

MAKING THE WORLD SICK

ONE READER AT A TIME

Half Life

Coffin Bangers

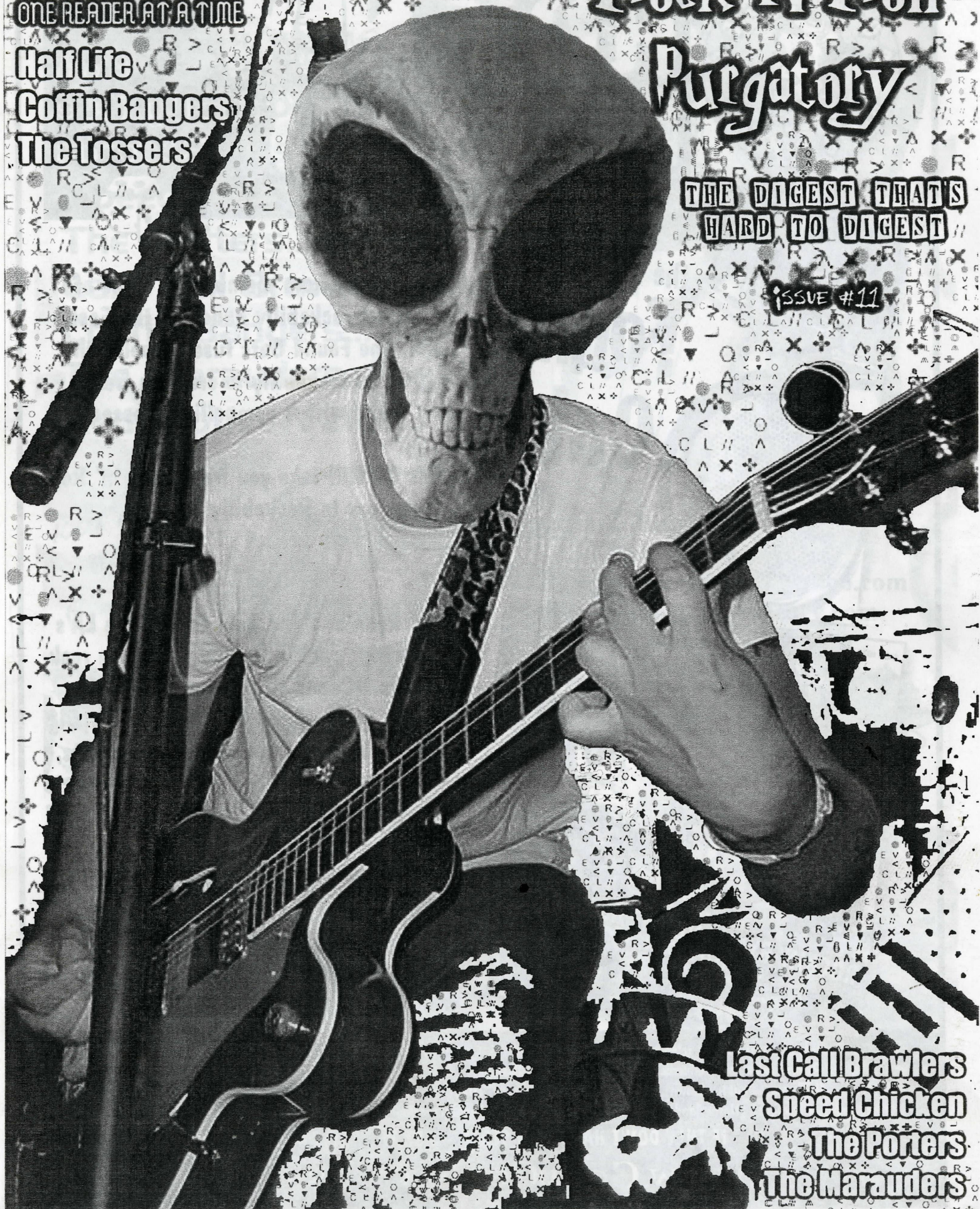
The Tossers

Rock N Roll

Purgatory

THE DIGEST THAT'S
HARD TO DIGEST

ISSUE #11



Last Call Brawlers

Speed Chicken

The Porters

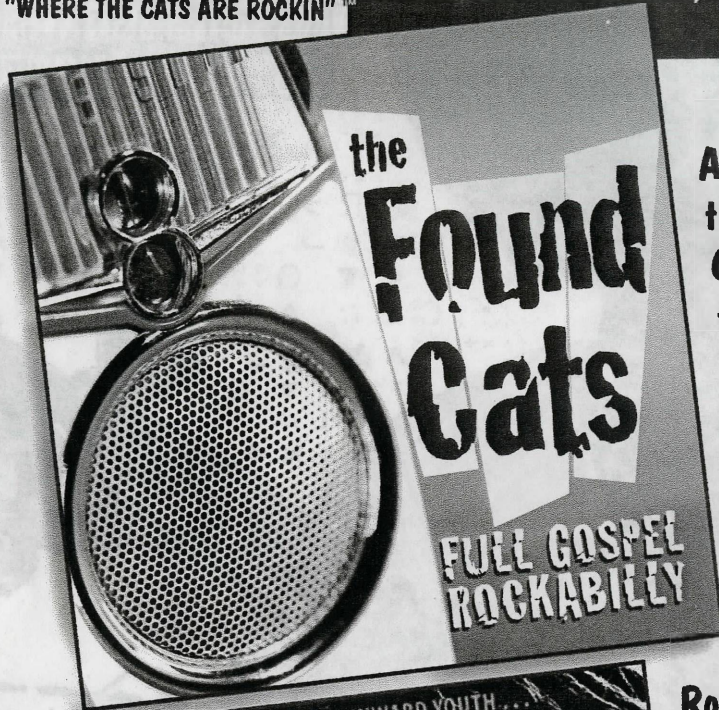
The Marauders



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- Redemptive Value... Nowhere

"In four weeks on the RRP Plan We've lost 135lbs. through vomiting! Yay!" *



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Layer upon Layer
of Wrong!

Hooray!

The tabloids
inside contain
no intentional
truths.

Results are typical. RRP disavows any legal responsibility for injury incurred while reading this magazine.

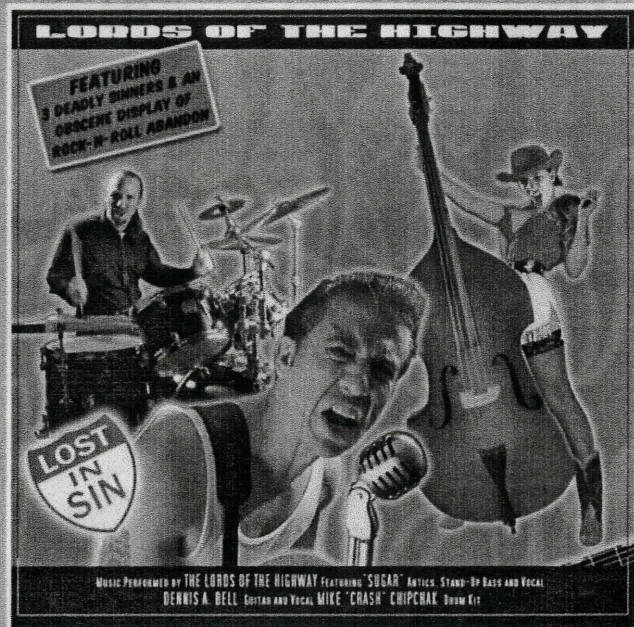


New Releases from Rock-N-Roll Purgatory

www.rocknrollpurgatory.com



From Tucson, Arizona, **The Last Call Brawlers** deliver a fresh sound that takes cues from rockabilly and blues but without regard to any scene rule books. As infectious as small pox, as exciting as an inner-city riot, as enjoyable as mud-wrestling cheerleaders... you'll keep this one on repeat in your player until the pleasure becomes unbearable and you have to pull it out.

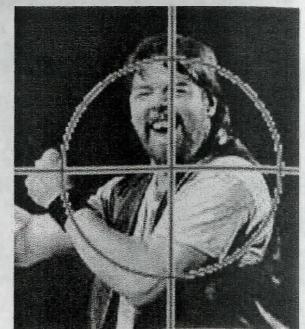


Cleveland's **Lords of the Highway** have unloaded with both barrels on this, their 4th full-length release... one that reaches soaring new heights while simultaneously reveling amidst the depths of depravity and sin. This is one to play as you crush cans of PBR on your forehead and succumb to your animal instincts. Your ears will thank you for this sonic treat.



EXTERMINATE FALSE ROCK'N'ROLL

* Rock N Roll Purgatory is a proud sponsor of Outreach to the Amish Foundation (O.A.F.), which aids underprivileged children by making balloon animals while dressed as an ominous Uncle Sam clown... because it is never too early to learn to fear your government.



The Last Call Brawlers

www.thelastcallbrawlers.com

The time is 1999. The new millennium is dawning. The Y2K bug is burrowing into the minds of the paranoid masses. Will the world end? Will civilization regress into a pre-industrial period of feudal warlords and rampant crime? Will rock'n'roll fade away into a distant memory – merely quaint tales to be told of a wild music played with reckless abandon when the world was naïve enough to think it all could last? Into this bleak arena mired in a sort of Babylonian decadence, arose a band determined to keep the dying embers of rock alive. Since then they have resisted the temptation to resist temptation, and have battled for the common man who simply wants to savor the sweet tones of a hollow-body guitar. Building momentum of the last few years, The Last Call Brawlers are now in top form and ready take the scene by storm.

Vocals: Marty Muerto

Bass: Eric Generic

Guitar: Justin Valdez

Drums: Stephen Howell

RRP: So what's The Last Call Brawlers story? Where did you come from? What do you want?

Marty: We've crawled out of the ashes of now defunct bands. I sang for a hardcore band called Scathe. Justin in Social Outcast. Eric in Disowned and Steve in the Stalkers. We want to defy any constraining categorization such as rockabilly, psychobilly, or punkabilly and in the process rock everybody that sees us play.

Eric: We come from Tucson AZ and we just want to bring back the rebellion in rock 'n roll, and annihilate every city we play in.

Justin: We've been around since '99, but we have been rockin since '02. If anybody has seen us before then without Steve and Marty, All I got to say is sorry... I'm very sorry.

RRP: What's the best things about where you live – bands, brothels, or whatever?

Marty: Wearing my speedos in the summertime! Mexican food! Actually the people (most of them) are way cool, the bands (every genre) have seemed to unite thanks in part to the guys in Chango Malo and their record label Stunning Tonto. We kind of have each others' support. Good things are definitely happening in Tucson because of bands like the 440s, Last Laugh, Fisty, Gango Malo, the Knockout Pills and others.

Eric: Tucson is like 60 miles from the border of Mexico so you can get good weed for really cheap. I hear there are good "Nudie" bars down there, but I don't go for that shit.

Justin: You may not think so, but Tucson has a good selection of local bands. A lot of support and unity in the scene, and there isn't too much bullshit. By that I mean at any given show you'll have the punks, the skins, greasers, and other assorted weirdos all hanging out together getting drunk. That makes for a good vibe.

RRP: Do you remember where you were when 2 Pac got shot?

Eric: No Comment

Justin: When did 2-Pac get shot? Was this recent?

RRP: How was your tour with the 440's? Favorite towns, strange experiences, good people or bands you met?

Marty: Tour was a lot of fun. The '40s are very cool people. They took us under their wings and showed us the ropes.... just don't upset THOR! The experience was surreal, everyday melted into the next - dreamlike. We met too many kick ass people to mention them all, among them are Jeff and Melissa in New Orleans, George in Philly, Cleveland's Lords of the Highway, and a pair of weirdos who run a nice r'n'r zine.

Eric: Steve tried to smoke a joint once with a cop, and we met a bunch of cool people in Ohio.

Justin: Tour with the 440s was great, we got to met a lot of cool folks. Shit, this band in Texas, Jeff and Melissa In New Orleans, and Lords of the Highway in Cleveland, and of course you guys. They and a lot of others showed us a lot of love, so we didn't need too many hotels - 2 in 32 days ain't bad.

RRP: Have you been on tour since?

Eric: No.

Justin: Since then we have been recording and getting ready for another tour with the 440s.

Marty: But we are getting ready to play the Heavy Rebel Weekender, which we are greatly anticipating.

RRP: Being stuck in a van with each other for hours on end, do you guys ever get into fights?

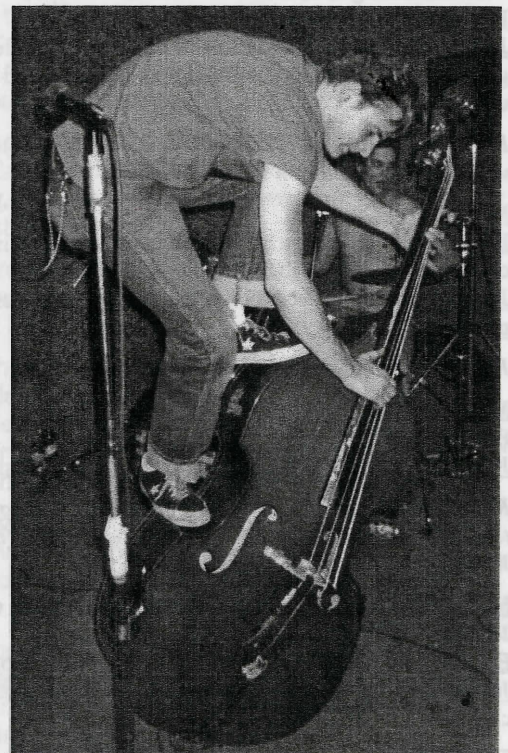
Justin: We all get along pretty good. Eric was the only one with anger issues. He was always yelling at me for "rubbing one out" in the van. And he tried to kill Steve in McDonald's.

Marty: I'm the most level-headed. Justin just needs his porn.... o.k. we all do when were on the road, but Eric and Steve... that's a different story. Dracula vs. the wolf man, it's like that. (The McDonald's strangler)

Eric: I only get mad at Steve and Justin.

RRP: Marty, I remember you saying that you used to be straight edge. What made you change you mind? To me, straight edge is weirder than Christian Scientist.

Marty: I was 15 when I discovered straight edge. I had already found a liking for punk rock but I felt that straight edge hardcore was so honest and emotionally charged. The lyrics were so right on with the way I felt about life





and growing up. I was never preachy or militant about it and I never chose my friends based on them being 'edge or not. When I was about 24, I was sick of everything it had turned into - thanks to thug-jock mentality and the whole fashion show attitude. It's a personal choice, one I will never be ashamed of or regret. It got me through an important time in my life.

Eric: Straight edge is for people under the age of 21.

Justin: I hate Christians.

RRP: Which one of you has the worst tattoos? What of?

Marty: That has to be me. No matter how skilled the tattoo artist is it seems that they choose to do their crappy work on me! No seriously I like some of my work, but I hate the Mandalorian symbol I have tattooed on my shoulder! If you are a Star Wars geek you'll know what I'm talking about....

Eric: I like my Tattoos.

Justin: Unlike Marty I was able to cover up my paste. NEVER get a girl's name tattooed! It cost \$40 to get her name and \$250 to cover it up!

RRP: What's the most unusual or severe drug that you've taken, and what did you learn from the experience?

Marty: Next Question.

Eric: People can learn a lot about themselves by taking a couple hits of acid and going out in the desert all night.

Justin: I got real fucked up one time on pot brownies, I thought I was going to die.

RRP: What's the worst girlfriend you've ever had?

Marty: The one with the dick.

Eric: I never had a bad girlfriend.

Justin: Oh God, were do I start. I guess there's too many to count.

RRP: When Saddam's statue was pulled down in Baghdad, it seemed to me that the whole square's feng shui was thrown out of whack. What or who should be used to fill the void?

Marty: I think a Darth Vader statue would suffice... or maybe Ron Jeremy!

Eric: A statue of Dee Dee Ramone throwing the "horns".

Justin: A statue of George W. Bush with a huge swastika on his chest.

RRP: What was your roughest night out?

Marty: New Years Eve 2001. I never stay in bed when i am sick but that particular day i was bed ridden with the worst case of the shits I had ever had. Making things worse was the fact that we had a show to play that night. I called Justin and told him to cancel, but he wasn't having it. Finally About 10:00 P.M. I felt a little better took a shower and showed up at the club to rock. Luckily nothing slipped out during the set but I did go back home as soon as we were done playing.

Eric: I have had way too many "bad" nights to go into right now.

Justin: One night at band camp.....

RRP: What is the best way to spend ten thousand dollars?

Marty: Taking the Brawlers on vacation and letting us show you the best time of your life... ladies listen up.

Eric: VIVA LAS VEGAS!!

Justin: I would get about 50 hookers, line 'em up, and go down the line. The rest of the money would go towards VD treatment.

RRP: I've heard people say that pets have their own special "doggie" or "kitty" heaven? Do you think that's true, or is it just lies? Do you have any pets? Will they get into heaven... or are they evil? How can anyone be certain their pet isn't doomed to doggie hell? And what about all other animals; are they just screwed? Is there a duckbilled platypus or mosquito heaven? Man, I bet duckbilled platypus heaven is a fucking wonderland!

Marty: I'm gonna tend them rabbits.

Eric: All pets suck except dogs and deserve to go to hell. My dogs heaven would be constant butt sniffing and shit eating with someone always on sight to play ball with them.

Justin: All dogs go to heaven, the rest burn in hell.

RRP: If somebody 100 years from now finds this magazine in the library of congress, what message would you want to relay to them about who you are and what your historical era was like?

Marty: I would want them to know that the Last Call Brawlers was made up of four individuals who thought for themselves and played music that no crappy radio station would play, and we liked it that way. We were a band that helped to keep the soul of r'n'r alive in a time where there seemed no hope.

Justin: I would want people to know who we are. WE are not total rockabilly. We all own it, but that is not how it comes out of our instruments. Most of the "VLV" bands put me to sleep, and their attitudes really suck! That whole "better than you" shit has got to go!



They're such "purists". You got to think like this man, everybody who is in to rockabilly, punk, or whatever isn't mainstream, is in the same scene - Looking for a alternative. So these people leave mainstream to be underground, then they get so into their music and lifestyle that they become judgmental of those who aren't the same. Isn't that why they are in the scene? These people are missing the point. OPEN YOUR FUCKING MIND!!!

Eric: I agree with Justin on everything he said. Bands like us and our friends' bands get a lot of shit from "Traditionals" 'cause we don't play the same old watered down bullshit. The Amazing Crowns were one of the best bands of our time I think, and they constantly got ridiculed by these people for what they played. I don't understand it. Isn't it all Rock 'n' Roll? If it rocks you shouldn't have to look around the bar to see if your friends like it to. You should be able to enjoy any kind of music you are into and not be afraid of what other people think. This is America. Labels are for fascists.

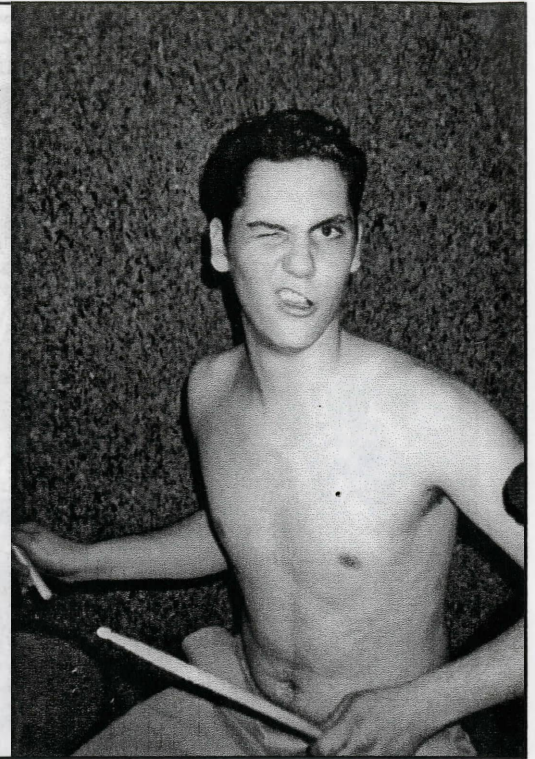
RRP: Is there anything else that you'd like to

mention?

Marty: I would like to thank the bands and the people who know what r'n'r truly is about, as well as those who support the music scene and appreciate what we are doing.

Eric: Something has been wrong with rock 'n roll for the past ten years or so. It seems like it is dying out. I just want people to understand that they need to support any independent record store, zine, club, bar, band, radio station, or local crews in your town. This is what keeps our scene alive. If we don't support this shit we could just see the end of rock n' roll.

Justin: I would just want to give some props out. Chango Malo in Tucson and Lords of the Highway in Cleveland, they're bands who are out there rockin it AND doing something for the scene. Comps and Zines. Somebody has got to do it... if they didn't, who would get off their lazy ass and do it?



**Food Maker,
Strike Breaker**

TONY THE TIGER:

*Famed Cereal Icon Treats Workers
To a Bowl of Indifference.*

Tony the Tiger. The name brings to mind sugary corn flakes, the happiness and innocence of childhood, and a cartoon cat that wants you to have the very best for your morning meal. But at what cost?

About 5 years ago Tony "the Tiger" Cappriano acquired controlling interest in both Kellogg's and General Mills companies through aggressive stock purchasing, extending his tyranny over a vast sea of workers. Immediately he cut their pensions, vacation days, and benefits as part of his restructuring plan. This caused controversy that led to an employee walkout and strike.

Faced with shrinking dividends, Tony then moved many operations overseas and hired sweatshop workers in Malaysia, Haiti, and Ecuador. Not long after the State Department caught on and litigation ensued. The Tiger's lawyers were able to argue the shops' legality in reference to the NAFTA and GATT treaties, thus preserving his empire at the cost of thousands of jobs.

Even lifelong friends now find themselves suffering under the grip of his iron paw. Says Toucan Sam from the Fruit Loops division, "he was the best man at my wedding, and now I've had to pawn my wife's ring to make ends meet. It is just disgusting."

"He's really changed into someone I don't recognize," claims Count Chocula, "all the hookers, drugs, and violent outbursts... he's not the same motivational tiger that he used to be."

Many suspect that his wealth had driven him mad. Having grown up a poor tiger scraping a living doing the most menial jobs, he seems unable to cope with the opulent luxury that his new status affords. Says psychologist Norman Freeble, "he believes that the world owes him everything, and he doesn't owe a thing to anyone else."

The Trix Rabbit is quick to agree with that assessment, telling us that he's "enforcing mandatory overtime while he jetsets with supermodels... he's simply lost touch with his roots, with reality in general."

We tried to reach Tony for comment, but he set his Dobermans after us. It appears that he wished to isolate himself in his cushy mansions surrounded by Hollywood harlots until the weight of the world's wrath comes bearing down upon him. Hopefully soon.

Withholding Benefits
Is GRRREAT!!

Hateful Tiger continues
to anger thousands



The other night, incredible things happened in the not yet liberated zone ...

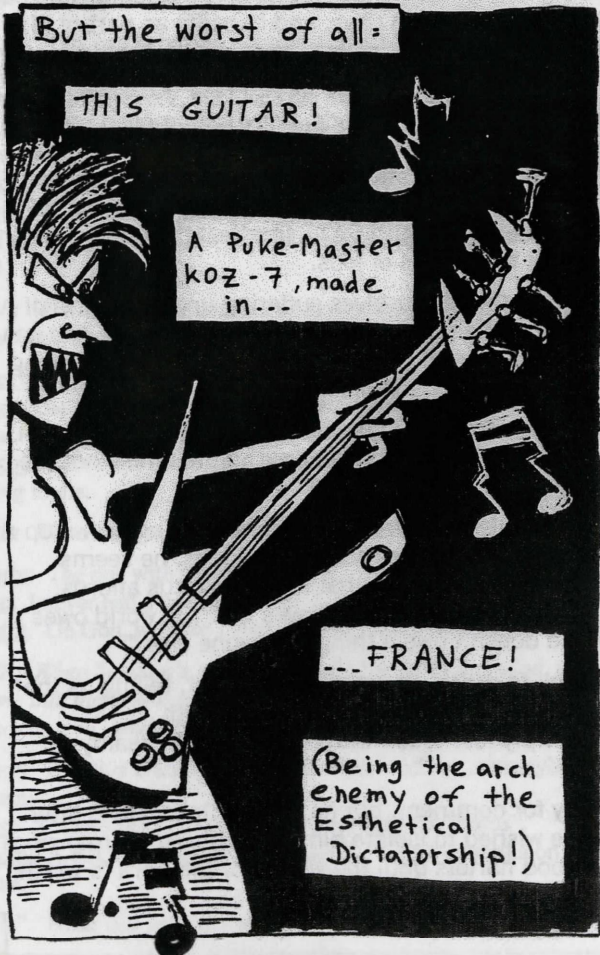


Digital high-tech guitar-amps...

...and speed-finger-whank-job playing.

...an armada of foot switches...

PSYCHO ROOSTER sets it straight



But the worst of all-

THIS GUITAR!

A Puke-Master KOZ-7, made in...

...FRANCE!

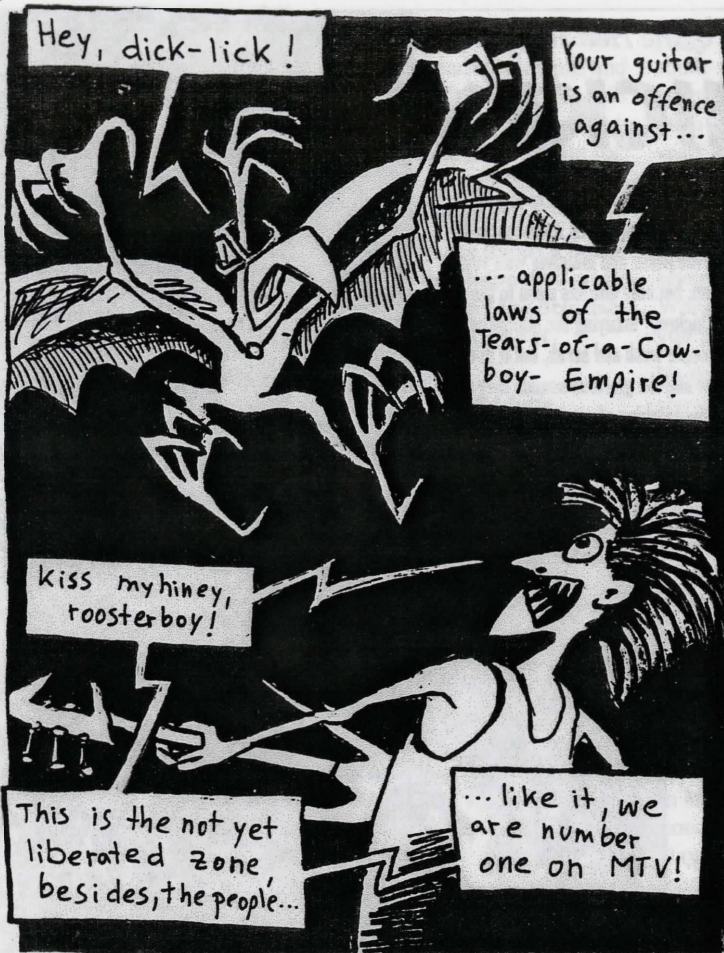
(Being the arch enemy of the Esthetical Dictatorship!)

Time for me...



thank

...to join the party!



Hey, dick-lick!

Your guitar is an offence against...

... applicable laws of the Tears-of-a-Cowboy-Empire!

Kiss my hiney, roosterboy!

This is the not yet liberated zone, besides, the people...

... like it, we are number one on MTV!



Listen, I tell you what

With your Number one!

SCREEEE

You and mostley this hideous, abnoxious guitar!



KRRRRR

TOC



There you go, and from now on you're gonna play...

... Bo Diddley tunes only, capiche, dickhead?

And get a hair cut, for christ's sake!

TOAC
2002

Translation: Jancee Warnick

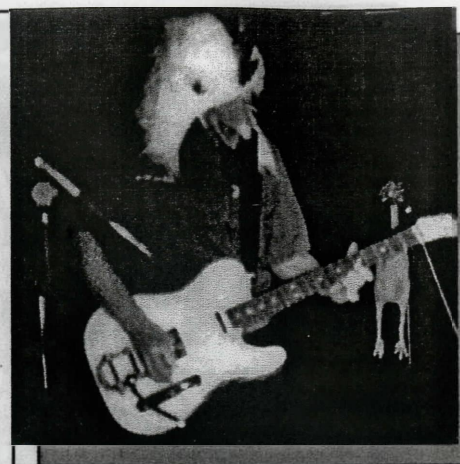


www.speedchicken.de

An Interview with the Terrors of the Hen House

SPEED CHICKEN

In alleyways and taverns all over Europe can be heard a growing murmur. At first it seems like a hum, an unintelligible noise in the background that you are hardly aware of. Then it collects in the air, congealing into a light mist that coats the skin, seeping into the pores and mingling with your blood. People have all sorts of explanations for this phenomenon, but only one has risen to the forefront: They say it's the sonic residue of this band, "Speed Chicken," toxicifying the atmosphere with the after-effects of their delinquent brand of rock'n'roll. People wash and scrub, but it doesn't come off. Eventually the afflicted succumb to the poultry menace and the glorious sounds they make. Their musical aesthetic incubates in the human body, resulting in the hatching of a new consciousness. One day the condition will spread to millions.... what a world that will be.



RRP: How long has the band been together, and have you been in bands previously?

Hank: We started in 1997, the first show was in a local club on Christmas Eve. After several changes we have played in the present line-up since two years ago. Drummer Dee Dee was the last to join us and the first gig with him was at the Kassel Bratwurst Contest (barbecue contest). Now let's hear about the hard ways the boys had to go until they were good enough for Speed Chicken.

Dee Dee: Since the early eighties I have been playing guitar, bass or drums in several bands with different styles from a classical choir over to a swing band to heavy rock.

Choo Choo: In 1994 I started playing in a Rockabilly band called The Blue Tops. I still play sometimes with that band. During the years I also played in other Rockabilly and Hillbilly bands. I joined Speed Chicken in 1999.

Hank: I started playing in bands at school and most of the time it was Blues music. The last band before Speed Chicken was The Ockmonics, that's where I was given my last name. My partner in this band was cousin Teddy Ockmonic who now calls himself the Dude. The Ockmonics broke up when he left Kassel, chased by alien bikers. (They couldn't get him.)

How did you come up with the name?

Hank: This is a story that I wanna tell to the whole world: A friend from the Netherlands gave me some Dutch chicken shit. It was late at night on a dark crossing in the Kassel mountains, when the Rooster came over to me. He told me how to pick guitar the way that makes all the chicks go crazy. To worship him he told me to put up and praise his name.

I've seen a picture of what I assume is you in a chicken costume playing guitar. Is that something you often do on stage, or was it just for that picture?

Dee Dee: We always bring this chicken mask to our gigs and Hank wears it while playing Link Wray's Run Chicken Run. But if we don't feel comfortable with the audience we don't use it.

You also draw the Psycho Rooster comics, which in the past has been featured in our zine. Where else has it appeared, and could you explain a little bit about the premise?

Hank: Psycho Rooster is the Guardian of the Esthetical Dictatorship. He fights everybody who listens to wrong music, wears ugly clothes or a hippy-haircut. Another thing that he really cannot stand is dancing without shoes. He lives in the Tears of a Cowboy Entertainment Empire, the home of the E.D. On the weekends he goes on missions into the not yet liberated zone to set things straight. His mental Psycho Forces help him doing this job.

In Germany the readers of the Banzai magazine and the Fliegender Melmack Bote do breathlessly enjoy the adventures of the Psycho

Rooster. I must admit that the not yet liberated zone is still strong in



our country and the major magazines naturally ignore the TOAC-publishing.

Did you grow up reading comics? Which are your favorites, and do you draw other ones aside from Psycho Rooster?

Choo Choo: I grew up reading comics like Lucky Luke and Asterix and later I switched to the older stuff from Belgium like Tintin and Blake and Mortimer.

Hank: Asterix is very popular in Europe, though it's a French story. I don't know if it is known in the U.S. My favourite hero is Batman. I was a fan of him since I first saw him until today. The No Man's Land story-line was great, and of course Frank Miller did fantastic Batman stories, I also like Simon Bisley and Robert Crumb.

Hank and Choo Choo: And we REALLY HATE WALT DISNEY!!! He is the natural born enemy of all Rock'n'Rollers, hope the Rooster gets him!

Dee Dee: I remember laughing about Mad, Clever and Smart and some cute Laurel and Hardy comics when I was a boy.

With a band called Speed Chicken and a comic called Psycho Rooster, someone might think you are obsessed with poultry. Is that true... is that healthy?

Choo Choo: We are not sexually obsessed with poultry (but I can't speak for all the former band members...). It's more that we like to have them for dinner.

Where I live in Wooster, Ohio, it is pretty removed from any music scene or non-mainstream art and films. The town suffers from what most towns this size endure, struggling not to become a generic mirror of the next town as chain stores take over the majority of commerce. What is your town like?

Hank: Maybe Wooster and Kassel are a bit similar, Kassel is a mid-



size town with few cool concerts and few independent cinemas and stuff, and I don't know if I should better go to a larger town or maybe to the real countryside. Berlin for example has everything, but it is too noisy for me to live there.

You told me once about a freak occurrence that happened while you were watching the Scottish Highland Games. What happened?

Hank: My girlfriend Jutta (Rhonda) once had a broken leg when we visited Glasgow, it was a real adventure managing the way home (I don't drive) and all that stuff. It happened when we watched the Highland Games, one of the heavy weight athletes threw his hammer right into the audience and hit Jutta's leg.

Why don't you drive?

Hank: The driving license is extremely expensive in Germany. When I was 18, my parents gave me the money to do the driving school, but I got myself a guitar delay instead. That's what I do to this day: I spend all my money on musical instruments and watch the driving license get more and more expensive.

Here in the U.S. we can drive forever and still be in the same country where, for the most part, people speak the same language. For this reason I think most people speak only one language, while it seems a lot of Europeans speak more than one. Is that due to the proximity you have to different cultures and language groups, or is it also stressed in the educational system? Also, why do you and many other European bands choose to sing in English rather than your native language?

Hank: It must be quite different to travel hundreds of miles without crossing a border. Europeans are not really bilingual in general, but we learn the languages of our neighbors at school. Unfortunately France is next to us. English is growing up very strong in the daily use - commercials, papers and advertisers use English far too often. They think it's cool. It's really ridiculous, but things like that happened earlier in history and in other countries. America is the global dominating culture and that's what makes too many people try to behave like Americans.

However, in earlier days when I started singing I did German lyrics, but it was very hard. Just very few German bands created German words into REAL Rock-n-Roll. Mostly it sounds very stupid. English is the language of Rock-n-Roll (maybe like Italian is the language of opera), short sentences can be formed very good in English, and terms like "Woke up this morning" are essential and cannot be translated without losing the music in the words. A very interesting subject.

Here in the States we are confused and baffled by reports that David Hasselhoff is a superstar in Germany. What's up with that; is it true?

Hank: Well, David Hasselhoff's best times over in Germany was the early 90s, when the children made him famous. Man, he is really unbelievably ugly and I think inside he is made of wood. Even McGyver is better than him.

Where I live there is a pretty large Amish population, which you've told me is rooted in Germany. Could you explain that?

Hank: A few days ago I talked to a guy from the Pfalz, a part of south-western Germany. He said that many of the Pfalz-people, when emigrating to the United States, became Amish, and some of them still use their special Pfalz-dialekt as spoken over here 150 years ago. What is even more interesting: a common family name of those people was Pressler and, just like many other immigrants, they converted this name into Presley...

On your CD you've given the Speed Chicken treatment to several TV show themes such as Star Trek and The Simpson's. What are some of your favorite old shows, and what themes are you planning to record in the future?

Hank: In our live shows we do lots of TV themes of our favorite shows, such as The Avengers, Bonanza, I Dream of Jeannie, Munsters. Also movie themes from The Magnificent Seven (featuring Horst Buchholz), James Bond, High Noon and the British Miss Marple. I love the reaction of the audience when we play that stuff. Everybody knows these melodies, but they don't expect a Rock'n'Roll band to play them. I started collecting TV themes at school, and the very first I aimed to play was the theme from Dallas by Jerold Immel.

There are also great German TV themes which are probably unknown in America: Raumpatrouille is a Science Fiction show from the sixties which was done with very little money but excellent actors and highly polished dialogues. The theme was written by Peter Thomas, who had a comeback in the nineties' Easy Listening hype.

In the seventies German TV did a wonderful version of Jack London's Seawolf. Former sports champion Raimund Harmstorf played Wolf Larsen and became famous for this part. In fact he seemed to be kind of arrested in this part, so he couldn't live on when he became ill and his power and strongness disappeared. He hung himself on May 3rd 1998. The title theme of this show was written by Hans Posegga and shows all the brutality of Wolf Larsen.

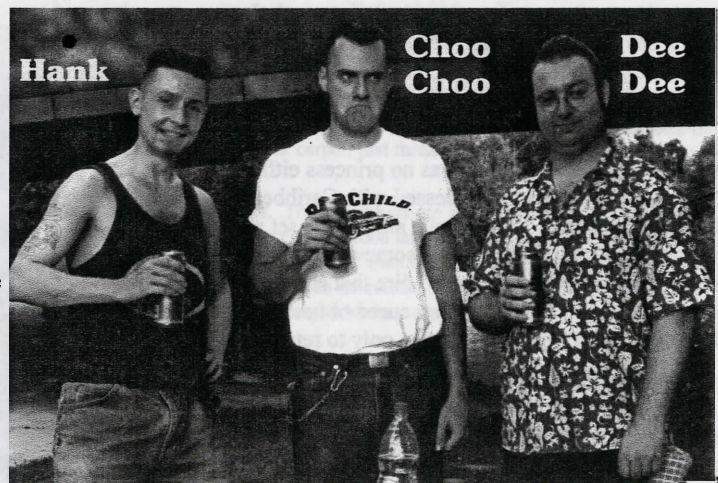
Where are some places that you've traveled to play? I know you often visit landmarks where you go to play shows. What is somewhere you've been to recently?

Hank: We recently visited the memorial of the Red Army in East-Berlin, real impressing! The Style of the Stalin Era is just as monumental as the Nazi-stuff. I didn't think that they would keep the Soviet monuments, but they did, and that's the right way. It reminds of the victory over Hitler and at the same time, unintentionally, of the Stalin terror.

What do you do for a living, and what are your other interests and hobbies?

Choo Choo: I don't want to work, I'm still visiting the university. Most of my time I spend with collecting records.

Hank: I give guitar lessons and also clarinet and piano for small



suckers. Even some adults are my customers. For the fact that you got to make a living, that job is o.k. I don't have a boss who tells me what to do and I'm free to kick those guys off that are ruining my nerves. On the other hand I don't make much money with this. What I really like to do is drawing and painting the landscapes and buildings of my home Hessia. (I guess the Latin name Hessia is used in English, we call it Hessen.) Usually I don't have the time to do that. I feel very sorry about that. Maybe I'll do that when I'm too old to travel around with a Rock'n'Roll band.

Is there anything else you'd like to add?

Hank: I really like to thank you for your interest and for publishing our stuff. To me playing in a band not only means travelling around, getting free drugs and chicks and see my face on TV each night, but to meet nice people and I am really looking forward to meeting you in October, when Speed Chicken visits Ohio, Wisconsin and Ontario. And I hope to meet some of the readers of the Rock'n'Roll Purgatory too.



The Golden Girls: TARNISHED!!

Behind the Scenes Loomed Back-stabbing Hate & Murder!

Benevolent old ladies? Hardly. The reality behind these actresses is dirtier than Larry Flint's imagination. Far from being the wholesome old ladies they played on television, these filthy women harbored secrets so abhorrent that we here at Rock N Roll Purgatory shudder to even relay them to you. However, we must. It is our duty as responsible journalists to convey the facts no matter how salacious and wretched they may be. So prepare to have your illusions shattered by the mighty hammer of truth.

The first thing we uncovered through our extensive research is that Betty White (a.k.a. Rose) abandoned her daughter when the little girl was only 10. That daughter went on to have a troubled adolescence filled with strange men, drugs, and sadness, only to years later pull herself together and become a superstar known to the world as "Blondie." Deborah Harry refuses to talk about her mother and the abandonment that forced her to work as a street performer in Key West until tourists from Michigan finally adopted her. This family was kind but strict, often making her work on their dairy farm for 12 hours a day. Even now Ms. White hasn't tried to mend that broken relationship with her poor daughter, preferring instead to smoke pot with her latest boyfriend, O.J. Simpson, and collect firearms for a final shootout with the government.

Estelle Getty (a.k.a. Sophia) was no princess either. She was a renowned nymphomaniac obsessed with Caribbean boys and contraband cigars. The big joke around the set when she turned missing was to say that she's off somewhere with her lips around a Cuban. The situation became so dire that she checked herself into a mental hospital in 1987. Feeling cured of her sexual compulsions, she was released two months later, only to return again the next year.

And then there is Bea Arthur (a.k.a. Dorothy), who was purportedly involved in drug trafficking and witchcraft. The C.I.A. had long been investigating her relations with Pablo Eskabar, but her high-powered attorneys always succeeded in keeping her face out of the

papers and her ass out of court. As for the black magic, numerous anecdotal tales from friends of friends paint a picture of a woman well-versed in the dark arts, and quite willing to harness the power of the night towards personal gain. She reportedly drinks the blood of kittens in a quest for eternal life, and has placed numerous curses on the people who cross her.

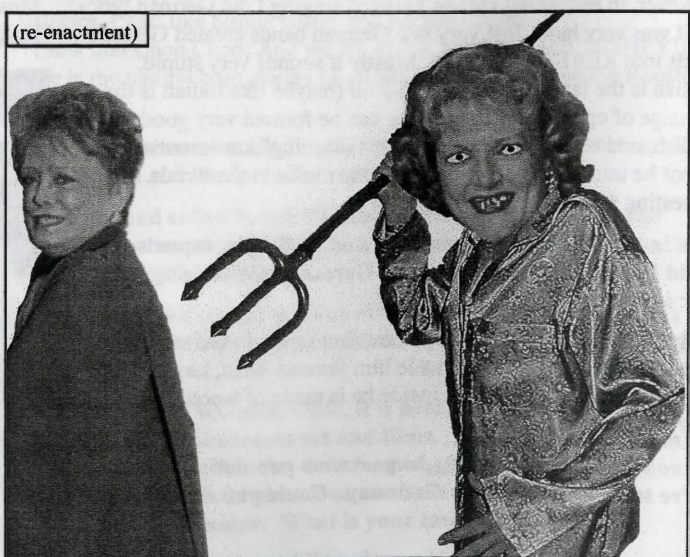
Perhaps the only Golden Girl without sin was the one who actually played the wanton hussy on the show: Rue McClannahan (a.k.a. Blanche). She was infamous for not getting along with the other cast members, which she derided as "perverts" and "witches." It is unlikely that she fully knew how true those statements actually were. It has been more than a decade since the Golden Girls were cancelled, and all have popped up in various other shows, movies, and plays. All except for Rue, that is...

For years the mystery of what happened to Rue seemed like it would never unravel. But an anonymous eyewitness has broken years of silence to tell a shocking story. It seems that Bea Arthur (a.k.a. Dorothy) murdered Rue shortly after the show ended. Why, you ask? Well, it appears that Rue wanted out of the show, and the producers felt that the show could not go on without her character. Bea was so filled with rage that she stabbed Rue with a pitchfork multiple times in her Miami apartment, or so the story goes. What she did with the body is anyone's guess, but rumors abound about its use in covert Satanic rituals conducted in the sweltering sewers of New Orleans.

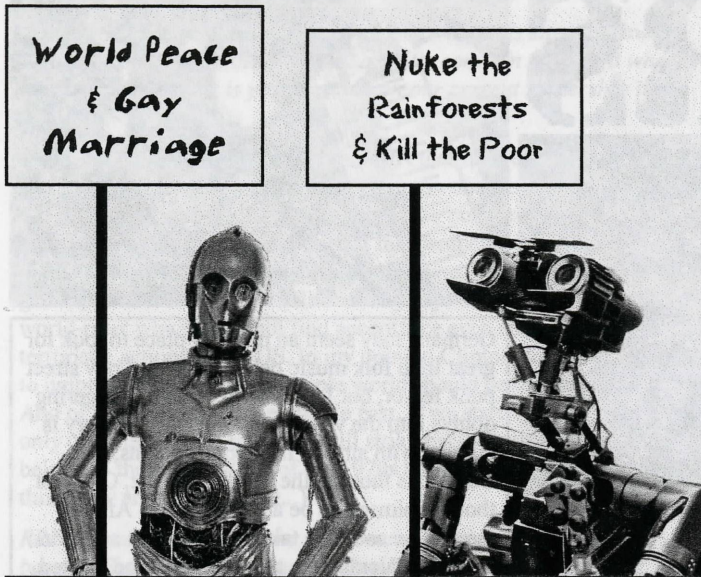
So why are these allegations surfacing just now, so many years later? Could it all be lies? Lewis Pratman, President of *Bea With Me*, a Bea Arthur fan organization, claims that these accusations are outright falsehoods perpetrated to slander this towering geriatric goddess. Instead, he suggests that the murder was pulled off by Betty, the only one among them cunning and evil enough to enact such violence, he claims. According to this version of the crime, a dope-sick Betty came to Rue's apartment asking for money to get another fix. Rue refused, and so Betty, in her anger, transformed into a heinous creature twisted with a raging blood-thirst who murdered the poor lady without remorse.

Such a bold claim would seem unsubstantiated... and until forensic scientists investigate further, we will have to nervously await the conclusion to this sordid tale. The one supposed eye-witness to the event mysteriously turned up missing in 1998, and police interrogators have not yet been able to question the only two suspects with motive and opportunity (i.e. Bea and Betty).

We on the editorial staff of Rock N Roll Purgatory only hope that justice will finally be meted out in this case, and that the family can finally know what really happened to their golden gal.



Battlebots in the Political Arena:



Aging Droid Celebrities Duke it Out Over War In Iraq.

Over the past several months many celebrities have been using their public status to espouse their political views. Perhaps one of the most outspoken celebrity activists is C3-P0, the golden protocol droid from George Lucas' Star Wars series. Recently at a conference held at Duke University he debated "Johnny Five," the lesser famed robot from the Short Circuit films and current FOX News correspondent. The mood quickly devolved from courteous debate to an aggressive shouting match where the two had to be separated by powerful magnets.

What got C3-P0 cursing in as many as 40 different languages was Number Five's insistence that the U.S. was justified in commencing in a war without U.N. backing, and that the U.S. should not be concerned about what the rest of the world thinks.

"We are the most powerful nation in the world, able to crush all with our iron fists of righteousness. We are accountable to none but God!"

This got his opponent in quite a huff, saying that this line of reasoning is symptomatic of the overall arrogance that accounts for much of the anti-American sentiments abroad. He added, "you are a product of the Bush propaganda machine... and your pussy films didn't gross what I spend on an average Las Vegas lube job."

"At least I'm not some effeminate gaybot that walks like Elton John after a hot date. It's no wonder you side with the French, you pretentious maggot!" was Number Five's quick retort.

"That's just the sort of pathetic, half-witted, xenophobic jab I'd expect from a monolingual droid developed by the Pentagon for the purpose of military conquest! Your brand of reactionary idiocy is only surpassed by your desire to interface with my sweet ass... that's right, I see what you're repressing, and it ain't f**king pretty. So why don't you put on your pretty dress and go play with your G.I. Joes?!"

The insults did not end there either, I am afraid to report. The conduct of these two respected mechanical actors may forever be tarnished. Both have already reportedly been added to Hollywood's blacklist, along with Robert Blake, O.J. Simpson, and Leonard Nemoy. Johnny Five can't even get support from old roommate and lifelong friend, Steve Gutenberg, who has publicly denounced Johnny Five's comments saying at a press conference, "I denounce Johnny Five's comments."

Our staff psychiatrist, Dr. Lenny Hornbeam, suggests that the unflattering exchange between mechanoids was probably brought on, ironically enough, by the robots' mutual respect for each other.

"We see this a lot with cyber-senility. The aging droid's circuits become corrupted and they start lashing out at friends and family. The fact that it got so particularly vicious demonstrates the mutual admiration they have for each other."

But psychologist Dr. Robert Lungbutter disagrees.

"My colleague fails to note that his theories never have, and never will, make one lick of sense. It is as though a large baboon's steaming pile of excrement was somehow mislabeled and used by God as Dr. Hornbeam's brain. Oh, how I'd like to crack that hideous skull and test my theory."

In the interest of fairness we gave Dr. Hornbeam's opportunity to respond: "Yes, well Dr. Lungbutter wouldn't know a good theory if a group of felons gang-banged his mother in an adult film that we rent for laughs at conventions. We all chuckle and wonder which burly inmate was his daddy."

So as you can see, opinions are divided on what to make of the divided opinions. This hot button issue seems to spread animosity like SARS at a Beijing airport. We can only hope that one day these robotic pals can once again play a round of golf together like old times.

But I wouldn't bet on the microchips falling from their shoulders any time soon. - BL

Weight Loss Tips for the Summer

Are you so fat that you have to take you pants off to get into your pockets? Have you gained so much body mass that sweets and candies are drawn to you by your own gravitational pull? If this applies to you, here are some alternative treatments that you might want to try. These weight loss tips have been compiled from several anecdotes of survivors who have shed the pounds in unconventional ways - methods developed by people with little or no alternatives. Attempt the following procedures at your own risk.

1. *Cocaine Addiction.* This is certainly not a quick fix, but experts agree that a long-term relationship with the "white rabbit" can yield amazing results. Who hasn't privately coveted the shapely figures of the downtown crack whores or Hollywood actresses? With a little determination, expendable income, and willingness to go that extra mile, you too can have that slender physique you've always craved. So when you get an urge to dine, step aside and do a line. As your razor blade scrapes across the mirror, you'll catch a glimpse of someone beautiful... yourself!
2. *Amputation.* This is the only way to guarantee immediate results, and is not for the average bloated whiner. No, this is one for the pathologically troubled fat bastard with not enough patience to develop a degenerative drug habit. If that's you, you might want to start with a small extremity, but keep in mind that you won't lose much with just a toe or finger. Everyone knows that prosthetic limbs and peg legs are like erotic bait luring potential lovers into fits of wild desire. Of course, safety is the key. Before lobbing off an arm, be sure to sanitize all cutting utensils and learn the art of wound cauterization. Also, in order to get the best possible slice, a buddy system works best. Good luck!
3. *Elective Chemotherapy.* Sounds Crazy and probably is, but it will clear away that pesky appetite for sure. As you writhe in agony hurling bucketfuls of gritty bile and blood into your carpet, just think of how cute you'll be in that size 2 dress!
4. *Become a starving artist.* Those wankers are always skinny - too tortured by their craft to eat, and too poor to buy food anyway. The best place to start up is in England, where you'll probably not want to eat the food anyway. Remember though, there is a fine line between an evicted starving artist and a schizophrenic wino streetwalker, so be very careful. Dumpster grub is known to really pack on the flab!
5. *Move to Iraq.* Or indeed anywhere there is a humanitarian crisis. Only the most serious weight watchers among you will attempt this, and for that I salute these elite few. While running from Shiite fundamentalists and looting riches from palaces and museums, you'll be much too busy to eat - even if there were an abundance of food.

THE PORTERS



Germany may seem an unlikely place to look for great Irish folk music delivered with a raw street punk fervor, but I bid you to cast your lingering doubts into the vile pits of mistruth. History is bulging with similar misapprehensions; Columbus thought the Earth to be flat, Caligula thought himself to be a god, and Ben Affleck thought he could be taken seriously as an actor. Such miscalculations are destined to be righted, and The Porters accomplish this with ease. This interview is with Chris, their accordion player.

RRP: How did the band come together, and what motivated its forming? You are all in other bands as well, right? Which ones?

Chris: The band was formed in 2001 by Volker of the German band "4-Promille", who was looking for some musicians to do some folk punk. He met Marc at a concert of "Emscherkurve77", where Marc is also performing and asked him to join his new project... that's how it all starts. Later on Martin and Sascha of "Sondaschule" joined the band. Martin remembered me from some bands we had together in the past and I made the suggestion to ask Nick to play the mandolin. Nick and me are also playing in a punk-a-billy band called "Colt.45". At times when he's not too busy, Olaf from the "Stage Bottles" joins the Porters with his tin whistle. The violin player is only present on the album and only performed for the times we recorded. Because all members always loved "real" Irish folk music the whole process of founding the band was more or less a lucky thing. We often hear questions like "Why do you try to copy Dropkick Murphys?!" or something like that but people should understand that we really love this style of music and also did play folk music long before the founding of the Porters. So it's not only a commercial thing to do, but real fun for us! Even if we didn't sell one single record we would keep going...

RRP: How many of the songs on your CD are originals? How did you go about picking the covers: were there themes you looked for or were your choices driven primarily by the tune itself? Which ones turned out to be your favorite?

Chris: Only the first song is written by Volker. All the rest are Irish traditionals some of us suggested to play. And so we did. There were no theme-picking or something like that just knowing and loving the songs. On our new record which will

hopefully be recorded at the end of the current year there'll be more original songs. My favorite song on the album is "The leaving of Liverpool – pub version".

RRP: Being from Germany and doing Irish music seems a little unusual. Is there much of an Irish population in Germany? Are there any other bands in your country doing this style?

Chris: In Germany I only know some "real" Irish folk bands I didn't like that much. But in Irish-folk-punk style we're kind of unique I think. There are some Irish people living in Germany but not as much as in the US, for example. I learned to love the country and it's music during several stays in Ireland.

RRP: Did you actually grow up listening to Irish folk music, or is it something that you came to later and found it really resonated with you?

Chris: In my family my uncle used to listen

to Irish music since I was very young. So I always had an ear on that. Later on I bought myself some records and, of course, listened to the Pogues. During that time I always wanted to travel to Ireland and meet some real people there. As I mentioned above I stayed there several times and in the meantime truly lost my heart...

RRP: Some of the songs on your CD deal with Irish liberation and the I.R.A. Is that something you support personally, and do you find that subject matter gets strong reactions from many people, both positive and negative?

Chris: Good point. Because we're from Germany and never felt that kind the Irish did, we've no right to make a valuing statement. For me I feel something like



sympathy for the IRA although there's no real reason for that. In history it was a kind of necessary army I think, but today it's nothing more than a terroristic organization whose aims are good but doing often is not. Thank god, that the conflict is calming down today...

RRP: I was surfing through the Knock Out Records site and saw "Fuck Bush!" written there. Is that a pretty common sentiment where you are from? What is your opinion on our current leadership in the U.S.?

Chris: In Gernay (or Europe) Bush isn't that favored. There are many reasons for that but the most common one would be the last war. For me it wasn't a failure to attack Iraq but the style it was done. The leadership of the US simply did this campaign without any affirmation of the global organizations. It was kind of "If we didn't get a "yes" out of the UN we'll do it anyway!". They react like a world-ruler which must not find acceptance even if there were terroristic actions in the US. In my opinion Clinton did better. Trying to unionize Europe and the whole world should be the thing to do. And of course peace in the middle east. If we start wars arbitrarily it's only obvious that the terrorists will strike back. Bush's reactions belong to the old America of the 1970s but not to a modern state I think they are (or would be...).

RRP: I read a review of your CD somewhere that said "this is the band of The Dubliners guitarist's son." Is that true?

Chris: No. ;) This was a great compliment for us but nothing more.

RRP: What has been the reaction to the band so far, both live and in the press? Has there been some cynicism and cautious praise for fear that you might be a novelty act, or has the genuineness of the music seemed to have shown through for most people?

Chris: Few people reproach that we try to copy bands like Dropkick Murphys just to have commercial success, but that's definitely not true. We have some kind of our own style and as I mentioned above we all used to play and love folk and punk music in the past, and also would do the Porters if there were no one buying our records. Most of the people visiting our shows are positively surprised about the musical skills of the band. It seems to be a general meaning that punk music and playing your instrument well does not fit together ;) So the feedback is often amazing and we're happy every time we get some (positive or negative).

RRP: With your album titled "A Tribute to Arthur Guinness," it's probably not hard to guess your favorite type of beer. What have been some of your strangest or roughest nights out drinking?

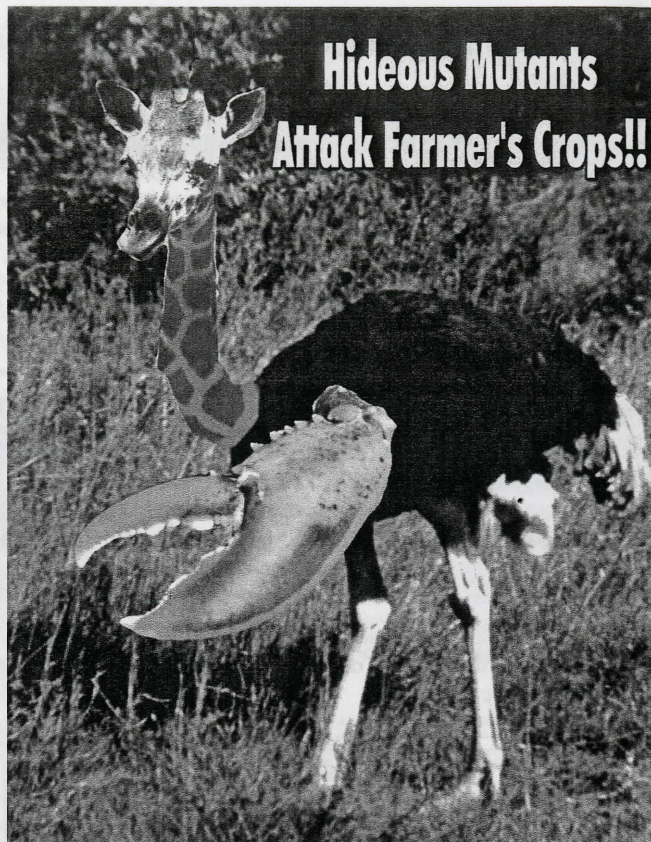
Chris: Oh, there were many of them in the past... Especially when we are on tour. The latest night out was a two day trip together with 4-Promille. We played in the east of Germany in Potsdam and Berlin and had a real good time there. The last thing I remember is Martin puking inside the tour bus on our way back home and the gay bar we ended up in Berlin.

RRP: What kind of work do you do aside from the band?

Chris: Volker is working as an electrician, Martin as a bicycle mechanic. Sascha is drawing technical parts in a steel factory, Nick is studying English language and history, I'm studying computer science and Marc just lives for the music (and doing part time jobs sometimes;).

RRP: Thanks for the interview. Is there anything else you'd like to add?

Chris: We'd like to thank all our fans out there who bought the record and, by doing that, support the band. Hope to see you all someday at a Porters show near you



MUTANT CREATURES DESTROY CROPS IN IOWA Millions Lock Their Doors in Fear

"I'm ruined," says James Harburg whose cornfields were devastated by the appetites of these bizarre creatures that have scientists baffled.

Similar incidents have been reported across the Midwest causing the president to declare a state of emergency. However, many farmers doubt they'll see any real assistance.

"They want to cut taxes, but not on us farmers," says Edna Bloomberg, "what money we might get will be a mere pittance compared with our losses. The country simply can't afford to help us."

So far the beasts have been resistant to poisoned corn decoys, and hunters have trouble killing them due to their speed and apparent indestructibility.

"They have astonishing regenerative capabilities to repair damaged tissue and organs," claims Dr. Weiss of the newly formed Federal Commission to Combat Malignant Species, which may begin its work on this new threat, but hopes to eventually also eliminate the Baldwin family. "This corn-fed mutant breed is only the tip of what we hope to control and extinguish."

Such blanket statements worry many watchdog groups concerned that the new agency's power could be abused. Barbara Titch of the A.C. L.U. says that she expects egregious violations of Constitutional rights. "There seems to be no objective and clear criterion for labeling a group 'malignant,' which leaves such determinations open to the agency's discretion."

And she's not the only one worrying. Thurman McDowell, spokesman for Greenpeace, suggests instead that the crop-ravaging creatures be tracked, captured, relocated, and rehabilitated. But such hopes seem bleak when the president himself has colored the conflict in biblical terms as a battle between good and evil. "As humans we are duty-bound to subjugate all other species, especially those sent by

Satan to go against God and his chosen people here in America.”

The animal itself seems to be a combination of ostrich, giraffe, and lobster. Theories abound as to how it came to exist in the Midwest, but the most prominent is proposed by columnists in the National Review: “liberal lunatics pushing for cleaner fuel technologies, unbiased media, and gay marriages have turned to terror tactics in their quest for domination. In their desperation to defeat us, they have unleashed a bio-engineered monster to ravage America’s heartland.”

Spokespeople for the Left seemed dumfounded by these accusations... perhaps at the sheer idiocy of the claim, or possibly speechless due to their heinous plot being uncovered. Rush Limbaugh went on record saying that he hoped the creatures to be transported to inner cities where they can destroy poor people and the “feminazis” who stalk college campuses.

On the other side, Noam Chomsky claims to have government documents that prove the mutants were created by the pentagon to use in racist warfare with Islamic nations. At a press conference Thursday the White House refused to comment on this, and the reporter was removed – never to be seen again.

What can be made of all this debate and destruction of our nation’s food supply? It is hard to tell, but one thing is for certain... the world will never be the same. – BL

SAM THE EAGLE'S SECRET NAZI CONNECTION: Cranky Muppet Was Filled With Hate



What do you know of the Muppets before they got their hit show? If you are like most Americans, probably very little. Savor this last moment of ignorant bliss... then read on.

While it has come out that Miss Piggy used to be a stripper, Gonzo was twice arraigned on charges of buggery for his chicken fetish, and Rolf had an affair with Liberace, nothing can compare with the most shocking of all discoveries: Sam the Eagle was a Nazi.

He was indeed part of a close inner circle with Hitler presiding at the center. They grew up together in Braunau, Austria and were close childhood friends. Together they experienced the joys of youth as only a little boy and his angry bird of prey can. It is suspected that Hitler’s love of Sam compounded his confused nationalism, due in part to Sam’s twisted views about genocide and his infectious disdain for humanity.

During the war Sam played a key role in strategizing the occupation

of France, and also worked as a major producer of propaganda films. However, he and his lifelong friend, Adolph Hitler, did end up having a falling out when Sam had a steamy affair with Eva Braun. Although angry beyond measure, Adolph could not bring himself to have Sam killed, partly because of the complete psychological control that this feathered bigot had over the little man. So a dejected and betrayed Hitler sent Sam to the Russian Front where he hoped that he would die in battle. No such luck. That nefarious bird whom many suggest could be the true mastermind behind the Nazi scourge... who makes one almost feel compassion for the most hated man in history... this sinister betrayer sadly lived on.

At the close of WWII, with Hitler’s regime fallen, Sam fled to Argentina to escape the war crimes tribunals. There he got work with a traveling improvisation comedy troupe that eventually came to America. Their popularity caught the eye of producer Jim Henson, and the rest became history.

While many were taken in by his act as an American patriot, we can now finally see where his true loyalties lied. Experts suggest that his America fixation was an over-compensation intended to cover up his blemished past. In reality he pined in exile for the Fatherland, and hoped one day to resurrect its glorious past. However, Sam’s abject cowardice kept him from returning to Germany and trying to restore fascist rule, while it also exaggerated his performance as the U.S. patriot for fear of being discovered. He seemed the very embodiment of the fanatical patriot – in hindsight, an act too good to be true.

While his career was on the straight and narrow, in actuality he was anything but reformed. In a notorious but covered-up incident, he attacked Fozzie the Bear while screaming anti-Semitic slurs at a private cast party. The skirmish was quickly broken up, and Sam reportedly took quite a beating that night at the hands of Kermit the Frog, who was actually a well-trained fighter that often sparred with Bruce Lee in his younger days.

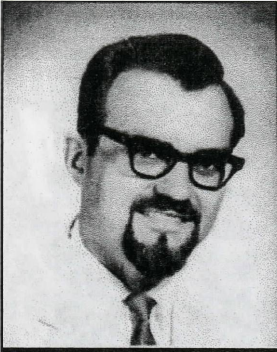
Such turmoil and tension eventually erupted onto the set of the Muppet Show, ruining the chemistry between cast members and leading to the show’s cancellation in 1981.

Ten years later Sam the Eagle died alone in his Brooklyn apartment from a long bout with lung cancer. None of the cast members showed up at his funeral. ****

Live Shot

Photo of Koefté DeVille of Mad Sin, taken 5/24/03 at the Side Bar in Baltimore by Ezra Haidet. Note the look of insanity in those devil eyes as he treats the crowd to a good flogging of psychobilly dementia. Further note that appearing on this page does not implicate any connection to Sam the Eagle’s twisted politics.





The Women of Trucking

"Be a Mother Trucker at Tony Falonzo's Ladies School of Truck Driving"

Times are changing. Here at Tony Falonzo's we understand that women need to break free of the dollhouse and see the country while exploring an exciting new career. That's why our school caters to women exclusively. Our hands-on training is guaranteed to get you off on the road to success. There is no empowerment quite like getting behind the wheel of a big rig, and we strive to give you one-on-one instruction. We will check your fluids and get your motor running down the highway of pleasure and independence. Just look at some of our satisfied students who have turned the key to a bright future. — Tony Falonzo, president of Tony's Woman's Academy of Trucking (T.W.A.T.).

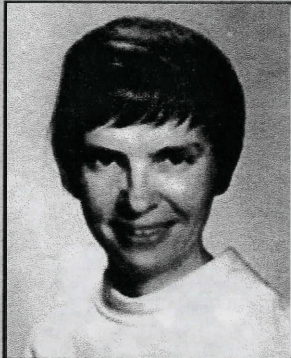
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Sally likes beef jerky, turkey pot pies, and spandex. Trucking has given her something that no man ever could... a feeling of pride, power, and independence. She'd rather haul ass than kiss ass as a corporate underling locked inside a cubicle from 9 to 5.



Gertrude used to spend her time eating prunes and dreaming of the day she'd meet Lee Majors. Now she's the queen of her own destiny on the highway to freedom. She enjoys the ability to box in holiday travelers while making time and a half.

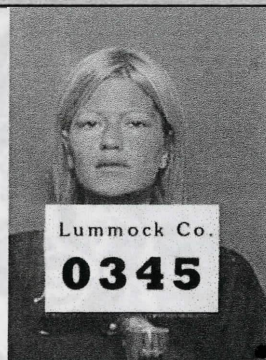


Cindy used to pleasure truckers at rest stops for money, but that left her unfulfilled in other ways. These days you'll find her on the road rather than on her back... shifting gears toward self-actualization.

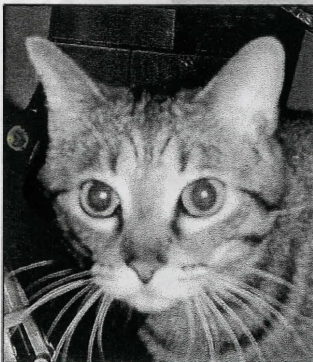
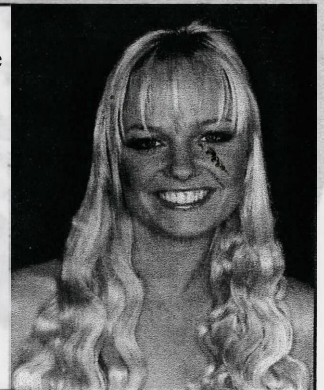


Doris thought she'd never break through the glass ceiling until the day she became a union trucker. Since then she has left her family and driven her way to the top, and hasn't looked back. One day she'll go home, but not until she gets her fill of the intoxicating diesel fumes.

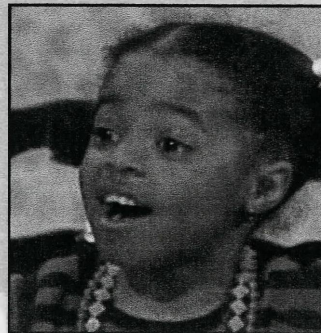
Francine is an ex-convict. Many employers shied away from her due to her shady past. But here at Tony Falonzo's we gave her a chance. Now she's a new woman who has left murder behind to make a killing in the trucking industry. Her story has warmed all of our hearts, much the same way she now warms Mr. Falonzo's bed.



Baby Spice: "I was once a pop star, but the cruel world quickly forgot me... spit me out like a wad of chewing tobacco. So I knew had to gain a marketable skill. Tony Falonzo gave me that skill, and so much more..."



Ponchita used to think that being socially under-privileged as both a female and a feline would restrict the male-dominated world of trucking as a non-option. Today, however, she regularly hauls hazardous waste to Nevada and hopes one day to retire with a nice pension.



"When the Cosby Show ended I hit rock bottom. A void opened up in my soul. I tried yoga and meditation, but later found trucking soothed my restless spirit. I only hope that other child actresses can find a similar peace while cruising the interstates. Tony Falonzo's school was a road map to enlightenment!"

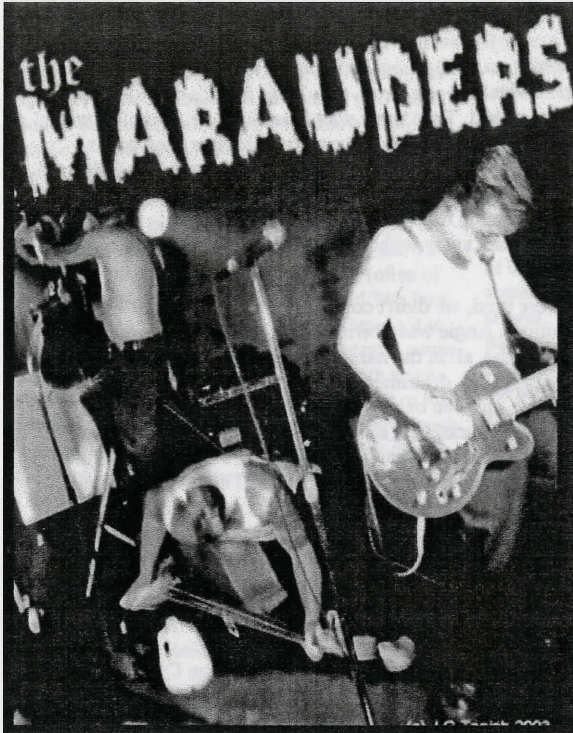
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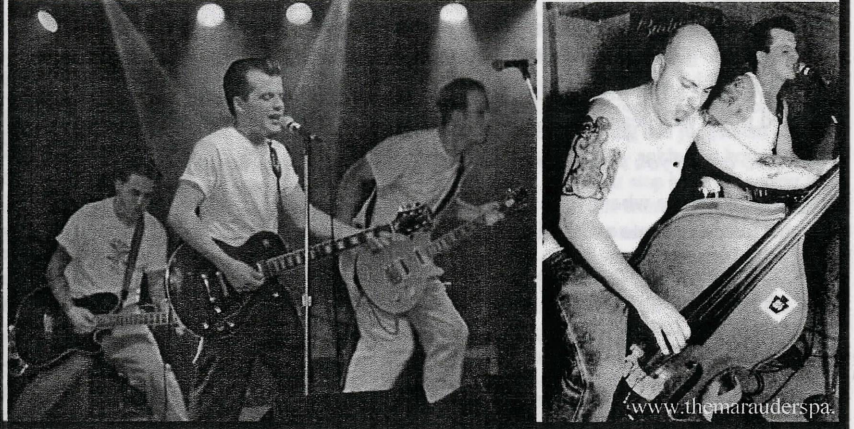
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62 BANDS, TATTOOS, CARS
AND MORE!



Many philosophers have beaten their heads against the rocks, trying to understand the subtleties of human nature and to search for redemption and transcendence. Many have gone to their deaths frustrated and bewildered as life's big answers persistently elude them. Most of them have been bereft of the benefits which come from a diligent immersion into the realm of rock'n'roll. Their lives have been void of the sublime aesthetic that emerges from the strings of an electric guitar, the joy that mounts with each thump of an upright bass. The Marauders, however, choose to engage in performance rather than fruitless reflection, thereby hopefully easing the suffering of these sad creatures with humanitarian aid in the form of rockabilly. Let's hope they save some lives. (*Marauders photos*: John Tannish, www.angelfire.com/pa5/jgtphoto/main.html)



RRP: Like us, you guys come from small towns and have had to do some interesting things to keep entertained. Where did you grow up, and what sorts of activities and/or trouble did you get into?

Ben: Rick, Ryan, and myself all grew up around the Altoona/Johnstown area of PA. In order to keep ourselves entertained we either drank or played in bands. Abe was born in Albuquerque NM and pretty much lived on the road until he moved here around '93. Chris grew up in Montana and has a lot of goofy-ass stories he likes to talk about whenever we're on the road.

Chris: We used to go hooky bobbin, which basically means hanging onto the trailer hitch on the back of a truck and have it pull you around on your knees. A friend of mine got really fucked up one time whenever he tried to stand up going around 35 mph.

RRP: How long have you actually been a band?

Ben: We've been together for almost two years, but we've only been playing shows for about a year and a half.

RRP: Were you guys all friends beforehand, and have any of you been in bands before?

Ben: Yeah, we were all friends before we got together. Ryan and I both played in punk bands together before the Marauders.

Rick: I knew Ben in high school and I used to play in the Keystone Allstars with his brother.

Abe: I've been in a number of rocknroll bands.

Chris: Right before the marauders I was in a psychobilly band, and before that I was playing in a reggae band.

RRP: Your new album "Alibi" is out now on 814 Records. How did you hook up with that label? Do they exclusively release Pennsylvania bands?

Ben: I met Dan from 814 about 10 years ago and we were almost in a band together, but then he decided he wanted to start a web-site to support local music. 814 kind of grew out of that.

RRP: Did any of you actually date a prostitute and not know it initially, as mentioned in one of your songs? Don't you think hookers need love too?

Ben: I dated a sleazy stripper once and didn't know it until my buddy "ran into her" one night.

Rick: Nobody in our part of PA can afford prostitutes so there aren't any.

RRP: Probably my favorite song you do is "My Revolver," which has a much darker feel to it. Could you tell what inspired that song?

Ben: The inspiration for that song came out of the idea of knocking off a liquor store and skipping town. The economy around here sucks, it has since the mid-seventies, and there aren't any jobs, so you can get pretty desperate sometimes.

RRP: How would you describe your sound now, and where do you see it heading in the future. I know Rick not only plays a mean slide guitar, but now he is also learning on a steel guitar. What kind of style do you see evolving from that?

Ben: I think the best way to describe us is rocknroll with a huge rockabilly influence.

Rick: I think the steel guitar will add a country twang to what we're doing while still maintaining the high energy level that we have.

RRP: I remember a few weeks ago in Erie Ryan and Rick had a close call on the highway driving to the gig. What has been the closest brush with danger that you've experienced?

Rick: Anytime I get into the car with Chris or Ryan.

Chris: Anytime Rick is in the car with me.

RRP: Where do you guys work?

Rick: I'm a high school Spanish teacher.

Chris: I'm a manager at a record store.

Ryan: I own and operate a tattoo shop (Keystone Tattoo).

Ben: I make maps.

Abe: It would be best if I said nothing.

RRP: Why do you think people get so uptight about polygamy? Can't they see that it is a beautiful thing?

Chris: I'm a big supporter of it. I wish that I was Mormon for that reason alone.

RRP: Which one of you is most likely to adopt an orphan kitten?

Abe: I actually adopted a stray cat about 6 months ago.

RRP: What is the most over-rated band of all time? For me it is Kiss (sorry if you like Kiss).

Rick: Any band that spearheads a new fad or flavor of the month, because that usually means there's 10 bands out there that have been doing that style of music longer and better, but the average Joe never hears about them.

RRP: Speaking of Kiss, Gene Simmons I guess has a line of condoms with his face on them. At first I thought how disturbing, then I realized that it might be appropriate to have his face associated with cock. That got me thinking too, if you were to be a rampantly over-marketed narcissistically self-promoting band with more image than substance, what products would the Marauders come up with?

Ben: We have a full line of pomade and switchblade combs being printed up as we speak.

RRP: Do any of you skateboard? Do any rockabillys skateboard?

Ben: Yeah I skate whenever I get a chance.

Ryan: I used to skate and I still collect old school decks.

RRP: Do you guys do any covers? If so, which ones? How do you feel about so many rockabilly bands doing mostly covers?

Chris: We do a few rockabilly covers and a couple punk songs in our style.

Ben: I think any band out there doing whatever the fuck they want to do is great. I love hearing original songs, and covers are cool too, especially songs you don't hear very often.

RRP: Who would you least like to baby-sit your child: R. Kelly or Michael Jackson?

Rick: Either one is fine as long as Gary Glitter isn't around.

Chris: I would rather have R. Kelly watching my kid because Jackson would probably scare the shit out of him.

RRP: Any last words?

Check out www.x814x.com.

LIVE REPORTS

Sickcity Showcase presents:

The Blessed Muthas, Thee Minks, Famous in Vegas, The Carlsonics, The Fad

@ the Rotunda (U of Penn Campus)
Philadelphia, April 26, 2003

By Alicia Baker

I can't start this article without saying just how cool it is to experience the original music scene in Philadelphia right now. Okay, so we're not so mainstream, but holy crackers, the talent in this town, and in our 400 mile radius is phenomenal. SickCity's Michael Subvert is, like a prophetic fisherman, drawing this talent in with his net of all ages, free, weekend extravaganzas we know as the SickCity Showcase.

My fourteen year old sister and her friend were excited at the idea of an all ages show, and that they'd get to see six bands for free. Little did they know just how insanely fun the night would turn out to be.

The first band to go on, **The Blessed Muthas**, looked like they came out of L.A. in the late seventies, where the extremely powerful singer resembled a healthy, charismatic Pat Smear. His voice was too incredible to ignore, you HAD to watch his every move. He and his bandmates interacted with each other seamlessly. They were tighter than Lux Interior's pants. I enjoyed their MC5 era intensity, and if you close your eyes, you might think you are listening to a lost gem from the mine of Iggy Pop's best days. They could visually, and maybe slightly musically be compared to Portland's the Riffs, but really, these guys do their own thing, they do it well, and don't try and touch them, even if they ask you to!

Next up, Philadelphia's most exciting all female band: **Thee Minks**. You can't feel anything but awestruck by the incredible guitar licks of Hope, the pounding yet melodic basslines blasting from Liz Lixx's gretsch, and

Veronica's enthusiastic bombardment of the drum kit. Watching Veronica was a giggle, she moves her head to the beat and sings along with such energy, it was contagious. With songs like *Lust for you*, sung like every word is crucial to survival of rock n roll, and *Truly*, Hope's ode to Johnny Thunders, we were hooked. Then there was *Cave Girl Love*, complete with shouts of "ooga booga" and lines like "Gonna put him in a cage in his underwear". Really, these girls make the Donnas seem more like Jem and the Holograms. Lix Lixx owns the stage when she jumps around shouting, her curls bouncing from her head. We looked over to the crowd and saw a mother dancing away with her toddler daughter. Yeah! Now that's what its about.

Even though we were tired, we didn't complain once **Famous In Vegas** went on; their drummer Angie was ill with Pneumonia, and looked like he might fall over and die, all in the name of the catchy as hell punk rock and roll these guys play. Go, drummer, go! The fierce guitar bass guitar line up of Jon, Wayne, and Jon backed up singer Mike Subvert like an army waiting to launch attack. And attack they did, with anthems like "Army of One" and my personal favourite "Whack it off". The latter track is taken from a project called Altar Boy: The Musical. Title alone beckons our attention! The most crucial and furious moment was when they attempted a classic Iggy Pop track "Five Foot One", and blew us completely out of the water. Whoa. If you can ever see Mike's stage antics up close, you will understand why Famous in Vegas are one of the best live acts to catch in Philly today. He once had to scrub basement floor out of his back from rolling around in a fit of rock n roll possession!

The Carlsonics came all the way up from the Washington DC area. They were, according to their website: compared with early-mid 60s punk, but closer examination reveals noisy, indie dissonance (Sonic Youth, The Pixies), big 60's rock hooks (The Kinks, The Who), and early 80's punk/new wave influences (Gang of Four, Gary Numan.) They amazingly held true to what they said. However, the crowd seemed to adore them, whereas my 3 minute punk rock attention span kicked in and I was a bit lost. But then, Nikki the bass player began rolling around on the floor, never missing a beat. Her smile and interaction with the rest of the band got my attention back, and I found myself nodding along to the very tight sonic confusion that was the Carlsonics. They seemed very suburbanite in this crowd of the lost and the forgotten, but you couldn't help but give them props for their talent. Especially in the properly named tune "Ice People," a little ditty bout moving back in with Mom and Dad. Humorously enough, I do think that the singer's vocals were remarkably like a non-Aussie Peter Garrett (ex-Midnight Oil). Seeing as how Peter Garrett had left the band, maybe he should consider moving down under and taking over.

The next band, **Sull Against The World**, were very young, very talented and had a group of fans shouting along to every punk and pop powered song, which was something rare and beautiful in the jaded local Philadelphia scene. They have Warped Tour appeal, so even though maybe I wasn't completely down with it, these guys could take their sound out of this town and increase their sing along crowd tenfold. They appealed to my sister and her friend, who found it close to their teen angst palette. You could see sincerity in their eyes and hear it in the power chords. I even found myself smiling and shaking my hips here and there. Pretty good when you can move this bitter old soul.

Unfortunately, the trip to McDonalds between bands hit me and my gang pretty hard. Food Poisoning? An evil scam to prevent my completion of the review? Either way, we had to leave early and tend to our sour stomachs when **the Fad** (NYC) came on. These guys reminded me of the Jam, and the Buzzcocks actually, and so as any good reviewer would do, I got some music, and read up on them. Indeed, the basslines were very Bruce Foxton, and the vocals were sometimes very melodic, but they had a modern feel to them. No I said MODERN, not MOD, although you can see they have that influence, too. If it sounds like yer cuppa tay, then go check them out. Later, I asked Michael Subvert how they were. He said: They were great!

Seems to me that Philly is the place to be for your monthly all ages punk rock shows. I am pleased to have got the chance to witness this. The only thing I have seen like it was in Mansfield, Ohio, where at North Lake Park, the local kids can get together and support their scene with bands like The Corporates, the Hudson Falcons, No Nothing Generation, and the GC5. I don't wanna see these types of things fade away. For more info on upcoming Philly shows, visit <http://sickcity.net>

Ben's Concert Column

In April I caught two shows by the **Asylum Street Spankers**, one in Cleveland and one in Columbus. Both were incredible. If you don't know them, I'd advise checking them out. They play all acoustic, without even mics, and have a full ensemble including fiddle, guitar, upright bass, washboard, clarinet, banjo, mandolin, and so on. They put on something like an old vaudeville show replete with amazing musicianship and lots of humor (often of the dirty sort). The music reminds of old 30's jazz, blues, folk, and rap. Yes, I said rap. They do it in their own style, of course, including a bizarre cover of Beastie Boy's "Paul Revere," along with some other originals and one sung in German. All of the members take their turn singing throughout the night, whether it be a beautiful or serious song, or one of the many about drinking, weed, sex, and scrotums. One of my favorites was a duet between man and woman with the refrain "if you really love me then you'll sleep on the wet spot." All the musicians are top notch and take their moments in the spotlight, including an amazing clarinetist, and the singing is far from cut-rate as well. They include the hilarious stage antics and routines that no vaudeville show ought be without. I could go on and on about these guys, but its really just something you need to see for yourself... campy, bawdy, and all together talented as hell. There's not many people who could pull this off with such exceptional results.

I also managed to see **The Stitches** in Akron with **Kill The Hippies** and **The Vacancies**. **Kill the Hippies** from Kent opened the night with a blasting set of punk rock done raw and fast, but not sounding like 80's hardcore or straight 70's punk. They have dual vocals between the male guitarist and the female bass player and their style takes on a humor and sheer decadence all their own. Next was **The Vacancies** from Cleveland, who actually didn't impress me much at all. The music was tight, but pretty bland and generic, making me wish they'd send their too long set. **The Stitches** from CA were far from a disappointment, though, and worth the wait. Such sleazy, filthy, snotty punk rock is exactly the change of pace I needed. The bar was getting active and drunk by this time, throwing beer cans, singing along around the mic (which occasion flew with stand into the crowd a few times, nearly ending some young lives), and just overall having a great time. The singer kept the energy high, contorting, convulsing, and just being generally odd. I love the attitude and sound of these miscreants, and fully recommend seeing them tear up a bar.

During April I also got a chance to see the **Marauders** and **Lords of the Highway** play in Ebensburg, PA. I rode down there with the Lords, then the next day scabbed a ride with the Marauders to Erie for their show with the **Coffin Bangers** and the Lords again. The Marauders did great sets both nights, but bands always seem to have a little extra when playing in their hometown. However, they were joined on stage by a saxophonist in Erie, which was very cool. The Lords likewise played great sets in both towns, with a bizarre square-dancing version of Die, Die My Darling as the newest addition to their set list. Then the Coffin Bangers finished it off smashing out their sinister debauchery with ear-shattering intensity - complete with the beat down of a jump-suited Elvis impersonator, battling ghouls, and Jello brains. All in all a good weekend, although it did lead to the decision of the Lords' drummer to quit the band - sleepin' on floors and drinkin' all night isn't for everybody, I reckon.

On May 24th, my friend Ezra and I drove to Baltimore to see **Mad Sin** in a very tiny bar. The show started off with **The Devil Spades** (ex-

Psychoville Slashers from NY), who cranked out some heavy psychobilly quite worthy of looking into - intense and heavily influenced by punk and oi, but not forgetting to include the rockabilly guitar-work either. Next was **The Alphabet Bombers**, who despite having the vocals way too low in the mix, sounded amazing. Every time I see them it seems they get better and better. This night they played a bunch of songs that they are in the process of laying down for their new CD, which is sure to be something to hold onto tightly until Judgement Day arrives. Next was the **12 Step Rebels** from New Mexico. They likewise played a good psychobilly, but with less gruff vocals and not as 50's rooted as the previous two bands. I'd have to give these guys another listen to really judge them. I mean, I liked their sound, but I was tending to zone out here and there as I drank my cheap beer (National Bohemian - never heard of it before, but for the price it did suffice). Then it was **Mad Sin**, who seemed a little strange contained on such a small stage. Still, they sounded incredible. Lots of new songs and plenty of the old, getting a couple handfuls of us in a wreckin' mood (especially the guys from **Devil Spades**), but most people were content to just watch the show. Well... some fuckhead did bring a knife into the bar, which somehow mysteriously ended up stuck in one of the guy's from 12 Step Rebels shirt while he was dancing up front. I don't know what the fuck that was all about, but he was understandably not happy about it. Anyway, one of the strangest and coolest parts of **Mad Sin's** set was the band starting to play **Folsom Prison Blues**... I was thinking "damn, ANOTHER fucking cover of this song?!" I thought they were better than that!" Well, they were... instead singing "Anarchy in the U. K." to the **Folsom** beat, getting everyone up and singing along. **Singer Koefte** also did some weird Cramps-ish things with his vocals at one point in the evening, while modulating them on some sort of gadget he held. The new bass player sang a song also (and did a fine job of it) as well as did their guitarist **Tex** on vocals during the encore. The show ended in a flurry of a damned fast drum solo, and we staggered out of the club with ours ears ringing.

The last show I want to mention was **3 Bad Jacks** with **Lords of the Highway** at **The Beachland Tavern**, brought to us by the good people at **Rockabilly Uprising**. I actually missed the first band, **Johnny Psycho**, who I'm told played pretty good **Tiger Army** type stuff. The Lords put out a great set with lots of stuff from their brand new album due out June 14th. They also did several songs even newer than that, such as the excellent instrumental "Funeral For Santo," as well as one penned by yours truly and arranged by them called "\$100 Hangover." Actually, it was Sugar's idea while we were hung-over on the plane home from **Viva Las Vegas**, so I did the lyrics on the flight. They remain the only rock-stars to make my crappy verbiage sound dazzling. Anyway, after them came **3 Bad Jacks** from CA. I had been looking forward to seeing them, having caught them last summer in **Green Bay**. The bass player was for me the most impressive musician of the bunch, with one bad ass rapid-fire slap going on. They also had the ex-drummer of the **Distillers** with them, while **Elvis Suissa** fronted the band on vocals and guitar. Some of their stuff was heavier, and some was more ballady - not too bad. Sugar let them stay at her house that night with her and Dennis, rather than them having to splurge on a hotel, as she often lets touring bands do. I guess **Elvis** threw a fit in the middle of the night 'cuz he was trying to get his beauty rest in her spare bedroom, and their partying and playing with the dog downstairs kept him up.

He then made the other guys leave with him in the middle of the night. The next evening on-stage in NY he had the unmitigated gall to talk shit on her, saying some outrageous bullshit that never went on. What a fucking shitbag. Nothing against the other guys, though.

Lisa Marie's Concert Column

I got to see a couple good shows lately. April 14th I saw **Deke Dickerson** play at the **Beachland Tavern** which opened with **Eddie Clendening** singing while **Deke**, **Jon Flynn** (bass) and **Sugarballs** (drums) backed him up. Then **Deke** did two sets with **Eddie** playing rhythm guitar and competing in a **PBR** tallboy chugging contest with **Jon**. **Eddie** lost and he stumbled around the bar in obvious confusion the rest of the night while making bad judgement calls. I had torn two ligaments in my ankle just hours prior, but I wasn't going to let that stop me from seeing the show. It also didn't stop me from dancing a bit and fucking up my ankle even more, I know, not too bright of me. The crowd was sparse and I think it was due to the fact it was the day before the tax deadline. Nevertheless, the small crowd still danced till dawn and **Deke** and the boys' energy never slowed down. I was a bit grouchy and out of sorts due to my ankle, but my spirits were lifted throughout the night by one of the best rockabilly shows I've been to, with **Deke's** stellar guitar work never sounding better. In addition, his amazing rubber faces and **Sugarballs** renditions of **Saul Rosenberg** from the **Jerky Boys** got me smilin'. Speaking of the man mysteriously dubbed "Sugarballs," we were at the bar drinking a few when he decided to drop his pants to his knees, exposing his **SpongeBob Squarepants** boxers. He then walked over to a cute, older lady who was standing by the stage with her husband. **Sugarballs** then extended his hand and in his best **Saul** voice said, "Hi, hello. My name is **Saul**, **Saul Rosenberg**. Nice to meet you". When the lady went to shake his hand, it appeared he led her hand to his underpants instead, getting a confused look from her and gut busting laughter from my buddy **Spink** and I. If any of you chose not to see **Deke Dickerson** when he comes around you are just asking for rats to chew off your earlobes and genitals while forced to helplessly watch.

I also had the opportunity to catch the **Cramps** and **The Bassholes** at the **Beachland Ballroom** on May 26. This show was sold out! What a great opportunity for the **Bassholes**, a local Cleveland band (the drummer is even the **Beachland** door guy!). **Bassholes** are a two piece (drummer and guitar) group that play a raw, rocked-out, garage style that had the whole **Ballroom** groovin'. I am looking forward to seeing these guys again! The **Cramps** came out next and played an amazing set (from what I could see, since I am so short). **Lux** wore his usual shiny black outfit and matching pumps while **Poison Ivy** donned a **PVC** geisha dress. Anyway, they played a lot of new songs off the new album ("Big Black Witchcraft Rock", "Wrong Way Ticket", "Fissure of Rolando", "Color Me Black" and others) and they sounded a lot better live than they do on the disc. They also played "T.V. Set", "Domino", "Crusher" and covered "Psychotic Reaction" with **Lux** wailing on the harmonica. Of course they came out for an encore and did their 15 minute version of "Bird is the Word" complete with **Lux** crawling on top of the speaker stack and sliding his hands down his slippery wet pants to fondle his penis. This actually got the usually stone-faced **Poison Ivy** to crack a smile as well as the rest of the club. I am happy I got to see the **Cramps** who haven't been out in 5 years, although next time I am going to wear heels so I can fucking see.

THE COFFIN BANGERS



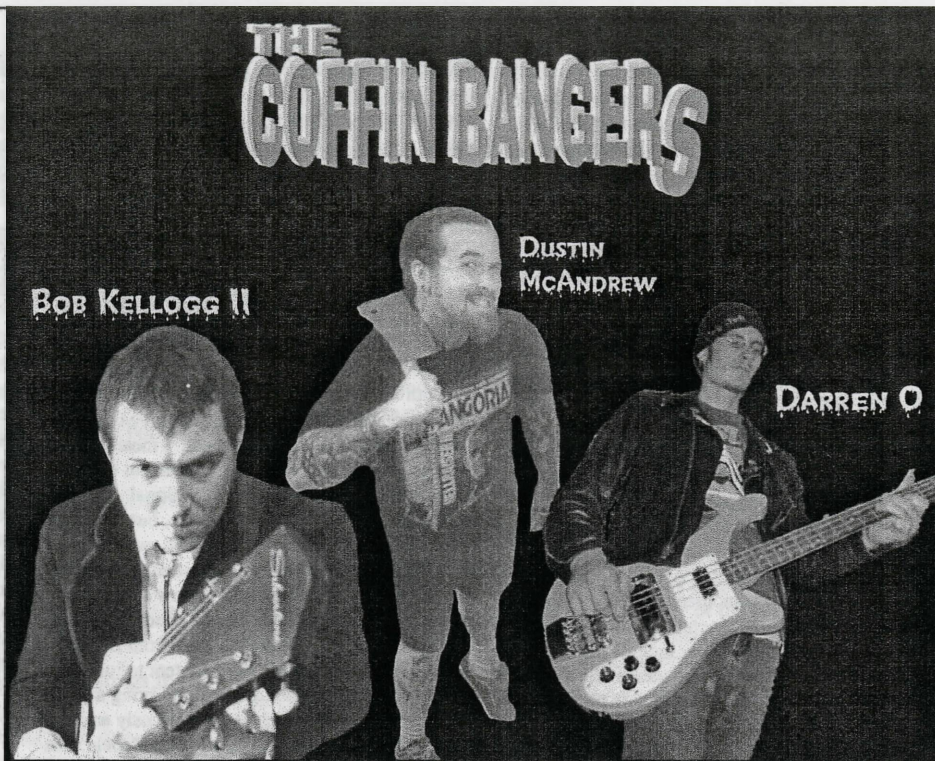
These filthy, blood-soaked, gristle-chewing, wicked, depraved, devil-spawned and demented, wild howling beasts of the apocalypse have a soft side too. When not cannibalizing some itinerant preacher in a rage of paranoid bloodlust, they can often be found donating their time at soup kitchens and volunteering with Habitat for Humanity. Their diametrically opposed tendencies toward extreme violence and selfless charity find common ground in the Coffin Bangers. With the band they are able to offer twisted psychobilly horror punk as a sort of community service to benefit like-minded maniacs who revel in deviancy. How many lives they have touched – or ended – one can never know for certain, but we sure are glad they are out there somewhere, lurking in the shadows, waiting to play again...

Contact the Coffin Bangers:

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Harborcreek, PA 16421

* They are looking for big or small labels to release their music.



Bob: Before we start the interview keep in mind our drummer Dustin's brain is devoid of all rational thought. His cognitive thought processes have been destroyed by an accidental drug overdose during an experiment where we attempted to replace his cerebellum with that of an orangutan.

RRP: What bands have you guys been in in the past? What styles of music, and why did you leave them?

Bob: Road Kill (punk) high school band, My 3 Scum (punk) 1987-2001... ended Scum to create The Coffin Bangers, which formed Halloween 2001. My 3 Scum just forgot to wake up one day. After several months it started to smell real bad so I buried it in the back yard.

Dustin: Sickened - sick as fuck death metal. And 900 other miscellaneous punk, acid jam, and cracked out tardcore conundrums. Eat beer!!!!

Darren: Flatline 99 (crash cart punk rock) and Bastard Brigade.

RRP: Bob, having formed My Three Scum in the late 80's and kept it going for over a decade, looking back what were some of the high and low points, and what do you think your role was in the Erie punk rock scene (as far as booking shows, running a label, and so on)?

Bob: Looking back down that blurry highway there definitely were some highs! I don't really remember the low points...must be on account of those highs. I did it all man. I masterminded the whole thing. It's gonna take off any day,

RRP: Could you explain what the fabled "Scum House" was, what went on there, and what was the fate of it?

Bob: There is a house in Erie... It's called the house of scum...It's been the ruin of many a young punk...and god I know I'm one...so mother tell your children, not to do what I have done...not to drink Milwaukee's Best and hang around with scum...

RRP: I've also heard that you had a hearse that you drove around and toured with... could you describe that and what happened to it?

Bob: 25 foot plum crazy 1974 Cadillac hearse with a 472. I sold it to a magician a few years back. He made it disappear.

RRP: I remember you telling me something about doing a show covered in flaming toilet paper... what was that all about?

Bob: Fire bad...They almost burned Bob down. I was playing a show in Youngstown years ago at a place called The Pub Down Under or Pyat Street Pub or something like that



anyway, we & the crowd both were pretty goofed, the Youngstown pyro punks started lighting fires on stage whilst we played our set. I got busy stomping out fires around the stage and it turned in to a very fun game for a while 'till they started wrapping me up like a mummy in toilet paper and preceded to set me a flame.... We were hot that night!

RRP: I also remember a story about you playing the Euclid Tavern in Cleveland where you got in a fight and arrested. What happened?

Bob: All I have to say is that if you decide to dance with me, just remember... I bite. There were a bunch of rockabilly and mellow roots rock or folk bands before us. Us coming out after that was like Godzilla headlining for the Grateful Dead. The crowd was in shock. After about four songs (in about five minutes) the crowd lightened up and all were rocking... except for two dudes in the back by the bar. I could tell they weren't digging it by the way they were looking at us and yelling in to each other's ears and pointing at us. The taller of the two launched a beverage, just missing me and hitting the drums. I glared at them and finished the song. I had eye contact with them across the bar. I took off my guitar they saw me doing this and started making their way toward the exit. I left the stage and they started moving faster. Within seconds we were in front of the Euclid Tavern yelling at each other. The tall guy pushed me and we got into it all the while not noticing the Cleveland city cop car parked ten feet away. We exchanged blows and I bit in to his face, I felt someone trying to pull me away I push back and swung my arm around knocking the cop on his back...OOOPS! Next thing ya know his partner was hosing us down with mace. That's some spicy shit. The cops ripped off my shirt and tried to ruff us up a bit, then they threw us in jail.

So I'm in the drunk tank in Cleveland and this little drunk loud mouth black kid is trying to start a fight with the friend of the kid I was fighting. I'm keeping to my self as the instigator has a bunch of friends or gang or whatever, I'm not racist but I don't think those guys would have cared. I was feeling pretty out numbered and this was turning into a really sucky night.

The instigator, bored with his last victim, sits down next to me and tries starting something up with me. Since the cops removed and destroyed my shirt the kid's looking at my tattoos. The kid says "what's them tattoo's mean?!" I think to my self "What would Clint Eastwood do in this particular situation..." I start to turn my head toward him as slow as possible to build suspense, look him in the eye and say in my best Clint Eastwood voice "Not a god damn thing" ever so slowly turn my head away from him and stare straight ahead. The kid said "Damn," got up and moved away from me.

RRP: What are some of the bands that you listened to that informed your style and approach? How did you evolve from listening to punk rock & new wave into playing more of a

horror punk and psychobilly?

Bob: The Cramps, X, Motorhead, Devo, Jerry Lee Lewis, David Allen, Gong, too many to list them all. It kind of just happened unintentionally the horror and 'billy were always there. It just showed more in later years.
Dustin: Way way back, Slayer, Cramps, Kreator, Dayglo Abortions, Venom, etc. Now, Impaled, Demented Are Go, The Rev. H.H., and a bunch of other rockin' ass motherfuckers that help me hate. Fuckin metal shall rule eternal!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

RRP: In your current live show you have two dancing ghouls that accompany you on stage. What are some of the stage antics and scenarios that they have?

Bob: Action Flask & Wonder Cup were sent down from the planet Heptune by the King himself to serve The Coffin Bangers and help eradicate the evil Elvi menace and defend Rock & Roll from all those who oppose us!!! Their specialized fighting technique (a combination of dance and kung fu) is a must see.

RRP: A lot of your lyrics and humor seems to be influenced by cut-rate horror films. What are some of your favorites, and have you ever thought of making your own B-movie?

TCB: Cemetery Man, Dead Alive, Re-animator, Bad Taste, Children of the Night, Terror Vision, The Funhouse, Zombie, Phantasm, Let Sleeping Corpses Lie, Evil Dead, Night of the Living Dead, Dawn & Day of the Dead, Return of the Living 1, 2, & 3, and the list goes on and on. And yes, plans for the movie are in the works.

RRP: Likewise, I heard something about maybe a Coffin Bangers comic book in the works... is that right?

Bob: Yes that is also on the way. Illustrated by the famous Erik Fargiorgio.

RRP: Bob, I recently got a taste of your homemade blackberry wine, which was actually really damn good. How long have you had to work and experiment with the process until you got such a good flavor, and what are some of your other interests or hobbies?

Bob: I've been developing the process over the last several years. I've spent countless hours in the laboratory refining the flavor and trying to lower the toxicity levels to that tolerable by humans. I also collect ears.

RRP: Darren, what happened in the bathroom of the house you bought? I remember you showing me a bullet fragment you took from the wall. Someone got murdered, right?

Darren: No, someone shot them self. His ghost still haunts the servant's chambers.

RRP: What is the story behind Bob and Dustin not too long ago getting really drunk and carving each other up with knives?

Bob: We have invented a game called "carve the cunt". The object of the game is not to fall

asleep around any members of T.C.B. or you're fucked!

Dustin: I'm Retarded. I eat PISSSicle, it taste yellow.

RRP: What's wrong with most bands today?

Darren: Nothin'. They're all swell.

Bob: They suck!!!!!! If they were more like us the world would be a better place.

RRP: What sort of work do you do, or have you done in the past?

Bob: I dig graves.

Dustin: I dig Beers.

Darren: I dig sluts!

RRP: Dustin, why are you moving out West? When will you be leaving?

Dustin: Bob smells totally fucked up. I need to get as far away from that putrescent pile of balls as possible. Bow and worship my fuck, or thou shall be shat.

RRP: What was your biggest rock star moment so far?

Bob: My life's one big Rock & Roll moment.

Darren: I have to say, being interviewed by ROCK & ROLL PURGATORY.

Dustin: I poop therefore I am. I'm not as fuck as you suck I am. Arghhhhhhhhh!!!! Oops I pooped my pants.

RRP: What are your thoughts on religion?

TCB: Rock & Roll is our religion.

RRP: How come Christians have been the only religious group to seriously get in on the metal scene? Why are there no Jewish metal heads or Buddhist head-bangers?

Dustin: 'Cause Jesus had totally long hair and back in the day did a killer Page solo.

RRP: What celebrity would you most like to have a hunting "accident" with, and why?

Bob: Well sir...that's not a question you hear every day, I'd have to say the Boss. Yep Bruce Springsteen. I loathe him.

RRP: Any interests, hobbies, miscellaneous skills?

Bob: Interests and hobbies include horror, rockin' out, computing, and wine making.

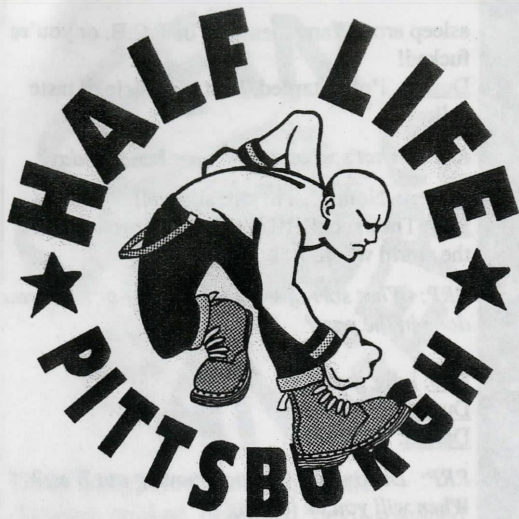
Dustin: I can make stuff with my poop. I'm interested in the systematic bonerization of every living thing. My hobbies include drinking, colonic larceny, and offensive organ donation. My miscellaneous skills include takin' a whiz.

RRP: Is there anything else you like to add - maybe some irreligious solipsism or a searing indictment of rampant corporate fraud? The pulpit is yours...

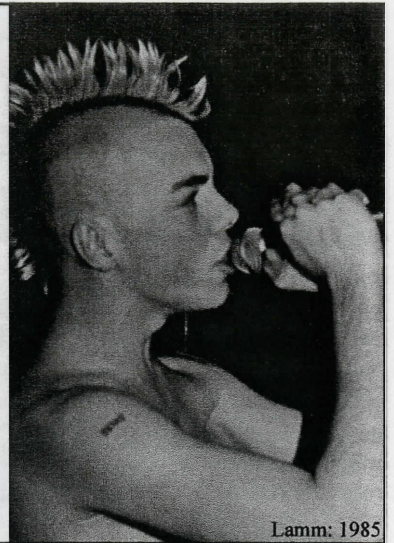
Bob: Them's mighty big words...I hate words...I'm an anti-lectual.

Dustin: I want to fuck a lotta shit, I'm just too friggin' sleepy.

Darren: Smell my finger!



The half-life of uranium is 760 million years. The half-life of tritium is 12.3 years. The half-life of Half Life might be said to be 2.5 years. That is until a couple reunion shows in 2002, and more slated for 2003. Faced with the prospect of seeing this band resurface, many people are questioning the wisdom of restarting this powerful punk rock reactor that dominated the Pittsburgh underground all those years ago. Will the radioactivity be contained? Are our communities safe? Will the fallout cause births of mutant babies with lizard-like skin and no upper lips? The answer: Perhaps... but who really cares? Let's just throw up our fists and circle dance into oblivion with a 12 pack of Jeungling in our fiery bellies! The following was done with vocalist Jeff Lamm in May.



Lamm: 1985

RRP: When did the band actually get its start and who was your first gig with? How did it go, was it nerve-wracking?

Jeff: Our first show was in 1984 in Pittsburgh. We played with our local heroes, The FIVE. We sounded like shit, a mix of Flipper, No Trend and Fang. Our friends all came and had fun so we kept doing it. I had never done anything like it before, but the other guys in the band were in Real Enemy, Pittsburgh's first hardcore punk band. I was of course nervous but managed to pull it off. I was never scared to play again until we did our reunion shows almost twenty years later!

RRP: Conversely, when and why did the band call it quits?

Jeff: Half Life disbanded shortly after I quit to join the Army (Infantry), in late 1989. They continued with Rick Dowdle, the guitarist, singing. Rick and Ron Volpe plus a friend of theirs named "Murph" started a band called "Facer" in 1990 that did some of the Half Life songs we were working on when I left. They put out a CD but never really took off. At the time Half Life had reached a peak, and basically we were all very poor and the band was doing well but we were the big fish in a little pond. Remember in 1989 punk rock was not

something you could make a living at and all of us had shitty dead end jobs. Not that we expected to get rich from the band, but it sucked playing the same places over & over and getting paid squat while the club owners got rich.

RRP: What have you all been doing since that time?

Jeff: Mike LaVella (Bass guitar) moved to San Francisco and started Gearhead magazine and record label. He's doing very well obviously. Vince Curtis (guitar) runs a Kung Fu studio in Pittsburgh, Damon Che' (drums) plays with a band called Bellini and was in Don Caballero, he is doing well also. I haven't seen Rick Dowdle or Ron Volpe in years, I don't know what they are doing or even if they still live in Pittsburgh. I got out of the Army after 3 years stationed in Germany (1990 to 93) and now work as a police officer in Ohio.

RRP: Do you plan on doing more reunion shows like last year's in Pittsburgh? Before that time, how long had it been since you played a show as Half Life?

Jeff: Yes, we are playing again in August 2003, a couple shows in Pittsburgh, Cleveland and maybe Akron. The last Half Life show before that was in November of 1989, so we were a little rusty! The reunion line up was from an

even older era, 1986/87. I was nervous as hell to get up and sing again but the people were great to us and it was a blast seeing old friends and making new ones.

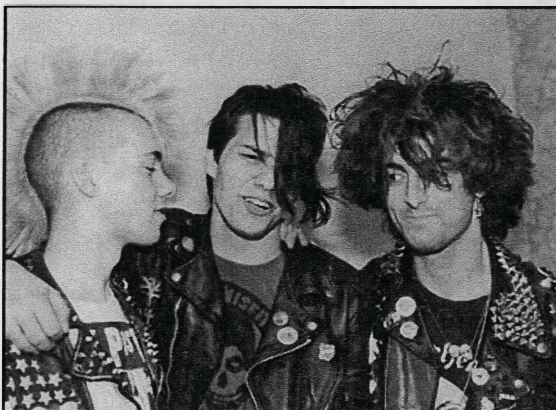
RRP: Do you guys plan on recording anything new, and is Get Hip still planning to reissue your old releases?

Jeff: Yes and Yes. It's kind of hard to record new songs with the members spread out all over the place, but we are working on some stuff now. Both of our CD's, "What's Right" and "Never Give In" will be released on Get Hip soon. Both will feature new graphics packed with tons of photos and art from the period.

RRP: I know that Silver Tongued Devil recorded one of your songs. Have there been any other bands that you know of who have paid similar tribute?

Jeff: I guess there was some controversy over that, Anti-Flag wanted to cover the song "Go Down Fighting" but STD did it first. That's what I heard anyway. There's a band from Pittsburgh called Shiver that plays it live. There was supposed to be a release of bands covering songs from our "Under The Knife" seven inch, I don't know what happened with that. Some kid from Canada was going to put it out.

RRP: What are some notable bands that you



1986: L to R Jeff, Vince, Mike



1987: L to R Jeff, Mike LaVella (bass), Vince Curtis (guitar), Damon Che' (drums)



1988: Jeff Lamm, taken at CBGB's show with Nausea

played with back in the day, and what are the most memorable shows?

Jeff: Sheet, there were so many great ones... We played with GBH and the Exploited a lot; that was always fun. One of the bands that always hooked us up was Agnostic Front. We played with them all over the place, several times in NYC and Pittsburgh, Cleveland etc. They are a great bunch of guys, we still keep in touch. As far as memorable shows, there were some great ones. We toured the country in 1987 and played out in the desert in Las Vegas. They had a generator for power. Frightwig played along with some local bands, it was unique, blasting punk rock in the middle of the desert under the stars.

RRP: Aside from drawing up the cover of our release (Rocked-N-Loaded #2), and letting us use your stuff as clip art in the mag, where else has your artwork appeared? Are you still thinking of putting together a collection of flyers that you've drawn?

Jeff: Well, I used to do all the Half Life artwork, t-shirts and stickers, stuff like that. I do allot of flyers for some local punk bands here in Ohio, mainly Drop Gun. The Pittsburgh flyer book is still in the planning stages. It'll be sort of a history of the late 70's and 80's scene along with plenty of photos and flyers. There's going to be a whole crew of creative people working on it, so it should come out well.

RRP: How do you think the punk rock scene has changed since Half Life was at its peak? Is there a different feel, attitude, style?

Jeff: Oh yeah it's different. In some ways the popularity of punk is good. Bands can actually make a living doing what they love. It's weird to me seeing Oi!/punk shirts for sale at the mall. When I was young we had to make our own shirts, walk through miles of snow to see bands etc. I try to go see every band I can when I'm not working. I always have a good time at shows and love talking to punk kids about music, the old days, or whatever. I think punk kids today are not a lot different than when I was young. Basically we were a bunch of social misfits who had a common love, punk rock. It seems like everyone back in the day was an artist of some sort. My circle of friends in Pittsburgh were all a bunch of working class kids struggling to get by. We would save for a month to order a pair of Doc Marten's from England. One thing that's different today are the cliques within the scene. Like punks/skins/ etc. I guess during the old days we all stuck together a little more since there were so few of us. Now it seems like they don't intermingle as much, or cross-breed.

RRP: Coming from a punk rock background, do your old fans or anyone give you shit for now being a cop? How did you find that occupation, and what is your response to these people's suspicions or disapproval?

Jeff: I get a little shit, always from people who don't know me. My friends were not surprised by my career choice. At our reunion shows a couple people out of the hundreds there tried fucking with me, but they were both idiots. I realize being a police officer is not the most punk job in the world, and I can accept that. Most people have no idea of what the job really entails, I know I didn't before I got it. They think it's all writing tickets and chomping on donuts. Far from it! I know it

sounds corny but I really enjoy helping people out and solving their problems, and I get to do that every day. I get a little sick of bands like the one from Pittsburgh constantly bad mouthing the police and getting rich from it. While they're out whining about domestic violence, I'm out arresting the people who do it, sometimes as they are doing it! If that's not direct action I don't know what is. You can't believe all of the propaganda put out by different anti-police groups. The same people who get so mad at generalizations and stereotypes have no problem with it if it's directed at cops. I decided to pursue a career in law enforcement while I was living in Pittsburgh. The police there were

always pretty cool to me, even if I was fucking up. Once my neighbors and I chased down somebody who robbed my room mate. I thought it was kind of fun so I looked into police work. I talked to some Pittsburgh cops about getting hired who thought I was joking at first because I had blue hair. I actually took the civil service test in 1988 and did well but didn't get hired. At about that time it seemed like everyone I knew from the scene was joining some branch of the military so I joined the Army with the idea of getting out and becoming a cop, that's exactly what I did. I love it, it's a very rewarding career choice. I don't get mad at some 17 year old punk kid wearing an MDC shirt. When I was that age I believed all the crap put out about cops by different bands. As I grew older I realized that all cops

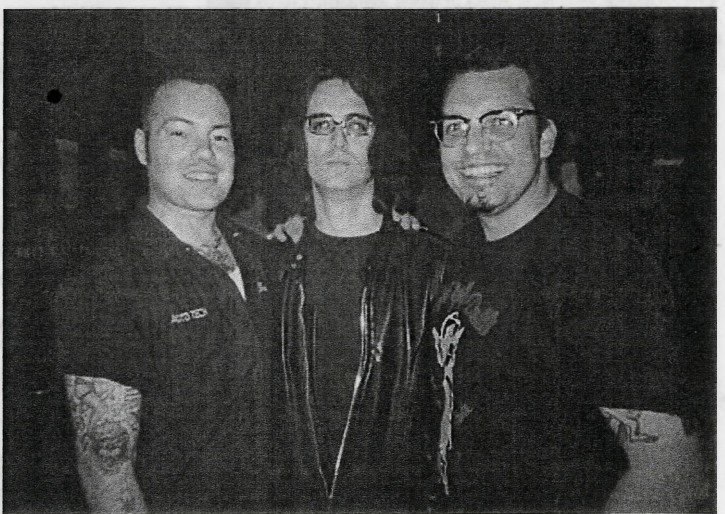
weren't the fascist bullies that some people would have you believe. I guess my point (finally!) is simple. I'm proud of my job and I know I'm helping the people that live in the neighborhoods I serve. I know because they tell me "thanks" all the time.

RRP: Have you ever pulled anyone over that had your band's stickers on their car, recognized you from Half Life, or anything like that?

Jeff: Once when I first started I stopped a car that had a Half Life sticker on it. I told them who I was and I don't think they believed me until I showed them my name tag. Whenever I'm working and I see some punk kids, I try to talk to them a little bit and be a positive influence, maybe destroy some of their police stereotypes. It always surprises them when I know all about every band on their jacket.



1989: (last line-up) Rick Dowdle (guitar), Ron Volpe (drums), Jeff, Troy Mezzio (bass)



2002: L to R Jeff Lamm, Mike LaVella, Vince Curtis.
Taken at a DEMONS show in Pittsburgh.



RRP: Is it true that police officers have to meet quotas?

Jeff: Quotas are not true as far as traffic tickets etc. I could go a full year and not write a ticket ...I would not get in trouble for that. We get paid by the hour, not the arrest!

RRP: What has been one of the more exciting or dangerous moments that you've had on the job?

Jeff: I've been doing it close to 8 years now, it's amazing what goes on out there. Once my partner and I got shot at, we chased down the guy who did it and another officer shot him. The guy lived and he's in jail for a while now. It was intense. Exciting/dangerous stuff happens all the time...part of the job. I've been dragged by cars twice (that hurt), shot at once, shot somebody once, cut with blades, etc... add broken bones to that list! I broke my hand once (boxer's fracture) and my coccyx (stop giggling) in a car crash. I've worked one of the roughest districts in Akron for 4 years now, shit gets crazy as you could imagine.

RRP: Thanks a lot for the interview, and all the artwork that you've let us use. Is there anything else you'd like to mention?

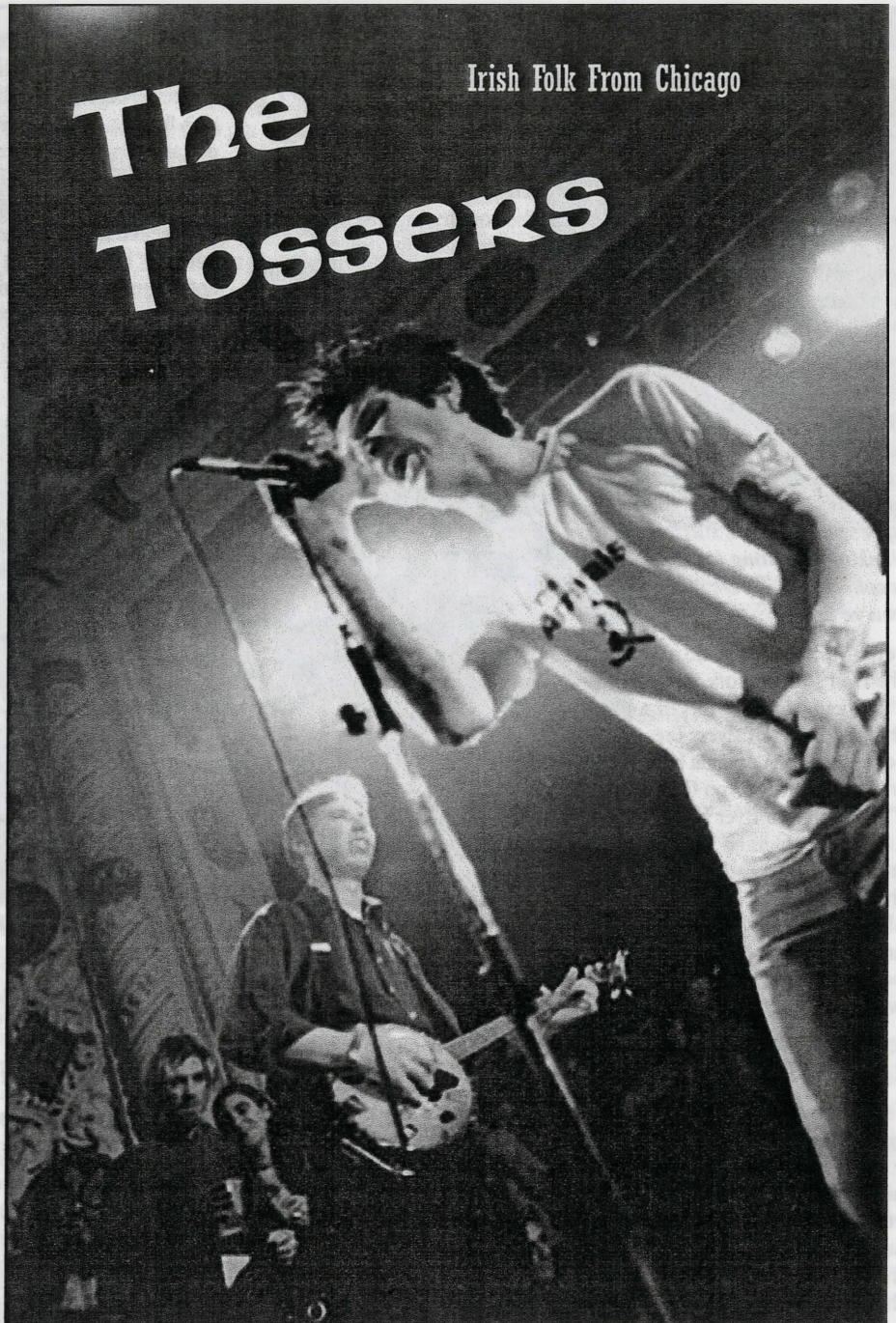
Jeff: Thanks for giving me the chance to air my views! I love doing artwork for you guys and appreciate being able to help out in a small way. You guys rule.

史上最強 **マジンガー** 究極特価

HALF LIFE 内田 雅也

バンドのライブ

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Irish Folk From Chicago

The Tossers

If you own any Tossers CDs, you probably already know that a track without heart or substance is harder to find than weapons of mass destruction in Iraq. Released on Chicago's Thick Records, their history includes caches of honest and direct songs that deliver edgy folk for pint-tilting barflies. We interviewed Tony, their singer, via e-mail while the band was on the road in May.

Tony Duggins – vocals, mandolin
 Dan Shaw – bass, accordion
 Aaron Duggins – tin whistle
 Clay Hansen – banjo
 Mike Pawula – guitar
 Becca Manthe – fiddle
 Bones – drums

RRP: How long has the band been together, and how did you come up with the name?

Tony: Well Ben, we've been together as The Tossers since '92, but there was a band the guitar player and I were in before that, which became The Tossers. It was called the Kevin O'Connor band. I was the mandolin player and Brian Dwyer, our original guitar player for The Tossers, played bass.

The name was Dwyer's idea. It's a term for a British coin that was used in Ireland, deemed worthless by the Home Rule Act that happened around 1920 or '22. Irish politics and money were changed over from the British version, so the coins were worthless - they were tossers. The slang word "tossler" over time of course came to mean other things like worthless or undesirable people.



Kind of like the seven of us.

RRP: With 7 people in the band is it difficult to tour and have you gone through many line-up changes?

Tony: Absolutely. We've never got the entire band to go on tour at once because of jobs, or other commitments. This adds frustration from a lot of different angles. Not enough people give us a chance because they haven't had the opportunity to see or hear us. And it's frustrating for us too. We've had four guitar players, two fiddle players, and lost one banjo player.

RRP: Do you have other jobs you come home to when not on the road?

Tony: Yeah, I'm a local delivery driver here in Chicago.

RRP: You sing about a gentrification and segregation happening in Chicago. Could you talk a little about what is going on there?

Tony: The song [Chicago] explains it pretty well I think. That's why I always have so many goddamn lyrics. I try to get it all in there. A few years ago, '98 or '99 Rick Lazio pushed this bill that federally mandated that all the housing projects come down nationwide. In Chicago it displaced a lot of folks that lived there, and spread the remainder into brand new section eight housing that was supposed to be built in more affluent neighborhoods, but was mostly built right back in the poorer neighborhoods. This was most likely done to avoid the integration that would make the younger suburbanites shun moving back to the city, as it authorized hundreds of contracts around town for new 100k - 200k condominiums. This leaves rent unaffordable for older tenants when the landlord wants to cash in on the property for a new condo, much like 1847 Ireland. It sucks! Rents are going up, there's a bunch of new unaffordable shopfronts going up. Everyone who's been here a while hopes they're not next.

RRP: You are doing some tour dates with The Subhumans and have probably played with countless punk bands. How does that audience react to your style of Irish folk music? I mean, Dropkick Murphys have become popular melding a lot of Irish influence into their style, but primarily they are a punk band, whereas you guys seem to be an Irish band first. Did you come to this music via punk rock, or is that simply the audience that relates best to your take on the world?

Tony: Well the Pogues made me take notice of Irish music and that's when I thought, wow, I identify more with this type of music than anything else. I'd been hearing Goodbye Murisheen Durkin and Danny Boy all my life but I never thought it was cool. I just knew the skin and punk scene so that's really the only way I knew to go with it. And it's

folk music for christ sakes.

RRP: In your song "The Squall" you talk about American foreign policy and how the world reacts to it. Could you explain a little about how our history and current situation in Afghanistan are related (as you mention in the lyrics), and what do you think the repercussions and benefits of the war in Iraq might be?

Tony: Well, nobody ever trusted a politician that I ever knew, so American politics and foreign policy have always been a little shady. As far as the repercussions and benefits of war with Iraq, there won't be. Who the hell's gonna challenge the U.S. as a country any time soon with it's arsenal and bad attitude. And as far as benefits go most have already been signed off to Vice President Cheney's oil company he deals with or owns or whatever, I believe. There won't be any benefits for anyone unless you have business dealings over there, maybe cheaper gas for a while, but they know what they can get away with charging people for it so that won't last long. I'm sorry that I don't have the time to go into a lot of politics right now.

RRP: Where do your interests lie other than in music?

Tony: Unfortunately not many other places, that's why I'm so anxious and some times disenchanted and heart broken because it's so hard to get something going with the music. Otherwise, it's with my friends and lovers. Past and present.

RRP: I think I saw that you did some touring with Flogging Molly. How was that experience?

Tony: Totally fuckin' brilliant. They're great! A big shout out to Nate, Bob and Dave!

"The slang word "tossers" over time of course came to mean other things like worthless or undesirable people. Kind of like the seven of us."

RRP: Having done this style of music longer than DKM or Flogging Molly, does it ever bother you that fans might come to you through them since they have become more popular quicker, or is that something too petty to even worry about?

Tony: No, it doesn't bother me.

RRP: Shane MacGowan is notorious for getting too drunk to sing his own songs on-stage. What has been one of your biggest "Shane" moments? What is the stupidest thing you've done while drinking, either on or off the stage?

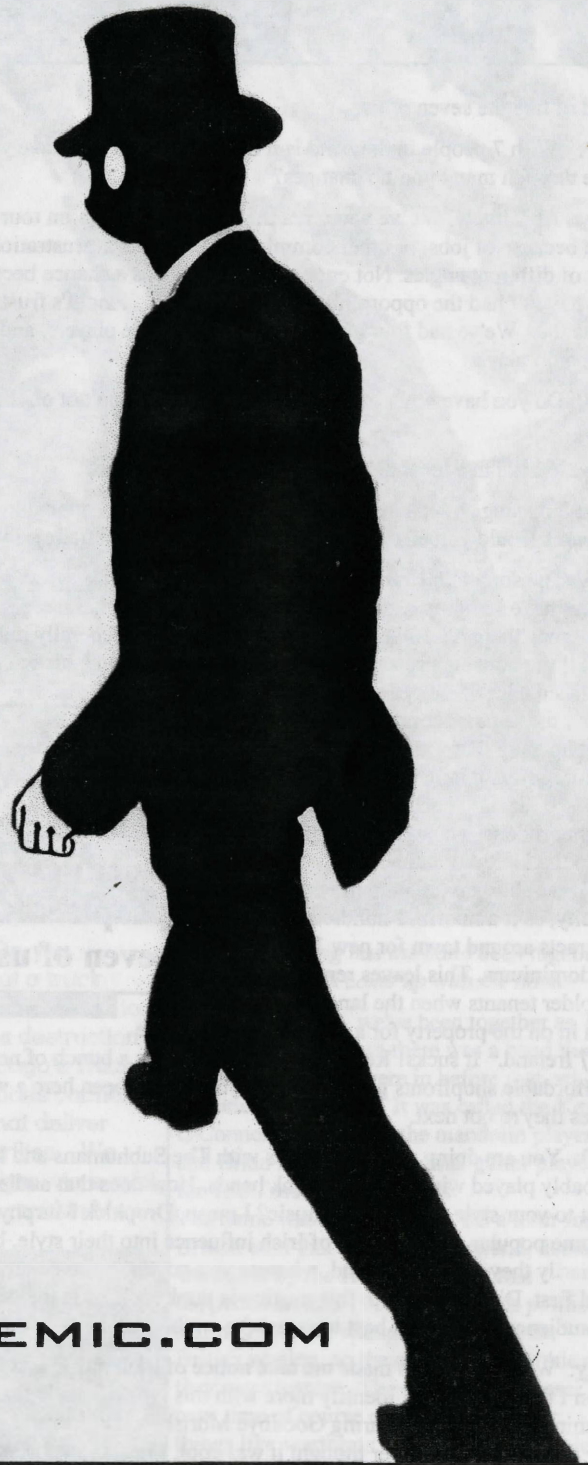
Tony: Fuck people inappropriately... I fell off the stage once and broke my shoulder.... get in fights, and LOSE. Treat people poorly and with no respect, getting drunk all the time and being an alcoholic can be pretty pathetic to behold sometimes. Being ashamed of myself, and being too hypocritical, too often. As the saying goes, not being the change I want to see in the world.

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MUSIC REVIEWS: Critical Mysticism

Taoists believe that "creative quietude" and a life devoted to reducing friction in one's relationships with other people, nature, and their own psyches can maximize their *ch'i*, or vital energy. They reject the idea of ego-assertion, aggression, and competition, instead aiming to merge into a state of blissful and selfless super-consciousness, uninhibited by materialism and socially constructed reality. We at Rock N Roll Purgatory intend to follow in the footsteps of Lao Tzu. Hereafter our movements and words will flow with the divine force of a river of wisdom, achieving a maximum effectiveness hitherto unknown. The content of our reviews will affect readers subliminally, allowing you to tap into the energy that connects all human beings, enriching your lives with each exposure... read on and feel the oneness...



The Astro Zombies

"Mutilate, Torture and Kill"

Nova Express, kaisernova@aol.com

Oh yeah, this is what I needed... incendiary psychobilly from France that mixes their sound up to make the album one you'll keep in for the duration of the running time. I actually listened to it several times when I got it in the mail. There's lots of surf and rockabilly sounds thrown into their punk and psycho calamity. Whether its the cover of "Bertha Lou" done with a ska beat, organ, and 'billy riffs, the cannon-balling rip-roar of "666 Racing," or the B-movie depravity of "Terrifying Astro Zombies," you'll easily fall prey to their musical prowess and their dark, oddball humor (much like my own). When you get a song called "Devil Duckie" about the evil version of Ernie's rubber duckie, you know they aren't taking themselves too seriously. Instead, they hit you from all angles, and deliver a knockout punch with this release. - BL

Fetal Pigs In Brine

S/T full-length CD

Still Fumin', www.stillfumin.com

Apart from one of the best band names I've heard, this band also has the chops to back it up too. Actually, they are all over the place, with some psychedelic instrumentals that roll and crash like waves, the biting hardcore of their namesake song, and covers including an older Beck tune, a punk rock Monkees song with low rumbling keyboards, and a vastly altered version of Sublime's "Paddle Out." The Sublime tune ups the ante on weirdness with the sound of a cheap Casio keyboard and a seaside lounge feel. You also get a really sparse atmospheric, exotic piece called "Distant Pulses" played with Mbira and Zither, making for transcendental listening. Throughout this disc you get an eccentric feel woven into a tapestry that includes some harder moments as well. Songs like "In The Garden" and "Pain Inside" are positively strange in a really good way, with effective use of keyboard sounds and sweltering guitar. And you won't soon forget the insanity of "Shufflin' Blues," which stalks you like a creepy prowler then periodically lashes out in a punk rock frenzy reminiscent of Suicidal Tendencies' first album. By the end of the

disc you are left bewildered and intrigued... wondering what the hell just happened. It's nice to hear a band that doesn't fit any predetermined mold and pulls it off proficiently. A firm nod of approval. - BL

The Unseen

"Explode"

BYO records, www.byorecords.com

This is hardcore punk rock for the angry mohawk crowd, and I don't mean that in a derogatory way. In fact, there is plenty of good shit on here, and its brimming with energy infused with a sense of disgruntled impatience. Actually, on a lot of songs you get a cynical, frustrated and self-destructive outlook that comes across as genuine. I'm not in total love with this, but it's not gonna be resigned to oblivion in the outer reaches of my collection either. These guys have been doing it a while, and aren't likely to let up any time soon. - BL

The Forgotten

"Out of Print"

BYO records, www.byorecords.com

I was pretty disappointed with the last Forgotten CD. This is more like what I expected, being culled from their old 7"s, various comp songs, a few new songs to boot. Extremely catchy punk that isn't breaking any molds, but is undeniably enjoyable from start to finish. It lacks the big production of their last effort, and will wake up your sleeping limbs. This is just damn good upbeat punk rock that sticks in your head like a poison dart... even the new stuff. Gets my seal of approval, for whatever that's worth. - BL

Shut Down 66

"Welcome to Dumpsville"

Get Hip, www.gethip.com

Gloriously crude rock'n'roll piped out with a 60's era dementia. Put Question Mark & the Mysterions, The Stooges, Sonics, Kinks, Rolling Stones, Paul Revere & The Raiders, and 2 cups of cocaine in a blender then hit purée. This is a loose and wild ode to scrappy garage pandemonium, and it's done very well. You get jangly guitars, harmonica, and some organ - all with a lunatic singer at the helm leading the procession into a frenetic wonderland. What I think is wrong with a lot

of bands playing this stuff is either too much structure, production, and pop hooks - or conversely being too bogged down in lo-fi noise racket. These guys are like the perfect porridge for the finicky Goldilocks who likes it rough but not mean. - BL

The Surf Lords

"Shark Attack!"

www.surflords.com

From New Mexico, this surf band has a fresh sounding approach. While they retain the basic style with reverb-soaked guitars and picking technique, they opt not for a power-crunch, but instead create smooth, flowing atmospheres that tend towards the exotic. "Cleopatra" has a mellow flow that parallels the sparse deserts of Egypt with those of New Mexico, while "Bombay Highway Parts 1 & 2" beautifully nestles the sounds of India in a slow, dreamy surf reverie - the kind of stuff that you listen to in the dark and drift away. Also included is an excellent version of the Goldfinger theme, Jimi Hendrix's "Third Stone from the Sun", Billy Idol's "White Wedding," and Johnny Cash's "Ring Of Fire." All of them re-imagined with an addictive laid-back attitude. Only a couple songs include vocals, and those are the only ones that didn't ignite my affections as much. Good stuff on here. - BL

The Red Scare

"Eight Pieces of Summer"

Teen Rampage, www.theredscareband.com

I don't know what to call this music other than a light college rock. Fairly creative and competent. They are a three-piece from Canada, and the drummer sings. Not what I'm into... I'd trade this for a piece of chewing gum. - BL

Organic

"The Life and Times of Sal Sagev"

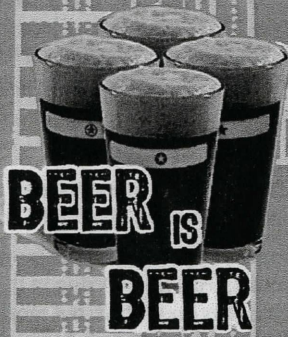
Microcosm, PO Box 14332 Portland, OR 97293

Low-production pop-punk with more gravel in the vocals. Has an emo ring to it. Sometimes they aren't bad, but most times it really doesn't appeal to me. I tried, but 25 songs is a lot to sift through when you aren't very into the style. Has its moments, but most of them pass me by like strangers on the street. - BL

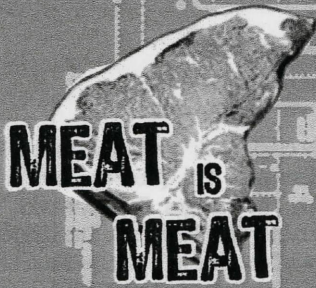
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Angelic Upstarts

"Teenage Warning" &
"We Gotta Get out of this Place"
Captain Oi!, www.captainoi.com

For those of you who get into late 70's, early 80's punk and Oi! you have probably already heard of this influential band and know what good shit they are. Both discs are chock full of the goods: classic songs like "Never 'Ad Nothin,'" "The Murder of Liddle Towers," "Police Oppresion" and of course the rallying anthem, "Teenage Warning." This was the real deal, done with a ragged urgency and class-consciousness that the trendy media and its drones tried to overlook. Aside from the big songs that stood the test of time, there's plenty of other quality tracks to sing along to, including "The Young Ones," "Their Destiny Is Coming" and "Let's Speed." These are nice re-issues for fans out there to pick up. -Lisa

Susan & The Surftones

"Wrap-around"
Omom world, www.omomworld.com

Susan Yasinski heads this surf instrumental group on lead guitar, and does a fine job of it. For some reason, it is very rare for a female to play lead in a surf band, so I'm glad to see someone doing it so capably. The music stands for itself: easygoing reverb guitar blowing like sea breeze over top keyboard-carved coastlines. They do good covers of the Clash and Mancini, as well as a favorite of so many surf bands: "Ghost Riders In The Sky." On "Sand Dreamer" they pull of a hypnotic piece with exotic Far East flavor, which is probably my favorite track. Good listen, good band. - BL

Sullen

"Paint the Moon"
Thick Records, www.thickrecords.com

Their press sheet says they are "a power trio fronted by a boy/girl combo reminiscent of Thurston and Kim in the era that was Goo." It has hard grinding moments that subside into quieter interludes, which proceed to slowly build back up. While as a Midwestern band they try to distance themselves from the NYC arty vibe, I think its influence is definitely in there, minus perhaps the pretension. Creative and interesting, but not something I'm really into. - BL

Deadbolt

"Haight Street Hippie Massacre"
Cargo Music, www.cargomusic.com

Deadbolt have never really been my cup of tea. While I do like the spoken stories delivered like a film noir voice-over atop the slow, mellow surf music idea, some of the tunes tend to drag and there's no much variation. Still, taken in moderation some songs are undeniably humorous and appealing, especially tracks like "Truck Drivin' S.O.B." "Who the Hell is Mrs. Valdez," "Zulu Death Mask" and others. I guess I have just have to be in the mood for it. Their shtick just wears thin on me after a while, as their brand of idealism doesn't always jive with mine. - BL

Boogieman

"Triple Six Blues"
www.peoplelikeyourecords.com

These Swedes remind me of White Zombie doing something like Southern metal. Then a couple tracks in, "14 Pictures" starts sounding like Tool a bit as well. Anyway, they aren't a really bad band, although there are elements of pop metal as well. I don't know... just not my bag, I guess. "Yellow Sea" was pretty neat as stoner instrumentals go. I'm popping it out now, though. Not interested. - BL

"Pizza & Sushi" EP

Various Artists
Omom world, www.omomworld.com

Ha, a compilation named after my two most favorite foods. And the disc sounds as good as the title implies.

There are four tracks from bands which I believe are all Japanese girls. Cosmonauti perform a darker, surf sounding song, "Cajun Girl" that's slow and breezy like a late night beside a pool at a cheap Vegas Motor Inn. Mummy the Peepshow perform "Honey & Sandwich" which starts off slow and then kicks into a fast, happy punk song. There is also a real loungey, jazz tune by Petty Booka called "Bla Bla Bla Cha Cha Cha" which features a charming female vocalist on this eccentric and enchanting number. The last tune is also a surf instrumental called "Kissin' Bonobo Roll" by the Bradipos Four which features an organ and a saxophone player. Good shit! Be sure to get this. -Lisa

The Heartaches

"Lunacy & Devastation"
www.peoplelikeyourecords.com

Here you get some dirty punk rock from Belgium somewhat in the '77 vein. It has a darker feel and boasts having "no feel good rock'n'roll, but raunchy and honest music form one bored generation to another." Vocals are not snotty, but more raspy and raw, while the songs range from upbeat numbers creating discord with the often stark melodies of the slower ones. Still, I wouldn't say that they are depressing; they just have a real-world outlook and sound. At times they recall old Social D or U.S. Bombs. Pretty decent stuff. - BL

Bedford

"Spaceships, Sex & Jealousy: Singles 1995-2000"
Microcosm, www.microcosmpublishing.com

Joe Beil at Microcosm is obviously a literate and interesting man (just read his article "Did the CIA Kill Martin Luther King Jr.?" in the latest Razorcake). However, I think we have different musical tastes. This is pop-punk, but not in that dressed up for MTV sense. Instead I get a sense of a band not searching for broad appeal, but rather just playing music they love. I don't love it, though. I chalk it up to an aesthetic divergence (and the fact that I can't get it to play without skipping). I don't categorically hate pop-punk, but this just isn't pressing my love button. - BL

The Brimstones

"Spend Eternity With..."
www.brimstones.com

Since 1999 the Brimstones from Jersey have been playing this weird, spooky surf that has been chilling the bones of mortals and lightening the spirits of the undead. They have creepy vintage organ playing mixed in with bits and pieces of religious sound bites, dark vocals and saxophone any several tracks. Thank Satan the vocals aren't lame, I hate it when surf bands try to have vocals and they end up sucking...but this is not the case here. Where there are vocals the bands kind of shifts into a chaotic lo-fi garage band that the vocals fit in with perfectly. You get 19 tracks that are sure to be the perfect music score for ritual disemboweling and virgin sacrifices. -Lisa



The Standing 69's

"Short Dress"
standing69s@yahoo.com

This disc starts off with a "Radar Love" riff then proceeds to bash out some really good and sleazy late 70's/early 80's style punk rock. These Clevelanders capture the attitude and feel quite well on this 7-song demo. No complaints here: very good stuff to listen to while making amateur porn and drinking 40's. - BL

The Psychoville Slashers

"Bone Frappin' Blues"
http://psychoville666.tripod.com

I think the band is now called the Devil Spades. Whatever their name is, this some good American psychobilly coming out of New York. This is a 5-song demo is a bleeding knuckle slugfest, that puts me in the mind of some Klingonz influence. They also do a good rockabilly tune, "Country Mile," keeping the roots in the music. "Dyin' To Get In" gets a little weird towards the end, but the band definitely shows promise: a good listen. - BL

Thunderosa

"Turn Up The Gunrack"
http://thunderosany.tripod.com/Thunderosa

Thunderosa play a sort of redneck, Southern hard rock/80's heavy metal that kind of reminds me of Jackal in a way. It's the kind of thing you might listen to while drinkin' some beers and working on your derby car. "Shut Down" and the title cut are the songs you'd play while actually driving in that demolition derby. Still, despite some really good guitar hooks, this isn't something I'm getting into for the most part. It is played quite well, just not my thing. - BL

The Suicide Machines

"A Match and Some Gasoline"
Side one Dummy, www.sideonedummy.com

Here you have a band that really despises the current administration, and is not afraid to be vocal about it. On "Your Silence" they condemn what they see as a war for profit, and admonish those who blissfully go through life thinking politics don't concern them. Personally, I don't think they're far from the mark... I mean how the fuck is attacking a country with questionable

justification and further enraging the Arabic world gonna help combat terrorism? It seems that anyone with such an opinion always has to qualify it by saying that they aren't un-American and that they care about the troops, which to my mind should be a given. Just because you're critical of our leadership doesn't mean that you're a seditious Communist conspirator or some shit like that. Dissent is an integral part of democracy. Anyway, the music oscillates between some pummeling hardcore punk rock and a good amount of pop-ska. The harder bits are really damn good, but the other doesn't generally take me under its wing. A decent offering, all the same. - BL

Cash O'Riley & The Downright Daddies

"Booze, Lust, Lies & Heartache... Tales of Steppin' of the Rural Route"
www.cashoriley.com

Here we have a rockabilly band with a big country twist that can make you feel right at home sitting on a front porch whittling wood with Uncle Billy. Most if the tunes are laid back and easy going with the exception of Joan Jett's "I Love Rock N Roll" where they really hoot and holler at the moon. Cash's voice is nice and clear with just the right of emotion to be genuine and mix perfectly with the country ballads. The upright player also plays the saxophone and really wails...I just wish the sax would be used more often in the recording. There is also a hidden track about mosquitoes landing on yer private parts. This is a real decent disc and I think you'll agree. -Lisa

The Triggers

"Shoot Your Mouth Off"
Dirtnap Records, www.dirtnaprecs.com

Female fronted punk rock with great energy, rough edges, and an irreverent fervor. You gotta love a band that sings about hygienic disregard and a firm disbelief in so-called germs. They keep it sweaty and untamed... perfect for late night misdeeds and drunken mischief. If you can describe a band by how they affect your ability to operate a motor vehicle, this may cause erratic, reckless driving. Listen with caution. - BL

Deadline

"Back For More"
Captain Oi!, www.captainoi.com

Female fronted punk/oi from England, Deadline have an unusual sound. While the music is straight forward punk rock, her vocals are kind of poppier, and the harmonies remind me of the Sealab song, but I think I like it. The songs are very catchy, and there's a ska tune tossed into the mix. Pretty cool stuff. - BL

The Vanilla Muffins

"The Drug Is Football"
Knock Out Records, www.knock-out.de

The Vanilla Muffins serve up more of the light "Sugar Oj" on this newest release. It's catchy and happy-sounding, including a cover of 80's pop hit "Mexican Radio" by Wall of Voodoo. "Streetrock Rules the World" has an oldies feel with piano thrown in. Not a bad release, but I have to be in the mood for it. - BL

Leyton Buzzards

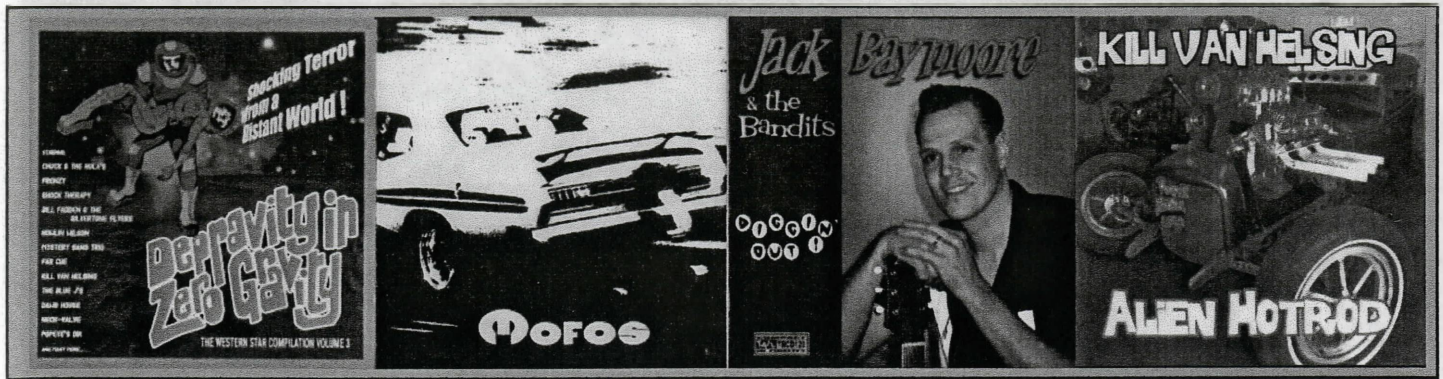
"The Punk Collection"
Captain Oi!, www.captainoi.com

These Britons formed the band in 1976, and this CD takes you from then to 1980. Some songs are a good early punk rock (who can't appreciate a song praising euthanasia?), while some of the other tracks take on a mellow reggae influence, or alternately a pub rock sound. The obvious comparison would be their contemporaries, The Clash. Not bad stuff. Not essential, but good nonetheless. - BL

Plan A Project

S/T full-length CD
Go-Kart Records, www.gokartrecords.com

This ain't bad... reminds me a lot of Rancid/Op. Ivy as well as a little Showcase Showdown. A good upbeat pogo punk with roaming bass lines and catchy choruses. There's a youthful exuberance to this, despite the band being formed in 1995. While it might be easy to write them off as Rancid Jr., I still like them. They do it well. - BL



CD Truth

"Chemically Dependent"

Food In Mouth, 610 Philip Ave., Akron, OH 44305

CD Truth have been creating havoc in Akron, OH since 1989, corrupting the youth with their take on punk rock peppered with an underground pop sensibility. The vocals are light and delivered easy, but still often with a sneering quality. They have several energetic mashers like "No Retreat," "N.Y.O." & "Follow Me To Akron," but the band also flexes some different muscles on "Slip Inside," which musically sounds like a darker Billy Idol song with its rolling bassline and arpeggios. After that you come to "Queen of Blood," which keeps the dark feel (with humor), but turns into a churning sort of metal. Elsewhere, "My Friends Are Doing Bad Things Again" comes off almost like Jane's Addiction – especially vocally – while "King of the Highland Square Losers" opts for a more rock'n'roll approach. The last song, "Bubble Up!" has a really cool new wave feel to it in a strange Devo sort of way. The production on the CD is very professional, clean and big, but fortunately doesn't wreck the energy. A couple songs really don't do much for me, and I would like the singer to be a little more forceful, but overall I really like this. - BL

Star Strangled Bastards

"Whose War Is It?"

Go-Kart Records, www.gokartrecords.com

Taking cues from the likes of Discharge and other of the 80's era hardcore bands, The Star Strangled Bastards stand out amidst a sea of bands striving for the same effect. Why? Because they don't try and turn every song into a hollow anthem, instead being direct, pissed off, and somehow not nostalgic. Because there is so much energy and speed to this that if you don't brace yourself for the onslaught it'll knock you on your back. The vocals put me in the mind of B.G.K., while the guitars and drums crush all in their path. A keeper for those who revel in swirling punk rock chaos. It'll leave you dizzy and satisfied. - BL

The Go Getters

"...brand new Cadillac" EP

www.goofinrecords.com

This Swedish trio has nailed it! What a fantastic EP, how sad it's only 3 tracks long!

"Brand New Cadillac", yes, it has been covered a million times, but not to the theme of Peter Gunn. "No Heart To Spare" a very vintage sounding rockabilly tune that is cool, but not too corny. The singers vocals actually remind me a bit of Big Sandy the way he croons. "Black Magic Woman" is covered also, but differently than the way Carlos Santana did it. It is slowed down a bit and he sings in a way that actually makes you believe he is currently under the spell of this woman. Good shit! -Lisa

Casey Sisters & The Salt Flat Stompers

"Crazy Spree"

www.tailrec.com

Here we have a superb disc full of 16 tracks that are guaranteed to get you moving and shaking (guarantee does not apply to quadriplegics). I first heard of the Casey Sisters when I saw them at the Green Bay Rockabilly Week and were backed by Cave Catt Sammy. I was very impressed with their ability to harmonize and captivate the crowd with their no-nonsense attitude and rockin' capabilities. This disc ranges from blues tunes like "Dancing Teardrops", to jazz songs like "Twelve O'Clock", to piano infused rockabilly like "That's What I Need" and even old time country like "Four Little Sparrows". Psychic Dion Warick says I'll be playing this CD a lot in the future and am going to make out in the back of my car while it's playing. -Lisa

The Marauders

"Alibi"

814 Records, x814x.com

This is the premiere full-length by Pennsylvania's hardest drinkin', bad thought thinkin', smoky bar stinkin', boat sinkin' and sly winkin' rockabilly band. And if that description didn't rouse your curiosity then you are about as interesting as a bowl of cold oatmeal. There is a bit of country in this and a lot of rock as well. What I really like is how on the title track "Alibi" you have this low down, dirty rock number and then out of the blue comes this magnificent slide guitar. Ben Dumm takes on the vocals with a heartfelt sincerity that tugs at your heartstrings one moment ("My Revolver") and has you giggling the next ("She's a Prostitute"). This is an overall supreme band that is going to make it's

mark is the music scene. Are you going to be able to say you had their first album way back when it first came out? Let's hope so. -Lisa

Limecell

"It's Gonna Get Ugly"

TKO Records, www.tkorecords.com

This here is fightin' music – rough and ready, kick you in the balls punk rock with an Oi! plated fist. Actually, they have a lot of the Confederacy of Scum sound, but deliver it a shade better than the others. It just sounds mean as fuck - low and growling dogfight rock'n'roll. Take the title seriously, because there ain't a pretty song in the bunch. Instead it's the kind of music that goes well with getting tattooed or getting drunk and Terrorizing your annoying neighbors. Nice. - BL

Jack Baymoore & the Bandits

"Diggin' out!"

Tail Records, www.tailrec.com

Very impressive, this disc from Sweden's Jack Baymoore and the Bandits is their first in three and a half years is no let down. Not content with being a one trick pony, these guys serve up a range of sounds, all stemming from 50's roots. You get some songs more in the stripped down rockabilly vein, such as "Shake Around" and the amazing "Bankrobbin' R&R," which has that black jacket, switchblade rebel feel. Then you also get some good western bop and swing, like on "Mr. Love," and some crooning Elvis inspired numbers such as "I Wish You Were Here" and "To Fall In Love" complete with a 4-piece vocal group. While I'm not a huge fan of the lighter velvety sound, it is hard not to admire how well it is pulled off. Baymoore throughout the disc shows a wide range of vocal styles, from smooth ballads to late 50's rock'n'roll, rockabilly, and country – all done more than competently. The country shuffling "I Wanta Make Love" has singing that reminds of me Deke Dickerson, who in turn reminds me of Buck Owens, and then there's "I'll Miss You," an uncanny homage to Johnny Cash. There is also a great instrumental with hillbilly guitar and sax. What you are left with in the end is an album easily listenable all the way through, and done with a real feel for each style they slip into. Recommended listening for sure. - BL



“Depravity In Zero Gravity”

Various Artists

Western Star, www.western-star.co.uk

So, you like songs about Outer Space? Well, here is a compilation filled with songs about “Barberella”, “Invaders From Mars”, and “The Purple People Eaters”. All the tracks are of the rockabilly/surf persuasion and range from downright hilarious like “I Saw Something Moving On Uranus” by Popeye’s Dik to songs of a lost dog “Body Snatchers Got My Dog” by Dawg House. Bands like Frenzy, Howlin Wilson, Kill Van Helsing, and Shock Therapy contribute songs to this 20 track disc of far out, silver-suited music – a delightful accompaniment to tracking & abducting, administering anal probes, and other extra-terrestrial exploits. You will seriously like this, even if the anal probe idea doesn’t make you sweat with excitement. - Lisa

The Briggs

“Numbers”

Disaster Records, www.disasterrecords.com

This band plays high energy punk rock that is filled with catchy hooks and fists in the air choruses. I would say there is a lot of Rancid and Al Barr era Dropkick Murphys influence, especially vocally, but there is also a hint of Pressure Point thrown in (like on the crushing “Head Shrink, Dead Shrink”). Most often they have a really good barroom feel, but wane a little darker on the impressive “Dead Men (Don’t Tell Tales).” The last song is an acoustic sing-along number that loops back into the beginning of the album. The CD was produced by Duane Peters, and is dedicated the inspiration and memory of Joe Strummer. Not a disappointing tribute. - BL

Beerzone

“Brittish Streetpunk”

Captain Oi!, www.captainoi.com

In 1997 a few friends decided to start Beerzone to kick start the music scene in their hometown. What they ended up kickstarting was their own career as a notable punk band. You can’t go wrong with this band as they play great together, sound kick ass and have a lot of fun doing what they do. Beerzone is a light-hearted punk band, not tied down with politics or anger like a lot of bands in the

genre. It’s refreshing to hear tunes like “Viagra”, “Saturday Night Beaver”, “Jerry Springer”, “Rubber Man” and “I’ve Got The Munchies”. You get treated to 16 tracks plus an additional 8 bonus tracks. Yay! -Lisa

The Mutilators

“Hot Rod Whore”

<http://www.mutilators.com/>

Review by *Mikey the Thumb*

Southern California’s The Mutilators were probably the single most mysterious and intriguing act T-BONE and I had come across years ago when we were first starting up Kill! Kill! Kill! Every once in a while we would come across a small blurb, a dead link to a long abandoned website or a short sound clip, but we could never find any real info on who they were or how we could get a hold of a record. The brief clips we were able to scrounge up online wrecked hard and left us with a severe case of blue ears! We had almost completely lost hope until recently when front man Johnny Anal initiated long-anticipated contact to promote the release of their debut, Hot Rod Whore.

Hot Rod Whore features the grease-some threesome (Johnny A. up front on lead vox/guitar, John Freeze on upright and Don ‘Othedead on skins) runnin’ through 12 fast and wild hillbilly/punkabilly numbers guaranteed to melt yer hair AND yer girlfriend’s heart all in one fell swoop - not that she was all that picky anyhow if she was wastin her time with a lowlife like you! These fella’s do more with 3 chords than most bands playin hard rock covers of Johnny Cash songs and callin themselves “psychobilly” (you know who you are!) can do with an entire treble clef! Hot Rod Whore starts out with a supercharged cover of the seminal “Muleskinner Blues” and then gives the adrenaline treatment to some raw original rockabilly jumpers about skirt, rods and scum with titles like “Baby, Let’s 666tynine”, “Teenage Pussy”, “No Cure” and the title track, “Hot Rod Whore”, which even gets a separate western swing re-record fully outfitted with steel guitar and all to close things out. My personal favorite is “Gear Down Big Shifter”, a sped up honky-tonker that don’t quit, but there ain’t a stinker on this platter period. If this is the first yer hearin about The Mutilators you got a leg up on me

’cause you can get yer fill right off with Hot Rod Whore! Check ‘em out today!

Manic Hispanic

“Mijo Goes To Jr. College”

www.byorecords.com

If you aren’t already familiar with this seven-piece from Orange County you better get acquainted! Manic Hispanic mix old school punk rock, with humor and even a dash of oldies doo wop to give you this disc of questionable moral character. Every song is a cover done by these hombres, and of course comes with their humorous slant. They do “Brand New Cadillac” (now Brand New Impala), “La Crusher”, and D.I.’s “Johnny’s Got a Problem” becomes “My Homeboy Is a Joto” Also included are covers of bands like the Misfits, NOFX, The Ramones, TSOL and more, all culturally transformed into their vernacular. Who can forget when “The I.N.S. Took My Novia Away”? These guys are muy bien, get their stuff! -Lisa

The Exploding Hearts

“Guitar Romantic”

Dirtnap Records, www.dirtnaprecs.com

I like this band quite a bit. They are a solid mix of the Ramones, The Clash and oldies bubblegum. Sound strange? Maybe, but these guys pull it off with songs like “I’m a Pretender” which exhibits the corny yet peculiarly entertaining feel from the era of Paul Anka and Petula Clark. “Modern Kicks”, “I’m a Pretender”, “Sleeping Aides and Razorblades” and “Throwaway Style” are among my favorites. My only complaint is there are a mere ten tracks on this disc and it ends much too soon. -Lisa

Fate 2 Hate

“Iron Fist”

Insurgence Records, www.insurgence.net

This is hardcore in the newer sense of the word, with the metal thrown in. Pretty heavy with screamed vocals and breakdowns. I am not a huge fan of this genre, but I guess it is okay if you’re into it. I don’t have a big frame of reference for this style, but I’d put them alongside Madball, Hatebreed, etc... The ch-chugga-chugga guitars get a little stale for me - needs more bursts of intensity and speed to keep it from dragging along. - BL



Fighting Chance

"Thus Hope Fades"

Insurgence Records, www.insurgence.net

Here you have an intense Oi band with an RAC kind of feel but completely opposite politics. They have a lot to say and do so with a lot of charisma and sincerity. The rhythm section is fantastic, the guitars are real hard and solid, and the vocals are low and gruff without sounding too strained. "Death Squad" was written about the College Of Americas which is a terrorist training camp that the US funds and is located in Georgia. While G.W. is fighting the War on Terrorism he openly supports this organization in his own country. "Trained in Georgia by the CIA taught to kill the weak and afraid/Spend fifty billion we'll spend fifty more/ War on drugs? Hah! War on the poor". They also have a whole quarter panel of the CD insert with nothing but a quote by Eugene Debs. While most of the disc has the same intensity throughout, the final cut ("Silence is Murder") has a slower, reggae sound to it. They write songs about war, the lower class, drinking a few beers after work and hating Nazis. A good band to get you ignited. -Lisa

Freddy & The Four-Gone Conclusions

"Wigged Out Sounds"

Get Hip records, www.gethip.com

Talk about authentic 60's sounding Detroit garage rock! You would be hard pressed to find anyone who didn't know any better and could tell you these guys aren't playing on your local oldies radio station. That is a good thing people, as I am an expert on oldies, having listened to them all my life and thoroughly enjoying every minute. Ok, well maybe I didn't enjoy all of it, like I don't get into Peter, Paul and Mary and that crowd...I like the awesome oldies. Some of the best tracks are "Ball and Chain", "Fell From Grace", and "Shattered". The band even managed to snag Del Shannon's original keyboardist Max Crook to hammer out some notes on "Stand Up". I love the feel of this CD, it's very dirty and raw sounding. Get it or I won't be your friend. - Lisa

Discipline

"Rejects Of Society"

www.captainoi.com

Hailing from Holland this four piece Oi group has toured with the likes of The Business and Agnostic Front. The musicianship is noteworthy and the vocals are gruff, yet smooth. They sing the common theme among Oi bands with songs like "Death 'r Glory", "These Boots" and "Hooligan Heaven" while also covering "Prison Bound" and "Astro Zombies". Not a bad band at all, but I think I am going through a phase where I am not into Oi music as much. Especially when they have the cliché song titles like "Union Worker". But they are a pretty good band in the end. - Lisa

The Meteors

"Psychobilly"

I Used to Fuck People Like You In Prison Records
www.peoplelikeyourecords.com

Rock out! This disc is awesome! Twelve tracks (plus a hidden one) that shed some light on this thing called Psychobilly that the kids like so darn much. "King Vlad" has an ancient, ethnic feel to it and yes, it is about Vlad the Impaler. "Fuck like a Beast Fight Like an Animal" is another primal tune with a dirty undertone to it which gives the chorus a creepy pervertedness that I like! "Bloodbeat" is a surf instrumental which really hooked me. "Papa Jupe" is a southern, voodoo song with a tribal beat that will have you looking over your shoulder for the hungry cannibalistic family that is chasing you down the hill. It seems there are a lot of surf and tribal influences on this CD, which adds a cool slant to "traditional" psychobilly like The Meteors. I like this album a lot and I urge you to get your grubby hands on this as soon as you can. -Lisa Marie

Mad Sin

"Survival Of The Sickest"

I Used to Fuck People Like You In Prison Records
www.peoplelikeyourecords.com

Mad Sin has been around for a long while and one listen to this album and you will see why. Sixteen tracks of sick, mutant, bloody music that will keep your head bobbin like the diseased little puppet you

are. Not saying you would have to be controlled by some superior force to listen to this album, although it almost seems as though you are forced, listening despite efforts to walk away. The disc starts off with "Communication Breakdown" which features Nick 13 from Tiger Army on backup vocals. "Revenge" is a fast, furious psychobilly track which has fantastic bass slappin' a la Holly who I heard has since left Mad Sin. While at some times I hear a bit of pop influence in the vocals, the music quickly counteracts any qualms I have like in "Conquer The World". "Senseless Species", "Class Warpath", "Where The Wild Things Are" and "Delirium" are some of my favorite cuts. Pick this disc up, you are willed to by a force greater than your own mind. -Lisa

Dirty Water

S/T

Street Anthem, www.streetanthemrecords.com

Well, when the first song played I felt a definite Rancid feel. But then that feel faded away as the feel of the band went south, and I don't mean into my underpants. I mean, the first track is really freaking good. Then it just kinda went... I don't know, it lost it's punch. Judge for yourself if you don't believe me, I just can't get into it. -Lisa

Cramps

"Fiends of Dope Island"

Vengance Records

I'm always excited when The Cramps put something new out cause that means they are going to be touring! I bought the new album at a small record store in Philadelphia during a recent trip there so I could get a good listen to it before I saw them live. It pains me to write this, but this album isn't as good as most other Cramps albums. It still maintains the crunchy, garage rock sound that they are famous for and still is waaaay strange like all past records. It could be that so many of their other albums are just so great, that it's hard to live up to those expectations. But don't get me wrong, a Cramps album IS a Cramps album and is worth getting, I assure you. "Fissure of Rolando", "Dopefiend Boogie" and "Wrong Way Ticket" are some of my favorite tracks. Most of the album stays true to the title



theme of tribal, dark jungle sounds including primitive drum beats and hypnotic bass grooves. A good album, but not their best. You still owe it to yourself to get it though. - Lisa

Kill Van Helsing

"Alien Hotrod"

Western Star, www.western-star.co.uk

The disappointing thing about this CD is that it ends. This band take 60's surf and garage, mixes in some rockabilly and B-movie weirdness, then grinds it out in true decadent rock'n'roll fashion. The production is done perfectly – opting to keep an unpolished, raw sound that cuts you to the bone. You get six studio songs, and 4 live cuts that aren't just filler. They include gritty covers of "Baby Please Don't Go" and "Long Blonde Hair". I will be eagerly looking for anything else by this UK band – they jive well with my demented sensibilities. Very cool. – BL

Very Ape

"Kosher Boogie"

Alive Records, www.alive-totalenergy.com

These guys remind me a little of Kiss (ick!), while their hard rock is played a hair better. Drags, bores, and gets worse with the ballad "Falling Away." I can't get through it all: no suspense, no fun, no reason to go on. - BL

Discipline

"Saints & Sinners"

Knock Out Records, www.knock-out.de

This is a limited pressing on white vinyl and comes with sticker and a poster. What is the real value, however, is the music. Any fans of Oi or street punk will understand why this is one of the leading bands in Holland and all of Europe these days. You get great sing-along anthems to punch the air to, some stomping hard numbers, and lots of hooks that snag and yank you out of the dull waters of genre mediocrity. Vocals are low and abrasive, but still sung, and the guitar melodies resonate with a street-level rock'n'roll. Vinyl junkies, order one before their gone. - BL

The Tribal Bops

"Play or Sing With The Tribal Bops"

Rockhouse Music

These four cats from Italy really know how to get me all excited...and they can play really

well too! Seriously, I have been listening to this disc a lot lately because it is just so damned luscious. There are 14 tracks of traditional rockabilly that sound fresh and sweet like a delicious cinnamon roll served to you first thing in the morning by a beautiful Burmese maiden. Some of my most favorite tracks are "N-Nervous Guy", "I Got The Rhythm", "Blue Mambo" and a great version of "Jezebel". If you are any kind of fan of rockabilly you will get this CD by any means possible. -Lisa

The Seizures

"The First Strike" 7"

Street Cred, PO Box 94, Belmont, 3216, Vic, Australia - street_cred@hotmail.com

3 songs on this 7" including the sinister prowl of the garagy "Fire, Fire," the gritty tobaccostained trashabilly of the title track, and the surfy rock'n'roll madness of "Break My Bones." For my money, this is a great band with a sound that's not cliché and played-out. This limited pressing of 500 emits the kind of fumes that make you brain bubble with pleasure. – BL

Agnostic Front / Discipline

"Working Class Heroes" Split Double LP

Knock Out Records, www.knock-out.de

Full high-quality live sets by both bands, each kicking with a fury and intensity. When live records are at their best, the bands come across with the electricity and excitement that often exceeds their studio work. Such is the case here. Just plain good Oi and hardcore in all its crushing, undiluted glory. - BL

The Sectors

"Cockfights & Cakefights 1992-1996"

www.gethip.com

These guys boast that they'd have 10 members through 7 different lineups and just about everyone has played one instrument or the other. Still they have maintained a pretty consistent style of music. Even though this band played during the early 90's, you could be convinced they were from the mid-sixties easily. They have a very Brit rock sound and at times the singer sounds remarkable like Mick Jagger. At other times, the band sounds like a Who cover group. I like this disc and there are 21 tracks to keep your foot tapping to. Decent stuff. –Lisa

The Riffs

"Death or Glory"

www.tkorecords.com

Heh, the last track on this disc is a country ballad. Weird because this is a 70's sounding punk rock band that usually sounds influenced by the Ramones, Dead Boys, Johnny Thunders, and so on. Pretty darn cool if you ask me, and I should know since I am an ambassador of cool sent to Earth from Planet Slick and here to help you make your musical selections. Anyways, if the Ramones wailed on guitar...then the Riffs would sound more like them 'cause the guitars on here rock! Although one guy on the cover looks like CC DeVille the rest of the crew look just like they came out of 70's punk, but I assure you, they are not mere posers, looking the part for kicks. You wouldn't know these guys weren't vintage if I didn't tell you, very authentic sound. On Planet Slick, we play the Riffs all the time while fornicating on crusty beer-soaked couches. –Lisa

The Band From Planet X

"Wigs For Sale"

www.geocities.com/bfpx

Here is a nice little four piece garage-pop band from Canada that has been creeping around since 1995. They have organ playing mixed in with spaced out, surf rock that would come from one's garage in the mid sixties. I like these songs, especially "Whistle of the Shadmuck", "My Girl, Formaldehydie", and "Lewis Gore". Although some of the stuff is a little on the pop side, I still will listen to this. -Lisa

Up To Vegas

"Voodoo Truckin"

Crazy Love, www.crazyloverecords.de

This album features Tex Morton (guitarist from Mad Sin) on three tracks of their dark psycho rock'n'roll. Not much 'billy influence (although they have an upright), yet lots of great Motorhead and punk influence (including a decent cover of "Winnebago Warrior" by Dead Kennedys). While several tracks aren't bad at all, in many parts I'm just not feelin' it as much as I want to. I think it needs a pinch more speed, or perhaps more lead guitar riffs. Also, the vocalist can't decide whether to go with a Demented Are Go growl or make his voice roll up and down

in a way that somehow puts me off. What I do like is the creepy, dirty feel to this disc, and tracks like "Johnny Gone Bad Pt. 2," "Showdown," "Pimples & Braces," and "Love Addict" are where they shine best. Plus, with each listen this grows on me a little more, making me think it might be an acquired taste. They seem to be genuinely good guys from the e-mails I received, making me wish I liked this more, but I'd say it's pretty decent not life-changing. - BL

Local H

"The No Fun EP"

Thick Records, www.thickrecords.com

This a two piece rock band that features a drummer and guitarist/vocalist who have a raw Seattle grunge feel. They claim to have been around for 15 years and have had gold albums...but I have never heard of them till now, but I find them pretty decent. "Cooler Heads" sounds a lot like Nirvana and I have always sided with the Nirvana sound instead of the Pearl Jam shit. They do cover a Ramones tune, "I Just Want Something To Do" and do it very well. I like this disc, but I really feel this is a 'must see live band to appreciate' kind of thing. -Lisa

The Mofos

"Supercharged on Alcohol"

Hell Beach, www.hellbeachrecords.com

This three piece surf band from Ithaca, NY cranks out some monster surf with big, dirty guitars and sinister basslines. They bring to mind Man Or Astroman?, but they also deliver something on par with newer bands like The Honkeys from St. Louis (minus the organ). The sound is a thick and powerful "instro-metal," but they have a range of speeds and atmospheres, keeping the album from becoming monotonous. What's more is they do this without changing guitar tones or adding other musicians. It is just pure, undilluted surf rock'n'roll that makes your foot go heavy on the accelerator, or alternately creep through the alleys like a stalking predator. I've already spun this disc many times, and each time it rolls out the gold. - BL

El Sob

"Welcome to El Sob"

Abominable Records 5637 Circle Dr. El Sobrante, CA 94803

Ok, imagine Michael Stipe singing even worse backed by an ok bassist and drummer and you have this band. I am not into this at all, period. This would go over well in a hippy section of San Francisco, but not in my living room. - Lisa

Throw Rag

"Desert Shores"

BYO Records, www.byorecords.com

How to describe these guys? It is definitely punk rock, with vocals that have some Johnny

Rotten feel, peppered with a little Iggy Pop, Gun Club zing. They also do a cover of the rockabilly classic "Please Don't Touch," have a slithering, venomous song with a washboard solo, and throw some garage influence in the mix. Just pure gritty and wild punk that relies on booze-laden hooks and charisma rather than a quick three chord redundancy. Don't get me wrong, though, this shit will definitely knock the wind out of you. It has that quality of anything-goes punk rock and will have you a sweaty convulsive mess by the end. I stand as a testament to their appeal, as I am now a true believer. - BL

Lousy

"The Babylon District"

Knock Out Records, www.knock-out.de

This CD starts out with a flurry of energy on their theme song. A lot of the following songs don't retain that level, despite being played with enthusiasm, they just get a little slow in places and repetitious. The vocals are low and extremely forced, which for me wears thin after a while. I am just not feeling this. They are going for an oppressive, heavy Oi! sound, which I often like, but I have trouble finding a foothold on this album. That said, songs like "Somersaults" and "One of the Ugly" are pretty crushing tunes. I think I would like them better on a compilation. This is just okay, but not destined for a reprise in my player. - BL

The Amazombies

"Bitches & Stitches"

www.gokartrecords.com

If you don't think this band is fucking amazing don't ever talk to me because obviously you have the smarts of a rotten tomato. This band is a mix of old punk and street rock with great rhythm and vocals. The


most obvious thing about this band *should* be the kick ass melodies and song writing, but you just can't get over the fact that there are two girls in this 3 piece that add a bit of intrigue. And they are not just novelty cutie pies prancing around on stage, they are smart, hard working musicians that give this band an extra edge. Kim plays guitar and sings, Noriko pounds out bass and Josh beats the skins and sings on a track. They hail from Seattle and prove there's a lot better shit coming from there than Pearl Jam. Some of the best tracks are "Hell", "Lost Girl", "You Know" and a splitting cover of "Riot In Cell Block #9". While some people have called these guys "pop" I don't feel that at all. Get this disc, I promise you will love it or I will live forever in a pit of slime that is my soul. -Lisa

Willie Heath Neal & The Damned Old Opry

"Unknown"

Cargo Music, www.cargomusic.com

Willie doesn't play the kind of country that will get the yuppie's fingers snappin' in their SUVs en route to their generic condos on a plot of developed farmland. He's not a country boy poser who dates celebrities and sells posters of himself in a cowboy hat to be pinned on the bedroom walls of teenage girls. Instead, you'll find honky tonk mixed with a lot of 70's country sounds - more appropriate listening for truckers on the long interstate haul. I hear a lot of Waylon Jennings influence, especially on "The Damsel," which sounds lot like "Good Hearted Woman." He has a great voice for this style, being of a lower register rather than nasal in the Hank Sr. kind of way. However, "Willie's Rant" does harken back to that honky tonk sound which I love most of all, complete with a lower production value as well as that eternal twang



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and beat. The title track is another fantastic cut, with an eerie, haunting feel as it slowly prowls along that dark highway. Some of the songs don't work their way into my blood as much as others, but still this is a commendable release. - BL

Francine

"Level 8"

Bluelight Records, bluelight.records@co.inet.fi

This trio from Finland is pretty darn cool. They have been described as 'the rockabilly of the 90's', 'hardbilly', and 'powerbilly' but they describe themselves as 'simply rock'n'roll'. These guys have been around for well over ten years and it shows in their playing that they really enjoy rockin' out. While these fellas have an upright on some songs, calling them anything 'billy' would be incorrect because they are really just a mod-ish rock. There's 12 songs, which range from funk to blues to jazz and a lot in between, including Blondie! Yea, that's right they do a really unique cover of "Call Me". I guess earlier in their career they had a hit when they covered Cindy Lauper's "She Bop". These guys are cool. -Lisa

The Riot Squad

"Another Heartbreak EP"

Street Anthem, www.streetanthemrecords.com

Ok, how many bands out there are named 'Riot

Squad'? Who knows?! But this particular 'Riot Squad' hails from Belgium and is a quintet that also has a gal on guitar and shared vocals. Now this is just a little 6 song EP, but I can definitely get a Rancid/Social Distortion vibe from this crew. They have a little clip from "Grease" as an intro to one of their harder songs, "Rock'n'Roll's In Town", which I found funny. Not bad, but not something I'd put in regularly. Seems a bit stale at times. -Lisa

Chicken McHead

"Squawk!"

Dagger Records, chickenmhead1@aol.com
www.geocities.com/chickenmhead1

Named after the true story of a lady who bought some wings at McDonald's and received a deep-fried poultry head, Chicken McHead themselves serve up something unexpected and disturbingly cool. Trying to describe this will cause premature aging as you furrow your brow in frustration. Trust me, twenty minutes ago I was a vital fresh-faced 18 year old determined to make my way in the world. Then I started thinking, "what's this Chicken McHead band all about??" Now I am 28, puffy and wrinkled, still perplexed by this conundrum that has ravaged my recently departed youth like a highway brigand stealing innocence from a noble lady. This shit is weird. Very damn weird... but in a good, refreshing way. If I were a lab rat I'd keep hitting the button that played this. Elements of punk, garage, blues, Dead Kennedys, and schizophrenia all converge into a glowing circus of lunacy and humor. They have many guitars and a keyboard that changes from a 60's Doors type thing, to a Bear Creek Holy Scripture Tabernacle church type thing, to an 80's drug-addled new wave lo-fi carnival kind of sound. Then they also sax, trumpet and theremin in many places. I really think that one day these guys will lead the animal kingdom in a coup d'état that will force us all into labor camps while they sit back in faux leather office

chairs, smoking fat cigars and laugh, laugh, laughing. - BL

"Motormadness Vol. 2" 10"

Various Artists

Hell On Wheels, hellonwheels66@hotmail.com

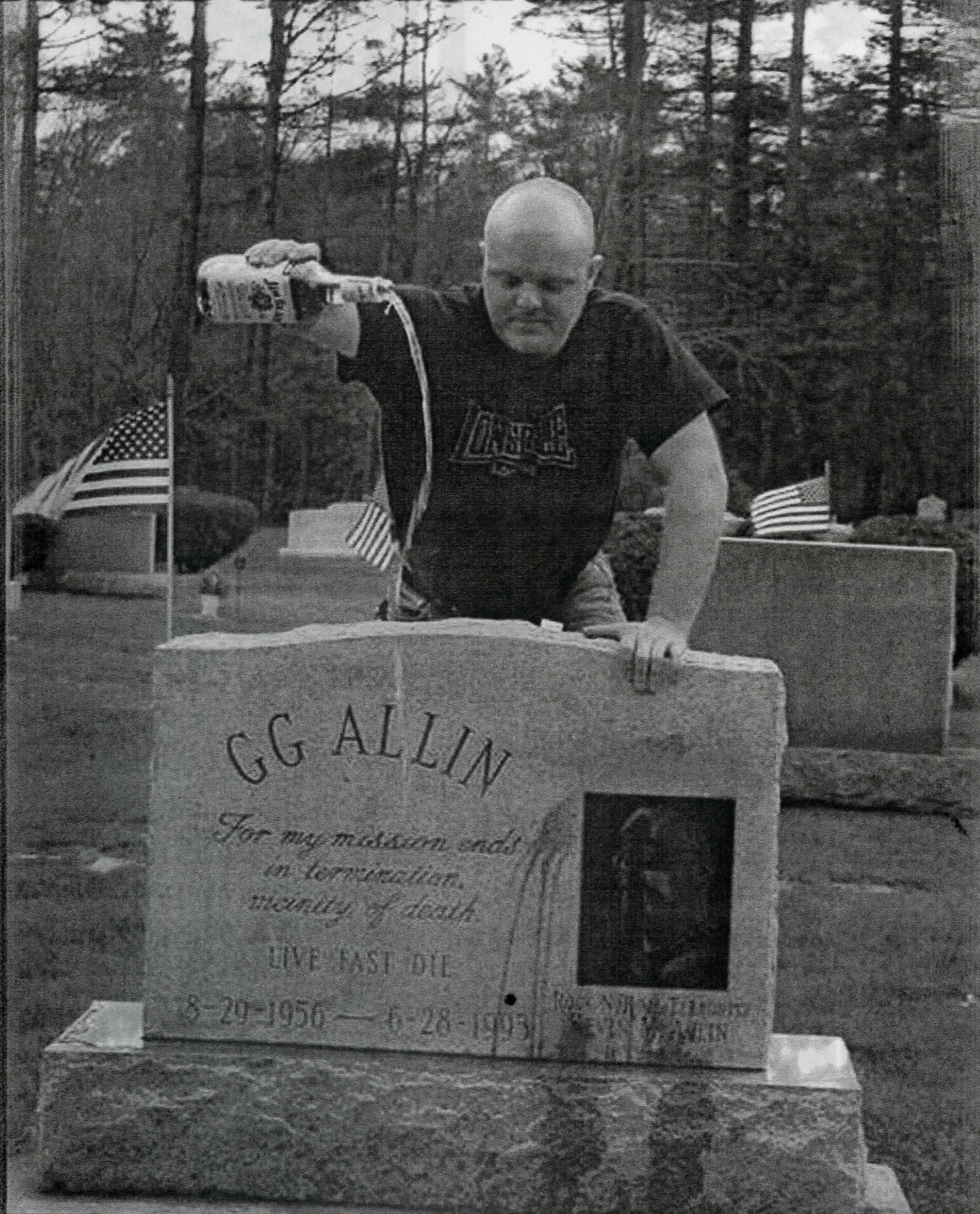
Six songs skid across this vinyl and smash into your eardrums like a racetrack pile-up. Good stuff here, starting with Cleveland's own Lords of the Highway doing "72 Chevy Malibu," which somehow has just a little more grit when spinning on the turntable as opposed to CD. For some reason, I almost always think albums sound better than CDs, but then you can't take them in your car, store them in hot places, duplicate them easily, or walk heavily in the room while they play. I guess it's give and take. Anyway, next is Mr. Garcia, a one man band from Spain dishing out some great garage punk, followed by Bernd Hövelmeyer from Germany who takes the lo-fi maybe a tad too low with his muffled vocals. Still, I think it grows on you. The B-side starts off with Sloggy from Luxemborg who throw a touch of New Wave seasoning onto their female-fronted garage punk entrée. Speedway 69 give up more of the goods with their stoner trash rock, followed by Mikowelle - a strange one-man surf guitar and electronics band. Very cool. Overall, this comp's not a bad slab of rock'n'roll. Most of the bands used a drum machine, which is probably the simplest way of dealing with some of the odd personality traits that come with drumming skills. And why do all the really good drummers like Rush anyway? All the good guitarists don't like Van Halen. It's a damned mystery. - BL



Top Pics: Deke Dickerson & band - L to R Sugarballs, Jon Flynn, Deke.
 Bottom Pic: Asylum Street Spankers

IN MEMORY OF THE 10 YEAR DEATH ANNIVERSARY

Rock n' Roll Terrorist GG ALLIN



"My mind's a machine gun, my body's the bullets, the audience the target"

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Rest In Piss Buddy, Scott Dailey

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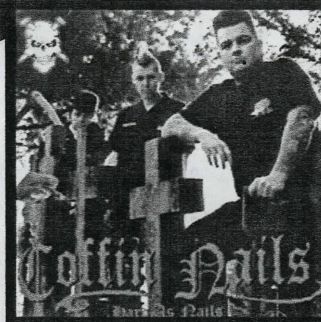
VS

BATTLE OF NINJAMANZ

One of Germany's finest psychobilly bands takes on one of the leading lights of the Japanese scene. The first two tracks feature the psychotic hillbilly beat of the one and only Mad Sin and then two more by the most entertaining psychobilly band in Japan, Battle of Ninjamanz.



Coffin Nails



"Hard As Nails"

Humungus and the boys rock it up again in that Coffin Nails style. This is said to be the best Coffin Nails album ever (Mental Hell, Germany). It is in places darker and faster than ever before, whilst keeping the touches of humour that the band has become synonymous with.

The Coffin Nails have combined their old-school psychobilly roots with contemporary influences to give a wonderfully fresh-sounding album full of future anthems. Pedal steel guitar by Gerry Hogan (of Albert Lee's band) lends authenticity to the country song 'Bigfishality' which has a Vandals style punk twist.

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THE HEARTACHES

"Lunacy And Devastation"

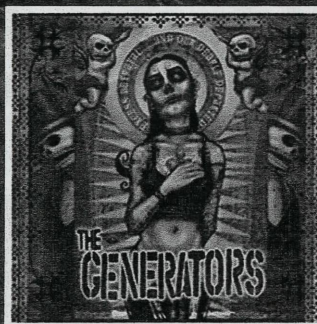


The second HEARTACHES masterpiece, produced by Kerry Martinez (U.S. Bombs, Bad Luck Charms), called "Lunacy & Devastation" will hit the stores right in time for their upcoming tour with THE GENERATORS



THE GENERATORS

"Excess, Betrayal, And Our Dearly Departed"



The Generators feature an "all-star line-up, including ex-members of Schleprock and The Choice". The band has songs that blast through huge, anthemic choruses and four-on-the-floor solos of hint at traces of Stiff Little Fingers with mid-tempo singalongs. The Generators sticks close to what it knows and loves, the punk underworld.

