

EAR 2 THE GROUND PUBLIKATIONS

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Intro/Column

First of all I wanted to address the disgruntled few who thought the last issue of our zine failed to cover the local scene properly. My response to that is to suggest you check out the compilation CD/LP we did with Six Weeks Records entitled "Disturbing The Peace". That is a comp I was putting together for a long time, and it eventually found a home at Six Weeks Records. Six Weeks records were there (at Gilman, Burnt Ramen, and Mission Records) more than any of the other bigger hardcore labels, and although it took them a while to see where it was we wanted to go with the comp, they eventually jumped on board

with more enthusiasm than I could have ever hoped for. Jeff and Athena deserve a lot of credit for recognizing the Burnt Ramen factor, and the potential in that scene before any other label (with the resources to do something about it). Athena experienced many shows first hand with her band VOETSEK, and then at the very end we managed to rope one of Jeff's bands into playing some shows in Richmond, and in many ways FUNERAL SHOCK were the prototypical Burnt Ramen band. Fast, punk, pissed, punk, drunk, punk. So in essence I'd say that the "Disturbing The Peace" compilation takes the place of that long lost zine that we never published. There are a lot of scenes that I wasn't a part of that I experienced vicariously through the music that they produced, and I feel strongly that you will be able to do the same when you hear bands that were there from day one, like EXITWOUND, BRAINOIL, BLOWN TO BITS, STFU, VOETSEK, IRON LUNG, and then of course the folks who hooked up with us right at the end like BORN/DEAD, DEADFALL, SCURVY DOGS, and DESOLATION. Other than that I'm not sure what to tell you. Time moves on, and so does this zine.

There were a lot of local bands that didn't get on either version of the comp that were also a big part of the Ear2theground Punx scene, at Burnt Ramen as well as other clubs and bars, and those were LANA DAGALES, FRACAS, DEPRESSOR, CRUEVO, DISMEMBERS, SISTEMA BRUTALE, WATCH THEM DIE, LAUDANUM and to a lesser degree NIGEL PEPPERCOCK (They only played one show for us), IN THE WAKE OF THE PLAGUE, BENUMB, and probably a few others that I am unable to recall at this very moment. If I had an unlimited budget, and was able to get tracks from everyone, then I personally would have included these bands as well. As with all things related to the whole Ear2theground Punx scene, space was limited, and timing was everything. There were a lot of bands that wanted to play the shows and R.I.D. fests we did over the years, but only a small number of them ever did. The only obstacle was that I had to have heard your band and/or saw your band live, and then I usually attempted to book the band (I had to like the band too, obviously). Bands like STRUNG UP, for example, were unknown to me from a musical standpoint, but after I caught them live I tried to book them several times. One of which was for the last show we did at Burnt Ramen, which was the Dischord Tribute Show, but unfortunately they were unable to play. The same story could be told in regards to a bunch of killer bands that never got to participate, and that sucks, but hopefully we will find another venue that will allow us to finish what we started. Bands were never not allowed to play for any petty or p.c. reason, but in fact most shows and fests were completely booked by the time anyone even got around to asking if we could add their band. Just the facts dude, just the facts.

There was a review cut from the last issue that shouldn't have been, but fuck, it happened. That review was for S.T.F.U.'s 7" EP "Miserable Existence" which is one of the rawest sounding, totally d.i.y. hardcore punk records to come out of the Bay Area in a long time. S.T.F.U. is also one of the best live bands when they are on, so don't miss them when they tour in 2004. To get a copy of their 7", write: 1558 Howard Street, San Francisco, CA 94103.

I'll end this column off by correcting a few items that appeared in the last issue of UGZ. In last issue's article on the end of the Ear2theground Punx First Wave, I inferred that BORN/DEAD's first Gilman show was the one with TRAGEDY & BLOWN TO BITS, but Mike Avilez of OPPRESSED LOGIC told me recently that he booked their first show at Gilman, which was an opening slot on the ZERO BULLSHIT/SPECIAL DUTIES show. Mike actually booked a majority of their gigs before we were ever booked shows with BORN/DEAD, so our apologies and props to Mike.

Mod Karen worked her final day at Stop The Clock right around the time we were putting the finishing touches on this issue of UGZ. It's one of those things that are sad and good at the same time because Karen is way too smart and talented to simply be another employee at a shop like Stop The Clock, but she is also so cool and fun to be around that we'll all miss walking into Stop The Clock just to say "hi".

Christian Calinsky called to correct us on the order of his evolution to punk rock. Christian, now known as Xian, wanted everyone to know that he was punk first, then a big raver dude, and now he is punk again. If that added fact makes a difference to anyone reading this, then we apologize for perhaps misleading you.

UGZ #14 Contributors

Jay Unidos • Jake 'Skate' Martinez • Matt Average • Jeff 'Whiplash' Robinson • Murray Bowles • 'Crusty' Craig Lewis • Sam Bortnick • Susan Seger • Mikhail Zubovich • Matt Holdaway • Serena Sigona • Ruben Lunatic • Naes • Joe Franke • Marcus Da Anarchist • Senka • Dave Chavez • Jon Sumrall • Jewdriver • Mod Karen • Lane Doppelganger • Mary Henlin

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UGZ SPEED TRIALS!

A report, from inside the pit, by Jeff Whiplash

(AP) Richmond, CA.-UGZ Speed Trials

Good morning racing fans!! Last night thrash enthusiasts from around the bay gathered at Burnt Ramen Race Track to determine the champion of the first annual UGZ Speed Trials...the crowning of the fastest band in the scene!!

The crowd was amped and the tension was high as 7 of the most blazing fastcore acts competed for the hallowed "UGZ Speed Trials Trophy" in front of a jam packed house of at least 100 thrashers.

Beginning the race were newcomers to the UGZ circuit Doppelganger, who came out of the gate stumbling but by song #2 the accelerator was on the floor as the band screamed around the track, turning in a great opening lap the pace for the heavy hitters to come. Look for these guys to be in the running for years to come.

The crowd awaited in great anticipation as the local favorites Dystrophy took the track. Lots of rumor and wonder surrounds these thrash wonderkins lately as talk of an impending retirement from thrashing shocked the racing

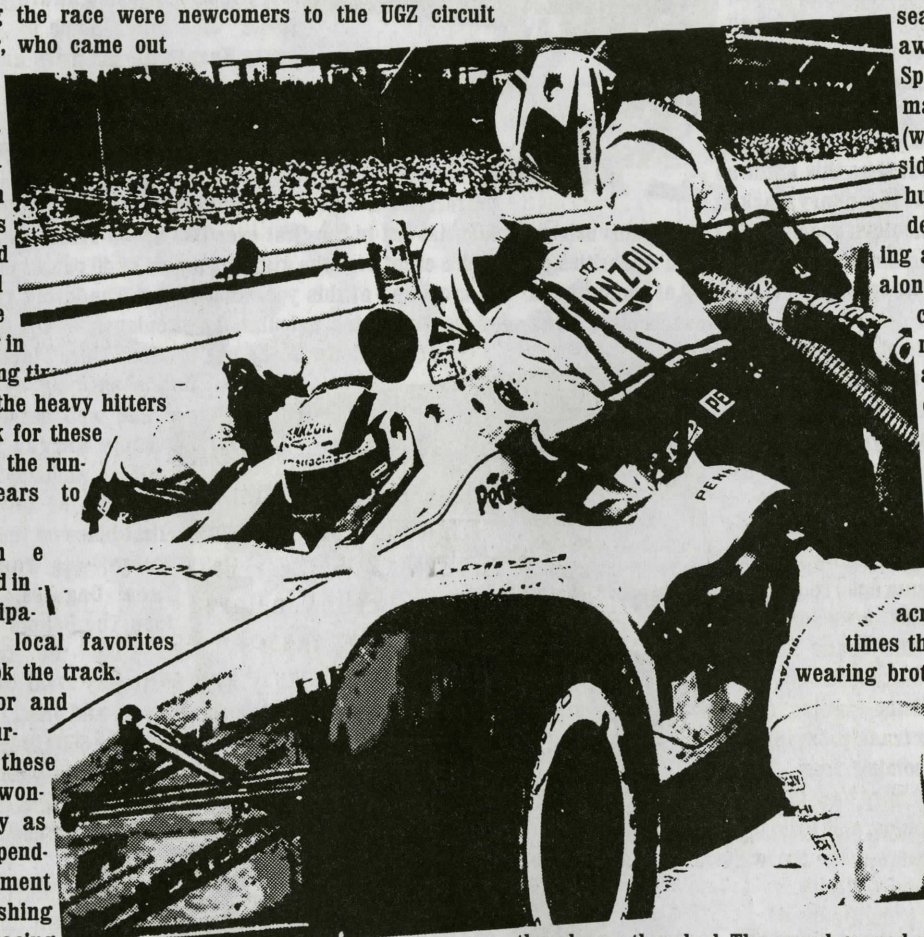
world a few month ago. Could it be true? The heirs to the thrash crown calling it quits? Who retires at 17 years of age, and at the top of their game?? Their fans crushed the front of the stage to catch what may be their last glimpse in the east bay of this titanic crew, known adoringly as the "N'Sync of thrash". The boys came out firing on all cylinders, hitting top speeds with true professionalism and zeal. The crowd went nuts, young girls cried and old men shook their heads in amazement. Alas, the turmoil of the last month was too much as lack of preparation and long pauses between laps stalled their final time yet great applause and respect was showered upon the boys as the crowd stood and showed the 650 team that hardcore in the bay won't be the same without them. Don't break up....PLEASE!!

Next up was the highly anticipated return to thrashcore competition for the world renown Voetsek Speed Team. After the unforeseen firing of their lead axe-driver this summer, an international hunt was conducted for a new hotshot driver. After what seemed to be months of searching, and with the 2002 Speed Trials fast approaching it seemed bleak that Voetsek would even be able to enter the competition. But at the last minute, legendary axe-driver Jeff Davis (STFU Racing) was hired and after a mere 3 weeks of training hopped into the drivers

seat. The crowd stared in awe as the Voetsek Speed Team, replete in matching race shirts (with pit crew at their side) began lining out huge crank rails of detergent (masquerading as methamphetamine) along the stage. Then came absurdly large razor blades as well as a huge tooter!! The coup de gras came as the band wheeled out THE largest won-at-the-fair crank mirror ever seen, with the Voetsek logo emblazed in red across it. Were talking 3 times the size of your mullet-wearing brothers Van Halen won-at-the-fair crank mirror bub!! The addition of the new driver propelled the band through a set of major league hardcore thrash. Power flew and

thrash was thrashed. The crowd gasped as Voetsek played their one minute stoner song "Swollen Fist". Was this a bad miscalculation? A slow song? Tragedy was averted as pit crew member Jeff Robinson crawled along the stage, chopping up a fatty, and doing the biggest line of detergent ever snorted in history. Ozzy Osbourne was heard in his UGZ luxury box stating " God damn, Sharon. He's bloomin' crazier the fucking me. Sharon!! " The band continued on..steady and ripping over the asphalt. Drama erupted for seconds as Ami Lawless punched Formula One driver Alessandro (Team Grabbles) in the face, but violence was eventually averted. An excellent time was turned in and its great too see these veterans back in the game!!

Next on the starting line was Deadfall, and as they revved their engines the crowd screamed and cheered. This new



The UGZ Speed Trials is a rite of passage, and not a sport! Coming soon: UGZ Dust Bowl Trials

team of upstarts has captured the hearts and minds of all racing enthusiasts this last year with showing after showing of quality times and great thrash and the team was ready for war. Decked out in their new Calvin Klein designed racing uniforms (toilet paper), the band launched into a non-stop set of chaos and speed under the the banner of their new sponsor: The Thrash Test Dummies. And these dummies, as well as every thrasher, punker, face puncher, shit kicker and ball breaker in the house got their moneys worth!!! Mind blowing!!!

This years prima donna favorites, Reagan SS were talking trash all week about their imminent ascension to the Speed Trials throne. As the flag was waved the fastcore hit the fucking fan!! Jaws dropped and chaos punks rushed the stage as the pit erupted for really the first time this night as the band raced around the legendary track at Burnt Ramen, hitting ridiculous speeds only Los Angeles drivers can really attain. Dodging bullets and drug crazed celebrities on the freeways has helped Reagan SS reach a level of commitment in the thrash racing world unreachable by most. Their veteran guile mixed with old school savvy and heart won them many fans this day and easily backed up the weeks vitrol and shit talking to the hilt. As the lovely Anna waved the flag, it was Lana Dagaless turn to show what true speed is all about. The vicious rumble of Gregs 3000 watt engine shook the stands and drove the power while Etay held on for dear life as the Norcal/Socal team sped recklessly around the oval. Heads and necks snapped, toupees were blown off the heads of the judges (Marcus and Jake exposed....!!). Yet in a bad instance of decision making, the team broke into a sludge track prompting cries of "Disqualified" coming from the other teams owners. This may have been the fine line between winning and losing for the Lana Dagaless team but the crew beard down and let rip a litany of redeemer songs, winning back the crowd and the judges.

Iron Lung stalked the stage nervously. Never has an out of town band celebrated victory in the UGZ Speed Trials (cuz there's never been a Speed Trials I guess) but these whole-some boys from the great state of Nevada were not deterred. With August of the late great Texas racing team of Society of Friends on vocals, they flat out set records in fucked diverse thrash not seen in these parts since, maybe, the last Iron Lung show. Pedal to the metal, these boys opened her up and let the grease fly with a raging run through the track, sounding and looking like true champions.

With the race run and the crowd rife with excitement it

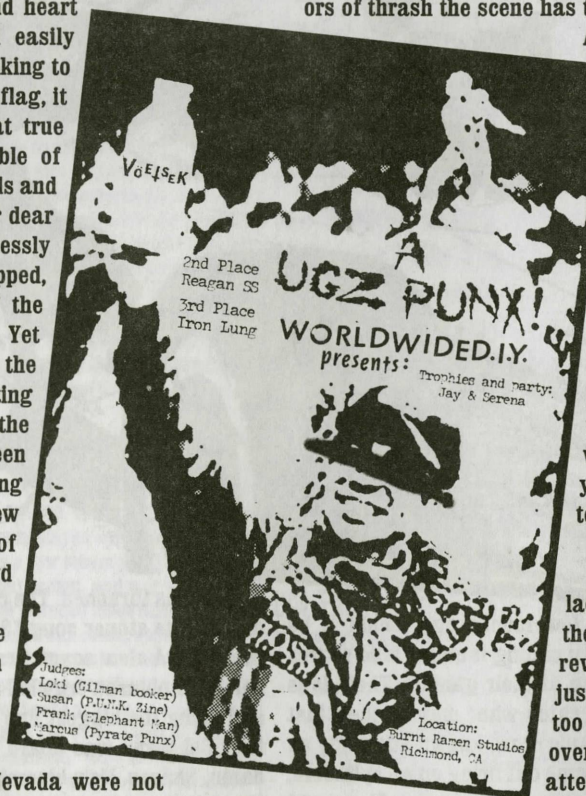
was time for the awards ceremony. The trophies were trotted out and placed with great prestige upon the stage as the lovely Anna read the preliminary award winners. The no-brainer "Most Improved Award" went to the much deserving Voetsek Speed Team, whose triumphant return to the circuit garnered much respect and admiration. Next was the "Best Showing Award" (or something like that) that went to Team Dystrophy for overcoming the odds and giving all they had under stark circumstances. Great job boys, and please....DON'T BREAK UP!! The most coveted award, "MVP/King of Speed" was taken home by no less than Scotty Karate for his drive and endurance at the trials. Great job Scotty!! Honorable mention "for kicking ass and playing sick" was garnered by Team Iron Lungs' Jensen for doing just that!! Another fine

performance. Now it was time for the grand finale. Who would place 1st-3rd in the first ever UGZ Speed Trials 2002? A hush of silence crept over the gigantic crowd of 40 people left to witness the crowning of this years champion. The lovely Anna took the judges final votes, calculated meticulously by the finest purveyors of thrash the scene has to offer. Third Place: Iron Lung!!

A fine showing by these guys and well deserved. Second Place: Reagan SS!! Capping off an amazing showing by the out of towners!! With first place on the line, speculation was rampant....was Lana Dagaless, backed by John The Bakers clout, going to take the trophy? Did Dystrophy steal the sentimental vote and bring back the trophy to the 650? Did Deadfall rise up and smite with a surprise victory? And First Place at this year 2000 UGZ Speed Trials goes to:

VOETSEK!!!!!!!!!!!!

In the end it appeared that lack of preparation/spirit doomed the other teams as the recently revamped Voetsek Speed Team just had too much in the tank and too much props for the others to overcome!! Thank you all for attending and come again next year for UGZ Speed Trials 2003!!



-Jeff Whiplash

(Associated punks)

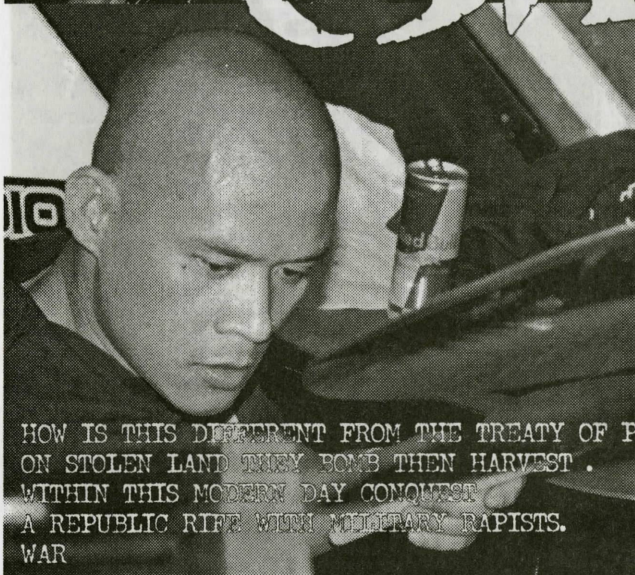
Disclaimer: It should be noted that this reporter was fucking drunk as shit, smoked at least 100 bowls and hash oil too.... so things may be missing from this report and will hopefully be mentioned by other UGZ punks!!

Find out more about the UGZ Speed Trials at: www.wethepunx.com/nascar.html



SO MANY TIMES HAVE THESE SHORES BEEN TAKEN ,
MAGHIMAGSIK TAYO AT IPALARAS SILA

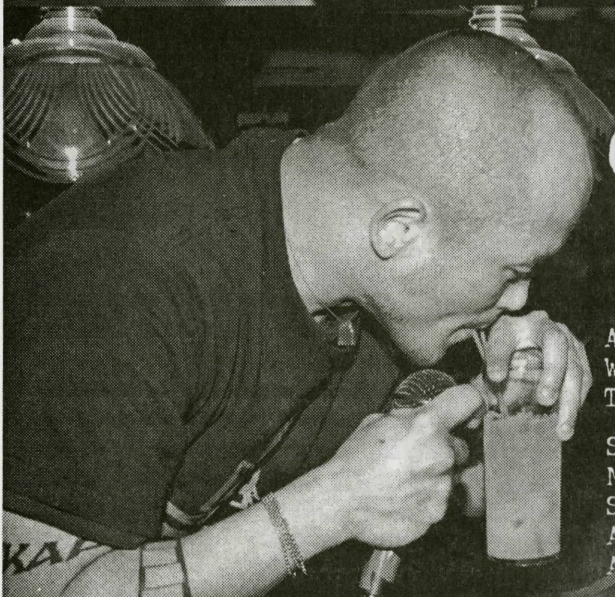
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HOW IS THIS DIFFERENT FROM THE TREATY OF PARIS
ON STOLEN LAND THEY BOMB THEN HARVEST .
WITHIN THIS MODERN DAY CONQUEST
A REPUBLIC RIFE WITH MILITARY RAPISTS.
WAR



Photos by
Murray Bowles
Live at The Caravan, 2003



HOW IS THIS DIFFERENT FROM THE MARCOS REGIME
A PRESIDENTIAL PUPPET OF A GREATER SCHEME
WITHIN THIS MODERN DAY CONQUEST
THE HEAD OF THE NATION IS AN IGNORANT RACIST.

SO MANY TIMES HAVE THESE SHORES BEEN TAKEN
MY FILIPINO PEOPLE HAVE BEEN FORSAKEN
SOMEDAY WE'LL FIND A BETTER WAY TO REFORM
AND HUMANIZE WHAT WAS LEFT BEFORE
AND RECTIFY WHAT WAS LEFT BEFORE .

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"Mini Klub"

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JEWDRIVER

ALL HAIL
THE JEW
DAWN!

UGZ: When did the idea of doing a band like JEWDRIVER originate, and how long did it take you to convince other punks to join you on this quest?

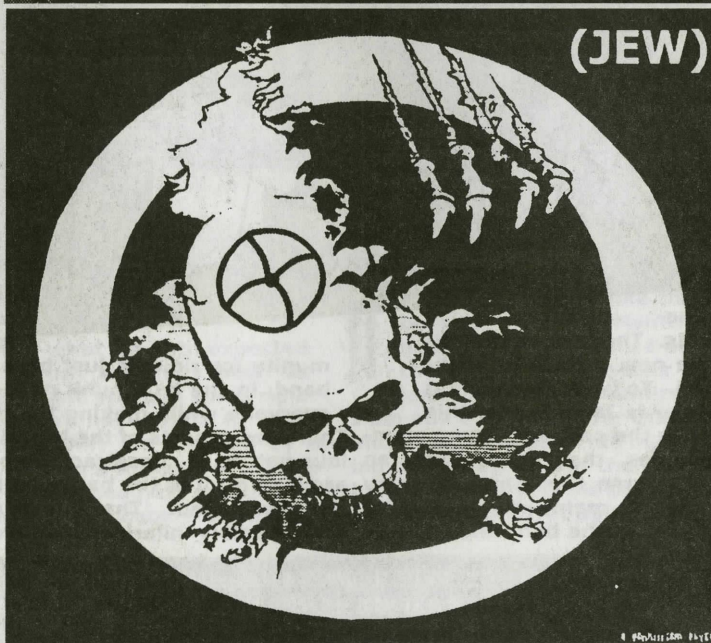
JEWDRIVER: Crap that is a tough one because it was so long ago. It started up as a topic of conversation one night between myself and Jay Onyskin, who played in HORN Y MORMONS and the LIZARDS. This had to be around 1995? He and I were hanging out at this party at the Bagel brothers' warehouse, which was right around the corner from the MacArthur BART station. Where that Marcus Garvey bookstore used to be? Is it still there? Anyways, we were bonding over our Jewish background / heritage, and we either went to the liquor store and found Manischewitz, or Jay just happened to have some. I am pretty sure it was cherry flavor. We started drinking that shit, and someone said, "Jewdriver", and bam! The ideas just started to flow. We were coming up with good Jewish punk rock band names, drunk people often play that game - well at least I do, and JEWDRIVER was the one that really stuck. We came up with other names like Rage Against The Meshugganah, G.I. Jew, and a whole boatload of others. Later, Jay, Keri (our good friend), and I were sitting around thinking up songs that a band like Jewdriver would perform. The first ones were obvious, like a MOTLEY CRUE (Motley Jew) rip-off "Shout At The Rabbi" and DEF LEPARD rip-off "Lox and Bagels" (instead of Rock Of Ages). I managed to take some notes that night although none of the songs we discussed ever came to exist. If you happen to be good with searching around on the internet, then you can still find old Jewdriver posts from 1996 that Jay put up.

Some really stupid shit, but pretty funny nonetheless. Maybe I should collect all of those and put them on our website? Anyways, the idea was just kind of this joke between friends, like the Schlong guys and a few others. Eventually I gave up on doing this band with Jay (Jay was in Sacto' and I was in Oakland) and tried instead to work on it independently. I bugged Dave

Ed from NEUROSIS and Aesop from HICKEY about joining the band over the years, and they both seemed interested, but I lacked the follow through and cash I thought I would need to get a real band going (I was really naive about what it took to form a band!). I think the original lineup (I envisioned), was Dave Ed, Aesop, Max Bagels, and Pauly Bagels. So the band just remained this in-joke for the longest time until early 2002, when I finally got serious about it. I contacted Max Bagels, who was living in Lake Tahoe and running a record store, and I let him know that I was serious about getting this band going. Realizing that we needed to come up with some material before we could get other musicians interested, we agreed to meet up in Reno over some holiday weekend.

We met at a bar with some other friends of ours and in typical Max fashion, we had to watch the Lakers vs. the Kings playoff game before we could write some songs. At halftime we hit a second bar, and by the time the game was over we were all so fucked up that we knew it wasn't going to happen that day. Eventually, I got

Max to come by my house on one of his Bay Area visits, and I equipped him with the pre-requisite source material (i.e. tapes of SKREWDRIVER). We just started drinking and fucking around with some of the song titles and lyrics. Max brought his acoustic gui-



© 1995/1996 JEWDRIVER

tar and for three or four months we just messed around until we both realized it would be easier with the actual instruments that we would be using for the music. I found a practice space over in Oakland through our friend Jesse of THE FRISK, which his band was sharing with the FLESHIES at the time, and we moved in as the third band. We recruited Max's sister-in-law Judayu to play drums with us, and we just started fucking around with Max on electric guitar and Judayu on drums.

Eventually Judayu brought her former bandmate (and mutual friend of ours) Fujiyama to come provide some bass for the practices, then Kilgore (another mutual friend) joined and we had a fully functional practice band. Things were flowing so well amongst this group that we decided to make it the band, even though I had always intended it to be a band comprised of only Jews. Although I was tentative about this, there was no doubting that this group really had chemistry, and rocked together. So who was I to fuck with that? I guess I went on a tangent there, but all in all it took about 8 years to get this thing going.

UGZ: Could you name check some of the members that have been in JEWDRIVER, as well as the members currently playing gigs with the band? What does it take to become a member of JEWDRIVER?

JEWDRIVER: The original lineup was as follows: Max Bagels on guitar/vox, Kilgore Gefilte on lead guitar/vox, Fujiyama Mountainberg on bass, Judayu on drums, and Ian Stuartstein on vocals. Recently we had a lineup change on bass and drums. The new bass player is Aryan Sharon, and the new drummer is He-Brew Who Cannot Be Named. To be in this band it helps if a prospective member is Jewish, now this may have not been the case in the past with some members but as the band solidifies, that has become an essential pre-requisite. Of course there are honorary members now and there will be many more honorary members that we envision joining the band that may or

may not be Jewish. Another important key to being in Jewdriver is the consumption of the sacred wine, Manischewitz. The sacred wine strengthens the band as a unit, a ZOG army of one, if you will. It also helps if a prospective member is an accomplished musician,

otherwise we expect that person to bring something else to the table in the form of creative energy. Those that don the sacred Rabbi uniforms (aka our band shirts) are all considered to be honorary members of the band. Some have become our soldiers, which we like to call our F.O.I. (Fruit of Israel) security force, a select group of professional drinkers.

UGZ: Have audiences responded the way you thought they would to your band? I was at the first "official" show at Gilman, and it was packed. Has it been hard to live up to the eager crowds and their expectations for JEWDRIVER? Is it wrong to take JEWDRIVER seri-

ously?

JEWDRIVER: So far the response has been interesting. I think the most interesting event I have personally witnessed included a near fight

breaking out between some local skins and a pro-Israel militant who was booing us because of our Israeli flag banner, which is covered in blood. It was just a surreal sight to see, but thanks to the support of our manager, OX, cooler heads prevailed. I guess some people take us way too seriously, like this guy who was booing us, we are mainly about having a good time and some laughs. The funniest thing is that the most offended people so far have been Jewish. We certainly aren't about singling out the Jewish com-

munity for ridicule just because we are Jewish. This band, in the true punk rock spirit, is about offending everyone while making them laugh at the same time. There are aspects of the lyrical content about the ridiculous nature of conspiracy theories that imply that Jews are in control of the banks, entertainment industry, and the government. That is why the theme of this band is so incredibly hilarious and yet you will always have



Jewdriver



WHEN JEWDRIVER INVADDED THE SLEEPY LITTLE TOWN OF INCLINE VILLAGE, NEVADA, NO ONE KNEW QUITE WHAT TO EXPECT. OFFICIAL MEMBERS, AND HONORARY MEMBERS ALIKE MADE THE THREE HOUR TREK TO THIS LITTLE MOUNTAIN SUBURB OF TAHOE. THE BASEMENT AT CASABLANCA'S, WHICH WE DETERMINED WAS EITHER A MEXICAN RESTAURANT AND OR POSSIBLY A DISCO, WAS MORE LIKE A CEREMONIAL SWEAT LODGE BY THE TIME JEWDRIVER TOOK THE STAGE. THE BAND WAS BREAKING IN NEW MEMBERS, AND THEY SOUNDED LIKE THE LIVE SIDE OF THE FIRST GERMS 7", BUT THE CROWD LOVED IT! THEY WENT CRAZY. THERE WAS A PIT OF PUNK GIRLS IN PLAID SKIRTS AND TORN FISHNETS RIDING PIGGY BACK ON DUDES WITH VINATGE WESTERN SHIRTS, THE KIND WITH PEARL BUTTONS. MOHAWKED YOUTH AND SPIKEY HARIED DRUNKS BEGAN TO RUN AROUND AIMLESSLY IN CIRCLES, SHOUTING, "BAGELS, BAGELS, BAGELS!"

someone who won't get it or will get overly offended.

I think the large crowds have been very positive for the band. We generally don't take ourselves too seriously and again I think that most people tend to pick up on this. It really depends on where we play. If we play an all ages show, the younger folks tend to just really enjoy what we are doing and they have a great time. Most of our shows at bars do have the potential for typical drunken chaos, which tends to differ from the energy you experience at a place like Gilman. I think this band is way more geared to playing places like Gilman, where it's all about fun, and the humorous side of what we are doing can really come out. I have found that I suffer fewer injuries playing somewhere like Gilman as opposed to bars. I have taken

some nice knocks to most every region of my body - although I am usually drunk as fuck so that lessens the pain until the next day. So in essence it's all relative, but to get back to your question, I am not sure what the expectations are for this band. I think

that when I first came up with this idea I had a pretty clear picture of what I wanted this band to be, and when we actually started sitting down and writing songs I soon realized that the original concept had morphed into something entirely different. Whenever you are involved in a band with a guy like Max Bagels, you just got to assume that things are going to be completely insane. I knew this going in and so I think we have

found a nice middle ground for what we both expected from this band. We just let our creativity flow, as opposed to trying to keep the band stuck in some rigid model that so many people may have come to expect from a band that plays songs that are inspired by or should I say use Skrewdriver as it's foundation. I suppose people expect this full-on skinhead/oil! parody band, but we aren't going to stick to this cookie cutter tem-

plate of what that should be? How many bands are out there doing something like this? How many people are either a) stupid enough to do something this incredibly stupid or b) have the absurd and morbid sense of humor that it takes to allow them to pull something this ridiculous off? Of course

there are some great Oi! parody bands

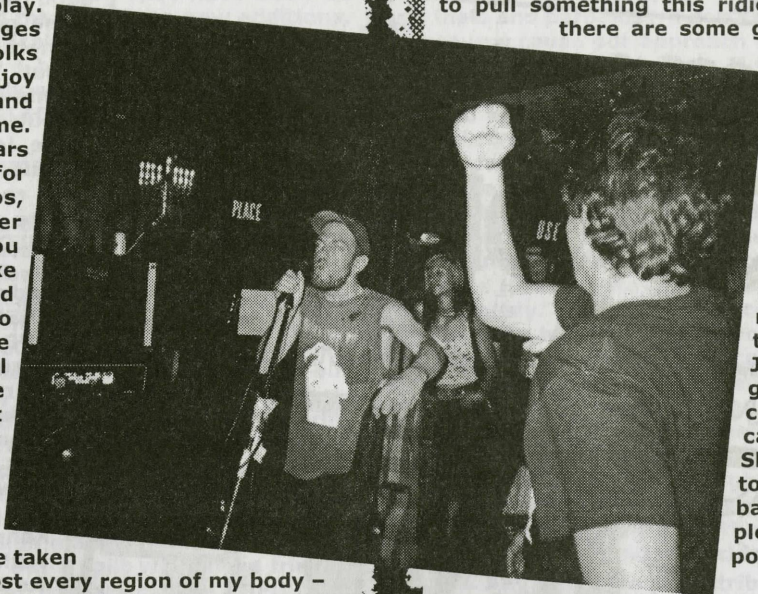
out there, but we aren't really an Oi! parody band. We are, literally, just a bunch of Jews that love punk rock, love to drink, and of course love to have as many laughs as we possibly can! I think that as long as people's expectations revolve around a good time and laughing, then Jewdriver delivers the goods. If someone comes to our show cause they are a Skrewdriver fan or want to see a full on Oi! cover band, then I guess people are going to be disappointed. I have found

that even those people have generally ended up having a good time. That's our goal, to make sure the crowd gets their moneys worth.

I don't think it's wrong to take us seriously as a band that is out to entertain, and show a crowd a good time. I think it is fun as hell to fuck with people who either do take us TOO

seriously or are just too stupid to get the joke! As long as the world is filled with people like that, then bands like us will be able to exist. Honestly I would rather see no need for the existence of this band, for instance, if the world was a better place and people actually knew how to communicate and peacefully co-exist.

I am still a firm believer that punk rock is about politics and social change. This may not be the consensus feeling of Jewdriver, but the reason why I have worked so long to finally get this band off the ground is that I saw an opportunity through humor to stir up some thought



Jewdriver



THE ONGOING DRAMA THAT TAKES PLACE AT MOST JEWDRIVER SHOWS, OTHER THAN THE CONFRONTATIONS BETWEEN RABID SUPPORTERS OF ISRAEL AND S.H.A.R.P. SKINS, HAS TO DO WITH PAULY BAGLES, BROTHER OF MAX, AND A FORMER MEMBER OF JEWDRIVER. PAULY HAS WRITTEN PARTS TO DIFFERENT JEWDRIVER SONGS, AND HE INSISTS ON SINGING THEM AT ANY COST. NOTHING CAN STOP HIM FROM RIPPING A MIC FROM IT'S STAND WHEN IT'S TIME FOR PAULY TO SING. AFTER A RECENT GIG, IAN HAD IT OUT WITH PAULY FOR BEING OFF KEY, AND CAME PRETTY CLOSE TO "DOUBLE" FIRING HIM FROM THE BAND. PAULY JUST SMIRKED AND REMARKED, TO THOSE DRINKING AROUND HIM, THAT IT WILL TAKE A BIGGER ARMY THAN IAN STUARTSTEIN TO SILENCE PAULY BAGLES.

that might lead to discussions, which can inevitably lead to social change. Some people have suggested that we as Jews are taking back our power, or some shit like that. I just think the debate over Skrewdriver has always been a heated one in the punk community (since I

can remember) and I think that Jewdriver can generate some discussion, intermingled with humor. Some people will never understand us and I don't even know if we fully understand at times, a lot of the time in fact, but that is the beauty of punk rock. Out of the chaos something will take hold and make sense, and if it doesn't, fuck it. Have another beer and a laugh and enjoy your damn life, it's all you got. UGZ: What are some of the main objectives you had for JEWDRIVER from day one, and are any of those still your objectives as far as this band goes?

JEWDRIVER: I probably answered that in the last response, but really the main objective was to put a band together and have it be coherent enough to perform a few shows. I would like to see this band record some material so we can prove to our grandkids that we were way stupider than they could ever hope to be. Also we just want to have some good shows, supporting some of the great bands in the Bay Area right now, and make sure that people are aware of what a great scene they have here as opposed to other places around the country and world. I look at the scene here like I look at life. There is no second chance, this is it, and the effort that folks like UGZ, Mission Records, Burnt Ramen, and all the other folks I have met along the way (Gilman, CW (RIP) and so many more I am way too tired to remember right now); the people that make this scene go. Maximumrocknroll and folks like David Hayes, Timmy Yo, and the list just goes on. I consider myself so damn lucky to have been born and raised here in what I consider to be a haven for punk rock. Where else could I get some people together and pull off a band as utterly ridiculous as JEWDRIVER? So my main objective is to turn this creation into something fruitful for the whole scene, and if our shows bring all sorts of divided groups within the scene here together and we have some drinks

and a great time, then that is fucking the greatest thing. I think a band like us is good to throw into the mix to bridge the gaps in the crowds. I hope that people

will look back at us and realize that they made some good friends at our shows, had some good times, and that is something I can feel good about. There have been many points where I felt so strongly about giving up on the scene here, leaving it behind, then I would see a great show and be re-inspired, sometimes there were local bands like SCHLONG, ELDOPA, NEURO-SIS, or maybe out of town bands like LOGICAL NON-SENSE, FUGAZI, LOS CRUDOS, TURBONEGRO, etc. There is nothing better than seeing a great show and realizing that this is where I belong. The reason punk rock and this local scene drew me in in the first place was seeing bands like Dead Kennedys, MDC, Fang and realizing that I wasn't a fucking freak for the way I looked at this fucked up world. Also finding people that hold common beliefs, and knowing that maybe something could be accomplished. Community could be built, social change could occur, and just general enjoyment of life. I think originally I thought we could offend some of those people that I, as a Jew, obviously find ignorant (in their viewpoints on Jews), but when it is all said and done, that's just not the right approach to doing anything. It just fans the flames, and with the image this band has already created I don't think we need to try to accomplish that. Our biggest challenge is to get past the convenient nature of people's

assumptions. So I don't know if a word of that makes sense, but I guess that is a longwinded way of stating what objectives we may hold important, and also realizing that I cannot get caught up in worrying about whether we follow through with them. We just do what we do, and as my family motto goes "fuck 'em if they can't take a joke!"

UGZ: We haven't seen much of Orlando, your "handler", at recent JEWDRIVER gigs? What's he up to, and is he still involved in the business side of JEWDRIVER?

JEWDRIVER: OX is still very much involved, and he always will be. I imagine he has his hands full right now, like a lot of us, preparing to head out to Bremen, Germany for the BOB fest. I was really hoping to get the whole band out to Germany because other than playing in Israel, how fucking cool would it be to have Jewdriver perform in Germany!? OX is always out there looking for gigs for us and right now his job is fairly easy since most of the gigs come straight to us. We have been trying to keep a

Ear 2 The Ground
Punx Presents: FROM DA STREETZ
OF DA EAST BAY!
AND SOUTH LAKETAHOE
AND JAPAN

JEWDRIVER



ALSO ROCKIN' DA PARTY:

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Uncus - Berkeley Freaks

Case of Emergency - 650 punx

Solamente - ExVotsek

April 5th-6pm

BoB's Haus aka Punx No Preses!
4050 Adeline @ 41st - Oakland

decent schedule of shows without burning folks out on our "gimmick". We are still rebuilding the band with our new members, so we aren't going to play a great deal of shows right now. I am really hoping someone at Gilman will come through and hook us up with a Hanukkah show! Those that have seen us before are in for quite a treat with the new additions, because they have drastically altered the sound of the band. I think we are a bit heavier than we were. There has even been talk of an offshoot Jewish stoner rock band called ELECTRIC MENORAH...we will see...

UGZ: Any plans for a JEWDRIVER tour of some sort, or a record?

JEWDRIVER: Yes, for sure on both accounts. I want to take the band out in late Fall or Winter, if possible, and it all depends on how soon we can get a few of our 7" projects completed. We are almost 100% sure at this point that we will do a split 7" with a great local band called ARNOCORPS (www.arnocorps.com), it's hard for me to explain what they are about, but artistically they are very similar to us. They take their inspiration from Arnold Schwarzenegger films, write some great songs and have a fun as hell stage show. Also we are looking to perhaps do a split with AMISH ARMADA, who were in town recently. That one is being handled by our new bass player Aryan Sharon. If we can squeeze enough material out to do a third 7", I would like to put out a split with these friends of our down in Tucson, AZ who are called CARFULL OF BOSNIANS. They are an amazing band of three Bosnian guys doing 80ish sounding hardcore sung in Bosnian! Somewhat similar to ESKAPO, who are locals from Vallejo and are fucking great as well! I should definitely give some props to LA PLEBE and Eskapo, who are two bands right now that I am really into. Both bands sing in languages other than English and that is definitely a path Jewdriver is heading towards in the near future. I am in the process of going back and learning Hebrew, working towards finally having a Bar Mitzvah, then hopefully taking some of our originals and performing them in Hebrew. Anyways, yeah we would like to pull off a tour as soon as possible, though we are going to try to keep it West Coast for now, unless we can bring a decent posse of security. There are already some concerns about how we will be received in various parts of the country. If all goes as planned we will try to put a full length recording some time next year.

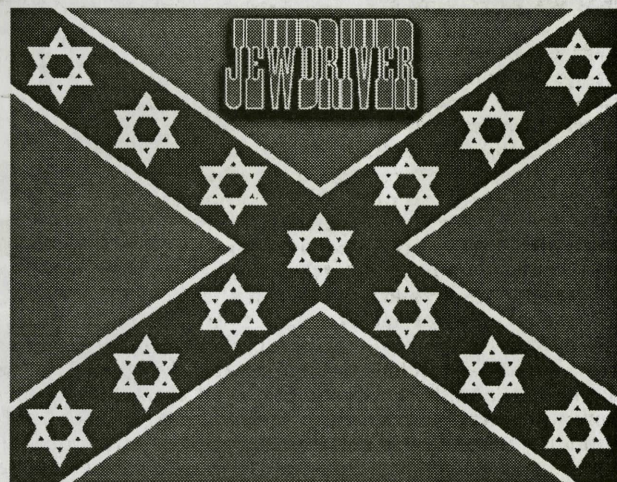
UGZ: I like the original stuff you've come up with as much or possibly more than the almost covers that you do. What's the deal with that? Any plans to eventually have an entire set of original songs someday?

JEWDRIVER: I agree for the most part, I mean the originals are pretty damn fun. Working with Max Bagels is a trip for sure. He can write some fucking great songs - as evidenced in his previous bands. He has a great ear for music, and when you get two total fucking goofballs like him and I together, the lyrics come rolling out like a bad comedy routine. The three core members (Kilgore, Max and I) have many originals in the pipeline, and the new members have already started coming up with some great ideas. I think we are going for a two pronged approach. In some ways I see this band as the Jewish version of MANIC HISPANIC, in others we are a functional punk rock band with some really original ideas and songs. I am continually working on parodies of pre-existing punk classics well beyond the realm of Skrewdriver, as you already know we delve into other genres. We butcher AC/DC, TOM PETTY and have some VAN HALEN and BODY COUNT on deck. This is kind of my area of expertise, while Max and Kilgore really focus on the originals. Aryan Sharon has come along and has been spitting out tons of ideas. I think that He-Brew Who Cannot Be Named is going to balance that out with some work on the originals. Depending on how long we

can keep going with the schtick, we will always play the parody songs, some actually have come out damn well. I would love to see us perform all originals once we are at a point that we have a full set worth to play. Maybe when a Jewish deli wants to book us as the weekly house band, then we can do various sets, originals and parodies? I don't generally like to call them covers cause our approach is to fuck up the songs in any which way we can. If you go back and listen to Schlong, they were extremely adept at taking covers and turning them into something almost unrecognizable from the original song. Without getting too post-modern here, there is a certain pleasure in doing this. I like to look at our approach as guerilla art. In some ways butchering Skrewdriver songs gives me immense amounts of pleasure. When Max and I sat down to work on these songs early on, the laughs were just non-stop, and it was hard to take anything seriously. I think that once people get a chance to hear the lyrics, or read them, they will see how fucking silly this whole misperception is of us being a tribute band truly is. In the end it all comes back down to a bottle of Manischewitz. If your readers haven't tried this stuff before, then I highly recommend it. It's a much better quality product than similar beverages like Thunderbird, Night Train or Cisco. Go grab several bottles at your local store, get that in your head and guts, and everything that Jewdriver is about will become abundantly clear.

UGZ: Any final jabs or diatribes?

JEWDRIVER: Shit, I figure I have run off enough? I guess what I want to pass on, from myself and the rest of the band, is a big amount of props and gratitude to all of you folks that have been coming out to see us and support us. I think this band has a good cross section of interest from a variety of folks and my hope is to build some bridges and strengthen our community here in the Bay Area. This scene has been such a big part of my life, since the early 80s, and I am so fucking impressed with its staying power. We definitely appreciate the UGZ family and all those connected via the various groups in the East Bay and the West Bay. As we continue with this band we hope that we can induce some good laughs, have some good times with all of you, and definitely pass the Manischewitz around to celebrate and toast this time we are all sharing. I guess if anyone wants to send me hateemail, write me: ian_stuartstein@yahoo.com or we have a website under construction - www.jewdriver.com - and a yahoo group with lots of photos and show announcements until the main website is complete: <http://groups.yahoo.com/group/jewdriver/> - Cheers! Ian Stuartstein 15/89





Photos by Sam Bortnick



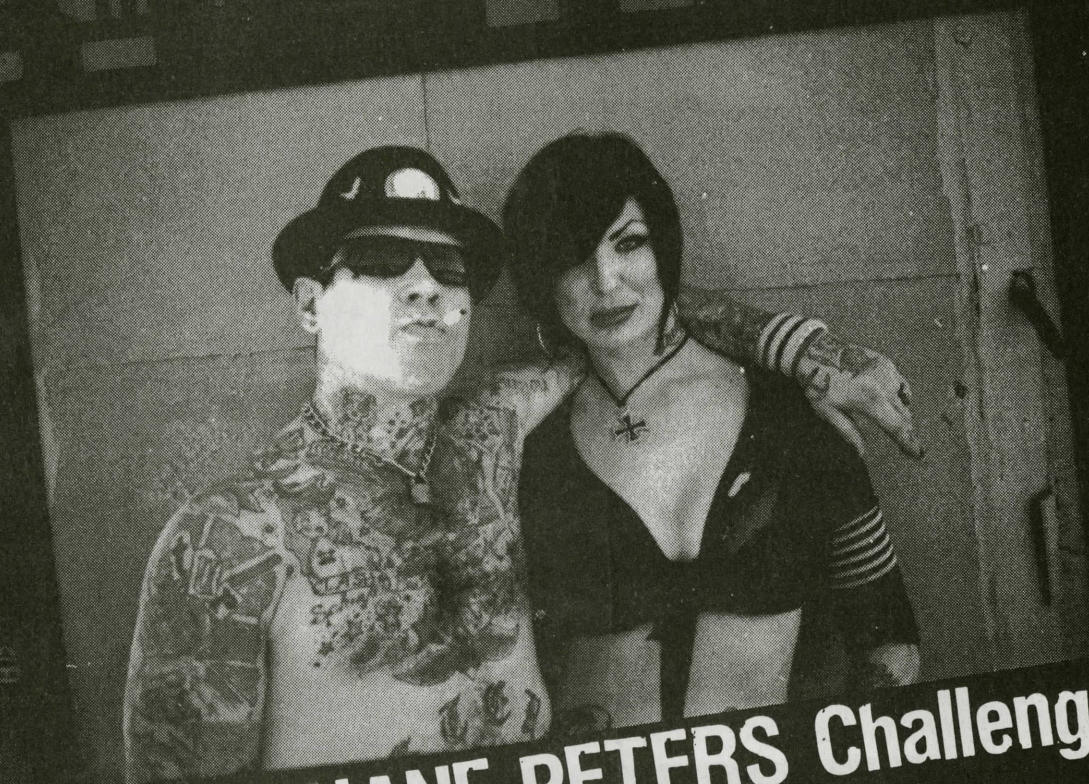
Watch Them Die at the Tidal Wave, a free music fest in San Francisco.



Photos by Sam Bortnick

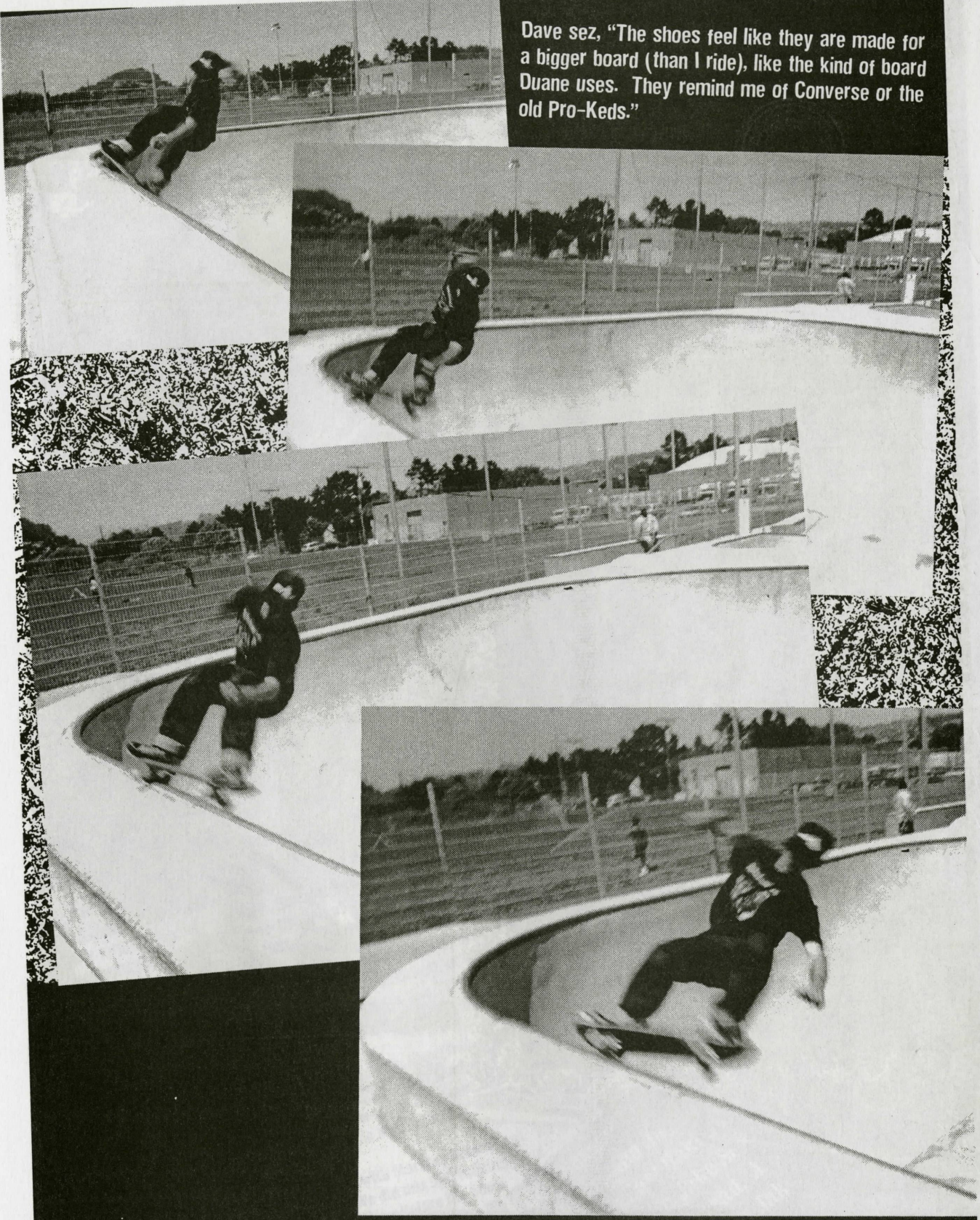


Quien es mas metal?



The DUANE PETERS Challenge

When Vision Streetwear sent us a pair of their new "Duane Peters" signature line shoes to test out, we here at UGZ decided to take them up on their challenge. Of course we needed an experienced skater to do the honors, and so we rang up our old friend Dave Chavez. Aside from being a skater for around 25 years, Dave has also been a bass player for such bands as SICK PLEASURE, CODE OF HONOR, and VERBAL ABUSE. He knows his punk, and he knows a little something about shoes made for skating as well, currently alternating between at least a half a dozen pairs depending on what kind of skating he is doing on any particular day. So here it is. Straight outta the Berkeley Skate Park, and just for the record, these size 10 high tops were pink and fresh out da box.



Dave sez, "The shoes feel like they are made for a bigger board (than I ride), like the kind of board Duane uses. They remind me of Converse or the old Pro-Keds."

Dave dropped into the bowl about a dozen times in his new Duane Peters high tops, and they seemed to be functional enough, but most of the conversation revolved around the color and design of the shoes. In the end Dave seemed to feel that his new pink dogs would go perfect with a pink dress he is saving for his first show with his new band SLIGHTLY CREEPY. Only slightly?



DAVE WARMS UP



DIANE PETERS

THE SHOES



PHOTOGRAPHER FEEDING FRENZY



JON SUMRALL

JAY UNIDOS: Jon, when did you first get into punk rock?

JON SUMRALL: My earliest recollection of getting into it, as in liking it and not just hearing about it, would be 1981-82. These skaters came to town, and we had this abandoned skateboard park that we used to all hang out at, get drunk at, and these kids from Texas came down and one of them left a tape behind. It was BLACK FLAG, "Millton High" and "Jealous Again", old GOVERNMENT ISSUE, and the first MINOR THREAT 7". That was the big thing, we were like, "Holy shit!" because Little Rock is kind of cut off and isolated. You never get the chance to see any of this. I think that was the introduction.

JAKE SKATE: What did you think? Were you like, "Damn, this shit is fast"?

JON SUMRALL: Not just fast. It was like rawer than shit. It wasn't like the production of the crappy music that was around. We never heard anything like that.

JAY UNIDOS: Were you playing music before that, or was that when you got started?

JON SUMRALL: I did a brief band with Markley before that. We met since we were like young kids. We did this bad fucking band called GRIM REAPER. (Laughs) It was before the other one came out. It was in '79 or '80, maybe '81. We played our school's talent show, did two BLACK SABBATH covers, and that was the end of that.

Q&A Session executed by Jake Skate, Ruben Lunatic, and Jay. This conversation started at Jon's East Oakland digs, but ended up taking place in Jake Skate's Northeast Oakland backyard instead. Also in attendance were Serena and Little Jake, and beer.



JON SUMRALL: Oh yeah. I could say that the punk scene when we were coming up was something I could count on two hands. For Little Rock it was almost not so much about being punk, it was any kind of freak. Anybody who didn't fit in, whether it be geek, nerd, gay, or whatever. It just didn't matter. We are all at the shit end of the stick, so we all kind of hung together.

JAY UNIDOS: So you were a metal band?

JON SUMRALL: I think we were just redneck kids playing the only thing we had ever heard.

JAY UNIDOS: After hearing that tape, what was the next step in your evolution towards punk rock?

JON SUMRALL: It was me trying to learn to play guitar. Stealing a bass, finding a friend that we liked, then trying to teach him to play bass. Me and Markley tried to do this same band the whole time we were in Arkansas, just with different people coming through. For a long time our friend Jase played bass. We went to the music shop and Markley shoplifted a bass, and I taught the guy going (demonstrates like he is playing guitar), "Okay, I'm going duh-nuh-nuh-nuh, and now you do this too."

JAY UNIDOS: Other than the bands on the tape, what are some of the other bands that pushed you guys forward, eventually leading to ECONOCHRIST?

JON SUMRALL: For me the biggest influence was seeing BLACK FLAG for the first time in Memphis, Tennessee. There really wasn't shows of any kind in Little Rock. It just didn't happen at that point. So you always did the drive to Memphis. That was the big turning point. I think it was the "Slip It In" tour, and it was just over the top. They had rad sound. The sound was so big and so bad ass, and it was this tiny little cement brick of a club. That was the changing point. Greg Ginn playing guitar was just pure noise, pure feedback, just the ugliest chords ever. It was the shit.

JAKE SKATE: Did you know Ben and Markley growing up?

JON SUMRALL: Me and Markley kind of knew each other since elementary school. That skateboard park I was telling you about, where I found that first tape that had the early BLACK FLAG on it, was kind of where we met. It was during the seventies, and we were in elementary school and shit, and we all skated there. We knew each other by appearance, and then we both ended up at the same mind bogglingly horrible conservative christian school for junior high, and we became close friends.

JAKE SKATE: Back then, do you think that skateboarding and punk rock went hand in hand?

JON SUMRALL: Skater Town opened up in, let's say, the mid-seventies, and it was all about TED NUGENT, JOURNEY, RUSH, BLACK SABBATH...

RUBEN: You can't forget Y&T.

JON SUMRALL: That was the eighties motherfucker. The seventies ended and skateboarding died for a while, the real big popularity of it and the whole general culture digging it. It was in the eighties when punk rock and skateboarding really hit hand and hand. It was right when that happened, right when the park shut down, that all of our punk rock days were spent at that place. It's where we ran away to. It's where you blasted your tapes, tried to get booze, and tried to

find something to do in a tiny town.

JAKE SKATE: Was the aggression of skating affecting the music, being an aggressive sport?

JON SUMRALL: It was that, and it was also a way for us to separate ourselves from the rest of society. Especially when you are in a small town, and values are really set. You look for anything that will set you apart, and skateboarding always kind of had this outlaw image, or outsider image, and punk rock just kind of played into it.

JAY UNIDOS: Were you guys the definite outcasts in your town?

JON SUMRALL: Oh yeah. I could say that the punk scene when we were coming up was something I could count on two hands. For Little Rock it was almost not so much about being punk, it was any kind of freak. Anybody who didn't fit in, whether it be geek, nerd, gay, or whatever. It just didn't matter. We were all at the shit end of the stick, so we all kind of hung together.

JAKE SKATE: How long was the band (ECONOCHRIST) together before you decided that you had to get out? Go on tour or whatever?

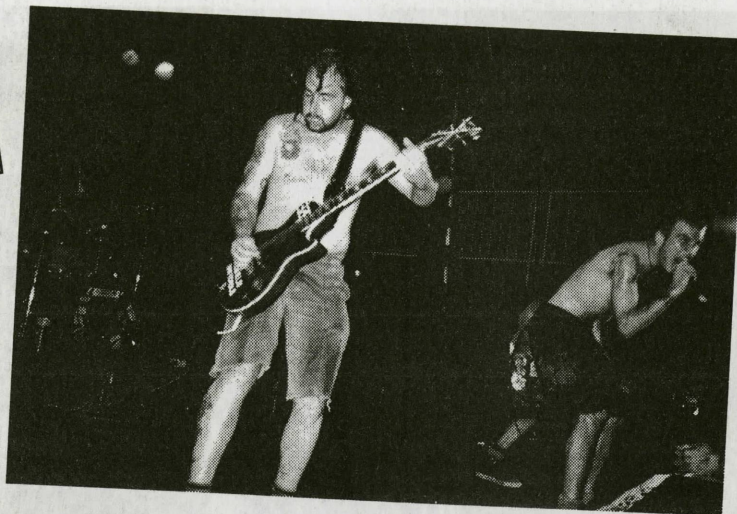
JON SUMRALL: Less than a year before we came out here. It was one of those things where we got the band together, and we couldn't play any shows in Arkansas. There was one show in Little Rock, and BLACK FLAG played there in the later eighties, it was at a place called SOB's. It's kind of like this redneck beer joint. SOB stands for shrimp, oysters, and beer. Oh shit. All the shows that were really happening in Arkansas were with bigger bands, like SNFU. I saw the DAYGLOS, and BLACK FLAG a few times there. It was kind of a cool place. We had a scene that we were trying to get going. A friend of mine Mo, a chick who runs the dock, her brother had this club called the Annex League. It was a great, great fucking scam. What he did was convince the college that as an art student, he needed money to open up this Annex place to have art shows. So the college funded it, and they had one art show and a handful of punk shows. They did the MEATMEN, and that was probably the biggest band. It was cool.

After we did the demo, and after we started playing shows, it just kind of took on a life of itself. It was a small fucked up place, and there were no bands. We were the only fucking band. When bands came through town it was not like, "Wow, who's going to get the show?", and just the more it went along the more we wanted to leave anyway.

RUBEN: I like the name ECONOCHRIST. Who came up with that name?

JON SUMRALL: We were trying to think of names in Arkansas, and I always liked Christ names. We were in the heart of the bible belt, and religion is just a big part of the culture down south. It's taken as something that's literal and real. So we were wanting something that would fuck with Christ, something with Christ's name. And we tried time and time again with names, as bands do now. The worst

Previous: Jon & his brother in Little Rock, Arkansas.



Left:
ECONOCHRIST
in France - 1993

part about being in a band. Before ECONOCHRIST, the first band Ben, Makrley and me were in was a band called CRIMINAL MISCHIEF, and we got that name legitimately. We were having a practice, and the cops came in our house and arrested our bass player, charging Criminal Mischief for this house wrecking party we'd threw at the Rythm Pigs the year before. So we called ourselves that, but then we open up an MRR, and lo and behold there's another CRIMINAL MISCHIEF. I think the first person that came up with ECONOCHRIST was our roadie Sludge, and it stuck.

RUBEN: You definitely hit a homerun with that name.

JON SUMRALL: Well, it was guaranteed to shock. We were like, "Fuck it man, this will piss off our parents."

JAY UNIDOS: Was ECONOCHRIST a full blown band in Arkansas, or did that happen after you moved here?

JON SUMRALL: We were a full blown band in Arkansas. We played our first show in Memphis with JFA in '88, and the whole ball started rolling from there. We played a lot in Memphis, and we owe a lot to the Memphis scene. Some in Little Rock, a lot in Fayetteville. We did a 7" on this little label in Memphis called Truant Records. A friend of ours, Uncle Roy, ran it, and he was in this band called SUFFERING CONSEQUENCES that we did our first tour with in the winter of '88, going into '89. It was just happening fast. We started in '88, and we were on the road in December of that year through January, and then we were out here. I got to Oakland on Valentine's Day of 1989.

JAY UNIDOS: Why Oakland?

JON SUMRALL: It wasn't Oakland at first, to be honest. We were going to move to San Francisco. I mean all I knew about California is that I'd been to Redondo Beach in '85, and didn't want to live fucking anywhere near L.A.. So, well fuck, there's the Bay Area. I like THE LEWD, and there were other good bands from up there. CODE OF HONOR was awesome, SICK PLEASURE, and we liked CHRIST ON PARADE, so it's like, what the fuck? Let's give it a shot. We sent Markley and Ben out first, and they were like, "Fuck San Francisco." It was expensive as shit, and everyone at that time was like, "You're still into punk rock? Why don't you grow the fuck up." Oakland was cheap, Oakland was good, and there were jobs, so we landed there. JAY UNIDOS: Did you know any of the Oakland punks before you moved out here?

JON SUMRALL: We didn't know anybody. CHRIST ON PARADE had done a tour before we moved out here, but not through where we were from. They didn't come through Memphis or through Arkansas, so we never saw them. NEUROSIS? I don't know if they toured "Pain Of Mind", but I didn't see them. The only bands from California that I'd seen were MDC, but they are originally from Texas. CAPITOL PUNISHMENT were fucking amazing. We didn't know a soul. It's a place to go, and its gotta be better than Arkansas.

JAYUNIDOS: What was your first living situation like when you got here?

JON SUMRALL: It was cool. It was Little Arkansas, and it was this house behind a house. A square, asbestos shingle fucking hut. It was kind of hard in a sense cause when I left Arkansas what I was paying for a nice two bedroom apartment with a pool was what I got for one shitty room in a crap house in Oakland. That considered, it was still fuckloads better than being in Arkansas.

RUBEN: Did you get here before or after the earthquake of '89?

JON SUMRALL: I was here for that. That was my very first earthquake.

RUBEN: Did it freak you out?

JON SUMRALL: No, I was really stoked because that's what I always expected an earthquake to be like. I never thought of them being mild, I always thought of them as being, "whooooo!" In the aftermath we (Markley and I) were trapped in San Francisco, and that fucking sucked. Not all of it. It's a lot better than a tornado, I'll tell you that.

JAY UNIDOS: When you first moved out here, what was it like playing shows and meeting other punks?

JON SUMRALL: I'd say it was a little hard at first. Not meeting people, because folks out here are way, way friendly. I'd say 90% of the people I met were way cool and way welcoming. When I came out here we were living just a few blocks away from Your Place Too. It was before they started doing punk shows, and it was cool. They had 25 cent beers, and 25 cent hot dogs, and it's where I met Todd Kramer, Kate Knox, Shabby, Pete, and a lot of my early friends. As far getting shows, it was quite a big turn around from Arkansas. In Arkansas we were the only act in town, it was easy to get gigs, granted it ain't hard to be a big fish in a small town. It's a lot harder to play out here when you are one band among many. One other thing that was kind of shitty was when we tried to get our first show at Gilman. I mean, fuck, I had never really heard much about this place. So we go down, we had sent a 7" ahead, and to be honest with you they were really stuck up and shit. I remember when we were leaving through the door, and it was me and Ben, and I heard someone ask in the background, "Who was that?", and they were like, "Some hicks from Arkansas." I was like, fuck you man. Being from Berkeley you were handed rebellion from your motherfucking grandparents. We had to rebel against a whole society of rednecks. Getting the shit stomped out of you on a regular basis, and now we come here and get attitudes from Berkeley?! That was annoying. It got a lot better as time went on.

JAKE SKATE: Was it more violent at punk shows in Arkansas?

JON SUMRALL: Violence came to the shows when rednecks wanted to come to the shows. Small town country folk are like, "Holy shit, weird looking kids," and the idea of how we dance was to look like



we're beating the shit out of each other, so they wanted to steam in and do the same. As far as violence, it was worse in places like Memphis where there was a skin head fucking' problem. Or in Texas where confederate hammer were a real problem.

JAY UNIDOS: When you got to Oakland, were there aspects of this scene that kind of threw you for a loop?

JON SUMRALL: Yeah, I'd say one of them, and that's related to that violence question, was when we started playing here there was a big fucking skinhead problem, and by that I mean the bonhead moron types. Nazis and their sorted fucking clunks. Down south lines were divided, and no tolerance was shown. When it was time to fight, everybody fought. Out here it was viewed that if you stood up or you fought back, then you were just as bad as them. I never got that. It's like, I understand pacifism to a point, but their not English, this isn't India and you're not Ghandi. Nobody in the world community is going to give a shit if these people stomp the fuck out of you and get your club shut down. So I never got that. Things change generation to generation and time period to time period.

JAY UNIDOS: What are some of the earliest shows you played here, and what were those experiences like?

JON SUMRALL: The very first show we were supposed to play here, and this was back when Andy was still with us, was with SPECIAL FORCES at Gilman. I was stoked because they were one of the Berkeley bands that I had heard of. Like "Savage Penguins" was the very first song I ever fucking' heard by them on a college radio station, but they canceled and we played anyway, and it sucked. What do you expect? It was opposite a NEUROSIS show, which was a free show in People's Park. But our last show we played with Andy, it was maybe our third show out here, was with GWAR of all bands, at Gilman. That was cool. We were like wow, look at all that shit, wonder where they're from? And they were all "Hey yall, how yall doing?", and we were like, oh my god, fellow southerners. Hicks with costumes.

JAY UNIDOS: At what point did you realize a lot of bands were moving out here? Were you one of the first bands?

JON SUMRALL: I think of BOOM AND THE LEGION OF DOOM, they moved out here way before we got out here. I noticed people moving out in waves. When we moved out we left our small knit community in Little Rock, and I'd say within a year and a half to two, all our friends had moved out here. I'd say a majority of them still live out here. A few of them moved to the other side of the nation, the other coast. But I'd say from like 1989-1992 there was this huge influx of people, and a bunch of bands started up, good and bad. It was kind of cool to see. It was almost like every summer you'd see a new wave of people show up. I thought that was rad.

JAKE SKATE: During that time did you have to play with pop bands?

JON SUMRALL: Gilman had this thing for a while where they really

tried to mix the labels. I can totally understand it to an extent. I remember seeing some great fucking Texas shows with something as different as the BIG BOYS to like a local hardcore band, and different mixes. That was neat, but it never flew at fucking Gilman. We played with fucking GREEN DAY, and who else? Who else was a fucking popular pop band of the time? We played a bunch of shows with JAWBREAKER out on tour. They actually worked well on tour because when you play a small town everybody is just happy to see a show. We played with SAMIAM out here as well.

JAY UNIDOS: How was the scene in terms of knowing everybody, and the housing situation? Did it feel any different than it does today, or is that all kind of overblown from the standpoint of community?

JON SUMRALL: I mean that's all perspective. It was my time in the fucking sun, when I was living more towards North Oakland. Within a five mile radius were a ton of bands, and whether they were good or not didn't seem to matter. I mean we were all friends, and we all ended up playing the same house parties. At nauseum. It was one of those things where we'd always have more people at our shows as soon as we'd leave this area. People around here were like, "Fuck, them again? Godamn. I'll wait till the BarBQue when there's food I like." So yeah, I had a lot more fun then. As far as playing and all that. I'm sure there's other neighborhoods, and other scenes, and people, and this is their summer.

JAY UNIDOS: Do you see that, or do you just believe that has to be true?

JON SUMRALL: Well, I'd like to. Do I see it? No, I don't, but then again I stay at my house, drink beer and play banjo a lot. So what the fuck do I know?

JAY UNIDOS: What was the first tour you did in ECONOCHRIST after moving here (Oakland)?

JON SUMRALL: It was in '90, and we did states and some of Canada. It was amazing. Our very first tour, and it wasn't really a tour, it was only a couple of weeks out and we were eating shit. It was fun to play and all, but it was tight times. When we left out on that first states tour in the nineties, it was great for us. I mean it's no lap of luxury by almost anybody else's degree. We made enough to pay one another five bucks a day, drink beer and eat.

JAY UNIDOS: Did you have a record out to tour behind?

JON SUMRALL: Yeah we did. We just did our first record with Very Small. We did "Ruination" and that's when we went out on tour. It took a little time because we could have went out on the road in '89, but we were just trying to get it started here. Get the ball rolling. So by the summer of '90 we had the album out, and was off on the road. It was quite the experience.

JAY UNIDOS: How did you meet David Hayes?

JON SUMRALL: David Hayes, suprisingly enough, had our 7" from when we were a band in Arkansas. Off the little label Truant records



"When we moved out we left our small knit community in Little Rock, and I'd say within a year and a half to two, all our friends had moved out here. I'd say a majority of them still live out here. A few of them moved to the other side of the nation, the other coast. But I'd say from like 1989-1992 there was this huge influx of people, and a bunch of bands started up, good and bad. It was kind of cool to see. It was almost like every summer you'd see a new wave of people show up. I thought that was rad."

in Memphis, and he liked it. David Hayes is the savior king of every small town band. I think everyone from a tiny town, whether it's **POUNDED CLOWN**, or us, or **BUZZOV-EN**, or whoever the fuck it may be. You know what I mean? And we got out here and we just ended up meeting through circumstance and shows and what not. He said, "Hey, I'll do a record." We were like, "Oh shit, really?"

JAKE SKATE: At times when you were on tour, or even out here, did you meet people you looked up to? Was there anything that they said or did that kind of shot your image of them?

JON SUMRALL: Well shit, we had that experience before we left Arkansas. We played with **BAD RELIGION**. To preface that, there was a long time before the horrible, horrible, horrible entity that they are now existed. They were this small SoCal band that did this record called "How Can Hell Get Any Worse?" It was a great record, and I really liked it. Okay, fast forward, they do this other shit record called "Into The Unknown" that most people want to forget, and they fade into oblivion. Well they jump back on the scene with "Suffer", and we played with them in Arkansas. Hell, with a brand new **L7** that no one had ever heard of. **L7** was hella cool and shit, the sweetest fucking people in the world. Except for their bass player Jay who was always a fucking nice guy the few times I saw him, a dozen or so years ago, the rest of **BAD RELIGION** were some of the biggest fucking assholes you would ever fucking hope to meet. Pompous, stuck-up, shitheads, and the epitome of everything that sucks about music, and that sucked.

When I moved out here, embarrassing enough, I remember the first time we were driving to Telegraph Ave and Ben's like, "Hey man, that guy is in **CHRIST ON PARADE**," and we're like, "Wow." It was fucking Noah. I mean, godamn. (Laughs) The biggest one was meeting Dave Chavez. That was like, "Holy shit!" He was in fucking **CODE OF HONOR**, and **SICK PLEASURE**. Then of course you get drunk and become friends, and que sera, que sera. Time wears off and you're just my friend.

JAY UNIDOS: What was the second tour that you guys went on?

JON SUMRALL: The second big tour was in Europe. That came about because of Kate Knox, who was my girlfriend at the time, and she just had a lot of European connections. She really helped to make that a reality. Between her and our friend Mark Stupey, who was out here visiting. He went back to Germany, Bremen to be exact, and he got this other label to pick up our first record "Ruination". They put it out there so we could avoid having to ship records over because we were doing this on a mind boggling shoestring. We had no idea what to expect. It was '91 when we were doing this, and we'd only been out since '89. Fuck, moving to California was shocking enough, much less going to Europe. So you know, we paid for our flights, we got everything over, and it was an eye opener. It was bad ass, and it was a lot of hard times. Italy fell through, but we figured we could

piece that together. I mean driving around Europe is like driving from here to Petaluma. You just change countries twice. It's really fucking awesome. The shit thing was we had a shitload of shows booked through Yugoslavia, and I've always wanted to see Yugoslavia. Unfortunately, during our tour, the fucking Serb-Croatian war broke out.

But overall it (Tour) was just awesome. It was something that I had never seen before. You go into a place and you don't speak any of the language, and it gives you a lot of perspective on being an immigrant anywhere. Or being all excited because now we're going to go play shows in England. Well, our first shows in England were up towards the northern part of Scotland, and you get out and want to talk to someone, and you're like, "I didn't understand anything they just said."

JAKE SKATE: In foreign countries, did you ever have any troubles with the police?

JON SUMRALL: Not really. Things are a lot more lax over there, or at least they were during the time I was over there. You could drink in public, people smoked hash openly, damn near everywhere. It was unlike touring the states. When touring the states, dealing with the law is a constant reality. You're going to be pulled over, you're going to have to deal with the pigs at parties. The cops don't come to the squats in Europe. Squats in Europe meant truly taking over buildings, that were rebuilt back together, and became additions to the communities, with cafes. Squats in America are like, you know, ten kids in a fucking abandoned house, shitting in a bag. That's not a squat dude, that's trespassing. What the fuck?

JAKE SKATE: What's the most fucked up you've ever been when playing a show?

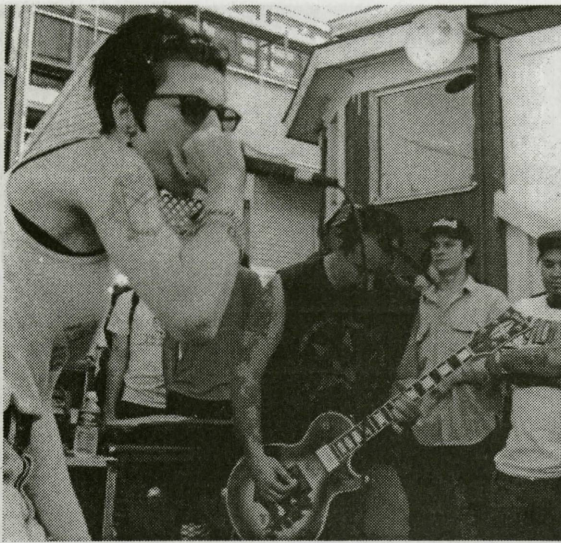
JON SUMRALL: Starting in Arkansas, I've played multiple times frying my ass off. In Santa Cruz, with **OJOROJO**, I took a hit of acid, a small handful of shrooms, drank a bunch of wine, and then we went on. After us **RINGWORM** played, and I remember this distinctly, I'm frying my ass off and I'm like, "Fuck that shit! A fucking pig in the band?! How could anyone put up with that shit?!" So I'm steaming up there, and I get right up there and my frying mind just goes, "He's a cop." Ran back to the van and didn't do shit.

RUBEN: Have you ever dozed off and fell asleep on stage while playing?

JON SUMRALL: No, but I've been pilled up enough to want to die on stage. I've puked and played and not missed. In my mind I didn't miss a note.

JAY UNIDOS: After living here for a while, could you distinguish between the old school and the new folks that had shown up on the scene?

JON SUMRALL: Yeah, to a degree. Most of the people you just knew by name, and by hanging out. There was Bill Collins, who was like a



godamn Bay Area guitar fucking god. Every band that you can think of, from NEUROSIS to CHRIST ON PARADE took lessons from Bill. There was Chris Kontos, one of the best crossover, metal drummers ever, and a total sweetheart of a guy. It was kind of like you just always knew who was from here and who came in, but lines blurred a lot. It was one of these places where almost everyone was from somewhere else. The times that you'd meet locals were rare, so it always kind of stuck in your mind.

JAY UNIDOS: What are some of the clubs that you remember being fucking cool?

JON SUMRALL: Oh, Your Place Too, hands down. The coolest thing about that was that it was the antithesis of Gilman. We didn't have to have security. It was so small, and it was so tight knit. If you fucked up, no one was gonna blow the whistle, close the front doors, pound you, and throw you out the back door. That was even a rarity. More than clubs, I remember houses. There was the Donna Inn, the old Bloodbank House, Pill Hill House, which was kind of at the end of it. There was the old Paxston Quiggly warehouse, which was right around the corner from Compound Eye, and that was really bad ass. A cool area for shows. I think it was more houses and backyards than it was clubs. Your Place Too being the club. It was the all ages bar. If you were old enough to carry money, then you were old enough to come in. If you could at least look the bartender in eye and ask for your beer, then you were more than likely going to get it.

JAKE SKATE: What are some of the best shows you played there?

JON SUMRALL: We played a tour benefit for the last states tour, I guess it was the '92 tour, and we were all supposed to go in drag, but I had been tweekin' and totally fucking forgot. So I showed up and played in my underwear. We played a show there with BORN AGAINST, and Sam was such an uptight guy. We used to call him Sam "the pear shaped vegan". Well they played their show, and during the course of it someone lost a pipe and they handed it to him. He's holding up this marijuana pipe and he's like, "Did anyone lose their pipe?", trying to be kind of a smart ass, you know, which is cool. He stuffs it in his pocket and at the end of their show John, Their drummer, dives through his set. Somehow, I don't know how you do this on round drums, cuts a giant flap hole in his arm. So me and Sam stuff him in my car and haul ass to Alta Bates (hospital). We take him into the emergency room, and he's getting stitched, and Sam comes up to me all nervous. We'd been there for, I don't know, an hour and a fucking half. He's like, "The security guard keeps fucking looking at me", and I'm like, "dude, who fucking cares?" He leans over and whispers in my ear, "I have that pipe in my pocket." (Laughs) So he runs into the bathroom to hide it in the trash. It was cool. I went to the bathroom, got the pipe, and it was happily ever after.



JAY UNIDOS: Is that how you got your record pressed on Vermiform?

JON SUMRALL: No that happened on our very first states tour. We were playing this new club in New York called ABCNORIO, and it was back when they did shows upstairs there. It was an art gallery upstairs, and they didn't really have music downstairs. It was cool because we got to meet this guy Johnny Stiff, who was an old promoter back in day, back in the eighties. He booked our first tour, that first two weeks thing we did. So anyway we got to meet him.

JAY UNIDOS: This was before you moved out here?

JON SUMRALL: No, this was after. We get to ABCNORIO, and we get to meet some of those guys. BORN AGAINST had just started. We went to watch them practice and it was fun because Lil' Daryl, the guy who sang in CITIZENS ARREST, played drums for them at the time. They were having this great band argument, that was a quintessential one. Lil' Daryl shows up with a forty, and they were like, "Why don't you ever have practice space rent?!" It was cool, and we hit it off, and we did it. It was neat for recognition. It wasn't neat in the end. Vermiform, to be honest, kind of failed in some ways. Records weren't done on time, and on the first "Trained To Serve" some of the records didn't have the fucking hole in the record drilled, just stupid shit. When we got the test pressing there was a skip in the fucking record, and we're like, "Dude, you did listen, right?"

JAY UNIDOS: Why did ECONOCHRIST break up?

JON SUMRALL: Good question. The real reason is, as much as we could argue and shit, we were all really, really close. We were doing our last shows in Europe, and Mike was having legal problems over here, and he just couldn't come back. Like any of us, he could have stayed, and he had the opportunity to stay. So he decided to stay, and we weren't going to replace him. We came out here to be a single unit. It was the heartbreaker of them all when Andy quit and left. At least for me because when we moved out here me and him promised each other we'd knock people over the heads, and fucking sleep in gutters before we ever went back. So when we had to replace him, that was shocking enough, but we weren't ever going to do that again. So Mike stayed, and I hugged him goodbye, then we drove to Amsterdam and got on a plane. We never even talked about it. We never said alright, this is it, we won't do shows. It was never even mentioned. We just flew back home, and I ended up living at the GRIMPLE house. GRIMPLE had just broken up, and Mark and Ira were looking to jam with someone.

JAY UNIDOS: CANCER ALLEY?

JON SUMRALL: Well, for most of it it was just me, Mark, and Ira. We would tryout singers, but nothing would really stick. We'd play instrumental, and we did that a half a dozen times. That I look back on as probably one of the funnest times with bands. It was just the three of us, and we were fucking unemployed. We lived above a liquor store in the old GRIMPLE house, and we didn't have to pay for

"Who ever fucking decided that a corporate sponsored tennis shoe tour is anyhow punk rock? There is nothing fucking more degrading than seeing a rich man dress up like a poor man to sell bullshit to a suburban kid. That's fucking lame, and it ain't punk rock."



"I was on tour with OJOROJO, and we were walking down a street in Philly, an area I'd never been before, and it looks like fucking Telegraph Ave. They got the fucking crappy, trendy clothes shops and what not, and there's fucking ECONOCHRIST shirts and fucking hoodies. Number one, we never made hoodies, and number two we never sold anything near that fucking price"

shit. We'd throw Mark's mattresses over the window and practice in his bedroom, and fucking drink beer, smoke pot, and fucking write music. Things got a hell of a lot more complicated when we tried to make it a band. The thing I remember about it the most, that I love, is playing to remind yourself of why you play, which is just the sheer fucking fun of doing it. Fuck trying to get a record out, fuck trying to be on tour, fuck everything. That shit is all good, but the reason you should do it is because you really want to do it.

JAY UNIDOS: Was there ever any thought of bringing Andy back to ECONOCHRIST?

JON SUMRALL: No. Not like, "No, I'd never play with Andy, blah, blah, blah," but things were different. Andy had his own thing going on. One of the things I was most happy about was seeing him come back out. We were good buddies. I mean, fuck, I live with him today. He's my upstairs neighbor, and my father was his Sunday school teacher. He's one of the people I've known most of my fucking life. It was cool seeing him come back out, and like playing in HELL'S KITCHEN. That shit was bad ass. He played in SAMIAM, and that shit was funny. He played in ELDOPA, and they were fucking great.

JAY UNIDOS: Why did Andy leave the band?

JON SUMRALL: He left. He had to do what he had to do. You have to understand that I was the oldest, and I was 22, Markley was 21, and Ben and Andy were in their teens. It's kind of like when GRIMPLE moved fucking out here. We were living in Little Arkansas, and all of a sudden there was a van broken down in front of our house, full of teenagers, and it was them. Pat went to stay at the Genoa St. hippy house, and we crammed the other three into a small room that we called the GRIMPLE apartment.

JAY UNIDOS: What do you think about hardcore today? It seems like there is a lot of retro-hardcore happening now. What are your thoughts about the state of hardcore?

JON SUMRALL: It's funny to see pop band trends come through hardcore. What I mean by that is that you think of pop bands rediscovering bands like the BUZZCOCKS or rediscovering bands like the RAMONES, and so you spawn a million and one copycat bands. Hardcore has almost done the same fucking thing. Everybody is influenced by something, and you should just take that influence and try to make it something that's your own. Like I said, punk rock is about creation and not re-creation. The past is good, hell, I love BLACK FLAG, but I didn't try to rewrite "Police Story". Of course Greg Ginn is a hell of a lot better a guitar player than I am, so it was easier not to. (Laughs)

JAY UNIDOS: Have you ever heard a band, and thought they were doing their version of ECONOCHRIST.

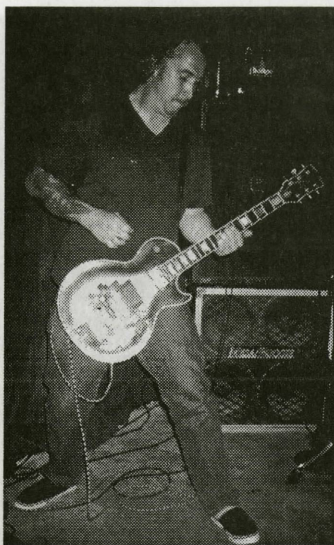
JON SUMRALL: No, but I saw band do an ECONOCHRIST cover once, and that was neat. The thing I hate more than any of that is, well, when we were in ECONOCHRIST things like copyrighting shit never

occured. All things should be shared, and I still believe that way. Here is where it comes and it bites you on the fucking ass. I was on tour with OJOROJO, and we were walking down a street in Philly, an area I'd never been before, and it looks like fucking Telegraph Ave. They got the fucking crappy, trendy clothes shops and what not, and there's fucking ECONOCHRIST shirts and fucking hoodies. Number one, we never made hoodies, and number two we never sold anything near that fucking price, and there is nothing I can fucking do about it. I wish I had control over it so I could say, "No you can't do that," and not "Yes, you can give me a dime for everything you do". JAKE SKATE: What do you think about all of these reunions of late? What do you think about bands that only made two or three years of good music trying to get back together?

JON SUMRALL: I think that is the complete antithesis of what punk is about. It's been fucking 20 years since '83, which seems almost fucking unfathomable, but to parade punk around as some shoddy style Vegas revue is fucking terrible. The only thing worse than that is the younger generation that loves to buy into it. I could almost understand because the eighties were a great time, and there was a lot of fucking great music. It was the start of the hardcore movement, so yeah there is going to be a lot more energy, and a lot more shit that came out, but the whole concept of punk rock was creation. It wasn't re-creation. So you are never going to recapture that moment. Seeing any of those old bands now is not going to be like seeing it back in the fucking day. You're not going to get it, and you know what, I didn't fucking pay twelve bucks to see any band in the fucking eighties man. Shows were two bucks a pop, and they were in small clubs. What was that last big tour, or the last one I can think of? That Holidays In The Sun shit. What a fucking joke! People ate that shit up man. Give me another slice of shit pie! It's hard to understand, truly. I mean, I can see a lot of people wanting to be a part of something, but come on, you missed the boat. Create your own scene. Do something new.

JAY UNIDOS: What do you think about Cinderblock, and their whole association with Hot Topic?

JON SUMRALL: I don't know about their association with Hot Topic, but the shitty part of that is I'm friends with a lot of folks at Cinderblock. Fuck I got a fond memory of going up to Seattle to play this show, and we were supposed to play this club, but the cops shut the shit down. So we ended up playing this party, and TILT happens to be there. It was the first time I saw them. I've known Pete for eons. I mean, not since the CRIMPSHINE days cause I wasn't out here for that crappy punk...I mean pop band, but Pete's a fucking nice guy. I enjoyed him - that obnoxious, pompous, hella talented, rock star wannabe musician. In a way he was so obnoxious you just kind of had to like him. Like I say, I look at them as friends. All of them. By the same token I don't dig a lot of that shit. Not at all. I



ECONOCHRIST photos from Ruination by Murray Bowles. Previous page photo taken in New Mexico. Photos of Jon and Markley looking intellectual, and high on hash, taken in Spain. Photos on this page taken by Susan Seger (P.U.N.K. Zine).

Jon is currently playing in **I LOVE A PARADE** with Idon, Jen, Sean, and Carl.



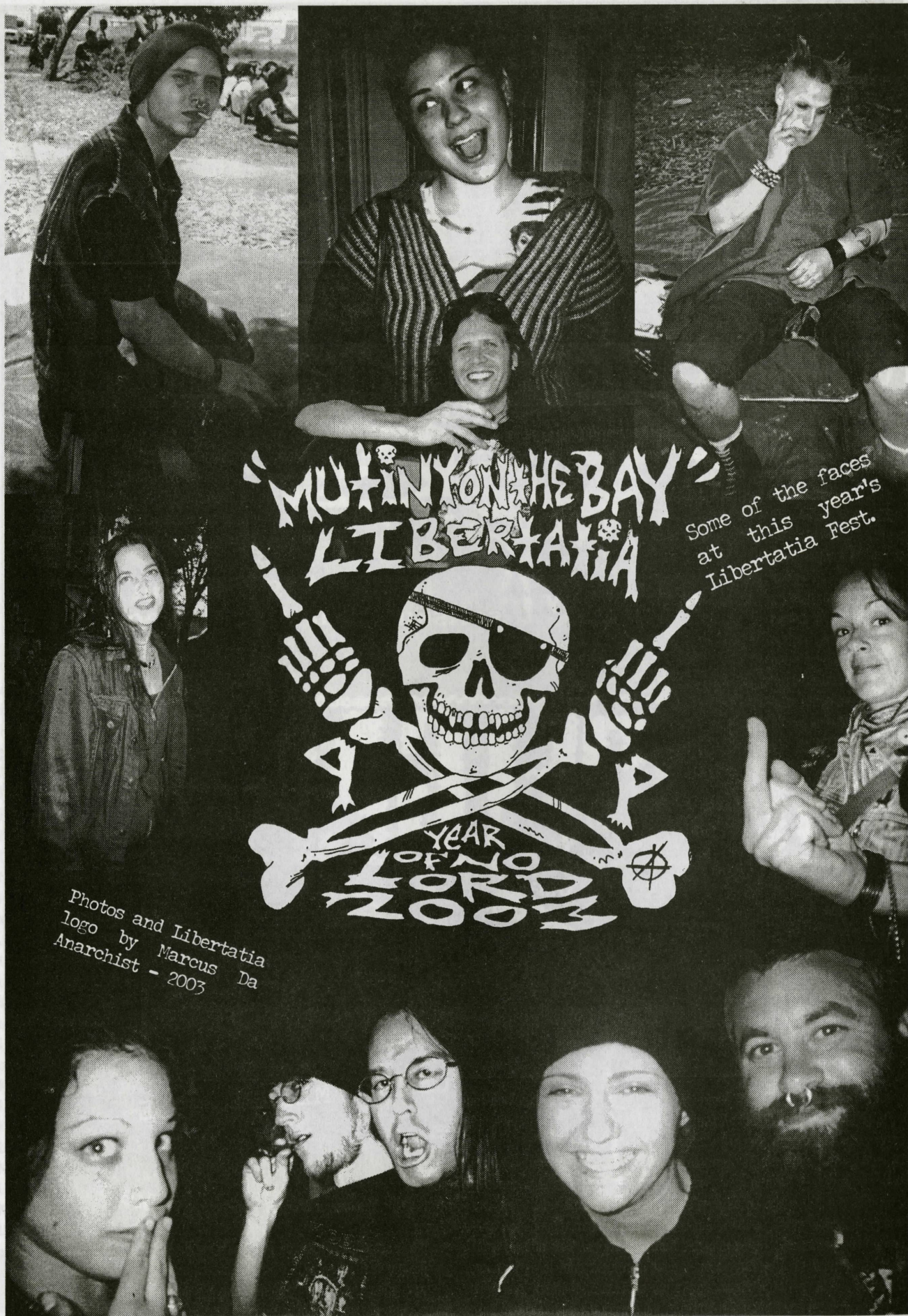
don't like something called "Rudy's Can't Fail Cafe" (Owned by Cinderblock). I think that's tasteless. I think marketing a yuppie bistro behind the guise of punk rock is disgusting. I went in there just a couple of times, and I was made to feel like I wasn't welcome by the manager there. Like I couldn't sit at the counter, order beer, pay for it and wait for a friend. But other things that really bothered me in there was seeing daily specials that had sly little punk rock names, and knowing that I'm the only one in the fucking room besides the fucking wait staff that knows what any of this shit means. If you're going to be a yuppie bistro, then just fucking be it man. Call it "Puninni's" or something. Rudie was spelled 'ie' on the CLASH record, but anyway. As far as the Hot Topic thing, here's the other end of it. Punk rock has always been about small business, and about merchandising. When you're a band, you're a small business. You make a fucking record, you play a show, and you pick the best time to market your shirts. When? Right after the show you set up your merch table and sell your shit. You sell your nominal amount, and - oh god, you made a profit because of course you didn't sell your shit at cost. You have to have the goddamn gas money, and you need to get to the next town. That

said, all that money is fucking chicken shit peanuts. We're not talking about a lot. I have mixed emotions on a lot of it, but you can't mainstream it, and whoring it just makes me sick. What I see a lot of with punk rock that makes me pissed off is: **FUCK THE SUBSTANCE. WHORE THE IMAGE.** That's all you fucking get. You go to fucking shit like the fucking Warp Tour, which fucking sickens me to the bottom of my heart. Who ever fucking decided that a corporate sponsored tennis shoe tour is anyhow punk rock? There is nothing fucking more degrading than seeing a rich man dress up like a poor man to sell bullshit to a suburban kid. That's fucking lame, and it ain't punk rock. Maybe we should just split the scene in half and say, this

is our end of it, and you guys can call it something new. We can find a new way to dress, a new way to look to say, "Hey, we are not a part of you." That's why you almost see more punx dress down now. Why the fuck would you dye your hair anymore, or spike your hair up when you see some fucking shithead on MTV whoring the image like that? If that's what everyone likes these days, then I don't want to fucking look like it.



The flyer for the final show at Burnt Ramen. Marcus Da Anarchist's annual Barfday Bash.



Some of the faces
at this year's
Libertatia Fest.

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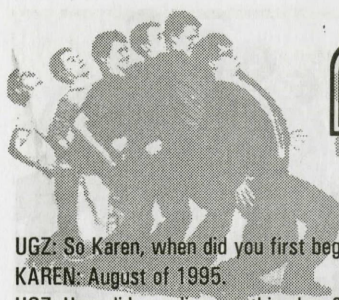
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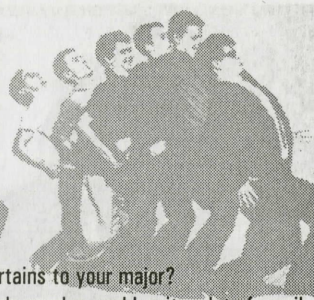
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MOD

KAREN



UGZ: So Karen, when did you first begin working here at Stop The Clock?

KAREN: August of 1995.

UGZ: How did you discover this place?

KAREN: I started shopping here when I was fifteen.

UGZ: Is that when you got into vintage clothing?

KAREN: No, it was before that.

UGZ: Have you seen a lot of people getting into vintage clothes since 1995, compared to when you first got into it?

KAREN: No, not really, because people are more trendy. See, when I started getting into vintage clothing it was the eighties, and everybody dressed weird. Now everyone dresses in uniforms, even with vintage clothing, it has to be a uniform. Noone's cool like in the eighties man, you know? I'm all about the eighties coming back.

UGZ: Does music play a part in the vintage scene?

KAREN: Yeah it goes with the scene. It's an activity. Just like people who are punk go to punk shows, and people who are mod go to mod shows.

UGZ: Do the faces change a lot?

KAREN: Yes! (laughs)

UGZ: Is that bad, or is that good?

KAREN: Well, kind of both. You always recognize people. I didn't go to any mod shows for years, then I started going again and it was all the same people. Just a little balder and fatter, but now it's different. It's taken a turn for a younger crowd. So I guess that kind of bothers me because I don't think anyone knows how to dress under the age of 22. Turn it off! (the tape recorder)

UGZ: Where did you grow up?

KAREN: Here.

UGZ: Here being?

KAREN: Stop The Clock. Northern California.

UGZ: Northern California being?

KAREN: Alamo. That would be the suburbs Jason! That would be the total WASPY suburbs. I grew up in a WASPY, affluent suburb!

UGZ: I'm not being accusatory.

KAREN: Yes you are, you always are.

UGZ: Where did you go to school?

KAREN: I went to school in Alamo and Danville.

UGZ: College?

KAREN: California Lutheran University.

UGZ: Why did you decide to go there?

KAREN: I got accepted.

UGZ: What was your major?

KAREN: English, of course.

UGZ: Do you do anything now that pertains to your major?

KAREN: I play Scrabble, I do crosswords puzzles, and I write a lot of email. I'm taking a creative writing class that I'm dropping the ball on till next semester. I plan to, some day, go to graduate school.

UGZ: Didn't you used to be wild and crazy when I first met you?

KAREN: Yeah, I was way more wild and crazy when you first met me.

UGZ: Are you sober now?

KAREN: Sober? No.

UGZ: Well, what happened?

KAREN: I got a shitty boyfriend that didn't like to do anything. I moved to the East Bay, so I don't go to the city very much anymore. I got a computer, so now I don't do anything but stay home.

UGZ: Are you happier now?

KAREN: No.

UGZ: Did you do a lot of things you regret now?

KAREN: Tons.

UGZ: What's your biggest drunken regret?

KAREN: I can't remember his last name. (laughs)

UGZ: Okay, tell the story about BRIAN SETZER.

KAREN: Oh, come on. No! Which one?

UGZ: Both.

KAREN: Well, one time I was on Melrose you know? And there was a child screaming and yelling, and I said, "Shut That kid the fuck! Up!!" Turned out it was Brian Setzer's kid, and he gave me a really dirty look. That was kind of embarrassing because he was in the STRAY CATS.

UGZ: What's the second one?

KAREN: Oh, this one's dumb. Even dumber than the first one. We were at a show and I was loaded. It was at Bimbos, and I was thinking I was all hot. I saw my boyfriend at the time talking to Brian

Setzer. I was like, There is no way he can hob nob and I can't. So I went over there, and I was loaded, and I said, "Hey, how's it going?" They kept talking and I said something like, "Oh yeah you got married. I know a bunch of girls who were going to have a bake sale to raise money to go down to L.A. and break up your wedding." He's all, "Well what happened?" I said, "Well, obviously you're married, and there's no retro-girl pie shop opening soon near you." Then I kind of slapped him in the back and stumbled away. Brian Setzer told my boyfriend, "You got a real firecracker there." So Brian



MOD KAREN & FRIEND SPENDING TIME WITH THE THREE O'CLOCK



Setzer doesn't like me.

UGZ: The owner of Stop The Clock used to manage CHRIS ISAAK, is that right?

KAREN: Yeah.

UGZ: Tell us about...What's the the name of the actor who parallel parked your car?

KAREN: HARRY DEAN STANTON! That's a good story. I used to drive a big American car, and I had a friend that lived in Santa Monica, and I was trying to parallel park my car outside of her apartment building. One of the guys from Harry Dean Stanton's punk band lived next door to her in one of these little bungalows. So I couldn't parallel park my car, and he (Harry Dean Stanton) knocked on my window because I was struggling, and asked if he could help me. So he parallel parked my car for me, and I told him I liked his work in "Pretty In Pink." (Laughs). That's a cool story because it's fucking Harry Dean Stanton, you know... he's so weird.

UGZ: Now the LITTLE RICHARD story.

KAREN: I was waiting for my friend in L.A. in this restaurant called Ben Franks. I was in the smoking section when they used to have smoking sec-

tions, but the smoking section was fairly small. So I was waiting for my friend who was late. I was sitting by myself, reading a book, and waiting to order, when all of a sudden these MC Hammer looking guys walk in. And a moment later, in walks Little Richard. They took over the whole smoking section. So I kind of got to sit with them, and talk to them, and then when it was all done little Richard bought my lunch for me. So I had lunch with Little Richard! And then I lied and told him I'd seen him the week before at the Masonic,

and I said he was really good, and he said, "Wowww!"

UGZ: Who are your favorite writers?

KAREN: My old idol was DOROTHY PARKER, but she was a lot of misfit girls' idol. But southern writers in general are my favorites. I took a Faulkner class, but it wouldn't be fair to say he's one of my favorites. As far as today, contemporary, I would have to say JOHN IRVING has written

some real good stuff. I think the most perfect book I've ever read is To Kill A Mockingbird, but she only wrote that and a cookbook.

UGZ: What movies does Mod Karen like? What filmmakers?

KAREN: Oh, well of course Trouffaut, and Goddard, Hitchcock, and blah, blah, blah. I don't know. I do like JULIEN TEMPLE. I didn't know "The Fifth And The Fury" was Julien Temple. He directed my favorite Janet Jackson video.

UGZ: What are your favorite bands?

KAREN: The Beatles, The Zombies, and you know The Dave Clark Five, The Go-Gos (laughs). And, umm, total eighties new wave. I almost like The Zombies better than The Beatles now. Random songs rather than random bands.

UGZ: Hey, I looked for your boyfriend in the Punk 77 book, and I couldn't find him.

KAREN: He's on the third to last page with the Hitmakers. It's on page 77 or something. He's there.

UGZ: How old is Ron?

KAREN: One million. He's not my boyfriend.

UGZ: Ex-boyfriend.

KAREN: Ex-problem.

UGZ: Was Stop The Clock always this style?

KAREN: It was different over on Center Street. Don't you remember the Center Street store?

UGZ: I'm too young.

KAREN: Oh, okay.

That was an eye roll. The tape recorder didn't pick that up. The old store had higher ceilings and it was pink, gray, and turquoise. It was kind of new wave.

UGZ: How about the people who hung out there?

KAREN: I think when there was that big mod explosion in

Berkeley, a long time ago, Trisha and all her friends hung out there. And then when Cindy was hanging out with all the punk kids, all of the punk kids would hang out there. Now you hang out here.

UGZ: When did you first notice I was hanging out here?

KAREN: Two and a half years ago, or something.

UGZ: Yeah, maybe longer.



MOD KAREN & FRIENDS IN LAS VEGAS



KAREN: Yeah, actually longer because we've been here (at the new location) for almost four years now.

ARIKA (Works at Stop The Clock, and has Two Tone Records tattoos on each of her legs): You used to wear different colors besides black then.

UGZ: Mostly black. I hung out with that retro-freak Atom (Turk).

KAREN: You were more retro then. You wore Mr. California shirts and had really short hair. All one color.

UGZ: I just bought a Mr. California shirt.

KAREN: Why? You don't wear 'em. I even brought you one back from Vegas.

UGZ: They're good work shirts.

KAREN: But you don't have a job.

UGZ: There lies the contradiction.

KAREN: (Laughs)



THE CHICKEN TUMOR STORY

KAREN: Okay, The best thing about Atom Turk when I first met him was his chicken tumor story. And you have to imagine this guy is 6' 8", and really lanky. His hands are everywhere, and he's always in motion. So he went to Burger King, and he hates mayonnaise, so he ordered a BK broiler chicken sandwich - no mayo. So when he bit into it, all this spluge came out, and he's like, "fuck, I didn't order any fucking mayonnaise." Turns out he bit into a chicken tumor! And he got so sick he almost died! (Laughs) His mom had to take him to the emergency room. Oh, it was so good. And then you said, "Man, that beats my slug in the fishstick story."



THE JACK IN THE CRACK STORY

KAREN: I used to take the 38 Geary home, when I lived in the Richmond (District). (One day) I got on the bus, and there were all these freaks on there, and (of course) they always find me and manage to sit by me. So this crazy black guy got on, obviously retarded, with like something in his hair. I can't remember what it was anymore. I don't think it was a pick, but it might have been. So he's sitting in front of me, and I hear him chanting something. I'm listening and it's like, "Jackinthebox, Jackinthebox, Jack-In-The-Box, Jackinthebox, Jackinthebox, Jack-In-The-Box." I'm thinking, oh my god, he'll get off on Taylor and O'Farrell or whatever and go to Jack In The Box. And he didn't because there was a Jack In The Box downtown, but there was also another Jack In The Box the stop before mine, which was a forty-five minute bus ride away. So during the ride he just starts to get more and more excited. Like, "Should I have a teriyaki bowl!? Teriyaki bowl! Really good!!" The girl sitting next to him is just like, "Ohhh." But I'm excited you know? He took a napkin, then starts freaking out and throwing it out the window. It's starting to build to this crescendo like, "Jackinthebox, Jackinthebox, Jack-In-The-Box, Jack-In-The-Box, Jack! In! The! Box!" Freaking out, shit's flying out the window, and he's just so excited to go to Jack In The Box. So (finally) we're starting to get near it (Jack In The Box), and he's like, "Here it comes, here it comes, Jack In the Box, Jack In The Box, Jack In The Box." Freaking. He's telling everybody, "I'm going to have Jumbo Jacks, I'm going to have Jumbo Jacks!" And this all started downtown. We were probably on Sixth and Geary, which was two stops away, and he's like "Awww, awww, ohhh, awww." You know it's like practically sexual how fucking amazed he is to get there, and everyone in the bus is like, "Oh no." But I'm so excited, and I'm right behind him. The girl next to him finally moved. So for the rest of the way, two stops, it's just him in front of me. So we stop at the next stop, and then he really starts going. The bus starts to move again, and he starts to ring the bell.

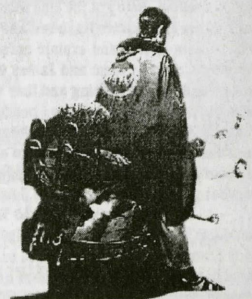
"JackInTheBox, JackInTheBox, Jack-In-The-Box!, JackInTheBox, JackInTheBox, Jack-In-The-Box!" So the bus starts slowing down, and he jumps up, and...he FARTS! Right at the same time! Right in my face! And I watch him run off across the street, "Rahhh! Jack In The Box!" Flipping out. It was so good. It was this crescendo that started off really slow.



This interview took place at STOP THE CLOCK in Berkeley, California. STC is a vintage clothing store that has experienced more than a few scenes and fashion(music) trends since it's doors first opened. What keeps it interesting, to me anyway, are the Mod Kares of the world. Karen was into collecting vintage clothing, bric-brac, etc. since she was a little girl, growing up in some god forsaken suburb of the East Bay. She knows her shit.

Another interesting side note is that the owner of STOP THE CLOCK, Cindy, was one of the original San Francisco Punks. She used to date Mike Fox, Knew Tim Yo before Maximumrocknroll, and was witness to one of the first FLIPPER recording sessions ever to take place.

Last but not least, it should be noted that Karen is not fond of our nickname for her at this point in time, and does not consider herself to be "Mod". If you refer to her as "Mod Karen", you do so at your own risk.



UPDATE: MOD KAREN RECENTLY GOT HER MASTERS DEGREE FROM MILLS COLLEGE.

66-Cemeteries

It seemed really windy every time there was a funeral when I was a kid but I kind of liked going to the cemetery. It seemed like a really beautiful park that was nice and quiet with so few people walking around.

When I got my driver's license I would go to my favorite local cemetery about eight or nine times a week. My friends in high school seemed quite comfortable in the cemetery. We would eat lunch there and go there on the weekend and hang out. Years after the fact a girl came up to me at my High School reunion and said that for a date I took her to get Happy Meals and then we sat on tombstones to eat them. I couldn't remember doing that with her but that did sound like my modus operandi. There wasn't a whole lot to do in my town growing up so I can kind of say there was nowhere else to go, but even when I go to a large town, I usually end up in their cemetery sooner than later.

My favorite cemetery visually is in Piedmont, California. It is one of the largest that I have seen. It covers a few large hills on each side and is neighbored by another smaller cemetery. The roads are all over the place and there doesn't seem to be a reason or design but there is a beautiful view of the bay. There is a Chinese section, a Greek section, a Jewish section and a Japanese section and then a poorly maintained section where everyone is crammed in and fenced off from the rest. It seems even in death people seek segregation. I have a few favorite spots in there, but I don't want to talk about them because then you'll go hang out there all the time.

The cemetery in New Orleans is awesome and worth seeing but it is a bit of a tourist attraction, which sort of takes some of the ambience out of it. I didn't do this, but I would probably recommend going there at night to get the full effect.

The first real large cemetery I went to was in Salt Lake City. Some of the leaders of the Mormon Church there have tombstones the size of a Buick. It is built on the side of a hill with a great view from the top. It covers a fair amount of ground and there are very old sections. I never found a spot that I like to just chill at there, but it is great for walking. I use to walk through there late at night. It didn't feel creepy. It was nice and quiet.

I was living in Idaho one and an acquaintance of mine named James begged for a ride to Salt Lake City to move in with his friend Beto. I didn't really want to do James the favor but it seemed like as good an excuse as any to get out of town. We got him down to Salt Lake and I was going to stay there with them for a night and then head back to Idaho the next day. At about midnight, the three of us were sitting around Beto's place listening to Tool and Beto and I are telling James what things he should check out in Salt Lake City and I start telling him he has to go to their cemetery. Beto hadn't even heard of their cemetery. I couldn't believe it and decided that we all needed to go there immediately.

We hopped in my car and were on the way there when I start telling them about the place. I tell them that there has been some pseudo-gang activity there that had the cops spooked and that they patrol the area regularly but if they drive by the cemetery to just hide behind a tombstone or something so that they don't see you. The cemetery is open to the public during the day but they get cranky about people in there at night. As I told them this a police cruiser drove by me slowly giving us the stink eye.

I parked just outside of the cemetery but by someone's house. We hopped the fence and were walking through and I was pointing out points of interest like the angel tombstone that if you come at from the side it looks like it is smoking. They were impressed and amazed and glad they came. We were walking down a road happy and oblivious. My spidey senses began tingling and I looked back and there was a Chevy Caprice creeping towards us through the cemetery in the dark with its lights off. It was about thirty yards behind us and coming up fast. I yelled "A Car!" and started running through the tombstones where a car couldn't follow. Beto got the clue immediately and began running right next to me. I looked back to see the Caprice flash red and blue lights. I thought it was gangsters at first but it was too late to stop and explain ourselves now. Plus, we had a great lead on them. I saw movement right by them and James was hiding behind a tombstone right next to them. He saw us and started running and they were yelling from the loudspeaker that he should stop. He kept running towards us so I headed through the tombstones towards the south wall. He should have split off and we could have regrouped later, but he didn't know what to do and he probably didn't know where to go or where he was. I was sort of worried they were going to shoot him because he was staying out of sight or bobbing and weaving. He was going to be what gets nabbed and take us down with him.

The adrenaline kicked in and my legs were pumping faster than I normally could go. I went to jump up onto the top of the wall and cleared it. I heard the sound of a body hitting the ground and turned to see Beto sprawled on the road. I ran across the street to duck into some shadows behind a little apartment building. As I came around I almost stepped right into a window well that would have dropped me into the basement level. I had to catch myself with my hand against the wall when I noticed I had started to fall. Beto came around the corner and I grabbed him and pulled him away from the window well. He would have fallen right in. We went down the little alley to look for a way out. I saw the cruiser heading quickly out of the cemetery. Our time to run was right then while they had to circle

a quarter of a block. I was ready to bolt when I heard a huge commotion right behind me. James had fallen hard into the window well. Beto and I went back to get him and he was chewing me out for telling him to get behind a tombstone. Beto corrected him for me saying that it doesn't do you any good to hide if someone has already seen you. We pulled him out and he was dusting himself off when the spotlight from the cruiser lit up where we had come through.

I listened to hear if a door opened up. If it did I was going to run the way I originally intended. If it didn't I wasn't going to move because we were in the shadow and they didn't know right where we were. I told everyone to shut up and listened. The light moved back and fourth and then the brake light went off and the car crept up the street moving the search light. I knew it was going to circle around to shine where we just were and the whole alley would be lit and the only place we could fit out of the light would be the window well and if they got out of the car, we would have nowhere to go, trapped in a hole in the ground. So instead I stood by the corner of the entry way and when then turned the corner right before they got to the alley way, I grabbed James's arm and ran the length of the first building and ducked behind the next house to go through their back yard. Beto followed. Once I got into the yard I let go to run through and jump grab the fence to hop it to get into the next yard.

I ran and grabbed the fence and held my trailing foot against it to stop it from rattling. When I hopped over and landed I rolled a bit to absorb the sound. I was a whisper

in the wind. Beto made it over the fence without much finesse but without a whole lot of struggle. He landed with a thud and almost fell. He was a cough in the night. James hit the fence and it started rattling almost as loud as he was cursing. He got caught on the top of the fence and fell off with a crash. He started complaining as soon as he hit the ground. He was the giraffe with the broken neck playing a tambourine. I heard the tell-tale jingle of a dog's collar running towards us. The choke-chain kind usually reserved for larger models. I said we had to hop the next fence immediately. I jumped and grabbed the top of a large wooden fence half expect-

ing a set of teeth to sink into the back of my leg. When I cleared it I waited for the screams from James and Beto. They both made it and we were in some backyard garden. I could see the blue lights and the spotlights drifting past us and to the yards we had already been in. Now we were past where they thought we were but not in a position to leave.

I crept towards the front yard for reckon. I wanted everybody to hang back and be quiet but they crept with me. We got to the front yard and I saw an officer on foot with a flash light. I jumped into a bush and was quickly followed by the two. We all sat there very quietly while the man walked about twelve feet from us but he didn't shine the light on the bush. I decided we should just wait there for a moment and let some time pass. Going through back yards with James was going to lead to an injury. I figured there was little point in trying to cross the cemetery to get my car and our best bet was to sit and wait for a bit for the search to spread out and thin out and get tired and move on. As long as no one knew where we were, we were all right.

We were quietly talking and listening and it seemed almost at a point where we could run a few blocks and then just walk back to Beto's place and come get my car in the morning. The man on foot had left but the car was still patrolling for us with its blue lights off but its search light on. It never got more than a couple of blocks from us and could get us if it saw us. I looked up at the house whose bush we were hiding in and there was a lady standing in her night gown looking at us through the front window. She was just looking at us like we were bugs. She didn't seem alarmed or excited but when our eyes locked I grabbed Beto and James and said "Time to go."

"Why?" James asked.

"Because there is a lady who just saw us and she could call the cops on us." I explained as we ran down the street.

"Is she hot?" James asked.

We made it back to Beto's and drank some beer and went back the next morning and picked up my car. I don't really know why we ran so hard. All we would have probably gotten was a trespassing ticket or more likely just kicked out, but the way they were creeping with their lights off freaked me out like they had ill intentions. Plus once you start to run, you are kind of committed to it.

BY-Matt Holdaway

PHOTO BY
SBORTNICK



LIFESTYLE PROBLEMS

Welcome to Lifestyle Problems. I am your host Crusty Craig. I've been a lover of underground music for as long as I can remember. From my earliest music loving days, I knew exactly what my niche was. It was obscure, underground bands. I'm so bad about it that it is a joke among my friends, about how fanatical I am.

In tenth grade I was making several large tape trades with Jose Arnaldo from Chile. I can still remember his packages arriving. It was like receiving a suitcase with a million dollars in it. I'd open it up and all my goodies were inside and I would immediately put on a random tape and thrash out. And somehow, thirteen years later, I still do the same exact thing. Here are some bands I think you should check out.

Dead Reckoning are a mid paced hardcore punk band from Chicago. I can definitely hear an honest Negative Approach influence in here but in no way is Dead Reckoning part of any bandwagon. When I say mid paced I really mean it. Their tunes rock right along and are really refreshing for me to listen to. The lyrics are poignant and right on point. This tape is something out of the ordinary; it's a modern classic. Dead Reckoning c/o Jordan Atkins 5815 N. Sheridan #603 Chicago, Illinois 60660

Krvavi Mandat are a crust punk band from Zagreb Croatia. They are part of a growing punk community in Croatia. Their style is a more mid paced and I feel it is more unique than most bands playing crust, well in the USA at least. The lyrics are in the native tongue but here are a couple titles we can decipher for ourselves... Konformista + Homofobija. Also, the label DHP-AK47 that has released this cassette has released many other cassettes from bands all over the Balkan region. Robert Flstric, Dosenova 32, 10000 Zagreb, Croatia

Nu Boste are a raw hardcore band from Toluca Mexico. I immediately thought of Lam when first hearing this tape. I still hear that influence now. It almost sounds as if they just learned to play. Well either that or they have a real punk mission. Either way Nu Boste is really cool. Some friends of mine think this is not so good. Of course everyone is entitled to their opinion. Some people just can't handle things so unrefined. Nu Boste is what it is all about for me

though. And Nu Boste are singing in their regional language, not Spanish. Cryptas Records c/o Cruz V Luis, Apdo. Postal 16-052, C.P. 02011, Mexico D.F., Mexico

Crashed Out is an Anarcho punk band from Jakarta Indonesia. This is about as punk as it gets. Serious politics, dedication to DIY ethics, some of the best punk bands around and all in the shadow of a severe economic crisis. Crashed Out at times will remind me of Aus Rotten, and at times Discharge (Doomsday Doomsday) and always of some fierce third world hardcore punk. They are releasing their own tapes, on their own label, Out Of Crash records and they are eager to distribute their music through the global DIY network. Their lyrics are relevant to their daily lives and really talk about the situations that are occurring in their country. Crashed Out, P.O. Box 30 CMG, Depok 16951, Indonesia

Solitary Neglect are a UK hardcore style band from Lowell, Massachusetts. With Ripcord as one of their influences I've really grown to enjoy this Boston area band. They are active supporters of the scene and contribute a lot to our local punk community. They will be recording for a 7" EP in September but are still searching for a label. Solitary Neglect c/o Erik P.O. Box 4073 S. Chelmsford, MA. 01824-0773

Earth Died Screaming are a crusty hardcore band from Boston, Massachusetts. They have gotten better and better and now they have just recorded for a 7". Their style is mid paced yet incredibly powerful. They are active supporters of the scene and contribute to the local punk community in many ways. Earth Died Screaming c/o Ross N., 22 Boynton Rd. #2 Jamaica Plain, MA. 02130

Sleeper Cell is a new hardcore punk band in Boston, Massachusetts. They just recently came upon the scene and are well liked. Their music is fast, catchy and aggressive. They are an exciting band to watch. They are active supporters of the scene and do a lot for the punk community. Sleeper Cell c/o Adam 185 Endicott St. #5 Boston, MA. 02113

Sgt. Slaughter is an old school hardcore thrash band from Billerica, Massachusetts. They are starting to play more shows lately which is great. Their lyrics are pissed. And like the rest of our DIY scene, Sgt. Slaughter supports the scene and really helps out. Sgt. Slaughter c/o Aaron Fleishman 11 Colby St. N. Billerica, MA. 01862

Major Danger are a fast hardcore band from Beverly, Massachusetts. They have been having really cool shows at their house. They are from Boston and moved to San Francisco (Critical Threat was the name) and have moved back east. They have recorded for a 7". This band really supports the scene a lot. Major Danger c/o Matt or Melissa 18 Lexington Dr. Beverly, MA. 01915

So that's about it for me. I wrote about some bands from the other side of the world that can really use some support and recognition and I wrote about some Boston DIY bands. I highly encourage everyone to start writing letters and making new friends and contacts and just open your mind and start listening to some great new music. I'd like to thank Jay for this space to be a contributor, it is an honor. If anyone would like to contact me you can at:

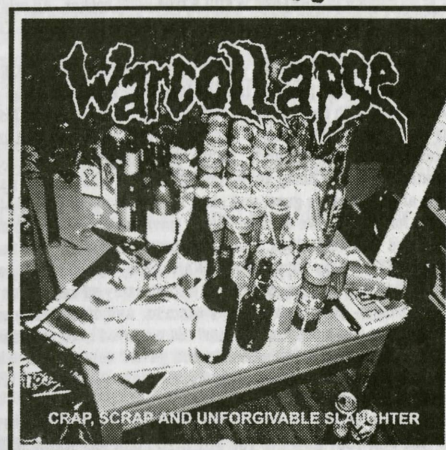


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PUNK III/BCT

BCT is one of the best punk rock labels of all time. Period. Granted they only released 2 records when they were around they, but they have released some of the best tape comps out there. The bands on their tapes are truly amazing (have you seen the lineup for BCT #187) and thus the tapes have withstood the test of time. Where other tape comps have come and gone, I still pull out my BCT tapes and listen to them on a regular basis. Throughout its existence, from 1981 to 1986, BCT released 27 tapes and did a very good job of chronicling the US and international punk rock scenes. Chris BCT has also helped several European bands (Raw Power and Rlistetyt come to mind) set up US tours. A few years ago Chris BCT along with help from a few friends started re-releasing BCT tapes on CD and vinyl. Starting with GTA's re-release of the Raw Power tape and continuing with regular re-releases on Schizophrenic Records, Interruption, and PUNK-111 Records (my label - I'm very proud to have helped out). The following is an interview with Chris BCT conducted a few months ago. Chris is about to turn 50 (look for his Punk At 50 column in MRR) and is still a true punk rocker. All original BCT tapes are available from: BCT, P.O. BOX 16205, SAN DIEGO, CA 92176, USA or go to <http://chrisBCT.cjb.net>.

UGZ: HOW DID THE LABEL START? AND WAS IT ALWAYS A ONE MAN PROJECT?

BCT: It was never a one man project. It was always a 2 man tape comp extravaganza. I met Dave as we were both doing reviews and writing for a small local zine here in San Diego - Noise for Heroes - about 1980. Dave and I discovered we had the exact same music punk taste, except for UK bands. So we started to be friends and slowly, oh so slowly, percolated the idea of doing something in punk. It was a big 'ol part of our daily lives. A Couple of middle class guys, and older than teen punx. In 1980 I was 26. That was already old for a punk. We knew we didn't have enough money to do records, and we greatly admired Dischord, ROIR, Charred Remains, Chainsaw, the San Jose comps, No Core, of course SST, Happy Squid (the URINALS label) etc. We liked some aspects of some labels and didn't like others. So MRR #8 we put a tiny ad asking for bands to send in tapes for tape comps. And they started to come in. And didn't really stop till 1986 or so. Like, who wants a weak song on a comp? So we tried hard to never release lame music. And we filled the tapes full of music and gave 2 copies of each release to any band that sent in a tape, and we never ever edited a song. We did make it a point to only use the songs we liked from a band.

UGZ: FOR MOST OF US, THERE IS ONE SINGLE MOMENT THAT GOT US INTO PUNK ROCK. WAS IT THAT WAY FOR YOU? HOW DID YOU GET INTO PUNK AND HARDCORE?

BCT: One single moment. In high school, 1968 to 1972, I was into JIMI, the BEATLES, ROD STEWART, SANTANA, the DOORS, JANIS, etc. In the mid 70's and all I could find was NEIL YOUNG, BOWIE, IGGY, and it was sorta a fallow period musically with YES and lots of big music that was not that exciting to me. I'd heard about ELVIS COSTELLO and asked my younger brother, who was into acoustic guitar, about him. He said, "Oh, it's just a guy who plays guitar differently." Because of that I didn't investigate punk when I was actually hearing about it in the late 70's. There's still a local rock station (now classic rock) KGB-FM and they had a late night, once a week show called the Modern World. The local San Diego dj played a bunch of new wave and off beat music. I was 'gettin' into it when he played the URINALS' "I'm White and Middle Class (so shove it up your ass)". Well, that was the very first punk song I ever heard and it was over baby. I was completely hooked. The energy, the attitude, the lyrics, the non-old-slow-big-rock. It was a zinger straight to my musical heart and I haven't disconnected yet. After that I went to a few local shows with some friends who were also interested. I ended up being the only one to dedicate his life to punk. Then I put a small ad in the local Reader and this guy Steve came to my door and I started writing for his zine, which I believe he'd just started.

UGZ: WHY DID YOU DECIDE TO DO TAPES?

BCT: Cheaper. We simply did not have the spare cash to do records. There were a few tape labels out there so we saw it could be done. We liked the briefness of it. We could just make tapes in our living rooms. No advance stock to purchase, no mastering in a studio. Just copy from the tapes bands sent us. It was way less of an investment overall while getting all of the music out there just the same. We'd considered doing a zine, but it wasn't the actual music. That's what excited us. Our basic motto was to get great hardcore to those who wanna hear it for cheap. Tape was that vehicle. Turns out that I'm still a big fan of tapes. Although, I just bought a burner last Thanksgiving and I gotta admit, I like CDRs cuz I can burn 'em quicker, easier, and cheaper. But tape has been my main listening format. I'd put records and cds onto tape. But I've just come around and now I play cds.

UGZ: THERE IS A BAND ON ONE OF THE TAPES CALLED "WHITE PRIDE" WITH OBVIOUSLY RACIST LYRICS. WHY DID YOU DECIDE TO PUT THEM ON?

BCT: They sent in the tape just like any other band. When we heard the lyrics we wrote 'em back tellin' 'em we were liberals (actually Dave was a rare politically conservative punk), white (Mexican/Sicilian) but not racist at all, and not into their lyrics. But also not into censorship. They sent back a brief note saying it was ok. We didn't use one of the songs cuz the lyrics were anti typical groups most racists in America are against. We did use their song of that name, and we figured that anyone who heard it would figure out for themselves how stupid it was. Musically they were great. The other 2 songs we used weren't racist. In fact one is 'Punk Rock Sucks', the best anti-punk punk rock song I've ever heard. Very funny. White pride is, in itself, perfectly legitimate. Same as Black or Brown Pride. I always wondered why there just had to be this racist element to having pride in being Anglo/Caucasian/White? I figured it didn't have to be about racism.

Clearly though, WHITE PRIDE was into racism, although it seemed they might be a joke band. We couldn't tell. At about the same time the DEAD KENNEDY's were caught in a big stink over censorship, and their picture of many male sex organs in their LP. I've always thought that it's easy to complain about censorship when you wanna speak yer mind, but then you don't like it when the other guy gets his say. It's what the ACLU is all about. Real freedom is tolerating the other guy screaming at the top of his lungs about what you are against. Its freedom to have both expressed. Ironically, Jello, when they played San Diego with RAW POWER in 1984, asked me in front of the theatre asked me about the fact that I'd released WHITE PRIDE. I sorta said what I said here, but with less time to think about it. If I had it to do over again, and I do here with the re-releases, I wouldn't use it. We made the decision we did and what the heck? But now, with these CDs we've made it a point to not use the material. Self censorship if you like, and I'm fine with that. The older I get the more I'm into some censorship. After all, we don't let children into porn shops. There is a line to draw. We also don't tolerate child porn for any age. It's plain illegal and should be. An advocate for no censorship would say let it all hang out baby. Most of us won't tolerate that. And that's a good thing.

UGZ: HAVE YOU EVER GOTTEN IN TROUBLE WITH ANY OF THE BANDS FOR PUTTING THEIR SONGS ON TAPE? DID ANY OF THEM CONSIDER YOUR TAPES BOOTLEGS?

BCT: 90% of the 170 bands on our little tape label sent us their tapes directly with a note, happy to be on the comps. It's the nature of punk to have comps. We don't use big business to force it down our throats. Bands have the humility, and not-making-a-living at it gives them the freedom to just be on a comp. This gives other punx a chance to sample them. What's that band in Australia, CIVIL DISSIDENT, apparently someone sent in their tape, not them. Anyway, we were gonna use them on the #18 tape, "I Thrash, Therefore I Am". They said no. So we made a quick switch and put more live RAW POWER on, which was from the only other soundboard recording from the '84 tour. So, CIVIL DISSIDENT never became a BCT band. I believe the only other situation that occurred was years later. A guy sent us the 2 tape comps of early Brazilian vinyl called "Tropical Viruses" and he gave us the permission to use them as 2 comps on our label, which we did. During the re-release we got in contact with the guy who did most of those records, from OLHO SECO I think, and he said he'd never given permission for those 2 tape comps to exist and he didn't want us to re-release the material. Of course we were sad to hear that it wasn't done with permission as we'd always been very pleased that all the bands, as far as we knew, had given their permission to be on BCT comps. Of course we didn't and we won't re-release those 2 comps. It's a joy to not be a bootleg label. We never made a profit, in fact, I'm not sure how, but I've always lost money doing it. I didn't wanna get in trouble with the law, so when we started I made us an official business, a simple matter of registering with the city, and paid my taxes. Finally the government said, essentially, 'yer a lousy businessman, this isn't squat of a business, stop submitting these tax things cuz there's nothing to tax here'.

UGZ: WHY DID YOU STOP RELEASING TAPES?

BCT: Burned out man. During the 1984 RAW POWER U.S. tour we did, Dave went his own way and Christopher came down from San Francisco and became my new BCT tape partner. We continued to make more comps and shared all of the tasks involved in doing BCT. It was a great way to operate, just like it was with Dave. However, Christopher and I didn't wanna make any comps anymore. One reason was that all the tapes we'd received had at least one usable, fine to great song. Often we had many great songs from a band, occasionally all of the songs they submitted. But in 1986 we got a slew of about 19 tapes from bands that just sucked. Nothing redeemable on any of the 19 tapes. Meanwhile we'd hooked up with Steve Flush of Flush Productions, which was a fine tape label in San Francisco area. We met him while we were on one of our journeys to Gilman, hitting' the punk rock record swap and going' to MRR house. So Steve agreed to make comps out of tapes we'd gotten that we just weren't in the mood to make any more of. He made #24 "Car Crash Music" and #27 "Experience the Freedom of Total Control". On the #27 master tape he wrote, "BCT steals another comp from Flush!" So, he did us a big favor. Turns out, he used the best songs and did a great job, same as we would have. Thanks Steve! After 1987 I didn't have the same time and energy invested in punk, and Christopher moved out of town. So we just stopped at 27. I've flirted with the idea of doing another tape here and there, but haven't really stumbled across anything to release. There were about 3 other comps we tried to make in those later years, but they never happened. One was a San Diego comp, and a couple from some European bands, but we never found 60 good minutes to release.

UGZ: IF YOU HAD TO DO IT ALL OVER AGAIN WOULD YOU DO ANYTHING DIFFERENTLY WITH BCT TAPES?

BCT: 1) Do all the comp masters on chrome tapes. We only did that on about half of them. We didn't have enough money to afford chrome tapes all of the time! 2) I was trying to be thoughtful of people, so we used the master tape to make the copies. The problem with tape, as opposed to CD, is that tape wears down. This is my single biggest regret. I wish we'd made those original masters on chrome tape, made a copy from that, and then as that second copy started to wear down we could make another master. Christopher remastered about 1/2 the tapes using a reel to reel in 1987 or so. 3) We were not capable of releasing an LP when RAW POWER recorded "Screams From the Gutter" on the 1984 tour in Indianapolis with Paul Mahern, of the ZERO BOYS. So we asked for a label to do it. It was between Toxic Shock and someone else. Obviously Toxic Shock did it. By 1986 we did our own LP, the best of "We Can Do Whatever We

Want", 3,100 pressed all together, 1000 of 'em in Germany. 4) We probably shouldn't have done the RAW POWER tour cuz I lost \$5,000 doing it, and we certainly shouldn't have listened to our good (by mail and trading) friend Vote who encouraged us to bring along RIISTETTYT. However, RIISTETTYT was such a great band musically, we couldn't resist. Turns out that was too many people, 13 all together, in one van. And I was too stupid to realize (ok, unknowledgeable) that we should have toured with a U.S. band who had a van. It was renting one from Hertz that lost us \$3,500 of the money. In 1986 when we did the tour with INDIGESTI we toured with FOLLOW FASHION MONKEYS cuz they were a U.S. band with a van! (and pleasant, earnest fellows). 5) I wouldn't have used the WHITE PRIDE trax, or maybe not their racist song and just their 2 non-racist songs. 6) I wish I'd listen to reason and not printed that beautiful cover for the INDIGESTI U.S. LP we did. It cost \$500. Way, way more than anything we otherwise did. That's about it. I would have liked to have released more records. We did: "I've Got an Attitude Problem" comp 7" 1,000 pressed, with that guy from S. MALFUNCTIONS in the UK, the INDIGESTI LP (U.S. pressing of their first Italian LP) 1,000, and a 7" from that LP for their tour, 500. I could give you a list of stuff that's the opposite of regret about BCT: 1) Hearing all those great punk tunes from around the world and little known U.S. punk bands was and is a blast, and sharing it is great satisfaction. 2) I love that we had 75 or so people who contacted us and we sent/traded/sold at lower price to them copies of the BCT tapes, and they made copies for people, typically in their own region or country. And that tape could be easily copied, and we always encouraged that. Though I have heard from some folks that the only BCT 's they heard were run down copies. Which is the one great weakness of tape. 3) Doing the RAW POWER & INDIGESTI tours were a thrill of a lifetime. Every punk should go on a tour of some length. 4) The Olympic Auditorium International show for that RAW POWER tour with the DK's & SOLUCION MORTAL & SNFU & coupla others was the biggest punk gig I've ever been to. Literally 5,000 kids, 5 pits. Brilliant. 5) I love doing these re-releases. Punk, Interruption, 625 in the early phases, Vinyl Communication's original prodding to do it, Schizophrenic, Human Stench, it's all been a classic punk rock voluntary cooperation extravaganza. I would never have been able to release one cd on my own. 6) Let's face it, there's nothing like holding a great record in your hand. And the thrill is mightier if it's one you released. The tapes have been like little babies, you give birth to them and then they make their way out there in the world, entering the ears, brains and hearts of 1,000's of punx. And now the CDs and our 7" and LPs. 7) A key place has always been the connection with the other punx. It's as big a deal as the music. The attitude doesn't come from a piece of vinyl or a tape. It's from the people, and interacting with them has been a pure joy.

UG2: IN THE 80S YOU HELPED SEVERAL INTERNATIONAL HARDCORE BANDS TOUR THE USA (RAW POWER ON A COUPLE OF DIFFERENT OCCASIONS, RIISTETTYT, MAYBE SOME OTHERS?). ANY INTERESTING TOUR STORIES?

BCT: A bunch really. A kid (22, that's a kid to a 48 year old) in Italy asked me earlier this year to write my memories of the RAW POWER tour. So, I did. Ideally you've included that in this punk rock mag. If not may I refer you to the Kill From The Heart website where it is under RAW POWER. The full memory is there. I was on that whole tour, as 'den mother, oldest punk', and the guy who arranged all the shows, 25 shows in 40 days. It was RAW POWER & RIISTETTYT. For the 1986 tour I was on the tour 9 of the days, another 25 shows in 40 days, with INDIGESTI & FOLLOW FASHION MONKEYS. That's all we did. Saw CMC in '84 at about 3 of those shows, clearly at their musical peak. Met NOFX at the St. George, Utah gig in '86. Very nice, of course. Fun. I loved seeing the different independent scenes. All a little different from each other and the S.F./MRR scene a real cohesive and massive one. The El Paso gig with RHYTHM PIGS in a field out of the back of a big rig. Lots of punx seeing probably their first non U.S./UK punk bands ever, as those 2 and BGK also in '84 were the first European punk bands to ever tour the U.S. I had a great time, and RAW POWER were real gentlemen and ferocious and pure fun doing their thing. That just scratches the surface really.

UG2: ARE YOU HAPPY WITH THE BCT RE-RELEASES ON CD AND VINYL? THE REVIEWS HAVE BEEN NOTHING BUT GREAT.

BCT: Musically, delightful. I wish some of the remastering was a bit better, particularly the very tricky Last White Christmas live gig. This CD version needs the bass higher and the treble lower. And the big draw back when doing this all by email, and the labels doing it all on their own with just me sending them the original tapes and discussing the projects is that the packaging doesn't always come out the way I hoped. Let's face it, #18 "I Thrash" is probably the worst single punk cover, visually, ever. Ironically, Brian Walsby did a cartoon of a thrashing band just for that release and Eric of Interruption has done a spectacular version of it for the front, and a great back cover for when we eventually do a repressing of that CD. It's just one of those small things. Musically, like Jeb of Too Crass said, they're really like new comps. The best songs used from an already mostly strong label, and a few found songs added, never before released, makes for very enjoyable listening. I've really liked all 5 CDs and the LP and 7" so far. The future is bright for the rest of them, approximately 10 CDs, maybe 2LPs and some 7" s.

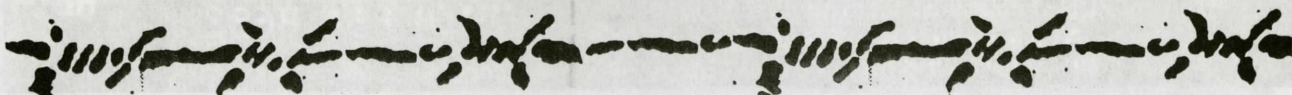
UG2: BESIDES THE BCT RE-RELEASES WHAT ELSE HAVE YOU BEEN LISTENING TO LATELY?

BCT: And I do listen to them, for pure punk rock enjoyment. It's always been part of the fun. We do this cuz we love it. It's all about the music in the end. HIVES live, particularly in Sweden. So he's talking' the whole time between songs, which he does way too much, but in Swedish, and the crowd mysteriously responds. Great stuff. CREAM, an old favorite. Lots of covers recently, good ones of the JAM, the CLASH, the UNDERTONES,

the MINUTEMEN. I like hearing their music fresh, when done well. I cycle around, burning out a bit on this band or that then coming' back to them. BIKINI KILL, the HATES (likely not well know band, still doing' it in Houston since 1979 or so, their New World Oil 1993 tape 15 songs is brilliant.), JIMI, or course, KINKS 60's hits, the CLASH and the JAM live, the UNDERTONES, MINUTEMEN, an amazing reunion of ROCKET FROM THE TOMBS 02-03 AT UCLA. If you know anyone who got a tape copy of it please contact me and I'll gladly trade for it. My tape recorder was on PAUSE! for that fantastic gig. REAGAN SS & the NEIGHBORS - especially live, MANIC HISPANIC live in particular - tight musical covers of old punk songs with funny live show about their Chicano lyrics with Steve the huge guy on guitar from the ADOLESCENTS, IGGY's hits, 60's SKATALITES. I gotta admit, my favorite punk, or much of it, is on BCT: CCM live 12-4-83 (nothing like it on this earth), WRETCHED, the U.S. comps, "I Thrash, Therefore I Am", clearly one of the greatest punk comps ever made, musically. Senza Tregua and They Decide... 2 studio Italian comp. I listen to that stuff for blasting man. The ROCHES (sweet harmony of 3 smart pants folk sisters), the BOBS (smarty pants accapella), DAN HICKS & HIS HOT LICKS (smarty pants sorta blue grass/rock/something' or other), TOM WAITS (smokey piano lounge music), 2 90 minute tape comps made by Collin of the best punk rock songs. Makes for incredible listening. Early BLACK FLAG and CIRCLE JERKS 'Group Sex' LP, both classic stuff I never get enough of. PERE UBU and HALF JAPANESE, their hits, bands that are so musically dischordant that it never becomes predictable to me. Plus other stuff like YOUNG MARBLE GIANTS (minimal), JAMES CHANCE & THE CONTORTIONS (sax), URINALS/100 FLOWERS, TELEVISION.

Contact Mikhail at ponk111@attbi.com or
<http://www.ponk111.com>

BCT #1 First Strike GLITBOYS / VATICAN COMMANDOS / VIOLATION / EAT THE RICH / FUTURE RUINS / MR EPP / POISON CENTER / SKOUNDRZEL / CULTURAL BREAKTHROUGH (San Diego) (U.S.)
BCT #2 Music on Fire WRETCHED / INDIGESTI / RAW POWER (from 1983) / RAPPRESAGLIA 5 percent BRACCIO, CRASH BOX, STAZIONE SUICIDA (ITALY) BCT #3 Eat Me SOLUCION MORTAL (TJ) / NO RESPONSE / KILLROY / WALLFLOWERS (San Diego) WHITE FLAG / DERANGED DIXON / CORRUPT SERVICE (U.S./MEX) BCT #4 Ahhhhh... Italian Punk CCM / PEGGIO PUNK / EU'S ARSE / NABAT / CHELSEA HOTEL (ITALY) SHOCKIN TV (Milano) / TRITUTTA LIMITATA (Milano) / DARK RIDE BCT #5 Raw Power RAW POWER 83 & 84 live & studio (GTA CD) (ITALY) BCT #6 Last White Christmas #1 JUGGERNAUT / WAR DOGS / USELESS BOYS / PUTRID FEVER DEMENTS / AUSCHLAG / BRONTOSAURI / STATO DI POLIZIA RAW POWER live 12-4-83 in Italy (ITALY) 90min
BCT #7 Last White Christmas #2 CHEETAH CHROME M. (their best material ever) / IRI TRAUMATIC live 12-4-83, same gig as #6 (ITALY) BCT #8 Rattus RATTUS (FINLAND) 81-83 live & demo 34 songs BCT #9 Knock-out TERVEET KADET (FINLAND) 82-84 rehearsals, gigs BCT #10 I'm Buck Naked DRILLS / LOVE CANAL / PSYCHO / DETENTION / NO RESPONSE DISORDERLY CONDUCT / (Norway): AKUTT INNLEGELSE / WHITE PRIDE (for no censorship reasons, only band on BCT with a song that we consider to be pathetic for it's sad hatred) ACCELERATORS / SUBURBAN DECAY (U.S./NORWAY) BCT #11 Brain of Stone YOUTH CORPS / ACCUSED (HC demo, their best punk) / DIET OF WORMS / YOUTH CORPS / POWER OF THE SPOKEN WORD / TOXIN III / SNUFFLEX / MENTAL CRISIS / WALLFLOWERS / LOVE CANAL / WILD HAIRS / HAPPY FLOWERS / K. CHILDREN / YOUTHINASIA / CANCEROUS GROWTH / (Denmark): RAZOR BLADES / DISRESPECT / FLARE XODE PANRERE / (Italy): NOT MOVING / (Canada): BILL OF RIGHTS / (West Germany): &*1% / AN(X)VAX / KANALKOTZER! (Australia): VICIOUS CIRCLE 90min BCT #12 Hideoous Freaks Search for Happiness ENTROPY / HATES (live) / UPS (hypercore) / US DISTRESS / STATE OF CONFUSION / SACRED DENIAL / HAPPY WORLD / MINISTRY OF TRUTH / DRILLS / ANGRY WHITE BOYS / CATHARSIS / BORN WITHOUT A FACE / TOEJAM / ARCATO BOYS CHOIR / PSYCHO / TEENAGE DEPRESSION / SELF INFLICTED WOUNDS / WHITE PIGS (U.S.) BCT #13 100% Italian Hardcore STAZIONE SUICIDA / PUTRID FEVER STAZIONE SUICIDA / PUTRID FEVER split (ITALY) BCT #14 Tropical Viruses #1from GRITO SUBURBANO LP: OLHO SECO / INOCENTES / COLERA / from SUB LP: RATOD DE PORAO (HC only) / PSIKOZE / FOGO CRUZADO / Violencia e Sobrevivencia ep: LIXOMANIA (BRAZIL) BCT #15 TROPICAL VIRUSES #2 early 80's, very out of print HC records, with permission. from O Comeco Do Fim Do Mundo festival: DOSE BRUTAL / M19 / ESTADO DE COMA + 16 other bands / OLHO SECO "Botas, Fuzis e Capacetes ep / INOCENTES "Miseria E Fome" ep (BRAZIL) BCT #16 Senza Tregua CCM / IRI / WAR DOGS / SDP / TRAUMATIC / JUGGERNAUT / PUTRID FEVER / USELESS BOYS (ITALY) great studio stuff BCT #17 Raw Power live 84 RAW POWER live from U.S. 84 tour when Screams lp made, 43 songs BCT #18 I Thrash, Therefore I Am (Sweden): MOB 47 / PRODUCT ASSAR / ANTI-CIMEX / EXISTENZ / T.A.S.K / GROTESKA TASKAR / MODERAT LIKVADION / (Denmark): ENOLA GAY / (West Germany): MOTTEK / RUDOLFS RACHE / (Finland): KUOLEMA / (Norway): AKUTT INNLEGELSE / (England): XPOZEZ / (Italy): RAW POWER / our single best tape. BCT #19 Indigisti INDIGESTI (ITALY) everything they did through 1983 BCT #20 Injections INJECTIONS (SAN DIEGO) only non-hc BCT band, hard late 70's. BCT #21 Kaos II (Finland): MAS-SACRE / POLISIVALTIO / PRAVDA (U.S.): ENTROPY / SPASTIC RATS / CAUSTIC DEFIANCE BCT #22 Spanish HC MG 15 / IV REICH / RIP / ULTIMO RISORTE ANTIDOGMATICS / FRENOPTICSS (Spain) BCT #23 Funeral Oration & Gepopel FUNERAL ORATION / GEPOPEL (HOLLAND) unique punk music, too much uneven live & demo material recording quality BCT #24 Car Crash MUSIC FEAR ITSELF / UPTIGHT / YOUTH QUAKE / UTTER STENCH / MAGGOT SANDWHICH / LIKE A HORSE / BLOODLAKE / 9/9 (West Germany): CHALLENGER CREW / (Spain): SUBTERRANEAN KIDS BCT #25 They Decide...You Pay! CCM / IRI / NOISE NOISE NOISE / PSA / KINA / CANI / LONDON 77 / SAVAGE CIRCLE / VIVISEXIONE / classic (ITALY) hc, studio BCT #26 Barabbas Records Comp WDM / KTMK / TK / VARAUS / APARAT / AIVOPROTESTI / PROTESTI / TAMPERE / S.F.ING FINLAND (FINLAND) BCT #27 Experience the Freedom of Total Control EXTREM / (West Germany): EMILS / (U.S.): DIRECT ACTION / the SINS / BRAIN DAMAGE / RIGHTEOUS PIGS / SYSTEM OVERLOAD / M.B.P.



LIFE IS A JOKE

By Joe Franke

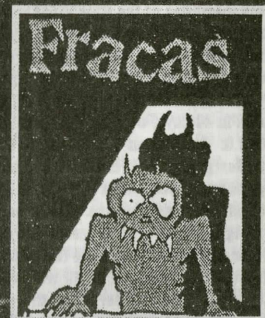
Burnt ramen isn't doing live shows. The Bottom of the Hill is on fire, this place stopped doing punk shows for this reason... does it seem like a lot of places are closing? Is this bad for the scene, or par for the course? I'm going to go out on a limb here and say that venues closing down (and, conversely, opening up) is actually conducive to underground music as we know it.

The main factor, of course, is money. A booker complained to me that she booked a certain band at an all ages place where they had a bar and the bar totals were way beneath expectations. I pointed out that since they were a "straight edge" band, it stood to reason that their fans might also be "straight edge" and not be drinking at the show. money may not be the key to a successful show as a D.I.Y. booker, but it is for someone that makes it their livelihood. The perfect D.I.Y. show, i am guessing, would be all ages and have a low cover price. However, the average club has trouble making money under these situations. financially, comparing live music to a D.J. is a no-brainer. Since there isn't a lot of money involved in the true underground, it is a matter of pulling the wool over someone's eyes until: A. they sense that they could make "real money" and alienate the D.I.Y. community, or B. stop dealing with the headache that all this provides, i. e. underage drinking, public drunkenness, vandalism, liability insurance, general violence, and abnormal wear and tear. There is a grey area between A & B, including parts of both in most situations. also, every now and then the owner/manager of a venue runs it into the ground for no good reason at all other than their own incompetence/insanity/ drug use.

The crazy part about a place like Burnt Ramen doing shows is that it lasted as long as it did. what made it great was also what made it illegal. there was an element of chaos that I find equivalent to punk rock, but stuff that would never fly elsewhere. Hence, it will live on in my memory. and hopefully folks learn not take that sort of thing for granted, even when there exist a number of functioning venues that complement each other. If the vibe in the bay area is or was that everything is closing down, something should have happened that didn't. Every show should be packed! If the capacity is outnumbered by fans of music, it should be more evident in the turnouts. In small cities where there ain't shit to do, people show up for gigs as if the circus came to town.

A floundering business that is willing to try anything is key to having punk rock introduced to their live entertainment. Traditionally, restaurants or bars that had to branch out to another form of music to make ends meet were some of the classic venues. other places include venues that lost their liquor licenses and had to deal with bands that had only a draw of dedicated fans that didn't have to see their favorite bands in a bar environment (that excludes a lot of bands, folks) became open to the idea of all-ages/punk shows. Money is the factor here as well, but sometimes clubs are forced to make it the hard way.

Scenario: big club closes down. Some industrious punk convinces a sushi restaurant or a bicycle shop to try "live music." Either everything is destroyed and it never happens again, or it continues for years and bands and kids around the globe seek it out, until because of certain permits or retrofitting, the place can't continue to host music and everyone has to move on to the next place.. The strange part is this is a cycle with self-destructiveness built in. but that kinda suits the music, huh?



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The WEATHER

FOREIGN INFLUENCE - WEATHER
UNDERGROUND ORGANIZATION (WUO)

~~TOP SECRET~~

SECTION I

IDEOLOGY

This Section on Ideology deals with the ideas of Weathermen. What did they believe in? Were they influenced by a foreign ideology? What did internationalism mean to them? These questions, which are at the very heart of any understanding of the political revolutionary, are fully explored here.

In analyzing the actions and motivations of any political group, one must always examine the ideology behind the actions; for actions are guided by theory. The confusion inherent in the social fabric of the nation during the 1960s and early 1970s makes a treatment of the political thought which conditioned Weatherman actions difficult and perhaps overlong. Nonetheless, Weatherman (or subsequently the Weather Underground Organization) has struggled to define a revolutionary body of thought which has both the substance

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~~TOP SECRET~~

UNDERGROUND

A Cinematic Foot In The Door

AKA Put Your Shoes Back On



Sam Green and Bill Siegel, the directors of *The Weather Underground*, claim that most people over the age of forty know who the Weather Underground were, while 99% of those under the age of forty have never even heard of them. That is a startling percentage, and statement, but one that isn't too hard to believe when you live in Berkeley, California. I am constantly amazed at how this once radical city, and it's surrounding area are morphing into just another one of those uninformed, apolitical, mostly above ground college suburbs that can be found replicated in various other college towns around the country. Yes, this is still Berkeley, and so nothing is as simple or cut and dry as it appears, and let's not forget that we are still a part of the ultra liberal Bay Area, but just how long can we rely on givens like those to comfort us on this - the eve of our destruction? Long enough to grab a coffee at one of the three Starbucks coffee shops on Shattuck Avenue? Perhaps, and yet I can't help but think there is still time to take back what is still ours. After all, there are a few of those radicals left from the days when the Weathermen first gained national attention by breaking free from the non-violent ideology of the SDS (Students For A Democratic Society), establishing the far more confrontational splinter faction that Sam Green and Bill Siegel document in their film. *The Weather Underground* is a reminder of both how much and how little time has passed since the days of "Revolution in our time" and anti-heroes like Bernadine Dohrn, Mark Rudd, and Bill Ayers. It is also a magnet for hippies and the same kind of rich college scum that once filled the ranks of SDS, and now seem content to prove over and over again just how self centered and shameless people like this can be. From seat kicking, to talking during the film, to leaving their cell phone ringers on. The hippies, on the other hand, choose to assault your sense of smell by mixing in a dose of barefeet (hippy foot odor is not kind) on the backs of seats, with an equal shot of vegan gas passing and patchouli oil. Like all things Berkeley, going to see *The Weather Underground* in 2003 is not quite as simple or cut and dry as one would assume. There are all sorts of factors to figure in, and in my case it came down to a day split between reading old issues of the Berkeley Barb at the library, having lunch in People's Park, and distributing zines to local independent book stores. I was in a mood when I walked into the theatre to watch *The Weather Underground*. A good mood.

The Weather Underground takes us on a short history lesson that rings familiar initially because it's the same story we've seen told countless times over the years. The difference being that in this film you get the stuff that usually ended up on the cutting room floor, if it was ever included at all, and that is at the heart of what the Weathermen were about, and it is also why I found this film to be very enlightening. It is an important film that filled my mind with question after question as I watched it unfold. Why has the entire story of the Weather Underground been ignored and swept under the table for so many years? Why are a lot of the people and groups from the sixties left out when it comes to documentaries, books, and ultimately the history books? We are, it seems, victims of our own willingness to accept what we are given without ever considering the cause and effect of that decision. As a result that small

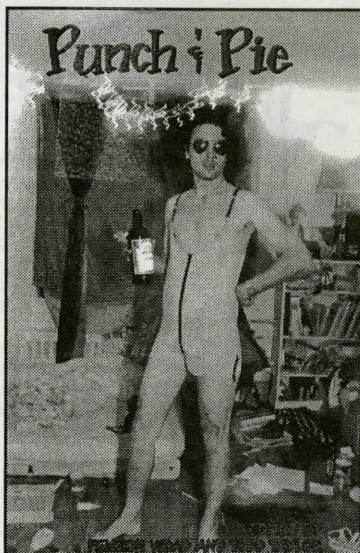
opening that existed in the sixties seems now as if it might have been a figment of some collective imagination. To claim that there was a revolutionary foot in the door makes it seem like we are the revisionist historians, and not the other way around. Bernadine Dohrn, Mark Rudd, and Bill Ayers and the rest of the Weathermen saw this attitude in a majority of Americans in the sixties. Their mission was one of not just instigating reactionary violence, as is often noted when the Weathermen are actually mentioned in books and films about the sixties (and seventies), but it was one of calling attention to acts carried out by the United States against weaker countries, and members of it's own population. The kind of acts that most Americans feel extremely disconnected from, even though they sponsor these actions without really taking note of their participation. The Weathermen were a small, hardcore group that was still in the process of organizing when it was forced underground. SDS had been a much larger organization to be sure, and it was a part of mass demonstrations against the war in Vietnam that were on a scale that could never be achieved by the Weathermen, but at the same time the success SDS had at bringing the war to an end was no more effective, and more importantly they seemed to be of little or no concern to J. Edgar Hoover and the F.B.I. who were already implementing COINTELPRO by that point. The Weathermen were forced to go underground by their own actions, and their own realizations about the ideological pattern of violence that lead to deaths of members, as well as severing their ties with a lot of radical groups that they had hoped to work with. It was at the point that they went underground that the Weathermen became the most calculated in their actions, and in picking their targets. It is also when the F.B.I. began to consider them a serious threat to the internal security of the country, creating special task forces who's whole purpose was not only to create dissention within the group, but also to arrest it's leaders, some of whom were on the top ten most wanted fugitive list. It is a history and story rarely recounted, and there are times in *The Weather Underground* when it still seems difficult to sort out the in between moments, as well as the day to day routines of these would be revolutionaries and wanted fugitives, who managed to stay underground for a decade without ever being caught.

The barefooted old hippies and radicals in the movie theatre seemed to be overwhelmingly in the corner of the Weathermen, while at the same time the younger college crowd seemed to be put off by them and the candid way in which they discussed violence, and latter day events like the Oklahoma City bombing, and of course 9-11. I didn't bother to take any serious notes of either response. The Weathermen are no longer a threat to anyone these days, and you have to conclude that the F.B.I. won the bigger battle. That much is pretty obvious. The military industrial complex, or whatever you want to label it, is alive and well in 2003, make no mistake about it. If Huey were alive, he would have to conclude that we are definitely in a state of chronic reactionary intercommunalism. I take note of the fact that what is left of the underground as we know it is being destroyed by the type of people who weren't in attendance that day in Berkeley. No, not those people. The other ones.

Bring The WAR HOME



William Charles
AYERS



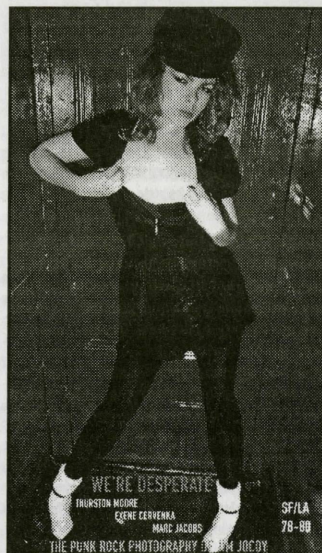
PUNCH & PIE • Edited by Felizon Vidad and Todd Taylor • Gorsky Press • PO BOX 42024 LA, CA 90042 • \$10 ppd

PUNCH & PIE is a collection of short stories by underground writers, many of whom are regular contributors to **RAZORCAKE** magazine. **RAZORCAKE** was a rad magazine when it first appeared on the punk scene, but after two or three issues it seemed to lame out on the music front, but what kept it interesting to me (and keeps it interesting) are the columns. There are always at last two to three good

columns that seem to justify each new issue of **RAZORCAKE**. Actually, they need no justification if they have the resources and or ads needed, which is kind of the beauty of underground publishing, relatively speaking. Anyway, what I'm trying to point out is that **RAZORCAKE** pays attention to the craft of writing, and it shows. Part of the reason **RAZORCAKE** may appear to place more of an emphasis on the quality of writing contained in it's pages could be traced to the fact that the same folks who are responsible for **RAZORCAKE** have a publishing company called Gorsky Press. The first book I ever read from Gorsky Press was **GLUE AND INK REBELLION** by Sean Carswell. It was an excellent introduction to what Gorsky Press was trying to achieve on the publishing end, and **PUNCH & PIE** is yet another fine example of some very good underground writing talent.

Bradley Williams gets things going with an almost convincing piece about aspects of southern culture and male bonding, which unfolds during a post-wedding reception road trip. It's a cool story that makes it's point early, but continues on for another couple of pages after that. Next you have a story by Ayn Imperato entitled **Little Angels In Water**, and suddenly **PUNCH & PIE** starts it's ascension to being something special. Ayn tells the story of a woman, of life in the big city, and how age plays into sexuality and the affect it has on one's self worth. She does this all in one short story, and in a personal manner that seems so real that it's almost like watching an insanely intimate documentary. On the more 45 GRAVE tip is **23 Bay 23 Bay** by Jim Munroe, which takes us into an underground railway station that has long been forgotten, if it ever really existed at all. The story of this ghostly place is told straight, right up until the end, which may seem like a copout, but doesn't read like one. There are several stories that are equally good by writers such as: Felizon Vidad, Seth Swaaly, Madeline Baran, Patricia Geary, Travis Fristoe, and of course Sean Carswell. Actually Sean Carswell's piece entitled **Sid Harper and the Capitol of Doom**, which was inspired by a true story, is probably just slightly better than the rest, but it is also the last story in this collection. For that reason it doesn't diminish the rythm or flow of **PUNCH & PIE**.

Consistency is everything when putting together a collection of short stories. You don't want to find yourself having to hide an inferior piece of writing between stronger contributions with the hope that the reader won't notice there is a huge sink hole in the middle of the otherwise well paved highway. **PUNCH & PIE** is consistently good throughout, and not at all redundant in terms of subject matter, or style. This is what underground writing should represent, which is an alternative way of presenting non-traditional points of view (in some cases), but without sacrificing (entirely) the craft and a standard of quality. (Unidos)



WE'RE DESPERATE, The Punk Rock Photography Of Jim Jocoy

WE'RE DESPERATE caught my eye one very hot summer's day while my girlfriend and I were out flying (for our annual zine birthday show) at a Tower Records in Concord, California. After convincing a punky looking store manager to let us place posters containing some very phallic and mysterious artwork in the store's front window display, we took a stroll through the magazine and book sections, which was fairly well stocked and air conditioned! **WE'RE DESPERATE** was in the rockn-roll coffee table section (yep, it's true), even though it's far

from a coffee table book, in the traditional sense, given it's half size zine dimensions. Still, it was hardbound, and the color printing was so saturated that it looked as if the ink might still be wet. Upon opening the book I was taken back by the energy, passion, and originality that was punk then, and still seemed to exist on each and every page in this compact treasure trove of punk photo history. Sure it's author/photographer Jim Jocoy has been out of it for a number of years in terms of punk, and could be accused of capitulating on punk as a trend, but not everyone can be as clued into the changing scene and all of it's musical (and fashion) subgenres like Glen E. Friedman can. To look back at these photos (taken in L.A./S.F. 1978-80), and to mull over, in our own minds, what came immediately after this early punk wave, then the hardcore wave after that, it's not that hard to imagine how someone around at the point when these photos were shot could grow bored and disillusioned at how things may have been looking for the future of punk. I tend think I would have stuck it (Putting myself in his shoes) out another three or four years at least because there were some pretty awesome bands, and hardcore to be witnessed.

This book stirred feelings in me in terms of the scene today as a whole, and the local scene I am more directly a part of. It made me see that certain eras were really that special, and extremely significant in ways that can never be recreated in today's punk environment. That is obvious to a lot of us, but what became truly obvious was going to shows after flipping through this book and suddenly seeing that even in the so called underground hardcore punk scene that I am active in, individuality is not encouraged or valued the way it would have been back when the real freaks, artists, and fuck ups were inhabiting punk clubs and starting bands, zines, and even shooting films. The audiences don't feel as close, and they don't bond as much because punk isn't the one place where like minded people can go and be a part of a community of their peers. It's become a place where people go apeshit over punk and hardcore suddenly after failing to find what they were looking for in other so called subcultures. It has become a scene where uniforms can be purchased at the mall by jocks, failed gang bangers, and fans of bands like SLIPKNOT. Friendship is not based on loyalty so much as it's more likely to be based on convenience, or what person can better assist me or my band from a financial standpoint. At the same time it is a place where I've met some talented people who I respect and consider friends, and who also happen to be artists, freaks, and fuck ups in most cases.

This book has photos that really uncover a blueprint that was ever changing, and somehow lost entirely, but it's in the faces and fashion of these scenesters, zinesters, and punk rockers that we can perhaps gather a few clues that might help put us back on track. (Unidos)

If you send your zine in, then we will try to review it. That said, not all of the zines sent to us get reviewed. It's nothing personal, but more a matter of time and space. If you do a zine, then we'd love to check it out: UGZ, PMB #419, 1442A Walnut St, Berkeley, CA 94709, USA.

ABORTED SOCIETY #5

This is a zine I got from one of the guys in PHALANX when they played the R.I.D. Fest in August of 2002. It is a Seattle punk rock fanzine that is done by folks active in the local scene, and I get the feeling that it will eventually be even more dynamic and inclusive. Seattle has a good scene, and it's just been getting better of late. ABORTED SOCIETY will become even more relevant as it starts to reflect the changes taking place in the Seattle scene, and perhaps influencing them as well. (Jay Dead)

(PMB 1377, 1122 East Pike Street, Seattle, WA 98122-3934)

ABSOLUTELY ZIPPO #30

A new issue of Zippo has finally arrived at local zine racks and newstands here in the East Bay, and I have to say that in many ways Zippo remains everything that it once was. It's underground, d.i.y., and spontaneous like fuck. It's still cheap. I paid a quarter for this issue at Gilman. The one thing that it lacks is that quality that once made Zippo something extra special and undeniably relevant in ways that similar styled zines in other parts of the country could never duplicate, and that was the fact that Robert and his zine were an integral part of a scene. In the same way that SNIFFIN' GLUE was a part of the London punk scene, Zippo was to the East Bay scene in the early nineties. All these years later, Zippo has reached a level of distant detachment that is almost COMETBUS-esque. The subjects covered in this new issue of ZIPPO are even eerily similar to recent issues of Aaron's zine. Robert isn't as good a writer as Aaron, and so you just sort of wish he had tried to check out the Burnt Ramen scene, or gave half a chance to any of the new bands that rule Gilman in a similar fashion that BLATZ and FILTH once did, but instead he's writing about going to acoustic shows at old hippie clubs. I will continue to buy and read ZIPPO myself for as long as Eggplant wants to publish. (Jay Dead)

(Robert Eggplant, PO BOX 4985, Berkeley, CA 94704)

ATTITUDE PROBLEM #32

Awesome zine from the UK that concentrates equally on the international hardcore scene as it does politics, a formula which usually makes for your better zines out there. There's a cool lesson to learn from ATTITUDE PROBLEM, and that is to look at the international scene as your scene, and even if the local scene is kind of dead at the moment, you can draw inspiration from like minded individuals and groups from around the world. Politics in most zines are approached in a similar, internationalist manner anyway, so they both kind of work well together. This zine rules, from the well written columns to the interviews with AXIOM, HARUM SCARUM, and STRIKE ANYWHERE. (Jay Dead)

(PO BOX 326, Hardcore House, Leeds, West Yorkshire, LS7 3YR, ENGLAND)

BERSERKOTRON #1

Chapter one is the story about a kid who makes destructive robots and his friend the chemistry buff who thinks he has invented magic paint that when applied to an object, renders it indestructible. That should come in handy, if it actually works, seeing as the robot will be entered into a robot wars competition where destructive robots of all types compete against each other to see which will be the last one standing. Good dialogue, decent as far as characters go - so far, and I'm certainly ready for chapter two when and if it arrives. (Jay Dead)

(5 Kenmore Terrace, Lawside, Dundee, DD3 6EE, UK - d1robertson@hotmail.com)

BRAINSCAN #19

I've followed this zine and it's editor's work for quite a while now, and I still have a high level of appreciation for the craft of d.i.y. zine making, which this zine embodies. It is a lot like 3AM, in all aspects, but not as good. Whoa harsh, but let's be frank, that zine is something special. Let's not kid ourselves. It's no Cometbus, and it's no Doris for that matter, but 3AM is almost right there. Brainscan, this go around, concentrates most of it's efforts and reporting from the personal zine front, and espousing the gospel of the personal zine world, where they plan symposiums, lecture kids on zine making, and celebrate the utter wonderfulness of their traveling, social, creative, albeit safe and predictable existences. Fuck, did I just write all of that? Fuck, oh well, this is a good zine once again, and I enjoy them, but at the same time I can't help but disagree with this open door policy to the underground. That's just me, and do not as I say or do, but as you say and do. Blah. (Jay Dead)

(Microcasm Publishing, PO BOX 14332, Portland, OR, 97293)

CHORD EASY

Excellent and straight forward zine that sets out to teach folks how to play guitar. CHORD EASY breaks it down for you, and points you in the right direction as far as learning more about a particular related subject. What's most killer is that the editor tries to get the reader to the point where they can play, at least a little bit, a song as soon as possible, which really motivates beginners, and keeps them moving forward. (Jay Dead)

(PO BOX 190-ce, Phm., Oregon, 97370)

COMETBUS #49

Another issue, and right on the heels of the huge COMETBUS anthology that I couldn't afford. Shit. This is a solid contributor's issue that is (once again) extremely well edited, and I want to quickly point out how skillful & amazing this issue's cover art is. It's arguably the highlight of the zine this time around, which isn't intended as an insult at all because it's that good. Issue #49 continues Aaron's move to the fringes, and he relies strongly on long time acquaintances to help him create the overall vision he has for COMETBUS these days. Not as detached or ultra personal as the last few issues prior to the anthology (issues that I enjoyed by the way), but it still remains true to the very cultish like belief system that has developed around Aaron's writing over the years. It's to the point that you can actually argue quite effectively against it, or in favor of it, for hours on end. The best stuff in issue #49 are the articles and interviews that communicate the most about the editor and the state of the zine in 2002, those being his regular Eastgrey Today column about the "local" scene in the East Bay, and his interview with Erik ZO. Other stand out contributions for me were Desert by Jeff Grimes, and Running With The Ball by Paula Mayberry. Still functioning at a much higher plane than other zines. (Jay Dead)

(PO BOX 4279, Berkeley, CA 94704)

DEAR LIES #4

Well written and full of rhythmic moments that make some stories almost poetic, Jewmel is definitely one of those guys that justifies the shaky existence of the so called per-



ZINE REVIEWS

sonal zine format, and at the same time I don't know if he is up there with the must read zinesters that are currently active, but in terms of local zines here in the Bay Area, and relative to most "personal zines" DEAR LIES is a cut above the rest. His apparent honest insight still strikes me as less than what it's representing, but there is much to be said for Jewmel's refusal to go down the road that so many zines choose. The one where they take honesty and emotion and turn it into the literary equivalent of Blink 182. (Jay Dead)

(Jem Gardner, PO BOX 1234, Berkeley, CA 94701)

DIMESTORE #5/#7

Here is another friend of the UGZ, and a former contributor. I guess we actually helped to put this zine out several years ago. Pranay, the editor, has put out a very arty looking zine with silk screened covers, no less. The content is still based a lot on Pranay's personal style writings, and a bit less of the Colorado scene, which is why I initially like this zine so much. I do like the blown out photos, and I'm very interested to see if Pranay will eventually do a bit more of an extreme issue...go for the edge dude!

Well look, another issue of Dimestore Rag came in before we got a new issue of UGZ published. I guess he's showing me a thing or two. Here Pranay continues to improve graphically, but staggers a bit in his writing. I think the problem I have with these stories is that they are in need of some objective editing, and there's something to be said for exploring other writing styles and authors, other than those found in zines. The Cometbus influence in the personal zine world is being used as a shortcut rather than a jumping off point in far too many cases. (Jay Dead)

(10 Yellow Flax, Littleton, CO 80127)

DIMINUTIVE RAGE #6

Wow, this zine looks very slick due to the thick glossy stock of paper used, and the spot color on the cover, but it's still just as down to earth and honest as ever, and it's still free in person (\$1 ppd). The layout is cut and paste, black and white, but not in the blown out fashion found in Portland zines, or in this zine for that matter. There is more white than black visible, making the zine seem more optimistic, and less in the trenches, but no less underground. The interviews are a little on the fluff side, but the columns are what you get this zine for anyway. Salra asks herself, and in turn asks you to take second looks at subjects and moments in our lives that we assume are standard and accepted, but what makes them so? One of the better zines of this type to be sure. Punk rock. (Jay Dead)

(Salra, PO BOX 80338, Minneapolis, MN 55408)

FRACTURE #20, #22

20: I don't know about this zine. It used to seem like a fairly solid publication, which reminded me of a Euro counterpart to MRR, but now it seems more like RAZORCAKE crossed with SLAVE, and the glossy cover is just icing on the shit cake that it's editor's seem to be baking up this time around. There were some articles with real potential in this particular issue, especially an interview with Max Ward, but they just weren't hitting, at all. I enjoyed the interview with Jack Joykiller from TSOL, but that is a can't miss. Jack is full of

stories, kind of like a punk rock David Lee Roth. The reviews are the highlight of this zine, and this issue. I'm going to take a wait and see attitude on FRACTURE, because they might yet turn it around.

22: DIY OR LIE issue, and it poses a lot of interesting ideas, and some not so interesting, but it does succeed in calling attention to some of the treachery taking place in the underground music scene these days, but it also indirectly highlights many of our own shortcomings in not being able to organize efficiently, and presenting our scenes and music to the rest of the world as a unified group. Divisiveness and separatism will demolish any attempt at taking on the "system". It always has, and it always will.

(Jay Dead)

(PO BOX 623, Cardiff, CF3 4ZA, UK)

FRESNO PUNKS SUK #4

This zine is done by Lon from the HATEMAIL KILLERZ, and it is full of the same passion and silliness that Lon brings to his band. Cut and paste layout, scattered at times, and with a focus on thrash hardcore, d-beat, and new school grind bands like CATHETER, who Lon conducts an interview with. Each scene has its own personality, and FRESNO PUNKS SUK makes you feel as if you are hanging out with one of the cool punks/people in Fresno, which really has meaning when Fresno is described by its own punk inhabitants as a "living hell".

(Jay Dead)

(c/o Lon, 6676 N. Brendel, Fresno, CA 93722)

GADGIE #14

Another issue of lunacy, ape worship, and zombie love from the north of England. Marv is an excellent writer and an enthusiastic reviewer, and he is very consistent when it comes to publishing. Much more so than UGZ has been thus far. This is a fanzine that is everything fanzines were once about, and what they should still be. Scene stuff, reviews, articles, and more. It's worth the effort folks. (Jay Dead)

(Marv, PO BOX 93, Boston Lincolnshire, PE21 7YB, ENGLAND)

GO METRIC #16 - Winter 2002-2003 Issue

Very dense punk rock mag, in that 77 - early eighties sense, with music reviews, movie reviews, articles such as THE BOYS versus THE DEAD BOYS. Nice retro feel, albeit a little unfocused compared to similarly styled UK zines we've reviewed as well. Excellent musical taste is definitely the saving grace for GO METRIC. (Jay Dead)

(15-A South Bedford Rd., Pound Ridge, NY 10576)

I AM NED LUDD #2

Zoe is a regular at Bay Area all ages shows of all types, and a participant in the personal zine crew that often gets together under the guise of "zine cafes" and other positive concepts that I support in theory. Zoe's zine is like many of the local "personal" style zines that pattern them selves almost completely on an aesthetic that comes from crossing DORIS with COMETBUS, or by patterning themselves on zines that have already done this before them. Many of the subjects are the same as well, and those are usually along the lines of espousing a punk rock Martha Stewart approach to the phrase do it yourself. The fact that many of the local zines are done by folks who come from wealthy to extremely upper middle class backgrounds really comes across in the writing. The first give away is that most of them are in private art schools, and this is often mentioned in their zines. The second give away is that they dwell on subjects and hobbies such as making one's own clothes, and using (vintage)type-writers, and baking, etc. In theory these are all great things to do, but in reality only people with too much money and too much time from having too much money and no stress really get off on such things. Some of us are poor and hungry and we eat to survive. We also work and struggle and stress too much to fukin trip on how corporate our machine made clothes are. But hey, like I said, theirs is a different reality. The thing that separates Zoe from the rest of those other zines is that she is an active participant, and an enthusiast when it comes to shows, music, and networking with ALL types of folks from different scenes, and on that alone I can actually read her zine and feel that we share enough in our lives for me to try one of her awesome sounding recipes...and I will. (Jay Dead)

(Available at Cody's and Gilman)

I HATE CARTOONS #1

A hodge podge of comics and kitsch that is fairly entertaining at times, and so so at others. This is a publication that comes to you via Attaboy, who is a one man PR firm, and his star client (and only client) is himself. Merch for days, but also a level of hustle that is to be admired. Which ever way you decide to get pulled into his world probably doesn't matter, but once you are there you'll find plenty to explore. This mag is pricey, and so I would try www.yumfactory.com first.

(\$4.95, Attaboy, 906 C Pierce Street, Albany, California 94706 attaboy@yumfactory.com)

IT'S ALL GRAVY #3

Newish L.A. zine that is very much like early issues of Zippo in both content and layout, or even early issues of UGZ. Totally d.i.y., and not the least bit polished yet, which is great. Lots of energy and passion went into putting this out, and they get points for being young and still having a remembrance for Joe Strummer on the back page. I look forward to future issues. (Jay Dead)

(C/o Nickolai Garcis, 312 W. 8th St., Los Angeles, CA 90014)

POOR AND FORGOTTEN #12

Cool punk rock zine that reminds you that some people do zines because they almost have to, and not because they have any fantasies about becoming famous publishers or scenesters, ha-ha, or whatever. The music, the fashion, the ethics are still idealistic and inspiring, even after you've become a jaded jerk off. This is issue #12...holy crap...maybe it is time to think about an actual layout design? Nice honest reviews, + no staples...ahh you gotta love it. Or just recycle it. (Jay Dead)

(PO BOX 59, Linwood, MA 01525)

RAZORCAKE #14

RAZORCAKE continues to be consistent, and although I still think this zine has a definite relevance in the publishing world, my opinion of its musical coverage is declining. It's become so narrow, and so in line with its advertisers that I find it difficult to take much of it serious, and they could really benefit from bringing in or bringing back folks like Matt Average to inject some cutting edge into this polished publication. The strength of RAZORCAKE are the columns, and the writing, which is at a very high level. Say what you will about any particular columnist, but the truth is that RAZORCAKE has pound for pound the best columnists

of any of the bigger, punk magazines. They really are magazines, but hey, what the fuck? Why not? We'll pretend for the sake of this (these) review (s). AVAIL interview, ORPHANS, STITCHES, and BROKEN BOTTLES. (Jay Dead)

(PO BOX 42129, Los Angeles, CA 90042)

R'LYEH RISING #7

This is one of those special zines that reminds you of all the reasons that you ever had for liking, or even starting your own, underground punk zine. Dense, dark cut and paste style layout, with plenty of blown out graphics that are a perfect compliment to Frank's (Editor of RR) interviews with raw punk bands from Brazil, Australia, and the UK, not to mention the random appearances of HP Lovecraft related writings. If I had one criticism, then it would be that I'd like to see more of Frank's writing in his zine, but on the other hand you could just go ahead and pick up the latest ATROCIOUS MADNESS record for that. Featured in this zine are: BESTHOVEN, NEUROSE URBANA, UNIT, SEWER CIDER, and DECONTROL. (Jay Dead)

(PO BOX 40113, Portland-City, OR 97240-0113)

SHORT, FAST AND LOUD #9 & #10

Excellent return to print for this extreme music zine, and it's also the first issue since Jeff and Athena of Six Weeks Records took over the editing and publishing duties from Chris Dodge, formerly of Slap-A-Ham Records. Jeff and Athena are, unlike many of the larger music fanzines, engrossed in the local and international underground. In addition to being at almost every Gilman show for many years, they were a vital part of the last big wave that cruised through Burnt Ramen and will likely go down in local history as something that was pretty special. This issue of SF&L is full of that same approach and enthusiasm, and the columns are as always some of the best informed and on point as you'll find in any zine, and the Capitol Punishment interview is gold.

Oh shit another issue before we could even get these reviews published in our own zine. For shame. This issue is full of extreme music info and highlights, such as an Italian hardcore history, and the give me five column that has contributors name their five favorite hardcore vocalists of all time. SF&L is very much, and very obviously to Six Weeks what Heartattack is to, or was to Ebullition. Of all the labels, bands, and bookers now benefiting from the short lived Burnt Ramen scene, I'd say that Jeff and Athena are the only one who are actually putting some hands on work into keeping the ball rolling, for themselves, their label, and the scene! (Jay Dead)

(c/o Six Weeks, 225 Lincoln Ave., Cotati, CA 94931)

SUBURBAN VOICE #46

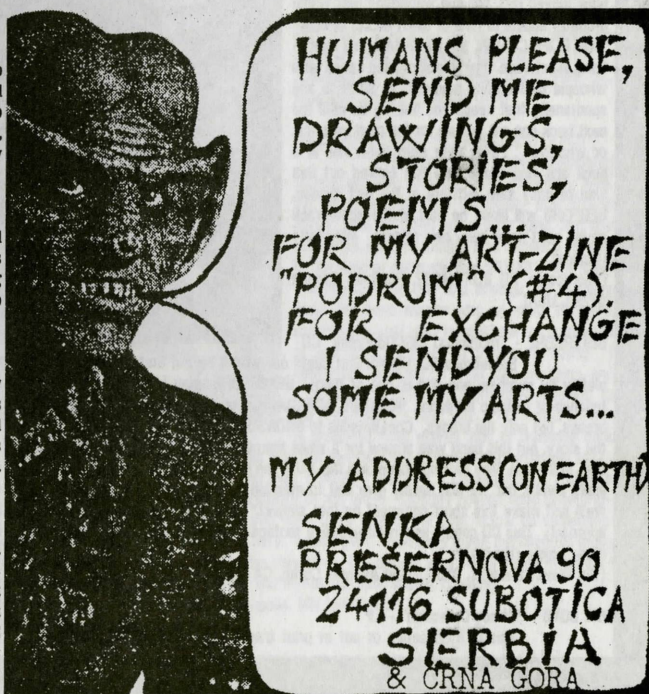
A new issue of one of my favorite music zines. This one doesn't come with a CD, but don't despair because it is jam packed full of enough hardcore news and information to make you forget your every worry. A crazy amount of reviews, especially show reviews. A cool interview with Matin of LIMPWRIST, and VITAMIN X. Other folks interviewed are HOLDING ON, AMDI PETERSEN'S ARME, BALANCE OF TERROR, CUT THE SHIT, RAMBO, and THE PIST. 20th anniversary issue. (Jay Dead)

(Al Quint, PO BOX 2746, Lynn, MA 01903-2746, USA)

UPHEAVAL #9

Our friend Craig has returned with yet another issue of his zine UPHEAVAL, and man could it be issue #9 already? This issue is more focused, and the layout is still cut and paste, but it's more in the style of old hardcore zines. Craig has a passion for the international hardcore zine, and his zine shows that passion with killer scene reports and awesome interviews with bands such as COACCION, which is the band formerly known as DISCORDIA. I'd be into more photos, and more pages per issue (Which is a sign of a good zine!), but this is definitely an issue you should check out. (Jay Dead)

(\$3 ppd, Craig c/o PO BOX 471, Boston, MA 02134)



ABSOLUCION - S/T - CD

This is a very raw sounding bit of crusty grind from Mexico that is like later DISCORDIA if they had crossed over to the grind side of the fence a bit more often, i.e. mas blast beats and grind breaks. The recording is similar to a lot of recordings that come out of Mexico, and if you've heard (once again) DISCORDIA or COACCION, then you know what I'm talking about. I think this recording, like the last COACCION CD, would benefit a lot from a good remastering job for starters, but all that technical jargon aside, this CD tears shit up. It's moody and relentless, and undeniably has that d.i.y. edge. The lyrics are along the lines of: Hey, if you don't like the way shit is, then change it. Or you think torturing animals is okay, then how about we start with your children. Hey if you want this record and you don't see it at your local record store, then get off your ass and order it. If you don't then you are the poser, not them...whoa those ABSOLUCION lyrics are infectious. (Unidos) (Dogma Destroyer c/o Cesar Daniel Bustamante, Nacar #535 Frac. Industrias, C.P. 78390 San Luis Potosi, S.L.P., MEXICO)

"Bay Area Thrash Demolition, Volume 4" - EP Comp

Max beat everyone to the punch with this release, which features some of the best new hardcore (thrash) bands to emerge from the Bay Area in the last few years. It's a 7" EP, and so there are bands that could have been included, but Max is (at the time I am writing this) planning to release at least another 7" EP to include a few of those, so there. Many of the bands on this 7" have already broken up, and some of them were never much of a factor in the local scene, but the power and influence that comes with having a record out (i.e. an endorsement) on 625 is huge, and so you have to accept that many of the bands will go down as possibly more prominent than they actually were. That said, DYSTROPHY was a great local band that still could be one of the best local hardcore bands if they wanted to. They are the best band on this comp both live and recorded. Their track smokes. VOETSEK also comes in with a tidy little thrash assault, featuring their second line-up (The one that produced the best recordings, by far), and they continue to play a huge role in the local scene. SHARP KNIFE and the LAB RATS who had a huge following due to their previous association with the band the JOCKS, as well as having folks like Max and MRR in their corners, turn in some decent performances of their own. SCHOLASTIC DETH sounds fresh on this comp, and it still amazes me how prominent this band became, especially outside of the Bay Area. ELEPHANT MAN are still around and hopefully they will be more consistent soon, and we also hope that will lead to a full length in 2004(?). DELTA FORCE came and went so fast that... (Unidos) (625, PO BOX 423413, San Francisco, CA 94142-3413, USA)

BEDFORD - "Spaceships, Sex and Jealousy" CD

This is a collection of singles between the years 1995 and 2000. This is pop punk played fast, but still something that would probably appeal to fans of SHOTWELL, OPERATION CLIFF CLAVIN, the BANANAS, and everything in between. Fairly well crafted songs with whoopie cushion like moments of surprise and spontaneity that keeps you holding on until the next hook can set you up for the next surprise, or whatever. Fairly safe stuff here, and in a punk and zine scene that has carved out this kind of easy safe territory in the last decade, BEDFORD will likely be part of the soundtrack at the next bake sale/zine retreat. Why not? (Unidos) (Microcasm, PO BOX 14332, Portland, Oregon 97293, USA)

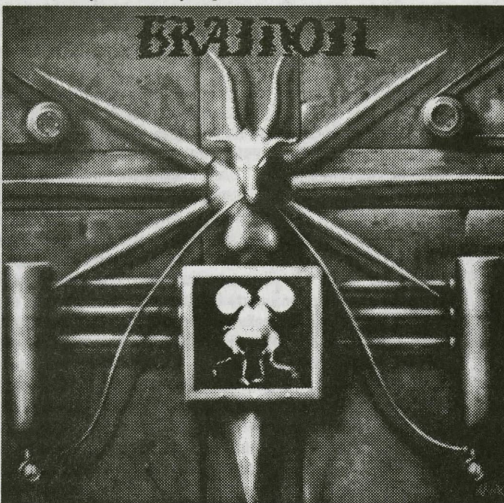
BETERCORE - "Youthcrust DISCOography" CD

Sometimes Six Weeks just busts out with a record that catches me completely by surprise, and this is one of them. BETERCORE play breakneck thrash with touches of melodic hardcore, NEGATIVE APPROACH, and even metal thrown in on their breaks, but only the breaks. Comparisons to BRONSON, and MK ULTRA might be part of the story, but this band was around for a while themselves and so you have to just say that, in the end, they fucking ripped, and this CD is the proof. Lyrically you'll get the: politically aware, but we just barely give shit to mention it, still what the fuck? Okay, here we'll just make this short comment on that subject. Now get your ass back in the pit approach. This CD comes enhanced with live footage, as well as photos of naked young men. Enjoy. (Unidos) (Six Weeks Records, 225 Lincoln Avenue, Cotati, CA 94931, USA)

BIG BOYS - "Wreck Collection" - LP

This is a collection of out of print tracks by the BIG BOYS, produced by

famed SST producer Spot. Most of these tracks have appeared on other releases at some point in time, but were originally intended to be something more similar to what you have here. There are some other details I'm leaving out that you can have when you pick up this double LP, but in today's (punk)world of 7" bands, here are 2 12"s that you can put on and listen to repeatedly, getting something different out of them with each new listen. Some tracks sound like early Dischord hardcore, while others sound like Boner Records era rocknroll, and of course you get some funky horns in there from time to time. The band pushes itself to be something more than what it may have started out to be, but the BIG BOYS never get too far away from what it is that made them special (i.e. the CLASH on "Sandinista" for instance). This 2XLP has been a prominent part of my summer of 2003 soundtrack. (Unidos) (Gern Blandsten Records, PO BOX 356, River Edge, NJ, 07661, USA)



BLUEPRINT FOR DISASTER - "The Fire That Burns" - Demo CD

This is a band that I was lucky enough to stumble upon when we (BLOWN TO BITS) played with them in a garage, in a small town called Talent, Oregon. They are a three piece consisting of guitar, vocals, and drums. They play crazy, technical dischordant moshcore thrash metal. The changes come very quick, about 20 per song. The only way I could describe it is VISION OF DISORDER (demo/1st 7") meets DISCORDANCE AXIS. Good Musicians. (JAKE SKATE) (blueprintfordisaster@charter.net)

BORN/DEAD - "Our Darkest Fears Now Haunt Us" - CD/LP

More driving, politically flavored punk rock from the Bay Area's most referenced new hardcore punk band. This is slightly better than BORN/DEAD's debut 7" (if you get the CD, then you'll get the 7" tracks as well), but not that different, so if you were a fan of that material then you will be more than pleased with this release. BORN/DEAD's sound encompasses elements of AUS ROTTEN, ECONOCHRIST, and vocally you could possibly draw comparisons to early DEAD AND GONE. Lyrically Willy and the crew are fairly PC, and in line with the more liberal punk scenes, like Portland for example, or even the Bay Area scene of the early nineties. In a scene that was just waiting for a good band to come along, that could also contribute in terms of being available socially, BORN/DEAD was that band. The BORN/DEAD Haus was (early on in the band's existence) a momentary hub of activity, especially during the 2002 RID Fest. Much of the rest of the scene accepted that BORN/DEAD was kind of THE band, and I think this release will be that much more important in the Bay Area because of that. Aside from that it's just a solid punk record, and it'll be interesting to see which direction this band goes in next. (Unidos) (Prank Records, PO BOX 410892, San Francisco, CA 94141-0892, USA)

BORN/DEAD



OUR DARKEST FEARS NOW HAUNT US...

BRAINROT - "Dark Eyes Of MY Past" - Enhanced CD

This is the CD version of the LP released earlier this year, but what makes this CD cool is that it takes advantage of the extra memory and capabilities that all CDs possess. In addition to the music, which is pretty great already, you get a music video and a few live clips of BRAINROT at Gilman. The live footage quality is crisp, and the sound is definitely good enough to give you an idea of how good BRAINROT has become as a live band. The music video, which features a silly premise and "actors", is a totally Greg moment. To me, and I have known him a while now, Greg is more like that video than he is the dark cover art (Judd Hawk), which is more of a nod to the East Bay and Oakland. So is the duck he drew for the Life Is Abuse brand on the back of this and the LP. Check out this CD, and get to know this band, and

Greg just a little better. It's worth it - perhaps. (Unidos) (Life Is Abuse, PO BOX 20524, Oakland, CA 94620, USA)

CLARENDON HILLS - "All Day, All Night, All Right" - CD

This hardworking, hard flyering band from the East Bay drops this debut with little or no attention to making an overwhelming, definite statement as to who they are, why they are, and why you or anyone should care. That's too bad because this crew has proven that they can do some pretty special things in terms of networking, and touring spots that were previously unexplored by other local punk bands. At it's best this record is melodic, and yes poppy, but heartfelt and right on in it's approach. At it's most self defeating it's self indulgent indie rock that might have been best left in the studio, or perhaps on a solo project of some sort. If you are a fan of the East Bay sound as defined by Lookout! in the years after David Hayes' departure, then this could be for you. (Unidos) (S.P.A.M. Records, PO BOX 21588, El Sobrante, CA 94820-1588)

(First Blood Family, PO BOX 1766, Madison, Wisconsin 53701-1766, USA)

CONSIGN - "All Heroes Lost" EP

Interesting demo from a band that sounds like IRON LUNG meets ANTAGONY, if you can imagine such a thing. Not bad, although the production here leaves a lot to be desired, but hey it's a demo after all. The music never makes it all the way to grind or power violence, but stays in that area that some refer to as hawdcore, but without having lyrics or much other info to go on, I'll just say that this is quirky, ambitious hardcore. Period. Don't let the pullover sweatshirts and backpacks fool ya...not right away anyway. (Unidos)

(Booking - Ben: 925-413-6204)

CONSUME - "Forked Tongue" EP

Ah Yeah, balls to the wall man. Driving, relentless, down-tuned, crusty discore is the order of the day for these Seattle punks. What if STATE OF FEAR, DISRUPT, and WHOREHOUSE OF REPRESENTATIVES got together and created a monster. Strong gravelly vocals with precise drum rolls and composed fills round this out really well. More importantly, it's a sound with Scandinavian roots, which will give them much international appeal. Watch for them on a European tour, and a split LP with BORN/DEAD at the end of summer, beginning of fall 2003. Aces high! (JAKE SKATE)

(Dissonant Sound Industries, PO BOX 2353, Portland, OR, 97208-2353, USA)

CRAMPS - "Fiends Of Dope Island" CD

The CRAMPS are back, and this is their first release on their own Vengeance label since aligning themselves with Mordam Distribution. The packaging on both the vinyl and CD are on the level of any of their previous releases, which is a relief, but although this record is better than the last few, the CRAMPS are still nowhere near capturing the energy of their great live shows on this disc. I've seen these songs performed live, and they are full of an energy and rawness that fails to come across on the recorded versions found on "Fiends Of Dope Island". That said, this is a solid release by a Lux and Poison Ivy, probably the most listenable record since "A Date With Elvis", and they continue to push on up against psychobilly without giving into it completely, and becoming caricatures of themselves. This one is worth your time. (Unidos)

(Vengeance Records - www.mordamrecords.com)

CRESTFALLEN - "Rogue Rodeo" - CDEP

Great, dark artwork and layout, reproduced on a beautifully done digipac. Nice start. It really sets the stage, and by the time you hit the first track you're there. CRESTFALLEN sounds like what you would get if you crossed ISIS with Scandi metal, then smashed it over the head with a hard dose of early NEUROSIS. Whoa. Skip that and let me just say that this is intense, dark, metallic hardcore that stands out as something special, maybe on the verge of really making a statement that will stand the test of time (a decade is a good start). The bonus tracks are silly and cool at the same time. Not many bands would record an EP like this, then turn around and throw on a MINOR THREAT and CRAMPS cover at the end. This is one is highly recommended. Note that this is an EP. (Unidos)

(Robotic Empire, PO BOX 4211, Richmond, VA 23220, USA)

DEAD BY DAWN - S/T - LP

This is one tight, crusty, rocknroll metal band. They even got a heshier in the band, which makes it more authentic. Rock & roll in the raw MOTORHEAD, GANG GREEN kind of way, along with some more contemporary thrash riffs. Doses of throat ripping stretches sounding like a cross between Bryan Ward of ELDOPA and the guy from GANG GREEN in the vocal category. What kills me about this album is all the blatant ripoffs. The note for note DAYGLO ABORTIONS riff is pretty funny. The ELDOPA tributes are pretty too. It's a really good album though. Their tight live as well. (JAKE SKATE)

(Dead By Dawn, 4914 NE 17th St, Portland, OR, 97211, USA)

DISCIDER - "Drinking To Forget The Future" EP

This record caught me off guard, which is a good thing to have happen to you every now and then. DISCIDER are not at all the D-beat style band that I expected, but rather a stripped down tribute of sorts to of all bands GISM. There are no metal god guitar leads, but the rest is there. The twisted vocals, lyrics like: Get Them ready to send to war/Clone the rich and kill the poor/ Nothing new we've seen it before/ You want war - try to clone me; all seem to do the trick nicely. (Unidos)

DRINK TICKETS - "First Round" CD-Demo

The DRINK TICKETS feature members of KWIK WAY, but they don't really share too much resemblance musically to that classic Bay Area underground band. DRINK TICKETS play a style that is part power pop, part garage rock, and perhaps a small part punk rock. I'm talking about the way it sounds musically only. At it's best it's guitar driven (The guitar player Jules is easily the highlight of this band) in the same way a good band like the ZEROS were, and at it's worse it's something akin to bar rock. Still it is a demo, and it's early on for this band, so let's wait and see if Jules and the gang can conjure up some of that old magic on the next release. (Unidos)

(PO BOX 21422, Oakland, CA 94620, USA)



FESTA DESPERATO - Demo Cassette

Raw punk from the Czech Republic that is not so dissimilar from San Francisco's BLOWN TO BITS, but with a much faster, more hardcore drummer. Good track after good track track, and everyone raw and relentless, but not too polished, which is how a demo of this style should be (or at least how I like 'em). Now if we could just get these guys and SEE YOU IN HELL to tour the states. (Unidos)

(Ultima Ratio, Kokavec Miroslav, Spacilova 11, 618 00 BRNO, CZECH REPUBLIC)

FOURTEEN OR FIGHT - EP

If you ever liked BORN AGAINST or early ECONOCHRIST, then I think you'll dig this very much. It's good punk rock, but compared to all the other good stuff I've heard recently it doesn't really stand out. The lyrics are very intriguing. They have one song called "Amarillo" about the punk rock kid that guys from the football team ran over in their Cadillac. Other songs deal with homicide rates,

dead industry, free trade, and stuff like that. (JAKE SKATE)

(Lengua Armada, 1010 1/2 Riverine Ave, Santa Ana, CA92701, USA)

FRACAS - "On Trial" CD

This is the newest release from one of the hardest working bands in the Bay Area, and it is quite a package, from the killer cover art to the ripping, melodic hardcore on the cd. This is by far the best release from FRACAS, and I think a couple of the reasons for this shift into high gear can be attributed to Dan's take charge guitar sound, and their new(est) drummer's sick, old school hardcore playing style that doesn't undercut the momentum like some of their past drummers tended to do. All that said, it is the move to more of a hardcore sound that really does it for me. FRACAS has often seemed like a project designed for the purpose of showcasing their frontman Joe Franke's personality and lyrics, in a similar manner to every band Jake Filth has been in since FILTH ended.

Finally FRACAS seems to have gelled as a band, and songs like "On Trial" and "You Rejected Me" are proof positive of this fact. The DR. KNOW cover is killer, but the Johnny Paycheck cover is a reminder of the old FRACAS sound, and one that wasn't welcomed by me after experiencing the new. This is a keeper. (Unidos)

(Calendar of Death Records, 1431A Park St., Alameda, CA 94501-4509, USA)

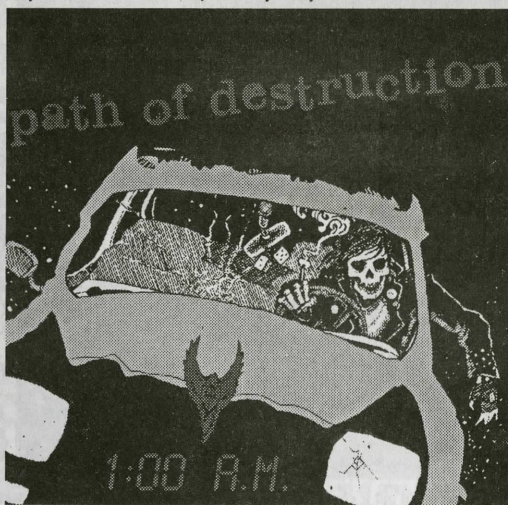
FROM ASHES RISE/VICTIMS - Split LP/CD

This is a very highly anticipated record, and one that is selling extremely well, but not one that I am personally that stoked about. The VICTIMS are a killer band, and one that plays a more raucous, less technical version of the kind of hardcore that SKITSYSTEM does. The recording is raw and driving, and in many ways the main reason why so many hardcore bands in the past have inspired me to go on a run of searching for more of that same sound. I appreciate this band for what they are doing, and I especially appreciated them after listening to the FROM ASHES RISE side. FAR turn in a highly produced, well played side of wannabe dark

hardcore that once again reminds us that this band has yet to break away from the shadow of first HIS HERO IS GONE, and then TRAGEDY, and now a combination of both in a sense, which doesn't constitute originality on any level. Hardcore doesn't have to be original obviously, but at some point you have to be able to put your stamp on something, and FAR doesn't really attempt to here. I don't get it, especially given the talent of those involved in this project. What is the objective? My opinion won't stop people from eating this one up. Pushead artwork and layout are outstanding. (Unidos)

(Havoc Rex, PO BOX 8585, Minneapolis, MN 55408, USA)

HELLSHOCK - Demo Cassette



Damn, Portland's got it goin' on right now. This supergroup is at the head of the pack. This is the beautiful ugly come to life. There are 6 epically composed songs here, with names like "Ghosts Of The Past" and "Olympus". The only way I can describe it is if you take the hard driving thrash of SEVERED HEAD OF STATE, mix in the melodic D-bet of TRAGEDY, and top it off with the dark meltdown of HIS HERO IS GONE. Me and Jay even recognized some EXODUS riffs in there. Maybe the loudest band that ever played at Gilman. (JAKE SKATE)
(Hellshock, PO BOX 2626, Portland, OR 97208, USA)

HIGH ON FIRE - "Surrounded By Thieves" - CD/LP

This falls into the too late for the last issue category, but this record is so good that I didn't feel weird about dredging it back up for a review in this issue. HIGH ON FIRE has been around for approximately 5 or 6 years, and in that time they have continued to evolve and improve as a band in both their recorded output, and without a doubt from a live standpoint. This is their best record to date, and the production by Billy Anderson is amazing, rivaling his work with BUZZOVEN. There were hints that Billy Anderson's production skills were reaching new heights with the recent SOURVEIN LP, but this record is the true indicator. HIGH ON FIRE speeds things up just a bit, both in terms of their rhythm sections busy sound, and also in the way the songs are written. Everything is epic and crushing, and while the stoner frequency is still audible, this band has moved beyond just that reputation. When it's all said and done in the Bay Area music scene, HIGH ON FIRE reigns supreme in 2003. (Unidos)
(Relapse Records)

IRON LUNG/LANA DAGALES - Split CD

This is a classic split already as far as I'm concerned. LANA DAGALES emerge from obscurity, a long hiatus, and deliver the avant garde noise infused grind that makes them one of the most interesting bands from the East Bay these days (and of wherever Etay happens to be living). Their side was originally going to be a 7" on Jon Iron Lung's label, but it sounds like it was meant all along to be a split. Every track flows into one another like one long composition. IRON LUNG bring the same CROSSED OUT influenced hardcore to the table that they have always brought, with some sound experiments of their own, and most importantly a heavy bottom end sound which can only be described as "the Dan Rathbun low end rumble factor". Ferocious track after ferocious track, and Jensen's drumming has never sounded better. The layout and artwork on this CD, mostly by Jon Kortland (and some by Matthew Vige) completes the package. (Unidos)
(Boredom Noise, PO BOX 11351, Oakland, CA 94611, USA)

KADENA - Demo CD

Political melodic punk rock (some street punk elements for sure) done the only way it can still be done without sounding contrived. KADENA are a Filipino band from New York that I first heard about during a conversation with Rupert from ESKAPO, another excellent band that is mostly Filipino. Both bands do songs in Tagalog, which is awesome, and a reminder of just how powerful it was when LOS CRUDOS started the movement of Latinos doing bands with Spanish lyrics. ESKAPO would be the hardcore side of that coin, but KADENA are equally as powerful live and on record because the lyrics are poignant, and done with passion, as well as really benefitting from having an excellent frontman/guitar player to nail it down. (Unidos)
(www.kadena-ny.com)

LAMATERMATICA - S/T - CD/Demo

This is a cool release that sounds like what you might get if you took bands like IRON LUNG, LANA DAGALES, and GODSTOMPER, then blended them with FORCA MACABRA, but instead of Portuguese you made them sing in Italian. Sure that's a copout style review, but listen to this CD and tell me that at least three of those bands didn't come to mind, especially if you are from the west coast of the United States, like myself. This band is loose, the drummer is wicked, and they are brutal and quirky which keeps the listener their your toes. (Unidos)
(c/o Paolo Rossano, Via Percotto 24, 10098 Rivoli, Torino, ITALY)

MASS SEPARATION - "Tak Mau Lagi" - EP

Oh shit! Craig from MELEE/Where's Your Anger records hooked me up with this record, and it might be one of the best hardcore records I've heard in the last year

or so. First of all the packaging is simple, but beautifully done, and I really appreciate that. MASS SEPARATION hail from Malaysia, and if they aren't the best band in Malaysia right now, then we should all move there. No, not really because who could afford to do that when you are an underground urban guerrilla, but the thrash is intense when MASS SEPARATION gets a hold of it, and they can even flip it real quick and reintroduce you to the power violent sound you once loved. Idealistic lyrics that deal with ideas shared by most in the d.i.y. scene during their most passionate years. Our pick to rip your fucking head off. (Unidos)
(Where's Your Anger?, PO BOX 471, Boston, MA 02134, USA)



MELEE - "Discography" Cassette

A must have for fans of hardcore, Boston hardcore, and anyone who supports d.i.y. workaholics like Crusty Craig, the singer for MELEE. This has everything the band ever recorded or released, and it is a great mix of modern thrash mixed with old school greats like GANG GREEN (The good records). The lyrics are a bit more personal and insightful than a lot of bands, which is just an added bonus, but you don't really need anything extra when it comes to this cassette tape. This is professionally pressed (dubbed) by a record plant, not an at home dual cassette job. (Unidos)
(Gasmask Records, Marek Rybensky, Haskova 1/32, 591 01 ZDAR N/S 6, CZECH REPUBLIC)

"No Hold Back...All Attack!!!" - CD/LP Comp

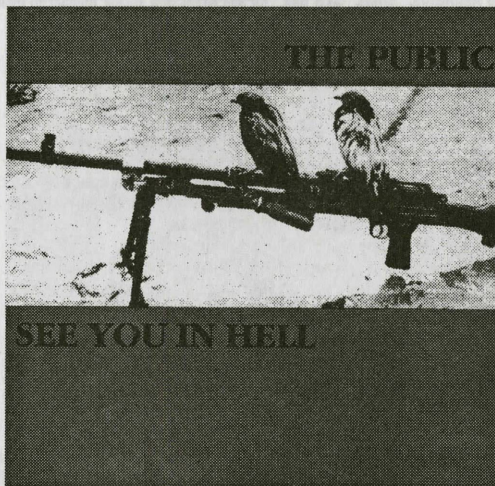
This is a compilation 3xLP/2xCD that documents the current Twin Cities underground music scene. When was the last time you picked up any comp with 50 plus bands on it? This is a special effort that combines the efforts of many underground resources from the Minneapolis area, and at the forefront - as you would expect - is Felix Havoc, who put these out on his more active than ever Havoc Rex label. There are several musical styles represented here, and you have to conclude that the Twin Cities musical landscape is a fertile one, obviously. That said, comps work for me when there is much more of a focus, and while all of these bands share a common geography, it will probably be, in the long run, of much more interest to folks who live in and around the Twin Cities. It should also be of interest to collectors of vinyl, definitely, and just anyone who likes to keep track of what's going on in the more prominent US underground music scenes. Unlike my favorite comps, those done by Very Small (early years), "Not So Quiet On The Western Front", P.E.A.C.E. comp, etc., there aren't any one or two bands that leap out at you as bands that have taken things to another level. What this is though is very consistent from track to track, and the artwork/layout on both the CD and LP versions are outstanding. Really great. Some bands that appear are: A-BOMB NATION, CALLOUSED, THE CRUSH, DAMAGE DEPOSIT, DILLINGER FOUR, MENSTRUAL TRAMPS, MISERY, PROVOKED, SCORNED, and XDEVASTATORX. (Unidos)
(Havoc Rex, PO BOX 8585, Minneapolis, MN 55408, USA)

PATH OF DESTRUCTION - "100 A.M." - EP

This record actually had me remembering the days when STRYCHNINE played fast, and could actually tear it up on occasion. This was a long time ago, and that STRYCHNINE bears no resemblance to the rocknroll outfit they are now, but PATH OF DESTRUCTION does. Old schoolers who can sing about drinking and being punk while still putting it into overdrive. This might be better than the newer MISERY songs I've come across. Crusty, with definite nods to both street punk and the more recent hardcore trends to emerge from the midwest. Excellent 7". (Unidos)
(Havoc Rex, PO BOX 8585, Minneapolis, MN 55408, USA)

PHANTOM LIMBS - "Displacement" - CD

With "Applied Ignorance" I expected the PHANTOM LIMBS to either take off in terms of record sales, popularity, and record labels (I'm still not sure whether AT is capable of handling any act on the level that Epitaph or even Lookout! have found themselves having to deal with at different times in their history) or they would just continue to carve out more, deeper territory for their deathrock meets SCREAMERS sound, and their confrontational live shows. Their rate was the latter, but this doesn't mean that there aren't several bands trying to replicate bits and pieces of what the PHANTOM LIMBS do, or have already done. These bands should take note of this new recording because the PHANTOM LIMBS have taken their already dark take on carnival music and synth punk excesses, and mined the forgotten dark corners of these genres, and others, to create a concise masterpiece of disturbing consequences. Lyrically the LIMBS are twisted and obviously trying hard to impress a mood upon you, but the fact that these guys were the first, and the fact that they live this band and their parts in it on an almost 24 hour basis probably bears responsibility for the overall mood in the end, but the lyrics don't hurt. This is a very good, possibly great, and important release. Engineered by Dan Rathbun. (Unidos)



(Alternative Tentacles, PO BOX 419092, San Francisco, CA 94141-9092, USA)

SEE YOU IN HELL/THE PUBLIC - Split EP

SEE YOU IN HELL blaze through their side of this split with an onslaught of Scandi-thrash with hints of distorted excess that suggests, but never quite goes all the way over to the FRAMTID, ATROCIOUS MADNESS side of the tracks. Wow, a SEVERED HEAD OF STATE/SEE YOU IN HELL show would be like a dream come true. Just tell me when. THE PUBLIC are decent enough, but having to follow SEE YOU IN HELL doesn't help them any, and the slow, emo breaks in between the thrash style drums and power violence vocals just didn't work for me. That said, if there is a split to get, even if for one side, then this might be it. (Unidos)

(Where's Your Anger, PO BOX 471, Boston, MA 02134, USA or Filip Fuchs, Grohova 39, 602 00 BRNO, CZECH REPUBLIC)

SEVERED HEAD OF STATE - "Anathema Device" - LP

Just when you think this band might be due for a lackluster performance on vinyl, SEVERED HEAD OF STATE releases this LP and once again asserts themselves as one of the most intense purveyors of Swedish style hardcore there is today. Political lyrics that focus a lot on organized religion, and one of the most twisted mixing and mastering jobs I've ever encountered. You literally have to crank this record up to full volume to get the full brunt of what it contains in its grooves. A totally sick release. (Unidos)

(Hardcore Holocaust, PO BOX 26742, Richmond, Virginia 23261, USA)

SHAKEDOWNS - "Move!" CD

DEAD BOYS/STOOGES style rocknroll that has some attitude, some decent riffs, and more than a couple of songs that might actually make you move, but not many more. Really though, you could probably strip this full length down to a pretty great EP, and maybe fill the rest of the CD space with some live video clips, who knows? Lyrically the SHAKEDOWNS tell it like it is, and knowing that, then listening to the cd a second time makes it all a lot better. The gist is that when you are rocknroll, then you are rocknroll for life, and fuck the trends, although this style has been one of them over the last couple of years. The SHAKEDOWNS, why not?

(Morphius, PO BOX 13474, Baltimore, MD 21203, USA)

SICHERHATESYSTEM - "Chyba" - Cassette

We got a lot of this one from Filip of SEE YOU IN HELL, and it starts off with an over the top (almost) sounding track called "Chyba", which sounds like some crazy take on Japcore bands of the eighties. It works a solid riff right into the ground, then picks it up and starts all over again. Hey, why not? That track is so interesting that it kept me listening even longer than I probably would have otherwise. Flip the tape over and get the live experience. Not great, and never as good as the first song, but worth a listen. (Unidos)

(sicherhatesystem@email.cz; tel. 603 545 100)

STOP IT! - "Self Made Maps" - CD

Amazing artwork and layout again on this Robotic Empire release. STOP IT! sound like a band that could be on Dischord, or perhaps already were on Dischord at some point. Not nearly as memorable as the artwork on their CD sleeve, but not at all bad at what they do, which is to rework territory already covered by bands like RITES OF SPRING and FUGAZI, and other Dischord bands of the past. Not bad jumping off points, and if you like that music, then you will like this a lot. Let's hope this is a jumping off point, and that the next release will hold a surprise or two. (Unidos)

(Robotic Empire, PO BOX 4211, Richmond, VA 23220, USA)

STRIKER - "No Bears On The Track" - CD

Damn, this shit's bad ass. Straight up Brazilian style thrash. This is so fast. I don't know how they keep up with the drummer. I don't even know where they're from. They actually sound more similar to FORÇA MACABRA, who are a Finnish band that sings in Portuguese. The singer also uses that awesome echo effect. Twenty three songs, including a CRUCIFIX cover, "Another Mouth To Feed". What more do you want? Definitely my pick of the month. (JAKE SKATE)

(Six Weeks Records, 225 Lincoln Avenue, Cotati, CA 94931, USA)

THRICE - "The Artist In The Ambulance" - CD

A decent mix of metallic and emotive hardcore that actually surprised me a bit. The musicianship is way above average, especially considering the stereotype that accompanies bands that look the way THRICE does in their photos, and not to mention their meteoric ascension to a major...I think (Sub City and Def Jam?). These labels send me dozens of releases between every issue of UGZ, and I rarely if ever actually review a band, but this release attempts to be something special. Lyrically they are almost there, and the packaging is lavish in its layout and minimalistic vision. Alas, too many of the changes are redundant and cliché to reach the bar they have set for themselves. Bands like POISON THE WELL come to mind. (Unidos)

(Def Jam/Sub City)

TRAGATELO - S/T - LP

This now defunct band featured members of LIFE'S HALT, ESPERANZA, and LOS CRUDOS, to name but a few. Their demo was pretty widely distributed, and it is side B here. Side A is a newer recording done in Craigums from WHAT HAPPENS NEXT's recording studio back in early 2002. This record is, simply put, pretty special. Tons of energy and passion, and by the end of side A you'll find yourself singing along to TRAGATELO's most known song "Resiste La Colonización!", which was featured in Martin's short documentary MAS ALLA DE LOS GRITOS. Fast hardcore punk with melodic guitar parts and thrashier moments, but not at all a rehash of any former bands these folks were a part of. Handscreened covers, and photocopied lyrics sheets top off this classic Lengua Armada release. (Unidos)

(Lengua Armada, 1010 1/2 Riverine Ave, Santa Ana, CA92701, USA)

UNPERSONS - S/T - CD

LEECHMILK comes to mind, but so does HIS HERO IS GONE, and NEUROSIS. Later BUZZOV-EN also comes to mind, but lyrically the UNPERSONS are more careful and poetic with their lyrics, just slightly less obvious than those of FROM ASHES RISE. Vocally and guitar wise you get the feel of that stoner rock meets noise formula that many bands attempted in the early to mid-nineties, with different degrees of success. The drums and bass are more in line with crustier, experimental bands, like many of those noted here, and others I'm sure. A totally interesting release by this band, who impressed me from a live standpoint as well. The sleeve artwork is consistent with the sound,

thereby making this a complete package, and a welcome addition to this issues reviews. (Unidos)

(At A Loss Recordings, PO BOX 582, Eastlake, CO 80614-0582, USA)

WARCOLLAPSE - "Crap, Scrap and Unforgivable Slaughter" EP

Scandinavian raw punk, with vocals reminiscent of NAPALM DEATH. These tracks were recorded about a decade ago, but they still sound fresh and relevant as fuck. I heard that this band was finally going to come over and tour the US, and I am looking forward to that, if it happens. This record will get you stoked on that front, and will probably have you searching for some of WARCOLLAPSE's earlier releases. (Unidos)

(First Blood Family, PO BOX 1766, Madison, Wisconsin 53701-1766, USA)

WATCH THEM DIE - S/T - CD

WATCH THEM DIE has finally released a record after waiting for the right label to come along, and this debut is quite a statement. Featuring former members of GRIMPLE, SCHLONG, WORD SALAD, and ELDOPA to name but a few, WTD has pulled off a sound that has a

signature that is all its own. I have had a copy of this recording minus the newer song "Sadist Ways" for quite some time, but it is no where near as heavy sounding as this mastered version. Moving from mid-tempo metal to all out thrash, WTD has only begun to scratch the surface with this release. The newest song "Sadist Ways" is by far the best song, along with "Torn Pages" on the entire release, but the newer songs that the band has been performing live are even faster and more over the top than this material would suggest. Lyrics and sound are metal, although the punk and hardcore roots are definitely evident in the compositions. Excellent artwork on the cover and inner sleeve by Bay Area painters. Engineered by Dan Rathbun. (Unidos)

(Century Media)

THE ZEROS - "Don't Push Me Around" CD

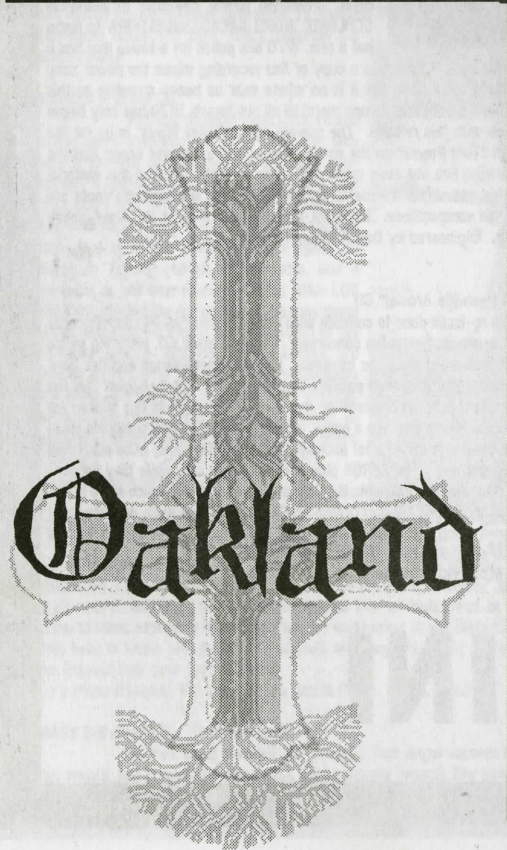
This is a re-issue done to coincide with Bomp's joining the Mordam Records family, and a welcome one as far as I'm concerned. This is a great CD, featuring music by a great band that was there since the beginning, and thus these songs and this band carry even more meaning that it is even possible to explain here. I will suggest that the folks at Bomp try to invest in some remastering the next time they press this sucker, for the volume aspect alone. There are also a bunch of new tools for layout that could clean up the insert a bit, and would allow a better package (worthy of the band) to be presented to a whole new punk audience. The ZEROS play punk rocknroll, and while they do have songs that could be classified as pop punk, the bulk of their material is much more in line with bands like the HEARTBREAKERS, STOOGES, and in some cases there is strong mod sound that kind of goes along with their fashion. But you know who the ZEROS are, so pick a copy of this up immediately, if you don't already own it.

(Bomp Records, PO BOX 7112, Burbank, CA 91510, USA)

FINI

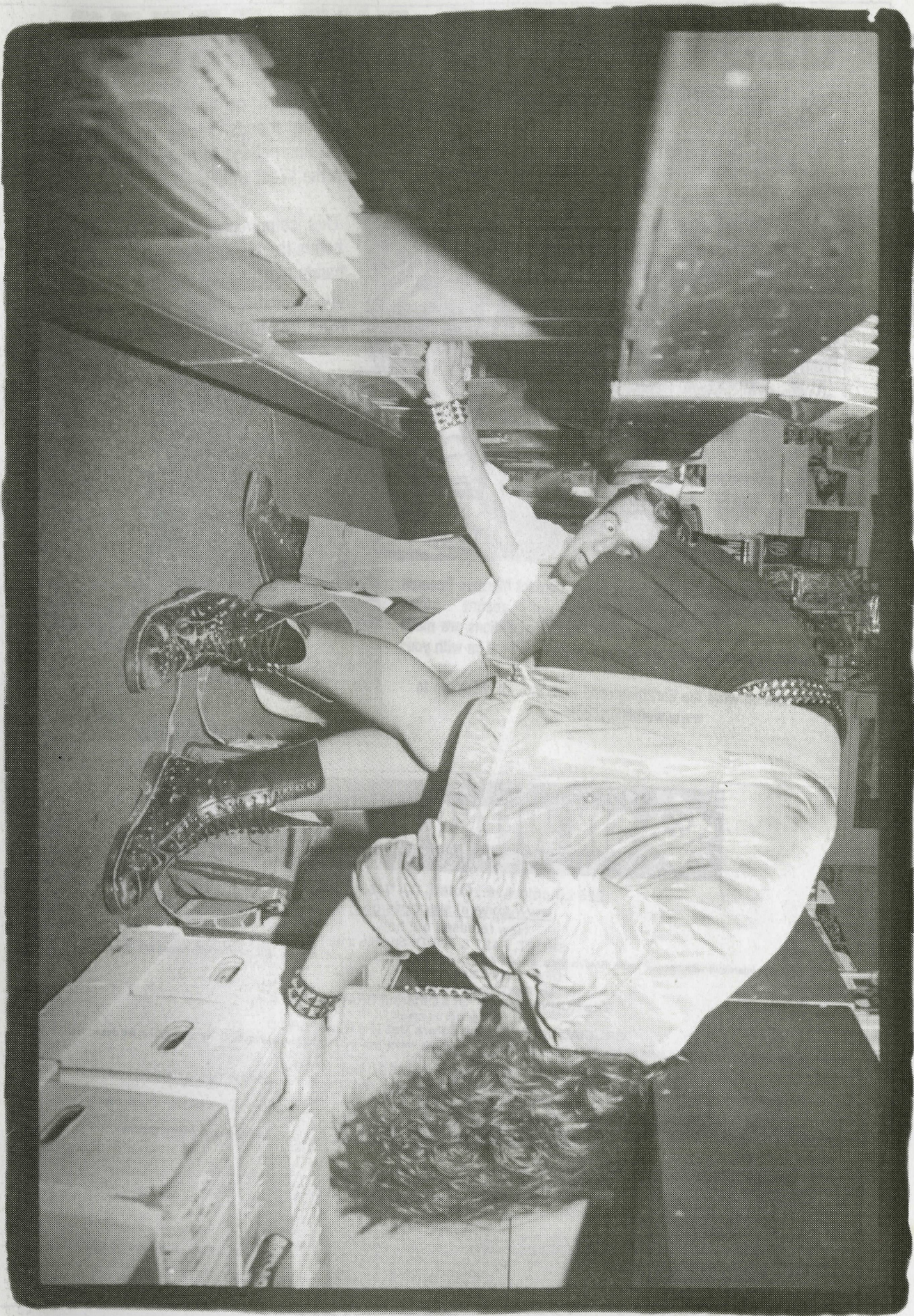


Insidious



Sean Chewbacalypse and Elizabeth browse at Axis Records.

Shannon H. H. H.



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Dutch thrash in its finest moment!! Contains all recorded material, rehearsal/live tracks + 20 minute video CDROM! Total all out thrash war!!

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