inspired me because they are all human and down to earth.

**M.Avrq : What sort of contribution do you think Crucial Response has made to the scene?**

Peter : No, idea at all. I hope Crucial Response inspired someone somehow...

**M.Avrq : Any special projects planned for the near future, and anything else you'd like to add?**

Peter : Two split 7"s: Mainstrike/ Ensign 7" and Mainstrike/ Striking Distance 7" and Another Reason 7"/ MCD. True Blue is a band to watch out for.

Be true to the core! Good night

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# AUDITORY MATTER



*Send all formats for review to  
Engine PO Box 64666 Los Angeles, CA 90064*

## **.fuckingcom - "Hesitation" EP**

As soon as the voice came screaming out of the speakers I was hit by a feeling of deja vu. A look at the line up revealed that the vocal chords belonged to Lyz (ANTISCHISM and INITIAL STATE). .fuckingcom is essentially INITIAL STATE, but with a new drummer. Obviously there are some musical similarities to the past band, but .fuckingcom are actually better. The music has more aggression and urgency, as well as lyrics that are a bit more direct. Hopefully these guys will put out an album in the near future.  
(Prank, PO Box 410892, San Francisco, CA 94141 - 0892)

## **ANTISCHISM - "Still Life" CD**

This long out-of-print artifact sees the light of day again, after close to 10 years. Though ANTISCHISM can be compared to NAUSEA they put something into their sound enabling them to stand on their own. And unlike most anarcho punk punk, this ages well. Although, given today's state of hardcore where bands avoid real politics in favor of singing about non-issues such as being straight-edge and how much they like hardcore, a band like ANTISCHISM seems a million years ago. Hopefully the tide will soon turn.

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

## **APARTMENT 213/DAHMER - split EP**

A very fitting match up here. The Jeffrey Dahmer bands come together and pay murder ballads to serial killers near and dear to us all. Certainly more entertaining than serial killer trading cards. The APARTMENT 213 material is a live recording with decent sound quality. The music is filthy, and the heavy presence of the bass makes this sound even more sinister. DAHMER churn out a 4 track recording of their patented demented grind that'll strip the skin of your bones.

(Trashart Records, RISD Box 1388, 2 College St., Providence, RI 02903)

## **ASSERT - "Left Opposition" CD**

The best Red hardcore band since MAN LIFTING BANNER!! I kid you not comrades. Take the best of early NYHC and throw in a dash of MOTORHEAD (especially the vocals) and you've got a volatile concoction called ASSERT. Each song hits you hard with the force of a sledge hammer with lyrics direct and angry. Calling for peoples revolution ASSERT make it clear you gotta get off your ass to make it happen. One of the best albums I've heard in a while.

(Household Name Records, PO Box 12286, London, SW9 6FE, UK)

## **AS THE SUN SETS - "Each Individual Voice Is Dead In The Silence" CD**

This is one of those weird situations where even though AS THE SUN SETS is essentially a metal band, they could easily appeal to the hardcore crowd. This is where categorization is proved irrelevant. Eight songs that are punishing and intense in execution. They don't let up to even catch their breath! Pretty damn good stuff.

(Moments Of Clarity Music, 3318, Waterbury, CT 06705)

## **BLACK ARMY JACKET - "222" CD**

The best thing they've done since their demo. "222" has the feel of exploration, like something new in the making. While this definitely isn't anything new musically, the approach works well. They combine speed metal with hardcore thrash and try different variations and throw in various tweaks here and there. Apparently the addition of Dave Witte on drums have brought a whole new dimension to this band. "Primitive Crawl" is the choice cut.

(Chainsaw Safety Records, PO Box 260318, Bellrose, NY 11426-0318)

## **BY THE THROAT - "Bought And Sold" EP**

The name of this band fits them well. Heavily influenced by Scandinavian hardcore with hellish grind vocals these New Yorkers thrash your house and kick your ass into a corner. The songs throttle down with a vengeance as they vocalist burps acrimonious lyrics about society, fascism, the scene, and other targets. Great debut, and I anxiously awaiting the next record. Features members of a couple recently deceased New York bands...

(Gloom Records, PO Box 14253, Albany, NY 12212)

## **BY VIRTUE ALONE - "Odds Against Authority" CD**

Originally released in Japan on Out Ta Bomb Records. These guys play mosh-metal that has traces of hardcore, if only for the rawness of sound. Lyrically they use a lot of religious imagery in describing their personal journey into the soul. Stuff like this I'm not interested in at all, but I will say it's not bad for what it is.

(Common Ground Records, PO Box 1583, North Hampton, NH 03862)

## **CAPITALIST CASUALTIES - "Subdivisions In Ruin" LP**

The long awaited second album is finally here!! Was it worth the wait? You better believe it. CAPITALIST CASUALTIES retain the championship belt as the best hardcore band on the West Coast, as they pummel you with 22 tracks of left hooks, upper cuts, and rapid blows that could drop an elephant. Many songs



# AUDITORY MATTER

clock in under one minute, the shortest being a whopping total of 18 seconds! From the lyrics it's obvious these guys are more than the typical thrash outfit, as they put some real thought into what they say. On this long player they lob grenades against the court system, the construct of work, the military, manipulation, domestic violence, and more.

(Six Weeks, 225 Lincoln Ave., Cotati, CA 94931)

## **CAUGHT RED HANDED - "Fuck The Neighbors" CDEP**

Say, here's a band doing something original. They sound just like a gutless Epitaph band with dumber lyrics. Funny how they piss and moan about society, yet they're thinking is no different than the jocks and rednecks, such as demonstrated in the song "High School Bitches". Get over it.

(Caught Red Handed Records, PMB #4414, 10002 Aurora Ave. N., Seattle, WA 98133)

## **CORRUPTED - "Ilenandose Gusanos" 2xCD**

Dark and apocalyptic with a sparse piano at the beginning. The quiet tinkling of the ivories creates a somber yet melancholic mood. As time goes by you keep waiting for the song to erupt into the heavy doom CORRUPTED are known for dishing out. But the piano quietly fades out to be replaced by a bleed of feedback, and then bam!, the music kicks in with a forceful earthshaking stomp. Drums and guitar hit down hard, with the resounding feedback lifting everything back into the air, then the vocals come in like an unseen force declaring your fate. Three songs on two discs.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164-0013)

## **CURTAINRAIL - "To Be With You" LP**

Sixteen short blasts of Japanese hardcore that puts the pedal down obliterating any sense of tunefulness or catchy rhythms. Don't get me wrong, they do slow down here and there, but it's for a few short moments, and then it's back into hyperspace again. Better than I was expecting, and something I've been listening to often lately. Comes on white vinyl.

(Coalition Records, Hugo De Grootstraat 25, 2518 EB Den Haag, The Netherlands)

## **DAMAD - "Burning Cold" CD**

Dear lord, this stuff is great! Believe me when I say that "Burning Cold" blows everything DAMAD has done prior completely out of the water. There's more vision in the song writing with the instrument manipulation and overall song structure. While they're still as dark as ever, there's more drive than being weighed down in the heaviness of past outings. The dual vocal delivery adds more edge to the urgent pacing of "Token". I especially like how Victoria Scalisi will say a few words like "Breathing, beating, reason" and the back up vocals come in with "Confusion gets in the way". Also, the switch from gruff vocals to the straight forward spoken/sung style in "Hide And Seek" is cool. It should go without saying, this is a record you should get!!!

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

## **DEAD BODIES EVERYWHERE - "Black Cloud" LP**

DEAD BODIES EVERYWHERE have been a killer live band, and what they've committed to vinyl thus far has been cool, but a full-length is perhaps the best way to experience 'em. There's too much lost in the noise of a live show, and a split EP is too damn short. Here we're treated to some dimensionality in the churning grind and chaos. The songs come down fast and harsh and end abruptly, or they'll plod out slowly only to hit you over the head on the next song.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

## **DEAD MAN'S CHOIR - "She Don't Like It" / "First Time" single**

This tops their previous seven inch. Punk rock that has a dose of DEAD BOYS meets HEARTBREAKERS thrown in with some heaviness and a tough punch. Listening to this you can already see the booze drooling down their gamy leather jackets. "She Don't Like It" is a snarl induced scorch, while the flip is a faithful rendition of THE BOYS "First Time".

(Know Records, PO Box 90579, Long Beach, CA 90809)

## **DEATHREAT / TALK IS POISON - split EP**

DEATHREAT keep coming out with top notch material. On this split they sound like they've been close attention to the ECONOCHRIST records in their collection, as a similar sound is bubbling up. These five songs have a power behind them like you wouldn't believe. They come out in a full on rush, swinging and kicking, creating a sonic tornado to level your town. Rejecting the 'comforts' and what's deemed 'normal' by this society DEATHREAT lay it out in black and white. "Sick Charade" sums up the twisted logic of work, with a vow not to succumb. TALK IS POISON are a noisier, somewhat heavier affair. There's a slight Swedish influence also. "Condensed Humanity" is the strongest of the four. The way the song builds up, with the drums doing the quick roles, and the BLACK FLAG groove before the vocals come in is an effective attention getter. (Prank, PO Box 410892, San Francisco, CA 94141-0892)

## **DEATHREAT - "The Severing Of The Last Barred Window" LP**

Every things you were expecting, and then some. You know all their EPs and splits were killer, and this full-length proves these gentlemen had what it takes to pull off such a feat. Fast, dark, brutal, and pissed hardcore that sets fire to the system and all the garbage we're expected to swallow.

(Partners In Crime, PO Box 820043, Memphis, TN 38182)

## **DEMON SYSTEM-13 - "Vad Vet Vi Om Kriget" LP**

This is the one I've been waiting for! Twelve hard inches of DEMON SYSTEM-13. Granted, the second side is comprised of their two split EPs, but you still get 15, count 'em, 15 brand new tracks from these folks. "Fight" sounds so much like VOID it's eerie. Hands down the best hardcore punk thrash around.

(Deranged Records)

## **DEMON SYSTEM-13 / CODE 13 - split EP**

The DS-13 side sounds like a live recording. Raw with a somewhat hollow sound. A band like this doesn't really need a fancy recording, because the aggression they possess can't be faked. "It's About Time Some Kids Started Living Up To Their Patches" is hilarious, yet dead on accurate. CODE 13 continue to deliver their chunky hardcore with attacks on cops, commodification of punk, and somewhere in there they give a couple nodes to NOTA (a cover of "Propaganda Control" and a lyrical reference to "Redneck Mentality" is used in "Mohawks and Mustaches").

(Havoc Records, PO Box 8585, Mpls, MN 55408)

## **DEMON SYSTEM-13 - "Jag Hatar Soldater" single**

Limited to 138 copies on green vinyl with all the information and artwork silkscreened on one side. Flip this over and you get one song of raging hardcore that only DS-13 are capable of pulling off. Act fast!

(Busted Heads Records, Box 275, 901 06 Umeå, Sweden)

## **DESPISE YOU - "Westside Horizons" CD**

DESPISE YOU were fuckin' great. Hardcore with pure brutality and a vicious edge that very few could achieve. Everytime they'd put something out it was top quality. If they were on splits or comps they always stood out from the rest of the pack.

This disc contains their complete recorded history, 62 songs, including the material from their split with MITB that never came out. If you missed all their records, or have holes in your collection, you gotta get this. One of the best bands of the decade, hands down.

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

## **DESPITE - "The Destroyers Will Be Destroyed" CD**

Only three guys and it sounds like a gang of five. Relentless crust that is held together with an impenetrable wall of sound. The guitar has this unbelievable distortion with a wash of gauze to give this an extra fuzzed out sound. Ungodly. From one song to the next they don't let up. The needle is stuck in the red on this one.

(Six Weeks, 225 Lincoln Ave., Cotati, CA 94931)

## **DEVOID OF FAITH / MAINSTRIKE - split EP**

Though I'm not a fan of live records, this is pretty damn good - and a way of satisfying curiosity of what these bands sound like on stage - as they never made it out to the west coast. DEVOID OF FAITH sound slightly heavier here, but still it's DEVOID OF FAITH, so you know it's gonna be good. MAINSTRIKE rip it up even more than their studio recordings hinted at. Good stuff all around.

(Paralogy, PO Box 14253, Albany, NY 12212)



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## DILLINGER FOUR - "Midwestern Songs Of The Americas" CD

Where does one begin to describe the incredible mass of energy collectively known as DILLINGER FOUR? Their music may require a course in physics. The songs are an object that propels itself forward, gaining momentum as it goes. Like a cartoon snowball rolling down a hill getting faster, picking up and absorbing objects in its way, and becoming unstoppable. They're a massive dynamo with an inexhaustible energy supply. They combine punk with pop, keeping the force of and aggression of punk, while throwing in catchy rhythms and hooks inherent in great pop music, creating songs that will stick in your head for life. They've easily accomplished what many bands have been shooting for all decade. This is the kind of stuff you and your friends will sing late at night when talking about favorite records of the past.

(Hopeless Records, PO Box 7495, Van Nuys, CA 91409 - 7495)

## 88 FINGERS LOUIE / KID DYNAMITE - split CDEP

Goodness gracious, this is a pretty hot pairing! KID DYNAMITE steal the show though with their driving and tuneful hardcore attack, complete with an excellent cover "Rise Above". 88 FINGERS LOUIE starts off with the blazing "Out There", but the momentum is lost in the vocals on the next two tracks. When the singer tries to be tuneful and harmonizing on the chorus it takes the wind out of their sails, despite the excellent music. When he goes for broke like on "Out There", then watch out! (Sub City, PO Box 7495, Van Nuys, CA 91409-7495)

## ELECTRIC FRANKENSTEIN / LE SHOK - split single

ELECTRIC FRANKENSTEIN have surpassed J-CHURCH and SPAZZ in the amount of vinyl they're putting out. Only one song here. Short burst of rock, and then it's over. LE SHOK are pretty good on vinyl, and this song is their best document to date. Comes on bubblegum colored vinyl!

(Know Records, PO Box 90579, Long Beach, CA 90809)

## ELLIOT - "False Cathedrals" CD

I don't like this, but there are parts that I can appreciate, like the piano in "Calm Americans". But for the most part this sounds like a gutsier Savage Garden.

(Revelation Records, PO Box 5232, Huntington Beach, CA 92615 - 5232)

## ENEMIES - s/t CD

The singer sounds a lot like Milo from the DESCENDENTS, and at times the music is similar to said band, but for the most part these guys have a heavier and grittier edge. This isn't bad, but I feel they could benefit greatly by shaving off a minute or more on each song, making things more direct and to the point.

(New Disorder Records, 115 Bartlett St., San Francisco, CA 94110)

## ENVY - "Angers Curse Whispered In The Edge Of Despair" CD

While retaining the chaotic modern hardcore style of their earlier efforts, they've also added elements that allow the songs to flow smoother with a sense of melody here and there. "Pendulum" is a good example of what I'm getting at. The music is definitely trademark ENVY; noisy and chaotic, but they also hold back on much of the intensity and channel it into a more solid song structure that if you strip away the abrasive vocals, would sound almost calm and reflective in tone. The songs are constructed in layers that you explore with your ears and mind. On one layers there's this ugly and raw energetic hardcore thrash and bash, another layer there's a sense of tunefulness, and as you go deeper, the layers are based around emotions and atmospheres. "Breeze And Destiny" is the most interesting song of the five, as it combines various musical moods and elements to create a dynamic song that will be introspective and quiet, to suddenly being a full on hail of fury.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164-0013, Japan)

## ENVY - "The Eyes Of Final Proof" EP

These guys are turning out to be a prolific band. Two LPs within a year or so, split EPs, and full EPs in a short time apart as well. While on the surface it would be easy to label ENVY as a standard modern hardcore band, they actually add something new to the sound. They somehow bridge a calm feel with harshness. Maybe it's in the vocals. While the music ranges from being choppy and chaotic to restrained and at times introspective, the gravelly vocals just blast through. May be their best yet.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164-0013, Japan)

## ENVY/THIS MACHINE KILLS - split EP

ENVY crushes your stereo with this song. Unbelievable. THIS MACHINE KILLS are chaotic and choppy modern hardcore, that's all right.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164-0013, Japan)

## EVANCE / JABARA - split CD

Two killer Japanese heavyweights unleash 10 tracks of relentless hardcore fury that doesn't know the meaning of reservation. EVANCE are in line with GAUZE, dishing out one white knuckler after another, and it's done in a way you can't grow tired of. They vary the tempos enough to keep it interesting and the listener on their toes. JABARA come on in a fury and match EVANCE with their sheer force and undying stamina. It's unreal the way they keep up the intense pace from song to song. "Bellows" has an almost quiet introduction, but as the bass worms in the peacefulness unravels and then whamo! it's back to full on thrash that bounces back and forth with calm interludes. Definitely a stand out track. They end the split with "Rebellion" which sounds like something from the '80s - driving tempo, lightening fast guitar solo, and then it's over. I think we have a bona fide classic here folks. (HG Fact, Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, Japan)

## EXISTENCH - "Divisions" EP

As the name hints at, this is crust core in all it's reeking glory. Fast grindy guitars and deep guttural vocals with an occasional high pitched shrieker that has the effect of ice water being dumped down the back of your shirt. One side of the record deals with more personal issues, while the other revolves around political topics. Good stuff.

(\$3 to Riotous Assembly, PO Box 16396, Portland, OR 97292)

## FALLING SICKNESS / DYSENTERY - split CD

No way! This is FALLING SICKNESS?? They've become pretty good now that they've dropped the ska stuff and focused on cranking out hardcore. Even the lyrics have improved. DYSENTERY follow suit with raw hardcore with thrashy elements. Good stuff from both bands. This is also a benefit for the Schools For Chiapas.

(Sub City, PO Box 7495, Van Nuys, CA 91409 - 7495)

## FALL SILENT - "Super Structure" CD

Without a doubt this is the best thing FALL SILENT have put out yet. Contained on this five inch piece of aluminum and plastic coating is some seriously brutal metallic hardcore. A perfect combination of powerful music and excellent lyrics. Seriously some of the most honest song lyrics I've ever read. A raspy shrill voice spits forth great insight in songs like "One More Question", which deals with the way we tend to discuss trivial topics as opposed to talking about things that may have meaning or create impact in our lives. "What Should I Do?" looks at the question of work, and is it possible to be happy while being employed. "Something New" asks for inspiration and the need for meaning. There's plenty here. It's like a good book. Take your time listening, and read over the words.

(Revolutionary Power Tools, PO Box 15051, Reno, NV 89507)

## FISHSTICKS / HOSTILE TAKEOVER - split EP

The FISHSTICKS slice and dice their way through five tunes the raw and nasty way. Devoid of tuneful qualities they render their own versions of such hit parade standards as "Mommy Can I Go Out And Kill Tonight?", and "We Must Bleed" retitled "Skate Germs". HOSTILE TAKEOVER do perhaps the most interesting rendition of "Nervous Breakdown". Think FAD GADGET - synth laden, drum machine '80s style, and dramatic vocals. Actually pretty entertaining.

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

## FORCE OF CHANGE - "A Thousand Times" EP

Standard youth crew straight-edge from the music on down to the lyrics. But hold on, this isn't bad really. Granted they break no new ground, but there's some character lurking underneath. Had these guys come out 11 years ago people would talk about this



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band in the same way folks quote the UPFRONT "Straight like an arrow!" deal. And there's no songs about being betrayed, so that's another good thing about this band. When they turn up the speed is when this band is at their best. Choice cut is "To Set Fire". (School Bust Records c/o Matthias Kampmann, Rudolf Harbig Weg 44/207, 48149 Munster, Germany)

## FORSTELLA FORD - "Insincerity Down To An Art Form" CD

You can't deny the riff at the end of "At Moments". The thing simply rocks. The rest of the CD is pretty damn good as well. The way the songs bleed together creates a live feel with urgency and the noisy endings of whistling guitars and a drummer who is pounding the kit to pieces. The application of piano on "Cosimo Comma A" is an excellent touch, adding a somber edge to an already melancholy introduction. Definitely one of the best bands of this style. (The Mountain Cooperative, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222-9997)

## GOMORRHA - s/t CD

This falls somewhere in that line betwixt power-violence and metal. The guitar work is very metallish, with some rhythms falling in there as well. The vocals range from the grind growls to wide open screaming. GOMORRHA are in the same class as bands like SYSTRAL and MORSER, where they take the best of both genres and somehow defy categorization. The bottom line is if you like fast and brutal music then GOMORRHA is what you need. (Rhetoric Records, PO Box 82, Madison, WI 53701)

## GRIEF / 13 - split EP

Originally released on Grievance back in '93, Riotous Assembly has dredged this sludge forerunner from the muck for those interested who missed out the first time. GRIEF were just as slow and deliberate then as they are now. 13 play with a little more speed, though not much. Imagine BLACK SABBATH on downers. Rock for the catatonic. Comes on marble white vinyl. (Riotous Assembly, PO Box 16396, Portland, OR 97292)

## GUYANA PUNCH LINE - "Maximum Smashism" CD

Out of the ashes of IN/HUMANITY comes the sound of today, GUYANA PUNCH LINE espousing a new found philosophy, "Smashism" - more effective and realistic than the dribble of the self-help coffee table book times in which we reside. Destroy what keeps you down. Blazing hardcore that has dark elements akin to the likes of RUDIMENTARY PENI, but shares more in common with a band like BORN AGAINST, and obviously the defunct IN/HUMANITY. Through the intensity they add various elements to keep things interesting, whether it be tempo changes or jaundiced guitars skittering over a dense jungle of distortion. This is the sort of record I find myself going back to time and again with a need to absorb as much as possible.

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

## H-STREET - "99A" EP

Musically and lyrically these guys stick to the '88 youth crew sound with shout choruses and breakdowns with songs of betrayal and standing true. While that's all fine and dandy I'd like to see straight-edge bands explore other topics. There's not much here to separate these guys from the rest.

(La Familia Records c/o Sebastian Stronzik, Soesterstr. 66, 48155 Munster, Germany)

## HIGHSCORE - "Disproportionateness" EP

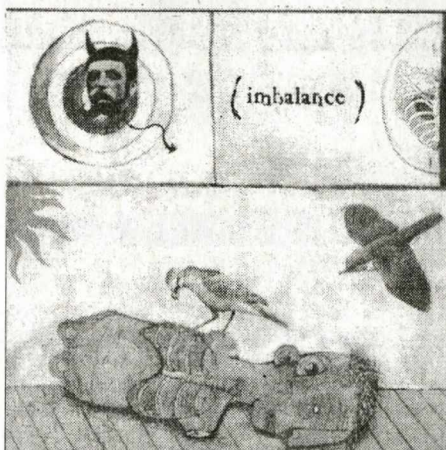
It really doesn't matter if a band is doing anything new musically or lyrically as long as they have the spirit. HIGHSCORE plays '88 style straight-edge hardcore but they have a certain determination that makes this record enjoyable. They keep the approach simple and focus more on cranking up the energy to an infectious level. The lyrical content is presented from a positive view point calling on uniting to accomplish goals, while at the same time they speak out against the system, and fascism. Pretty good. I hope to hear more from them in the future.

(La Familia Records c/o Sebastian Stronzik, Soesterstr. 66, 48155 Muenster, Germany)

## HYBRIDE - "Instinct Maternal" EP

Nearly all the text is written in French, except for a few short sentences in English, which focus on the grim nature of mankind. For the most part they seem toe in the self-hate boat (ie. NOOTHGRUSH). The music is dark and heavy with a mid-tempo pace and metallic tinges throughout. The singer sounds like they're singing with every ounce of energy it takes to scream the words out. The 10" they did a while back on Spineless was good, but this has more urgency.

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



## IMBALANCE - s/t CDEP

This is awesome!!! IMBALANCE are full on hardcore with an awareness of the past as well as the present, and wise enough to bring their own personality to the crowded table. Definitely one of the top hardcore bands on the planet. "Dangerous Tonight" is a rager with a relentless riff that will have you bouncing off the walls. "Gattaca" is another cooker with stinging transitions and good subject matter. They close off with an

ominous spoken-word piece "Celebrity" which examines our preoccupation with 'famous' people's lives and our desires to be like them. I'm anxiously looking forward to their full-length on Armed With Anger scheduled for later this year.

(Hermit Records, PO Box 309, Leeds, LS2 4H, UK)

## IN/HUMANITY - "Violent Resignation: The Great American Teenage Suicide Rebellion" CD

IN/HUMANITY were great. I was always floored with their output, and while this isn't an entire discography, it's pretty damn close. You get material from their two albums, various EPs, splits, etc., and several of the tracks are remixed. Tweaked hardcore that goes from quirky to blur in a flash. As great today as it was then.

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

## INITIAL STATE - "Abort The Soul" CD

Still good today as it was when it came out a few years back. Post ANTISCHISM, pre DAMAD, sounding more like the latter with the dark tone and vocals. Heavy pounding music with a bleak mood and lyrics to match. If you missed out the first time around here's your chance to catch up!

(Prank, PO Box 410832, San Francisco, CA 94141-0892)

## THE (INTERNATIONAL) NOISE CONSPIRACY - "The First Conspiracy" CD

Sort of a Swedish super group here, as the I.N.C consists of folks from REFUSED, SEPARATION, DOUGHNUTS, and SAIDIWAS. But this new outfit sounds nothing like the past endeavors. THE (INTERNATIONAL) NOISE CONSPIRACY are better! They flirt with Situationist theory (which really hasn't been done since the early years of punk!) lyrically, and graphically (via the comic strip on the cover). The music is a combination of the WHO combined with late '80s/early '90s Dischord bands. On the surface this is pretty rockin', but further listens reveal nuances that make this something more. The tempos shift in most songs, and the use of the keyboards and back up vocals give this more character than many bands who attempt the same sound.

(G-7 Welcoming Committee, PO Box 3-995 Corydon Ave, Winnipeg, MB, R3M 3S3, Canada)

## IRE - "I Discern An Overtone Of Tragedy In Your Voice..." CD

This strikes with the subtlety of a sledge hammer powering down on your noggin. IRE combine slow to mid-tempos with a heavy force that pushes force with strength. They bring to mind HIS HERO IS GONE, in the way they create this massive wall of noise that has a crushing weight, almost an auditor destructive force. Dark, brooding, and abrasive. Then there's a part of this band that reminds me of the punishing aspects of GRIEF. Methodic at moments with corrosive vocals. IRE play the kind of music you listen to alone in the dark late late late



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at night. Or early in the morning, depending on where you stand.

(\$6 to Mountain Cooperative, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 1222 - 9997)

## JEAN SEBERG - s/t EP

Essentially the same as the EP on Podruido, except you get two extra songs, and all the tracks are in different order. Not to mention this edition has far better packaging and artwork. I have never seen vinyl this thick before. Virtually indestructible. Here's the skinny for all you collector losers: 50 on splattered vinyl, 50 on plain white, and 30 with an SSD parody cover.

(\$6 to Rathbone Records c/o Lucy Ardilouze, BP 11, 33023 Bordeaux Cede, France)

## JANUARY STAR - "Pneumatic" EP

College pop rock without much 'pop'. Imagine SENSEFIELD, but sappier.

(School Bust Records c/o Matthias Kampmann, Rudolf Harbig Weg 44/207, 48149 Munster, Germany / e-mail: straightedge@topmail.de)

## JOHN HOLMES / CANVAS - split EP

Two bands of contrasting styles. JOHN HOLMES pick up where they left off on their "El Louso Suavo" LP, and turn up the power a notch or two. "Ebb And Flow" blows by in a blind fury, and they use the pacing of "Deadweight" to increase the urgency with a lurching feel. The ending verse is a classic. "Do The Wrong Thing" is along the same lines, with an explosiveness found in the changing tempos and velocity which they execute the number, and it quietly fades out. CANVAS are more of a 'stoner rock' outfit with the slower paced heavy style, and weird vocals that bring to mind late era DIE KREUZEN. Imagine MELVIN meet FU MANCHU. (\$5.00 ppd to Devil Rock Recordings, PO Box 187, Leeds, LS6 1LH, UK)

## JON COUGAR CONCENTRATION CAMP - "Hot Shit" CD

Better than their previous records, but still nothing to get excited about. The music has more edge, but there's something that reeks of bullshit about the belligerent tone that's put forth.

(BYO Records)

## JUDAS ISCARIOT / SEEIN RED - split LP

Two bands with two different variations on hardcore. SEEIN RED do it straight forward - speed and aggression - keeping in line with their previous output. The equally direct lyrics are getting more and more articulate as well. "Feeling Angry" sums it up in a nutshell: "Maybe you're the boss, but I'm not your slave." JUDAS ISCARIOT add the complexities of jazz to BORN AGAINST style hardcore. For the most part it works well, and at times it works my last nerve, such as on "For Antebellum Forever". Know when to say when gentlemen. The song "Holden Caulfield" has an interesting statement I'll close this review off with, a little something to think about: "Because he was like the rest of the world that eventually falls in love

with what they once hated."

(Coalition, Hugo de Grootstraat 25, 2518 EB Den Haag, The Netherlands)

## JUGGLING JUGULARS - "Skeletons In The Closet" EP

This may sound like a tall order, but I honestly can't think of a more interesting and original hardcore punk band out there than JUGGLING JUGULARS. Bands today are either in the red with speed, or they go for more of the tuneful melodic angle. JUGGLING JUGULARS find a middle ground and utilize speed and tunefulness in intelligent ways. The ability to write strong songs is important, and they show that they're more than capable. They open up with both guns blazing on "Dead Men Don't Consume", and close off with a somewhat introspective "Aliens", which looks at how gender roles and sexism create boundaries and alienation not only in those around us, but in ourselves as well. And that's another thing, JUGGLING JUGULARS pen some intelligent and thought provoking lyrics. Man, I love this band. No gimmicks, no need to ride a bandwagon, or anything like that, just excellent and honest hardcore punk.

(Halla, Pl. 139, 00131 Helsinki, Finland)

## KILL THE MAN WHO QUESTIONS - "Sugar Industry" CD

Oh man, this record is so damn good! Seriously the kind of thing when I hear it, all I can think of is how great it is to be here in this moment listening to a band who are essentially one of THE best hardcore bands going. They come out with straight fury on the first two songs, then proceed to put that rage into perspective (musically) on "Whiteface" by adding nuances to the assault that'll have you drooling for more when "You Say It's Your Birthday" cruises in. The music is dark, gritty, slightly heavy and driven with urgent and pissed male/female vocals setting fire to pro-lifers, the precept of race, sexism, and other institutions and ideals that make up this tired society. I find myself suddenly singing these songs to myself in places like a crowded shopping center, class, riding my bicycle, or in a bookstore. Don't ask why, just know that this record is destined to be a classic.

(Coalition, Hugo de Grootstraat 25, 2518 EB Den Haag, Holland)

## KRALIZEC - s/t EP

Mysterious record here. Black cover, no title, no label address, nothing. Just black. Starts off with ominous soundtrack music, then rips into blistering thrash with both guns blazing. In between songs there's pauses of noise, sound bites, and what not. The songs are a mixture of quick bursts to complicated stop-go and tempos of varying degrees crashing into one another. The second side is the best with more intensity and deliberateness. Good stuff.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

## KURUMA BAKUDAN - "Bastards" EP

All too often you know exactly how a record is going to sound just from the name, artwork, and the label it's on. Bad Card throw a curve ball with this release. Alright, the fact that this is on Bad Card indicates you should expect some brutal thrash, and for the most

part this record meets that expectation. But the name is a bit strange, I have no idea what it means, but it's interesting. Then the artwork is totally atypical for this music. Full color paintings on the front and back. The back cover piece is the best, creating a feeling of anticipation and despair. As I hinted at earlier, for the most part this is brutal thrash, but there's more going on here than setting the musical blender on high. There's stop and go execution, odd breaks with funk rhythms, the haunting sounds of a piano, or brief moments where the song seems to be headed in a whole other direction, only to snap back into thrash. Dig the lock groove at the end of side two. If I were doing a record label I'd ask these guys for a full length.

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

## LEATHERFACE - "Cherry Knowle" CD

I love LEATHERFACE. I try to get everyone I know who hasn't heard them to give 'em a try. They have all these elements of a great band - powerful music that elicits various reactions, great lyrics that can hit you in the gut with it's truth and insight, and one of the best vocalists, who does both what the music and lyrics do with ease. "Cherry Knowle" is their first LP, and while it's great, it only hints at what this band would become on later releases. Definitely worth picking up, but you must get "Mush". It's one of the best albums ever.

(BYO Records)

## LEATHERFACE / HOT WATER MUSIC - split CD

Excellent pairing for a split release. LEATHERFACE haven't missed a beat since they reformed. Their music is a combination of all things that make life worth living - beauty, sadness, hope, despair, and all emotions that make us human. This stuff will put a lump in your throat, and yet you've never felt so alive in that moment when these songs are in your space. "Wax Lyrical", "Punch Drunk", "Andy", and "Deep Green Beautiful Leveling" are such songs. The sort of thing where it comes together and you realize you're not alone in this world - rare moment indeed, but they exist... HOT WATER MUSIC - I'll admit in the past I wasn't fond of this band, but today life is different and my interests are more open. In many ways they remind me of LEATHERFACE, but more upbeat. The lyrics are great observations on life and inner workings of self, and the music moves with ease. I saw these guys live recently and it's pretty obvious they were meant to be playing what they're playing - as the instruments appeared to natural extensions of who they are, and we're meant to be listening.

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

## LEATHERFACE - "Horsebox" CD

Heaps of praise have been placed on this band in the reviews above, but I've gotta give 'em some more. In many ways LEATHERFACE transcend punk, or any other genre. Bottom line, LEATHERFACE is just great music. Driving and melodic, with a strong bite. You can't deny they do a respectable cover of



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NICK CAVE's "Ship Song". Which is a fitting choice for a largely somber album. (BYO Records, PO Box 67A64, Los Angeles, CA 90067)

## MAINSTRIKE - "No Passing Phase" CD

On a musical level MAINSTRIKE are pretty good. They remind me a lot of MOUTHPIECE (who were one of the only worthwhile straight-edge bands this past decade) crossed with MANLIFTINGBANNER. The songs have a quick pace, interesting break downs, catchy and powerful rhythms that hit hard, the whole nine. But on a lyrical level they stay within the realm of straight-edge - being true to the cause, "those days", betrayal, etc. There's nothing wrong with those topics, but I was hoping that since these guys are older they'd write about things effecting them, and maybe also offer a different view point on the well worn subjects that straight-edge bands cover time and time again. Don't get me wrong, this record is pretty good, but nothing I can identify with on a lyrical level anymore.

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

## MANCHURIAN CANDIDATES "Between Reality And Shadows" LP

If you are lucky enough to catch these guys live then you know that MANCHURIAN CANDIDATES are not to be missed. The material here captures the intensity and urgency they possess live and brings it out in the comfort of your home. The music is brutal and anguished delving into dark regions of the psyche, yet aware of the world in order to attack all they see as wrong. There's desperation in the barrage of songs like "Mission Of Peace" with its quick tempo that put you on the edge and condemn America's double think tactics of war. These guys have progressed quite a bit since their first EP, going from sounding similar to SWIZ to something more angry and powerful.

(BCB Records, 1712 E. Riverside Dr. #67, Austin, TX 78741)

## MRTVA BUDOUNOST / GRIDE - split LP

Almost passed out in the post office when this came in. MRTVA BUDOUNOST blaze through 13 bursts of rage topped off by excellent lyrics such as, "I don't believe in changing the system / I believe in its collapse!" GRIDE are along the same lines as MRTVA BUDOUNOST, but with a thicker sound and vocals that will set your ears ablaze. Punchy rhythms that burst into a fit of rage then calm down a bit, and then whamo!, it's full on fury once again. The mix of the drums close to the front in the sound is a wise choice, giving the music a more brutal feel. Destined to be a hardcore classic. (Insane Society Records, PO Box 6, 50101 Hradec Kralove, Czech Republic)

## THE NERVE AGENTS - "Days Of The White Owl" CD

Oh hell yeah! Everything the NERVE AGENTS have done prior to this only hinted at their ferocity.

The fists are flyin' on this long player. Seriously some of the best hardcore going. Strong, intense, urgent, you can insert any strong adjective you wish to demonstrate the magnitude, and best of all, this stuff is memorable. Gets my vote as one of the best of the year.

(Revelation Records, PO Box 5232, Huntington Beach, CA 92615-5232)

## NIKUDOREI - "Genital Torture" CD

Porn noize, which is mighty pretentious.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, Japan)

## NO REPLY / LIFES HALT - split EP

The split release that was inevitable. Definitely NO REPLY's best stuff yet. Speedier and pissed off. "More Desperate, More Violence" is my favorite cut here, but I can relate wholeheartedly to "S.U.V. F.U.". LIFES HALT stay the course set by their first EP, except some lyrics are sung in Spanish, and they lean toward the political side of things as well.

(Indecision Records, PO Box 5781, Huntington Beach, CA 92615)



## OUTO - s/t LP

Classic Japanese hardcore that today still has those with good musical taste drooling. Fast, furious, tight, and memorable. A combination that seems unlikely, which just goes to show what an awesome band OUTO was. This contains stuff from their LP, "No Way Out" EP, and the "Trash Till Death" comp. Listen to this record and then go start your own band. I'll be first in line to see you.

(Check with Sound Idea)

## PAINDRIVER - "This Has No End" LP

Seems this LP marks the final chapter of this band, and they go out with grace. The songs run together and are paced a certain way making me think what they must've been like live. Fast and short bursts of speed and anger delivered with a dark gritty sound. There's definitely a Scandinavian hardcore influence here with extreme tempos that race to a sudden stop. The lyrics are pretty downcast with focus on how things effect one emotionally (this aint emo so sit still Chester!), such as frustration, disgust and betrayal, along with the assault on the psyche that work ultimately is.

(Trashart Records, RISD Box 1388, 2 College St, Providence, RI 02903)

## PAINTBOX - "The Door" / "Provided Railroad" 7" single

More brilliance from this great band!! The introduction to "The Door" and how it kicks into the song is great. Non-stop energy that doesn't know the meaning of slow down. The ways these guys incorporate the use of a trumpet and a harmonica into their music is great. I'll go on record saying they're the only hardcore band who has done this the best.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, 164-0013, Japan)

## PANDEMONIUM - "Wir Fahren Gegen Dreck" LP

Can't remember if these guys were from Germany or elsewhere... Me language skills and identification abilities are faulty at the moment. Shock treatments and all... you know. Anyway, this bootleg contains material from their "Who The Fuck Are You" 7", LP, and "Wir Fahren Ins Grune" 7". Excellent document of European hardcore before it unfortunately became Americanized. Raw, furious and full of guts.

(No label, no address. Check with your favorite mail order service.)

## PERUKE - "Please... Mess With Texas" CD

PERUKE could easily fit in with the West Coast power-violence bands during '92 to '97. They're as raw as CROSSED OUT, goofier than SPAZZ, and have tweaked elements (every now and then) in the vein of NO LESS. But before you roll your eyes, PERUKE isn't a clone band. They've just been influenced by some great bands, and have added their own personality as well. The title of the album should indicate where these guys are coming from, but in case you need convincing, check out these song titles: "Extreme Grindcore Is For Lame Ass Musicians" Who Lack Basic Fucking Motivation For Traditional Punk/HC", "Every Single Vocalist Who Has Ever Been Even Remotely Influenced By James Hetfield, Eddie Vedder or Phillip Anselmo Should Fucking Die! Die! Die!"

(Guts, Apt 301-2634 Quadra St., Victoria, BC, Canada V8T 4E4)

## PHC / INFEST - split EP

Official re-issue onto hard vinyl of the much sought after (and bootlegged!) 8" flexi. Not to mention this was the very first Slap A Ham release! This stuff still crushes the competition 10 years later. Who woulda thought? Extra tracks from both bands are added as an extra incentive to snatch this gem up. (Slap A Ham, PO Box 420843, San Francisco, CA 94142 - 0843)

## PHOBIA - "Destroying The Masses" CD

PHOBIA continue their pummeling assault of crust with these 10 tracks. Definitely nothing new or earth shattering, but they do it well. Fast and short with a flurry of snare cascading over motor like double bass kick, churning guitars, and cookie monster vocals.



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

## PLUTOCRACY - "Sniping Pigz" CD

Back and better than ever. Take the best parts of old PLUTO and combine that with the experimental mindset of NO LESS, and you'll get this. Maniacal vocals, warped guitar necks, flailing drums, and samples snaking through the mayhem are the order, and it's incredible. The intro sounds like the work of the SHED DWELLAZ with the groove and samples preparing you for what lays ahead. Lyrically it's apocalyptic science-fiction with "Pesca Milagrosa", "Time Portal", and pure angst on "Posted In 5 East" and the title track says it all. Great cover art as well. Destined to be a classic.

(Six Weeks, 225 Lincoln Ave., Cotati, CA 94931)

## PROPAGANDHI - "Where Quality Is Job #1" CD

When these guys were around I never paid 'em any mind. I remember hearing one of their early records on a summer afternoon at Blacklist, thinking it was OK. A close friend saw 'em a little while later at some place in Berkeley, expecting to hate it, he came back saying they were great, and one of the most interesting and intelligent bands he's seen in a while. Time goes by, I get a little older, and after you reach a certain age you don't have to prove anything to anyone, and in turn your mind starts to open. So here I am listening to this CD of out of print hard to find and live recordings of this band, and while I'm still not blown away, I have more appreciation for them now. It's just one of those things. Pop punk with a political message. But what makes PROPAGANDHI good is how they combine humor with politics. Certainly more interesting than the 'gloom and doom' political route tread by many bands.

(G-7 Welcoming Committee Records, Box 3-905 Corydon, Winnipeg MB, R3M 3S3, Canada)

## PUNK LOREX OK - "Prolex" CD

This reminds me of that time when bands like DAN, and CHUMBAWAMBA (pre-techno) existed within the framework of punk, yet they were creating something entirely new and interesting. PUNK LOREX OK add pop elements to punk without being pop punk. You just have to hear it to understand. The vocals are what really make this band stand out for me. They could totally be singing for something more mainstream, yet they go for this sound. A better decision. It's always good to see there are bands out there who are still creating something different.

(Hiljaist Levyt, PL 221, 33201 Tampere, Finland)

## RANDY - "You Can't Keep A Good Band Down" CD

This is really good. Tuneful and melodic hardcore in the channel of PROPAGANDHI, but there's a certain something to keep them from being considered a clone band. What exactly, I can't put my finger on. The songs tell stories in a humorous and personal way, touching on political and social issues. Sometimes they just sing about being in a band or "The Exorcist" ("Even though no gods exist

and I'm atheist, the Exorcist got me so scared..."). I like how these guys mix elements of power pop into the songs, and it doesn't sound contrived either. "Superstar" is a pretty good example, or "Powergame", which has a hyper punk beat that easily melts into smooth tuneful breaks. Pretty damn good, and catchy. (G-7 Welcoming Committee Records, Box 3-905 Corydon Ave., Winnipeg MB, Canada)



## ROT - "Sociopathic Behaviour" CD

No frills grind core in all it's raw and gritty beauty. There's something to be said about the idea of keeping it simple, and ROT illustrate this much overlooked, and surprisingly difficult concept. The power lies in the straight forward manner of the lyrics and drums. They tell it like they see it without hiding behind some poetic mask of vagueness, and the drums direct the speed everything's going to go in.

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

## RUIDO / INSULT - split EP

Heavy hitting split no doubt! RUIDO come out of the block with a rawer CRUDOS sound, and it's a reference more in how they sound musically, and not that they sing in Spanish. Can't go wring there. INSULT, which as you may or may not know, has Seth from ANAL CUNT in the line up, dish up INFEST style mayhem with goofy lyrics that I'm sure are intended to upset those with strong social mores - just like AC! Either way, these guys rage, and I can't help but chuckle here and there.

(Know Records, PO Box 90579, Long Beach, CA 90809)

## RUPTURE - "Cunt Of God" CD

Gotta love that title. Punk and thrash thrown in a blender tapped on puree. Seriously, these guys seem to get faster with every record, but yet amongst the speed and chaos there's still a song structure. As fast as the mince-core quickly is quickly told tales of debauchery and blasphemy, suicide, heroin, sexual perversion, astral robots and more.

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

## SAETIA - "Notres Langues Nous Trompent" CD

Standard emo, but pretty good for what it is. SAETIA keep the pace and tension at a constant. Tempos build up to stop - somewhat like climbing to the top, quickly

pausing to look out at the vast space before taking the plunge - then crash down making as much noise as possible. The best parts are the quiet introspective spaces, which would be interesting to hear further explored in the future, such as they do with the instrumental "Woodwell". The guitars swirl around the rest of the instruments, much like a slow moving river. Very effective in setting the tone for each song. Even when they kick in to the aggressive parts they do it with a biting force and abruptness - the drums punch holes in the dense wall of guitars when they hit the distortion pedal. On a verbal level it's pure poetry, and based on inner thought and reaction of the you and me.

(\$6 to Mountain Cooperative, PO Box 220329, Greenpoint Post Office, Brooklyn, NY 1222 - 9997)

## SCREAMER - "Cloven Hoof Blues" CD

These guys fall somewhere into the realm of bands like CHAOS UK, GBH, and ANTI-NOWHERE LEAGUE. Filthy and gritty mid-tempo punk snarl that won't even toy with the idea of taking itself seriously. The lyrics to "Bad As Me" are hilarious, and the rest of the songs are much in the same vein with tales of a disenchanting Satan, getting caught jackin' off and the like.

(\$11.00 ppd to M. Ryan, 103b ground floor, City Road, St. Pauls, Bristol, BS2 8UL, UK)

## SCROTUM GRINDER / COMBAT WOUNDED VETERAN - split EP

Just the cover alone should have you contemplating the acquisition of this record. But then again, if you buy records for the cover art alone, you'd have a lousy record collection, as it tends be the crappy records usually have the best covers. But that's NOT the case here. The cover is just a bonus to the great record inside. More of a 'cherry on top'. SCROTUM GRINDER are the soundtrack to a pitbull fight. Cranked out execution that rasps away, biting, pulling, and tearing. COMBAT WOUNDED VETERAN are along the same lines, except there's a smart ass attitude running underneath. This is a must have.

(\$3 to Burrito Records, PO Box 3204, Brandon, FL 33509 - 3204)

## SHOGUN - "Enter The Equation" EP

The song "Efficiency" is the definite standout here. Quick, punchy, and brutal all rolled into one. SHOGU whoop ass like ACME and VOORHEES do - destructi as hell dark metallic hardcore that seethes with ang and hits you hard like a quick shot to the kidneys. TI kind of music you listen to in the dark - which is goo (Chainsaw Safety Records, PO Box 260318, Bellerose NY 11426)

## SOMEDAY I - "Look Up And Live" CD

Melodic and tuneful punk-ish pop that induces a feeling of familiarity - though I can't pin point why. The songs rely more on tunefulness and a smooth melody instead of sugary sweet pop and thrust. I could see these guys doing well with the college



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crowd.

(Owned & Operated Records, PO Box 36, Fort Collins, CO 80522)

## **STRENGTH IN NUMBERS / TREPAN NATION - split EP**

STRENGTH IN NUMBERS are standard straight-edge hardcore with potential to be more. TREPAN NATION are good. They're definitely more interesting lyrically than musically. "My Addidas Don't Mean Shit To Me" and "Plausible Denial" hit the nail on the head with their attacks on consumer brand identity and alcohol, while "Straight-edge And Seventeen" is humorous.

(DC Records, 574 Carlisle Ct., Glen Ellyn, IL 60137)

## **SWINGIN' UTTERS / YOUTH BRIGADE - split CDEP**

Damn, if the UTTERS don't keep getting better with every release. They're pret' near hitting perfection with these songs. The pacing is great, they rip it wide open with "Angels Pissing On Your Head" (which is destined to be a SWINGIN' UTTERS classic), then follow up with an adrenalin OD'd "You Haven't Seen Yourself In Years", and then to be responsible for your health, they slow it down on "Mother Of the Mad". But not for long, as they pick it back up on the next couple and then send it off with a faux Irish number "39". The YOUTH BRIGADE material is the best they've done in years. Since "Sound & Fury" perhaps. The songs have the bite and aggression mixed with the tunefulness they're known for. Granted they're not singing about fighting to unite anymore, but I'm glad, as times are different, and they're older (so am I!). Which is the main reason I connect with these songs here. They now sing about what it means to grow older in punk, and how to do it gracefully and realistically. Something I've been hoping bands would do for a while now. This is proof that YOUTH BRIGADE still have fire in 'em. "It's Not Like That Anymore" and "Let Them Know" speak volumes.

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

## **TETSU ARREY - "14AI" CD**

The title is in Japanese, so I have no idea what it's called. Sorry. Musically TETSU ARREY have the classic Japanese hardcore style with a heavier and more pummeling rhythm section. The first song, "Higher" starts off at mid-tempo with the singer declaring himself "born to be gettin' high", and from then on out they lash out with both barrels blazing. "Fucker" closes things off in a white knuckled blaze of glory.

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, Japan)

## **THAT'S ALL SHE WROTE - "Orthographically Speaking, It's A Good Time" CD**

First off, I gotta mention that this is definitely one of the most innovative ways I've seen a CD packaged. They've taken a beer box, silk screened parts of it, glued important information on the inside, and made two pockets on the inside to hold

the disc, artwork, and other odds and ends. This all folds up and is held together by a paper band. Pretty snazzy... THAT'S ALL SHE WROTE crank out blazing hardcore similar to what has come out from the Mountain Cooperative. Sort of like DEVOLA in rage and puppet vocals, yet they add these sickly elements that create this tone that something's amiss. Whether they use the squeaks of a saxophone, choppy drumming, or warped guitar playing, there's all these elements and devices that leap into the fray. "My Mouth And Margritte In A Tree" is one of the most agitated songs I've ever heard. From the way the song is structured with it's constantly shifting tempo and the screaming to talking vocals. (\$5.50 ppd to Ben, 34-15 37th #1, LIC, NY 11101-1301)

## **TOTALITAR - "Klass Inte Ras" EP**

TOTALITAR have consistently put out one great release after another. Vicious hardcore that's driving with force and at times recklessness, when needed. There's a slight DISCHARGE influence in the rhythm section, but on the whole it's all TOTALITAR. Favorite song on here is "Stryka Genom Ingenting", which deals with how capitalism is the new religion. TOTALITAR are essential to your record collection. Comes on red vinyl.

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

## **TOMSK 7 / IDI AMIN - split EP**

Glad to see a new TOMSK 7 recording. They're stuff on the split with BORIS was pretty good, but this is better. Crunchy power-violence with raspy instrumentation and dual male/female vocals. The guy sounds like he should be doing the vomit voice for CARCASS or EXHUMED. "3 Strikes (You're Dead)" is the choice cut on this side - sounds something like you'd hear in a B-movie drug sequence. IDI AMIN are a raw and noisy affair akin to SUPPRESSION. It's like they approach the songs with an attitude of 'let's see how much speed, thrash, and noize we can compress into each song'. "Crash Of The Ole 68 (Redneck Kamikaze)" is hilarious. There's a limited edition of 200 with a silver cover and silk-screened graphic. But if you miss it, don't fret, as the regular cover is a nice full color deal.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

## **UNHOLY GRAVE / ABSTAIN - split EP**

UNHOLY GRAVE are lo-fi crust personified. Nothing too exciting or interesting, but not bad either. The way the vocals break form growls to someone talking reminds me of GISM. Plus the lyrics are interesting, and sometimes humorous. ABSTAIN unleash three new burners - maybe their best yet. The stop-go of "Mass Action" is great: Full on blur then suddenly it stops dead in it's tracks, then its back to the blender again, as though nothing happened. This split comes with a limited edition sticker cover.

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

## **UNRUH - "Setting Fire To Sinking Ships" CD**

UNRUH take late '90s hardcore to a different level by juxtaposing metallic blur and grind with almost serene elements. This in turn gives the song a sense of

contemplation with outbursts of rage and anger. Somewhat manic yet strangely cohesive. Definitely outside the herd, and it's encouraging to the future of this music when bands like UNRUH are taking chances and creating their own sound.

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

## **VAE VICTUS - "Bridge Builder" LP**

VAE VICTUS have an enigmatic sound. They juxtapose full on hardcore rage with a subtle calmness. It's really hard to explain. You just hear two opposites coming together. On one hand this is something that is in your face, and on the other this is something you lay back on the couch and take in. Like I say, really odd. The rhythms are pounding with a sense of groove, the music is like a blast furnace with scathing vocals. Definitely the sort of record where you discover more with every listen. Comes on crystal clear vinyl.

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

## **VILENTLY ILL - "One-Sided EP" EP**

Jaw dropping awesome. May be the rawest hardcore punk going today. For quick furious blasts that will have you sitting in awe. "I Don't Fit In" kicks mutha fuckin' ass. This stuff can easily appeal to fans of the "Killed By Death" sound and thrashaholics as well. I could go for a whole album of this stuff.

(Knot Music, PO Box 501, South Haven, MI 49090-0501)

## **VOMIT FOR BREAKFAST / AUTORITAR - split EP**

VOMIT FOR BREAKFAST put out a killer demo not too long ago, and I couldn't wait to see these guys get some vinyl. Here they are, in seven hard inches of pulsing hardcore glory!! Cross OPSTAND with HELLNATION and you get the destructive force of VOMIT FOR BREAKFAST. Sand blaster guitars and bloody murder vocals rain down like a bomb raid. French hardcore is setting the standards for the 21st century.

I hadn't been too impressed with AUTORITAR on previous releases, but they deliver the goods here with flying colors. Faster than an Oklahoma tornado AUTORITAR thrash and bash their way though five quick blasts of rage. Yet they demonstrate a sense of humor in the song "Another War Song" - "It's bad, it is really bad / The war! The horror, the gore." My favorite track though is "Regulations", where they equate political correctness with religion. The most articulate assessment I've come across yet on that annoying mindset yet. Excellent split from both bands! This record is highly recommended.

(Bad Card Records, see address elsewhere)

## **VOMIT FOR BREAKFAST / EMMA HO - split EP**

VOMIT FOR BREAKFAST are one fast, furious, ugly, brutal, and chaotic. Each song comes out swinging chairs, with a zeal for kicking ass and inflicting as much damage as possible. Eight blasts of rage that show no mercy, and it's not like you deserve any in the first place! EMMA HO crank out lo-fi crust complete with indecipherable throat



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clearing vocals. A hot beverage, such as coffee or tea, will help clear the phlegm out of your throat there!

(\$5ppd to Olivier Lacoste, Murder Records, BP11, 33023 Bordeaux Cedex, France)

## VOORHEES - "13" CD

Long awaited, much anticipated, and the pay-off is sweet. Heavier and darker than before, yet the intensity remains, and if anything, they're more brutal than before. The recording has a dirty quality which accentuates the blistering power VOORHEES have. "Sense Of Drama" and "Conditions Of Extreme Discomfort" are my favorite cuts here. Like a machete through the head of teenagers fucking on the shores of Crystal Lake.

(Armed With Anger Records, PO Box 487, Bradford, BD2 4YU, UK)

## VOORHEES - "Fire Proof" EP

Heavy and pissed, they launch into five songs without hesitation and proceed to pummel your senses right up to the very end with a bleak outlook on life and punishing music to drive it home.

(Chainsaw Safety Records, PO Box 260318, Bellerose, NY 11426-0318)

## VOORHEES - "Book Burner" EP

More is all I can say. What's on here is more in line with their earlier output - full throttle hardcore that levels everything in its path with the subtlety of a flame thrower. Six abrasive compositions to have your depraved ass in a frenzy. Comes on pretty blue vinyl as well.

(THD Records, PO Box 18661, Mpls, MN 55418)

## WHAT HAPPENS NEXT? - "Hollow Victory" 10"

These guys play mid to late '80s hardcore (pre-youth crew bullshit) with a combination of politics and humor. Maybe cross HERESY with the SPERMBIRDS. Whatever, it's all good, and it's all here. It's obvious these people are putting thought into this band - the songs are well structured and full of punch, the lyrics are well written and interesting, as well as the description that accompanies each song on the lyric sheet. "The Human Condition" and "Smiling In The Face Of Certain Death" are my favorites here. Hey, their cover of "My Friend The Pit" is even better than the original.

(Not A Problem Records, PO Box 420802, San Francisco, CA 94142 - 0802)

## WORD SALAD - "Death March 2000" CD

In relation to the title, it's interesting to note the subject matter of the lyrics, as they offer interesting observations of life at the end of the 20th century; sedate and in denial. The tone is bleak and angry, as one should be today. They attack society, drugs, politicians, and other necessary targets. The music is dark and metallic hardcore that races frantically with stop-go tempos and full on thrash when needed. (Prank, PO Box 410892, San Francisco, CA 94141-0892)

## WRETCH LIKE ME - "Calling All Cars..." CD

WRETCH LIKE ME easily pull off what many bands have a hard time even considering; belting out heavy crunchy rock that's pretty damn tuneful as well. Anymore bands are either heavy or just melodic, seldom the two ever meet. But here it is, done well. Take lickity split hardcore, ROLLINS type metal, and a good bit of melody and you'll get an idea of what these guys are like. It's cool to hear a band rage and at the same time in the aggression there will harmonized vocals floating over the din. Lyric of the record: "If I can't change the world I'll just rock against you."

(Owned & Operated Recordings, PO Box 36, Fort Collins, CO 80522)



## XIII PFP - "Redefine" CD

A hardcore band with a brass section? Sounds strange, but it's true. XIII PFP play moshy hardcore with a metal edge and these horns that give the music a whole other dimension. At times it gets a bit off in the ska territory, but not in that cheesy way you'd expect. While this isn't exactly my cup of tea, I have to hand it to 'em for doing something different.

(Double Down Records, PO Box 1117, Kulpsville, PA 19443)

## YOUR ADVERSARY - "Found On Earth" EP

Quirky hardcore that's aggressive and capable of making you dance like an oiled monkey at the same time. YOUR ADVERSARY are obviously taking chances and expanding on the hardcore genre - and it works, making a good portion of bands bland and useless. Who's to complain though? "Delightful" is the hit of the record with it's bouncy rhythm soaked in nervous tension and repetitive guitar work that gets in your head, plus sassy lyrics; "Bust a move while I copulate an attitude..." "Affluent" is a great song as well, and the vocals are pretty damn good, giving the song its own character.

(PO Box 1282, New York, NY 10276)

## V/A - "Albany Style Hardcore 1999" EP

Alright, grab an envelope and take down the address listed at the end of the review, drop \$3 in and send off

for this disc immediately!!! This comp is hotter than a pistol, and baby that's hot!! DEVOID OF FAITH and MONSTER X are on here, so that alone should have you salivating like a starved dog. But there's a track from BY THE THROAT that's excellent, and then there's this band I'd never heard before called POLICE LINE, who are a great surprise and hold their own with the rest of the heavy hitters on this collection. Don't sit around contemplating, get this record now!! There's 200 on clear vinyl as well. (Gloom Records, PO Box 14253, Albany, NY 12212)

## V/A - "Asian Punk Lives #2" - tape

The latest chapter documenting the diverse Asian punk scene. The bands on this edition hail from Japan, Indonesia, Philippines, and Malaysia. For the most part the bands on here play straight forward hardcore, with TURTLE Jr being the only group showing the slightest hint of melody. Stand outs for me were OUT OF TOUCH, ABSENT, BALCONY, REFUSE, and SOCIAL CRIME. Comes with a lyric booklet that has news and contact addresses.

(Sprout Records c/o Tsuyoshi Konno, 1-10-27, 1-brancho, Aoba-ku, Sendai-City, Miyagi, 980-0811, Japan)

## V/A - "Audio Terrorism" CD

This here is a total blockbuster compilation!! Un-fuckin'-real! You got your hardcore, you got your grind, you get your noise, and you're gettin' your ass kicked by what's on here. Let's take a quick looksee at but a few of the bands on this five inch coaster of bliss; BENUMB, AGORAPHOBIC NOSEBLEED, HELLNATION, SPAZZ, CATTLE DECAPITATION, OPSTAND, GOB, DAHMER, LOCUST, and MEN'S RECOVERY PROJECT. (Satan's Pimp, PO Box 13141, Reno, NV 89507)

## V/A - "Bad Music For Bad People" CD

Nope, this isn't a tribute comp for the CRAMPS. This is something entirely different. Twenty bands who crank out a harsh and brutal racket that's ungodly. Sounds range from hardcore to noise to grind. A few of the folks on here are DROP DEAD, IN MY EYES, PAIN DRIVER, MEN'S RECOVERY PROJECT, AGORAPHOBIC NOSEBLEED, AS THE SUN SETS, and more. I likes it, I likes it!!

(Trash Art, PO Box 725, Providence, RI 02901)

## V/A - "The Center Of The Universe" CD

Sampler of Owned & Operated Recordings. Best bands on here are WRETCH LIKE ME, NEW ROB ROBBIES, and TANGER. For the most part these bands defy easy musical categorization, which is good, as they draw from a variety of influences to create their own sound. Not many bands can look you in the eyes and say the same.

(Owned & Operated Recordings, PO Box 36, Fort Collins, CO 80522)



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## V/A - "East Timor Benefit Album" CD

This may be for a good cause, but this compilation is horrible. There's no way they're gonna make their money back on this, much less raise money for Community Aid Abroad.

(Idols of the Marketplace, PO Box 50138, Ft. Wayne, IN 46805)

## V/A - "Fall Asleep To This" CD

Ehh... Generic hardcore comp. You deserve better. (Smart Ass Records, PO Box 71, Cottage Grove, MN 55016)

## V/A - "Jaahyvaiset Aseille 2" CD

I believe the title translates to "Farewell To Arms". The comp itself is a benefit for the Union of Conscientious Objectors - Finland. The UCOF is seeking to develop substitutive services for conscientious objectors.

Music wise this is pretty cool, so I'll give a rundown - ALAKULTTUURIN KUSIPAAT are very unique in sound with saxophones as a dominant instrument. Thrashy, quirky, and really good. ENDSTAND dish out the brutal hardcore, and I can see why a lot of the people I'm in touch with in Europe are talking about this band. MANIFESTO JUKEBOX sound like HUSKER DU crossed with ALLOY. PUNK LOREX OK are one of the biggest surprises I've had in a while. The woman's voice is incredible. Kind of like someone from CHUMBAWAMBA, but better. The music is tuneful, melodic, and very original. "Kuulkaa Me Huudetaan!" is the best song of the comp. FREAK ED play tuneful hardcore with a sense of humor. "Vegan Police" is the best comment on the diet zealots. Things get ugly when SHARPEVILLE come on the scene with their auditory punishment with dual vocals, one deep and one rabid. The most eclectic band on this collection is BASCHBASHUK. They use keyboards, vocal effects and lo-fi recording. Their rhythms are bouncy, and the music sounds like an arcade in a horror movie insane asylum. JUGGLING JUGULARS, as always, come through with more great stuff. Proof they're one of the best hardcore bands on the face of the planet today.

(\$8 ppd to: Halla, PO Box 139, 00131 Helsinki, Finland)

## V/A - "New Disorder Records" CD

As the title indicates, this collection is a sampler of the bands on the labels roster. Practically all bases are covered here; post-punk, hardcore, and some poppy stuff. Most of what's here is actually pretty good. My favorite cut comes from HERS NEVER EXISTED, but let's not forget THE PIST, JACK ACID, THE GODS HATE KANSAS, db's, and THE CRIMINALS to name a few. A sampler comp actually worth keeping.

(New Disorder Records, 115 Bartlett St., San Francisco, CA 94110)

## V/A - "Okara/Kamizole" CD

Okara and Kamizole are not bands but two squats in France, which this CD serves a benefit for. The line-up is awesome. Thirty-three bands from around

the globe, and some of these bands have more than just one track, which is cool. The line-up includes CODE 13, VOMIT FOR BREAKFAST, PRIMITIV BUNKO, HIS HERO IS GONE, JUGGLING JUGULARS, CRESS, SLUMS, P4 A L'ATTACK, FUCK ON THE BEACH, DAHMER, SIN DIOS, and more. Needless to say, this is an international hardcore fans' delight. (\$10 to Fight For Your Mind, 47 avenue Gilbert Roux, 03300 Cusset, France)

## V/A - "Possessed To Skate" CD

One of the best comps of the past decade is now available on digital format!! The line up says it all: DESPISE YOU, ASSHOLE PARADE, SPAZZ, CHARLES BRONSON, PALATKA, UNANSWERED, and PRETENTIOUS ASSHOLES. (Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

## V/A - "Self De-Construction" CD

Benefit comp for Global Network, Anti-Racism Action, Green Peace, and Food Not Bombs (subsequent pressings will give money to other charities as well). Musically they bring together a wide spectrum, from emo to pop to hardcore to straight up punk. A few folks on here are ANTI-FLAG, YOUTH BRIGADE, FIFTH HOUR HERO, MILEMARKER, THE UNSEE, ONE 4 ONE, CALABASH CASE, GRIVER, RHTM COLLISION, and plenty more.

(Underworld Records, 10738 Av. Millen, Montreal (Quebec), Canada, H2C 2E6)

## V/A - "7 Reprises de 7 Seconds" EP

I'm not one for tribute comps, but this one is actually pretty good. For one, there's a solid line-up, and all the bands represent different segments of hardcore, from the more melodic to the no frills kinda thang. While it's great to see bands like THIS SIDE UP, ENDSTAND, STRANDED, and INTENSITY (awesome transition from "Red And Black" to Dichard") match the energy of 7 SECONDS, it's equally interesting to hear bands like FAKE HYPPY and SECOND RATE do melodic rock renditions of the anthems that 7 SECONDS made near and dear to all of us. Nice cover art as well.

(Wee Wee Records c/o David S., 25 rue Goudouli, 31240 Saint-Jean, France)

## V/A - "Speed Freaks 4" EP

Well, this one ranks up there with the first edition, and maybe even better. No kidding. Maybe I'm in shock from the CRIPPLED BASTARDS song, which is pretty good. Who would've thought such a thing is possible? The TUMULT song is a rager, then on the flipside is where the real gems are: DS-13, DAHMER, and DUDMAN. Oh yeah!!!!

(Knot Music, PO Box 501, South Haven, MI 49090-0501)

## AFTERMATH - demo

Interesting band who draws from a variety of influences lyrically and musically, be it Swedish hardcore or grind, they delve into it all. The music hits with a blunt force, grinding and pummeling to the very end. They deliver the words in straight forward approaches in songs like "Control Group", "Acid Casualties" and "Penalty Phase", and they exercise their creative muscle in a song like "Cursed Earth". Along with the six studio tracks, we get three live recordings as well.

(123 NE Fremont, Portland, OR 97212)

## NOPARADE-demo

As soon as these guys get something on vinyl people are going to go ga-ga. Features one of the guys of FROM ASHES RISE, and stylistically NO PARADE are along the same lines. Crushing hardcore with a wall of guitar sound, and a vocalist who has an equally abrasive sound. "Bloodred" and "Surrender" are my favorite cuts, but the whole demo is mighty solid. You gotta get this!

(Elijah Wasserman, 746 Elysian Fields, Nash, TN 37204)



# RATE-A-RECORD

Stepping up to the plate for this installment is Alln McNaughton, MRR shitworker. For some reason he broke the rule of sending in a photo of himself posing with his favorite record. Maybe he's afraid of getting in a tangle with the tough guy bands he gives bad reviews to? Fret not dear readers, the law of appearing in a photo with the writer's favorite record is forever in effect and will be enforced with an iron hand! Business is business!!!

Well, I write several two-line reviews of pretty straight ahead hardcore records every month, so I thought I'd try something different for a change. Apologies if this goes on too long or loses the plot along the way.

As I leafed through my collection, trying to figure out what I'd write about for this, I first tried to come up with some records that would give everyone a taste of the rainbow of musical flavors that interest me. Then I thought about approaching a genre of music and picking out three or four obscure acts that I think would be deserving of broader coverage. After tossing around a few different eras of punk, styles of music, and local 'scenes', I opted to focus on that brand of mid-80s American punk that marked the fork in the road between hardcore and college rock - bands like Mission of Burma, the Minutemen, the Big Boys, etc. After thinking about this some more, I deduced that there was one band that really illustrated the process of going from hardcore punk to college rock perfectly: Husker Du. Not only that, but they had one record that seemed to bridge the gap between their hardcore roots and their poppier leanings - the "Metal Circus" EP, released in 1983.

The opening track, "Real World", starts with the now-trademark Bob Mould guitar wash, and a reasoned argument against some of the more extremist and idealistic among the early hardcore scene. By the third verse, Mould's voice is so hoarse with genuine rage that the lyrics are barely audible. This is the perfect Husker Du song - it's a fast, pounding, and short (less than 2 and a half minutes), yet the melody is never far from the surface.

This is followed by the equally fast "Deadly Skies" - another lament against misplaced political sentiment. There's something about these first two songs that hints that the band were starting to feel out of place in a hardcore scene growing increasingly stagnant, with so much emphasis being placed on how fast you could play, and lyrics becoming more and more a shallow parroting of ill-thought-out political slogans. Perhaps this gave rise to the third song here.

"It's Not Funny Anymore" was probably their most melodic song to date. Dag Nasty later tried to build an entire career based on variations of this one track. They never wrote one song this good. As far as melodic hardcore or pop punk or whatever goes, this is basically it. It's got a perfect catchy hook, vocals that sound sincere without getting wishy-washy, and it's pretty fast and short.

The pace picks up again on "First Of The Last Calls", a tirade about alcoholism. Even the fastest, thraasiest Husker Du songs are marked by an emphasis on rhythm and power - they get their speed from filling the drum beats with fills and rolls and from the attack of the guitar, not from robotic 1-2-1-2 drum rhythms that could have come from a machine. The next song, "Lifeline", is another example of this. At first, it sounds like another fast, thrashy song, but when you listen closely to the drums, they are actually not being played that fast - there's just so much going on. This sounds almost like Black Flag, especially tied to the negative, suicidal lyrics.

The negativity carries on into the repetitive bass line and droning guitar noise that introduces "Diane", which appears to be an opus about abduction and rape. Kurt Cobain would probably still be alive today if Husker Du had never recorded this song.

It wouldn't be a Husker Du record without one self-indulgent (often instrumental or experimental) track, and "Out On A Limb" fulfills those duties on this EP. It's not unlistenable, at least they didn't record it backwards or anything, but it really seems like an excuse for some guitar wanking. Don't write in to harass me if this is your favorite song on the record, this is my article.

Husker Du had better records, and only a couple of tracks on here (in my opinion, "Real World" and "It's Not Funny Anymore") rank as some of their best songs, but I think "Metal Circus" captures the band at a pivotal moment - just as they started to drift away from hardcore, but while they still felt the anger and frustration of youth. That's not to say I don't love some of their later stuff, because I do. Even on their major label efforts, "Candy Apple Grey" and "Warehouse: Songs and Stories", they played with a passion and intensity that puts the posing Tiger Beat wannabes of today, such as Promise Ring and the Get Up Kids, to shame. Years before the term 'emocore' was coined, and then stolen, and then raped, hardcore and punk bands were experimenting with this new genre of music, and finding new ways to express their emotions within it. Their emotions - their fears, their anger, their passion. Not "my girlfriend left me and I can't stand it... do you think my sweater is tight enough?" but the emotions stirred up by living in fear of a nuclear holocaust, of truly being an outcast, or just feeling useless and unwanted. I found Husker Du at a time when feelings like that really hit home for me, and for that reason, I'll carry their music with me to the grave.

FOR SOME REASON A FEW REVIEWS DISAPPEARED FROM THE ORIGINAL FILE DURING THE LAYOUT. PLUS THERE'S A COUPLE LATE ADDITIONS SLIPPED IN HERE AS WELL. IT'S ALMOST 2 AM. SO LET'S GET THE SHOW ON THE ROAD!

FIRST UP IS THE COUNT "ROMANCE IN REVERBY" EP. FULL BLAST CHAOTIC HARDCORE MIXING WHITE KNUCKLED THRASH W/ INJANE CHOPPY TRANSITIONS. IF YOU LIKE STUFF LIKE IN/HUMANITY, DEVOLA, AND HONEYWELL, YOU'LL LOVE THE COUNT. LORD KNOWS I THINK THEY'RE SOMETHING SPECIAL (COUNT RECORDS, PO BOX 1161, CLAREMONT, CA 91711-1161) DUMBSTRUCK "IF IT AINT BROKE... DON'T FIX IT" EP: PAGING HARDCORE THAT CAN BE FAST AS FUCK + STILL INTERESTING! BUT THEN AGAIN THERE'S FOLKS FROM RECORD IN THIS OUTFIT. OLD PROS @ THE GAME! (BLIND DESTRUCTION, BOX 29, 82 COLSTON ST, BRISTOL, BS1 5EB, UK)

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IN MY EYES "NOTHING TO HIDE" CD: RUNS CIRCLES AROUND MOST YOUTH CREW BANDS, PAST AND PRESENT. QUICK PACED W/ TOUGH AS HELL TEMPO CHANGES! (REVELATION, SEE AD!) THE JUDAS FACTOR "KISS SUICIDE" CD EP: ME THINK THIS IS ROB FISH'S BEST STUFF. SORT OF LIKE LOS, BUT MORE DARK + BRUTAL. BEST LISTENED TO ALONE IN THE DARK! (REVELATION, SEE AD!)



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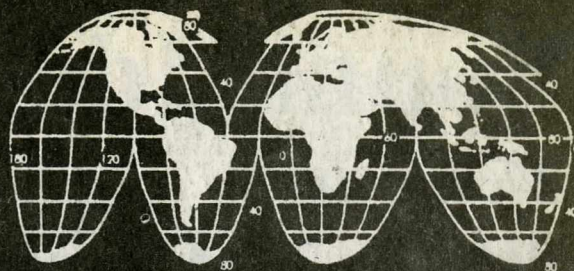
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