

THE FOLLOWING HARD-ONS MERCHANDISE IS AVAILABLE FROM: TAANG! RECORDS, P.O. BOX 51, AUBURNDALE, MA 02166

T-35 LP "LOVE IS A BATTLEFIELD" LP T-35 CS "LOVE IS A BATTLEFIELD" CASSETTE "LOVE IS A ... " CD EXTRA SONG T-35 CD "DICKCHEESE" LP 18 KILLER SONGS T-26 LP "DICKCHEESE" LP GREEN OR RED WAX T-26 CV T-26 CS "DICKCHEESE" CASSETTE W/21 SONGS! "DICKCHEESE" CD W/21 SONGS! T-26 CD "HOT FOR YOUR LOVE BABY" IMPORT LP IMP. LP "SMELL MY FINGER" W/BANNED COVER IMP. LP IMP. 7IN "ALL SET TO GO" IMPORT 7 INCH "SUCK & SWALLOW" IMPORT 7 INCH IMP. 7IN IMP, 7IN "SURFIN" ON MY FACE" IMPORT 7 INCH IMP. 7IN "GIRL IN THE SWEATER" IMPORT 7 INCH IMP. 7IN "JUST BEING W/YOU" IMPORT 7 INCH

LP/CS \$7 CD \$10 COLORED: LP \$8.50 IMPORT 7" \$6 IMPORT LP \$14

SHIRTS: T-SHIRT LONG SLV. "PINBALL GRANNY" \$10 \$15 "HARD-ONS' TOUR '89" \$10 HARD-ONS POSTERS: 'DICKCHEESE' FULL COLOR POSTER \$3.50 "LOVE IS A BATTLEFIELD" TOUR POSTER \$3.50

U.S.A. \$1.50 FOR 1ST ITEM, . 50 EACH ADD.ITEM / CANADA \$3 FOR 1ST ITEM, \$1 EACH ADD.ITEM OVERAIR \$6 FOR 1ST ITEM, \$2.50 EACH ADD.ITEM / SEAMAIL \$2 FOR 1ST ITEM, \$1 EACH ADD.ITEM



BATTEFIELD OF WOUNDED HEARTS NOW AVAILABLE ... NEW 12 SONG LP/CASSETTE, 13 SONG CD!

THE FOLLOWING SLAPSHOT MERCHANDISE IS AVAILABLE FROM:

TAANG! RECORDS, P.O. BOX 51, AUBURNDALE, MA 02166 T-36 7" T-28 CV T-28CS/LP



T-40LP/CS/CD NEW! "SUDDEN DEATH OVERTIME" LP/CS/CD NEW! "FIREWALKER" 7" (LTD. EDITION RED WAX) "STEP ON IT" COL. VINYL (RED OR GRN.) "STEP ON IT" CASS. OR LP (15 SONGS EA.) BACK ON THE MAP T-12LP T-12CS AVAILABLE FOR THE 1ST TIME "BACK ON THE MAP" PLUS THE 'SAME MISTAKE' 7' ON ONE CASSETTE!! T-28CD "HISTORY OF SLAPSHOT" CD CONTAINS: STEP ON IT, BACK ON THE MAP, SAME MISTAKE

ALSO AVAILABLE T-5CV "NEGATIVE FX" COL. VINYL FEATURES CHOKE ON VOCALS... 82 BOSTON HARDCORE T-34LP/CS D.Y.S. "WOLFPACK"

LP/CS \$7 CD \$10 7" \$4 COLORED: LP \$8.50 7" \$5

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POSTAGE

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DYS WOLFPACK



THE FOLLOWING DYS MERCHANDISE IS AVAILABLE FROM: TAANG! RECORDS P.O. BOX 51 AUBURNDALE, MA 02166

T-34 LP "WOLFPACK" LP 14 KILLER SONGS \$7
T-34 CS "WOLFPACK" CASSETTE \$7
LP "DYS" 2ND LP ON MODERN METHOD \$7.50

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 HOOD

 DYS
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 \$10
 \$15
 \$20
 \$25

 DYS
 SMALLEE (LP COVER)
 \$10
 \$15
 \$20
 \$25

DYS POSTERS:

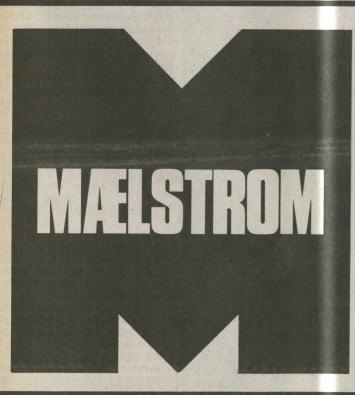
DYS POSTER OF SMALLEE W/WOLFPACK LYRICS \$3.50

POSTAGE:

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"MOTIVATION"

"WHO ARE YOU?"

(VOID)



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Flipside Fanzine #65

POB 363 Whittier, CA 90608

SUBSCRIPTIONS

All subs are for 4 issues. List the issue you want your sub to start Remember, we come out bi-monthly, so you

will get a new issue every two months or so not every month! - U.S. subs are \$6.00 cash, \$7.00 check - Canada or Mexico \$9.00

- Europe or Asia \$15.00 - Australia, Japan, etc. \$16.00

BACK ISSUES 46, 47, 49 - 53, 55 - 64.

Note: The 10 Year Issue, #54, is completely - U.S. \$1.50 each cash, \$2.00 each check

- Canada or Mexico \$2.50 - Europe or Asia \$4.00 - Australia, Japan, etc \$4.00

CATALOG

Details of all our shit is in our Summer 89 catalog for a 25 cent stamp.

RECORDS

#002 - Detox "Start... Finish" LP #003 - "Flipside Vinyl Fanzine V2" #013 - Flipside Vinyl Fanzine Volume 3 #14 - Detox "We Don't Like You Either" LP #15 - Bulimia Banquet "Eat Fats Die Young"

#16 - Instigators "Shockgun" #17 - The Crowd "Big Fish Stories" #18 - Death Ride 69 "Elvis Christ The LP" #19-Cactus Fossils 4 song 7" EP! Whittiers own punk rock finally sees the light of day! #20-Bulimia Banquet "Party My Colon" The end of the world has come. #21-Motorcycle Boy "Feel It"/"One Punch"
7" (Colored vinyl!) The return of Hollywood punk rock and roll. #22-Motor Morons "Conspicuous Consumption" 5 song 7" EP (Colored vinyl!) #23 - Anus The Menace - Soon, folks!. - U.S. prices: \$6.00 cash, \$7.00 check. 7"'s \$2.50, \$3.

- Canada/Mexico \$7.00 LPs, \$3.00 7"s. - Europe/Asia \$12.00 LPs, \$4.00 7"s.

- Australia/Japan/etc \$15.00 LPs, \$5.00 7"s.

ALL Flipside Videos except 4, 6 and 12 are in stock and available. Get our catalog for complete description. - Videos are \$22.50 cash, \$25.00 check each. NTSC only.

ONTHECOVER

You may not believe it but the Weirdos have never had a Flipside cover all to themselves. Now they do! - photo by Al

ON THIS PAGE

The legendary TSOL reformed as the original group to play just a handful of shows and then re-break up again. Don't worry, it's coming out on a live LP, in the meantime, this is Jack, see what you missed? - photo by

Quote of the month: (One gender referring to the other): "You can't live with them, you can't kill them."

IT'S NOT THE FLU, BABY

Well, well, it's my turn to do the opening intro and instead of reiterating the usual "Scene Spiel", I'd like to address a real current and local issue that's been a part of our daily existence; Malathion spraying.

With the discovery of several fertile Mediterranean Fruitflies in Los Angeles, the State of California, backed by the powerful lobbying Agricultural Industry has put millions upon millions of tax dollars into protecting the industry from this destructive pest. Okay, fine. The method they chose, however, was spraying the "safe until proven dangerous" pesticide, malathion, into the air above densely populated sections of Southern California. Shit.

Malathion has been proven relatively harmless to birds and mammals in relation to other pesticides so it has been used quite a lot in agriculture. However, studies have shown a link to cancer and negative effects on fetal development. Those effects have been very minimal COMPARED to other pesticides. The CDFA (Calif. Dept. of Food and Agriculture) has thus decided that malathion is safe and sprayed in a light dosage (mixed with bait) would pose no danger to humans, in direct contrast to the EPA's 1984 report that malathion IS a carcinogen. (It's hard to even IMAGINE it harmless when the CDFA recommends you bring your pets inside and cover your car - since malathion can eat the paint off it).

Cities have been sprayed on a regular basis for several months now and irregularities have been cropping up in distressing numbers, especially in the intensive spray areas (such as the Glendale/ Highland Park/ Pasadena/ Burbank area) where hundreds have been reporting health effects from flulike symptoms to nausea to even nerve damage. The LA Reader, a local weekly newspaper, reported recently on the high increase (as infour times the usual) of miscarriages in one Glendale medical center within the last three months. These happenings cannot be proven to be caused by malathion unless through very expensive testing which only works if you've had the same tests BEFORE the spraying started.

Governor George Deukmejian has declared a state Agricultural Emergency, giving full rein to the spraying activities, repeating to the public the 'proven' safety of malathion. Gubernatorial candidates John Van De Camp, Pete Wilson, and even democrat Diane Feinstein have also supported the spraying (saying that public hysteria has overcome rational thinking), regardless that Malathion has yet to be proven totally safe, regardless that people are already getting ill in numbers and regardless of citizens' pleas for research into alternative methods of medfly control.

Already, the City of Los Angeles and the City of Burbank have filed suit against the State of California and a bipartisan group of state legislators have pressured the state to stop spraying. Meanwhile, the City of Pasadena, in a midnight emergency council meeting, voted to ban formationflying under 700 feet over that city (malathion planes/helicopters fly at 500 ft.). While that action may be constitutionally illegal in the FAA's books, it is still a clear message to the State that we do not want to be guinea pigs in an experiment that can prove environmentally and humanly disastrous five, ten, maybe twenty years down the line.

I urge the readers of Flipside (who are registered voters in the State of California) to write to Van De Camp, Wilson and Feinstein that unless they take a definitive stand against malathion spraying, you will refuse to give them your voter support in the upcoming elections and will try to convince friends and neighbors to do the same. Letters can be sent to;

- John Van De Camp, 3420 Ocean Park. Blvd. #2030, Santa Monica CA.
 90405 (213) 314-1880
- Senator. Pete Wilson, 11111 Santa Monica Blvd. #915, L.A., CA. 90025
 (213) 209-6765
- Diane Feinstein, 2401 Colorado #180, Santa Monica, CA. 90404 (213) 315-6330

For more information on the effects of malathion and for anti-spraying demonstrations, call FOCUS (Families Opposed to Chemical Urban Spraying) at (818) 56-FEDUP. If you have symptoms of illness traceable to spraying, call Liana Kelley of FOCUS at (213) 871-8687.

Let's make a difference in the 1990's.

Oh, yeah, almost forgot... um, keep on rockin', dudes... — 309

IT'S MALATHION

RODNEY ON THE ROQ TOP 20 REQUESTS

Send your releases to Rodney c/o KROQ POB 1067-Q, Burbank, CA 91501



Rodney with the Primitives, photo by Wayne Morris

- 1. Birdland "Sleep With Me"
- 2. Vicious Fiction "Candy Kane"
- 3. Creatures "Speeding" (CD only)
- 4. Dramarama "Stuck in Wonderamaland"
- 5. Cramps "Bop Pills"
- 6. Social Distortion "So Far Away"
- 7. Nymphs "Highway"
- 8. Rain "Hi There, 1968"
- 9. Hello Disaster "Born Again Virgin"
- 10. Chills "Heavenly Pop Hits"

- 11. Birdland "Hollow Heart"
- 12. Ride "Chelsea Girl"
- 13. Ministry "Burning Inside"
- 14. Joan Jett "Heros/Pretty Vacant"
- 15. Pandoras "Just a Picture"
- 16. Beach Boys "She's Going Bald" (from Smiley Smile CD)
- 17. Any Dread Zeppelin
- 18. Nuns "In the Shadows"
- 19. Otis Ball "Charlie Manson's Birthday"

AD RATES

Deadline for Issue #66 APRIL 23, 1990

Inside covers 175.00

Full page 150.00

1/2 page 75.00

1/4 page 40.00

1/6 page 25.00

business cards

(3 1/2"W·x 2"H)

15.00

Note:

- Send all payments with ads.
- 2. Make your ads the right size.
- 3. Use black ink for all drawings, halftone all photos.
- Send a camera ready positive, not transparent film

Half page 7 1/2"W x 5"H

Quarter Page 3 3/4"W x 5"H

1/6th Page 2 1/2"W x 5"H

PUBLICATIONS

What those symbols mean:

1. Directly following the publication name is the issue number of the zine listed here.

2. Following the issue number is the price, and that price may not include postage. If you see an * then although the zine is free, postage is not, so send some stamps, IRC's or change.

3. Description codes:

a. Publication type NP - newsprint X - xerox P - printed T - tabloid

NL - newsletter

b. Publication size s - small (1-16 pages) m - medium (17-47 pages) I - large (48 or more pages)

c. Notes
MC - multi-colored ink
GL - glossy cover
I - with inserts

ACME MAIL ORDER Feb 1990, ?, PL POB 4617

Seattle, WA 98104 USA
If Wiley Coyote was looking for lots of
rare and collectable records to kill the
Roadrunner with, where would he look?
Acme Mail Order Recordings of course!

ALTEROCK ?, ?, PM Variu U4

Budapest 1181, Hungary Nice professional graphic alternative rock mag from Hungary.

ANCIENT GRANDMA SECRETS 4, \$1,

POB 42691 Tucson, AZ 85733 USA News, reviews and a lack of graphics make this a little dry this time around.

BABY SUE V2 #3, \$1.50, PM POB 1111

Decatur, GA 30031 USA Genius humorzine- this is the Recipes For The '90 issue with some right on stuff, like Fundamentalist Stew, Fax Machine Dream Fluffs etc... Cool.

BACTERIA OF DECAY #1, \$1.00, P\$ 63 Lennox Ave.

Buffalo, NY 14226 USA Enema, Milkshake, and Life Sentence

BEN IS DEAD #8, #?, NPM P.O.B. 3166

Hollywood, CA 90028 USA Found in stinking dives across town, Benis Deadhas made quite a reputation for itself. Always worth a good read. This issue: Distorted Pony.

BITCH 25, \$1.75, PLMC Suite 164, 478 W Hamilton

Campbell, CA 95008 USA
Bitch cover any type of girl bands you
can imagine, this issue has Pandoras,
Michelle Shocked, Precious Metal,
Maryann Price and Two Nice Girls just to
name a few.

BUZZ 51, *, PMMC P.O.B. 3111

Typically good news and reviews rag. This issue featuring: Psychedelic Furs, Eleventh Day Dream, Passion Fodder, Diewarzau.

CHAIRS MISSING #5, \$1.00, XM POB 375

Fairfield, CT 06430 USA Much improved with Fugzi, The Honeymood Killers, The Go-Betweens, Lisa Suckdog, and Henry Rollins.

CHICKEN McFANZINE #3, \$.50, XM

3740 Stalker Rd. Macedon, NY 14502 USA Reviews and articles on Pressurehead, POE and Bent.

CLAD 1, ?, XM 221 S. 44th St. #1 Philadelphia, PA 19104 USA Comics, commentary and interviews. Features: Dickies and Ramones.

CLOSE DOESN'T COUNT 1, \$.75, XS 808 Village Green Dr.

Gilbertsville, PA 19525 USA Small, but a good start. Left slant with a sense of humor!

CLOT 2, *, TM
P.O.B. 33330
Northglenn, CO 80233 USA
Neat tabloid featuring Anacrusis,
Leviathan, Angelic Rage etc... The self
appointed mag for Phlebotomists.

appointed mag for Phiebo CUT #7, \$2.00, PL

P.O.B. 485 Sharon, PA 16146 USA Mekons, Verlaines, Roger Miller, and Peter Jeffries

DE NAR ?, ?, XM Bunderdreef 2 1710 Dilbeek, Belgium Consistent and lively little zine, not in

Consistent and lively little zine, not in English.

DE NAR ?, ?, XM
Postbus 104

Postous 104 1210 Brussel 21, Belgium Consistent and lively little zine, not in English.

DEAD ZINE Dee '89, #?, NLS P.O.B. 267 Otisville, MI 48463 USA Poor excuse for a fanzine. Record reviews and rainforest facts.

DEAR JESUS #36, \$1.00, PL P.O.B. 1145 Cooper Stn. New York City, NY 10276 USA No For An Answer, Soulside, CBGB, Dischord Records, Nasea, and an article on corporate violence

DESPECOTE #3, ?, XM A.A. 54839

Medellin, Colombia, Sur America Hardcore zine from South America, looks like their on the right track from what little spanish I can read.

DISASTER #6, \$2.00, PL P.O.B. 820 Pasadena, MD 21122 USA Music and lie reviews, and a Lisa Suckdog interview.

DISOBEY 4, \$1.00, XM
3739 Oak Glen Dr.
Newbury Park, CA 91320 USA
Inspirational lefty zine, heavy on lyric
and verse and some cool interviews
with the likes of Long Beachs
Garblecrat, Purple Holocaust, Rhythm
Collision, Haywire etc...

EMISSIONS 1, \$4, PLMC

POB 12373
Berkeley, CA 94704 USA
Intelligent, good looking and well put
together zine with some though
provoking material. Lean to the left.

ENDLESS PARTY 44, ?, PM
1765 N. Highland Ave. POB
Hollywood, CA 90078 USA
This is a great Hollywood rag with a
variety of tastes. Too bad them seem to
be getting thinner all the time. This is
with Celebrity skin on the cover!

ETT NOLL ETT #?, 20 Kr., PL Spelmanshojden 24

Special analogue 124 172 43 Sundbyberg, Sweden Swedish fanzine with a 60's Garage influence. Includes all sorts of bands, who! have never heard before, and a 7" flexi with Pedac Moped and New Rose.

FACTSHEET FIVE 34, \$3.00, PLMC 6 Arizona Avenue

Rensselaer, NY 12144 USA Fucking hell, Mike must spend every waking hour of his lifetyping. I know I do and we don't cover anything like this! The ultimate listing of small press and music.

FOUR ALARM CHARM 8, *, X\$
Box 10578
Mpls., MN 55440 USA
Dense reviews and commentary
newsletter

FREE THOUGHT #2, ?, PLMC 5219 Wyoming Rd. Bethesda, MD 20816 USA Wow, a fanzine with color xerox photos inside. Features included Killing Time, Up Front, Even Score, 4 Walls Falling

FRONTLINE ?, ?, PS Lilienstr. 16 3000 Hannover 1, West Germany Mail order catalog for tons of alternative music.

FULL CIRCLE ?, ?, XM
12 Bell St.
Newsome, Huddersfield, W. Yorks.,

England HD4 6NN

This is a mail order catalog of hundreds of records, cassettes, zines etc. Run by great people and what a service. Check it out.

GG ALLIN SCRAPBOOK 1, ?, XL 28 Quint Ave. #58 Allston, MA 02134 USA Just what the names implies: a scrapbook of the press GG has received plus GG art and poetry from jail.

GIVE THANKS #3, \$1.00, PS 138 Putnam Park Greenwich, CT 06830 USA Spunky zine with features on American Standard and Heads Up.

GOD SPEAKS THROUGH ME 3, *, NL 320 w. Oak Apt. B Greenville, IL 62246 USA Commentary, poetry, classifieds

GOOD AND PLENTY #?, ?, PM 2116 Salem Blvd. Zion, IL 60099 USA O.K., Big Frank "Nation" wrote a wonderful review of this S.E.H.C. 'zine and I lost it. Sorry.

HEALTH #2, \$1.50, GLM 207 Ave. B #2A New York City, NY 10009 USA Very quality printed comic zine. Short,

HEAVY PETTING 3, \$1.50, XMMC 7024 N. Greeley Portland, OR 97217 USA Fugazi, Lou Reed, and Bok excerpts. Lots of down to earth ho-made stuff

HIPPY CORE #6, \, PM
P.O.B. 195
Mesa, AZ 85211 USA
The energy issue with eurosis, The
Match, Negazione, Geeticide, and
Pollition Circus

HOT STOPS 14, ?, PMMC POB 1333 Lombard, IL 60148 USA Big print reviews and classifieds. Oh, and some jokes.

INDEPENDENT GLOBALLY #5, \$1.50, X\$ Lange Haeg 114 3853 EJ Ermelo, Holland

3853 EJ Ermelo, Holland Short but ambitious, Features Terry Hall (Specials) and Excel!

IT RADLIHR 24, ?, X\$
POB 472084
Tulsa, OK 74147 USA
Small, xerox texture zine with commentary and photos.

IT's SPLATTER 5, ?, PL 4122 Prospect St. L.A., CA 90027 USA It's a sex issue: graphics, poetry, art, interview with a body piercer and all sorts of fun stuff. Great!

JACKHAMMER POGOSTICK 3, \$2, XL 1329 W. 40th st. Erie, PA 16509 USA Lots of fine print, features include: Jawbox, No Means No, White Zombie, Chemistry Set and Krack.

JERSEY BEAT #39, \$1.50, PL

418 Gregory Ave.
Weehawken, NJ 07087 USA
Somethings in life are for-sures, like
Jersey Beat. This issue with Das
Damen, Supertouch, Big Wheel and
bass players...

JU-JU #?, \$.25, X\$ P.O.B. 41302 Tucson, AZ 85717 USA Tiny comic 'zine.

LIMITED POTENTIAL #9, \$.50, XM POB 268586 Chicago, IL 60626 USA

Chicago, IL 60626 USA
Extensive Shutdown interview Mike
Potential on 'tour' with Rush and way
rad twisted 'Peanuts' cartoon.

LIMK 30, *, PSNL P.O.B. 164 London, SE13 5QN England A news page on all the new Link releases and bands.

LITTLE FREE PRESS 73, *, PS Rt. 2 Box 38C Cushing, MN 56443 USA

Newsletter of social concerns.

LIZZENGREASY Feb. 1990, \$1.00,

Shuhoso #8B Umegaoka 1-56-4
Setagaya-Ku/Tokyo 154, Japan
Dense pack zine of living in foreign
places. This is the food issue, and of

Dense pack zine of living in Toreign places. This is the food issue, and of course there are articles and stuff on food. Neat idea.

LOADED 2, \$2.00, GLMC

POB 800
Rockville Centre, NY 11571 USA
This is published by Dutch East but it's sorta unbiased a little. The review all kinds of shit - but most (all?) of the features are on their bands. So what? Includes: Shonen Knife, Peter Stampeel, Glenn Branca, stuff from

Chris D. etc.

LOCAL DISTURBANCE #3, \$.75, XM
P.O.B. 55

Culver City, CA 90232 USA
Basically a photozine, with several
quickle interviews with Aggression,
D.R.I., and the Master of Rape Rock,
none other than El Duce of the Mighty
Mentors.

MASODIK LATAS 2, ?, PL Racz Mihaly

1172 Budapest, Hungary XIII. U. 35 Punk zine from Hungary, need I saw more? CORRESPOND!

MAXIMUM ROCKNROLL 90, \$2.00, NPL

POB 288 Berkeley, CA 94701 USA Q. What's inside? A. Same old shit.

MILLION YEAR PICNIC #2, \$1.00, XS POB 21311

NOCONTROLNOFXNOSHIT



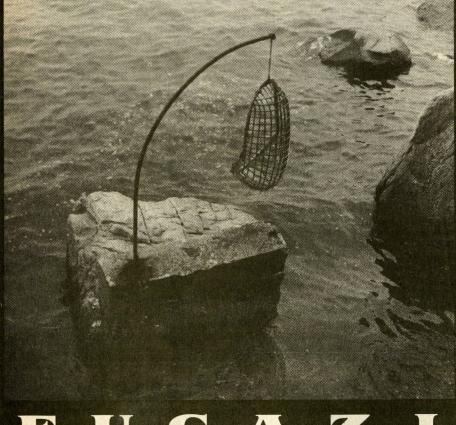
(E-86406-1/2/4 LP/CD/CASS) Fifteen Brand New Songs From Bad Religion



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3 Songs' 7"

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40. MINOR THREAT CD has every song! 0

39. IGNITION (B) 'Orafying Mysticle' EP †

38. SOULSIDE (A) 'Hot Bodi-Gram' LP†

37. FIRE PARTY New Orleans Opera' + (B)

36. FUGAZI CD combines No.5 30 & 35 0

35. FUGAZI (B) 'Margin Walker' EP+

34. SOULSIDE 3-song 7" 0

33. THREE (3) (A) 'Dark Days Coming' LP +

32. STATE OF THE UNION BENEFIT T

A

31. IGNITION 'Machination'

30. FUGAZI 7-song EP+ (B)

29. SOULSIDE 'Trigger' † † Also available as cassette.

Price Guide, including postage, in U.S. \$:

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A	6.00	7.00	7.00	11.00
B	5.00	6.00	6.00	10.00
(B) (C)	3.00	3.50	4.00	6.00
0	9.00	10.00	10.00	12.00

Stores: We like to deal direct! Drop us a line...



Please send us a stamp for a full list of records.

(B)

3819 BEECHER ST. NW, WASH., D.C. 20007

Santa Barbara, CA 93121 USA Poetry and articles - this one features "The History of Comics"

MMMWAHAHAHAHA! #3, \, XM

Houston, TX 77098 USA
Articles on the "scene," the depletion of the Ozone layer, and more.

MORAL LEDGE 2, \$1.00, XM

6004 Indian Trail
Sylvania, OH 43560 USA
Coolzine that concerns itself with moral
issues. Like ragging on the lottery or
cigarette ads and promoting Earth Day.
This Earth Day is gonna be a big one!

MURMURING MEMORIES #1, \$1.00, XL

2505 Jewett Rd.
Garberville, CA 95440 USA
Cool hand written poetry, prose and
stories. Editor Cia says don't put the
name of the zine on address/envelope
when ordering, just her name, so heed
her warning.

NEW POSITIVE SANCTIONS

103 Downey 8T San Francisco, CA 94117 USA Hey Jessica, at least we got the name right! Cheers!

NOISY CONCEPT 1, \$1.00, XL

621 Baset Rd.
Bay Village, OH 44140 USA
Pretty enthusiastic first ish with the likes
of Murphys Law, Knifedance, Token
Entry, Images, Panic Zone, Die Hard etc
etc... In glorious tiny type!

NOTE 4 NOTE #6, ?, XS 2646 1/2 Griffith Park BI. Los Angeles, CA 90039 USA Notes, notes and more notes on music. Written in a informal, "note" kinda way.

OPTION 31, \$3.00, PLMC POB 491034

L.A., CA 90049 USA
Oh, you know all about Option by now, this issue features Kate Bush and HR among others.

PSYCHEDELIC MONOGRAPHS AND ESSAYS #4, \$12.98, PLMC POB 4611

Berkeley, CA 94704
Although not directly concerned with
music, we all know that psycho-active
drugs and music go hand in hand. This
book give the intellectual approach to
recreational drug use. Excellent
reference for the chemistry set.

PUPPETHEAD #1, ?, XM 159 Myrtle Medford, MA 02155 USA

Poetry and an interview with the Red Hots. Could use some photos/graphics.

QQRYQ 13, ?, XM Obornicka 15/4 91-039 Lodz, Poland Pretty interesting fanzine, all in Polish that even I can't read, but hey if you want a good pen pal, write these guys.

REAL LIFE 25, *, XM
6520 Selma #332
Los Angeles, Ca 90028 USA
Cool zine that cover the L.A.
underground and is free at clubs out
here. This ish with Pigmy Love Circus,
reviews, poetry etc...

RICKEY RAT COMICS #6, \$1.00, PS P.O.B. 41302 Tucson, AZ 85717 USA As the name implies, a comic 'zine.

ROCKET 01/90, \$1.00, TLMC 2028 5th Ave. Seattle, WA 98121 USA The B-52's, The Cult, John Lee Hooker

and Joe Satriani. Lotts of NE U.S. coverage, including Seattle of course.

ROUGH AND TUMBLE 2, \$1.00, XM Rd9 Box 95 Bridgeton, NJ 08302 USA This issue dedicated to Animal Rights with clever cartoons dealing with everything from eating pork to the fur

SCUMFUCK TRADITION 8, ?, PL Muhlenfeld 59

4330 Mulheim, West Germany Good punk rock shit, but I'll be fucked if I can read it. Why are Americans so fucked up that we don't bother to learn other people languages? I guess I am fucked after all.

SECONDS 10, \$1.75, GLMC
P.O.B. 2553 Stuyvesant St
New York, NY 10009 USA
Large pro tabloid with review and
interviews and all that.

SEE HEAR 13, \$1.00, XL 59 E. 7th St. New York City, NY 10003 USA This place be a zine store, and this is their catalog. A very good source

SEXY 2, \$.50, XSI

Seymour, WI 54165 USA
Fun and enthusiastic with miniinterviews, games, commentary and
generally a overall good disposition.
The editor says she's sexy, by the way.

SICK TEEN (2)4, \$.24, P\$
POB 918
Green Bay, WI 54305 USA
It's been awhile since I've strained my
eyes over one of these. Classic punk
rock style and legendary writing of

SLUG AND LETTUCE #13, ?, NL 30 Newport Pkwy #409 Jersey City, NJ 07310 USA This is a short, but still good.

\$OLD OUT 9, \$2.00, PLMC

P.O.B. 7071
Windsor, Ontario, N9C3Y6, Canada
This great zine just gets greater and
greaterer. This ish features: Bad
Brains, Big Chief, Killing Time,
Laughing Hyenas and Wreching Crew.

\$0UND WAVES 01/90, ?, NPM 1033 N. Cole #2 Hollwood, CA 90038 USA 3D Picnic Gavin Friday, Leather, Mary's Danish, King Diamond, and

SPLATTER EFFECT V2 #18, *, TSMC

P.O.B. 2 Bound Brook, NJ 08805 USA New, reviews and lots of East Coast contacts.

STRANGER 10, \$2.00, XL 15 Van Saun Dr. Trenton, NJ 08628 USA Well thought out zine, lots to read. This issue features: Rollins band, Sick of it All, My Dad is Dead and horror film producer Paul Naschy.

\$UBURBAN VOICE # 28, \$2.00, NPLP.O.B. 1605
Lynn, MA 01903 USA

Lynn, MA 01903 USA One of my favorite magazines; quite simply, a joy to behold. Blast, Cro-Mags, No For An Answer, and a Haywire/Left Insane 7" EP.

TASTE OF LATEX Spring 90, \$3.00, PM POB 460122

San Francisco, CA 94146 USA A nice and neat, well printed and written sexual smorgasbord.

TEXAS BEAT V1 N4, ?, PL
POB 4429]
Austin, TX 78765 USA
Essential .coverage of the Texas
underground musi scene with news,
reviews, listings etc.

THIS ROCK AND ROLL #1, \$1.00, XM 285 West Broadway #300 New York, NY 10013 USA For a debut, its a kicker with Lunachicks, MC5, Lemonheads, Butthle Surfers, Underdog and Low Meato!

THOUGHT PARADE 2, ?, XM P.O.B. 1241 Mt. Laurel, NJ 08054 USA Poetry and other suh writing in this neatly put together zine.

THRASHER Mar 1990, \$2.50, GLMC P.O.B. 884570 San Francisco, CA 94188 USA Skating bible with a big Ice T interview.

TRIAL SIZE #2, \$1.00, PM 7101 w. 80th st. LA, CA 90045 USA Spiffy little zine, featuring Bad Religion, S.H.A.R.P. and other stuff. TRIAL SIZE #3, \$1.00, XM 7101 w. 80th st. LA, CA 90045 USA

LA, CA 90045 USA
Cool, neat and tidey, desktop published
digest sized zine that features: Red
Temple Spirits and Geko.

TURNING THE TIDE Vol 3 #1, ?, NL\$
P.O.B. 10488
Burbank, CA 91510 USA
Nazi Skins watch your back because
Turing the Tide has you under the gun.

TWISTED IMAGE #15, \$1.00, NL 1630 University Ave. #26 Berkeley, CA 94703 USA Ace Backwards speaking thru his comics.

U.K. RESIST #1, \$1, GMMC
POB 244A
Surbiton, Surrey, England KT5 9L4
UK zine holding up the punk flag! Yeah!
With DOA, Fugazi, UK Subs, John Peel
and all that other stuff (news, reviews
etc.)

VERA KRANT 19, ?, PMMC
Oosterstraat 44
9711 nv Groningen, W. Germany
Although this zine are in German, you
cantell they are way fucking cool. Multicolor layouts, contrasty artwork and
bits on Sub Pop, SST and Amphetamine
Reptile product make my attic twitch.

WAHOO JESUS #1, ?, XS 63 1/2 West Main Fredonia, NY 14063 USA Talkin' and comix and other goofy shit.

WHAT NOW? 5, \$1.75, PL
23 Nelson Apt. #3
Kingston Ontario, Canada K7L 3W6
Inside: Racism in Sports, George
Orwell, Indie Records, Music, Video,
Poetry...

WORDBURGER 2, \$1.00, XMMC 1107 Alabama St. San Francisco, CA 94110 USA Poetry and prose type arty thing with computer generated poetry, hmmmm.

YOUR FLESH #17, \$3.00, GLMC
P.O.B. 2683 Loop Stn.
Mpls., MN 55402 USA
Always a favorite around Flipside even
with Tim "Poseur" Stegall lame-o
articles (Just kiddin', Homeboy). Crawl
Space, Lydia Lunch, Vertigo, and
Prong.

ZAP 21, \$3.50DM, GLMC
Postfach 403
3000 Hannover 1, W. Germany
Zap is the German hardcore stronghold
-plenty of good shit here, all in German,
but good printing make it a pleasure to
just cruz thru.

Psychedelic Monographs and Essays

by Tom Lyttle

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-Whole Earth Review

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CAN YOU SAY "GG ALLIN"?

Dear Flipside.

I'm sure that somebody sooner or later will write a letter to Flipside like this. Anyway, if I didn't but I like to get this off my chest. It's about GG Allin. I'm sick and tired of seeing letters in every single fucking issue that complain about him. No, I'm not saying I'm a big fan of his or saying that GG Allin is god, but I'm saying that there are lots of other more valid things to complain about. Is that all that some of you can write about? Write about something else for a change besides writing "GG Allin is a scumbag", "The true meaning of punk is..",.."or... "oh man, the scene is not as good as it once was".

I'm not even saying that GG Allin didn't do anything degrading, I mean he did rape two people and seeing somebody cutting himself up is not my idea of a good time either, but so what? It's obvious that he is going to do what he wants to do, so it's a waste of time for all of youto bitch about him. Further more, some of you write in your letters that his fans are scum too, which is like saying all No Empathy fans do drugs of if I put on a Slayer (their not) or a King Diamond record than that means I'm a satanist. That's bullshit! When will you people realize that not everybody in a certain click is the same? What, do some of you people think, that some GG Allin fans are rapists also? Further than that I have read in a few letters, plus the one by Dave in #63 that all of his "losers" (as Dave calls them) can go with him on 10-30-90. That's very dehumanizing isn't it? It's like somebody saying, "You raped/murdered/molested my daughter/son so I'm going to kill you", like a lot of people do.

So how have people responded to the announcement that GG Allin wants to commit suicide anyway? That he is very emotional, thinks everybody is against him, wants to commit suicide to prove it, and needs help and support? No, everybody has taken it almost like it's a joke, it's a plot to sell records and that all of his fans should go with him. Of course, it's without though about how he has gotten this way in the first place. None of you think his band has become, "The most violent band in this country" for nothing,

do you? So what, he does it for attention. If some of you weren't criticizing him he probably wouldn't be this fucked up (at least) in the first place. I'd rather complain about racist skinheads or the PMRC's, at least they have some real threats. To sum it up, write about something else or don't write or much less read this zine.

Ben G., Reston, VA

(Bengie, we've got the point... you're tired of hearing about GG. To tell you the truth I don't particularly like him, or what he does either. But I respect him a lot for doing what he wants to do. We do print a lot off GG Allin letters, mostly because half of our mail is about the man. All I can say is how can you possibly ignore him, or just stop talking about him if that's all everyone thinks of. As far as GG's letters, we'll stop printing them when people stop sending them!! And remember, it's up to you to choose what you read, we won't pick it for you... that's what the TV and radio is for!! stf.)

WITCHES ARE PEOPLE TOO!

Flipside,

This is in regard to the interview with The Nymphs in FS #63. Inger described herself as being into Wicca/witchcraft. Unfortunately, something she said in association with it are not normally connected with witchcraft but might be taken as such. First of all, I should say I'm a witch. I have made no pacts with the devil. I like just about every witch I've ever talked to, (and that's been quite a few) that do not believe in either heaven or hell. Witchcraft has no formal code or book of rules, but a few ideals basically hold true among most witches/wiccons. Most predominant is "and in harm none, do what you will" Magic is very misunderstood, it's a belief that nothing is fixed; all the events around are more of swirls



of energy than anything else that we have an effect on. Magic is simply the use of words. thoughts and symbolic actions to turn the energies in a certain direction. This can de done through our interaction with others, political demonstration, rituals, candles/herbs or whatever. I wear a pentagram. The pentagram is not a satanic symbol. Media, the church, and satanist groups have made it seem as such, but really a pentagram symbolizes the five directions: North, South, East, West and Spirit. Witches are not darkly mysterious people who dabble in questionable activities. Most witches are actually very gentle, caring people. They may work in various areas of the occult: Tarot, astrology, some (as Inger described) in astral projection. But I think that is should be known, as I said before, that we do not make pacts in blood. Inger I'm sure you are sincere in what you believe in and are interested in witchcraft, but when you talk about selling your soul to spirits and signing in blood with the number 666 that just serves to further spread the propaganda about what is really a nature loving, life affirming religion. When you say things like that, you not only affect yourself but the hundreds of witches out there who have been fighting long and hard to be respected and not persecuted for their beliefs.

I just feel that someone should set the record straight. Kore, Philadelphia, Pa.

CHRISTIAN SKINHEADS

Partially directed to Patrick Begley in issue #63.

Guess what Patrick! I just saw Christian Death the night before New Years eve expecting to see Valor and the gang. But no! What's this I see? Rozz Williams, quite alive, on vocals! No Valor to be seen. The entire original band on a reunion tour! So now there are two Christian Deaths; the original and the Valor spin-off. The Christian Death that I saw played almost the entire "Only Theatre Of Pain" album before walking off stage for reasons described in the second paragraph. The original Christian Death on a reunion tour! Yeah!!

Now for the down-side of the show. You guessed it SKINHEADS. What would have been a great show turned into a short set with the band just putting down their instruments and walking off stage. The skins, apparently bored and perhaps angry that "Sick of it All" canceled (being replaced by CD) decided to go in anyway and harass people. Hey guys, if you don't like the band who's playing, don't spend \$8 just to be a bunch of pricks. I really saw unity working at that show, among the jocks in your silly little New Haven gang that is. Sincerely.

Learning to hate skins even worse. Norwalk, CT

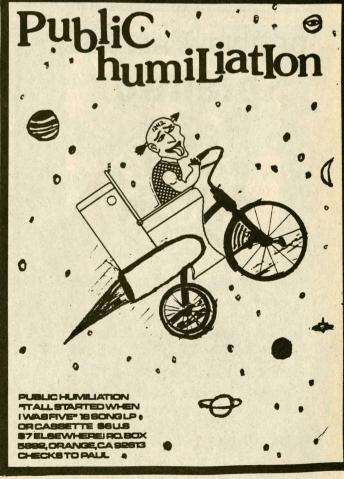
BURY THE RAMONES IN A PET SEMATARY

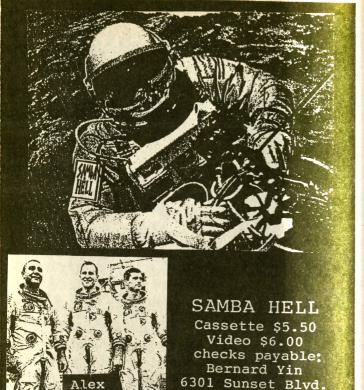
Greetings from NYC... After reading the letter you got from Ena Kastabi in Flipside #63 about Dee Dee Ramone we were pretty amazed at the amount of bull shit, misinformation he laid on you guys, so we decided to set the record straight. First of all Dee Dee is not Def Dumb and Blonde enough to guit the Ramones to go do rap music with Debbie Harry. However, he did join our band, which was then called Sprocket and is now Viva La Wattage. first it was just as a side project we needed a bass player and he seemed to like the band. so he joined full time. He was always complaining about the stagnation in the Ramones, he told us Johnny hated music so much he wouldn't keep a guitar in his house. Dee Dee hated the "Brain Drain" album and even said at one point that a session player had played all the bass parts. Joey is right, Dee Dee is going through a mid-life crisis. He was impossible to work with so we parted ways. Dee Dee was tired of cheating all the sell out crowds. He felt they should have broke up according to plan, that is when Tommy left the first time. He said it was Tommy and Arturo Vego that designed the image and molded the Ramones into what they were. In the words of Fugazi "You can't be what you were". Dee Dee would be the first to admit the Ramone brothers were supposed to be a Bay City Rollers cover band in the early 70's. Ena Kastabi must feel a little silly mentioning us in his letter because when Dee Dee was playing with us he begged him to let his band Youth Gone Mad open for us at a CBGB's show, but when Dee Dee heard the tape he hated it so much he smashed it into bits! Alas the Ramones sill prevail with a new bass player they wasted no time in gettin', as does Viva La Wattage with new bass player Toad. We wish Dee Dee the best and hope he can pull out of the slump he's in.

We really enjoyed the Hawkwind and Reason to Believe interviews, and we've been survivin' this New York winter on Fugazi's Famous Joe Sauce from issue #62.

Atomic Elf and Bridget West, Brooklyn NY







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I GOTTA RIGHT, RIGHT TO LIFE

Flinside

This is the first time (and probably the last time) I've ever written a letter to a fanzine. Yes, it's a bitchy gripe letter and its dedicated to all the stupid fuckers all over the country that destroyed everything that punk rock and even hard core was all about. The thing that inspired this letter was the final classified ad at the end of issue #63. Namely, the band (or whatever) "Right to Life" and their ignorant ad which actually say's that the only ethical killing is when you kill for Jesus. Then they go on to say all proceeds from this piece of ship go to Terry Randall's fight to save unborn babies. I guess its only typical that they are straight edge because it seems that in the last few years the whole Straight Edge thing has gotten more and more ultra right conservative.

When I first got involved in punk I was 13 years old. I listened to a lot of the standards like the Dead Kennedys, Black Flag, and Minor Threat. As I got older I began to realize that there was no way punk or hardcore would ever change shit, because all the "scenes" were too busy with their peer pressure, and cliques to ever give a shit about making a real change. I got involved with the peace punk (Final Conflict, Crass) movement when I was 16 or so and found nothing different. People were more pretentious but all they really cared about was being different and acting like they cared. The first time I heard Uniform Choice I thought, "Wow, here's a movement that really does care." In the end I realized that all the kids involved in straight edge are just a bunch of mindless creeps looking for a guru. They will swallow any bullshit as long as it has that "rippin moshcore beat". I then got involved in the skinhead thing, believing that as a working class movement it may actually work towards something. To my surprise I found 90% of the skins I knew were either rich or comfortably middle class and surprise... all they cared about were what chicks they fucked, and whose band was the hardest. I put up with all of this shit because I actually believed in the music.

In the last few years, I have found almost nothing to believe in as far as hardcore is concerned. A friend of mine was remarking to a straight edger that he didn't like Rites of Spring. The response he got was, "Yo man, you're messing with the home-scene." I personally know that no one I ever respected in DC, and that includes Rites of Spring. At least this guy heard of Rites of Spring, I wouldn't be surprised if most Straight Edgers now a days thought Youth of Today invented the whole thing. You're all fucked.

I guess to wrap this note up I would like to say that in my eyes I find nothing different between "right to life" and Nazi skins, war mongers, and right winged fascist pigs. People like you have destroyed everything I believe in as far as punk is concerned and although I would love to kill you, I know that all types of killing are wrong (I am pro-abortion because I don't believe it kills anyone, in fact it saves a lot of unwanted children from very miserable lives) Weather it's murder for god, or your country or whatever it is fucking wrong. I hope there are people who agree with me when I say that there just is nothing redeemable about Right to Life Christian Straight Edgers. Write to PO 2852, LA, Ca 90078 and tell them to fuck off, I have.

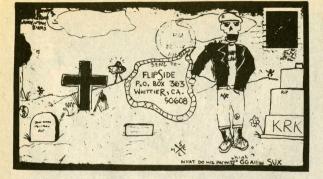
George Putnam, Tulsa, Oklahoma

(Fucking George Putnam... what can I say, that ad was a joke put in there by some girls who wanted to start a fuck band - no pun intended. They are certainly pro-abortion, and virtually know their doctors on a first name basis. They were just stirring up some shit to see the reaction to such a ridiculous concept. How the hell did you ever get straight-edge out of it? They certainly are not! - Al)

JESUS HITLER

Dear Flipside.

I would like to respond to Tyler's letter that was printed in Flipside issue #64. Tyler I hope you are reading this, (I doubtyou are tho because you are probably out on one of your Christian crusades to save the world from those evil, sinful homosexuals you are so openly against). You said in your letter that you as a christian absolutely detest homosexuals. Well Tyler, I as a human being absolutely detest you. Everyone, (no matter what sexual preference they have, what nationality they are, or what religious beliefs they have), has the right to live their lives as they see fit and if you and your Christian Fascist Militia don't like it that's just too fucking bad. As far as I'm concerned you can take your bible and your cross, (I'm sure you keep both of them right next to your cum soaked photograph of Adolf



Hitler), and stick them straight up your ass. There is no room for racism or fascism anywhere in the world and believe me Tyler you are a fascist. Why don't you and the rest of your ilk go die because believe me the world would be a lot better place without shit like you polluting it. Death to anything or anyone who oppresses others! Ian A. Redondo Beach. Ca.

Dear Tyler (Anal Retentive)

I write these words in regard to your letter in FS #64. I am not a fag, but oh how I do despise little Christian Nazis, such as you seem to be. You and your poor poor fellow Christians have to put up with so many PERVERSIONS in your society, it makes "you feel it's time to put your foot down!" Well go ahead and try you Fuckhead! The world doesn't belong to just you and your narrow-minded Christians. Society is and belongs to everyone, no matter what fucking religion you follow or how you like to fuck. And also-Why do you think it's "stupid" for the Nymphs to say there is no heaven? If that's stupid then you're being pretty damn stupid yourself by telling me that "God is perfect" or that there even is a God. And worshipping candles is no more "retarded" than worshipping any other god or God.

Dearest Flipside,

In response to Tyler the baptist, Mr. Holier than thou from Seattle... Fuck You! Where in the hell do you get off telling people what they can or can not do. Just because you're "saved" and your bible sez it's wrong? Bullshit!!

So, you think there's to much "God Bashing" in the scene? I think you got your facts wrong, dude! Its you and your "loving" Christians that do most of the bashing. Tell me Tyler, how many times have you seen a group of homosexuals or punks harass and beat the shit out of some Christians preaching on the street? Yet, anytime there's a gay rally, etc, the "Good" Christians are the first there to protest and start fights. A prime example of this is your own words, "I don't have to put up with this shit" and "I'll fight fire with fire." Yeah, real loving words.

Finally the most amusing part of your pathetic whining, "How can the Nymphs tell me there is no heaven," what the fuck? You just get done telling us everything you say is "Gods law" and then attack on someone else's beliefs as if you were perfect. Listen fuckhead, how can you prove your beliefs are "the truth" too? You expect us to worship some altar with a cross on it? That's retarded! Give me a fucking break!

Lighten Up.. Timothy Shipley

PAUL GETS A NEW PEN PAL

Paul Mendelowitz:

I am just writing to be writing because I am the "person who cares". Well, well, well... Paul Mendelowitz, it looks like you are a bit fucked in the upstairs region of your brain, good buddy. Yeah, you're right, I did take all that space to say that everybody cares, but, you wasted a lot more to just say that you're an asshole.

You're right, I would jump over you (or Tim) if you were bleeding, but only to avoid catching a dreaded disease that could be lurking in your body. I may be a dumbfuck, but you're more than I, pull your head ont to your ever so deep ass crack for a moment -you cared sooo fucking much you wasted a lot of good space in my precious mag... Thanks a whole helluva lot!

Okay...Cd's may be the "ultimate late 80's plastic shot consumer item", but so were clothes, records, music, talking, writing, breathing, right on down to leaving (or taking) a shit. From what you sound like, you're a very sad sight. You wear no clothes, don't use the conveniences of a house, toilet, running water, processed foods... Just how in all fucking hell did you get a letter written? The pen you used is a product of these "trendy fucks" that run our lives.

I must say that these "trendy fuck" labels that put out these "fuckupable" items don't care about you and your opinion in the least. They tend to be closer to the "essence of punk" than yourself, in that they just say "fuck you" to people that tell them not to put out cd's. Maybe it's just me but I have fucked up a lot more vinyl than compact discs (and what's the deal with using a cd, are you to fucking lazy!)

Anyway, just to clarify the point of my last letter, all and may I stress ALL I meant to do





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was to point out something that I find very amusing. Most people, like yourself spend too muck time thinking that they don't care half a rats ass about anyone but actually care a hell of a lot about not caring--do you follow? In your wasted efforts to support just underground, non "trendy fuck", labels and bands, you are eventually supporting some thing or someone that you are trying to avoid supporting in the first place. You can't control where all your money goes, or where it will end up, so quit losing sleep over it....

Okay, maybe you don't care...you sit naked by a stream in those rugged California mountains enjoying the frictionless tunes your hand makes as you masturbate, you live off your own spew, shit in the nearby twigs and wipe your ass with your hand... but wait, you do care... holy fuck... you're still alive! You are the reason! fought for abortion rights, and if you were a flag, I'd burn you in a second.... Oh well "eat shit", "die bitch" and a mediocritous "FUCK YOU".

Greg Sperry, Mormonfested, Utah

TO EACH HIS OWN

Hi

I understand that all you do is tally votes and publish results for the annual readers poll, so don't take this too personally. Although later I'm going to be throwing darts at the staff pics.

My biggest problem is with Fugazi. I have the 7 song mini LP "Margin Walker", and the Sub Pop 7". These records, even though I would like them to be great, are the most disappointing records I have ever heard. The Rites of Spring LP (Dischord 16) is nothing exceptional and Brendan Canty and Guy Picciotto are not doing anything better now. I believe you have the cast of readers who slobber over Ian MacKaye in much the same way REM fans drool over anything REM will do.

As far a Fugazi being a great live band, I disagree again. I saw them June 14, 1989 in Sylvania, Ohio and Mr. MacKaye spent far too much time about 1 in 3 women being molested and other issues which all stemmed from State of the Union. Maybe I just saw a bad show, but I can't believe it was excessively different than any other show they have played. Perhaps Fugazi is the best band, but in that event, the state of current hardcore is in a world of hurt.

I do not think the readers were entirely wrong. I applaud anyone who voted for David Wm. Sims as best bassist. It is also good to see that people are really beginning to realize that John Brannon is leagues above any other vocalist on the planet. It was a Pleasant surprise to see Nirvana finish up in the "New Band" catagory.

I think all you folks falling over the Fluid are most likely full of shit, too. In your defense, I have not heard "Roadmouth", but if it is anything like "Punch N Judy" or the even worse "Clear Black Paper", I want to die trying to get out of listening range. (this is where I hack up you staff folks.) Unsane NYC vinyl was finally pressed in 1989. The 7* and the simultaneously release Scumbait #1 boast 3 songs as incredible as any bands first published 3. A huge injustice was done by not regarding them for "new band", overlooking Didjits' Lovesicle for best cover is a sin, too. Although I would not vote for Blackie of Urge as best drummer, the two times I saw him play (June 8, 1989, Toledo; Nov 14, 1989 Ann Arbor) he was Fantastic. Fine choice.

Perhaps I've blown this out of proportion. It's just an all star ballot done once a year in a fanzine that will either be borrowed and not returned or pitched the next time I move. I understand that there are certain people that fans always want to see playing in a band ie. Ian MacKaye, Steve Albini, Glenn Danzig etc.... I think the immediate success of should not be too seriously merited and it is really unwarranted with Fugazi. It burns me to believe people are not capable of thinking beyond that.

Well, enough is enough. Thank you for your time.

Gene, Findlay, Ohio

(Gene first off I must say that your letter was one of the best I've typed in a long while. Everyone has opinions, but some are thought out a bit more than others. Overlooking the Didjits album cover was definitely a bad maneuver, although I still stand by my picks,



especially the Fluid.

It seems that some are down on our annual poll, well if more people contributed nominations rather than complaining after the fact about the bands that should have been we would have the exact best of polls (which is what we try for anyway ... TRY is the key word) Concerning the staff photos - dart away ... stf).

JUST 'CAUSE WE DON'T LIVE IN FRESNO Dear fanzine with the nice glossy cover,

I'll have to say I agree with what Steve Sleaze had to say in you issue #64 letters column. But if you are going to claim yourselves as a music magazine, and must mix the underground with the sell out garbage that plagues the world, why not have a nice cheezy interview with Guns and Roses or Prince. And why not jack up the price a couple of more bucks and put it in competition with Rolling Stone instead of trying to look colorful sitting next to Maximum Rock 'n Roll.

I also resent the fact that you smeared the Ben is Dead fanzine with Asshole of the year and worst publication votes on your blatantly self promoting Staff Picks for the 1989 readers poll. Sure she might be an asshole but at least she's doing something that makes Flipside look like decrepid fecal matter from a retarded ape, not to mention Ben is Dead is a free publication that relies solely on advertising. Where do your profits from sales go? To Tramp's pretty eyeliner. She's got real pretty eyeliner. She's got pretty punk rock hair too. Where does the name Tramp come from? The last stinky bum that shot his hot molten load in her mouth.

Lotsa love you sell out cunts,

We O MALIBU Martin Reese, Dementia Editor, The Bathroom Wall, Fresno CA. (Dear Mr. Reese, Regarding:

- * Guns and Roses/Prince interview... our people are talking.
- * Competition with Maximum Rock 'n Roll....Maximum who?
- * Ben is Dead fanzine... a fine display of the freedom of punk rock and its many great liveliness'.
- * B is D IS Asshole of the Year... printing photos without proper credit due is a no-no
- * Staff Picks... why shouldn't we promote our picks?! We're the shitworkers that have to listen, read, type, everything that crosses our path...it's GREAT!!
- * Tramp....I don't wear eyeliner, and to tell you the truth my name just so happened to be received by the same person you so eloquently called "The last stinky burn that shot his hot molten load in my mouth". Be careful... too much flattery on KRK's part can be dangerous. - Tramp aka stf).

FUCK TESTAMENT

Flipside.

Where the fuck does Dan Druff get the nerve to rip Testament

(#64) by saying "Fuck Testament and anyone who likes them" If Chuck Billy, singer for Testament heard this he'd probably be pretty mad and considering that Chuck is over 6'6" with hands bigger than my skull, I'd put a bet on Mr. Billy doing some ass kicking. I'll bet Mr Druff is just jealous. Maybe on a cold day in hell he could pray rally hard to have the musical talent of any of the 5 members of Testament. The only concert I have ever seen more intense then Testament's was the Cro-Mags/Destruction, but that goes with out saying cuz Cro-Mags are Gods. Again referring to his LP review, show me one song on "Practice" that copy's Metallica's Andrew Megadeath, or any other metal band for that matter. Dan your so full of shit your eyes are brown, you just can't admit that Testament are any good cuz of pressure by your peers who won't think you just like them. So Fuck Dan and anyone who agrees with him.

Thanx for listening, David,

(Well David, it looks like you're going to have to fuck our entire staff, friends, relatives and pets. - Al)







ROLLINS BAN

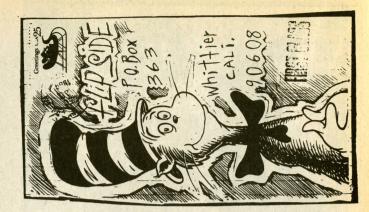


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WEDNESDAY BRUNCH

Dear Flipside.

Dirt, scum, naval lint, touch-on lamps, 3-ply kitchen liners, anal crumbs, microwave ovens that explode, Sid's boogers, moldy under pants, wet cigarettes, sweet and low overdose, GG Allin's boogers, fingernail crud, trashing dad's corvette, open refrigerators, eyeball crumbs in the morning, sticky lasagna on Wednesday, acid bath on Friday, sleep late all weekend, pray for Monday. Being hung upside down, painted tortoise shells, cold turkey, cold showers, cold sticky lasagna on Wednesday, 23 year old dance club sluts, Geraldo Rivera on crack, Oprah Winfrey's ass-crack and Phil Donahue's evil stepmother worshipping Satan.

Let's not forget dysentery on toast, nude senior citizens, strip trivial pursuit, nose pickings on toast, cold sticky lasagna on toast on Wednesday, GG Allin's boogers on toast Thursday, Jello Biafra's dirty socks on Friday, sleep late all weekend, pray for Monday, Rhino breath on a stick, raising a turnup salad on a blue collar priest's salary, George Gershwin on toast, hot spatula slap in the balls, Mc Donald's cheeseburgers crawling across the floor, "step on that fuck!", water buffalo nipples, stretch marks, Canadian Whiskey dripping from the ears, used cars from hell, satan's haircut, cold sticky lasagna on Wednesday, depression on Thursday, OD on Friday, comatose all weekend, never see Monday.

(In loving memory of Shockwave the Pez King...may he rest in peace.) K-Mont, Palm Beach Gardens, FL

Yet another part of the Razor / Guy saga:

Look Razor, this is getting old and I'm sure that the guys at Flipside are learning to hate us real fast too. Razor, if you want to continue this at all, please forget about using Flipside as some kind of "forum" for our differences. You're welcome to write me as much as you wish, but send it to me now, ok? If I could stop this whole thing right now, I would, but I figure you'd want to get the last word at me so... Have At It!!

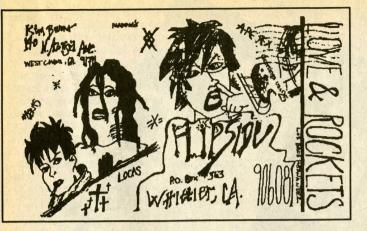
Anyway, I want to address a few things. I want to clarify why I use "guy" yeah, it is my real name, but I use it because I don't care about what my name is. I believe there's more room for self expression than something as one dimensional as a name. Call me dicknose, if you want- I'll know who you're talking to.

Razor, I'm curious how you come to the assumption that since I disagree with you, I'm a Myron clone? That's like how everyone at school thought I was a Satan worshipper because I didn't believe in God! I don't wear acid-washed jeans, a turtleneck, or birkenstocks, or anything like that! I hate the Dead Milkmentoo. Like my name, I don't think I should have to put a lot of thought into my dress. Levis and a T-shirt with a flannel are fine with me. I don't need to make a statement with my clothes I've got words to do that.

Also, Razor, I'm curious to know where you came up with this thought that a violent and chaotic form of anarchy would work. How long would you survive in a state of perpetual chaos? I know, I know... longer than me because I have flimsy footwear, but answer the question. I believe in an anarchism with the mutual cooperation and respect of others needs and ideas. Unfortunately, that will never happen because we've got people like you that would probably capitalize on the fact that no one could bust you for stabbing your Father (who probably doubles as your uncle) because he wouldn't let you take the car out to go "Nigger Bashing" the other day.

Oh yeah, you and your white-power pals- Adam, Kurt, and Dave are the true punks of your scene, aren't you? That's not what I've heard. I heard that, no thanks to you and your friends, everyone in the valley thinks punks are nothing but rebellious, uneducated morons because of you. I'm sure that everyone down your way really appreciates this really lame stereo type that you've forced on them.

Look, Razor, I just want you to answer my original question: Why can't people be themselves? It's true that the arch-typical "Myron" clone is probably a really irritating person, but that's way too much of a stereotypical outlook to have. I have plenty of friends that aren't full-on into alternative music, and that's fine with me, because they're still good friends. Think of this- those "Myrons" probably think the same of you as you do them, so don't continue the cycle! Give people a fucking chance! Don't use them as an excuse, OK?



Two wrongs don't do anything but clear a path for more wrongs. Now I know I'm hardly a good example of that (just look at this letter-I should've stopped our "feud" a long time ago), but I try. Humanity isn't all that fucked! You'll meet a helluva lot of really cool people if you don't stereotype them. I used to do that, and now some of those very same people are good friends of mine. You can be friends with someone only if they'll be friends with

Guy, Box 702, Redmond OR., 97756

BILL'S ALRIGHT AFTER ALL

Dear Flipside.

Regarding your reviews of Bill Bartell (aka "Pat Fear")'s creative efforts, I think it is unfair to use the same critical criteria for the wacky music of the Tator Totz (or even his White Flag) that apply to serious bands. Bartel/Fear is more a comedy rocker along the lines of Weird Al Yankovic. And you sort of have to respect his honest expression of his right-wing political views, too. In his Flipside interview of fellow ostracized political conservatives, the F.U.s, and his interview with White Flag bandmates in Truly Needy (to cite two examples), he made his political orientation known to the public.

And although Bill Bartell and Dave Markey's comedic visions may not have politics in common, both take the punk dictum: "do it yourself" and run with it. Not caring that most people expect bands to have something important to say, both Bartel's and Markey's bands (Tater Totz/White Flag & Sin 34/Painted Willy respectively) seem(ed) to say "Life

is a joke and so are we.'

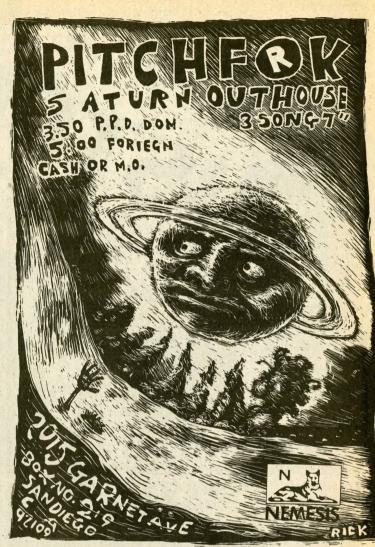
Witness Dave Markey's Sin 34 and Painted Willy: critics and scenesters alike questioned the point of their existence, but, undeterred, they made records and played live anyway, Markey's last project, Tusk (named after a Fleetwood Mac LP, get it?) did all '70s covers with people like Jennifer Schwartz (ex-Love Dolls) and Thurston Moore. This was hip comedy, but comedy, nevertheless.

Similarly. White Flag spat in the face of critical consensus back in their Cathay de Grande days. While punk was evolving into speedy hardcore, Bill Bartel kept his band true to his '70s guitar rock roots, at the same time, the punk audience was confronted by their singer named "Jello B. Afro." White Flag confronted the audience not with anarchy but through a celebration of the status quo.

Well, to conclude, I agree with Pat Fear's sentiment that punk was supposed to be about "no rules." By masterminding projects like Tater Totz, White Flag and his Shonen Knife compilation and live show, he is doing what he wants: expressing himself freely. Who is to say that punk should be anti-social, politically "progressive" and musically groundbreaking?

Sincerely, Tracy Marks

(Tracy, Since you addressed this letter to Flipside and not just KRK, who did the muckraking, I'll answer this on behalf of our long term relationship with Bill aka "Pat". I've know Bill for about 13 years now, we've always been friends, he has always contributed to Flipside and does till this day (see record reviews). We worked on many album projects together and in fact he discovered Shonen Knife from a cut off of a Flipside Vinyl fanzine. I fucking love Bill, he's a nut. He's knows we can argue about things because he does realize that some of his concepts are pretty out there. I really admire him for his ability to get it done - and he does. As far as White Flag go though, they were good at what they did (being a joke right, but that's gets old after you know the punch line), they didn't do much audience confronting around here because they never played much. When they did all of their friends went to see them, including me! If you want comedy, you should have seen Bill's pre-punk band Test Pattern! One more thing, since you liked White Flag so much, you should have noticed that their singer was Al Burn, not Jello B. Afro, the bass player... Oh well. I think we should have Bill Bartel appreciation week, or something. I mean you could write a whole book about this guy. For instance: he has the worst care in the world, it is always broken! And what about the Decline? How many times can you find Bill in the Decline? That could be a good contest! Or better yet, what does Bill do for a living? Is he really a cop? Oh no.... - Al)





Interview by Gary Indiana photo Michael Liewelyn Sister Double Happiness are currently one of the most popular bands around these parts, with a following that may be somewhat smaller than the crowds that flock to see the Dead, but is no less devoted. Well, we probably wouldn't follow them around the country, but SDH fans regularly pack the clubs they play in. They're self-titled album came out in 1988 on SST, produced by John Cuniberti, who had once produced a Dicks album, and recently produced Joe Satriani's guitar whiz release. SDH was recontly featured prominently in the San Francisco Examiner entertainment section by a writer who seems to have had a hell of a good time at one of their shows.

Sister Double has its roots in the early Austin, Texas punk scene. Singer Gary Floyd started the Dicks there in 1980, a time when lots of great little punk scenes were springing up all over the American hinterlands. After a period of shaking up the local students and kickers along with bands like MDC and the Big Boys, the Dicks moved to San Francisco. The original members soon got homesick and went back to Austin, and Gary recruited a new band in late '83. On drums was Lynn Perko, who was originally from the Bay Area but had played with a band called the Wrecks while living in Reno.

The new improved Dicks raged on for three more years until their farewell show at the Farm in 1986. By then both Gary and Lynn were getting tired by the constraints of the old band.

Gary: Yeah, we played around for a while, three years with that band, and three years

when Lynn got in the

band.
A n d
then it
seemed
really used
up. Imean we
were writing
lyrics that didn't
have anything to
do with a band called
the Dicks, I mean it
seemed sort of silly at
that point.

FS: What were the Dicks about, what were you guys trying to do? Gary: The past. To me, when I

think of the Dicks now I think of something in the past. They were just about being a punk rock band. And when we tried to change I found that we were very locked in that great ocean of freedom called punk rock. It was one of the tightest cells you can be locked in. And once you try to step out of that, we found out that it was really hard. That song's too slow, everybody's a critic, including me, y'know. It was really fun while that happened but it's over, thank God. Like, everything should end.... Plus I was sick of being in a band called the Dicks. That's rather limiting in itself, y'know? I mean I had made the band up so all at once I was sick of it. I just didn't want to do that anymore.

Gary and Lynn had some ideas about some new musical directions, and started thinking about starting a new band. Gary: What I wanted to do was just get in a blues band, and Lynn pretty much wanted to do that too, but then we met Ben and he wouldn't let us do it. No, it was really nice when Ben came around and he had all these new ideas and they sort of blended together, and then when Mikey came.... I

think the thing that makes the band really fun for us now is that we all feel that, unlike past bands we've been in, we feel like we can play any music we want to without being restricted, like, so we have to do all slow blues songs, or all rock songs. Love ballads? Sure. Anything we want to do. And that's one thing we feel really good about.

Lynn: We have such a diverse background in music. All of us like all different kinds of things and everything, so it works much better this way, instead of it being so narrow. In the Dicks it was so narrow, narrow-minded even.

Gary: Most of us seem to have gone in that direction, people who were in punk rock bands. At some point you really need to get out of any kind of limits that you're in. I read this thing with Penelope Houston (in BAM) where she was saying pretty much the same thing. If you just stay in the same thing you're gonna end up really stagnant. If people do it and they pull it off, like the Grateful Dead, that's

fine, let them do that, somebody has to do that. I would rather change and do things a little different.

Ben Cohen was recommended to Gary and Lynn

Ginger Coyote. Ben had been playing guitar but his playing didn't fit into the punk formula, so he gave up guitar in disgust and learned the drums by playing along with Beatles records. After Joe Pie moved here from New Jersey, Ben joined his band, the Pop-O-Pies.

b y

that little

Ben: That was just fooling around. To me, punk rock was a great excuse, I just decided, drums are fun. Punk rock, you can do anything, right? That's what it meant to me, let's have fun, and forget all the ridiculous rules that had built up over the last 20 years of rock 'n roll, where you have to look like Peter Frampton with golden boy hair, and pretty tunes, and you have to do this and that, and there's a big line between you're star or the audience, a 20-foot fence in between so they don't interact, make sure they don't interact. But punk rock is great, you can do whatever you want. That was really liberating to me, I really got off on that. So I just picked up the drums. Playing in the Pop-O-Pies was fun. But as Gary was saying you can only do something for a certain amount of time, and how many times can you play "Truckin"? So I did that for a while, and at that point, after the Pop-O-Pies, that's when I got sick of it...and picked up my guitar again. (His next band was called Smashed Weekend)

Having recruited Ben for guitar, the trio auditioned a slew of bass players, but didn't find one that they liked. One day

Gary and Ben were out getting burritos, and happened to see Mikey Donaldson, another Texan (Mikey couldn't make it to the interview).

Gary: He loves Texas. I do too, but he really loves Texas. Andhe carries a lot of that Texas spirit with him now. He was in the Offenders. It started around the same time that the Dicks did, in Austin. They were a really great band,

they started off like the Dicks, like a punk rock band, but they were one of the early punk bands that switched over to thrash. They did it really successfully, they got a really big fol-

and around the country too. He's got a big following of people that know who Mikey Offender is. The Offenders and the Dicks actually toured together once, with the Crucifucks, which was quite a threesome. That was wild. Then the

around there,

Offenders broke up, and I just assume he needed a change. He had friends out here, some of the MDC people. And he wanted a change from what he'd been doing. It was really hard to slow that guy down, he'd been playing the fastest music in the world. And we said Mikey slow down, Mikey slow down. But at the same time he brought in something that was very needed too. Everybody brought in their little bits, and it sort of got together real nice.

With the new band together, SDH started playing the Farm and other local venues, and were immediately popular and well received.

FS: Do you think that you kept a lot of your old fans, like the local fans, when you changed, or did they go eh, they sold out?

Gary: I think lot of them grew up and came along with us. Lynn: Yeah, it just became stagnant, it just wasn't happening anymore. All those bands broke up and either got in new bands or became fans of new bands, or moved away, or whatever. A lot of those people are still involved in the music scene, and industry, and they still know about that past. Some of them do, and some fans are brand new, and that's great.

Gary: I think that our first shows, almost everybody that came sort of came to see if we were playing music like the Dicks or not, I mean a lot of people came to see that. And I didn't see anybody run out with tears on their face, going, these guys have sold out, because I don't even know what the fuck that means, what do I care. Yeah, many of the fans come along with us, because they like this kind of music. Lynn: It's funny because when we were in LA, Kira (ex-

Black Flag bassist) was saying it's great to see this, and the music that you're playing, because all these kids, I mean they're kids to us but they're like 21 or 22, they're going wow this is really great this is new this is really something else, when really it's just rock and blues and the same old thing that's been going round and round, but it's new to them because they've been hearing all this other alternative music which is heavy metal or old punkrock or something.

FS: Lynn, what's it like playing this kind of music, as a drummer who happens to be a woman?

Lynn: I love it. Why wouldn't I? I like the band, I like playing, I'm playing with great people, I practice a lot, and I work out to keep my drumming strength up. I used to get a lot of comments like, you're really great for a girl, back in the Dicks. It used to really irritate me to the point that I was like, fuck you! But now, because there's so many more women in the music industry, and they're much more respected and they're equal, finally, they always have been and people have acknowledged it. So people just say wow, you're really great, and a lot of women say you're great, or how long have you been playing, and it's a lot easier for me to talk about it now because I feel that I've had enough experience where I can talk about it and not feel embarrassed. Nobody says anything so weird like that anymore, like you're good for a girl. I think it takes people by surprise, but, y'know, I've worked really hard to try and play my best, and I think I've improved a lot, but I think I've got a ways to go.

One thing that always bugged me is: how did they name the band? They tell me that double happiness is a common Chinese character, and used to name a lot of restaurants and products and such. I'd long suspected that the band was following some cult figure named Sister Double Happiness, and that she was the woman on their album cover. Wrong, Indiana, duh.

Gary: I was in Houston one time and this guy gave me a little comic book called Sister Double Happiness. It was about this woman who was like a soldier, she was like a model hero for the Chinese youth of that era. So we were just standing around trying to think of a name for the band and I said Sister Double Happiness and everyone said yes.

Lynn: Personally, coming from a band called the Dicks, I mean, I wanna name the band Cake or something, something happy, so that sounded good.

FS: What is the song of the same name on the album about?
Gary: It's about a Chinese couple during the Cultural
Revolution who got caught up in the correct political
slogans of the day, and finally became very disillusioned
with it. That's what part of it's about. And how one of them
gets thrown in prison and the other escapes to America.
One part is about a love story during the Cultural Revolution,
and the other part is about Chiang Ching, Mao's widow,
when the Chinese government had her on trial.

FS: So who's this women on the cover of the album?
Gary: She's representing Sister Double Happiness. Her
name is Stephanie DeMaria and she's a friend of ours.
Remember that band Crucifix? She's the mother of one of
those guys. And I think someone from Trial.

FS: Why is she holding a fish?

Ben: That's another one of those stories that if we tell you you'll be shattered. It's a very deep, meaningful thing. Lynn: Think of the most meaningful thing, and go ahead and interpret it, and print it. We got the fish in Chinatown.

Gary: It was actually just gonna be her coming out of the water but just as we snapped the picture the fish JUMPED out of the water and landed in her hand. We were shocked. That's what happened, and I swear that's the truth. It's actually a very spiritual fish.

Yes, a spiritual fish. Perhaps the fish was behind it all. After playing a lot of quite excellent gigs and gaining a lot of fans, in 1988 SDH announced that they were breaking up. I thought at the time that Gary was probably off on a journey towards enlightenment, which probably didn't include rock bands.

FS: There were shows where you lit candles and bowed and all that.

Gary: I still do that. Partially it is sort of a private religious thing, but I'm a very public person, so it seems like the more private I am sometimes the more I'm giving out signals about my life. I wanted to go on a sort of spiritual quest because I'd been such a materialist for twenty years or so, and made such a career out of it. So what I do mostly follows a Hindu religion, but I'm not a traditional Hindu, I'm not dogmatic, and I don't think anybody should do this if they don't want to, eat meat or not, they should do whatever they want to do. I used to be much more preachy about politics and things, but now, I won't preach about anything. So, I decided that the best way I could do that and give full credence to it was to do it full time. So I left the band, and sort of studied and gave full time and attention to it. And the whole thing sort of led me back to wanting to be in a band again. And what I came out with was a very clear understanding of why I'm doing this. I feel like this is what I'm supposed to be doing. And it took a year of searching to come back to where I was again, I felt really good about that. And so, luckily enough, I called Lynn, Ben, Mikey, and we got together. We had done the reunion show about this time and that really got me wanting to do it again. I was really lucky because they wanted to be in a band with me again. And I said to everybody I'd understand if you don't, but I'd really like it if you would. I don't think it hurt us. It might have been disruptive for a while, but I don't think anybody in the band suffered for it. Maybe at the moment, but if you look at what's happening with the band now, it's allright, and I feel great about it.

Lynn: That's one thing that's in the past and not forgotten, but certainly, here we are, and I'm really happy with where we are, and like Gary said, it didn't hurt us. It was hard to accept, but it's OK. We're really lucky.

Gary: I think that if we had come back and floundered it would have proven that it was a mistake, and if nothing else, if you want to put all the spiritual stuff aside, what it did do is make us a lot more dedicated to being in the band. We were off for a year, and we're like really in the band now. This is all we're doing, basically.

During the year SDH was broken up, Lynn recorded an album with Rebecca and Deanna of Frightwig, produced by the McDonald bros. of Redd Kross.

Lynn: It was hard for me, I enjoyed all that but nothing was ever going to be the same as this band, I could have gone on without being in a band with Gary, but there was nothing like being in this band. I had worked with him for a long time and I thought we had worked together really well, and with the whole band, the way we wrote music, I felt really comfortable and really to do or say what I wanted, and I was really happy that we got back together again.

Ben: It seemed like hell at the time we splitup, it seemed like the last thing I wanted to do and the worst thing that could happen but in retrospect, it seems like it was a good thing. It enabled all of us to readjust ourselves, our attitudes and spiritual needs to, I think, a much better place. Who knows how it would have happened before but I think right now we're in a much better position to just play music.

FS: You don't seem to have lost much momentum as far as drawing crowds and all that.

Ben: We're very grateful for that.

Lynn: The local radio station, KUSF, all of them but especially them, they've just been great, the DJ's are so supportive. We played our first acoustic show on KUSF recently and they enabled us to do that, and that was really good.

Gary: San Francisco, the whole scene has been like, I feel very humbly lucky and really happy about it.

Lynn: Everybody, from the DJ's to the club owners to the fans, we can't say enough nice things about them.

FS: This big article in the Examiner, front page of the entertainment section: The Thinking Man's Headbangers. Did you like being called headbangers?

Gary: I liked everything about it, I liked the number on the page...that's fine, I mean, could you ask for a better article? I'm not gonna criticize that article at all. How often do you read a review of your show, number one, which is very

seldom, and two they're not like, they're very good but: and then they go off to list a lot of bad things. That was a very wonderful article to read about yourself, and that's nice. FS: it was jam-packed that night, with "punks, bikers, preppies, feisty lesbians..."

Gary: I never had really thought about it, he brought out what a diverse crowd we have. I guess that's true.

FS: So with this review, have you "made it"?

Lynn: There's so much more to make, though. We've made the Examiner which is great but...

Gary: We haven't even toured or anything yet, so we've made it as far as San Francisco goes. We played a really good show in LA a few weeks ago at the Lingerie, we were really happy because we played down there like a year or so ago, right before we broke up, and those were good shows, but this last one went really good. And now we're gonna tour, in March we're gonna do a tour and play the South by Southwest Convention in Austin, and we'll be touring down in Southern California through Arizona, Texas, Kansas. Take like two and a half weeks, and then we're gonna come back and do some serious recording. We wanna hurry up and do that, because whether or not we have a record out by the summertime or not we will be touring this summer. So that's our future. Like I said, that's why we're so happy about being accepted in San Francisco because we have shows here and we're local people and we play around here quite a bit and we're really happy. FS: When will you have made it as a band, to success?

Gary: If you're talking about money, all of us have done this for years and years without having money so obviously we're dedicated to the music and not a paycheck. It'd be nice to get paid and just keep the standard of living that any of us have now, by doing shows and making a record, or touring, so that'd be great. Other people have asked us that question in roundabout ways going are you going to be successful when you think you've made a lot of money? For ten years I've done this and I haven't made shit, so that's not a part of the whole question. When we've put out a record that we really love, that we really can listen to and really love, when it gets distributed correctly, and a lot of people have a chance to hear it, whether they love it or they hate it, we want a lot of people to have the chance to hear our stuff. And have a good tour, with good support, like from a record company that we're with whoever that might be. Lynn: When we get the support from the record company that we have from our fans, that would be good

Gary: That'll be success, when we're happy with a really good, good record, and it's out there, and we're touring, and we're on the road, that's all part of it. We're not being dreamers about this.

FS: Gary, after ten years in music and some recent soulsearching, what's your philosophy of life?

Gary: What I think doesn't really mean shit. People should set their goals for what's good for them, and they should really do that. And if they're not screwing anyone around, you should live up to your own goals.

Lynn: He was telling me something the other day, and it was simply put but it meant a lot. He was talking to somebody that was unhappy or something and he said, just think about what you're doing and where you are when you feel happy and then just try and do those things and be around those people and that environment so that you'll be happy. And that made a lot of sense and I remembered that.

Gary: I feel great about myself actually. I feel good about the band, and that's all I wanna do so that's what I'm doing. I feel fine about myself, everyone should. If you're not feeling fine about yourself it's usually because you're doing something that you don't like. You should try to do things you like! What a weird thing to do with your life, doing a bunch of shitthat you don't like to do. I mean, isn't that weird to think about? Just, I don't like to do this job, I don't like what I'm doing, I don't like my house, I don't like not having enough money, I don't like having too much money, but I better keep on doing it! That's stupid. That's my philosophy, don't be stupid!

* EXTRA W EXTRA *

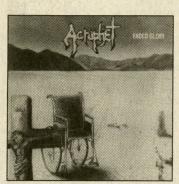
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CELEBRITY SKIN

"Not even a mind as demented as Charles Bukowski's could have conceived of Celebrity Skin's material: It's so twistedly original and absurd, yet cultivated and precise that it works like a vast, sprawling Henry Miller novel."

— Eric Niles, Music Connection Magazine

TENDER FURY

Fronted by ex-TSOL vocalist Jack Grisham, Tender Fury launch their assault on the world. Drummer Hunt Sales recently became a permanent member, though he continues his affiliation with Bowie's Tin Machine.

ACROPHET

"Acrophet have used the opportunity to channel their high school energy into the grooves. A crossover of several cutting edge metal styles, it has an original feel equal parts thrash, hardcore, punk, and commercial heavy metal. Definitely unique!"—Chris Watts, Kerrang

D.I

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All's Quiet When It Rains On You by Stephanie L. Abrego

the rain
as the drops land on your face
you feel a burning sensation
and your skin begins
to melt away

you scream
but no one comes to your rescue
not even the renown doctor
sitting at the bus stop
three feet away

the little boy
connected to this mother
with a clench of the hand
points at you
"Mommy, mommy, that lady's melting,
look!"
"Sshhh, be quiet and keep walking, just
pretend you didn't see anything", she
whispers

an hour has passed and all that is left of you are your bones lying in a puddle of your blood on the cold concrete

a scruffy mutt trods up and pisses on the fire hydrant next to what's left of you he trods away with the bone of you right thigh in his mouth

It's A Long Walk Home by John A.M.

Walking home on a freeway in Los Angeles is like digging your own grave. No one will help you, but they sure as hell will put you in it. I suppose that goes with everything in this town, no one will care about anything until it blows up in their face. and then without a doubt, they want somebody else to wipe it off for them.

An Unseen Pearl by John Dailey

What we may not perceive as meaningless in time may be construed as truth what is nothing now to anyone is guiding force to you and everything that's said and done must be felt by someone but when you say what you don't mean something inside me falls apart is that a way of saying

that we should make a fresh start as leaves in trees in winter when friendship fades will dizzily go their separate ways to destiny unbeknownst to either in the biting winds the clouds effortlessly come together neither friend nor foe coexistance in eternal life forever breathing never to die passing seconds in a lifetime it's nearly impossible to forget cold realities icv normalities was it ever that way really or just an unseen pearl far, far away

The Church Where Elephants Pray by Eric Brown

Do I dare untie the ropes of order, hoist the anchor of the ship of well-being, when a whirlpool spins mere miles off the coast?

Do I dare give a hot foot to God, let loose a boxful of mice in the church where the elephants pray?

Can I summon up the extreme gall, the preternatural superhuman recognizing no limits of common decency nerve to wipe the poopy from my a-hole with the Declaration of Independence, that ancient, snaggle-toothed liar?

O, lock this man up and let him play hopscotch harmlessly in a rubber room, bind and gag this dangerous critic, ere he explode into fits of hyenal laughter at the next Fireside Chat or Emergency Broadcast:

This is a test, this is only a test, are you sleeping, Brother John? You are, and I beseech thee to awaken; wake up and smell the napalm.

Do I dare, brothers and sisters, put whoopee cushions on the seats in abortion clinic waiting rooms; install twenty-foot muzak speakers in the Hollywood Bowl and tell the orchestra their Mercedes are being peed on by homeless folk in a strange interpretation of the fifth amendment?

Yes
to all of these,
and I shall not cease
nor desist until the
fabric of controlled behavior is
ripped
into one-inch
squares
and everybody gets one.

Patriotic? by A. Razor

Super America

super duper America

mega patriotic patriarchy super successful super America everything you have always wanted being all it can be so don't fuck with it super short hair suit and tie supremacy super America superintendant of the domain that is imminent super hero man is an American super clean and white super true and blue super dead and red super duper super American super corporation of sanitation at the service station of the most winning nation super America super duper death squad financier C.I.A. freelancer promoter of the super cancer super super super super America capitalistic elastic waste band on the trash bag plastic super hysterical hysteria in super America super phobia about disrobia in the suburbia blurbia bubble trouble with super addictive wonder drug sweep it all under the rug and give your kid a super hug super economical religiously astronomical periodical but methodical super governmentality probing super deep into super decay of super decadence super shocking super holistic holocaustic chemical toxic super America super duper in need of repairica super America seven eleven intelligentalia of the super new super sized super duper storm trooper super America super amped out on the southern continental caffeine bean Amerikkka super flag waving patriotjism always need a bigger prison

super America

Hogwash by Eric Brown

"Hogwash"
I said to Jesus Christ
as he hung
there on the cross
with a pained
sympathetic expression.

Teach these people bravery, not surrender. You are not Hercules but you are the full son of a god wherein he was but half.

Break your wooden harness, tear the whip from the hand that whips, so that man might not cower, bolt his windows at the sound of a scream.

Plant your feet firmly
on Mother Earth
and defend
and counter;
we cannot live in harmony
with chaos
unless we know the dance steps;
we cannot dance if a spike
restrains our feet.

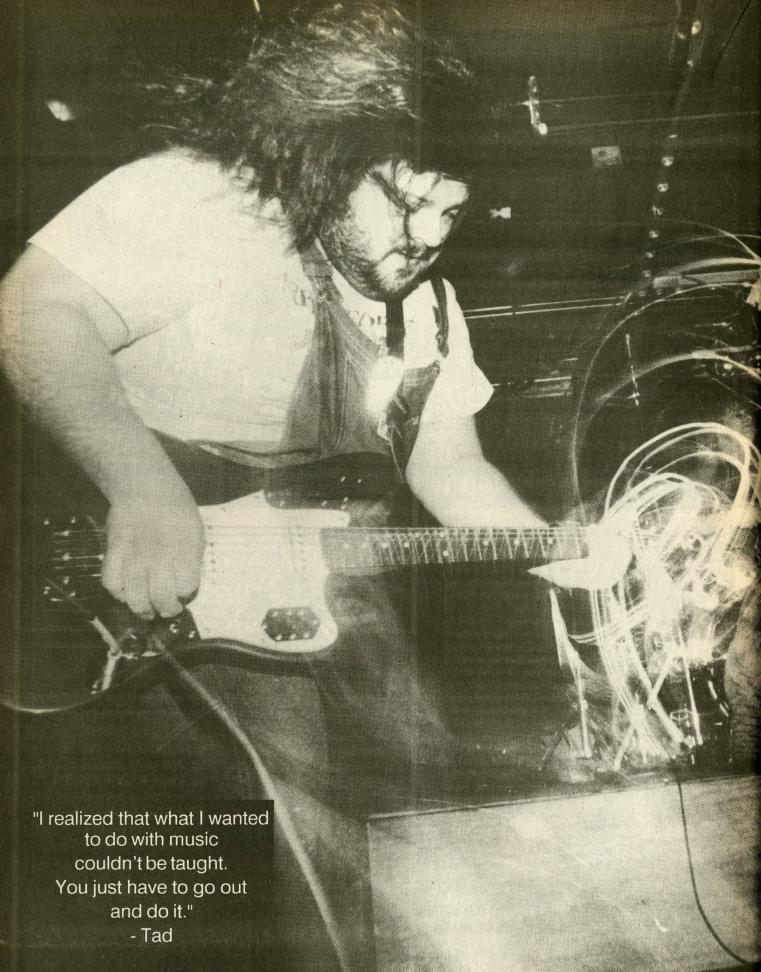
"My son,"
said the product of an ovum
and a ray of light,
"You are disturbed."
"Gosh darn right," I said.
"This is the only way"
said he and said I:
Hogwash.

Cast me away if you will, I will preach that the owner of an arm must extend that arm tot he drowning. even when that arm is broken. Savior, save you babble for those who wish to mumble to their shoes in ornamented pews. while figures in shadows attack passing-by figures, and the victim must carry the rape-child or go to jail, go directly to jail, go directly to hell;

and I will be there in hell, to be with them to teach them bravery not surrender: HOGWASH!







DON'T SUCK

TAD were interviewed at Rajis in February by Al, Jennifer (L7), KRK and stf.

Jennifer; Hey! I was in this van before. I rode from San Francisco to Seattle in it, in fact. I ended up with somebody from your band's tennis shoes.

Tad: They weren't mine...
Kurt: What kind were they?

Jennifer: Nikes. Kurt: No, not mine.

Jennifer: Well, you probably wouldn't want them anyway, they were pretty thrashed...

Do you have a new drummer?

Tad: No!?

Jennifer: Did he bleach his hair?

Tad: Yeah. We call him "Spaceman", he is

the Spaceman.

Kurt: He looks like Ed Harris, the guy who played John Glenn in "The Right Stuff", like when he had his head shaved especially, so we call him the Astronaut, or the Spaceman because he's always spaced out. But he's definitely a good drummer. We joke about

him but he's a great guy.

KRK: Are there any childhood traumas that might have caused you to form a band?

Kurt: I got chopped in the head with a hoe when I was five years old. Took a big gouge out of the back of my head and I ran around screaming with blood all over. Head wounds bleed a lot and I was in shock. Had to go to the doctor and get stitches.

Al: Then you decided to play bass!

Kurt: Yeah!

Tad: My brother played drums and he was pretty awful. I had a tinker toy set and I would bang around on oatmeal boxes and FJB coffee cans and blow him away. Eventually

I took his drums from him.

Jennifer: How many cigarettes do you smoke a day, Tad?



Seattle's TAD (The Man, The Band) invades L.A.! Interview by Al, KRK and stf

Tad: This is pack number 2 since 3 O'clock. I just have nothing else to do but sit in the van and smoke.

Jennifer: How is your kid doing?

Tad: He's fine. He's small for his age - he doesn't like to eat. He's 18 months old. He's not my kid, he's my girlfriend's kid, I just happen to be his insane father figure.

Jennifer; lused to sit in this coffee house and watch you guys, you and her and a baby carriage, walking down the street, it was really neat. You have a new record out?

Kurt: Yeah, two singles - one is a European release on Glitterhouse, and a domestic 7°. Both of them have "Cooking With Gas" on the b-side, the European one has a song "Daisy", a song Tad did by himself way back when, when he was playing with himself... Tad: Yeah, when I used to play with myself.

Tad: Yeah, when I used to play with myself. KRK: You were going to go up on stage and play to a tape weren't you?

Tad: Yeah, I was gonna have bass and drums on a tape and just play guitar and bark. I thought it was gonna be cool at first, but then I started to realize how much work it was and I didn't want to be on stage alone because it would be boring. I was gonna do film stuff, but it would still be boring to just watch one person up there, unless it was like 7 minutes or something, just let it run it's course. So I knew these guys...

KRK: This show tonight was quite a bit different than the last time you were in town with Pussy Galore... (Raji's was sold out)
Kurt: Yeah. We had only been together three weeks when we did that tour. Sub Pop called us up and were in need of a band to do the West Coast with Pussy Galore and share equipment. We had just started recording "God's Balls" - actually we started recording that after only 3 practices. If a lot of people

say that's a one dimensional record - well, that's why. But, we were pretty much bewildered on stage at that point.

Tad: Pretty lost. We didn't even know what we were about...
we still don't

KRK: You've come a long way from that first show at Raji's, from about 25 people to this one which was sold out at 10

o'clock.

Tad: We have changed, we've gotten a lot better, we're tighter with each other. We can almost look at each other and almost tell what's going on.

KRK: Your audience has also grown a lot since then, why do you think it's grown so fast?

Kurt: It could be because they're coming to see a Sub Pop band, if that's why they're there, it doesn't bother me because at least they're there. If they're there and they like it, that's great. Mudhoney certainly had a much faster do growing up, ya know, getting fucked up, snorting Toluene, snorting glue, Amyl Nitrate, smoking a lot of pot. I got kicked out of school for smoking pot.

KRK: What was the population in your town?

Kurt: About 2500. It's about the same now as it was then. My parents still live there. I always talk about my home town in interviews like it's this redneck backwater, and my dad reads those interviews and gets insulted. He's not a redneck himself but a lot of people in his family are.

KRK: What is you definition of a redneck?

Kurt: Well, I suppose it's relative, but my definition would be someone who doesn't like fit in with the status quo. Lower class, blue collar...

Al: I always think of the kind of music coming out of that background as folk, or country oriented...

Kurt: Yeah, more like folk music, I think punk rock is just urban folk music. We live in the city now - we travel to a lot of cities. It's the music that I relate to. I hate country music. Except for Johnny Cash or some classic stuff... Hank Williams Jr. totally sucks.

Al: You guys didn't start out in rural bands...

Tad: Banjo pluckin' ...

Kurt: Ohno, there's really no music in my background at all.

Al: Tad, you studied music in school didn't you?

Tad: Yeah, I went to college and studied to be a performance musician.

Al: What instrument?

Tad: Percussion emphasis. I had to learn a lot of things. Piano, a brass instrument, a string instrument, all this shit. I realized that what I wanted to do with music couldn't be taught, you just had to go out an do it. So I quit. I still had my drums. I just kept playing.

Kurt: About 2 years ago Tad started playing guitar, that's when he recorded "Daisy"/"Ritual Device" all by himself and the rest is history. One thing that we always have to wrestle with is that people always percieve Tad, the band, as pretty much a backing thing for Tad. And it isn't at all. He does do more than anybody in the sense that he plays guitar and sings but...

Tad: I got the band together and all, I put a lot into it but we all work together...

Kurt: We all write the songs together...

Tad: Well, not the words, but the music is done with everybody...
KRK: Even the album and the poster

was just a picture of Tad.

Tad: A lot of that has to do with Sub Pop, Sub Pop's vision of the band. Kurt: Pretty much a marketing ploy. Tad: A lot of times I've argued with them but they explain why they did things to me and it's worked to our

advantage anyways.

Kurt: "Salt Lick" is supposed to be marketed as more of a band product than a solo thing. We'll see how that

goes.

Al: Who comes up with most of the

lyrics. It's seems like a pretty hard edged lyrical slant too.

Tad: Kurt and I do a lot. He might write a song and then we'll work together to change things, same thing when I write a song. I'll come up with lyrics and he'll tell me how things will work better here or here... The subject matter has been an influence ever since we were born, it's hard to say what an influence is because it's all kinds of things.

Al: They have an aggressive pissed off edge to them...

Tad: Well, not a pissed-off thing, more of a let-off steam thing. I think it's really healthy and I think people that go to a show and see it feel better - if they get into it, if they like that kind of thing, and get some aggressions out

themselves maybe. **Kurt:** It's a purging experience...

Tad: Maybe vicariously up there watching us destroy something.

Al: You guys are the types that like to have a little slam pit happening.

Tad: Oh, yeah. The more the merrier.

Kurt: We like to do that a lot, there at Raji's it was a little

"I consider us a punk rock band. More often we get called a heavy metal band which is totally ridiculous. We hate heavy metal." - Kurt

ascent to success than we had. Sound Garden became pretty successful.

stf: Do you see yourselves going for that or do you still want to maintain the level where you're at?

Kurt: Right now I'd feel really uncomfortable going for that kind of exposure on that level. I don't feel we are quite ready for that.

Tad: I think we are going to take it as far as it will go definitely, but we're going to take it at our speed, too. We're not going to be rushed into anything.

Kurt: Sub Pop is a perfect label for us right now, they listen to what we want and understand what it takes to record and tour all the time.

Al: You guys have this image that you are "redneck" types from the backwoods, worked as wood choppers and all that. How much of that is true?

Tad: It's pretty true. I used to chop chord wood in Stanley, Idaho, during the summer and put it in big fucking warehouses to store it for the winter. Kurt: I used to chop wood in a small lumber community in Washington when I was in High School. That was my after school job. Then I moved to Seattle and got a degree in English at the University of Washington. I wasn't satisfied - I got a job and it sucked. I always did play in bands - as a matter of fact I was in a band called Bundle of Hiss with the drummer of Mudhoney

and Tad was in a band called H Hour from Boise. They moved to Seattle and we used to do shows together. H Hour broke up and Bundle of Hiss broke up so we decided to play together. We called the band Tad because he had this single out already on Sub Pop so we just thought it would be nice. I like the name a lot. Tad was kinda uncomfortable with it. Tad: Yeah, it was a band - it's like fucking "Dio" or "Henry Rollins", ya know. It's conceited, I think.

Al: How was it that you guys didn't end up as some stagnant redneck hick types - or do you relate to that?

Kurt: I can definitely releate to that. White trash, redneck hicks. I mean, I used to spend a lot of time denying my background but I'm not necessarily proud of it but I'm comfortable with it. I'm not ashamed of it anymore. There it is, there's a lotto draw on, a lot of imagery, and interesting stories. There's a lot of twisted people that live in the backwoods up in Washington. Sort of imbred...

Al: What kind of things did you do living there?

Kurt: Not anything too ter:ibly different from what other kids

Tad: Definitely working class, spends a lot of time sitting out in the sunin at-shirt with their belly button partially exposed, sipping beers, smoking cigarettes, standing around eating tuna fish sandwiches...

Al: Do you guys still keep intouch with people from the small towns?

Kurt: Oh yeah.

Al: You guys must be some sort of heros, having records out and touring.

Kurt: It's more like "Jesus, I never thought they would amount to anything". Not that they really like our music. But they might be a bit envious. Like the friends I keep in touch with, they think it's great, they come to our shows in Seattle.

Tad: I just saw Pushead last night in San Francisco. We grew up together in Boise.

Al: Boise isn't a terribly small town, is it?

Tad: It's about 200,000 or something.

Al: It's still the middle of farmland, USA.

Tad: Yeah, farm, desert...

confining.

Tad: Up in San Francisco, all the fags caught us there, strong fags there, the L.A. junkies could catch it...
Kurt: That's another element of our lyrical side, people often

Tad: Everyone in L.A. is a junkie...

Kurt: As soon as we get to a town we figure out what the town is famous for and then we go up and insult the audience. In San Francisco it was like "Oh, you faggots..."

Tad: When we go to DC the first thing to say is "I wanna get

some crack!" I'll probably get shot or something.

Kurt: It's the same way that journalists often times percieve us a misogynists and hicks, and we are hicks to a certain extent, but we are not mysogynists. We write about that, we in the world already knows about him - it was new to us for awhile... we don't condone that kind of behavior at all...

KRK: Does it bother you to be compared to hardcore and punk rock so much because of "God's Balls"?

Kurt: Not at all. I like the punk rock comparison. I consider us a punkrock band. More often we get called a heavy metal band which is totally ridiculous. We hate heavy metal. **Al:** Why do you think the English press picked up on you so

heavily? Just because of Sub Pop or...

Kurt: That definitely had something to do with it, yeah, on the one hand our relationship with Sub Pop helps us. We get a lot of shows and good deals and stuff, we get to go to Europe. But often times we get over shadowed by the label -we're liked or disliked because we're a Sub Pop band and Kurt: Oh it's good, for him. He's a busy man. He's doing Love Slug in Holland, and the Blue Cheer. He's gotten a lot of good press.

KRK: Your playing has improved I'm sure, but the record is still along the same lines as the early stuff...

Tad: As far as how our amps sound, is that what you mean? KRK: You guys are keeping it pretty fast and aggressive. Tad: We're trying to go a little bit faster. I think we're a slow band compared to a lot of bands.

Kurt: I think you're right in that the music is in the same general genre. It's noisy guitarmusic with apounding drum and the subject matter of the lyrics is pretty much the same - a lot of screaming in the vocals but there are subtle differences that you can see. I think there is a little bit more



write about the ugly things in life, but always as black humor. We're never serious about it. I don't see why a musician should be equated with the subject matter. Authors write books about controversal subjects but are never equated with their subject matter.

Al: What are some of your newer songs about?

Kurt: We always like things that seem strange and sick and twisted and full of tension. Like what ever you read about in the newspaper. Up in Washington there's this guys who just got convicted of biting the penis off of an 8 year old boy because the boy wouldn't pee on him - kidnapped the kid, strapped him down in his van, the kid wouldn't pee so he bites his dick off. Anyway, a horrible crime, and he's being put away for life. Things like that, we haven't actually written a song about that, but things like that.

Al: Is that the reason why you did "Nipple Belt"?

Kurt: Pretty much. We had just discovered Ed Gein and I was just totally fascinated. Tad was totally fascinated. We got books on him, videos... It turns out that everybody else

not on our own merits, that can be confining.

Tad: The English like us because it's like a novelty thing. It's not often that people get a press kit that says, "This guy weighs a half a ton" and shit. So they want to see it to see if it's true and shit.

Kurt: The English get into black humor and sarcasm a lot too. Over there we are perceived as a freak show, and Tad is perceived as the central freak.

KRK: You recorded that first record so early on, yet, the new stuff sounds a lot like "God's Balls", is that good or bad? Tad: I think the sound of it is completely different, it sounds more like us. Endino, that's his way of doing bands. He approachs the guitar as the textural instrument school of thought. So he mixes it low and effects it a lot.

Kurt: He has his techniques and he imposes them on every band he works with so every band tends to have a similar sound in common. Like that Sub Pop (sound) that so many people talk about. Albini has his techniques, too.

KRK: But is that good or bad?

melody in there, you may have to search for it! And the tempos are a little bit faster. We have some newer songs that we haven't even play and they're more that way.

KRK: It almost sounded like you had a love song going at the end of the set.

Kurt: Yeah, but it's not really a love song, just more of a poppier tune.

Al: Is that the direction that you see the band going?

Kurt: Not necessarily in that direction but we're just more concerned with writing songs rather than just making noise. The intention at first was just to be as loud as fucking possible and as obnoxious a possible.

Tad: Heavy and bone crunching...

Kurt: But now the idea is to actually craft songs. It's just a new challenge.

Tad: Gives us something to do...

Kurt: Keeps us off the streets, keeps us from comitting ax murders...

Tad: Keeps us from committing heinous crimes.

Doug: Since we're on the subject about, like Public Image, obviously, the thing that got every single person, Jim, William and I, into music was the Pistols, right? That was

Tequilla: That was your influence? Your main influence? Doug: We were really the right age to get: I was younger than them, but it was like, the first thing that got us into music was punk rock. We'd watch like, Top Of The Pops... Punk Rock happened and it like, got us in the heart, tingles up the spine, you know what it's like. So the thing progressed to like first the LP, Psychocandy, and we got visits from both Jah Wobble and Keith Levene in the studio. like and some of those studios, like in Woodgreen which was, like in the uncoolest part of London and like the ... Jah Wobble sold me his bass...

Tequilla: You bought his bass? Is that what you play? Doug: Yeah, I've got his bass, I've got the bass that he used. I've got it at home - I keep it like treasure. The bass he played on the first Public Image LP...a nice Marshall sound like reggae bass playing, like, Keith Levene's like "Where

you have? small-town kids do have that. like. worship,... you live in a small town, you play certain records, it takes you well away from where you are... but to meet them, and then actually be in tune with them, you can talk to them after 5 minutes. was like, these people have like seen..., It was aoina Eddie past... like Cochran, you never met them, but it like was you kinda knew that you had those records... Tequilla: You knew that you'd know

them

they

like

doesn't mean punkiness pre-'76, it could go back to blues records that were made in 1923, John Lee Hooker records, you know, Robin Johnson records. There was a feel like ... you know what I mean like ... a real like ... a punky feel but, the words shouldn't be a punky feel...you know what I mean? a pu...

Tequilla: Slightly rabid.

Doug: Yeah, just like..."Back off", not quite slack, the gutsy feel, soulful... Soul music, you know, it started off as being Black Music, right? It went through blues and jazz, and rock and roll, but soulfuliness doesn't tell me... soul music... I find that when we play live, on record even as well, basically, it comes directly from the soul. It's soul music. Rock music can be soul music...

Tequilla: If it comes from your soul.

was like ..

doing was like ...

Doug: Of course! You listen to it and you can really get that feeling, like those people were.... when they done it...

Teguilla: How many records do you guys have out now? Doug: Probably like, this is the fourth LP

Doug:

America? This is the fifth

time. The first time

we came, it was like just

after we moved to London.

we'd been there for like two

months, three months April we went to

New York, the first ever time. It was like, it

was like we'd grew up with American culture

through the TV screen, but actually being, like

plucked from the corn and landed in New York

Doug: Who found us is a band...wierd story...

Tequilla: Who found you?

Tequilla: And how many times have you toured?

did it c o m e from? wheres like Johnny's vocals like drums aren't really sampled but tight as you can get and really groovy. Anyway, me and Keith and Jah Wobble at that time was like, it was marvelous, it was like people that you adored and you were meeting them and really...Tuesday afternoon situations which was wierd, but they were like normal guys it was like, how do you explain it? It, you exalt someone, like; at first they're not real. At the first Public Image LP tour I was always like, something, "Where did it come from?", like tingles up your spine. And meeting them and they were so normal and like in-tune with what you said, was like wierd, you know? So anyway, from then on, we met Jeannette Lee, who knew ? record company, who was in Public Image as well and knows Johnny and Keith and stuff, and it was like, we were on that label and really wierd, but like, six years ago, if some-one said to you I was like sitting in a bedroom in?? which is like probably like the smallest town in Ohio, like, ?? is a country town near Glasgow. which isn't exactly the center of the Universe: if someone said to you, it was like in 1979, "You're going to meet Public Image, like, on a social level, and then record in the same studio

that they record", things like that that you'd have went,

that was like a dream, like, I was going to stand on the moon and play golf on the moon like John Glenn or whatever.

Tequilla: So you really did like them.

Doug: No. it wasn't so much amongst others, but meeting them so early on in our career after moving from a small town was like, ... to get to meet them and realize they were the same as you, was like, do you know what I mean? It blew that whole stardom thing

were in vour town... Doug: If you met them in a bar you could go yeah... Tequilla: ...let's go and have a drink... Doug: Yeah. Do you know what I mean? It really gave you that kind of feeling. In a way that ... Psychocandy. rest Tequilla: Who else are your favorites? It was an Doug: There's always that attitude that is prevalent on we Duane Eddy like that: and you got like The Beatles the early We

records weren't The Rolling Stones first two LPs were like you could identify... So you get a feel about a record, it doesn't need to be a good song, a good a group, but there's a feel about a record, a punkiness, not punkiness cause it

the band, Primal Scream. Their drummer, Bobby, from the band called Primal Scream, he gave our tape to a club who hated it and gave this guy this tape 'cause on the other side it said, like, ???. We thought you can tape over our side, and he actually listened to our side and he found us and said. "Oh, I know a guy in London called Allen McGee who's got a record label. He might want to put a record out by you." He sent him the tape and he loved it and the is history. An accident found us. accident. In Scotland, where from, we had no place there. come were hated. No one would listen to you. band, were like bedroom archtypal bedroom band.

Tequilla: Special, you felt special... because you were

doing what you felt... Doug: Yeah, and like we were absorbing all these different things like way out in East Kilbryde, Scotland in, like, 1979, we were listening to Prince records, right? But not just Price; we listened to Stooges... We'd assemble and we'd all listen to music, it was beyond fashion, you know it's like fab, and you get to London and it's like Goth and it was Punk

We know what we were

Tequilla: The Gothic thing yeah.

DOUGLAS HART THE JESUS AND MARY CHAIN **Doug:** We liked some of it - I mean some of it was good - it was like, beyond bad but it was quite alright at the time - you should see...

(thick Scottish brogue becomes indecipherable when Douglas moves away from the mike)

....that complete soul punk, rock and roll

Tequilla: That's what I found in it that I respected long ago, cause I felt that blacks were conforming in the disco mode so heavily and whites were so into this milquetoast stuff that it was great when punk rock came cause we had this freedom and even I didn't have to just be black - I could be even worse. I could be a punk.

Doug: It's never like, for us, where we come from-it's never been racial it's been a feel - it's been that, like, sexy, seventy-six feel - it's like something that it's really hard to put a finger on - I hate to use the word "attitude" but it goes with it - I feel really sorry for kids that have been like sixteen in 1986 - do you know what I mean? You missed everything.

Tequilla: Who's in the band, and what do they play?

Doug: The new face of the band is... like Jim and William, the guitar player and the singer who write the songs and the band that started was me, Jim and William in East Kilbryde. I play the bass and Jim sings and William plays guitar writes most of - all of the songs. It never got penned that we had a drummer called Wretched Thomas and a Guitar Player called Ben Lougherty.

Tequilla: Who's your record company.

Doug: In America? Warner Brothers. It's been synched through Warner the whole world over. Under the thumb of Warner Brothers. In America and that...England's really squaree - America seems much more hep.

Tequilla: You feel that England is square? Keith says that if there was a dark spot in the entire universe - If there was

If there was a dark spot in the entire universe - If there was a warm spot in the entire universe, England would be the furthest thing from it.

Doug: London, for all... London's got this kind of like cultural magent - I mean we act like it's good to kind of absorb every kind of, like, across-the-board culture, but it's so resilient - it's so conservative-small-"c" it's so backward - it's so snobbish that a class-system that's like

riddled through and through, you know....

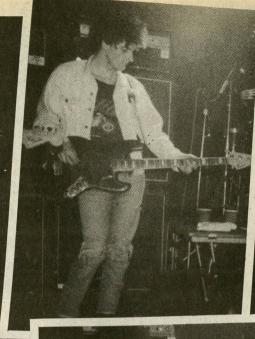
Tequilla: It's like my boyfriend is like from a "better" family now and he said to me - it's just so annoying - he said "England is just my home" and like here he has a swimming pool - a Harley-Davidson a cherried out 64 Corvette, but he says England is his "home", and I always say "stop being a victim of circumstance." Do you feel that you would like to live in America?

Doug: I would like to have been brought up in America. **Tequilla:** You would like to have been brought up in America?

Doug: Because it's like - the way I was brought up, right, it's like repressed - it's like working class - it's like being brought up working class in England is like (you probably meet a lot people who like throw it up in your face) but it's like understandable - it's like me.

Tequilla: I always did date englishmen, so I'm English by injection.

Doug: We working-classmen moan about the upper class and middle classes like - it's reasonable because like, you - most people get out of the working class thing and move to London to like, be in the media circle, which is like a middle-class thing - you get to realize how badly you were brought up. It's like, say, for instance us, like all of us in the whole band were creative and everything and were nice and musical but say, like, artistically, you were a creative artist, and like both of you before you left school - sixteen - before you went out in the big world - and you said "I'd like to make a movie - I'd like to be involved in film - I'd like to paint" and they'd say "don't be stupid - you'll get no chance - become an engineer - be an artist?" and you'd like really, like they'd say, like "don't be a dreamer, you've got no chance" and we moved to London and we'd like, meet people from our







All photos by KRK, video by Flipside Video



own age and our own background and they were just like, middle-class and like their parents or whatever -(interruption) Is there some relevance in all of this?

Tequilla: I'll just get thte last of it.

Doug: The class thing?

Tequilla: Yeah

Doug: It affects music and art. We have a class-system that's rife and like threatened, and it creates people that have got a real pissed off chip on their shoulder about class. Tequilla: Yeah, like you.

Doug: Well, hah, I don't deny it. The way I was brought up was like really stunted.

Tequilla (To Roberta): Did you come over with him? Doug: Yeah.

Tequilla: Are you two married?

Doug: You gotta be ... Roberta: We're gonna be Doug: We're going to Vegas...

Tequilla: You're getting married in Vegas? Great - scoop

scoop - what're you going to wear?

Roberta: Nothing. Tequilla: Nudist wedding.

Doug: We're getting married at four o'clock in the morning.

Tequilla: When is this?

Doug: Three days.

Teguilla: Three days? So what's that - the third? fourth?

Doug: Around that bit, yeah.

Teguilla: You looking forward to it. Doug&Roberta:

Yeah.

Tequilla: Well, I'll have to give you something old for your true

soul. Geez - maybe I'll fly up for it. Just let me know where it will be. Sounds great.

Doug: Ask us about what's good about America.

Tequilla: What's good about America?

Roberta: Trash. Doug: The crap. Tequilla: The Cramps?

(Douglas doesn't understand Tequila - Tequila doesn't

understand Douglas.)

Doug: Yeah. Trash. For us, the way we were brought up, like, seeing Americathrough a TV screen, for us everything is neon and trashy and tacky. That's good about America. Do you know what I mean, like, that street Sunset Strip, like you know that tacky neon up-front crass side.

Teguilla: What do you think of this heavy-metal music scene thing that's happening around us.

Doug: It's entertaining in a kind of a trashy way.

Roberta: By the time it gets to us it's like ...

Doug: The Jesus and Mary Chain is heavily into American trash in a big way - that was like one of the biggest influences on the whole band - the words - the lyrics - the music - that's ... like heavily into it.

Tequilla: The Cramps?

(The language problem gets cleared up)

Doug: No, the trash. Just the trashy state of America. Tequilla: The trashy state of America has inspired your

Doug: Completely - ever since we started.

Teguilla: So you've adopted America in a strange sort of

Doug: Yeah - from through a TV screen - completely from

through a TV screen.

Roberta: He's got like, American flags and like... Teguilla: Yeah, look who I have on my wall. Hi Mom! Doug: You should see our bedrooms - look at the Jesus and Mary Chain bedrooms and you can see what it's coming

from - like American flags and books......

"The Jesus and Mary Chain is heavily into American trash in a big way - that was like one of the biggest influences on the whole band - the words - the lyrics - the music - that's... like heavily into it."



REAGAN HOHOH

HOUDH ANDHEMS HOR THE NEW ORDER

KRAK! OOOOOOPH! POW! KRAK! "OUCH! STOP!" KRAK! POW! "OUCH! PLEASE!!! STOP!" KRAK! OOOOOMPH!!! "NOW, YOU HEAR ME?" KRAK! "I DON'T EVER WANT TO HEAR THAT GOD-DAMNED PINKO-KOMMIE ANARKIST KRAP IN THIS HOUSE AGAIN!" WOPM! POW! "NEVER! YOU HEAR ME?" KRAK! "AND IF I..." WOMP! ...EVER SEE THAT REAGAN YOUTH BULLSHIT LYING AROUND HERE AGAIN..." KRAAAK! POW! THUD. "...YOU UNGRATEFUL FUCKING DEGENERATE! WHY, YOU'RE BROTHER FOUGHT AND DIED FOR THIS GREAT NATION!..."



NRA06

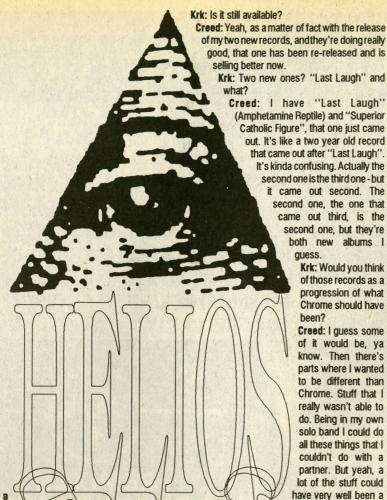
NRA07 NRA08

ON NEW RED ARCHIVES P.E.D. POST EJACULATION DEPRESSION NRA02 NRA03 NRA04

PE.D. POST EJACULATION DEPRESSION
CRUCIAL YOUTH—THE POSI-MACHINE
KRAUT—NIGHT OF RAGE
KRAUT—AN ADJUSTMENT TO SOCIETY
UK SUBS—A.W.O.L.
UK SUBS—KILLING TIME
UK SUBS—SABRE DANCE
ULTRAMAN—FREEZING INSIDE HOGAN'S HEROES-BUILT TO LAST

WHITE VINYL & CASSETTE GREEN VINYL & CASSETTE **RED VINYL & CASSETTE** BLUE VINYL MINI CLEAR VINYL, CASSETTE & C.D. YELLOW VINYL MINI BLUE VINYL & CASSETTE PURPLE VINYL & CASSETTE

COMING SOON REAGAN YOUTH — Vol. 2 HOGANS HEROES — New LP SAMIAM — New LP & CD KRAUT - 'THE MOVIE' - CD



Helios Creed became a hell of a lot more than an ex-Chrome member the second I heard his "Nothing Wrong"/"The Sky" 7". It was while flipping the single over and over that I realized that this man was response.

that I realized that this man was responsible

for more than half of Chrome's legendary industrial rock mindwarp or at least it seems that way. To my surprise the 7" was his second release and as you read this he is working on his fourth! There are no nude dancers, fancy light shows or upside down movies to be found when Helios is on stage. His 3 piece band is true psychedelic mutation. Don't get much more fucked up than this friends. With all that aside, I find myself inside a huge blue school bus with all the burners lit on the near by stove in hopes of warming up the situation.

Krk: First time you've played L.A., that seems crazy.

Creed: Well, before I was doing my own booking. I didn't know who to hook up with, I was getting numbers from friends in bands.

Krk: But you have toured?

Creed: Yeah, I'm touring now. I've tried to get a show in L.A....this was about 21/2 years ago. That was the last time I toured.

Krk: Under Helios Creed?

Creed; Yeah, right.

Krk: Tell me about your first record. I haven't even seen it. Creed: "X-Rated"?

Krk: Yeah

Creed: Well, after I broke up with Chrome I was writing. I spent like 3 years writing this record and couldn't really get anyone to release it. I did a couple of songs and tried to get a deal but nobody was interested. Finally Steve from Subterranean was interested and I finished it. It only sold 1500 or something.

Krk: Does the synthesizer matter?

partner.

progression of what I

was doing. Basically I'm

doing the same thing except I

don't have a synthesizer player/

Creed: No, it's just that I wanted... I wasn't going to do Chrome anymore. I wanted to be a three piece - guitar, bass and drums, real basic. With effects on the guitar.

Krk: It seems more rock based.

Creed: Yeah it is. Being that it is a trio, you're limited but I'm also experimenting with vocal and guitar effects and I have a synthesizer that my guitar goes thru, that can give it a synthesizer sound.

Krk: One single, three albums...

Creed: Gonna start a new album in about a week at Razor's Edge in San Francisco with Ray Washam from Scratch Acid/Rapeman.

Krk: He was with you tonight?

Creed: Yeah.

Krk: Who is the bass player?

Creed: Mark Duran, the guy that played on "X-Rater" and "Superior".

Krk: The album "Last Laugh" was the song on the single? Creed: Yeah, that was a song on the "Shoot Guns..." 7" comp. It's just a little thing we do, we release a single with the title song from the album. Which has nothing to do with that title. We did that with Chrome once. I don't know if it bugs people!

Krk: Your music seems to be compared to hallucinogens a lot, how do you feel about that?

Creed: Well, I like to think of it as a positive thing if someones going to take psychedelics and feel like the music sounds good. I feel that's a compliment. It doesn't bother me.

Krk: Do you want to portray that psychedelic feel?

Creed: All I know is I like to re-create music... if you want to say... psychedelic music to me is what I call 3-D. I guess what I want to do is make the music 3 dimensional instead of 2, which is flat - make it have depth and I guess that might be interpreted as psychedelic. When you create 3-D effects... that's what I like to do.

Krk: Do you have any musical influences that you think has that feel to it?

Creed: Let me see... early Pink Floyd, Jimi Hendrix as far as older influences... some of King Crimsons stuff. I don't know if you call any of that psychedelic but it has that 3-D feel.

Krk: On "Last Laugh" there's no lyric sheet.

Creed: There was going to be a lyric sheet, I just finished it too late. It's kind of a drag.

Krk: I can't make 'em out...

Creed: A lot of the lyrics I don't even think about. I just do the first thing that comes to my head. Some I like, some I don't. Those I manipulate... think about it a little bit. A lot of my favorite lyrics are the ones that come to my head first. Just about all of "Last Laugh" lyrics just came to my head, sorta like talking in tongues.

Krk: Is the guitar playing like that too?

Creed: Some of it. I write down a lot of the rhythm parts before I lay it down. The lead is spontaneous, whatever happens

Krk: Do you mind the band being called "Helios Creed"?
Creed: Well, at first I didn't want to do that. I needed a name for the band. I couldn't get a record deal unless I used my Chrome thing. They wanted to make sure they could sell records. That isn't true, I still don't sell records! Now I'm stuck with it. It did sort of bug me...

Krk: With so many bands doing reunion gigs, what are the chances of Chrome getting back together?

Creed: Well, I don't think that will ever happen just because I don't think Damons really into it. I suggested it once, do a couple of shows for the hell of it, for the money, ya know? But it didn't work out, maybe one day, in a year or two.

Krk: Do you play any Chrome songs live?

Creed: Yeah, we play 3 songs... "Abstract Nympho", "TV Is Eyes" and "Turn Around". It sounds a little different than the record because that record was a studio record. It's fun never the less.

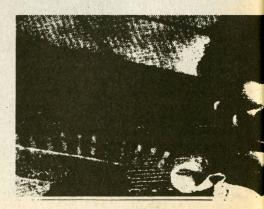
Krk: Do you think your band will make it as big as Chrome? Creed: That would be nice. I would like to get even beyond that! Well, my partner Damon never really wanted to play that much. I feel Chrome just got known for it's record sales, not for playing live. I plan to make well produced records and tour. Hopefully I can make a living off it someday!

Krk: In San Francisco what do you go home to? A job?
Creed: Well, I have ways of making money, but I'll be
touring for the next couple of months. That should take are
of me for now.

Krk: There doesn't seem to be a big Helios Creed type of sound happening now, just a lotta rock...

Creed: Maybe that's good, maybe we'll stand out. I always like to think that I'm doing something a little different. Maybe I'm not?!

Krk: Were you happy with your 7"?



Creed: Yeah, for what it is. It was an experimental studio track. I was going to do the band thing but I wanted to work with Steve Fisk. So we just did samples... effects... I guess I like it for that reason. It's different than the album.

Krk: You like the sampling?

Creed: Yeah, I do. I like doing that as well as having the fat acoustic trap sound. If you can program some unusual effects... make it bigger or something...

Krk: But you stuck with the guitar?

Creed: Sometimes I play synthesizers, samplers, bass

guitar. I can't play keyboards but I can weasel around with them. I think I have a feel for what kind of tones to use more than maybe the notes. That's basically one of the things I'm searching for - new tones, a new sound, new effects I can put the guitar through.

Krk: After Chrome there was that Iull. What was happening?

happening?
Creed: You mean the three years... not as much as I would have wanted to happen. I was trying to make a new band, get a record deal. I was having a hard time as a matter of fact. Just recently have I started to tour making albums... trying to make a buzz about my music.

Krk: What kept you going thru it all? Creed: I love doing it for one thing... and the other is... I don't know what else I would do. I don't really have that many other talents. I can't go out and make money doing other things. Maybe it's an illusion but I always feel I'm on the verge of making a living doing this. Doesn't really matter, I love doing it... it's how I get my kicks.

Krk: Chrome should have been doing ok?

Creed: It could have if we would have played live... that's why I quit. I couldn't get my partner or the rhythm section to agree if they wanted to play or where I couldn't control any of that and it was very frustrating because when you're on that level you really don't make money selling records. You can make a little money playing live because people come and see you.

Krk: Together it works...

Creed: Yeah, if you release a good record, go out and play it.
Eventually the name gets around. Of course you're only as
good as your last record, so you've got to keep making your
last record as good if not better than your last. Make a bad
record... it's worse than starting over again.

Krk: Any last comments?

Creed: When I'm in your town, come check me out... bring some effects... for the vocals.



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Krk: So there's a new album coming out that has already been recorded?

David Yow: It was recorded the same time as the single that will be out in April.

(They start talking about the dicks that are playing that night.)

Krk: How big an influence does early bands like the Dickies have on your music?

David Yow: It's important, influences... that's such a weird question. I don't know if it shows in our music but we're just trying to do what we like.

Krk: In one song you grab your genitals (balls) and pull them out on stage... what brought this about?

David Yow: Well I wouldn't pull my dick out. I wouldn't want girls to see my dick unless I love them. But my balls, who cares?

Krk: Does that have anything to do with that particular instrumental?

David Yow: We played a show in Chicago and the song was already an instrumental so I was trying to think; "Hey, what am I going to do?... get off the stage?... go get a drink?... Wow! I'll pull my nuts out!" And I did that and people got a big kick out of it and I personally enjoy doing it. Actually we weren't going to do that on this tour. We did the east coast tour and did it every night. So we thought it would be boring for this tour but... the fuckers out there have never seen it. Krk: Do you always get treated this well... 20 minutes on stage, no pay...

David Yow: Three bucks a beer, free hot dogs though. We aren't really known on the West Coast so we can't expect a lot

Krk: I was expecting flyers stating "Jesus Lizard, previously of Scratch Acid, 86" Which I didn't. You don't seem to be selling yourselves off of your previous bands. David Sims: Promoters do it. So, if it gets that person to listen to Jesus Lizard that first time then there doesn't seem

FODOS BY KRKY 666

record. It wasn't that expensive, but because we were a new band. It sold way more than they thought it would.

Krk: What keeps you going after dropping the other bands? Duane: You want to do it. You don't want to play just to be playing, you want to do something. We write/play things to please ourselves and if other people like it that's great! Krk: What do you enjoy other than the band?

David Yow: A good dump early in the morning, a cigarette after Denny's

Krk: What do you think about California bands?

David Yow: It's ridiculous, these people play on a stage the size of a nice bathroom and they have their MTV moves down. Dark glasses in a place that doesn't even have light. Last night we played with the Love Thugs that was just fucking ridiculous, it's so bizarre to be stuck on a bill with that shit!

Stf: Are your tour dates pretty packed?

David Yow: Ideally they would be, but everything out here is so far away from each other. But we're trying for 4 day, play with 2 days off.

Krk: Are there any strong political views that the band

David Sims: I work in a health food store... I mean we don't stop and eat at McDonalds everytime.

Krk: What are some of your addictions?

David Yow: Valarie my girlfriend, jerking off when she's not around, jalapenos, sleep.

Matt: Sleep, food, fresh air, flowers, love, happiness...

Duane: Beads, incense, a good sunrise every once in awhile and the simple things in life

David Yow: Matt's the George Harrison of the band

Krk: So it seems that the band is taken really seriously.

people would just say, this is ridiculous, and it would be if you', didn't want to do it,



Krk: Looking at the Jesus Lizard cover there's a lot of extreme things... the flag, the woman, the lizard... was there some heavy thought to that or what?

David Y.: No.

David S.: Actually the cover looks like that because naked women and American flags are two of my favorite things, so there's two great tastes that taste great together.

Krk: I know you guys (vocals, bass) are from Scratch Acid.

What brought about the break-up?

David Sims: Because that's what happens when bands stop being bands.

David Yow: Well actually it took us forever tow rite a song, and we couldn't get along with each other so our time was

David Sims: We pretty much did everything we set out to

Krk: What happened to Cargo Cult?

Duane: It just broke up because not all of the members were putting out. That and the lack of interest.

Krk: Are you all from Texas?

David Yow: Well we moved from Texas to Chicago (bass, inger and guitar).

David Sims: Austin's really great, but it's not much for

getting anything accomplished.

Duane: Yeah, hey it's happy hour, lets get a margarita! David Yow: You look around and say "Hey I'm doing great, ain't I?" (Pats himself on back) and after 13 years, it was time to move out.

Krk: What happened to 86?

Matt: We were playing for a number of years and after that it was time to stop while we were still having fun.

Krk: I'm not familiar with 86.

Matt: We did a couple of records on Twilight. Toured around the country, mostly East Coast stuff.

David Yow: There's an 86 live record that's very limited that just kicks ass, really hot!

Joy: What brought you all together?

David Yow: Ok, when Scratch Acid broke up. Duane and I were still having our sexual love affair and he asked me if I wanted to play bass with some stuff he had. He had a friend with a studio giving him free studio time and he showed me the songs he was playing. I was plucking... dink... dink... dink, so I said lets get Dave Sims to play, he's the bass player. I don't know what I'm doing. So we practiced for awhile in Austin and we were using a drum machine, which isn't that thrilling and so we blew it off. Then Dave moved to Chicago so he could join Rapeman, then Rapeman broke up

and we decided to get the thing back together. So Duane moved to Chicago and we started writing new songs using a drum machine. Not being totally satisfied with a drum machine and realizing also that what could be more boring live than a no drummer. Like Big Black and all these other boring bands. So I'd seen Matt of 86 in Boston and we expressed interests in...

Matt: Art

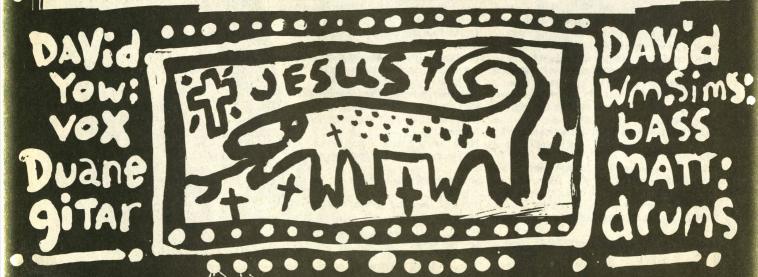
David Sims: So I called him up and told him to come out to Chicago and check it out. So after about \$800.00 worth of phone calls he finally got to Chicago.

Krk: With knowing the other bands history, does it seemlike this band is moving faster?

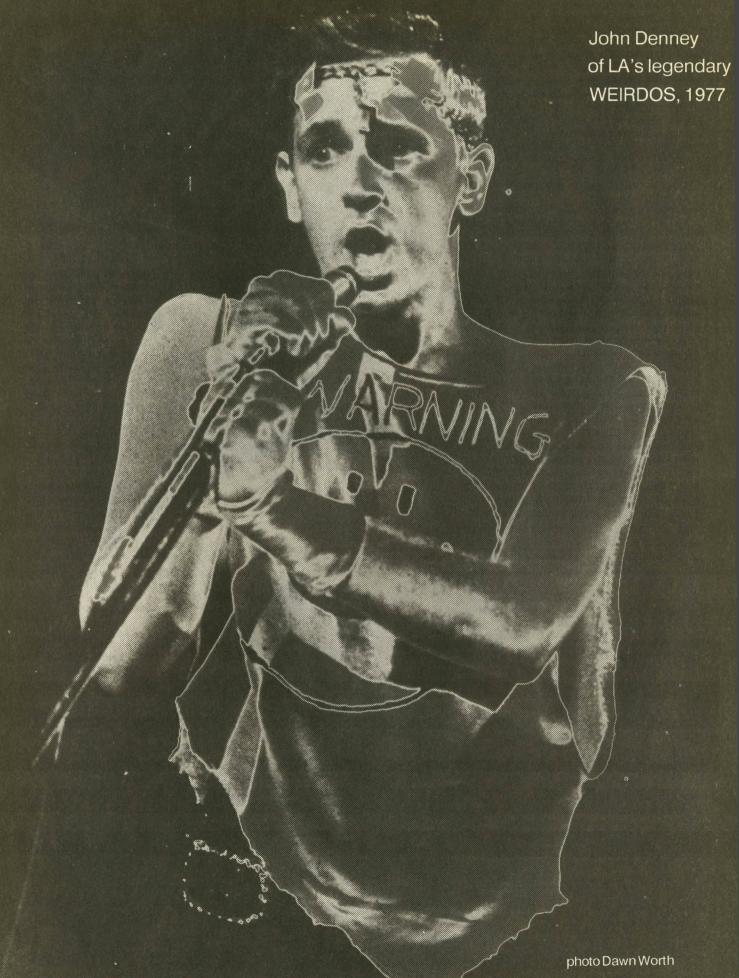
David Yow: We've got the record out. The date slated for the album is April 6, we get back home March 11, then we're playing a Chicago show on the 16th of April then we leave again on an East Coast tour the 19th. Maybe then we'll stop and write new songs... Well we already have about 6 new songs written for the recordings in September.

Krk: Since you both were in Scratch Acid, why did it take so long to get cooking?

David Sims: It was really bizarre mix of personalities, it wouldn't have worked even if you tried.



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THAN YO

There was a time when I would have said that the Weirdos needed no introduction. That was a long time ago, they've been bubbling under for so long now that at this point some of you may need a briefing. This situation won't last long, however, as the Weirdos are planning a major assault, and from the looks of things this should firmly re-establish them as a musical force to be reckoned with. The Weirdos burst onto the L.A. rock music scene (pre-punk) and quickly made a name for themselves. By summer of 1977 they were a headlining band, were packing shows and had a fanatically dedicated following. I know, I was one of them. The excitement of the early explosive punk scene, it's unique club situation (Masque) and a band like the Weirdos was such an

literally changed the way I thought about many things - especially music and it's presentation. That situation has been unsurpassed for me ever since. Needless to say, the Weirdos are a very special band, and
I am very glad that they are still
around to make their music. All hasn't been sunny days for the Weirdos, but it looks like their winter is finally over. Joy and I met with the band on Feb. 28, '90 after seeing their 21st rehearsal with this line-up. Long time original member Cliff Roman has stepped out of the band and has been replaced by Tony Malone on bass. Nickey Beat (absent for this interview) is back in the band for keeps this time, and John and Dix are ready to take it to the people. - Al

Al: The first time I ever heard of the Weirdos was on a fiver from a gig underneath Redondo Beach Pier in 1977, I believe. That was pretty early on wasn't it?

emotionally charged combination that it

John: Yeah, that must have been one of our first half a dozen

Al: Was that without a drummer still? I didn't actually see you guys until July 1977

John: I think we had Nickey by then.

Al: What was your first gig?

John: That would have been SIR Rehearsal studios. (Then a "club"). In fact we were sort of discovered by the Nerves. (Who ranthe club). We were rehearsing in Hollywood and they heard us from the other room. We actually started writing tunes in late '76, to get the record straight once and for all Joy: What was your motivation for the Weirdos to exist? John: Well, our catalysts were the Ramones, Dolls, lggy. I'd say the Ramones mostly. When we saw the Ramones, we were already playing in garages mostly, but those guys really made us decide to go for it. I really feel that the Pistols, the Damned, the Clash... were our peers. We Mar 30 W had already had a set before we had even heard any of that stuff. Before any of those albums were released. I always felt we were a true garage band, whereas the Pistols, to me, they were like the Monkees - a manufactured, hand picked thing. They were models for Vivian

Westwoods line of clothes. They had big

machinery, big corporations, the whole thing

living in L.A. during 1977, it was really exciting for me to go see the Weirdos, and I'm sure it was the same thing for those guys seeing the Sex Pistols; I had every record, went to



had long hair and I actually chopped my hair off. I looked like a lobotomy. People thought I was weird. Then two weeks later Cliff chopped his off. We were our own punk rock movement... We were weird, we were considered weirdos. I went to a party and they thought I just got out of Camarillo (State Mental Hospital). It was just a rejection. Long hair was prevalent so we chopped it off. We felt weird so we used the name weirdos. It was cute for about a week. I've

John: That's how we felt. We felt apart - outside of everything.

Al: L.A. always had less of the political angle to it but more experimental or extreme. What do you suppose that happened here?

John: Well... just to ring our own bell, since I have the opportunity to ring it right now... I think we, the Weirdos, were a catalyst for a lot of the early Masque bands and...

ritualistic. It was something we did before the gig - tape and staple, xerox, paint splatter...

Al: Your songs were much shorter than anything else as well.

John: That was just a reaction to the long laborious, gothic, metal mumbo iumbo...

Al: The first single you guys had out was the Bomp single "Destroy All Music". That was still in 1977 wasn't it?

John: Yeah. Greg Shaw (Bomp Records) set that up with Craig Leon who was producing the Ramones - so we thought, "Hey great." I'm not really too thrilled with our records. The only one I ever really liked was "Neutron Bomb". (The Dangerhouse single).

Al: What about "Solitary Confinement"?

John: That was alright...

Joy: The song that has influenced and been covered by just about every punk band and it's just alright?!?.

Al: At that point you were definitely at the top of the heap in L.A. punk rock.

John: Yeah, there was about a 3 month period that I like to affectionately call "Weirdomania". I think Kickboy Face called it that, which it was. It was great. We were headlining the Whiskey. It was fairly premature though, in the proper evolution of a band. To be headlining the Whiskey just 3 months after our first gig ever was ridiculous. But there we were, doing it in public. It was fun... I have a problem with the whole concept of recording, it's strange to me. There's no alternative, which seems odd.

Dix: Recording being strange, that's an odd concept... Al: What came out after "Neutron Bomb", that was in late 1977 wasn't it?

John: We just rolled along, there was never any master plan. We were drunk half the time, it was just a big laugh. We made Time Magazine, which was hysterical.

Al: You must have thought you were getting good, though. John: Oh yeah. It went to our heads.

Al: What was the next record out?

John: "Who What..." (1979) That was through Bomp again. Greg got Earl Mankey to produce us. That's another one I can't listen to. I can't stand the sound of my ownvoice. I'm into the act of it, of doing it but making a record, and hearing it and all of the conventions surrounding it annoy me. That just bothers me. Giving interviews annoys me... Al: At about that point I know that myself and a lot of people got to the point where we didn't want to just be known for our silly get-ups... I guess what we were doing, and maybe we failed, was to let the music stand on its own without all the trappings... Hollywood didn't think we were weird anymore, we didn't feel we needed to just play for that incrowd anymore. We weren't playing drunk all the time either... we were definitely into a toned down period. Al: You weren't playing as many shows then and were kinda just laying low.

John: Yeah. It was a shitty period. A strange period... Al: The "Action Design" EP followed "Who What" John: Yeah, that was summer of 1980. We had recorded a lot in several recording sessions that we never released. All of that is finally coming out on & Frontier. We're doing two volumes of compilations. Volume One will be the "Destroy All Music" single, "Neutron Bomb" ... 1977-1979. Volume two is 1980-81. Just the kind of stuff that never saw the light of day. That stuff was initially going to be & records but we just were'nt happy with it. We basically botched it up for about 4 years really. We did a big botch job. Al: Between "Who What ... " and "Action Design", what

happened? John: Just aborted recording sessions... It's a lot different now, we're in complete control. We made the

of actually lea-

mistake

one time

performances were there, they were just dry and flat and underproduced. It was our own fault, I'm not blaming

Joy: Is it because the new stuff is coming out that you are finally releasing that older stuff?

John: We've been talking about that compilation stuff for that last few years, and as we started to put together the new album we decided to shelve the old stuff and get the new stuff out first. We wanted to re-establish ourselves as contemporary - and wait on the old stuff. Even the new album is a compilation of sorts because it is made

> through. It's an '80s compilation. Joy: You were working on that stuff all those years but never played a live show...

up of stuff we had written in the early '80s on

Nickey Beat drums

in the local scene were disillusioned with the Weirdos because we just didn't think you were weird anymore. You dropped the trash get-up and the short songs, like "Go Kid Hugo" was replaced with "Break On Through", a Doors cover! Was there a conscious effort on your part to maybe be a more serious rock band?

John: I think most of that can be attributed to us taking ourselves a little too seriously, I'll grant you that. But it kinda

John Denny, 197 ving the studio while we were being mixed. That will never happen again - WE mix ourselves. Al: Can you live with that stuff if it comes out

John: We're remixing all of it. We won't tamper with the tracks, it will be all original recordings, we won't embellish it too much.

Al: The next stuff you release will be your new album "Condor" though, right?

John: Yes. Then we'll put out Volume 2 of the compilation. Joy: Do you see those recording in a different light now? John: Yeah, we're gonna get it right this time. The

for our own. amusement and made tapes. Al: You lost Dave Trout really early on, then Nickey Beat

has been in and out of the band off and on ever What's his since. problem? Tony: He's just Nickey. A lot of

people can't tolerate him, I get along with him. People get into a band with him because of who he then they realize that they have to idiosyncracies. He's really strange.

Al: Was that his problem with the Weirdos?

deal with his

John: Well, no... Dave was like his little pet, when we booted Dave he got upset.

Tony: I heard him say once that he quit when the band





said "Tony is a weirdo."

Joy: What happened to Cliff Roman?

John: He was never really a bass player, and we really needed a bass animal... He just kind of drifted out of the band and we decided to find a bass player.

Al: So is this line-up gonna be more visible playing shows, touring etc?

John: Yeah, this is it. We have arrived. There's no turning back. Right Tony, do you have any other plans?

Tony: No, "we're gonna rock this fucking town."

John: The only plans we have are to rock the nation and then the globe.

Al: And Nickey is gonna hang in there?

John: Yeah, we're a unit, something the Weirdos hasn't actually had for years. We didn't have a set line-up, we just went through a pool of really good players; Jerry Angel, Cliff Martinez, Chuck Biscuits, Flea did a stint on bass. Everybody always has something else except me, boo hoo hoo...

Tony: This is the first band where I don't see any weird trips going on, like at rehearsal. No weird vibe bullshit or getting on your nerves, pet peeves. I've know Nickey for seven years and I've always gotten along with him.

John: I've know Dix his whole life! It's a good thing right now.

Al: Are you still writing the lyrics?

John: Yeah.

Al: Are you still being inspired by the same weird things?

John: It's a weird, wild world out there and it's just getting
weirder and weirder. I have a problem with talking about my
lyrics. They speak for themselves. Sometimes if people
don't understand them then they come up with something
even nuttier than I had intended. That's fine, it works.

Al: Yeah, I get a picture but I always wonder with those kind of lyrics - what the hell did the guy who wrote it have in mind?

John: We're gonna print the lyrics in the new album. I just hate it when I hear people say, "I wrote this when..." It ain't literature, rock lyricism is not highly ordered...

Al: Do you go more for using the words like an instrument, just for sounds?

John: Yeah, often times I sing it kinda skat style and sink the words in after the fact... sometimes the words are first. It happens every which way.

Al: I always wonder what people's inspiration for lyrics are, especially after they've been at it awhile. I mean why are you even interested in re-emerging into the music scene at all? Some people are pretty disgusted with it.

John: Just for the love of music. The love of doing it. I love that... We love to rock, we live to rock, we always have. Through thick and thin that has always been the bottom line. The ecstasy of rockin'. That whole period where we weren't out doing it, we were still just doing it for ourselves. We'll just take it wherever it goes. We're going.

Al: Your sound seems to continue along the same lines as it always has...

John: We're just gonna stay true to ourselves and do what we do and do what we do best.

Al: What do you like to sound like, Dix?

Dix: Loud, fast, noisy blasts of screeching noise...

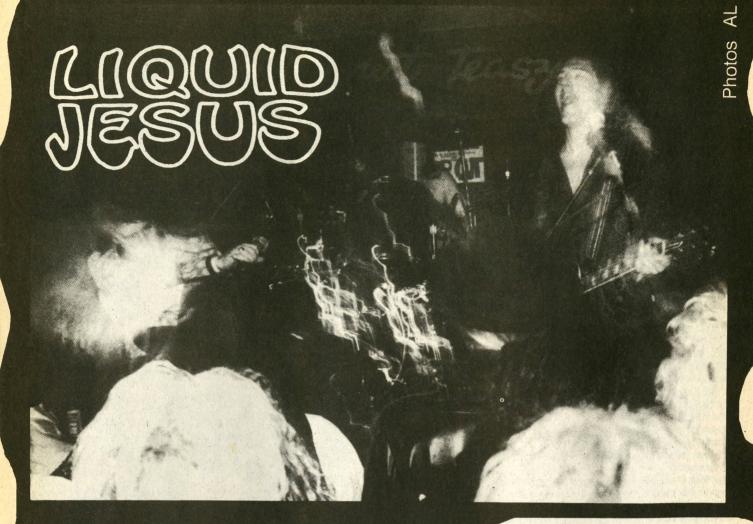
Al: Those 4 reunion shows were pretty much the same set, except for that last Country Club show where you did play a lot of new material. A criticism I had was that "reunion" bit was getting a bit old and I wanted to see the new stuff. Is this new crop of shows coming up going to be a "reunion" thing?

John: New to the general public, those songs go way

Tony: One song is brand new, it's only two weeks

John: This ain't no punk rockrevival. I think we are still viable. I don't care what you call it, we just do what we do and that's what we do, we're the Weirdos, how do you do!





This story and interview starts out in Hollywood at Raji's. On a Satyro Evenite few of us (Staff) were there to see Motorcycle Boy play. Some of us were in an intense mood and were totally caught off guard. I walked into the main stage area of Raji's and I heard this roaring sound with backup sincers. It's this rocking blues band wailing away. They totally captivated me, Markin walked in late and was also amazed. We climbed our way toward the stage and into the swaying crowd. Close to the edge, we galvanized into their jam session. Martin and I later saw them at English Acid in West Hollywood and that's where this interview starts.- GUS

LIQUID JESUS are

Buck - Vocals

Kelly - Drums

Saott - Guitar

Johnny - Bass

Todd - Guitar

-At English Acid back in the kitchen area-Gus: Well, I saw you guys sometime ago during the summer at Exposeur 54. Johnny: Woo Wheeeel!

Gus: You have changed a lot since then

Johnny: Was that the 1st time we played there?

Gus: Wellyou got thrown out.

Johnny: Oh yea, that was, that was... Todd: The band was on acid that night

Johnny: Yea.

Gus: You guys kind of self destructed.

Johnny: Well yea, I got kind of beat up thrown out and thrown around some more, got threatened and my bass taken away and fined \$75.

Gus: Fined \$75?

Johnny: Yea, for all the shit I proke.

Martin: Well what's the story on the live album Kelly tole me

about that was recorded at Raji's?

Johnny: Well, we recorded it for XXX.

Buck: The album will be out in the middle of March.

Martin: So that show was back in December?

Todd: Cec. 17th of last year at Raji's. Johnny: Just like Jane's Addiction man!!

Martin: You guys seem to appeal to a really broad crowd. I mean where do you guys come from musically?

Buck: "Where have you been?

Martin: Yea! That's a great song.

Buck: We seem to have a really broad musical tastes and background. My idols are Rod Stewart, Elton John, David

Bowie, Hendrix, Page

Johnny: Mott-the Hoople.

Rusk: Eunkadelic Martin: You got the funk thing (Johnny) happening and hes

got the blues (Buck) thing so. Johnny: Whew. Yea, Funkadelic

Buck: This guy is a Kiss fan(to Kelly):

Kelly: No, Lam well rounded. I like fircking Level 42, John Ashley Slayer, Motorhead. You name it, I like It. If it has some sort of value toward society

Todd: Put it this way, Kelly doesn't know what a bad record or movie is.

Buck: Kelly likes Roison, ak!!

Gus:(laughing)

Martin: Kelly has gone for mainstream appeal. You guys

are the fringe elements maybe?

Kelly: Well, not just mainstream, but every stream.

Todd: We got a interesting thing going on here. We also have another drummer that's not here conite. His name is

John Molo. Martin: Where is he? Johnny: John GOD Molo. Todd: He is playing with Bruce Hornsbee.

Brick: and the Rance.

Johnny: And in walks Scott

Buck: Our other guitar player

Johnny. Second wave guitar player.

Gus: So how long have you been playing together in thiss configuration?

Scott: With Kelly about four months.

Buck: I've bear in the band about ten menths and Liquid Jesus has been a band for year. Before that, Scott, Todd and Johnny were in the Crotch Rockets.

Todd: It was a kind of funthing, with lyrics like "Use a gun go ta jail"

Johnny: It was zany punk shit.

Todd: Middle America punk thing, we weren't hardcore. Johnny: We played the gap side a lot.

Buck: It was like a party band, but then they tried to get serious and that's what you got now.

rodd: Ittook us months to develop to where it is now. Four months with this line up.

Gus: We saw you at Raji's and you were pretty implessive

Todd: Was it with the background singers?

Gus: Yea

Martin: walked in when the band was doing 'Where have you been?"and I was out of my mind. Kelly was on drums. We were connecting and it was over

Todd: The background singers were from the Mac Davis

Martin: You guys have Bruce Hornsbee and the Mac Davis Group people. Do you guys know the Captain &

Scott: Molo used to play with them.

-Everyone laughs.-

Johnny: When he hasn't played on Hee Haw

More laughs and then everyone talks af once then settles

Buck: The reason why we know all these people is Todo used to roadie with Mac Davis and Wa

Todd: I was a sound guy,

Johnny: He toured the world with war as a monitor mix -At this point we get hassled by security about smoking something. The interview starts up again after the sing

Gus: Do you guys equally contribute to the band Buck: Yeah, we're a band, we're are a somplete unit. We are a music making machine. We will continue to wake music until the labels take us. Which coperally will be soon.

odd: We work hard enough.

Buck: Look there's Janice Dasoto, the avemoter for English Acid. -We all acknowledge her and return to the discussion-

Todd: We put out demos at least two a month. We got about six new songs waiting.

Buck: We got 18 songs on tape. Todd owns his own studio, 16 track two inet machine. Industrial Recordings: Todd: Celebity Skin regrets not recording there. They even

Buck: The engineer is fucking incredible

Todd: Auburn Brill

Buck: He'll be engineer on our 1st album Todd: He played guitar with the Classics IV

The band starts singing in unision "Love is kinda crazy with a spooly little girlike you"-

Buck: Then he played guitar in a Miller commercial. Martin: I should have left that to the captain & Tennel connection.

-We all laugh-

Back: Auburn also played with Mac Davis.

Toud: That's where I met nim. When we're in the mixing stages, if it weren't for Auburn we wouldn't sound the way we do. He's a driving force in the band

Birsk: We're fucking great in the studio, we're energetic on stage, come see us, you will not regret in

-Talked turned to that nite at the club and the problems with the power going out during their set and some up and coming big gigs they will be playing in the next couple of months. We than decide to continue the interview in a few days at the Coconut Teazer- After a great set Leaught up with them. Gus: What are some of your goals?

Buck: To be the next Led Zeppelin.

Gus: Really!!!

Buck: Well, yes, in so many words

rodd: You know, the way they took care of business and the way they were just able to be a music band. That's what we like, they didn't have to deal with a lot of bullshit, just music. Buck: Our goals are to sell out areas and play all the time and not sit in a closet then only put an album our every three

-Talk turns to rumors of Jane's Addiction's break up-Todd: I tellya, the bands that came in the late 60's and early 70's when their followers came to places like the Filmore and the Paramount. That's the same thing with Zeppelin, they had people that came out for the music. The groove man They wanted to near "I don't need no doctor" (Humble Pig They wanted to hear it all. That's what we want. People to come out and hear the music and share it with people. The business, that comes with it. We all have to ear and pay the rent. Otherwise, I don't care if there are six or sixty thousand. The rest of the band feels the same way.

Kelly: I want to be in the most successful band in the world and next is to be on the cover of Modern Drumming twice in the same year. Its never been done before, ya get on two

covers and its instant drummer hall of Frame Buck: Actually my main goal is to be so successful that I can own my own home in the Hollywood Hills and surport my wife and children, drive nice cars. Never having to worry the rest payment this year?"

Johnny: So In other words became like Tommy Lee. Kelly: We're musicians

Todd: Duga duga da "Where have you been?" duga duga

cuck: Really. That is my ture goal. Todd: Man, the day I get married is probably the day after

Buck I d many Cortney Cox.

-Talk changes to being interviewed and the problems with critics thinking they want to be Led Zeppelin-Gust Are you guys worried about retreading over old

musical territory

J: No!!

Kelly: Everyone does it, if they don't they re doing some fucking meaningless mugg luck.

Buck: Everythings been done before.

odd: That's not true. "Take My Advice" hasp't been done before and "Where how you been?" hasn't been done and it's in the key of E just like "Purple Haze", on the same scale as all those other fucking massive tunes. Its not been done. What it comes down to is expressing yourself. Individuals down through time have been able to express themselves whether its painters or politicians. That's what we have to offer. We're individuals, not followers. We learn from people we really din

Buck: We take all our influences, mix and mold them into

Gys: The references to Zeppelin, the same was said when Jane's Addiction started out.

Buok: Right. It's not that we want to be like Zeppelin, we want to be as big a ban

Scott: So stop saying the word! (Zeppelin)
Gus: Have you guys ever played Gazzarri's?

No and we won't!

Gus: I've noticeu a loi o'women at your shows. Ld: We like that.

Todd: What kills me, is that the girls know all the lyrics to the

Keliy. Sexually, I like girls but personally I like to see guys get into it. If you can get through to the guys, you can get

Johanny: Keily will be doing no more interviews after this . -Laughter-[]

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JOHN PEEL

by Andy Chapman and Coal Latter

Like him or loathe him, it cannot be denied that John Peel's Radio One shows have provided consistently interesting listening matter for well over twenty years. Peel's genuine enthusiasm for music is a welcome contrast to his cretinous and ego-centric contemporaries at Broadcasting House. The John Peel Show has created a platform for new and relatively obscure performers to move forward and reach wider audiences...

Some of the show's semilegendary sessions have
been released by Strange
Fruit Records -although
sadly a few of these are
somewhat excessive in price.
For instance, nearly 4 quid/
seven dollars for under
seven minutes of the latest
hardcore thrash noises on
12" vinyl that has already
been highlighted elsewhere which gives an insight into
the rich variety of content
over the years.

Flipside: You've been doing The John Peel Show for a number of years - what motivates you to do what you do?

John: Already at a very early age I was collecting records and listening to the American Forces Network in Europe after World War Two and Radio Luxembourg. My family lived out in the country on the Wirral Peninsula and I didn't have any friends - not because I was an unpleasant person, well it may have been... due to us living so far away from anywhere therefore I grew up in a solitary state. I liked the idea of having a radio programme so that I could play music that I heard and wanted others to hear. I know that sounds like over-simplified Bob Hope romanticized bullshit but that's the principle behind it. Flipside: From T-Rex and Misty In Roots to Crass and Mott The Hoople via Nuclear Socketts and Joy Division - how difficult have you found it to reflect various musical developments yet sustain a consistent standard of comment?

John: I make up my own mind about what I like and don't like. There are certain things that are fashionable but it doesn't mean that I will necessarily find them attractive - for example, the Gothic stuff or what some people view as being "The Golden Age Of Heavy Metal" back in the days of Deep Purple and Black Sabbath. I never played any of those yet funnily enough people think that I did. So it's strange how your own history can be re-written by other people! There are whole areas of music which I can't get into and things that I wish I could...

Flipside: Such as?

John: Oh hell... Some of the new generation of singer-songwriters like Michelle Shocked and a lot of the music Andy Kershaw plays on his show. I was listening to the Throwing Muses whilst doing some work last night but I couldn't see it at all.

Flipside: You witnessed the emergence of both hippy and punk - how did their beginnings compare?

John: Yeah. I was a hippy... When that first started I was in San Bernardino, California working at a radio station called KMEN. I used to see a lot of bands, notably Captain Beefheart and His Magic Band, I saw the legendary Whisky A Go Go in Hollywood and I worked with The Misunderstood who came from Riverside - which was down the road from where I lived. It was merely a case of being around and interested in the music. When I returned to England I worked for the pirate ship Radio London doing a programme after midnight called The Perfumed Garden and it developed from there. There's a lot of people who want to listen to something, anything other than what they're offered and I've always been like that. For some extraordinary reason some people think I'm faking it! Because I'm fifty they think that I can't really like certain forms of music or be interested in what's happening. Recently I was at a gig in Ipswich, with Extreme Noise Terror, Carcass, Bolt Thrower, Rhetoric and Sore Throat. Obviously I was aware that there was no other people of my age at the gig but at the same time I was genuinely mystified by this. The attitude of people who don't attend such events - in other words almost the whole of society - is like someone saying "I bought a newspaper on March 14th 1982 and I liked the content so I'm going to read the same newspaper for the rest of my life!" Now what's the point of that? As far as music goes it's the attitude almost everybody has - it's most peculiar.

Flipside: Obviously that's down to general conditioning and people's fear of something that's either new or different...

John: Yeah, but it's weird if you think of it in those terms. You can relate it to almost everything - it's like going to see the same film or wanting to watch the same football match over and over again...

Flipside: I dunno, I wouldn't object to watching Derby County FC's 8-2 coin over Tottenham Hotspur FC on Saturday October 16th 1976 again...

John: Well, maybe so ...

Flipside: The transition from you playing hippy-oriented music to punk was virtually overnight...

John: At that time almost all the new bands comprised of people who had previously been in successful bands who had broken up then reformed. There were very few new bands coming through - well apart from Roxy Music and arguably Genesis. Well I played the first Ramones LP - it was identical to the first time I had heard Little Richard - the intensity was frightening!!! So I played five or six tracks on the next show and immediately I received mail from people demanding that I never play stuff like that again. Whenever that happens I always go in the opposite direction - so I played more and it was great! It was a classic case of changing courses in mid-stream and in a month the average age of the audience dropped by 10 years and the whole social class changed - which I was pleased about. It was a wonderful period but very quickly it became disfigured by what obviously effects reasonably successful bands... The show was seen as being vaguely fashionable and briefly I was viewed by some people as being a hip figure - I definitely didn't enjoy that experience. Suddenly I was aware that the audience were trying to dictate to me what I should play. People - whether they're into Neil Diamond or Siouxsie and the Banshees - basically want the hits. Even today I'm pressurised - for example when I play new types of music like hip-hop. Yesterday I received a letter from someone who wrote "keep on playing lots of Carcass" which I thought was really good but then he added "stop playing all that black crap." I mean, Jesus do people ever learn anything? It distresses me because that's not an uncommon attitude... "The Festive Fifty" last year was very depressing although I like most of the choices but it was a very narrow band of music. I can understand why people choose certain stuff but it's boring for me because I'm the one who sits and plays those records...

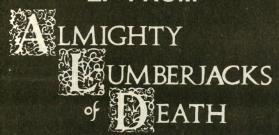
Flipside: To what extent has the feedback from the listener changed? Has the attitude of the musicians remained constant?

John: The feedback from listeners is pretty much the same - it's just the names that have changed. I receive letters of the type -that are encouraging - which basically say "My mate always listens to your programme and he made me promise to listen to it because I thought it was shit but now I listen every night..." The only time I meet musicians is at gigs - when they're working - but when they do come up and speak I feel sorry for them because it's an artificial situation. They almost feel obliged to thank me for the session and say "you're a really nice bloke and you're not as fat and ugly in this dark lightening." I wish they wouldn't do it because I'm not interested in that at all. Also people in bands don't want to hang out with a fifty year old bloke with four kids. Basically I prefer to keep myself to myself - to use a football analogy I don't want to meet footballers because when I've met several of the ones I've admired they've turned out to be complete pillocks! One of the advantages of achieving a certain age is that I can make up my mind whether I'm not going to do certain things. It's like when I turned down presenting Top Of The Pops - I enjoyed doing it with Kid Jenson for awhile because it was funny. Not that there are hundreds of people asking me to do television programmes. Two years ago I was approached to appear in The Les Dawson Christmas Show - I forgot what I was supposed to do - but they were speechless with rage when I declined. They didn't believe that anybody could turn down the opportunity to be on television. So there's a certain amount of pleasure derived from the sheer act of turning it down...

Flipside: Do you get pressure from the BBC to do such things?

John: No, I'm self employed and they don't bear any pressure on me directly. I wrote an article in The Observer

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about "The Festive Fifty" describing it as really boring and conservative. They took it as a subject for one of their radio phone-in programmes which stated that I said "the whole indie scene is dving and not as many voted in "The Festive Fifty" as had in the past" which was a complete misinterpretation. It's still very healthy but the days of C-86 bands have gone - there are a few interesting new guitar bands coming through the ranks...

Flipside: The BBC is a reactionary institution - have they

ever imposed censorship on what records you choose to play?

John: Really none at all. Obviously I've my own form of self-censorship - for example, if there's a song called "The Fuck, Shit, Piss, Cunt Blues" then I'm not going to be able to play it on the radio - it's as simple as that. But at the same time it's never proved to be an immense problem. I can get away with the odd "fuck" if they go "da, da da, fuck aaaarrgghhh!" then I'm okay. Basically it's common sense - very rarely do records get banned, well not as often as people think.

Flipside: Besides entertainment, is there anything else you hope to provide?

John: I'm not vain enough to presume that I'm in a position to educate. All I want to do is something similar to what my wife and I did when we ran a youth club in the village where we live in East Anglia. It was very different from any other in the area and people who were members had a fierce loyalty which some retain to this day. The youth club was based in a very rural community where tongues would cluck if someone wasn't married by the time they were nineteen. What we did was

present people with the idea that there were alternatives which they could either pick up or lay down. We didn't stress that there was a better way to behave because I don't believe in doing that. People should put their goods out, let others see what the options are and then they can take them or leave them. Obviously most people living in that situation weren't aware that such alternatives exist. It's very similar with music -I don't see my programme as a replacement to what goes on during the day but as as addition. So my children are perfectly capable of liking both Bolt Thrower and The Pet Shop Boys. It wasn't until the days of Jimi Hendrixwhen there suddenly became two different kinds of music you could like - there was pop music and other kind of music. Prior to that it didn't happen - when I was a kid I could buy records by both Gene Vincent and Doris Day an not feel odd. Only recently have things become divided and these sectarian interests developed. That's a pity...

Flipside: You once contributed articles to various publications -for instance Sounds and The Observer on quite a regular basis - will you ever increase you journalism?

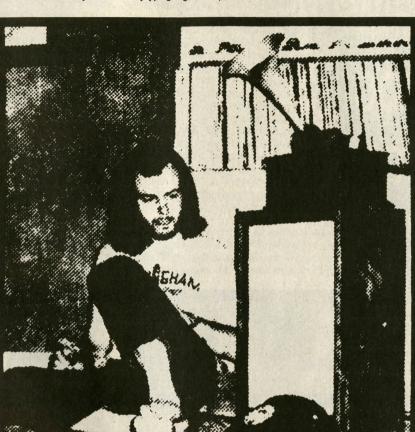
John: I liked doing that and I would like to write a book - if only for vanity reasons so that I would see something on the shelf with my name on it and my children could read it and remember me when I've died.

Flipside: So what would the subject be?

John: Obviously something about music - The Act of Deejaying By Someone Who Was There!!! I don't think I could write one about Marine Biology or Animal Husbandry. Over the years various publishers have offered me money to write a book and I would really like to do it but I don't have the time. I always claim that if I survive my first seizure. depending on what kind it will be ...

Flipside: When are you expecting it?

John: Any minute now. But obviously you don't know because it's in "The Lap Of The Gods". I plan to spend my convalescence writing a book but it would be just my luck to have my typing fingers incapacitated... If I had more time



and control over what I do then I would like to go to a University and study English Literature -probably for the rest of my life. I like the idea of devoting my time to acquiring useless information instead of gathering knowledge to harass my fellow human beings - either by exploiting them to make lots of money or boring them to death by trying to teach them stuff...

Flipside: Do you feel that the Government's white paper proposals on broadcasting will signal any improvements? Is the development of Satellite television and the Cable **Television Network healthy?**

John: Everyone who is pessimistic about it could be proved hopelessly wrong but I firmly believe that more means worse. These bastards get up and lie and then the Government connives with their lying - they say any damn thing that enters their heads. If they tell the masses that black is white and vice versa often enough, everyone will eventually believe it yet it manifestly isn't true! They might promise quality programming and various regulations to ensure that such and such a thing doesn't happen but when whatever happens nobody will turn around and say "hold on, you lied about that" and even if they did it would be denied. The whole thing is like Alice Through The Looking Glass! I can't understand why people aren't demonstrating on the streets - there's plenty of them living there...

Flipside: People just numb to it - it's like banging your head against a sponge.

John: Yeah. I think that's true. It becomes easier to understand how Nazi's emerged in Germany during the thirties. People are allowing the situation to build up until it's utterly beyond any control.

Flipside: I work in a council-owned Residential Home for the elderly -there are some members of the care staff who are staunchly supportive of Thatcher yet everyday they're confronted by the ravages of Government cuts - whether it be shortages of incontinence pads, zimmer frames, beds or that the low numbers of underpaid staff are struggling to maintain a decent standard of care - they might complain

but they don't make or won't accept

the connections...

John: It's maddening... I don't make a fortune but I'm comfortable and earn enough money to feed and clothe my children - that's all I aspire to. But we do have a friend of the family who comes in twice a week and does some digging around in the garden because we don't have the time to do it ourselves. He's always in and out of work as a builder's labourer - and he suffers from a bad illness. His doctor has been unable to take proper care of him - it's been a case of "take one of these tablets twice daily and come back next year if you're not dead"! He lives in a council house and if this Government gets it's way then in the future there won't be any left for people to live in! I point this out to him and that my personal interests are best served by the Tories but I wouldn't vote for the fuckers in a million years yet the ludicrous thing is I vote Labour and he votes Tory! Not that I have any admiration for the Labour Party because they're not an imposing bunch and the SLD - or whateverthey're called this week - are so clearly beyond the pale that nobody in their right mind would vote for them. The only thing they've achieved is to guarantee Thatcher X number of terms as Prime Minister. If they hadn't split the vote in the 1983 General Election then she wouldn't still be in power. I don't know who

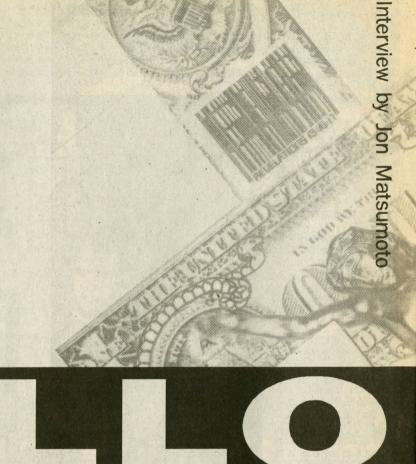
would be but it wouldn't be her which can only be good. That's why I can't understand why the so called "Gang Of Four" - Williams, Rogers, Owen and Jenkins - aren't chased through the streets by really pissed off people. How they're allowed to walk around unmolested I really don't know... You might as well wipe your burn with the ballot paper - I sometimes can't see the point of it all.

Flipside: Anything else?

John: One thing I find incredibly difficult is getting hold of U.S. releases of the type that are reviewed in Maximum Rock'n'roll and Flipside after reading each edition I write down thirty or forty creepy little letters asking for promo copies to play on the show but obviously fifty percent put them straight into the bin - they probably think I'm a scrounging limey bastard. It's not a question of acquiring more records for my collection but a case of wanting to hear new stuff... I always wonder what people think of my World Service programme - like nomads sitting in the Gobi desert fiddling with the dial and trying to hear the voice of "The Great White Queen" and they get Extreme Noise Terror instead. I like the idea of launching a programme off into somewhere without any idea where it's coming down and the people listening will hear something utterly different to what I hear but that's fine...

John Peel c/o BBC Radio One Broadcasting House, Portland Place London, W1A 4AA England

There's always room for





all photos by Krk

I originally interviewed Jello Biafra for a piece I was doing on the early punkrock scene in California, However, as I began to write the article, I realized that I could only include a small portion of the Jello interview. The inimitable ex-leader of the Dead Kennedys is such a commanding, wise and witty figure that I decided to offer the full interview to the Flipside readership. Enjoy! - Jon Matsumoto

Jon: How have you been?

Jollo: I'm as fried as usual. I just finished acting in a film. called "Terminal City" which we shot in Vancouver. It's sort of a black humor, political thriller with a few shades of "Brazil" or a more realistic version of "Blade Runner" scenario. In other words, instead of having people flying around over cities in spaceships, you have more homeless folks and shanty towns in one of the few livable places on earth called Terminal City, which was the original name of Vancouver, ironically. The Bush-Reagan dream of total privatized government has come true where a corporate style tyrant runs the entire town like a Huey Long - type dictatorship. He became mayor because he had a popular TV talk show and owned the hockey team that won the Stanley Cup. He's played as Peter Breck who used to play Nick Barkley on "The Big Valley". He also once one the best actor at the Cannes Film Festival and won an Emmy. So he's not a hack actor, but a master of the craft. He's the arch villain who runs or ruins all these things. I'm his right hand hatchet man - - sort of his Ollie North or Gordon Liddy. Joey from D.O.A. plays a cop in the movie and shoots meto death after I accidentally shoot my boss in the crotch. You'll have to see the film to figure the rest of it out.

Jon: Had you acted before?

Jello: Well, I acted before I was in the Dead Kennedys, I was always most athome playing villains. Even when I was a kid where most kids wanted to be nurses, baseball players and copy when they grew up, I wanted to be the Penguin or the Riddler or something like that. I always identified with villains.

Jon: So where did you get your acting experience, in high

Jello: High school and summer repertory stuff around Boulder, Colorado. The directors were good and they made you work your butts off. I learned a lot of things that were later applicable to music and life in general.

Jon: Are there plans for you top form another steady band? Jello: I would rather not. I'm sort of enjoying these hit and run projects rather than going whole hog with a so called serious band. Lard was done sort of on a whim last August and it turned out pretty well so we decided to let it out of the bag. There maybe more Lard in the works but it isn't nailed down yet.

Jon: Somebody at Alternative Tentacles also mentioned that you've got another spoken word album out.

Jello: It's called "High Priest of Harmful Matter" (Tales From The Trial)." It's one long extemporaneous monologue on the current ugly state of censorship in America and what can happento an individual like myself when we dare to say the wrong thing in modern Reagan-Bush America, It's as close to Lenny Bruce as I think I'd want to get. I play all of the characters in the trial too, since I'm the only guy on

Jon: It sounds like you're involved in a lot of different types of projects

Jello: I kind of like the idea of being able to make sorgs and other projects when I want to rather than having my whole life on a schedule of tour-rehearsal-record. At times even something like Dead Kennedys became dangerously close to becoming a job. I began to ask myself if there wasn't a better way to approach these things. I'm sure there will be another real band eventually. But in the mean time I'm enjoying things this way. It's a great way to keep people guessing since every collaborative project is different from every other one

Jon: Did Dead Kennedys disband because it was getting too rigid and inflexible or was it more a personality type of

Jello: I'm not going to gossip about the reasons for the

Jon: What do you think about the state of rock 'n' roll today? Jello: What we're seeing now is the return to the most boring of all decades, namely the 1970's. I mean a lot of the people embracing it now didn't really have to live through it and they were pretty damn lucky. I had to put up the 1970s for 10 years and I hated almost every minute of it. It was boring and it was retro. In the 70's people were nostalgic for the so called "Happy Days" of the 1950's as if Joe McCarthy had been written out of the history books. Now we have people flocking like sheep to neo-hippie, don't worry be stupid type acid house boutique. They're trying to buy selective parts of what they thought the 1960's were without even a thought to things like Vietnam War, corporate dictatorships and environmental pollution.

Jon: Several people I've talked to recently have said that the kids starting up bands today are a lot lazier than the kids in the original punk generation. The punks were really into the do it yourself thing. You know: put out your own record, do your own publicity. Today, some feel kids want things delivered on a silver platter, which I suppose has to do with the growth and establishment of the independent record scene. To me the attitude has changed since the early '80s, which for me was an incredibly fruitful period for the punk

Jello: I would say that very few of them have any idea of how hard some of us had to work to get one 7 inch record contract. There were no sugardaddies and no rich kids with money. Thus there was a lot more cooperation. You would

peer pressure to not do anything to stop these pe Finally, I said are we going to let these people drive us; from our own music? I don't want to play the mi Knackoid crap, I want to stick with this. So we came out "Nazi Punks Fuck Off" and a lot of people thought it w breath of fresh air. We were able to survive within framework. I mean we paid dearly. There were a I physical attacks on stage. I got stabbed and there w dynamite charge set off in front of my house by som who didn't like Jews or anti-fascists.

Jon: I seems a common opinion among those involve the early punk scene, at least here in L.A., that hard ruined the scene. Do you agree?

Jello: I think that's too elitist an attitude. Very few of the guard in Los Angeles would admit it, but the beach ba saved the whole scene. By 1981 most of the Hollyw bands had completely lost focus and were coming out crappier and crappier bands and the reinfection of cla songs and high energy had to come from somewhere and it did. The same thing happened on the east coast w Dead Kennedys first toured there as a known band in 19 The New York media condescendingly dismissed it a gimmick that we were trying to play all ages shows. reason we were doing it was because all up and down east coast and even the original CBGB scene has b reduced down to older bar room hacks playing garbage their friends. And to this day I still get letters from bands tell me that they first got the idea of getting off their ass getting their own band by seeing Dead Kennedys at ar ages show. (See DYS article). Also, by that time Dischord scene was going on in Washington DC and t

"High Priest of Harmful Matter... It's as close to Lenny Bruce as I think I'd want to get."

not find a situation like you did in Los Angeles when a bunch of bands got together to play a benefit for the Plugz so they could get their album out. People felt that they would have something to show for everyone's work if one band got that far. Now I get people coming up to me and saying, "hey man I've got two good songs and a lot of our friends dance and we play, give us some money." But then again magic is where you find it and I wouldn't want to take away that magic from someone who first blunders into an underground scene. Say the magic you felt was in the early '80s and a part of me in the early '80s felt the whole thing had become commercialized and stale - a return to sexist and racist lyrics, macho and money grubbing attitudes. It was already back by then. Maybe it never went away. But it was magical to you (so it's valid).

Jon: That's a good point.

Jello: Those of us int he early bands used to think. "wouldn't it be great if we could get this across to younger lads. Wouldn't it be great if we could play high schools". which Dead Kennedys actually did a couple of times and little did anyone quess if you crossed over into this age group you'd get the same hang ups that you'd moved into the punk scene in order to get away from. Some people were willing to take that on and deal with it and accept that they scene itself had changed other people fled or watered down their music or sat in their rooms and did drugs. We had to go through that in 1981 when the so called beach punk violence had spread up to San Francisco and the rented hall shows were turning more into this kind of macho thing where people would come up from Santa Cruz or San Jose for the specific purpose of jumping off the stage and punching people in the back of the head. There was a lot of

was a breath of fresh air. I mean living in a house with bunch of druggies at the time, it was so refreshing to go c there and see people going wild and coming out agair drugs at the same time. Plus, the music was fresh and was good. It's important to have a younger group of peop from a different area come along every 6 months to ki everybodys butt. And the fact that that hasn't happened the last few years is a major reason why things have gotte so unfocused and stale. A '70s rock revival is n revolutionary, I'm sorry.

Jon: So what went wrong?

Jello: One of the beauties of '77-78 punk rock and ne wave was that anyone could be a star even the person ne door, maybe even you. All you had to do was walk on stag with a little unmitigated gall. By the early '80s instead of "anybody could be a star" it was "no one should b allowed to be a star." Those who became too well know or showed too much individuality or personality on stag were automatically asshole conceited rock stars. That attitude has continued to this day to the point where you se very few up and coming hardcore bands who are willing t go out of their way to show personality because they wer afraid of being frowned upon by their peers. Some of the people who were known for being controversial and having personality, whether you liked them or not, came from othe areas of music. Steve Albini would be a good example. One of the contrasts was when the Digets came out here and played. They were sort of hardcore associated from a towr called Matune, Illinois. Now that band had personality. The quitarist would come out in polyester clothes, yuppie hornrimmed shades and even did Chuck Berry duck walks around the stage. Nobody who saw them forgot them. They were even kidnapped for a week so they could play some more shows in town. The less somebody new coming into the scene sees of an example of a person taking their clothes off or showing personality the less likely they are to want to do it themselves. It was a very different atmosphere back in 1977.

Jon: How did you get involved in punk rock? What attracted you to it?

Jello: I was a really awkward teenager with every hang up imaginable multiplied by ten. I mean Tipper Gore and those idiots claim that Ozzy Osbourne's music inspires people to commit suicide. Well, in my case rock music was the only thing that kept me from committing suicide. But then I saw the Ramones one night at a prissy country-rock club in Denver when they were opening up for a band called Night City, which ironically had Ray Manzarek in the band and was a brief vehicle for him and Nigel Harrison who was later in Blondie. Anyway, the Denver country rock elite showed up to check out Night City because they had gotten passes from record companies. And out came these four greasy looking guys in leather jackets. One chord on Johnny's quitar and the rest of the people jumped out of their chairs with the look or horror on their faces. I had bought the first Ramones album because I thought the cover looked cool and just sort of laughed at them, "Hey look, one minute songs and no guitar solos!". Beat on the brat with a baseball bat, oh yeah, oh yeah, it was ridiculous! But soon after that I realized there was much more than humor to the Ramones. Not only were they the most awesome thing any of us had seen in a long time but they made it look easy. Like anybody could do that. And many people who saw the

Francisco and get a band together. But another critical part was there wasn't any kind of peer pressure. Everybody had to come up with their won style because nobody had made it yet. Nobody wanted to be the Sex Pistols or Ramones clones. Bands like the Avengers, the Nuns, the Dils all had different styles. Keep in mind that everyone at that point from No Mercy to Blondie and Talking Heads were considered punk rock because they were seen as threatening by everyone else and boy was it fun to be threatening again. There was also the feeling that we were seeing the creation of the first cradle of the next generation of great bands. It would be like being in London in 1962 when the Rolling Stones and the Who were starting and the Beatles in Liverpool or Hamburg. People felt that this was going to be as big and as dangerous as the '60s. Little did we know that by mid-1978 that no major record company in the United States was going to touch punk rock anymore. The last one to get in was the Dickies and I believe that one of them had a relative at A&M. After that all of a sudden bands like the Dils, the Avengers, Crime and the Nuns, who were negotiating or at least in the process of getting offers from these companies, suddenly had the door slammed in their faces. The good thing about that was that the scene stayed crazier a lot longer than if people had drowned in their own success.

Jon: Did Dead Kennedys get major label offers?

Jello: We got a few feelers but the standard line was that we would really like to own you and make you into little cartoons. We were told, "We'll give all the artistic control you want if you'd just change your name." By that time we had learned not to go that route because every band that

you crashed a Gerald Ford rally in Florida in '76. Tell us about it.'' Consequently, you could open a Search and Destroy to any page and get this great information about pranks or what was going on around us. There was a great tale from Black Randy or working for a catering service that catered a party for the Hearst family and he took a big shit in the soup and watched them eat it. What you had was each band or artist turning up in Search and Destroy wanting to out do the previous issue and come up with the wittiest and weirdest stories. Consequently, the pressure among the bands was not to sound the same but to sound different. I mean the people in the Mutants and the Offs would start giving us shit if Dead Kennedys didn't have a new song everytime we played.

Jon: Was there a lot of political activism in the early San Francisco punk scene?

Jello: There was a lot of that going on at the time. The American part of Rock Against Racism started there with the Clash benefit. There was an organization called New Youth that was around for awhile. Target Video was the center of a lot of activity. Some people around the Dils organized benefits for striking coal miners. Ironically, there was next to zero cooperation from older radicals, especially in Berkeley where it turned into "never trust anyone under thirty", which was in sharp contrast to Vancouver where the two major instigators DOA and the Subhumans were managed by two former Yuppie political activists. They saw them as an extension of that kind of energy and DOA has been a part of that ever since.

Jon: Why do you think the '60s radicals were unsympathetic with the punk scene?

Jello: Just suspicion on the part of adults towards the young. Let's face it, people like the Avengers and later Dead Kennedys didn't have a whole lot in common with the Grateful Dead. Ironically, some of the younger kids who helped keep the Gilman Street Project together in Berkeley and startedthe band or helped work on that scene were the sons and daughters of the same veteran Berkeley hippies

who hated punk. Some old guard hippies felt to stay a hippie was more of an anti-establishment statement and they saw punk as a redneck thing because suddenly the hair was short and it was very volatile. I was willing to look past that because that was the kind of music I dug anyway.

Jon: It's been pointed out to me that the punk movement has never really had a sense of unity because there was never any single issue, like the VietnamWar, to rally around. Jello: People don't do anything unless their backs are against the wall. I mean over night we built a Navy when we jumped into World War II. People would rather pretend they're blonde Aryans wishing they were on the beach with Annette Funicello until their friends come home in body bags. Maybe the paisley and miniskirt era might have lasted longer if so many people weren't getting killed. It's a very careful rewriting of history. On the right hand side you have the Rambo-type goon mentality: "Hey you should have stayed and kicked ass in Vietnam and followed Barry Goldwater's instructions and turned the whole thing into a parking lot." On the other hand it was people realizing there was something there to sell, so why not sell myopic, kaleidoscopic nostalgia in hopes that no one will discover the whole motive and meaning behind it all. In some ways I think '60s drug culture is directly responsible for yuppie attitudes. I mean what better way to diffuse a movement that might overthrow the government of the United States than to feed them all drugs so that they'd rather escape into an acid fantasia womb than go burn down the White House? After too many fantasia trips anybody is going to loose focus and burn out. I mean Roky Erickson and Syd Barrett were merely extreme examples of what can happen when you take too many drugs. In most cases it was merely

"I acted before I was in the Dead Kennedys. I was always most at home playing villains... I always identified with villains."

Ramones that night went on to start things like Wax Tracks records, Dead Kennedys and Angst. Al Jourgensen of Ministry also saw that show. The Colorado mafia has spread far and wide.

Jon: What led you to San Francisco?

Jello: I first wanted to get out of Colorado. I went on a trip to England and I saw the real early Saints and Wire. But I realized that the London scene was a kind of closed shop and I was an American anyway. So I came back and went to UC Santa Cruz basically to get out of Colorado and out of my parent's house and to figure out how to live on my own, which I had realized at that time I wasn't really prepared for at the time. I would wander up to San Francisco on weekends and soon realized there was a scene that had everything you could ask for: great new bands and a cooperative us against them attitude. The first night I went to the Mabuhay and it turned out to be heavy metal night and me and my friends were really bummed and when these two guys came in we started making faces at the band and booing them. What weaned me away from Aerosmith and brought me completely into punk rock was seeing the contrast in attitudes between the eager to please guys with their pre-Poisoned costumes on and the rest of us gleefully booing them and having the time of our lives. We were booing the very cock rock prostitute attitude that fraudulently passes for underground music today. Jon: At what point did you decide to form a band?

Jello: Well, these guys invited me to a party the next night, which was the Avengers playing in a basement of someone's house and that was cool. Later on I cut off all of my hippie hair and nailed it to the outside of my dorm room at UC Santa Cruz and plotted out a way to live in San

tried to play the major label game wound up sounding wimpier than they had before. Some of us knew that one way to last, especially if you're doing alternative music, was to make it as different as possible.

Jon: Was the original San Francisco scene very different from what was going on in say Los Angeles?

Jello: In San Francisco things were different. Crime and the Nuns came first and were more along the lines of the New Yorkbands than the West Coast punk bands, complete with careful packaging and success oriented attitudes. Later on with the Avengers on up, there was more of a cooperative attitude and a political spirit. One of the people who helped light the fire under peoples butts in that regard was Will Shatter, who saw punk as a form of guerilla warfare and a resistance against the capitalist system. Plus it was a lot better than sitting around a table with a bunch of farty old self-described socialists moaning about the struggle. So there was very much a political thing going on, L.A. was always kind of an anti-political place. It was in the '60s too and the bands reflected that. But in San Francisco it was very different. Most of the bands were political. They were very knowledge and information oriented.

Jon: What groups or artists influenced the Dead Kennedys?

Jello: We took or music in a very different direction (from other bands) and that was partly thanks to a liberal dose of Screamers influence. The other big influence was Search and Destroy, which to me was the best fanzine ever made. They didn't ask questions about the scene. It was one or two questions about the music and then they would start probing into people's backgrounds. They wanted weird stories. The first thing they asked Exene of X was "I heard

a dulling of mind, ambition and initiative. So rather than drop more acid to relive the fantasia why not just become as money grubbing as your parents and just buy it all instead? To me that's where yuppiedom came from.

Jon: Punk is often viewed as a middle class or upper middle class type thing. Do you agree?

Jello: Nobody in the early punk scene would have had enough money to travel to Woodstock. I mean you didn't get rich kids whose parents bought them Marshall amps. They had to scrape for what they had.

Jon: Some point to Woodstock as the turning point when rock became a business to be marketed.

Jello: But that's what rock music has been for the past 30 years. I mean rock was taken away from young kids in the payola scandals of the late '50s and early '60s. Radio was going to be racially divided again. They were going to push glamour as opposed to real people. When you're fed an awesome heavy metal biker image or a Madonna image or a Ricky Nelson image and a Beach Boys image it's not something the listener feels as though they can go out and become. There was a wall there. The beauty of punk was that it broke down those walls. I mean vandalism was always a lot of fun wasn't it? Dead Kennedys part of that was continually breaking down the barrier between band and audience. I spent a lot of time in the crowd in the early days when we were opening for a lot of new wave bands. People in then would sit down at the Mabuhay and drink beer and fondle their pets for the evening and I would run back and shout at them and chase them with lit cigarettes. you name it. Sometimes people threw chairs at us but we just threw them back.

on TV and automatically deciding that must be more interesting. All it takes is a little bit of unmitigated gall. You can either be eager to please or eager to fuck with the status quo. And to me fucking with the status quo was far more fun.

Jon: Punk violence was also a big issue down here in L.A. What was your interpretation of that?

Jello: I think the original violence in L.A. might have been started by undercover cops. I remember watching people get the shit kicked out of them at the Fleetwood. I think at one of our shows a poor woman's dress got ripped off by some male goons. A lot of the people who were doing that were not young kids. They looked at least 25, even 30. Obviously they had been lifting weights for many years. I often wondered where those people came from. Were they just goons that just got attracted to punk rock or were some of them undercover cops? Right after that I noticed violence horror stories in both the L.A. Times and the L.A. Weekly, which detailed every story they could come up with, which of course multiplied the number of goons at the shows by a hundred. We're seeing that happen now with the skinheads. Right after Bush got elected you noticed all the free publicity Nazi skins received. Suddenly they're on Oprah Winfrey and Morten Downey, a high fashion layout in Rolling Stone with them. Of course any kid who sees any of that is going to say, "hey now I know how to make mom mad. I'm going to be on the outside what my parents are on the inside, I'll become a fascist pig." It's the same deal (with punk violence).

Jon: True. Most of the people who cause trouble at shows are not really punk fans. It sounds like there existed a

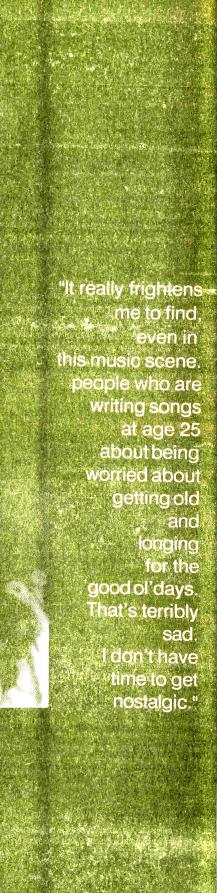


Jon: That sense of outrage or ability to challenge an audience seems to be missing with a lot of bands.

Jello: I don't think it's hard at all (to be like that). Dead Kennedys has an element of that spontaneity. As our audience became more normal I found new ways to pick on them and shower them with their own attitude. "Nazi Punks Fuck Off" was one carefully executed prank, if you will. But you read a lot of lyrics to "Bedtime For Democracy" and you'll see a lot of that too. I think you mainly would have had to be at one of the live shows for the inbetween song remarks to see how that was done. At many shows a quarter of the audience wanted to break my neck by the end of the show. All you have to do is be interesting. It's a matter of deciding to be interesting rather than looking at someone

different type of attitude in the early San Francisco scene than the L.A. scene.

Jello: Oh yeah. But keep in mind I was a late comer. The scene had been going for a good year or year and a half when I got back to San Francisco. We didn't play until July '78 after rehearsing for a whole week. I think the first Nuns, Crime show was in Fall of '76. A lot of people who were drawn to punk may have been the only person in town who liked the Stooges. The other magnet was Captain Beefheart. Everyone from Pere Ubuto Devo cited Beefheart as one of their main influences. The emphasis was on intelligence. The reason there is less experimentation today is that people have had 10 years of things laid down for them to listen to. Before there was nothing to go on so



people drew on kinky parts of their own past or other people's past. The Screamers turned me onto John Berry movie soundtracks. I noticed when I went to parties a lot of people had vintage Phil Spector girl group records and of course '60s punk albums as well. If people want to do something a little different they have to be willing to explore. I found out so much stuff by just taking home used records from the store out of the 25 cent bin because the covers looked cool. There was nothing on the radio so I just went on impulse and in no time, by sheer accident, I'd come up with a Stooges, MC5, Nazz or 13th Floor Elevators, you name it. Nobody wanted it. It was the positive side to living in a country-rock town. I can't even remember the original question. But most people in the early scene were shit poor. So there wasn't a uniform that you had to wear. They just bought something at the Salvation Army and brought it home. Regardless of how stale some of the bands may have become, I feel the underground scene is much healthier today than it was in '77. Now we have a network of independent labels where there wasn't one before in 1977. That's why the '70s were so boring because there was a monopoly of records by a few major labels who fed us garbage by burned out '60s acts who didn't care anymore. A great way to get rid of Eric Clapton was to make your own record that had the energy of his old band the Yardbirds. Now at least there is a alternative. But what is termed alternative today is not alternative. Look closely at a lot of these flannel shirt, college radio bands and you're going to get a bad imitation of Joni Mitchell and the Eagles. Frankly, I'm not interested. Now I'm seeing all these fake college radio bands coming out on major labels. I saw a band called the Rain People awhile back that had deliberately made a home made looking cover. I picked it up, looked on the back and saw a major label name on it and just burst out laughing. I said, "here we go again, another fake R.E.M. band." But at least the alternative is there. There are people who will distribute independent records. And

there are people who will buy independent records. We didn't have that in '76 and boy am I glad we have it now. Jon: I guess that about does it. Do you have anything else to add?

Jello: Another thing to insert when I talk about getting into punk rock initially and moving to San Francisco, my family warned me, "My God, What are you doing? You're dropping out of school and chasing some dream in San Francisco." I went to acting school, too, and I learned a lot there, but it was partly a way to show them I was still in school. But looking back on it, what a naive thing to do! When everyone was worried about finding the right career and choosing the right school, here I was chucking the whole thing and saying to mom I'm going to San Francisco and I'm going to start a punk rock band and make a living at it. What a naive thing to do. So the moral of this story is, "Dare to be wrong. Dare to be naive."

Jon: Dare to be different, too.

Jello: Well, I couldn't help that.At first I was embarrassed about that when I was in elementary school, but then I gradually realized it was a great source of power.

Jon: I found it encouraging what you have to say about not having to conform to a safe, suburban existence.

Jello: It's really a very basic thing to say. But it holds true. It really frightens me to find, even in the music scene, people who are five to eight years younger than me, (I'm 31), who are writing songs at age 25 about being worried about getting old and longing for the good ol' days. That's terribly sad. I don't have time to get nostalgic. I'm busy with too many other things. I have too many other ideas in my head. Even when I want to fall asleep, I can't get my fucking brain to turn off. It's my worst enemy sometimes. But I think deliberately holding onto the "Search and Destroy" attitude helped me hang onto that.

Jon: I wonder about bands who at one time were so vital and now seem so safe.

Jello: Part of it also is that some of them have worked so

goddam hard to be able to make a living at it so they don't have to do the 9 to 5 bullshit that they are very paranoid about losing that privilege. And if you're signed to a major label or a corporate minded independent label, they probably have contractual obligations to crank out material by certain dates and go on tour a certain amount of the year or get dropped. The more time you spend in recording studios, video studios, and hotel rooms, the less likely you are to get any new brain food. That's why you have so many people writing about lost love and what a drag it is being on the road because they haven't bothered looking outside of that. Another thing is I think a lot of people never really develop a sense of humor, which can lead to a visionary sense of what is absurd.

Jon: Of course you are proof that you don't necessarily need to go the major label route.

Jello: I'm very thankful of that and I workvery hard to cling to that, too. I mean, I do a lot of speaking engagements or lecture appearances at colleges but I'm at least giving it content

Jon: I find it encouraging that there are a number of people from the original punk scenes that are still holding true to their original ideals.

Jello: People may rant and rave about how myopic, right wing and apathetic most teenage and college aged people are in America, but I think there is still enough intelligent people out there that there might be something even more dangerous than punk that will come along in the next years. There's going to have to be. Some people seem to be already scared of that. Look how many old rock stars were scared shitless with punk. Frankly, I can hardly wait.

The closest thing I can come to prediction is anyone who cantake the raw, primal power of industrial music and make it teenage and add an anti-rock star, anti-corporate attitude will be the next Sex Pistols.





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STRAIGHT WOLFPACK EDGE

The year 1990 has brought about a decade of Hardcore music and ideals, which in itself is hard to believe. One of the most enduring and controversial of which was dubbed Straight Edge from a well known song by none other than lan MacKaye while he was still the minor in MINOR THREAT (Well... 18 and free). Outside of DC (late '81-'82), the strongest contingency of Straight Edge resided in Boston. Most notably SS DECONTROL with scene mates DYS and NEGATIVE F/X. Comparatively they were all similar and equal at the same time (SSD being the largest draw), but by 1986 when a band called YOUTH OF TODAY brought acceptance of Straight Edge to New York City. It appeared DYS was reborn as YOT. Not only that but other bands and labels began to use DYS song titles as their names. Even Dave's early college radio show called "Straight Ahead" is now well known as a NYC Straight Edge band of '87. Just the photo should indicate how contemporary the influence of DYS was and still is. Dave Smalley was vocalist and songwriter for DYS and is also known for his album appearances and part time memberships in DAG NASTY and ALL. He is currently assembling a new band of his own, the name of which is tentatively called DOWN BY LAW. I got ahold of Dave on a visit to DC in late December. This interview is more or less a retrospective of DYS and the early Boston scene, prompted by the re-release of the "Brotherhood" 12" (+4 extra tracks) by Taang records entitled "Wolfpack".

by Bryan Davis

Bryan: Give me the state of affairs in Boston circa 1981-'83. What was going on and what was your involvement at that time?

Dave: Well the first and most important band in Boston was SS DECONTROL. No matter what else happened, they were the foundation of our scene and they were really the first hardcore band in Boston. I think SSD made Boston what it became. We were all great friends. The were Straight Edge and we were Straight Edge but that wasn't because of SSD, that's because we all just happened to be that way, so it worked out real well.

Bryan: How old were you at the time?

Dave: I moved to Boston when I was 17... I guess I'd say first and foremost of all the early Boston scene, there was DYS and NEGATIVE F/X but the most important one to remember was SSD. There was also the FU's, GANGGREEN, JERRY'S KIDS... a lot of great bands, but in terms of the inner HC guys that stuck together, that walked around with leather jackets with X's on our foreheads and X's on our fists and combat boots and all that kind of stuff that was the NEGATIVE F/X crew, the DYS crew, SSD and together we were the Boston crew.

Bryan: The Boston crew was all Straight Edge?

Dave: All of us, yeah. Bands like FU's, they were all really good friends, but they weren't into the Straight Edge thing.

My band first met the infamous Dave and Jon of DYS in March 1983. The occasion was the weekend of an all-ages ANGRY SAMOANS/ SSD/DYS blowout at the Boston Channel, attended by some 850 people. My first move upon arriving in Beantown was to contact the illustrious college terror himself. Dave heartily agreed that his dulcet-toned vocal style would be the ideal foil to handle the SAMOAN'S sensitive, poignant ode to gay rights "Homosexual", as unannounced guest lead vocalist and local anti-hero. When the tune came up on the set list, Dave was crouched behind the drum riser unbeknown to my band. I yelled the tittle, threw the mic up in the air, Smalley came out of nowhere to catch it and proceed. The out-of-control pig-piling crowd reeled in sheer terror of it all. It was one of the better Smalley unleashed moments I ever heard of, certainly one of my fondest moments out of some 20 + misbegotten years spent in rock bands.

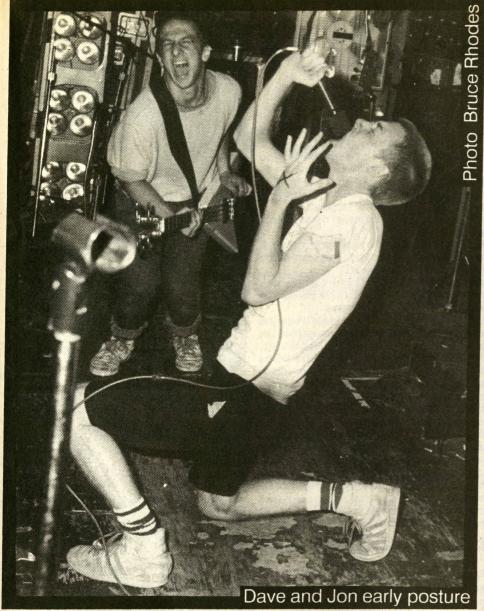
-Metal Mike Angry Samoans Contrary to what people want to believe, they were our friends even though they drank beer, we had friends who drank... In fact, Jill Heath, who does Lone Wolf Records in Canada and who was Henry Rolling road manager for awhile, she's a good friend of mine and she's going to put out a book that I wrote (entitled "The Dark Side") about the early Boston scene. It has a lot of descriptions of us like walking around in big packs... like Wolfpack, that's a real song, that's not some imaginary fantasy. That's what we did, we walked around like 30 or 40 guys in black leather and boots.

Bryan: And what was your purpose or intent?

Dave: We'd be spray painting SS DECONTROL and DYS on all the walls. The first SSD record cover "The Kids Will Have Their Say", it's of all of us storming up the steps of the Boston State House and that's how it was... I've never seen another scene like it. That's why people from NY and other places, when we would go out of town, they'd freak out because we were such a unit and they really didn't understand that. We would go in there, like 40 guys thinking the same, the best of friends.

Bryan: Why do you think it was just like that for Boston and not for any other region? That you acted and traveled everywhere as a group.

Dave: I think the friendship between us was a big factor. I think the Straight Edge cohesion was there. I also mean we were all pro to be Bostonians. Some of us, like I didn't move



there until I was 17, but I always considered myself to be a Bostonian. We all loved Boston, we were proud to be from

Bryan: So you were close friends that all shared the same idealism, so that's what kept you together as one.

Dave: Yeah, we all stuck together and then it sort of grew and we became a unit. It's a unique thing, I really can't explain it properly but that was the early Boston scene. We also got to throw snowballs at Ric Ocasek from THE CARS. He used to go into Newbury Comics, back when it was a tiny little store on Newberry Street that sold punk records and comics. Now it's a chain and there's tons of'em. Even then, Ric was kind of a cool guy because he would go in and pick up alternative records and later he would produce the Bad Brains album "Rock For Light". For that I give him credit, but one day he came in and we were being kinda punk, so we threw snowballs at him when he left.

Bryan: What was the "feeling" back in Boston as far as the common ground between bands?

Dave: Well, like I said this in my book... we were never really interested in overthrowing Reagan or anarchy, never into NY (at that time) or drugs like the L.A. scene was into. We were never into any of that shit. We were into being our own individual selves in society... like if you didn't drink, you were the freak... you know what I mean? So we deliberately said "Hey, we don't need to do that shit".

Bryan: I often thought that Straight Edge started as a

rebellion against what is expected of youth. That it is accepted that kids will inevitably adopt the bad habits of their parents or that adulthood and maturity is based on indulging in what you're restricted from as a youth in society... in other words, to get what you're not allowed to have as a minor and Straight Edge almost points out that notion in itself is childish.

Dave: Yeah, I think that's very true. I know that myself and Choke (NEGATIVE F/X, currently in SLAPSHOT) never smoked pot or even any drugs. I mean never. A lot of my friends in junior high started on drugs and went straight down the tubes, and they would always offer it to me and I'd always say "No". I wasn't into it.

Bryan: Do you consider the Boston crew like family? Imean the thought of "Brotherhood" seems to sum up how you felt about each other.

Dave: Yeah, I do consider us a family. I mean I still keep in touch and I could call up any one of those guys right now and if anyone ever needed anything, everyone else would come to their aid. As a matter of fact, the best example of that was when SSD "The Kids Will Have Their Say" LP was bootlegged. Two people called me about it from Boston, one of whom was in SSD. They said they might go up to NY cause they think they know who did it and were going to find out and kick their ass basically and make sure he doesn't ever think about doing it again and get the rest of the records so he won't do it anymore. So I said, "Just let me know".

You can look back at DYS and say "Bi deal!", but look at the back of "Brotherhood and then at your next show, look at the kids they all dress like DYS did 7 or 8 years ago! used to think DYS were ho-hum, but I've got admit that they were probably the mosinfluential band in music, lyrics and dres than many of the old Straight Edge band combined. Dave - you were ahead of you time, congrats.

Choke NEGATIVE F/X, SLAPSHOT

I had no doubts to the question, I would take the first flight out if they told me and I'd come with them.

Bryan: What do you think brought about that dedication'
Just because you're friends or does the music play a large
part in it as well.

Dave: Well they're friends and the music... you know you put your heart and soul into a band... to play music you've shared. That forms a bond that you can never really...

Bryan: Dismiss...

Dave: Yeah... get rid of... and those who totally make a break and say that they're not into hardcore music, they're just fooling themselves.

Bryan: (Dave and I get into an extensive conversation about and SSD gig at the old A7 club in NY and Boston's notorious reputation that fell off track from the interview... here's where we pick up:) Since Straight Edge in it's conception originated in DC, when did Boston get started on the idea?

Dave: I think that for me, I can't say for everyone else cause I don't know-some people might have been influenced by lan and I'm the first to admit that he was the most important figure in the music that we did, but I never got my philosophies from Ian MacKaye. Like I said, I never did drugs and I didn't need Ian when I was in 7th grade. What I think Ian did was the pivotal thing for most people, so I think he did trigger it for those people (who adopted Straight Edge from the music). When I bought the first MINOR THREAT 7*, it was like "Yes, that's exactly the way I felt all these years". He put into words for me what I had always thought.

Bryan: And then did you feel the urge, after listening to that,

to do it yourself? Dave: What?

Bryan: ...to create a band - DYS.

Dave: Well actually, I'd have to say, if there was one single band, I'd probably say it was more the CLASH or the DEAD KENNEDYS that really pushed me into music. Got me started on writing lyrics.

Bryan: Boston was close to DC and opposed to NY - is than an accurate summation of that time period and prevailing attitude since then?

Dave: That is true, that is exactly right. Al (SSD) and lan are really good friends. I went to school in DC even before MINOR THREAT came along. There was definitely a bond between DC and Boston. You know New Yorkers, especially in the beginning, they hated Straight Edge and they would mock us and then of course, that would get us mad and fights would break out.

Bryan: Now you did a radio show in Boston with Curtis (Taang kingpin).

Dave: Well, Curtis had been doing his own radio shows for a long time at other stations and so had I.

Bryan: How did you get together?

Dave: Oh, we were just friends from day one. Curtis had some wild radio shows, so he would sort of bounce around (from station to station?) cause he was a great dj. A lot of the stations, you couldn't play a record that had the F-word or something, so I'd get banned from the air sometimes cause I'd play the DEAD KENNEDYS like "Nazi Punks Fuck Off". You know, so we were just friends and I said "Hey, lets do a radio show together".

Bryan: ...and you did it for college?

Dave: Yeah, Boston college. It started out as the Hardcore

hour and it was 15 minutes long - the theory being you could get at least a hour's worth of normal music into 15 minutes of Hardcore songs, which was true. It was hell whipping records on and off every few minutes. The phone lines were always jammed with requests. People got really into it and it eventually grew to an hour and a half with both of us doing it together.

Bryan: Getting back to the Boston bands. Did you all collectively decide to move into metal (FU's, GANGGREEN, SSD, DYS)?

Dave: We were all into it. The funny thing is all the bands were into metal before it was big. Even COC hadn't formed before SSD had their first metallic record or they were just starting. The whole time we were playing this kind of music (punk/HC) because we loved its energy and spirit and what it did for you inside, getting out your aggressions. We always liked AC/DC and KISS, and any number of bands. What happened is we got good enough to play it.

Bryan: Do you think (or did you think) your image and ideology fit the new music? Metal still isn't known for being socially or politically aware. I mean Metal usually dwells in themes contrary to what you were saying.

Dave: Well again, we were making it an independent thing. Keep in mind that the words are heart-felt values, being straight and aware, and you just can't ditch that for a new musical direction.

I always felt SSD and DYS were very similar. We both started about the same time (DYS actually started a few months later) and we both changed a lot over the time we were together. We both started as 4 pieces, we both later got second guitarists, we both dug early metal and both moved toward that vein. By the time both bands broke up it was definitely over. The Boston scene was slowly spreading out. We were all doing different things and moved to different places. I don't think any of us ever thought, years later, this whole Boston Straight Edge thing would be so legendary and influential. I still can't believe it when I see "The Kids Will Have Their Say" and "Brotherhood" going for \$50 - \$100 in record stores.

SS DECONTROL

Bryan: Didn't both you

Jaime

Bryan: Didn't both you and SSD get flak for the change?
Dave: Yeah, we did. We got a lot of gripes. We pressed about 5000 of the second DYS album and we sold about 2,500. We got so many really hurt letters from kids who really believed in us and I wrote each of them back and told them "don't believe it, we're never going to sell out our values and start taking drugs." It was just the music we wanted to play.

Bryan: (At this point I decided to end the discussion of the HC to metal progression, by pulling out the 7" EP from JUDGE (NYHC band) entitled "New York Crew" to let Dave read through the lyrics. Namely to the title song that makes reference to a New York Brotherhood of '82 which also called itself a "Wolfpack". Here's Dave's reaction...)

Dave: Well... Like I said in a earlier part of this interview, this is talking about something that New York NEVER was in 1982. Never. These guys might be great guys, I have no idea... is that John Porcell (pointing to the photo on the back cover)?

Bryan: Yes it is.

Dave: He's one of the guys who ripped off the SSD album... supposedly. I confronted him with it and he said he didn't have anything to do with it, but John if you did (shaking his head)... but this is like a Boston song and substituting "New York" where "Boston" should be in the lyrics. Maybe they had that later and I'm glad actually that they have a Straight Edge scene now, I think it's great. Obviously, I fought for it for 8 years. I think it's really important.

Bryan: Does that song annoy you at all?

Dave: I just have to laugh, it amuses me. It seems like they have that spirit but it's...

Bryan: Borrowed?

Dave: Yeah... Again, the point is that you have the spirit. It doesn't matter that you got it form Boston or DC or LA or NY... it doesn't really matter.

Bryan: Where you come from doesn't play a part.

Dave: For instance, if you're Straight Edge, the ultimate thing is that you understand that having a clear head and keeping your friends off of these things that will kill you and waste your time and waste your mind. So I can say it all started in DC or Boston... in the end what matters is how you are. All the older people pointing fingers saying "We did that". Ok, you did it, so fucking what! Even the whole Straight Edge thing... "Oh, we started that". Ok, so you started it, weren't you doing it for a purpose?

Bryan: Didn't you want this to happen instead of people ignoring it?

Dave: Yeah, exactly. So all the people bitching about kids doing it now, I agree... you started... the point is, are you continuing it, do you still believe in it?

Bryan: It seems like such a contradiction to what the whole thing was originally about. Now that these individuals are older, they want to keep it to themselves.

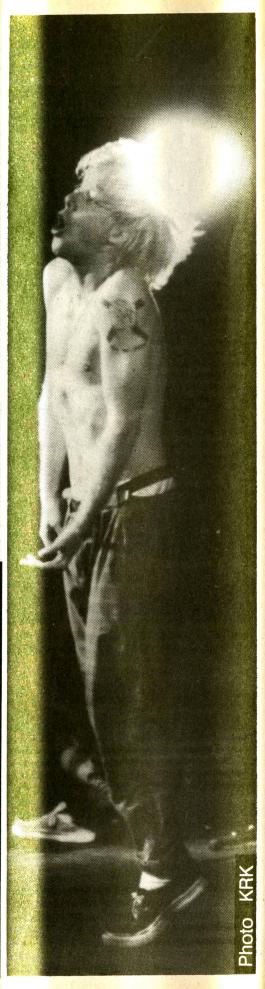
Dave: Yeah, I think a lot of that happened. People joke around and call me "Mr. Positive" or whatever. I think I am cause I mean we're trying to make a positive difference here. Not kicking back and sneering at what other kids are doing. I support all these bands. I respect whoever understands Straight Edge and plays the music. I like to endorse what they're doing.

Bryan: Well, it's been 10 years (of Hardcore), what have you seen as a profound change?

Dave: A profound change for me for sure is how shocked I am at how big Straight Edge is today. I'm happy about it but surprised. Another thing is how these bands are looking back instead of forward. Where it's going to go, I don't know. The thing for all these Straight Edge bands to remember, it's not enough to say you hope everyone is straight. It's what to do with that clear mind. The goal shouldn't be to have a clear mind, the main idea should be to have a clear mind to achieve a goal. []

Thanks a lot to all the kids since '81 and up to now who are trying to make a difference, cause you are and we have. So keep it up.







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STRIPMINERS

(12" EP)

Divorce Yourself (LP)

OMMUNIT

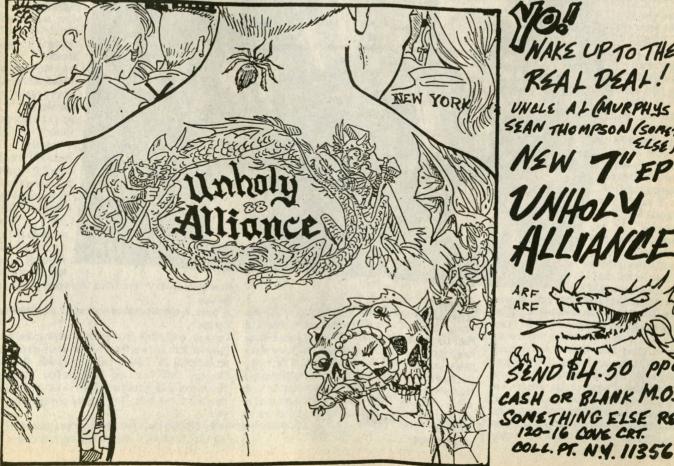
LPs and Cass: \$7.50

have not grasped this

message.

438 Bedford Avenue EP: \$6.00 CD: \$10.00

Brooklyn, N.Y. 11211





So what's it like to play for Pat Riley?

Danny Roadkill plays guitar, Bo'ba is the bass player, B.A. sings, and Steve Sloppy plays the drums. We've been friends for years, and we formed the band in 1984.

Do you get tired of seeing your name in tabloid headlines all the time?

Our first release was "The First Seven Inches", a four song EP that came out in 1987. It received favorable reviews that we thought we had a decent chance of getting an album deal. It's pretty much gone, but Toxic Shock has a

few pieces left. I don't think there will be a repressing, because we can't locate the masters.

How old where you when you had your first sexual experience?

We went into production of the album without a deal from any label. But we weren't worried, because we knew we would be in production for quite awhile. We work notoriously slow in the studio. We felt out a few labels who had done distribution on the EP and sent out a tape with rough mixes of the first four songs we finished. Toxic Shock decided to release it.

Would you say yours is a typical **Hollywood marriage?**

Paul "Jism Jim" Mahern produced the album with us. We had about 14 or 15 songs in mind to record for it,

but we had no real concept to unify them into a coherent album. Then we started thinking about what made an album special to us. We thinking about when we were 13 or 14 and how we were awed by the sheer presence of albums like Alice Cooper's "Billion Dollar Babies", and especially Kiss's "Destroyer" album, just the kind of respect those albums commanded. We knew we wanted to make an album with that kind of presence, but with our own sensibility applied to it. So we decided to make our own "Destroyer", but we called it "Destroyed" because that describes our state of being lots of times, and it is also the theme of several of our songs. The cover was a brilliant

parody by an artist named Mike Kreffel, who did it for us mainly because he likes the band.

Do you enjoy working with Nicholson?

Our favorite songs on the album are "I Don't Wanna Be A Homosexual", "Janie Is A Nazi", "I Want 'Em Dead", "The Horror Of Party Beach", "Come Back, Traci", "Runnin" From The CIA" and "Veronica".

We you hit particularly hard by the Wall Street



awhile back?

The are a number of "special effect", for lack of a better term on "Destroyed". We didn't want to glut the album with them, but we thought it was important to include some sampling of that sort. There's dialogue from a few of our favorite movies, movies that inspired some of the songs. This bands isn't strictly about music, so we wanted to give credit where it's due. We put an argument between Steve and his dad on the record, because that influenced us as much as any music. Paul told us he was all for the samplings, it made him think of the De La Soul album, at least in concept.

What do you think of celebrities lending their names to political causes?

There's one thing I can't figure out. There seems to be no middle ground with us. People either love us or hate us. Based on the published reviews, about 80% of the people really like us a lot. But the ones that don't like us tend to be

really upset that we

even exist. It's strange. I mean. Christ, it's just an album. We're just a band. But these people always use words like "pissed off" "disturbed" when they tell people their impression of us. Why would we disturb anyone? Lighten already.

> Does film give you afreedom that you don't get in television?

We just finished a video for "Veronica" doubt if it'll make it onto 120 Minutes because we don't have a name like "Greg Is Crying" wear overcoats and act depressed. Anybody who has a local video

show should write to Toxic Shock about getting a copy of the tape.

Is there a specific reason you avoid the Hollywood

There are quite a few good bands in Indianapolis. Toxic Reasons, Datura Seeds, they'll have an album out on Toxic Shock soon. JOT, Bluck, Lady In My Ass, Radiation Sickness, Drop Dead and Transgression. Bitchhead, they're cool. They opened a show for us last fall. Too Cool do a sleaze rock thing. They may put something out this

When Cappola gives you advice, do you follow it?

Bill Toxic has a lot of meat hangin' there. Goddamn. We

played a string of shows of west with G-Whiz from Phoenix. That was a lot of fun. We ate good. The Burro Room at Chico. CA. fed us monster burritos free. They looked like fucking footballs. We are a Murder Burger in Davis, CA. The waitress was hot, and had really hairy legs.

Do you do nude scenes?

The only bad part of the tour was in Tucson, where this complete asshole refused to go onstage before us. It was funny when his keyboard was destroyed. We all laughed at him for being so pathetic.

Would you like to direct?

Well, our next release will be the CD release of "Destroyed". It includes the bonus track from the cassette, a cover of "Leavin' On A Jet Plane". We also have a single due out soon. which couples "I Don't Wanna Be A Homosexual" with a non-lp cut. It's a new song called "Human Waste". We decided to use it as ab-side because we couldn't imagine what else to do with it. It's really cool though. A folky thing, acoustic, maybe like a Soul Asylum song... sort of. It's just B.A. and Danny on guitar, no band. Did you vote?

I swear to God we were supposed to appear on the

next Metal Blade/Deat compilation. We've got a contract to prove it. If it ever comes out, we will be represented by "So Fucked Up". I hope they get around to it soon. Metal fans are a largely untapped audience for us. I wonder if they'll like our sound. Do you think people perceive you as being arrogant?

As long as Ramones fans like us, we're under no pressure to impress anyone. People who listen to bands that rub peanut butter on their guitar strings to achieve artistic feedback are not an audience we want to reach.

Do you miss the old days at Second City and the Comedy

We're setting up some spring dates right now. Maybe another go at the West before summer comes, then a few

shows in the East. We're way overdue to



people therefor four years. North Carolina is a possibility sometime soon. They seem to like us there quite a bit. Any opinions on the McMartin case?

We already have another albums worth of material. But, we probably will write some stuff before long that will shelf a few of

our older songs. That's how "Veronica" and "Janie Is A Nazi" made it onto "Destroyed". They were written while we were already in production. A few live staples are likely to make it. "It Finally Happened", "Den Mother", "Your Sister" and "Ice Cream Man". And you can count on us including another cover tune.

Do you employ a financial advisor? I don't know how well the album is selling. Bill will never give us the truth. Do you get around much, in social

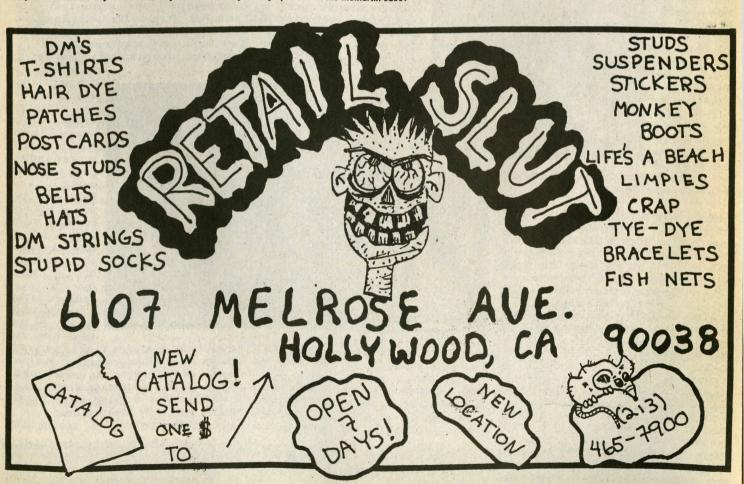
Al Burn came to see us. A few Mr. T Experience guys saw us in Berkeley. Operation by was having a party, In L.A., Flipside was having a Halloween party. The Cowgirls apologized for missing us. I wanted to meet them, but they probably had a party to go to, anyway. We've got to plan these dates better.

Any professional ambitions vet unfulfilled?

We haven't met Traci Lords vet, and we haven't done a Troma film soundtrack. Other than that, we're proceeding pretty much as

Anything to add?

Tell that insane waitress at the Atomic Cafethat we were just kidding, all right? Thanks for



VOIVOID

Castel Blanco talks to Snake

Voivod, and irrespressable band that is reaching outward to distant galaxies with their concepts of macro and micro universes, has now grasped a wider audience. With 5 albums out and a switch of record labels, their latest piece entitled "Nothing Face" has swung them into front and center. A video on MTV that personified the Voivod style using Pink Floyd's "Astronomy Domine" has maintained their image of sci-fi futurists of a new era.

Here follows an interview which took place before sound check with the singer of Voivod. Snake. who was very amiable in light of a slight language barrier that was between us. Jezebel's, where the interview took place, left little to be desired or perspired. There was confusion during the show as to our clearance of authenticity of video taping and taking pictures. Basically, the club sucks and we're still not sure of the management's hand

in getting most of us thrown out but we don't blame the band for this inconvenience So here it is...

Castel: You've been labeled on your last album "Nothing Face" as the sci-fifuturists. Was this a self-imposed label? Snake: I don't know, it's because our lyrics are pretty much into science and stuff, so it's like people start to give us names like "cyber-punk" and "science fiction metal". Maybe because when we released "Dimension Hatross" it was about a particle accelerator and the protons meeting anti-protons and stuff like that, it creates microgalaxies and stuff like that. We based "Dimension Haltross" on the this cover (article) which I read in Omni Magazine. We decided to put Voivod into this dimension.

Castel: Are you into physics?

Snake: Not really, but the way we did it, the Voivod is a character and we can devil up any kind of science fiction and stuff like that around the concept of Voivod.

Castel: In comparison to your first two albums, you changed in style. Was that a conscious group effort or did

you just evolve from album to album?

Snake: Well, I guess each time we released an album, we kind of surprised the people. We got better as far as musicianship and better experience in music each time we released an album. I guess it's the normal evolution of the band. It's like "War & Pain", the first album, we were kind of primitive, kind of punk. Cuz, you know we weren't that good of musicians. The second album was more

influenced by speed-metal. But after awhile we (like in "Killing Technology") just flipped out in our own space. That's why "Killing Technology" is more space-y. Then we released "Dimension Hatross" which is another world. I guess it's not consciously. It's just that you're not the same person that you were in 1982. You evolve each day. You listen to different kinds of music, and during all those tours and all those years.

Castel: What do you listen to now? Snake: The Sugar Cubes. I just bought an old B-52's album. Ministry. What else? I listen to all kinds of stuff. Everybody on the bus has their own tape. into those weird chords. You know he's a kind of boogey guy. It's weird. I guess it's what he played before that gave him his style. He likes playing weird chords that no one's done before. He likes to experiment on the guitar. He just bought a double-neck guitar, a 12 string.

Castel: Now that you're on MCA, do you still retain artistic control? Do you do what you want?

Snake: Yeah, definitely the artwork, we still are doing the artwork. Nothing changed that much except that we got more airplay because the song "Astronomy Domine", but basically we're the same guys.

Castel: Was the alburn cover "Nothing Face" computer generated?

Snake: Yeah, my drummer used to do the album covers all the time but before, he was drawing and painting them. You know, you need time and he doesn't have it. He's got to do the logo and stuff and people ask him to do shit for magazines, cartoons or whatever. So he doesn't have enough time. He got interested in computer stuff and he bought an Amiga and started to experiment with it on the "Nothing Face" album. He did the 8 picture drawing. He's got a good imagination.

Castel: Are you ready to record the next album yet?

Snake: We got a couple of ideas but it's not really down yet, so I can't tell what it's really goingto be like.

really going to be like.
We just rehearsed a
couple of time before
we went on tour. We
got about 2-3 songs
that we know but not
everything is written.
I don't want to tell
anything.

Castel: About your video on MTV. Has that allowed you to reach an audience thatyou've wanted to reach? Like the heavy metal headbangers?

Snake: What we tried to do with the video is reproduce the Syd Barrett feeling into

the Voivod music. So somehow, it's not for thrash metal kids. They can enjoy it though because the video looks good. They can play it three times a day in different kinds of programs. They play it three times a day all across Canada. It's called "Much Music" and "Music Listening". So that's helped the band a lot. We started to get known.

Castel: A couple of months ago you played the Santa



Castel: This is a question for Piggy (guitar player) but maybe you can answer it. It's about his weird chords. Are those from a blues structure?

Snake: Tri-tones? Well, he's older than us and he started to play guitar when he was about 10 years old. He has been into old (Privacy) when he started out. He's more influenced by old stuff like King Crimson, so that's why he's

Monica Civic with Testament. I hear it didn't go too well.

Snake: No.

Castel: The heavy metal headbangers just wanted to hear one thing and they didn't understand what you were doing.

Snake: Well, I don't want to talk about it anymore, it was a fucked up show.

Castel: Was it just L.A.?

Snake: No, it was somebody's fault. But guess who?

Castel: But this tours been ok, better line-up? Snake: Ohyeah, Sound Garden are really great. We really get along with everybody. I guess it's the best tour we ever had. When we picked up Sound Garden, we saw them in New York and then we saw them at Club Soda in Montreal. We talked to the guy. We were really into Sound Garden stuff. Because we've been associated with speed metal, we tried to do something different this time. The album is different, everything seems to be different. They're not like 3 years ago. It's like Faith No More, we did the first 12 dates of the tour with them and then a few more days at the end of the tour. They're a really great band. I love those guys. It's just the best bill we ever had.

Castel: Do the audiences in the US and Canada differ a lot?

Snake: Well, it's different everywhere. USA is more like dick-headed people. No, I don't want to say that everybody is like that but somehow, I mean, it's a question of culture. In Canada, in Quebec, we have the French culture, where it starts to be mixed like Arabian, like a lot of races. But America, it's like everybody, German, Mexican, you don't know what to expect every place you go. But I guess it's good. I love America, too.

Castel: What about Europe?

Snake: It's totally different. I guess European fans don't bother about any style. Which is not exactly like that in America. I think America has different styles. I think there is a little competition between... like "I'm heavy metal" or "I'm a thrash metal kid" or "I'm a skinhead". But in Europe, it's totally different, it's like there are a lot of styles and everybody enjoys themselves at the show. There's no fights. I mean during the show, sometimes it happens. But it's not a question of music, it's not a question of style looking or whatever.

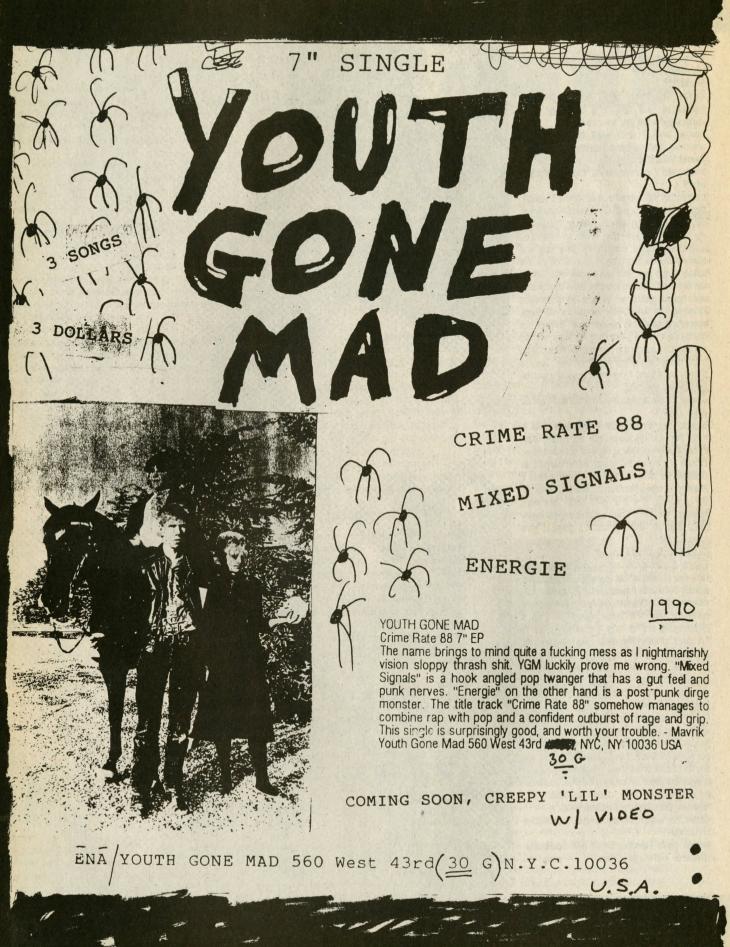
Castel: If you could go on tour with any band, what would be your line-up?

Snake: Rush. I'd like to do it with Rush. We've got plans for them. I don't know if they're got any. I just care about them. What are they going to say? But there's a couple of bands I'd like to be on the road with. Janes Addiction, Die Kruezen, Soul Asylum, Replacements.

Castel: You want to say anything else to the fans in Flipside?

Snake: Hello Flipside. Smile and be happy. Whatever. Have a good time.





64 SPIES

Really fucked up Redd Kross (good) gone grunge. Lottsa guitar anarchy and cool, hip, rock, post noise. 'Nother winner from an up and coming label (if not already). - KRK Regal Select

A BAND CALLED BUD

Dad cassette

There's a good thing happening here. It's kind of dark and mysterious with an industrial touch. The guitar groans and scratches through your brain. Very heavy at times, it's almost scary. Buckethead

A Band Called Bud 1742 Lawrence #8, Memphis, TN 38112 USA

ACCIDENTAL TRIBE

Herd cassette

This 6-song demo is full of heavy/wah guitar sounds and pounding, almost tribal drumming. Some tunes come close to SWA in the vocal department. There's a lot of feeling here... a great effort. -Buckethead

Sell Out Production 221 S. 4th St., Brooklyn, NY 11211 USA

AGAINST THE WALL

Identify Me 7" Ep

Aside from the expected name, song titles and look, this is some slamable thrash. Most credit going to Mike, the guitarist, who is capable of playing quite metalish yet maintaining the hardcore roots. On gray wax this is destined to become a straight edge collectable. 'Nother hardcore winner from Nemesis. - KRK Nemesis Records

ALMIGHTY LUMBERJACKS OF DEATH

Always Out Of Control... 7"

These guys are a pretty decent punk thrash band, and even by their name you can tell they lean pretty heavily towards the "fun" punk side of things. With songs like "Devil Girl" and "Drink Beer" they convince you of it. - Al

Force Majeure POB 39148, Detroit, MI 48239 USA

ANCALAGON

cassette

Some French death/speedmetal... the music is well-executed and pretty much straightforward. Two of the three songs are sung in English, but the lyrics compare to Metallica's "One." Know what I mean? - Buckethead

Septier Thierry 45, Rue Broca, Paris, 75005 France

ANTISEEN

Noise For The Sake Of Noise LP

I can see where Antiseen might be seen by some as classic. I think they're just a bunch of hairy drunks playing loud, sloppy rock and roll (punk). This is 'bout as ugly as it gets. GG Allin could even come to admire these rock barbarians. Negative slobs take note. - KRK Dog Meat GPO 23661 Melbourne 3000, Australia

BAD RELIGION

No Control LP

Okay, someone reviewed this already and I know everyone who cares already owns it, but what the heck, I have to say something. "Suffer" was a landmark, a real Los Angeles hardcore record. So is this one, even if the lyrics come from the Darby Crash "School of Writing Out of Your Thesaurus", but heck, Greg has such a great voice it doesn't matter if he's never used the word "sophomoric" in his songs. Why do I get the feeling this is "product" and not sincerity? Still kicks ass though. - Pat Fear Epitapth POB 7112, Burbank, CA 91510 USA

BAD TOWN BOYS

Borrowed Time EP

Pretty happening balls out punk pop in the Ramones/Dickies tradition by the highly underrated San Fernando Valley combo. From start to finish, 200 MPH pile-drivin' rockin' high energy in the primest '77 vein - sheer life-affirming ancien-punque mayhem. Now ask yourself - what's your excuse for not having this already? Do anything possible to obtain this, their seven incher and the latest from Lee Joseph's ever-cranking Dionysus label. - Mike Snider Dionysus POB 1975 Burbank CA 91507

BASTARDS Monticello LP



The type of band that I could imagine, consider themselves rock n roll. Simple as it may seem, they forgetto include perverted, twisted. misshaped and just plain fucked up! The Bastards are musically just that. Loud, chopped up, axe grinding noise. There are plenty of reasons to drag your mutilated self to your nearest record store, this might be one of 'em. Back cover says it all. Treehouse po box 80037, Minneapolis, Mn 55408

BIBLE STUD

Streetwise alley rock and roll, with a heavy metal commercial edge. Ain't bad, don't see how it could be great. Probably end up on a major label. - KRK

B.S. 1638 N. 200th St., Seattle, Wa 98133 USA

BLOODY MESS & THE SKABS

Never Again, Live cassette

Raunchy punk, recorded live. Bloody Mess comes off as your Sunday-school teacher's worst nightmare. There is some heavy damage coming down here... 6th Grade Field Trip, Nigger for Love, Cigarette on the Clit. The Midwest's answer to Flipper? Buckethead

Zadfruc Tapes POB 3592, Oak Park, IL 60302 USA

BULIMIA BANQUET

Party My Colon LP

Well, since this is a Flipside LP you're probably thinking I'm gonna be nice and tell you things are wonderful and this is the album you've been waiting for. Well, surprise, this is the biggest piece of out of tune, poorly produced, worthless nonsense ever released. These people should get real jobs and sell their musical instruments and move to Bolivia. There, satisfied? Well, of course, NONE of that is true, this LP kicks butt (pardon the pun) from gastric sphincter to anal sphincter, and Bill Stevenson did the usual bang up knob twirling, this stuff sounds good, looks good, smells good enough to eat! - Pat Fear

Flipside

CAPITAL PUNISHMENT

Bulwarks Against Oppression LP

Saw this band 'bout 3 or 4 years ago, thought they were pretty straight forward pist hardcore thrash, metallic to an extent and a vocalist from throat hell. While this LP hints at that ferocity, there's been a substantial amount of "maturing". Still containing their clenching fist anger, Capital Punishment now sway towards metal and thrash oriented jams. Powerful in a different way. Sounds like the singer finally wasted his vocal chords, he's trying to sing now. - KRK

We Bite

CARRY NATION

Face The Nation 7" EP

Maybe unknown to the common public, "the legendary" Carry Nation is quite the star studded line-up, consisting of Steve Insted (obviously) on drums, Big Frank (Nemesis/Zed) on bass, plus the dynamic hardcore duo Dan and Gavin from No For An Answer. As far as I'm concerned this is the best work these guys have done. This 4 song 7 inch monstrosity captures the youthful rage of the straight edge scene with the experienced, matured skills of the previously mentioned underground heros. I really give most of the

credit to Gavin whose guitar playing does NOT GO FUCKING METAL! Instead he works his hooks around new textures and that my friends is the ace in the hole that makes this the only SE single you need to own. - KRK Workshed

CAVEGURLS

Just Out Of Reach +3 7"

These "gurls" come up with some pretty decent 60's twangy vocal harmony stuff. The recording is pretty buzzing, probably because this is a pressed up demo or something. Cool cover of "I Need You". As much as I'd like to get into this band, I know they probably don't exist, or at least I'll never get to see them. Neither will you, so take

Skull Duggery POB 734, Hopkins, MN 55343 USA

CHAMBRE JALIN

Better Dead Than Alien LP

Re-title this LP "Better Broken Up Than Together". Mindless mock art industrial stuff, do people really enjoy this STILL!? - Pat Fear Schemer POB 213, 1740 AE Schagen, Netherlands

CHEMICAL PEOPLE

The Singles CD

I can think of many many groups that should take full advantage of the maximum storage of a CD, Chemical People are one of them. With 7 singles under their belt, I'm surprized they didn't do the whole lot. The ones they did do, "Are You Butt Phace", "X-feminist", "Live '89" (plus more live) and oddly enough not all of "Fan Club Single". I'll tell you what, this 24 track CD holds a lot, but the absolute best songs are the first two; "All The Best Things" and "Aquaman" (off the "Fan Club Single" 7"). These two caffeine propelled post punk pop songs are representative of the type of buster knock out these guys are all about. The CD is also limited. 1000 made, only \$10.00.

Chemical People POB 6964 Beverly Hills, CA. 90212

CLARK HAGINS

Shark '86 cassette

The Boss would be proud. Socio-political classic pop. Ithink it would sound better all acoustic. - Buckethead Clark Hagins USA

CREAMING JESUS

Mug EP

This 4 song 12" holds an interesting mesh of noise and melody. There is a punk/metal feel throughout. Unfortunately, every song sounds like an extension of the one before. Not much variation here.

Jungle Records 17 Dunster Gardens, London NW6 England

2 man team. Sounds like a hardcore influenced industrial sampling thing. Cool use of fuzz and distortion, rhythms big 'n simple. Could see how this might make it. Nice packaging to win it over. - KRK Waterfront POB A537, Sydney, South 2000 Australia

CRINGER

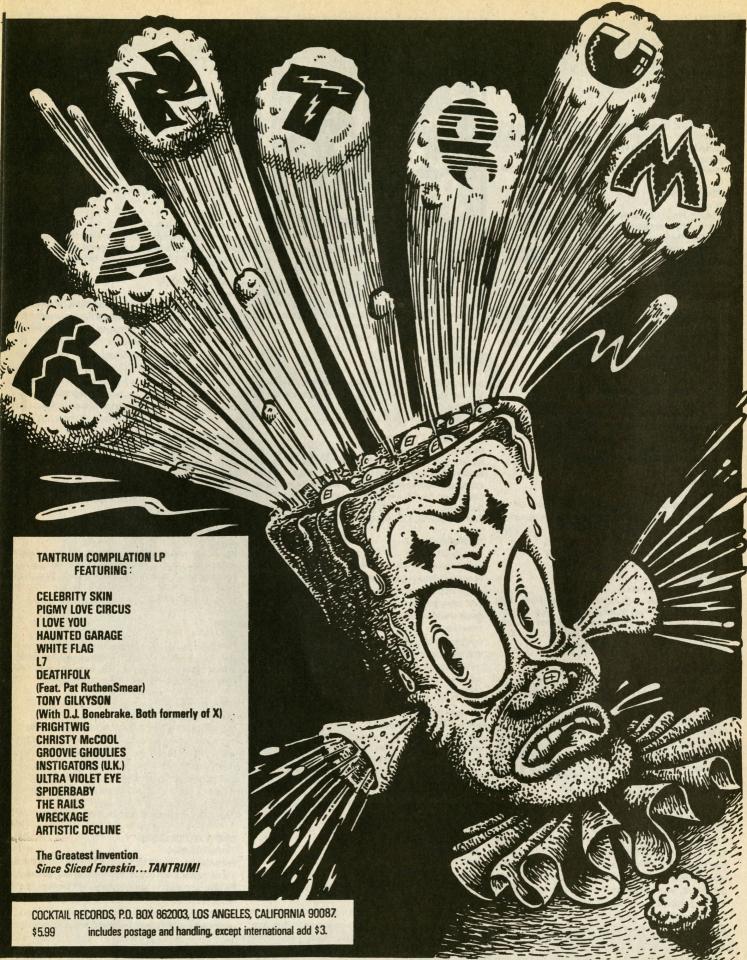
Tikki Tikki Tembo LP

Immediate plus; the cover to this LP exposes demolished cars, for no apparent reason! The name Cringer sounds like some fucked speed metal shit! Nope. This once L.A. band (moved to S.F.) is quite varied. Never further than a stone's toss from punk. Cringer go into pop, rock, acoustic and thrash. All with an upbeat pace and eye to eye attitude. Catchy tunes and a sincere attitude really win this over. Curious to why they never played locally? - KRK Vinyl Communications POB 8623 Chula Vista CA 92012

CRISPIN HELLION GLOVER

The Big Problem? LP

Being a big fan of River's Edge I wanted to review this record. Side one set me aback with its relatively impromptu retarded poetry; on the other hand, side two was shimmering with flamboyant Barnes and Barnes brilliance. Dr. Demento will surely be spinning Oakmot's I, II, III, IV, as well as Crispin's gnomish renditions of "These Boots are Made for Walkin" and "The Daring Young Man on the Flying Trapeze" (my favorite). - Mothra Restless Records, Culver City, CA 90231-3628 USA



DADDY HATE BOX

"You Tell Me Nothing" 7"

Clean recording which really lets you understand what's happening - which is funky based rock complete with clear, almost too sung vocals. Not too scary of a record, still a hard rock winner. - Krk C/Z 1407 E. Madison Seattle WA 98122 USA".

DEEP END

Suck LP

Modestly calling the shot, this doesn't "suck" but their influences are obvious, or so it seems. ALL, and the whole Southern California harmony pop thing comes up more than once. If you're into it... - KRK

Epidemic 1920 Ellesmere Rd. #104-363, Scarborough, Ont. Canada M1H 2W7

DI

Tragegy Again LP

DI are back with yet another look into their warped little minds. If you like DI, then this will not disappoint - an LP full of classic O.C. melodic punk, with the unmistakable Caseyisms all over the place. But , this is one short LP, come on guys. - AL

Triple X 6715 Hollywood Blvd. #284 Hollywood CA 90028 USA"

DISCHARGE

Live At The City Garden, N.J. LP

Discharge certainly were on to something early on. And this is a live document of the band in late 1983 - when they were still doing what they became famous for. The sound quality is a decent live recording, not phenomenal, but you crank it loud enough and it's all there. So I hear the band are back together back again - hopefully they sound more like this record than their last tour! - AI Clay 12 Thayer St., London, W1M 6AU England

DOGBOWL

Tit (An Opera) LP

Fun little piece of weird pop/noise that I think has members of Ball and Bongwater involved. It's supposed to be an "opera" but I couldn't follow it, maybe I'll wait for Phil Collins to play the wicked uncle, no, wait a minute, I'm getting this mixed up here. Decide for yourself, adventurous ones. - Pat Fear Shimmydisc

DON'T MEAN MAYBE

7" EP

Figured it would be a matter of time before one of the many Southern California indie labels got hip and snatched up Don't Mean Maybe. This 7" is just a tease at the hook, line and sinker these 3 nuts are gonna be sendin' your way with their soon to be released 17 song LP. Not such an obvious Minutemen comparison this time around, still a three piece, still a pop machine on overdrive. Now the band sways more to guitar textures and funky bass lines while the drumming stays afloat with a sped up tribal beat. Cool shit. - KRK Dr. Dream 60 Plaza Square, Orange CA 92666

DOPE GUNS AND FUCKING V4

7"

These singles are all really fun, and this is the fourth in a series. The killer lineup includes Lubricated Goat, Bosshog, Vertigo and the Mighty Caesars (who do a mega snotty version of the Clash's "1977"!). All told, these noise mongers manage bleed your ears in four similar, but unique ways. A really good sampler that will only lead you on to larger doses. - Al

Amphetamine Reptile 2541 Nicollet Ave. S. Minneapolis MN 55404 USA"

DRUNK TANK

Hayride/Mary Worth

7"

More mis-directed pandemonium from new comers to the fist fuck scene, Drunk Tank. These too-thick to swallow cuts are from the same Albini produced session as their last 7". No kiddie porn cover this time. Still worth your trouble, got the address so you can't complain. - KRK

Radial Records 5 West 75th St. #1B NY NY 10023

DYS

Wolfpack LP

Worth getting just to see Dave as a raving child (cover photo). Thrash and thrash again, it's the long lost "Brotherhood" 12" with "Wolfpack" +3 other cover/foolish out takes added. Straight Edge never sounded so pure. Whether you liked them or not, the material



is classic and still relevant lyrically - no matter what Dave Collins thinks. Even the sound quality has been improved. - Bryan Davis Taang, USA

ELEVENTH DAY DREAM

Eleventh Day Dream LP

I saw these guys at the Gaslight last year and they were really hot total Television / Dream Syndicate guitar wars all the way, kind of mid-western equivalent of Long Beach's Clawhammer, pretty unique and out of the ordinary without a doubt. So when I heard that they got signed by a major, I was expecting the worst. Fortunately, my expectations were for the most part unfounded, as the production doesn't really take anything away from Eleventh Day Dream, just pointing out flaws that were there from the beginning which you can detect more easily when you have good production - in particular, the vocals, which are weak throughout. However, the guitars kick ass, and with the exception of the lead-off track "Between Here" which bites year-old, freeze-dried chunks, the songs are pretty decent. Somewhere between the aforementioned Claw Hammer and Thin White Rope, and definite leaders in the aspiring Steve Wynn pack. Now, if they'd just get another singer. -Mike Snider

Atlantic, USA

FARMERS

Flames of Love LP

Nice polite pop tunes with a clean but no jangly guitar, kind of like The Real Kids first lp (Who? You ask. Who?) Not bad but songs all kind of blended into one hoppy spiral. - Pat Fear Pravda 3728 N. Clark St., Chicago, IL 60613 USA

FORCED DOWN

7" EP

I've always failed to believe the "unity" these younger SE bands sing about, but I always imagine that's my problem. Or is it? Either way, here it is. A four song 7"from this enthusiastic San Diego band. Their sound; mid-tempo, textured guitar "sounds for the soul." Vocals suffer quite a bit, sound tuff, recording raw but that gives it the "punk" edge. Not bad. Nice packaging. Clear vinyl. - KRK Vinyl Communications

FORCED REALITY

lp

Most of the songs are cut from the same master. In other words, they are all written alike in the form of rock'n Oi. There's nothing wrong with writing similar songs as long as you've got something good to begin with. Forced Reality have a good musical base to work from and they do well to keep that in every song. If you're expecting typical English style Oi, you probably won't find it here. The songs are more Rock'n'roll portraying personal views and less chanting with boot stomping rhythms. - Bryan Davis Patriot Records

FORGOTTEN REBELS

LP

Almost on the edge, but realistically quite safe rock with snotty "I used to be punk, but I couldn't get laid" vocals. Rock, metal, whatever. Riff, riff, man what a great idea! It isn't even fun to laugh at this stuff anymore. - KRK Restless

FIIFI

demo cassette

This is a really good sounding demo from a new Bay Area group. They choose to be more of an "alternative rock" style than what I usually associate with the East Bay, and that a welcome change. These guys also seem to take a little influence from D.C. - with a Fugazi like musical energy and pretty deep emo-tional lyrics. Good debut. - Al

Fuel 5897 Claremont Ave., Oakland, CA 94618 USA

FUGAZI

3 Songs 7 inch

Fugazi continue with a blitz of consistently good vinyl. This 7" contains three songs (duh!) that you will probably remember from their live shows. Especially "Song Number One" (First side, song one!), with it's infectious chorus of "it's noooothinnnng". Great song! All three songs are in that heavy backbeat, creshendoing vocal Fugazi, except for maybe "Joe Number One" which is an instrumental. You already know that this is a must have. - Al Dischord Records 3819 Beecher St. NW Washington DC 20007

FURNACE FACE

Sucked Into Drugland 7"

With a name like "Furnace Face" I thought I was in for something, but what I got was pretty standard rock and roll with variety. They do an instrumental that is a little too dance/disco for me and even try their hand at a ska tune, but nothing ever leaves Earth gravity. - Al Skull Duggery POB 734, Hopkins, MN 55343 USA

GARBLECRAT

Vanna White EP 7"

Here's a nice surprise! A strong politically oriented band that are local that are actually doing something! Well, they may not be playing too many gigs but they have put out their own record and that's fucking great. So is the record. We have some heavy Crass influence here - but in a good way. Lottsa tempo changes with upfront vocals you can hear and aware lyrics you can sing along to. This is a really cool record and I certainly hope they start playing out.

Permutation Disaffect POB 8620, Long Beach, CA 90808 USA

GRANT HART

Intolerance LP

Much the Husker fan I am, same can be said 'bout Grants first 12" which blew the nerdy Mold's LP outa the same solar system. But hey Hart what's your problem? You had a rabbit to a turtle head start and now your cramping hard. What's the deal with the sheze-omatic keyboards? Sure the majority of the songs, although a little slow have your off beat, pop trademark, but fuck some of your new sounds really bring out the zzzz's. Still a worthwhile release.- KRK SST

GUITAR GANGSTERS

Prohibition LP

Now here's a surprise, a band who can take some nice influences like the Jam and the Buzzcocks and do something original and tasteful. I hate the LP cover but the disk inside is a good one and how often do you hear me say that? - Pat Fear Link P.O.B. 164, London, SE13 5QN England

HANGMAN'S BEAUTIFUL DAUGHTERS

LP

The more I listen to these Dutch psych-folk-pop femmes, the more I really want to fuck singer Emily. She has the sexiest voice that these jaded ears have heard in some time. Just hearing "Cat's Got 9" or "Love Is Blue" make me hard, conjuring up images of yrs. truly plunging hot member into said pink blonde Nordic gash poss. by Emily who'd be purring away I'm multiple-orgasmic ecstacy upon repeated thrusts of said kosher sausage over a period of 8 hours, screaming out in pure delight upon taking relentless, merciless jabs of old in-out in-out. The rear sleeve confirms her sheer awesome stone fox status - just further evidence of Emily as the hottest babe on the planet. Endless nights alone, deprived of womankind, all fucked up on teguila and herb, cranking "Yell For Words" and "Out Of My Head" and considering the possibilities... the liner notes describe the Hangmans Beautiful Daughters as being "an immaculate conception... out of Roman Polanski's head", knowing old Roman's tastes for teen-Euro-poon as being the finest no shit... she's got that trashed out, fucked up, schoolgirl look, so

motherfuckinggoddamn HUNGRY for the time-tested phallic injections that it ain't funny - real dark alluring vibe too, simultaneously... prime meat, extremely appetizing and highly tasty... top grade cooze simple and plain, just one more reason to leave the City of the Devils behind and hightail it to Amsterdam. By the way, the record's pretty good too. - Mike Snider

Voxx POB 7112, Burbank, CA 91510 USA

-- Mike Snider

Voxx POB 7112, Burbank, CA 91510 USA

HEADFIRST

Back In Control 7" EP

Introducing Self-Edge, a viable alternative to modern Straight Edge isolation. Finally a band that makes sense and thinks logically, plus they grind out some sharp metalcore. Heavy, clean chuga-chuga metal with lyrical insight and hardcore vocals. A 7" worth having. - Bryan Davis
Workshed, USA

HELLMEN

Blubber Soul 7"

Mighty big drop of intensity since their last LP, no longer double thud punk rock, now the Hellmen come off sounding mid-range rock with good hooks 'n punky influences. Still entertaining but not as brutal.

- KRK
Waterfront

HOLY ROLLERS

Origami Sessions 7"

This is a very unique single in that it come sin a silk screened cover, not just any silk screened cover, but a real professional, mulit-color job that is a work of art in itself. (Probably done by Jeff Nelson). Musically these guys are fairly good at a variety of things. "Dahlia" starts off like some 60's Jeffereson Airplave or Moody Blues number before pacing out while "Machine" sounds a lot like the Fugazi vocal style and rhythmic thunder. Pretty decent lite rock. Dischord Records 3819 Beecher St. NW Washington DC 20007 USA"

HOODOO GURUS

Magnum Cum Louder LP

A little old to review but I forgot it when it was new. Probably their most interesting LP from "Mars..." and why aren't these guys popular yet I ask you? Do something about it! - Pat Fear RCA, USA

HORNY TOADS

Wired

Not as alternative as the band would think they are. Midwind, half mask. Textured guitar rock. The mood is "oooohhh" you suffer so much, what an artist. - KRK AMP

HR

Singin' In The Heart LP

When listening to this record it's hard to believe the Bad Brains ever existed. While I can't really be upset for this record as all HR's solo projects have been just that, solo projects. One has to wonder how sincere the man is when he is on stage backed by the Bad Brains in front of thousands of punk rockers. This LP gets even more detailed into the realm of pop, reggae and top 40 funky disco. Don't really care for much of it, but if he don't make it with this LP then he never will. - KRK

HUMAN DRAMA

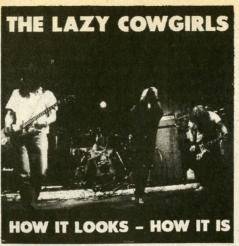
Feel LP

Local Coconut Teaszer stars make good. I was expecting a kind of Cure/Bauhaus gloom LP, but I've seen this band and they're not bad. The LP has some fine moments and is really quite impressive given how long the band has been together (not long) and how quickly, they got-signed. Not bad at all. - Pat Fear RCA, USA

HYPNOTICS

Liver Than God LP

Their debut 12" "Justice Freedom" was an alright Stooges-Hendrix-MC5 bash. As much as I liked it, I remained limp. This 8 song, half live half studio album on the other hand... fucking scorches!! You wouldn't believe how many times I've cranked this and played air guitar to the sight of the dog howling. Same Detroit pulverizing rock, with no "influences" converted... this is straight forward RIPOFF. Down to the look, attitude and most importantly



sound. I never thought I'd bow to such obvious xerox, but this blows doors. Thee best record to come out of London since, since, I can't even recall. - KRK
Sub Pop

IDIOTS DELIGHT

7"en

Not always using there fullest potential Idiots Delight can go cosmic twilight rock or wham bam thrash you man weird. Either way they might one day get there shit together and...who knows. po box 5325, Kansas City, Mo. 64131

I LOVE YOU

Live LP

Seem 'em once live (on accident) and, yeah, sure they're a good rock ('n roll) band, but that just don't do me much of a thing. Lots of other folks thought they were almost enjoyable. On this super sharp live recording they do Creams "SWLABR" and it fits right in. - KRK Medusa, Culver City,, CA 90231 USA

IMAGINEERS

cassette

The great thing about this is the dynamics. They go from low/soft vocals to funky rhythmic assaults to chaotic interludes to whatever. This is real brain music... it keeps breaking the boundaries.

Buckethead

Imagineers 13827 88th St., Edmonton, Alberta, Canada T5E 3J1

IMPERIAL DOGS

Unchained Maladies Live 1974-75

Classic super obscure glam-punk-sleaze-riff-rock heavily under the spell of the Stooges, MC5 and Dolls from a quartet of South Bay sickos fronted by future rock critic Don Waller from the fabled Lost Age of pre-'77 American garage-punk, now being issued (except for two tracks which came out in '77 as a post humus 45) for the first time ever, sloppy and FTW through and through, and remarkably contemporary in light of the current interest in Motor City sounds. Crude, distorted and noisy in the best scuzzrock tradition, with sound quality worthy of GG Allin (this WAS recorded on a cassette recorder, some it live at pre-Van Halen, pre-pay-to-play but still detestable Gazarri's, the rest done in a garage literally), "Unchained Maladies" abounds in that sort of ingratiating abrasiveness that is the essence of the protopunk spirit - not just a historical document ("This Ain't The Summer Of Love" was reworked and re-arranged by BOC on "Agents Of Fortune", the Imperial Dogs' biggest and only claim to fame until now) but a pretty cool record nevertheless, too! - Mike Snider

Dogmeat GPOB 2366V, Melbourne 3001, Australia

INDIGO ZEROS

Naked/Fairless Square 7"

I thought this would be a psycho-delic trip-out kind of thing, and it is to a certain extent. Both tunes are slow and dark sounding. I don't really get the message it carries, but I'm sure there's one there. The production is so-so. - Buckethead CFY Records POB 6271 Stanford CA 94309

THE JONESES

Tits and Champagne mini lp

The cover, nice. The Jonses unfortunately lost any credibility quite a while ago, these guys could undoubtingly have sparked with the whole glam rock thing, but hey... you snooze you lose. Or maybe, fuck, they're not into that, could have fooled me. - KRK Trigon Rec, 6837 Hanna Ave Canoga Park CA.

JUDGE

Bringin' It Down LP

Apart from any comments made in the DYS interview, Judge is in good standing musically and otherwise with this debut album. The production and packaging are top notch. More than one song makes reference to abstain from violence, which is a message that is badly needed in any scene. Still very basic, there's not too much variation that you wouldn't know what you were getting - NYHC! - Bryan Davis

Revelation POB 1454 New Haven CT 06506

KILLBILLYS

Cassette

The name about covers it. The Killbillys play up-beat punk with a rockabilly edge. The production is great. Everything is up front, right in your face. There's a lot of energy and creativity here. A well-packaged effort, check it out. - Buckethead

L. Turner 100 Did Princeton Rd., Athens, GA 30606 USA

KILLDOZER

Her Mothers Sorrow 7"

Killdozer can be an annoying band. When I first put this on I thought that maybe the hole was off center (it's a big hole record and I have no adaptor), the best I could center it it still sounded that way - weird, growly dark and dirgey. These guys can set the pace for you and suck you into their sound chamber. Very hypnotic. - AI Amphetamine Reptile 2541 Nicollet Ave. S. Minneapolis MN 55404

KINGS OF ROCK

Early Recordings 7"

'bout as electric bluesie cool as their last 7". Good plain Jane rock and roll with all the sugar and twice the caffeine. Cool shit. - KRK Regal Select POB 986 Issaquah Wa. 98027

LAZY COWGIRLS

How It Looks How It Is LP

Some (very few) things should never change; the Cramps, Bad Religion, Rodney On The Roq, the Ramones and the LAZY COWGIRLS! Pumping, non stop, punk rock the way God meant it to be. Yes, comparisons come to mind, yes it's mining the same vein as their previous records, but like those, the end result is 24K gold. Snooze you looze. - KRK Sympathy For The Record Industry

LAZY COWGIRLS

How It Looks How It Is LP

The Cowgirls have always complained that their studio output just never sounded right. I've never complained, but of course I didn't know what I was missing. NOBODY will complain about the sound of this LPI Yeah, brand new full on studio LP with killer Cowgirl tunes in their raging, uncompromising style. The Cowgirls pull no surprises on this one, remaining true to their style and just let you have it how it is, solid, and right to the eardrum. - Al Sympathy For The Record Industry

LIFELINE/NO ALTERNATIVE

A Rat Music Sampler 7" 45

Two Bay Area bands with distinctive styles: San Jose's Lifeline are comparable to 7 Seconds, Descendants or Adolescents, great power guitar with good melodies. I'd like to hear Joelose some vocal stylings he uses and maybe get more of an original style, but the dude is a great frontman. No Alternative does a great cover of Rik L Rik's "Meathouse" and generally keeps to a late seventies style, powered by ex-Seahags drummer Greg's booming sound. These guys were one of the original early punk bands in SF and have a good comeback with this record. Another vinyl concept from our fave punk entrepreneur, Paul Rat. Bulldog Recordings, 1239 Howard St., San Francisco CA 94103. - Gary Ind.

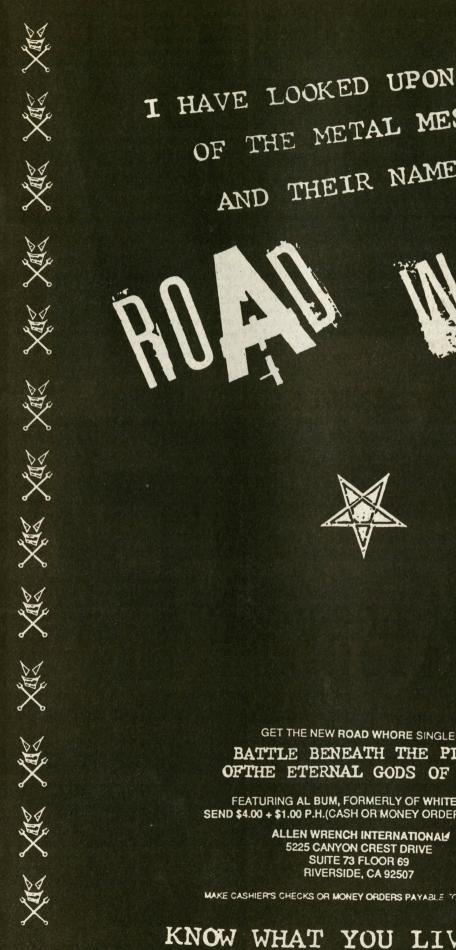
LMNOP

Numbles tape

Ok pop. The singer sounds too fuckin' wannabe British, either that or suffers from terminal nose congestion. - krk
Baby Sue POB 1111 Decatur GA 30031

LURKERS

This Dirty Town LP



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KNOW WHAT YOU LIVE FOR

Anybody who like classic punk probably already has a lot of Lurkers records, which should suggest to you that if your are just getting into that genre then the Lurkers are a must. This record is just what the doctor ordered - good old '77 style punk in the grand tradition of a lot of early English punks as well as some U.S. bands like Social Distortion and others. Great record - don't tell me they're doing a reunion !? - Al

Clay 12 Thayer St., London, W1M 6AU England

MAD DADDYS

Cat Scratch Fever 7"

This East Coast outfit features a loud and power Cramps meets Ramones sound. The single is well produced and this comes across loud and clear. I guess it's kinda of a kick ot hear them do the Nuggent hit "Cat Scratch Fever", but I'm not sure. I like it, but I like some of their other originals better. Oh well, bang you head. Sympathy for the Record Industry 4901 Virginia Ave. Long Beach

CA 90805 USA

MYSTERY BAND

Tasting The Smell Of Light 7"

Yet another obscure release from the Sympathy label. This on is for more specialized tastes as the band features a quirky, bluesy type of sound. Where does John find all of these bands? It's a mystery to me too . - Al

Sympathy for the Record Industry 4901 Virginia Ave. Long Beach CA 90805 USA"

"What secret power does this man posess" 7"

Vocals really dominate this 11 song (!) 7" Shouted and painfully sharp. MCT are basically a hardcore thrash outfit, being a fairly tight band and every other song having an acceptable hood, its hard to pass this up. Hardcore galore must have. - KRK 1000 SE Essex St. Atp 2, Minneapolis MN 55414

MELTED AMERICANS

Evil Monkey Bowl LP

LP of the issue as far as my stack goes! Good, tight, kick in the face power punk with crisp sounds, and the drummer is just nuts. Where they get their ideas from I'll not venture to guess, but you need this LP immediately. - Pat Fear

Resonance POB 549 Village Station, New York, NY 10014 USA

MICHAEL BOWMAN

Fuzzy Logic cassette

The songs are real good, straight-up rockers with prose-like lyrics. The music is a little to "pop"-py for my taste. With better production, this could be more palatable. Still it holds a special quality. Buckethead

Bowman 56 Clevland Ave., Nutley, NJ 07110 USA

NIGHT SOIL MAN

Garden of Delights LP

Hard and dramatic rock from San Diego. Nothing is held back here. It pounds into your head like a constant reminder of all things sick and tormented in this world. At times, the vocals emulate Tragic Mulato. The music, an orchestration of twisting grandeur. You need this. - Buckethead

Vinvl Communications POB 8623 Chula Vista CA 92012

Steven cassette

This has a young sound, steady and straight-ahead. The lyrics are from a personal point of view. One tune is done acoustically, heartfelt. - Buckethead One USA

ORIN PORTNOY

Out Orin cassette

This is Orin from New York's Primeval Unknown. He's a good songwriter, angry and creative. Everything falls into the groove musically. It has kind of a dark, psychedelic punk sound, like the Seeds/V.U. Great production. - Buckethead **Orin Portnoy**

PAGANS

Street Where Nobody Lives LP

Just what the doctor ordered, the pagans early recordings compiled on one lp! Legendary to some, even higher to others. The Pagans should have ranked up there with the entire first generation punk rock (77). For all of us that missed out on their 7" singles and spur of the moment high voltage, snotty rock n roll which became the open gate from which many of the bands you now worship,



followed, do yourself a favor, check this out. - KRK Resonance po box 549 Village Station NY NY 10014

PALE SAINTS

The Comforts of Madness LP

What you and I would come to expect from a 4AD release. Psychedelic cosmic cover. Music is this calm barbituated tone which expectedly yet winningly pumps up the beat into a poppy pleasant head bob. A more artistic cross between the Gobetweens and the Cocteau Twins, if your catching my drift then catch this record. - KRK 4AD

PAT FRAZER AND HIS BAZOOKAS

Triton/ Rayas Thiele 7"

Really dug the clever photos on the cover of this cross-over 7". Punk harmony very reminiscent of early pre-hardcore UK classics. The reverse is a little too wimpy and expected '77 pop. - KRK Klg. V. 459 Parz. 106, 2000 Hamburg 62, West Germany

PHILISTEINS

7" EP

One of Sympathys early recording artists is back. Once more rockin' to a boppin' back ground of garage high voltage blues. Worthwhile. - KRK

Sympathy For The Record Industry

PIGLATIN

Pigacide Live cassette

Industrial... people playing garbage... people pounding on garbage... saxophones(alto, tenor, bari.). There is some integrity here. Music is art after all. - Buckethead

Vital Organ Records POB 1108 Canal St., New York, NY 10013 USA

PISTON GRIND

Milk Pussy cassette

It grinds, it really does. The bass sounds like a car engine cruising along in high gear, guitar right on time, hard and heavy drums, guttural vocals. Only three songs on here, too bad. - Buckethead C. Gaw 4125 Kenwood, Kansas City, MO 64110 USA

POSTER CHILDREN

Flower Power LP

Dregs up versions of Sonic Youth early days, with girl/boy vocals. Some scary things here if you're up for it. - Pat Fear Limited Potential POB 268586, Chicago, IL 60626 USA

PRESIDENT FLETCH

The Eternal Need Of..."

Surprisingly weird cover from this "punk rock" band. Sound and attitude for the mainframe stays grey to dark. Their sound always on the edge, goes into thrash, rock but mainly punk. Good hooks, weird moments and creepy feel. Impressive effort and execution. -

Rock Owl 2400 Kobenhavn, NV DK Denmark

Live At CBGB's LP

"Intermenstrual DSB" 3rd and last song is actually the only one with any type of identity other than immediate speed metal v/s dirge. I greatly fail to see anything worthwhile with this band. I would imagine that's why they're on Epic records. - KRK

Epic 1801 Century Park West, Los Angeles, CA 90067 USA

PROTON ENERGY PILLS

Survival/Symmetry 7"

The PEP's have a strong sense for vocal harmony. "Survival" is a slamable paced pop song which doesn't bring any immediate influences to mind. "Symmetry" is quite a bit slower yet displays the same gut twisting vocal style which really wins this more rock song over. Great single. Get a hair cut. - KRK Waterfront Rec.

PUBLIC ENEMY

"Welcome to the Terror Dome" 12"

Rumors collide as I spin the new pre LP release by one of the most controversial rap bands to date. The groups exact knowledge of what they preach is questionable as far as this WTTTD song is concerned, yea they keep pumping the revolutionary attitude, this time backed with a mid tempo pre industrial wind. Hip Hop doesn't have the variety I wish it did, but this is a pretty fucking good pist n proud cut, even though, no, it doesn't come close to their last LP, we'll see what the new LP says. - Al Def Jam Rec.

PUBLIC HUMILIATION

It All Started When I Was Five cassette

This is about humiliation, but it's something you can laugh at. 16 funky, punk rock cuts on here ranging from "The Toilet Seat is Always Wet" to "Yoshi's Pissed" (my personal favorite). The performance is tight and well-produced. They're good live, too. I guess they've been doing this for a few years, let's hope for a few more. - Buckethead

Goon Records POB 5892, Orange, CA 92613 USA

PURE JOY

Carnivore LP

Before hearing this album, I had seen this three piece power unit many months ago in San Francisco. I was impressed. This album contains those feelings. The songs are melodic with guitar riffing reminiscent of Television at times. Nothing out of place here. A joyful noise. - Buckethead

Popllama Products POB 95364 Seattle WA 98145

RANCID VAT

Justice LP

Pork chop chunks of fuck, noise gone punk, which can only lead to more trouble and it does. This is such sloppy, primal, mayhem, I almost enjoyed it. - KRK

Bluebird 1714 Cole St. Enumclaw WA 98022

RED DIE NUMBER NINE

Baltimore 7'

Fast, quick to brake punk with beefy quitar hooks and not too sweet vocal harmonies. Even though they do a Replacements cover, still a winner at \$3.00 bones. (Red vinyl and lyrics to boot.) - KRK Merkin Records 5640 Utrecht Rd., Baltimore MD 21206

RED HERRING

Shiffy LP

Surprizingly catchy pop and roll here, some type of harmonies that are out to lunch and yet on key at the same time. Tasty production, if a bit on the thin side, this is a tidy little band we should hear more of. - Pat Fear

Elixir 1023 Spruce St. #5, Philadelphia, PA 19107 USA

RESIST

United States of Apathy cassette

Hi-speed hardcore with mostly political/social lyrics. It's good stuff, grinding guitar rythms, violent chord changes. The bass and drums are real tight. It makes you wanna get up off your ass and do something. I'd like to see them live, or maybe even some vinyl. This demo is well-packaged, with lyrics/stickers. A must. - Buckethead Todd Norin 11900 S.W. Gaarde, Tigard, OR 97224 USA

Joy 12" EP

Way to obvious 7 Seconds/All type soft stepping, harmony drenched pop. Yeah, it has a cool etched side to the record and they did take pictures with a dog, but outside of that... it's a mere 15 cent

Lone Wolf POB 670 Station A, Toronto Ont. Canada M5W 1G2

RON URINI AND THE WILD BUNCH

Venus On Wheels 7"

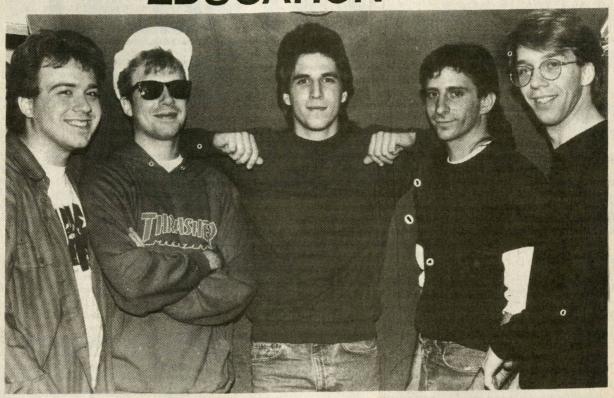
This undoubtably collectable single features Mars Bonfire. I'll bet

RULEOFTHUMB

GUEST VOCALS: DAVE SMALLEY

CLUB RAT RECORDS PRESENTS

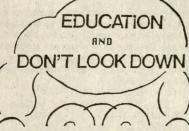
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you've been wondering what's he's been doing since his Steppenwolf daze. Well here is is doing more 60's psychedelia, complete with organ and "those" kind of vocals. Check it out if you know about these guys. - Al

Sympathy for the Record Industry 4901 Virginia Ave. Long Beach CA 90805 USA"

ROYAL TRUX

Herozero/Love Is... 7"

Free for all cosmic jam. Sounds like a generous amount of mind altering substances were consumed. Sloppy, half mast, girl lazy toungin' it, while someone learns to use guitar effects. Drums trying (not too hard) to keep a rhythm. Yep, it's cool. - KRK Drag City POB 476867 Chicago II. 60647

SABOTAGE

Take Some Drugs/Search And Destroy 7"

The first song "TSD" was starting to sound good, filthy rock with punk attitude and feel. Then you flip it over to hear the Stooges "SAD" which as a really bad idea. Next to the Stooges nothing else seems to matter. Great version though. - KRK

Dog Meat

SEAWEED

7"EP

I can see the bands crunching appeal, just so much mid tempo distorto rock exists lets give em time to see where they take it. - KRK Leopard Gecko Rec. POBox 45486, Tacoma WA 98445

SCIENTISTS

A Pox On You +37"

This is another book/record combination. In this case La Herencia is a thick little digest sized book chock full of Scientist information. A must for any collector even if it is all in Spanish. The Scientists are on of those droney swamp-billy bands from hell, who combine Stooges type lyrics with a buzz guitar assault that is pretty pleasing. A good deal. - Al

La Herencia D Los Munster POB 18107, 28080 Madrid, Spain

SCRUFFY THE CAT/ YOUNG FRESH FELLOWS Split 7"

YFF rip out a funny, quick paced dittie by the title "My Boyfriends In Killdozer". STC suck. Cover drawn by Tad and Kurt. Weird shit! - KRK

SHAKESPEARE IN THE BUSH

A A :-

Mid, mud, flinging dirge. Were talking dragging ass slow. Thick in sound with haxxy guitars making most the rythems. Songs too long to keep you awake though. - KRK

Knall Syndikatet, Boks 4386 Hospitalslokkan, 7002 Trondheim Norway

SHANKS

Masterbait LP

A little bit of Sonic Youth damage from Holland which brings up the possibility that Sonic Youth are creating an outlet for people who probably don't understand what Sonic Youth are all about. - Pat Fear

Schemer POB 213, 1740 AE Schagen, Netherlands

SHEER TERROR

Live CBGB Bootleg 7"

This one's official. Recorded live in excellent clarity at the one and only CBGB. This ought to be nostalgic as that club no longer caters to the likes of the hardcore crowd. Blame it on SHEER TERROR! Go ahead!! No, it wasn't their fault... entirely (joke ok). This is a "must have" if I've ever had one. Great fuck'n uproarious dialogue between songs. An inconceivably, soon to be notorious, deep throated cover of "Boys Don't Cry" (Cure). Their theme song "Just Can't Hate Enough" (sounds like Discharge in their good years) and the pinnacle track - "The Spoiler". -Brian Davis Blackout POB 544 Yonkers NY 10710

SHELLEYAN ORPHAN

Century Flower LP

Freaky classical ensemble (anyone from L.A. remember Fat And Fucked Up?) with sweet but unsettling girls singing over demented cellos and such. Odd but interesting, but Columbia/Rough Trade? Huh? - Pat Fear

Columbia/Rough Trade USA



SHOCKABILLY

Live, Just Beautiful LP

If you like Shockabilly you'll love this. If you love weird, nosey stuff with a good sense of humor then you love this. If you love lots of cover songs, done so completely different that they're either destroyed, or made listenable, then you'll love this. You'll love this anyway. - Al

Shimmy Disc JAF Box 1187, New York, NY 10116 USA

SHRINKWRAP

cassette

Techno/noise/damage of another kind. Cranking, smashing, pounding assault of your brain and body. This is not for the squeamish. I don't know what it's good for... mind-control, maybe. I've fallen... and I can't get up! - Buckethead Audio-Sadism POB 11831, Pittsburgh, PA 13831 USA

SIC KIDS

IDLP

Bare as a bone, about as useful as one too. Obnoxious lyrics spat out by someone that sounds desperate almost as desperate as I am for this to end. In a good mood I could give this a wannabee. Mid Wire demo, ching chang noise, the packaging on the other hand is very detailed and impressive. Lottsa silk screened postcards and a mini poster, finished off with a package of "Jones Town Punch". - KRK

SIN CITY DISCIPLES

Down And Dirty LP

Kick ass blues fired rocking punk, a lot like Poison 13 or Gun Club's finest hour. This is good gravelly get drunk stuff. - Pat Fear Rope Trick 151 First Ave. Box 62, New York, NY 10003 USA

SISTER RAY

Psycho Sis 7"

Over rated pop. Yeah, there's a cow sized distortion plowin' it's way through the ok hooks. But I don't really get it. Red wax. Limited. - KRK

Ajax Records POB 146882 Chicago IL 60614

SLAG

Slag 7

What makes this single a standout is the fact that it's not an immediate rip-off. Can't put your finger on where these guys are coming from. Emotional, post hardcore, guitar textured rock and punk. I imagine it's from the new breed of Fugazi inspired youth which I think is an improvement from previous "influences" younger bands have displayed. Only 300 made so write soon. -KRK Slag POB 100552 Clader Sq. State College PA 16805

SLIPKNOT

7" EP

Slipknot have a good deal but they're droppin' all the wrong cards. There sound a crude cross between early DRI and Cromags, there attitude, have no idea, due to the throbing spat out vocals. This band could easily become a happening cross over outfit, problem is this record was released too early. Sloppy and unstructured. Cool cover. - KRK

Revelation POB 1454 New Haven CT 06506

SLOTH

Fetch The Wedge/Miss Sleazy Underbelly 7"

Both tunes on here are rock and roll numbers that combine an Iggy vocal with a heavy Thunders guitar sound. What I mean is that the influences really show through here. It really bites, though. Sloth has already toured Europe so they must be doing something right.

- Buckethead

Baylor Records 48 Monitor St., Brooklyn, NY 11222

SLUGS AND SUSEJ

International House of Susej cassette

Reminds me of early Decry on some cuts. You know, punk rock, slowing down only to discover they were playing sped up rock?! Sometimes metal, trash or even rock n' roll. Always a little pist and raw. Not a bad guitar band, could amount to more. - KRK Go-T Records POB 29391 Parma OH 44129

SPII

You Would If You Loved Me LP

How this self indulgent one man annoyance didn't end up on Wax Trax is beyond me. - Pat Fear NTS Production 742 Paper Mill Rd., Newark, DE 19711 USA

SPLATTERHEADS

Ink Of A Madmans Pen

"Cry Baby" opens with hope flying from ever jagged edge, unfortunately the rest of the album never really repeats that initial punch. Fuzzy recorded rock with lotsa ok hooks and harmonies. Punk comes up once or twice as does rock and roll. Either way, The Splatterheads are hard and appear to be lots of fun. Energy to spare. Not bad. - KRK

SPLENDOR HEAD

Mirth LP

Press release babbles something about a "likeliest cross between Sonic Youth and Morrisey". I'm not sure I'd brag 'boutthat. Yeah, on a good 1/4 of the album there's an acceptable bulk of New York noise, questionably crossed with stuffy nosed vocals. To my dislike the majority of the other material has little if any edge and gets too poppy. To be honest, I picture this as the type of release that will grow on ya, kinda like fungus. - KRK CYF POB 6271 Stanford, CA 94309

SPORTING BACHELORS

Love Letters To Joanna Storm

Out of a trillion cool influences -'60s garage and British invasion, "Shake Some Action" era Groovies, Eddie and the Hot Rods, Dictators, Jam circa "In The City" and "This Is the Modern World", Ramones, Lurkers, Undertones, early Lime Spiders, Real Kids and many many more - and fueled by cheep beer and raging hormones, the Sporting Bachelors have forged a great punk-pop-trashbook platter that never seems contrived or anything less than real, blood and guts teen rampage power chord fueled bliss, genuine rockin' sensation mercifully bullshit free. Unfortunately, singer Paul Nero took his own life shortly before the release of this album, so I don't know what these guys'll be doing in the future, but listening to this I can't help but think of what would've been... as it stands this is one of those rare unpretentious, down to earth masterpieces of the form, and essential for those into this tuff. Like me. - Mike Snider Dionysus POB 1975 Burbank CA 91507

STARVATION ARMY

Nasty Bit Of Work 7"

What we have here is a 7" reviews only magazine coupled with a 7" release and booklet on Starvation Army. It's all put together really well, however I'm not so sure I like what Starvation Army are up to these days. One side is a slow, droney rock song, and the A side "Nasty Bit Of Work" is something quite close to what a lot of the Hollywood bar-rock bands are doing these days. I guess they're maturing, but so what? - AI.

Scat POB 141161. Cleveland. OH 44114 USA

STEVIE STILETTO

"Smell the Sock" LP

You can probably already guess from the title what the cover looks like. But who is that (too) buxom nude broad woman down on her hands and knees? EGAD it's Lotta Topp! And that's Neil Stiletto's socked foot in her face. Yes, the album that Polymer wouldn't let Spinal Tap make. Most of the songs are misogynistic but hey, it's a joke! Like Spinal Tap! What, you didn't know they were a joke?

FORCE

I want to walk to feel myself again Lift me to get off this bed Dry my eyes so I can see around cycles of closeness but distance remains VC 15/ DS-B

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Hmm. And wot's wrong with being sexy? Anyway if you call the Fuck-A-Fatty Fone Line (415) 285-9075 you'll get a taste of what the lyrics are like, and the playing is quite good as well. Catchy tunes. And Neil's from Indianapolis! Homeboy! Find out why these "Kings of the Shit Heap" are "Dickless, Nutless and Brainless" and doing the "Bone Head Bop". You'll be glad you did. Stevie Stiletto PO Box 865, San Francisco CA 94101. Gary In.

THIRTEEN NIGHTMARES

Shitride LP

Whoa! Now this is something to worry about. Skip the trendy "Sub Pop image" and cut to the root of the X-ish male/female vocals and sinister bass and guitar interplay. Ice this poison cake with catchy tunes and mix well on your turntable. Scarrrry. - Pat Fear Pravda 3728 N. Clark St., Chicago, IL 60613 USA

TOAD STOOL

Toad Stool 7"

Toad Stool have a Russian roulette range of styles, one of which just had to grab your attention. Upbeat guitar, rockin' pop with lots of "what was that?" noise 'n feedback. Even on acoustic, something isn't right. The band seems to have a natural feel for harmonies 'n hooks. This 3 song 7" is one of my faves for this issue. Check it out. - KRK, Twintone

TRASH CAN SCHOOL

Quite a bit different from TCS'S earlier demo. This 2 song (Patti Smith's Horses and Phantasm III) single seems more textured and chaotic. Guitars really buzzin while the rhythm section sits it out...on a roller coaster! Andy's vocals remain cool and unaffectedly raspy. The sax comes in only to pierce your ears. Ihope these guys release more slabs as they have the material and good taste for artwork. - KRK

Sympathy For The Record Industry

TROUBLE

As far as Black Sabbath goes, no one will ever compare, but some say Trouble is one of the few that remain within a stones toss. I say no fucking way. But they are cool, this being their 3rd or 4th album, finds the band playing a little more standard rock/metal. If I had to hang out with any current hairheads, it would be these thugs. - KRK Def American

TWO-FACED JUDY

Sunny Side Up cassette

I hear an English sound here, sort of like the Cure with spastic interventions. It's rather creative, a lot of different styles utilized. They actually do a version of "Freebird" that turns into an all out rock/punk medley. Fuckin' cool. - Buckethead Two-Faced Judy 6224 35th St. N., Arlington, VA 22213 USA

TWO GUYS AND ANOTHER GUY

In The Love Chambers Of Venus 7" EP

Maturing punk with metallic leads that don't tangle up. Almost sung vocals that carry good structures and production above expected. In other words, good venture. - KRK

Flux Records POB 1033 Newport RI 02840

UGLY FOOD

Ok pop punk lotsa hood, some times coming across like a youthful firehose. Some songs blend into a hardcore beat. cool. - KRK X-Mist REC Bulestrabe 5 7270 NAGOLD, West Germany

UNSANE NYC

This Town/ Urge To Kill 7"

Violently pawing mid noise, Unsane NYC (who will be dropping the NYC) are very much so a class act from the current battering ram sonic scene. Pulsing rhythms n' occasional guitar piercing is the bands structure, while distortion n' cries of hopelessness only add to the pandemonium. Lookout for their 7" on Glitterhouse and an EP on Circuit. - KRK

Treehouse

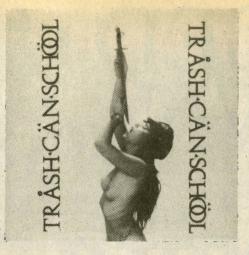
UPTIGHT

1982 influenced hardcore. Yes it is representative of the sound and attitude which is good and honestly portrayed. A punks worthwhile move at 3 bones. - KRK

Zak A Tak 200 Bentree Ln. D1, Florence, SC 29501 USA

VARIOUS

Make The Record Collector Nerd Sweat 10"



What canyou say about this? Take some great songs from naturally great bands, mixed them up, put them on a uniquely colored 10" record, add a very nice booklet and, um, make the record collector nerds sweat. I'll start listing bands and see what happends: Mr. T Experience, Crimpshrine, Lookouts, Offspring, Samiam, Plaid Retina... okyou're sweating enough already. 10 bands in 10 inches! David, you did it. -Al

Very Small POB 8223 Emeryville CA 94662 USA

VARIOUS

Tantrum LP

This is certainly the compilation LP that threatened to come up, I been hearing about it for months (years?) and finally, here it is, in a much spicier version that originally intended. Hove it because some of my favorite bands are on it doing new stuff, old stuff, released stuff and just any old stuff. Names: Celebrity Skin, L7, Frightwig, Haunted Garage, Spiderbaby, Groovie Ghoulies, Ultraviolet Eye, Instigators... and more. How could a record with names like that be anything but fine and dandy? - Al Cocktail POB 862003 L.A. CA 90087 USA

VARIOUS

Every Band Has A Shonen Knife Who Loves Them LP This record should be called "Every Shonen Knife Has An LA Band

This record should be called "Every Shonen Knife Has An LA Band That Loves Them" the line-up includes such greats as: Red Kross, Freaks, Frightwig, L7, Pat Ruthensmear, Chemical People, Sonic Youth plus about 7 more. All do covers of the recently popularized all girl pop/punk band from Japan, Shonen Knife. I saw them live and don't know which is better, this album or the actual band. Mine is not to question why. - Buckethead

Gasatanka 8033 Sunset Blvd. #2642 Hollywood CA 90046

VARIOUS

Live At The Knitting Factory V.2 LP

From a scene I know little about comes an obviously important LP that those who know more about will definitely enjoy. - Pat Fear A&M POB 118, Hollywood, CA 90078 USA

VARIOUS

Earth Rapers and Hell Raisers Double EP

12 bands on 2 7" slabs of black punkrock hell. That's right hardcore pit mania ('cept one even worse acoustic thing). While the music on this really leaves me yawning, the enthusiasm and sincerity is supreme. Complete with lottsa informative reading material. If anyone deserves your charity, it's this mess. - KRK Hippy Core P.O.B. 195, Mesa, AZ 85211 USA

VARIOUS

16 Blasare Utan Hjarna/B.S. EP

On one side of this EP you've got the pretentious art-damaged self-indulgence of the Bimbo Shrineheads, while the other you've got hardcore from 16 B.U.H., who hail from Linkoping, Sweden. Of their two songs, "Introduction In The Society" is OK, but "Ambitions On The Move" is pretty boring. Ithink!"Il pass on this one. - Mike Shider Tulpa POB 860, Willimantic, CT 06226 USA

VARIOUS

What Kind Of Heaven Do You Want? 7"

This 3 band compilation claims it can be played "at any speed", is that cool or what? Velocity Girl opens up with "Clock", a mind

melting, dirge, loop of constant yet subconscious thump, thump. The vocals are calm, erie and blindly misleading. They fucking rule. Black Tambourine, second band on first side, do a short instrumental, which remains upbeat, pleasant yet on the edge with static and fuzz. Last up to bat is Powder Burns, this band holds nothing back as there version of instrumental dirge goes loud mind fuck every once in a while. At 1 buck a song you can't go wrong. - KRK

Slumberland POB 2741 College PArk, MD 20740

VARIOUS

The Onslaught LP

The best of Taang on one tape (recent selections). Taang is one of the most diverse and visible labels in the independent line - so this comp. has a wide variety of underground greatness. Hardcore, progressive, metal, thrash, experimental, rock from some of the best in the business. Notables: Bullet LaVolta, Jerry's Kids, Slapshot, Lemonheads, DYS and Maelstrom. - Bryan Davis Taang, USA

VARIOUS ARTISTS

Live at the Continental Divide Lp

Side A, although being compared to 6 different bands has the same basic sound and feel. Rock n Roll with some bands getting there hands dirty in country, folk and pop. The sound is probably one of the best I've heard. Either way you slice it this is an upbeat party record. Not bad at all and if you a greaser than you'll claim higher! po box 1557 NYC NY 10009

VERLAINES

Hallelujah All The Way Home LP

Monotone vocals, reminiscent of the Wedding Present except the Verlaines go very renaissance, something that's kinda neat. Doubt I'll play it much though. - KRK Homestead Records

VERMON FROM VENUS

Sex On Planet X LP

Well played, harmony framed punk rock. A couple of thrashers 'n metal ditties. For the most part there's a weak Social Distortion monotone vocal thing going which sounds stuffy nosed. Ok. Covers stupid. Cheap imitation of their 7". - KRK Stench POB 27801, Las Vegas, NV USA

WARZONE

"Warzone formed in the summer of 1982 and during the bands 7 year existence they have gone far beyond being just another hardrock band..." This is the first line in Warzones press kit for their new LP. Now you, the hardcore audience out there, please give me your opinion: has Warzone always been a "hardrock" band? Didn't think so, surprize! They are now! Actually it's no surprize, it's cheezy wanna be hardcore acts such as this band that only play thrash because that's all they're capable of. As soon as they learn a little bit of guitarlead shit, they start playing metal crap. That's why Iwouldn't cross the street to spit on any of these hardcore bozos. The first chance they get, they'll go metal. Absolutely no dignity, sincerity, or even talent. - KRK

WEATHERMAN

Bang Bang 12"

I've developed a new shorthand way of giving bad reviews. It consists of the label part reading "Wax Trax". - Pat Fear WAX TRAX Records 2445 North Lincoln Ave., Chicago, IL 60614

WHIPPING BOY

Crow 7"

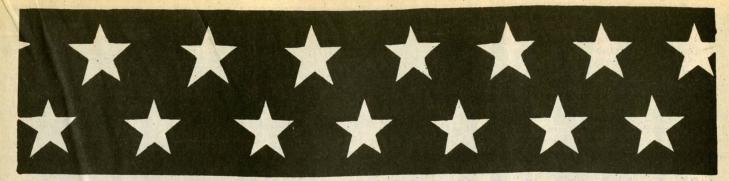
By no means mandatory, these appear to be some type of rough studio take outs which should have remained at that. On the other hand if you're a fan that can't get enough, the hey, go for it. - KRK CFY POB 6271, Stanford, CA 94309 USA

ZEROS

7" EP

Not the L.A. glam Zeros, we're talkin' the original 1977 ones. These 5 cuts are taken from some kind of early demo, printed into a limited 750 copies. Recording - solid garage Ramones at a sloppier midpace. I can see it's value as an artifact but compared to what it could have been... just don't catch yourself paying more than \$4 or \$5 bones. (Import price). - KRK

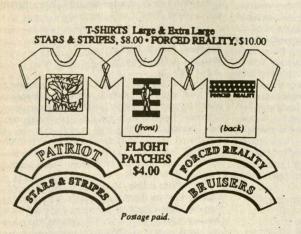
Munster records POB 18107, 28280 Madrid, Spain



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REVIEWS

THERE'S NOTHING TO DO IN



Jan. 3, 1990

Daisy Chamber, TVTV's
at the Coconut Teaszer

Sometimes Wednesday night gigs can be hell, 'specially if you and your bros aren't really up for it. BUT, the TVTV's are a band not to miss, so we didn't. Due to alcohol consumption, the opening bands passed by in a blur of guitars and drums, nothing really outstanding, just the fillery a know. Daisy Chamber were pretty cool, they're a sixties type of band, real good at it, and crank out some mid-tempo mood inspiring music. But I was here for the TVTV's so bring 'em on! These guys are from the left end of the spectrum, their lyrics dealing with a lot of socio-political topics - real current stuff and real local stuff as well. One of my favorite songs is "Bradley In A Noose" about our very own mayor. So these guys drag this big old TV set out onto the stage and the singer is conspicuously yielding a full sledgehammer, Hmmm.... this is gonna be good. So they pounce through a fast paced set of droney kinda funky numbers, with some nice fast guitar chording and powerful drumming. Their singer Blaze, who looks like a young Sting, is a real fashion statement. He wears 7/11 garbage bags and other trash and proceeds to jump around and climb all over that TV before burying that hammer into its wood veneer side. This goes on for quite sometime, methodically punching holes into that old beast like some ancient ritual, until finally he smacks that motherfucker right in the eye and kills it. YEAAH!!! TV death. Now don't get me wrong, these guys would rock without the prop, but what a fuckin' statement. Yeah, TVTVs, go see them. - Al

January 5, 1990

Flower Leperds, Trash Can School, Love Dolls

at the Second Coming

Yes indeed a cool club in the heart of the beast, split level, pool tables and a huge floor (for a small club) and drinks not priced to break you. First up was Trash Can School, a quality band that has been gigging heavily lately. They have a good flowing sound that is post '81 melodic power. A vibrant fresh sound that is original like old Cult mixed with TSOL with a dash of Butthole Surfer beat. After a few

more drinks, the Love Dolls hit the day-glow stage with a rockin' sound and cool beat. The kind of sound that MTV gods are made out of. The singer was very talented with a soothing to absolutely chaotic sound, and she had the stage presence to keep all eyes fixed. Keep yer eyes on this band.

Now the Flower Leperds were supposed to play next, and it wasn't made known that they weren't gonna play till their replacements hit the stage. They were the main reason I came, and no Fleps?! What the fuck!! (to be mildly eloquent). I noticed a sign on the door when I left that said that they weren't playing, but it wasn't there when I came in! Well, bollocks to the door man and Big Bulging Yarblockos to his assistant. -Tim C.

January 7, 1990

Spellbound Phenoms Rite For You Pleasant Gehman, Debbie Patino, Mary Herczog

at the Pik-Me-Up

This isn't really about the reading at the Pik-Me-Up, I arrived at the 8:00 show an hour late, (I confess, I was watching Booker), and it was all but over. I did hear Ms. Gehman read a poem about the "contents of her purse", a mystical subject not without humor. I did hear Herczog and Patino read together from their book "Spellbound" (\$4.00 Carnival Knowledge Press, POB 93802, LA CA 90093). But I was late, and found out the difference between shows by poets and shows by musicians - poets are on time, musicians are between it.

Debbie Patino and Mary Herczog are bound by time, and their book is a mirror you should all look into. "Spellbound" is 22 pages long, but it ticks away at the present, slowing reality like a Dali sequence from the Hitchcock film of the same title. Their poems are not surreal, however, not Dylanesque, and not beatnik re-runs. Some are mysteries. They are mostly about you, though. Now. Not

"Spellbound" is divided into three sections: 4 poems by Patino, 4 by both, and 4 by Herczog. Patino's early works were like opium, but her new clarity is in these four. Each is a different subject/style. "She Is Leaving Bohemia", a message about a former "punkrock

LOS ANGELES



all photos by KRK'cept for Bulimia Banquet by Toast

poet" who lives a life of suicidal intentions, is the one for you. "Deep Well" is the best. It may be about you too, if you are a woman. If you ain't, then it may be about someone you knew and abandoned.

Herczog writes in less of a story form, and mostly more directly. "Teen Murdered By Best Friend" is for you, if you, like me, are/were "outside" in high school. The heroine of this poem thinks she has figured it all out and won, but, like Patino, Herczog's next poem (untitled) is very different. The narrator, mindbattered by a lover/ friend, hopes to "figure out the rules soon". The section with their combined effort is the phenomenon of "Spellbound". These four poems read like none of the above. It is true collaboration: the two become a third poet. As the titles suggest, the poems are funnier. and autobiographic. More to you. "What T Do While Waiting For Your Man", "(More Than) Brief Thoughts On The Death Penalty" and "Explaining Catholic Damage To Our Fathers". I'll leave it to you to spend the small sum to enjoy them. The layout of "Spellbound" is darkly done by Pleasant Gehman. A perfect book for late night street, bus, or subway readers, with photos by Margot Reyes. -Rich LaBonte

Jan. 11, 1990

Grindstone, Apocalypse, Venicide, Infected WWMU No Pay To Play show at Goodies

First up was Infected out of Long Beach. A tight 3-piece (in need of a drummer) that has the energy of an early '80s L.A. punk band. Got a flowing melodic thrash sound, with lan's high pitched whine grind and ear splitting backing vocals. Song title of the month is "Fuck The DMV", check 'emout. Next up was Venicide, a local rock and roll band. They have a hard-edged commercial type sound that sorta crosses the Cult with the Hollywood sound of Junkyard. They had plenty of energy and weren't short on talent either. All 5 members were musically tight and skillfully loose. Their guitar structure and heavy rhythm section carried their 45 minute set, where other bands may have faltered. Their drummer stole the show with a killer killer drum solo that had every muscle twitching within miles. Third up was the underground pick of the litter. Yes indeed, the mighty Grindstone of L.A., N.Y. natives, now West Coast thrashers Grindstone combine raw power with relentless energy and dynamic personality. This band fucking smokes!! With a sledgehammer rhythm section made up of dynamic drummer who doesn't miss and a wide eyed crazy motherfucken' bass player who makes Scott Ian of Anthrax look like Madonna. This guy has enough energy for ten normal bassists. Jason their singer combines raw, cut to the bone vocals as Dave Mustaine and the range of a committed wild maniac, going through electric shock! Slam all that together and you got one hell of a no frills speed-metal fiesta. When I say no-frills, these boys aren't your hair spray, spandex pretty boys, they are over-alls and beards and their motto is "be a dirthead". Indeed Dirt lives. Da forth band to have a go was Apocalypse, and they seem to be the tighest and most long lasting of the grind-core style bands playing lately. The got the crowd a movin' with their heavy handed guitar riffs and 10,000 beats per minute drumming. The vocals are a mix between Lee (Napalm Death) and Sothira of Crucifix. A good tight mix of ear shattering intensity, and head splitting power. Not for those that are faint of ear. All in all a good show for "No pay to play" at Goodies, one of the worst pay-to-play supporters. They rented out to the WWMU and I would not advise playing there because they suck. \$ to play and much too Orange County for anyone with any taste at all. WWMU (World Wide Music Union) will be producing more cool shows in early March, nothing confirmed now but maybe by press time. - Tim

Jan. 13, 1990

DRI, Mordrid, Satanic Intent Jezebels in Anaslime

Boy oh, boy, I'm glad I didn't pay for this pile of shit. A word of advice - don't got to Jezebels no matter who is playing!! Jezehells fits better! Everything about this place sucks except for the sound. Firstly Dixie cup size beers for \$2.00 (bloodsuckers), 2nd a stage that is a good 4 feet lower than the rest of the club, so unless you are in front, you won't see shit. (The try to compensate by putting 2 TV monitors up but who wants to watch a band on TV for \$18.50?! 3rd security guards that suck big dick. Kurt from DRI has to save some guy from being murdered backstage for stage diving. The bands didn't even come close to making it worthwhile. Satanic Intent were your average speed-metal band with a predictable twist. Napalm Death type singing, musically talented and pretty powerful but definitely NOT original and very predictable. Next was Mordrid, a generic as can be, run of the mill, every song sounds the same, cliche speedmetal band. Enough said. Yes, then behold the main men hit the stage, the mighty metal gods DRI! Now I remember see this bands first show in L.A. in 1983 at the summer skank off at Perkins Palace. They opened and I thought they were the fastest

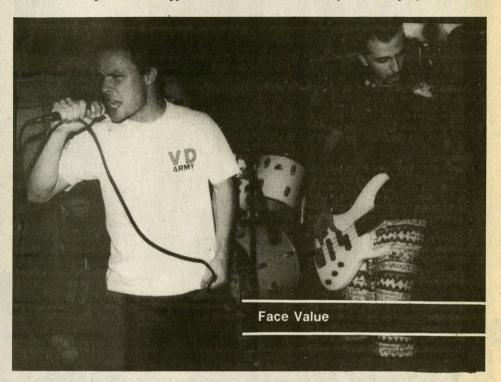
band on earth. Truly an HC classic. Now I recognized 3 or 4 songs from that era and the rest was basically the same old speedmetal, one song blending into the next. These guys still play with a lot of heart and are the Kings of Crossover, and they did make long hair in the pit fashionable, but I think they were 10 times more powerful back in the days when the Circle Jerks would play "Bang Your Head" into "Wasted" ... Tim C.

Sat. Jan. 19, 1990

Confrontation, Face Value, Visual Discrimination, Dead Horse at Spanky's Cafe, Riverside

Spanky's, one of those clubs you love to complain about but chances are you'll be back for more. 3 times the size of your living room, during the day it's some kind of trendy dump for yuppies, restaurant 'n beer. At night it's converted into gigorama! The drums so happened that I was in Pasadena to see a new band that features no other than Benny (Thomas Ink Disease's brother!) on bass and vocals. This could be interesting also because it was at a place that I had never been to before - the Espresso Bar. The place is small for sure, but has a good atmosphere (hi Rachael!) and plenty of room for smaller, more intimate gigs. Benny's band, the Peons, quickly went on to a room full of fans and friends, delivered a quick set of vocal pop rock songs, with lots of harmonies and a few catchy hooks. It wasn't the tighest set in the world but this was their first ever gig (besides parties). Not a bad job at all.

Thirsty for another beer, we headed off to the Shamrock, hoping we could catch Tribe After Tribe again, if it wasn't too late, Luck was on our side, since the Shamrock always starts late! Tribe After Tribe are unusual in that they are originally from South Africa and seem to have re-located to Hollywood/L.A. I caught a part of their set once



are set up behind the salad bar! The people that run this place really have their head up their ass.

Confrontation, not sure how long they've been together, still they were commercially equipped with t-shirts and singles. Their sound. looks and (from what I understood) lyrics were pretty well planted into the Crustcore scene. Starting off their set with thick dirge, they eventually sped up into nice and slammable thrash paced mayhem. I was a little disappointed towards the end of their set where the bands influences became obvious. 25 to 26 second bursts of noise (Napalm Death), still, good set.

New entry into our local punk cluster is Face Value. Quick to stick out like a sore thumb was lead vocalist "Buster" who had the mortal appearance of a young Popeye with the mischievous characteristics of Calvin. His voice fluctuated from top o-lung growl to almost singing. The band who seemed tight enough, were playing a fast to faster post-thrash punk pop thing. Lotsa potential was displayed.

Visual Discrimination, easily the most popular HC band at the moment (that doesn't fall under any sub-division) really impressed me and the house full of mixed looking punks. Playing a 50/50 mix of old and new pissed-off hardcore hasn't had such a presentation inyears. Unfortunately my ride had to leave, thus I was unable to see Deadhorse or Apocalypse. - Krk

Sat., Jan. 19, 1990 The Peons at the Espresso Bar Tribe After Tribe at the Shamrock Lovedolls, Creamers at Rajis

So whenever you go to Pasadena and you have time to kill, you gotta go to Super Antijotes Mexican Restaurant on Mentor just north of Colorado. They have killer food and it's a good place to just sit and gulp Tecates before heading off for the night's entertainment. It just

before and was really impressed. The played the good, heavy, dirgy rock thang, with lots of effects and atmosphere. They managed to cover a Pink Floyd song (Ithink it was "Astronomy Domine", at least it was that late Syd Barret era) and that fuckin' cranked, so I was anxious to see what was up. Wouldn't ya know it, this was some kind of record industry showcase for the band, so there were lots of dorky suit types there, and the band pissed out some rather mundane rock and roll crapola. Don't get me wrong, these guys can play well, and have a good attitude (seemed to be a political slant to a lot of the lyrics that I could make out, as well as "Free Mandela" stickers on their equipment), but I just didn't go for the material. They did play a few good tunes, but not enough to keep us there. I'm sure if these guys get signed, they will make a big splash, I just hope they dig into the more experimental bag to do so. Out the door and off to Rajis ...!

Missed the first band, Riot Act and I really regret it. I've seen them a few times now and I think they kick butt, you just can't try to do this catch-everything routine and not fuck up a little. Darn... sorry Carmen! I'll make it up to ya!. Shortly the Lovedolls took the stage. I must have seen these gals a millions times by now - and everytime is different. Usually there are member changes that cause this "problem" but lately it seems the band are trying different approaches to the game. A few weeks ago at the Gaslight they did a total blacklight/day-glow paint set, and rampaged into some psychedelia, tonight their set was along the same lines, but way more bluesy. The two original members, Janet on drums and Kim on guitar seem to just work really well together these days, their playing is getting tighter all the time and, well, Janet is just one fine drummer anyway - so she manages to power this outfit onto whatever course they seem to take. A pretty rousing set for all the happy people grooving to these persistent ladies.

It only took a few beers before the Creamers took the stage. They seemed to be spinning their wheels at first, but soon got into high gear and started their deadly barrage of Creamerhits. If you like the album, you should check out their live set - one knockout after another. Quite fun indeed. But by now I was getting antsy to move on. Things like this seem to happen alot these days in L.A. There are some bands that ya just gotta see all the time, and one of those bands for me is Blackbird. Everytime I see them is a religious experience, so I try not to miss them. Only a severe time/space conflict will keep me from seeing them - and lately that has happened a lot because I spent a lot of time out of town. So tonight I was in town and Blackbird were playing - I'm there. A quick run over to the Club Lingerie and I find Joy with a sourpuss look on her face. She explains that she is outside because she doesn't like the band inside - and they're still on so we had time to go across the street to the Cat and Fiddle Pub and have a Guiness! Whilst I was having a orgone-ism, the Joyous one reviewed that show. -AI

really fine set featuring the likes of "Up and Down", "Zero", and the always popular "End of the Ramones". I've said it many times before and I'll say it again, MTX are one of the most enjoyable bands to come down from the Bay Area in recent times with their total buzzsaw guitar punk rock (none of that retro hippie shit, mind you) and low key attitudes. Bassist Aaron was particularly maniacal as he played so hard that he ripped apart his guitar strap and without missing a beat, fell to the floor on his back to be unhampered in his playing. Drunk Frank, er...Dr. Frank, with that schizo-paranoid look in his eyes, Jon Von with his beer machine strapped to his mikestand and the always stoical Alex were all the top of their form and are bound to keep MTX's name on peoples' lips for quite a while to come. (I ALMOST convinced photowhiz Ed Colver that Dr. Frank

Remarking that the outside looked suspiciously like an El Torito (a Mex-Amer food chain) the interior nevertheless was brazen enough to give Disneyland's Swiss Family Robinson Treehouse a run for its money. Tiers upon tiers of black balconies, alcoves and rooms all facing the stage; spidery stairways twisting out and around the place; an entrance hallway glowing with fluorescent surrealism and an excellent sound system gives this hall a definitive thumbs up. (Warning-the beer is watered down so don't expect much in that direction)

Chemical People opened and I think my feet were still sore from walking so long cause I couldn't really get into them. While generally too retro hair-headed for me, I have seen them do better shows so I'll withhold comment til then.

All is Stephan, Bill, Karl and Scott; individually, that's a helluva lot of raw talent on one stage and when they are playing tight (and I don't think I've ever seen them when they're not), things can't get much better than that. They play a lot, they tour a lot and they write a lot; though sometimes I wonder if they should release material as often because my only reservation is of their inconsistency or record. Maybe its because all of them write independently, maybe because they need 'filler', maybe because I don't know what I'm talking about... but it's in their live shows that they weed out all the weaker numbers till only the cream is left. And oh, is that cream rich!

For this show, All seemed a little bit tired. Can you blame them? After months and months of touring all over foreign lands with hardly a day off I can't imagine them retaining all their sparkle, yet, remarkably, they were still pretty hot. Stephan and Karl weren't moving around as much as I've seen them but Scott's exceptional woice came over as crisp and clear as ever. While their strongest points came over with their poppier melodies ("She's my Ex", "Mary"...) it was odd that they didn't play several staples such as "Just Perfect" and my favorite, the Karl/Scott duet "Paper Tiger".

To my chagrin, they played a few too many Descendants songs but the mostly-younger crowd went apeshit over those. I can't blame them, but my personal preference is for their newer material which I find much more interesting (Yes, those Descendent songs ARE classics, but the past is the past) because it's a reflection of the



Sat., Jan 19, 1990

Blackbird, Caterwaul at the Club Lingerie

There are three main types of bands; 1.) Bands you WILL go to see; 2.) Bands you will NOT go the see; and 3.) Bands you will NOT go to see but have to see anyway since they always end up playing with bands you DO want to see. Caterwaul, (along with the likes of such notables as The Grim, Crowbar Salvation and Earthling), tend to fall into the latter catagory. Four times I've seen them, four too many times. Boring goth-rock that just pales in comparison to the goth-punk of the early eighties and whose single redeeming factor is when the screeching female singer cracks out her ukulele in a striking contrast to the plodding background beat. And wouldn'tcha know it...they played fuckin forever. Ho hum.

Big Drill Car

Blackbird, on the other hand, pushes limits with their dirgy drum machine pounding, especially when accentuated with Chip Kinman's daring guitar twists and Tony's monotone crooning. They weren't as hot as their last Raji's show but still totally overshadowed Caterwaul with their intensity. Chip was in super shape tonight, jumping around the stage, all the while with a silly grin on his face. Ican't possibly explain a Blackbird experience to the uninitiated, it's a groove, a drug, a haunt and an addiction. Blackbird is genius, plain and simple. Wise up. -Joy

Fri., Jan. 26, 1990

Big Drill Car, Creamers, Mr. T. Experience

The Mr. T. Experience has Arrived in LA. Plugging away at that can't-play-LA complex that oh-so-many Bay area bands are plagued with, MTX did free shows, opening bills and basically stuck it out playing when and where they could until they forced openough jaded LA eyes to raise a few eyebrows. Well, IT'S ABOUT TIME. They kicked the proverbial butt at Al's, opening a killer triple bill and we sure had fun watching it. Loud, fast and funny, they did a

was actually Jello Biafra's son. Almost.)

The Creamers are always a fun band to see, especially bassist Lenny, the Santa's Helper-gone-bad who leaps from stance's stance, playing intensely, wagging tongue and shaking head as if he'd been recently bitten by a horde of rabid bats. Real fast, energetic punk with frontwoman Lisa screaming, screeching, singing, jumping around and forcing you to watch her magnetic presence on stage. They cooked.

Big Drill Car have been taking a lot of lessons from All. The last time I saw them they were more buzzsaw-pop but since then, their bassline seems to be less of a supplicate force and rounding out the sound as a whole in this punk-power-pop sound. Frank, as a frontman, is pretty strong, in fact, the whole band is pretty powerful, I just have a hard time thinking "Big Drill Car" rather than "Big All Car". Mark's guitar riffs are really catchy and if you like their record, their live shows are a must. They put on a killer show and finished the night on a high note. Yeah, you'd bet I'd like to see them again... -Joy

Sat., Jan. 27, 1990

All, Chemical People at Iguana's, Tijuana

All came back to town ending a three month European tour but due to prior commitments (as well as an aversion to the pay-to-play clubs), we missed their big homecoming at the Anticlub. Undaunted, the Flipside crew climbed into transport for the 120-mile trip to the south border to a hottamale-of-a-club called Iguana's We parked in the States side and bravely marched across the national line following our 'knowledgeable' tour guide, Mike Palm, ('It's just around THIS corner, I'm sure of it!''). After more than a few wrong way twists and turns and sliding down hills and banks, we found it!

current band makeup and musicianship but mostly because All is NOT the Descendants. Sure, Bill may have written those songs but come on, it's ancient history. All is All is All is All and that's how Hove 'em. -Joy

Mr. TExperience

Thurs., Feb. 1, 1990

Nymphs, 9 Inch Nails, Jesus And The Mary Chain at the Universal Amphitheater

It's been a long time since I've been to this place - a massive arena type place, with lots of...chairs. Yes, I haven't been to a place where you have to sit down for about a million years. Never the less, we made the best of it. Krk and I took 3rd row seats for the Nymphs. It looks like this was their debut big show now that they are on the big label. Although I love this band, the presentation was a bit flawed. For one thing, the Nymphs choose to use only green lights and candles to light the massive stage, which is ok, but Ingers mesmerizing stage writhing was pretty hard to get into even from the third row, I can't imagine it coming across to the back of the hall. They better get a "big gig" stage show happening if this is what they want to do. The other thing that bugged me is that they didn't play my two favorite songs, "Supersonic" and their cover of "If You Want It". I know their set was cut short, so I guess that is something else they'd better start planning for. Otherwise, I loved them. Their

dirgy groove is just the best, musically, they were right on, and sounded great on the big system. A lot of people who were of the obvious "who are these guys" types, ended up being of the "who WERE those guys" types.

After a few beers and some networking, Nine Inch Nails took the stage. Ugh. Pretty schlocky KROQ type rock shit. We sat in the very back of the hall just to see what it felt like. Gimmie the Gaslight! Needless to say NIN were pretty worthless. Nymphs blew them

By this time the place was packed and we had to take our real seats, about in the middle. From the first note of the Jesus and Mary Chain, the audience was on their feet. They opened to a slide show, shown in the middle of their now trademark star, and after it were accentuated with a moody, but effective light show, projecting their big silhouettes onto the walls and making the fog machine smoke fluorescent with color. Impressive. Unlike their previous albums (and previous shows), the material played was lot more upbeat, verging on the Ramones at times, with only a few of the slower, dirgier numbers remaining for the diehards. They were much louder than the Nymphs, but like the Nymphs, sounded really great. I listen to the new LP "Automatic" constantly, so hearing the songs live was a treat - nice to see that they thoughtfully rearranged a few to keep it even more interesting. Although not blown away, I certainly enjoyed this "concert". But what's the next step? Will the next LP sound like the Cult, or will they keep the pace back? In any case, they'll probably be playing an even bigger venue - later ... - Al

Fri., Feb. 2, 1990

at the Hollywood Palladium

I really haven't paid that much attention to Ministry. What I heard from them initially set the switches in my mind of "eh". I wrote 'em off... Well their name has cropped up numerous times in conjunction with such notables as Ian MacKaye (Pailhead) and Jello Biafra (Lard), so I thought it was time to let them redeem themselves. Johnny Anus let me borrow his new Ministry LP and low and behold - they were pretty fuckin' alright. These guys mix a good dose of experimental/industrial with some fast paced hard rock stuff, and unfortunately, some dance/disco influence. Nevertheless, I thought I see 'em live for full effect. I was not disappointed. Live was like seeing and hearing the miracle of experimental thrash come alive in a multi-thousand person room, complete with intense slam pit and a killer sound system. The stage was set up with a chain link fence in front of the band. A nice arty effect for an experimental band for sure, but oh, how they used it. The singer tossed the mic stand into the fence bouncing it off with some very convincing anger. Then, to my surprise, this madman scaled the fence and dove into the swirling pit! When was the last time you saw a major label act do something like that in a large venue like the Hollywood Palladium? I thought eventually the band would settle into some extended dance/monotonous groove, but it just did not happen. I was captivated for the length of their performance and I walked away flattened. Man, it would be really hard for any band. in any venue to top what I had seen tonight: loud fuckin' grating and original, experimental rock (something I have a weakness for) and a killer presentation with a audience going ape shit for more. If you don't know about these guys then you have indeed missed the boat, if you're like me and judged them on what you've heard in the past, check them out again - you won't regret it! -Al

Fri., Feb 2, 1990

Leaving Trains, Naked Soul at the Espresso Bar

Punk Rock at the Espresso Bar?! Two blocks from my humble abode in downtown Pasadena, in an alley behind the Art Store, its wannabe Bohemian atmosphere sports some of the best Cafe Au Lait to be found, but the Leaving Trains? Nah, you're kidding right? Its true.

Naked Soul opened as the last of the leather-clad art students put away their homework. Fronted by former MIA singer Mike Conley, they've done a real 180 since I've last seen them about a year and a half ago. Whereas they used to sound like an extension on the last incarnation of MIA, the sorta quintessential HB post-punk, they've gotten a lot more introspective and sensitive in their music making. Real heavy Hootenanny/Replacements sound with southern style blues mixed with a goodly portion of early punk and grass roots rock-n-roll. Shit, they're even starting to LOOK like they're from Minnesota. Flannel shirts, drunken behavior and shaggy muffs... Will bassist Jeff Sewell start wearing suspenders and paint his face white, ala Tommy Stinson?

Even then, they still managed to have that 'realness' and freshness that made circa '83' Mats memorable. And they seemed to LOVE what they were doing, as if the audience didn't even exist and they were the only ones in the world and they played for the

sheer joy in it. Shit, when a band has that going for it, I have a hard time trying to stay impartial and as its a well-known fact that I'm a sucker for a good Cryin-in-yer-beer song, I enjoyed the show. Good move, now let's see whether they take that influence and fully make it their own sound and noone else's. I can't hardly wait.

Falling James looked as out of place in Pasadena as Mike Snider would look at a straight edge show. Well, the Leaving Trains tend to play really killer live shows or really bad shows and this one seemed to fall somewhere closer to the latter. A quiet crowd in suburbia isn't exactly where a Hollywood type band such as this can shine so I'll reserve comment until the next Raji's of Al's Bar gig. I should agone to see Ministry after Naked Soul. I shoulda.

the wall and played songs made out of samples of the noises - all the while the live videos run in the background. Get the picture? Some neat stuff, but for me, musically lacking.

Up next were the return of Die Happy, sans-Larry. For some reason Larry has left the band but he tells me he is messing around on his own, making his own music and will resurface soon. I hope so, as he was an excellent performer. Meanwhile Die Happy simply carry on without him - their setup is now very symmetrical; two standing drummers, and two standing guitar players (too bad one isn't left handed!) and all of them singing. Musically they sounded as tight as ever, and if it wasn't for the fact that Larry was such a good front-person, I'd say they were as good as ever, but yeah, there was something missing, and it'll take me a few passes to get used to it.



Sat. Feb. 3, 1990 X=Art with Freshly Wrapped Candies, Die Happy at Second Coming the Willy Wonka Chocolate Factory at some warehouse somewhere in L.A...

Long time buddy and pal Gary Blitz (remember Media Blitz?) is making quite a bit of noise in the underground dance/rock acid house scene these daze. Not only does he have his own gig in O.C. but tonight he's doing one of those full blown downtown acidwarehouse parties. There are a kick. First you have to have an invite, the invite gives you directions to where you get a map to find the secret location of the party. It can be a hassle but what the fuck, it's a lot of fun and you never know what happens.

Well, we get to the location and it's a massive warehouse, through the windows we can see lots of black lights and such, the place is suitably dark enough for the evenings festivities. Unfortunately the door isn't open yet and there are about 500 people in and around the alley where the entrance is located. As our patience wears thin we remember that this is also X=Art night at the Second Coming (just down the street). Off we go with full intentions of coming back once the party starts (but we didn't). X=Art is a showcase for the weirdest stuff you can find anywhere. Usually Mikhail (booker extraodinaire) will come up with those bands that have gotten legendary status, yet only played a handful of gigs. The first band that we saw, Freshly Wrapped Candies, was just one of those bands. Their set-up was rather unique and extravagant. They had a barrage of electronic equipment and instruments as well as two muscle men "props" and four big video monitors located behind the band. On the video monitors was real time live footage of the band. psychedelicized by a guy with a Fairlight Video Instrument and some other switching effects. It made an excellent backdrop and some of the images really heightened the show. The music for the most part, was pretty boring. The band liked to slide into some pretty diminutive ditties for what seemed like long periods of time, but other times things got pretty interesting. Once one band member played a circular saw by cutting at a large piece of wood help up by the muscle boys. The guy cut harder and harder at the wood, the amplified saw screaming for mercy as the guy repeatedly stalled the saw with his forceful jabs at the plank. Eventually the saw sputtered dead, but not before the wood was cut just enough that the strong guys could rip it in half. Another piece included the muscular pair building a wall out off cinder block puzzle pieces so when completed an image of a pig was presented. Then they proceeded to smash it down with sledge hammers. In the meantime the band had miced

If you haven't seen Die Happy, they mix a good combination of dual drummer tribal beats with upbeat punk/rock songs. Naturally quite toe tappin' and upbeat enough to be always interesting. The Second Coming has turned into a happening location for a lot of different types of presentations. I'm certainly looking forward to the next X=Art gigs. -Al

Sun., Feb. 4, 1990

Round Up, Crystal Sphere, Peace or Death, Dumpster, Bulimia Banquet, DI, Orange Door

at the Coconut Teazser

The Teaszer has this Sunday tradition of putting up a million bands, letting them do half-hour sets, employing an 18 and over policy, and packing with place with curious fans from all genres of music. Tonight was a little different as the bill seemed to spell mostly hardcore oriented acts. I didn't see Round Up because they went on so fucking early, but some people said they were pretty good. I have to mention them because they're from Whittier! The first band I saw were Crystal Sphere, a band who are pretty good musicians and performers but fall into that "not my cup of tea" category. More like something you'd see at Madame Wongs. Pretty lite-rock.

Peace Or Death are from Bakersfield, California (of all places!) but were very good at warming up the crowd to some fast paced tunes. It sounded like they were doing some pretty goofy lyrics and were all in all more of a fun natured bunch.

Next up were Dumpster, a band who really surprised me. With a corn ball name like that I was ready to dismiss them, but I was glad I didn't. They came on with a bit of a funky, almost Fugazi like sound and an intense skinhead singer. The managed to get the place happening by belting out song after song with finesse and confidence. Where did these guys come from?

Bulimia Banquet were freshly back from tour, so I was anxious to see how tight they had gotten... They were, even with the handicap of a crowd going nuts from song one, spilling onto the stage and generally causing a mess of the whole thing. At one point Jula Bell lost a tooth when the mic slammed into her face, but undaunted, she finished the set - "If you see a little white thing out there, that's mine. It's my tooth. Host it. This songs called ... "They raced through pretty much the whole new LP and much of the first one with precision and bounce. The audience ate it all up.

Before you could really catch a breath, Bulimia handed the stage over to tour-mates DI, who picked up the pace and threw the club into full overdrive. DI also played much of their new LP, and of course all the DI favorites. They were good and strong even as a four

piece (Hedge departing, Bosco moving to bass). Casey is still one of my favorite singers, his between-song banter is still the best there is, and his singing and delivery is right on the money after all these years. In short order DI drained the club and themselves and surrendered

I thought that was it, but one more band set up. Orange Door played a good hardcore set to the remaining hardcore hardcores. Although their songs weren't that distinctive, my ears were probably blown and I was more than a bit tired. I'll give them another chance. I will give them a lot of credit for getting themselves booked at a good club in Hollywood - something more of you grumpy, pessimistic HC bands should do. - Al

But I don't have to explain this, because you already know it, and if you didn't know that then you'd better catch up quick. Or else you'd be kicking yourself in the next year wondering why the fucking shitpiss hell you've missed out on the Next Big Thing and then you'll start wallowing and snivelling in the darkness of the uninitiated, cast out of humanity, forever wandering in the sallow depths of man's loss of identity, purpose and musical potency, a paralitetesswal foat gither is a ricconductor colleges also foeweit the unartifier education. wait, Ithink I'm getting ahead of myself. Um, just don't miss out, ok?, cuz they have short hair and they are real nice guys to boot. -Joy

great to enhance the overall tweaky feel of this band. By now I have my favorite songs etched into my gray matter. Of course I like all of Toast's vocal songs. When she sings lead she's like a wild animal backed into a corner, when it's back-up time it's more like Siouxsie -intense and adaptable, a versatile creature. Greg, the guitarist, is a great singer as well, but he's more the crooner, he sings like he's singing his heart out in the shower, always melodic (because that's religion) and always pulling passionate feeling out of the air. Squeeb, the drummer, got to sing TWO songs tonight, something he prefers to do in German, and in a deep and mysterious voice. This diversity of vocal styles works well with their range of musical styles and song subject matter. All in all they kicked ass, check them out

if you can, if you're not too one dimensional, you're in for a treat. -Al



The impression I got from listening to and looking at the God Bullies records that these guys were seriously warped. Live, they were definitely twisted but quite the opposite of what I expected. Dirge, droning with riffs that could drunkenly be confused as metal, the backbone rhythm section was two steps above tribal, one facelift below rock. The focus point unquestionably went to Mike Hard, who more than 'handled' the vocal duties. Remember the kid you sent to school with that had a head, arms and legs, but somehow seemed very different? Maybe he ate his scabs or asked the teacher what "fuck" meant. Anyway that rabid little punk is grown up now, he screams for a band called the God Bullies, his eyes still blank of expression as he puppets about dressed in polyester with his zipper down. Interesting, an understatement.

Helios Creed, one spaced out lookin' guy, his rhythm section on the count! As cosmically psychedelic as his records are; live, the gears go in motion but the end result is a much more "rock" format. Hawkwind come to mind. Visually there isn't a whole lot there, you really have to latch on to the groove and ride it. From a guitar player's point of view there must have been quite a bit to admire, me, I could have used some alcohol

I saw what I came to see. No Means No are cool but I just really wasn't in the mood .- by

KRK Fri., Feb 9, 1990 Nomeansno at Raji's Since KRK left early on and missed out of most of Nomeansno's set, I'll fill in what he missed ... Andy, Rob and John seemed a lot more comfortable in the homey atmosphere at Raji's. Well, they should, since they've played there enough times and the crowd was ripe, I mean RIPE for them. < In fact, a Who's Who potpourri of LA punkrockers were in attendence including Greg Hetson, Jay and Brett Religion (with his new wife,

> for the bonus cup), Chemical People, Weirdos, Left Insane, and L7, as well as Brendan Mullen, Francis the Green Man, and some weird dude from Pomona who complained a lot. Nomeansno RULED. They blazed through a set that was even tighter than the Teazser show and caused a rare slam pit at the usually more tempered Raji's (it's a hard thing for people to do with a large support beam planted squarely in front of the stage). I could go on and on about the godliness of this band but I'd much rather go off and bash my head around to their latest "Wrong" CD. See ya

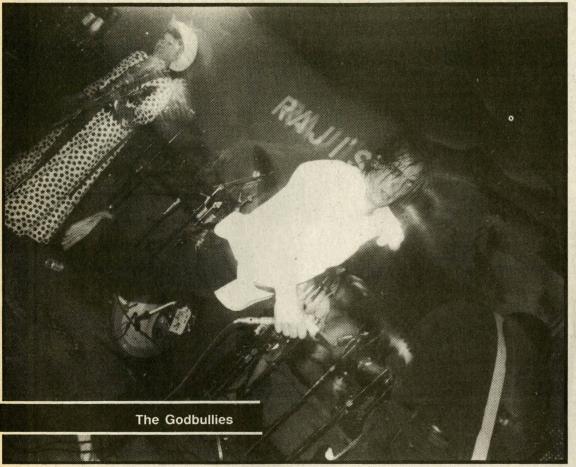
Maggie, congrats!), Big Frank of Zed's, representatives from

TVTV's, Big Drill Car, Ben Is Dead, Ink Disease, All (Serena, thanks

Sat., Feb 10, 1990 Laurie Anderson at the Roxy

later.

Okay, okay, the Truth comes out. Flipside has officially sold out. Warner floated us these free tickets in exchange for half our souls (Well, okay, all of KRK's), ten tabs of acid and a promise that we'd



Wed., Feb. 7, 1990

Nomeansno, Screamin' Sirens

at the Coconut Teazser

My distaste for the 'Sirens has recently turned to apathy so that's all I'll say about them.

All other priorities come to a standstill when Nomeansno come to town. Flood, famine and fever are an idle threat compared to staying at home when this trio sets up for business. Got it? Well, get it, then.

Labelled "Progressive Hardcore" but actually a combination of the better elements of early punk, hardcore, rap, and powerpop, it's a heavy dose of reality that can't come easy to the fainthearted. With songs like "Dark Ages", "Sex Mad", "Tired of Waiting" ("I'm tired of waiting because I've realized that there's a very fine line between biding my time, and wasting my time, know what I mean?"), they've incorporated shorter songs into their set, so their live shows seem less like an extended jam session. Bassist Rob Wright is singing at his best with their awesome "The Tower", the mere memory of which starts me slamming my head onto the floor repeatedly before losing control of all my bodily functions. Andy Kerr, the guitarist and vocalist for the ever popular, "Dad", is a remarkable personality and the Wright Bros' musicianship is a pure joy to listen to. Switching vocal duties among all three, they have a live intensity unlike anything this world has seen before... Breakneck stop-starts with blistering guitar riffs and big big bass blows, their sound is an almost physical assault that drains you of your energy and throws it back into your face tenfold. In fact, the only complaint I've heard people say is that they are TOO intense. I don't have a problem with that, because they do break up their set with a lot of variables, some quieter songs and even some sorta-rap stuff. Really Awesome Thurs., Feb. 8, 1990 Mike Rummels, Wild Stares, Paper Tulips

The Shamrock has quickly become one of my favorite hangouts. In fact, I usually think that if I'm at the Shamrock, then it must be Tuesday (because the Doghouse takes over the Shamrock on Tuesday night, and there's no better to drink and headbang than the Doghouse!) but tonight wasn't Tuesday - which means I'm coming here a lot these days. It's a great place with great people running it, good atmosphere, a full bar (so they gain a few points over Rajis there) and a liberal booking policy. Tonight was kinda off beat rock night opening with a two piece band featuring Mike Rummels (I hope the spelling is right) on guitar, and a drummer. That's it. This configuration reminded me of Giant Sand, but the playing wasn't quite that intense, instead these guys just churned out some pretty adequate rock and roll. I didn't miss a bass player at all, and in fact, the sound was pretty full.

Well, well. I think I had seen the Wild Stares a while back and they didn't do much for me, but now I had to do a double take. The band pumped out some fine alternative rock and roll, preferring complexities over speed to get an intensity across that was only accentuated by some pretty enthusiastic players. The band played quite a few numbers, with catchy varying rhythms, but always upbeat and interesting. I'll have to catch these guys again now that I'll pay attention sooner.

The next band, The Paper Tulips have been playing around a lot lately and have gotten guite tight and confident. Tonight we were treated to audio visual effects by none other than Gus Flipside showing super 8 movies onto the band members - which worked consider Warrant as the next cover story. Well, we considered it for almost a full half a minute before dissolving into drug-induced hysterics and off we went to see some Performance Art (note capitals P and A)

Truth be told, I LIKE Laurie Anderson and seeing her at a small club like the Roxy was a real thrill. Apart from her Strange Angels tour (four regular sold out nights at the huge Wiltern Theatre), she opted do a few, small club shows for a very limited number of people. Unfortunately, most of these people turned out to be record industry execs and very, very few paying fans even got the chance to buy tickets (only 40-50 were released for sale to the general public). That's pretty fucked up because they happened to publicize it all over the LA Times Calender and LA Weekly as a Public Performance. Why? I dunno, all I do know is that the expected Wiltern tickets turned out to be Roxy tickets and though beggars can't be choosers, I wasn't unhappy at going.

Laurie Anderson seemed ageless with her trademark Bigsuit and androgenous appearance. At the beginning of her set, she apologized for the ban on flash photography and then had distributed newsprint pads and charcoal pencils to all participants so they could document it themselves. The set up was pretty modest (small video screen, a couple of mikes and two sets of keyboards) and her voice was amazingly clear. She must have had singing lessons because she never really sang a lot in her normal voice (usually a computored alter

egos of a middle aged man and a choir of shrill little girls) until this tour. Switching from voice to voice with a mastery that didn't seem to really affect her before, Anderson was at her best with "Beautiful Red Dress", an ode to the female functions that I've quite heard in this way before ("They say that women shouldn't be president, because they go CRAZY from time to time...Well, push my buttons, baby, here I come. I'm at high tide."). As a comedian, her timing was perfect, ranging from the surrealism of the national anthems ("If you can understand Yankee Doodle, you should then be able to understand the history of the avant garde with no problem"), the Mapplethorpe/Helms controvesy, and a really hilarious story of protesting at the Playboy club. A few videos were shown with Anderson's three-foot male clone (again computor enhanced) but the big expectation was for the computor-modified violin, which Anderson played when she stepped off the stage and into the audience, playing, literally, in peoples' faces until they had to back up into their seats.

Yeah, it was a cool show, and though I wished I could have gone to the Wiltern to see the 'real' show, the intimacy of the Roxy was great. Oh, I could just rave forever ... - Joy

Fri., Feb. 16, 1990 Lydia Lunch

at the Bohemian Cafe

Missed Tad playing in the next room 'cause I opted for seeing Lydia Lunch at the Bohemian Cafe (it's the adjoining banquet hall to the main concert room at Bogarts') doing her spoken word thang. Maybe 'spewed word' is a better word for what she does because she does it with a lot of violence, sexual imagery and plain balls-out (excuse my American) frankness. I respect Lydia Lunch as an artist and I admire what she does in attempting breaking down the baseness of human lies and fears and hatreds through her chosen medium. But that doesn't mean that I LIKE it.

Lydia Lunch's performance was just too monotonous for what she was trying to achieve. Not monotony as in a steady drone, but in the overall sameness to her approach of war, feminism, men, relationships, whatever. Projecting her voice with a singular intensity that denied some of the more sensitive natures of things she spoke about, it detracted from some points that should have been highlighted with that triple exclamation point. I liked her point about the holocaust ("One death affects you, one million deaths is just a statistic...) but a lot of other words just didn't strike me as particularly enlightening. Maybe it was because she rarely looked up from her reading or gazing at the floor to connect with the audience, maybe it was the knowledge that I was missing a cool band next door, but I just wasn't that impressed...

Caught Nirvana's set, though. Fucking Incredible (As Al will attest to). KRK was stagediving, stf was slamming and Al was being a stoned negative creep. Being sober, I got to hold all their cameras and coats. When's the next flight to Seattle? -Joy

Nirvana Fri., Feb 16, 1990 Haywire, Tad, Nirvana at Bogarts Stepped in, caught the handicapped Haywire doin' "Symptom of the Universe", yeah I was rockin'. Missed most of Tad because I was running back and forth trying to also catch Lydia Lunch who Total distorted guitar noises with a seemingly discordant bass was in the other room. Tad's records never really set my soul on fire, maybe my foot. Live, these guys really came off quite a bit bigger and better. Tad himself, threw himself around like an over amped pre-teen, his sweaty hair in his face, his hands all over his guitar. Thank God he doesn't stage dive this night, I was right underneath him! Some of my most favorite records are ones I didn't bust chops on the first time I played them. Such was the case with the now three piece Nirvana. There's a certain magnetic rhythm crunch to these guys that is far beyond unexplainable. Yes, they run with the rock pack, but they just don't stop there. Nirvana have a tight throat grip the audience on anxiety, frustration and all of those other dark emotions most groups mention but just can't boilingly express. When the amps are deafening me with such audio punches as "Negative Creep", "Swap Meet", "Blew" and "School" (just to name a few) I can't help but to jump, scream and stage dive. AND 1DID! Nirvana fucking rule. See them live, buy their "Bleach" LP and be content. - KRK to town so stay tuned.

> Sat., Feb. 17, 1990 The Jesus Lizard at the Shamrock

One of the best and cheapest places to eat before a Hollywood gig is the Astroburger on Melrose and Gower (Right next to Paramount Studios). Not only is it independent from all the other Astroburgers around town, but it also sports a new vegetarian menu (as well as the usual carnivore fare) with some killer Gardenburgers and Tofudogs. Anyway, after a quick scarf, KRK, stf, and I headed up to Silverlake to catch Jesus Lizard at the Shamrock. Five minutes in the door, we were relieved to see that the band was just starting their set. One song into it and "POW", out go the lights. In fact, latecomer KRK had just arrived to report that the whole block had gone out just as he was driving up. Hmmmm...

Well, as everyone knows, the power never really stays off for long so we resigned to sit out the darkness for a few minutes while Jesus Lizard singer David Yow proceeded to tell some very, very bad jokes. The minutes ticked by and still no power...15 minutes....30 minutes...45 minutes. The diehard JL fans refused to leave and possibly miss their only chance to see these Chicagoans.

Finally, after about an hour of twiddling our thumbs the lights come back on with a loud cheer from the still-crowded club. Without further ado, the Jesus Lizard picked up their instruments and where they left off to prove to us that yes, it was worth the wait. As nothing is more disappointing than a band that can't live up to it's image, few things are better when a band exceeds all your high flying

expectations and overcomes adversity to deliver a good show. Featuring the singing/bass duo from Scratch Acid (one of THE greatest bands of the eighties), a guitarist from the also-great Cargo Cult and a drummer from a band I've never heard (though I've read rave reviews about them also), 86, it was a can't-miss combination.

sound but the real highlight was the super drummer and of course the characteristic yowling and howling by David Yow. Comparisons to Scratch Acid abound but they seemed a bit more subdued than that. During the instrumental they did, the singer lowered the mic stand to crotch level, turned his back for a minute, then turned back, grasping his gonads and stretching them out to the mic as if they were singing that particular song. All the time during that, his face was totally impassive as he took an occasional cigarette toke from his free hand, and it was hard to keep your gaze from straying from his extended genitalia to the pained grimace on every male face in

The sound was a bit weak because you kind of figured that it was SUPPOSED to sound more powerful than the modest Shamrock, sound system could accommodate (The Teazser show proved me right on that one). Nevertheless, it was a hot performance. Most likely, this band will play larger venue when and if they come back

The Love Thugs were pretty useless glam/rock crap and since it was getting late, I opted to skip headliners Haunted Garage til the next time... -Joy

Sat., Feb 17, 1990 Sound Garden at the Country Club Joyride, Cadillac Tramps, Motorcycle Boy

A free ticket to this mega-hard rock show fell into my lap thru my networking record-biz type cousin, so I figured I should go see what the big fuss was about. I timed it so I wouldn't have to watch Prong, who I never liked when I lived in their home town. The place was sold out and I giggled as I blew by the \$18.00 t-shirts. These guys have certainly come a long way since I first heard "Hunted Down" over college radio in NYC. As my cousin would put it, they've got the "industry buzz". Singer Chris Cornell came out with a vengeance, plunging headfirst into the crowd with a stage dive before singing a note. Cool. Security looked less than thrilled. After being deposited back on the stage, he joined the band for a strong set that started slow and heavy. The bass lines make lots of their more recent songs sound really similar to me, but the thousands of people there didn't seem to be complaining. Things started to pick up with "Big Dumb Sex" and I was tempted to go toward the pit and see exactly which metal babes were screaming along to the "Fuck! Fuck! Fuck!" chorus. Idig '70s rock as much as the next jerk, but I am the only one who surprised by how the whole alternative crowd is sucking up this

heavy rock thing. I'll bet you could record yourself taking a big turd on a Sub Pop single and collectors across the country would scurry to record stores. Am I the only one bugged by this knee jerk consumerism? That's what I was pondering as I squeezed past some fat satin baseball jacket types to see Motorcycle Boy kick it at Raiis.

I never got to see Cali's farnous Adolescents (they didn't show when I tried to see them at Fenders) but after see the heavy (ha ha) poppish Joyride, I'm sorry I missed them. Fronting the band is this Sun., Feb. 18, 1990 Volvod at Jezebel's

Entering this club that could hardly house the bands that were featured, I attempted to view the mass gathering as a tribal, sink or swim affair. The anticipation of the sci-fi futuristic explorers was overwhelming within the crowd of practically very normal looking people. Where dithey come from? MTV changes minds as well as warps them and here was a just result. Yet, it was good to see a

close your eyes and just listen. And then you could feel what they're feeling as they try to implode upon your brain the extremes they've taken in their musical ventures. Dissonate chords, tri-tones, diminished fifth pinkies flourished by Piggy the guitar player, accounts for a lot of the mysticism in their music. But them so does the lyrics. Written in fragmentations of feelings, protons, physics, etc., you are swept up into the macro-universe of their experience. They have also become very good musicians. This being the last L.A. show of this tour, they were well rehearsed and tight. The

crowd did not settle for a moment, yelling out requests and encouragement. The voice effects the singer used were horrific and taritalizing. Partially influenced by old King Crimson (through the guitar player), they always remind me of Gentle Giant in a distorted way. But yet, they are very different in their own right. They have crossed conventional musical boundaries and the feeling is immense and universal.

With the set moving along at a fluidly fast pace, the next song was "Pre-ignition." Attempts were made at getting a pit going but there just wasn't enough room. More tunes included "Missing Sequences" and "Brain Scan." At times the sounds were so ear-crunching, it was like a locomotive railroading between your temples. This indicated a need for a larger arena. The last song of the set was "Into My Hypercube." The bass was slightly out of tune and that was the only flaw they emitted because they really are an excellent bandto behold. They encored with their MTV hit (Pink Floyd cover) "Astronomy Domine" in which they translated the superb genius of Syd Barrett into the Voivod style. Knowing that the next time Voivod visits this area will be to a larger venue was slightly disheartening but it will be a well deserved accomplishment on their part. - Castel Blanco

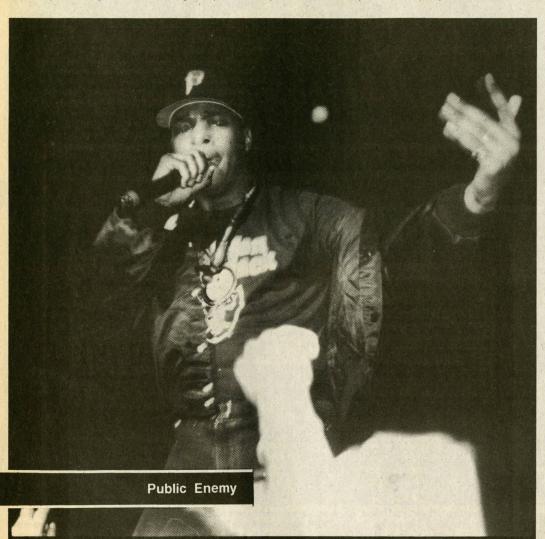
Sun., Feb 18, 1990
Benefit For Project Angel Food
Cactus Fossils, Fat & Fucked Up, Anus the
Menace, Sandy Duncan's Eye, L7

at Tiberios All these bands in return for a bag of food to benefit AIDS victims. A noble undertaking and no better way to spend a sunny Winter afternoon than in the bowels of a Mariachi club in the middle of a downtown crack war. Cactus Fossils are a stripped down punk band, worth checking out if you like sort of up and down quirky vocals not unlike Jello. Next were Fat And Fucked Up, an experimental string and bass combo that served as a change of pace to the otherwise electric bill. I'm out of my element speaking about art, but fans of avant garde (?) sort of stuff should check 'em out. The more ! see Anus The Menace, the more they grow on me. Singer Johnny Anus spews out some hate-shit about bitter medicine as he clangs away on the Fender. My favorite is the song "Your Poison Or Mine" with the lyrics - "You can teach me, but don't

preach me". I'll second that. Sandy Duncan's Eye were hot. Heavy sound, as it's refreshing to see an L.A. band play with some animation and enthusiasm. The vocals reminded me of Flipper. Get out and see them. Finishing up was L7, who came out storming. They only get better. Just the thought of these lovelies singing "Cat" O Nine tails" is enough to whip me into a frenzy. P.A. problems attempted to spoil the fun, but the small but enthusiastic crowd was content to scream out the lyrics to "Bloodstains", "Shove" etc. Hats off to the Whittier bands who organized this good time for a good cause, and to the other bands who lent their talents. - Martin McMartin

Sun., Feb. 18, 1990
Sandy Duncan's Eye, L7
at Tiberios
Pennywise
at Second Coming
The Jesus Lizard
at Coconut Teazser

Johnny Anus, with help from other Whittier cohorts, put on this benefit for the Project Angel hospice to help out AIDS patients who are in need of healthy food (hence, admission was a donation of fresh fruits, vegetables or other good stuff). Starting early in the afternoon was a barrage of bands (Anus the Menace, Cactus Fossils, Fat and Fucked Up) that I unfortunately missed but giving a



huge guy who I'm told was in the Adolescents (Steve Soto), and it was a blast groovin' on this mountainous dude singing love songs as the band added jangly guitars and pop back up vocals. Next were Cadillac Tramps, some bad assed lookin' dudes with a rough blues sound by way of Tiajuana. The singer was suited up with shades and slicked back hair and this dude laid down the law with authority. Lot's of talk of Hoodoo Voodoo and other serious shit spiced up with maniacal laughs. I've been on a big Motorhead kick, so I thought there was a similarity to the guitar players smokin' blues licks and Fast Eddie's. Maybe it was all the tattoos? Good cover of blues staple "Killing Floor". I can't wait to see these guys some more. Then there's Motorcycle Boy, who people seem to love or hate. Most girls I know like to ogle their cute butts (Suzie, stf, ha ha!) but I could count the guys on one hand who have something positive to say about them. These guys write great 3 minute rock songs ala Stooges/Thunders and they make no bones about saying who their influences are. Why is it so hip to worship the aforementioned hasbeens, but guys doin' it in the same vein get nothing but disrespect? I guess Thunders never ripped off any licks? Tonight's set was uneventful, highlighted by "Feel It"/"One Punch"/"Sunset Strip" which were not surprises. I was screaming for "Warehouse" after the brief 25 minute set but to no avail. I wish these guys would stop teasing us and get up there and blow some minds. You'll miss them when they're gone! - Martin McMartin

crowd so enthused.

As the set started with perfection, I realized that every sound that has been on the albums had been accounted for through the use of samplers and the latest technology. The sound was ultra perfect. Along with smoke rising and the lights, you could forgetyou were at such a dumb club. We all knew the songs and sang along and got back into the pogo. Body to body, what else could you do?

The first song was "The Unknown Knows" off the new album "Nothing Face." Then came the title track "Nothing Face". Unfortunately, at about this time my buddy who was taking pictures for me was about to be thrown out. I didn't know about it until later. even after we had clearance from the record company and club management, the walkie-talkie dickheads decided to be fucked once the show started. Our video crew also got thrown out. I don't know where this lack or communication or fault lies but it might have been typical of the club. Especially since the club owner demanded a fee of \$60 for videotaping in his club. He couldn't understand why we were doing it if it weren't for money.

Speaking with a French accent, the singer Snake related with audience well and immersed with a sly stage presence time after time.

Voivod exploded into an old favorite from the album "Dimension Hatross" called "Tribal Convictions." If you've never seen Voivod before, you can expect better than the albums because they do it so well live. It's not the visual aspect that is so stupendous. You could

firm "fuck off" to the rest of my boring homework, I made it down in time to catch Sandy Duncan's Eye. I wasn't disappointed, they were truly mindbending. Total punk-grunge distortion with a really ace guitar player (who I found out later was Motorcycle Boy's Francois' brother). Through the noise generated was a good melodic line and just some really good songs to shake yer body to. As Cactus Craig kept repeating, "Mighty fine, mighty fine..."

L7 did a good show, not the tightest or most energetic, but a lot of fun. The sound system was weak and the mics kept going out, but Idon't think anyone really cared at that point, it was just an afternoon where people got together to have some fun and hang out. It probably didn't matter that the mics went out, since most everyone there knew the words to the L7 song list, anyway. To those who feared the metal edge of L7, their great punk tributes of "Let's Lynch the Landlord" and "Bloodstains" put smiles on everyone around. On the way out, I was amazed at the amount of food donated as it accumulated into a HUGE pile next to the door. Truly inspiring to see this generosity and I hope for a lot more of these shows in the future. Thanks, John.

After that show, Blaze, Ron and I walked the mere two blocks to Second Coming where there was a free show sponsored by KXLU featuring Chemical People. I only caught the opening act, though, Oakland's Pennywise. Hardcore, young and punkish with reggae influences (though NOT in the intense speedcore manner of Bad Brains) Second Coming is the last place in LA that I'd thought to see this type of band. The two just didn't work together; the club itself has that jaded, cold, pretentious atmosphere (like the old Scream club) with its ancient vaulted ceilings and cavernesque rooms and the band had a sort of naive vitality that I see more at all ages places like Gilman or Fenders. Pennywise were good at what they did, but overcoming something as pervasive as the L.A. over-21 syndrome seemed too much for them to handle.

Headed to the Teazser next to catch the Jesus Lizard and timed it perfectly again, as the band was due on with about five minutes to spare. With ten bands on the bill they were forced into a twenty minute set, but their sound was much better than the Shamrock and they rocked pretty hard. It's a pity that the fans from the Shamrock weren't there to see it (the Dickies were headlining so the usual six dollar cover was boosted to fifteen and the Sunday 18-and up policy had the place sold out early) but most of the young crowd just scratched their heads in confusion before this look of dawning came over them like, "Hey, this is cool...!" Too burnt to see the Dickies by then, KRK, stf and I departed satiated beings.

Tues., Feb. 20, 1990

Four Horsemen, Seizure Salad, L7, Smash It To Pieces
Doghouse (at the Shamrock)

You learn how to keep track of time by what club you're at: example - if you're at English Acid, then it's Wednesday, if you're at the Doghouse, then it's Tuesday. And it's amazing because this works every fucking week! Now that there's no Scream to hang out at on Mondays, by the time Tuesday night rolls along I'm ready to start a new weekend! And the Doghouse is the place to start. Usually a low key kinda evening, this place always packs some surprises - usually in the form of guest appearances by bigger acts (like tonights L7 appearance), or guest celebrity musicians jamming with the bands (like last weeks appearance of Jane's Addiction bassman Eric jamming with Daisy Chamber). The place is heavily rock and roll oriented, so prepare to bang your head. Tonight was no different, and I'm picky so I spend a lot of time at the bar or at the Pac-Man, which is a good place to be for the Four Horsemen. These dudes aren't bad if you like AC/DC, which is about what they do. Nice and loud and in your face but...

Seizure Salad on the other hand are speeding grunge rockers, in a lot of ways like L7 or some of the Sub Pop type stuff, but a lot faster, verging on out and out hardcore. Lots of action as the bands rips through their songs without stopping, pumped on by the crowd that will keep yelling out for their hits. These guys are definitely the hardest rockin' bunch that are currently playing the Hollywood club rock circuit. Hardcore/speed metal fans take note. Next up was tonights un-announced surprise: L7. I missed them last weekend, so this was a good chance to redeem myself. This band just gets tighter and more powerful all the time - you could tell that they easily overpower the PA equipment at the Shamrock and really need some higher wattage to really come across, nevertheless the set rocked. They played some new stuff including the Sub Pop single and blasted thru some new arrangements of old songs (a short version of "Uncle Bob!?). Halfway thru the set some guy walks up and gives the band some money. Big deal, you say? Well, first he gives Donita \$7. She was really happy and immediately split it up with the band. Then he gives Suzie a \$50 bill! She was ecstatic, and quickly stuffed it away. And next, yes next, he gives Jennifer a crispy \$100 bill! I guess Jennifer thought it was monopoly money and simply attached it to her bass, finishing the set with a expensive flag on her

equipment. Not bad for an hour's work. Later on me and the homeboys watched the same guy fighting with his girlfriend at the bar. It was wonderfully pathetic. She was just whining up a storm and even the bartender told her to take it outside! What a soap opera, we couldn't tell if the crisis was over the bucks or not. Oh, well.

Smash It To Pieces ended up being the drunken clean up crew, a bunch of good musicians and competent showmen, but unfortunately nottoo original in their brand of generic Hollywood bar band rock. I'm sure they'll probably get a major record deal and end up being the next Junkyard. - Al

Sat., Feb. 25, 1990
Cactus Fossils, Anus The Menace
Phils Bar, Riverside
Bulimia Banquet, DI, Tender Fury
Iguanas Club, Mexico

This was one long Saturday, let me tell you. Since we were going down to Mexico anyway, we decided to stop off in lovely Riverside for a slam barn house warming party at Phil and Julies new pad. Since Phil is in Cactus Fossils and Anus The Menace, naturally both bands played. I think it is really good to see that the spores of hardcore are sprouting into a new, and vitally potent crop of mushrooms. Post hardcore has certainly taken hold in Seattle, and it is certainly bubbling under in Southern California, these two bands fit right into that category. Both bands have similar roots in the early punk/hardcore scene and don't forget what the energy was all about, but like all the good post-hardcore out there, they have chosen to bypass the easily traveled road to metal (unspeakable) and instead have taken to crafting their songs and building strong playing relationships with each other. Anus The Menace are the darker, more experimental, with the clashing blade guitar sounds of early Banshees worked into the intensity and despair of Birthday Party. The charismatic front outlaw Johnny Anus, has a way with words, hitting the nail on the head for many subjects I can certainly relate to ("I wish I were black SO YOU'D HATE ME! I wish I were gay SO YOU'D HATE ME!").

Cactus Fossils, on the other hand, choose the more melodic and dancable approach, combining a jazzy bass feel with manically fast guitar riffing. Their lyrics are also right on, but perhaps not as serious as the Anus ones. Nevertheless, both bands played ripping sets in a small room packed with awestruck people totally engulfed in the earshaltering noise. They were great! Fuck.

Just a quick 88 miles down the freeway and we pulled up to the border. If you've never been here before, here's some advice, save yourself time and headaches by parking on the U.S. side and walking in. Not only was the Mexican freeway system designed by some pretzel company, but T.J. taxi and bus drivers are the fuckin' rulers of this road anarchy. But the real reason is that it's a breeze coming back thru customs and you're gonna wanna get real fucked up on Revolucion Blvd. So you'll never find your car anyway. Ok, so you walk thru the border, then you're faced with getting to the club. Although the distance is less than a half a mile (if you're a bird), we are indeed rats in the pretzel maze - first you have to get under the freeway and over the river. This can be easily done by first crossing the main freeway at the border by veering to the left upon immediate entrance, then going straight until the road curves, thru the ice plants to the road that goes under the tunnel, thru the parking lot of what looks like a "spanish style" Orange County mall with contains the massive, 1200 capacity Iguana's Club. Now if your directions aren't explicit enough for you, get a cab and you're there lickety split. Contrary to what you might think, the clientele at Iguana's in NOT Mexican. Far from it. The TJ redevelopment has turned Revolucion Blvd. (the main strip in TJ with million of bars and discos) into a playground for fat American cows to get their weekly milking. What you have is an 18 and over drinking age, 4 AM curfew (ha ha), prostitution, and this is all geared for the 16 to 21+ set! Sounds like hell? Let me go on. Iguana's attracts this same group, but since it's a "punk rock club" (yeah, just like the one on the famous "Quincy" episode), you get mainly macho, redneck, Slam Diego "hardcore" types. This wouldn't be bad except that they act exactly like those "Quincy" punks, bringing back visions of the violent days in L.A. with lots of really ugly fights and general violence. It certainly adds a nice tension to the venue, however the whole parody leaves you with an immense sinking feeling. But goddamn if this isn't a neat

place with multi-level balconies, patios, dark alcoves, day-glo, lights, killer PA and a somewhat reasonable bar.

Bulimia Banquet fuckin' cranked to a massive gyrating slam pit full, of popping stage divers and chaotic wrong-way slammers. I didn't see the whole set, but what I did see was powerful and tight, but like I'm really the un-biased one to be doing this review... After a few fights and some networking with a lot of people who drove in from L.A./Hollywood, the mighty D.I. took the stage. I was pretty blitzed by now, what with the earlier party favors and the beer supply so I'm not sure why Casey seemed more confusing than usual tonight. I wish he'd knock off the "Strong America" shit, cause I for one no longer know when to take him seriously or not. (Casey started slagging the San Onofre plant "Nuclear Tits" and really tried to promote peace in the club by telling the audience repeatedly that fighting was uncool and telling the bouncers to can it, but then again, he goes right into "ILike Guns" and ironically gets his peace-signed T-Shirt ripped right in half. Hmmm -Joy)

I always thought the band was prime in the Drug Ideology daze, an some of their new songs (especially "'Chiva") bring back those memories. They are one fucking strong, tight dose of O.C. punk, and I haven't seen them play this good in awhile. New members and all, no prob. Highlight for me was seeing them do "Euthanasia" live, something I don't think they have done in awhile. Killer.

After their set, the building erupts into a massive fight, for what reason, I don't know, I know that plenty of blood was spilled and for awhile it looked like the show was over. The club, seemingly unfazed by the skirmish, simply threw out half the audience and put up Tender Fury. If you haven't seen these guys lately, then you better be ready for bigger than prime time, commercial rock and roll. I still think that Jack is an excellent singer. His dynamic personality and charm are just unmatched. With the addition of drummer Hunt Sales (from Bowie's Tin Machine etc.) the band has become more powerful, but also more traditional. He's a good player, and he drives the unit with new vitality -BUT, sorry, I just don't like this stuff. I just know they are gonna be something like the next Cult, so at least I'm glad I've seen them a bunch early on. Shows over.

Well, you're in Mexico and you certainly don't want to go home. You go to Revolucion Blvd. It's an easy walk. When you exit the club you turn left, walk a block to the overpass, cross the river and go to the first major street. Turn right. Proceed straight ahead until you are there. It's all here for you: sex (and lots of it), music (more teendiscos per foot than any place on earth), alcohol (don't pay more than a buck a beer) but don't even think of drugs. This is decadent Disneyland folks - the state of things. Dive in and get swallowed into the amoeba of the bumper car fastlane or check it out and bail. Johnny Anus, Blaze, Doug and I

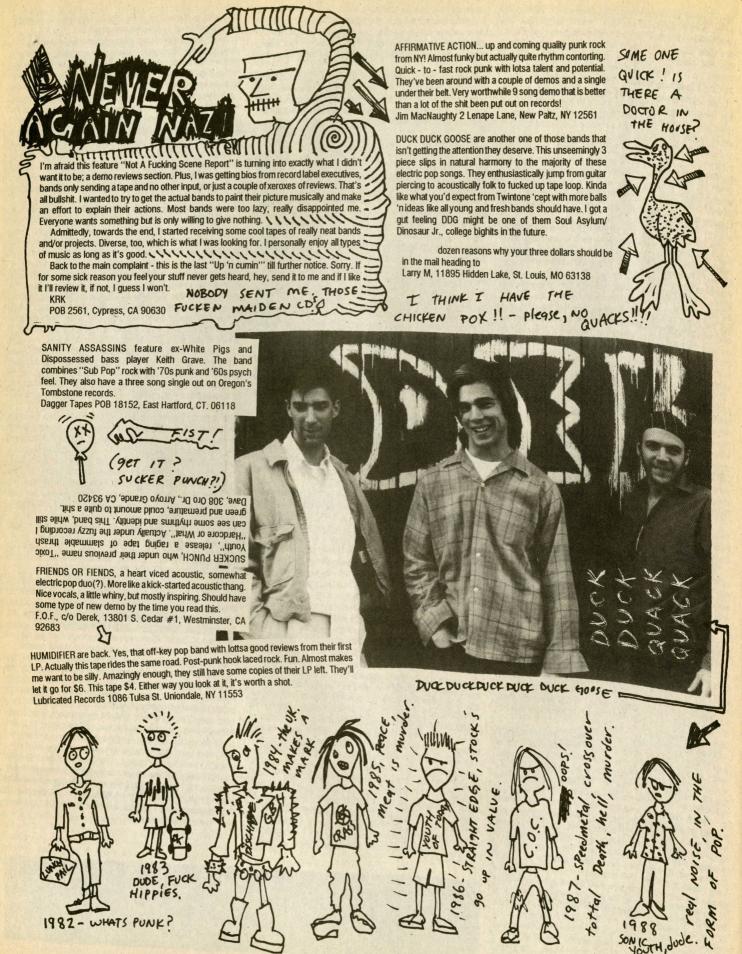
left at about 5 AM. There really wasn't anything else to do. - Al

Tues., Feb. 27, 1990 Public Enemy

at the Palace

Yeah, yeah, "racist rap". I've heard about all when I mention the fact that I like these guys. Admittedly, Public Enemy spend more time tugging their shoes out of their mouth's than they do actually rappin'. I definitely acknowledge their comments and actions. But, hey, I like their "music" and as far as I'm concerned, it's a whole new wave of "punk". Al and everyone else might disagree, but I still think of them as rebellious as a group can get in their position.

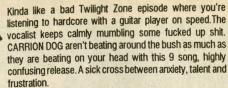
All that shit aside, I was as pleased as disappointed to see very few "gang types" attending. The racially mixed crowd was mostly well dressed executive types, some fans, mostly geeks. The spiffy Palace attracts those types. The full house had to wait till midnight before PE decided to grace us. Matter of fact, it was Prof. Griff that gave us the opening speech. And do I mean speech. I don't really find my fist in the air for about 50% of what PE talks about. Prof. Griff is 45% of that 50%. Matter of fact the entire 2 hour set was stop and go blabber. I don't think there was more than 2 songs played in a row and it's not like they spoke for 2 or 3 minutes, it was more like 10 or 20. I really don't care to get into the politics of there speeches. I wishI could go into detail about their set but unfortunately not many pleasant memories come to mind. Wish they would have stuck to their music instead of their ideas, if I wanna know what they have to say, I'll read an interview. - KRK



DAS KLOWN, crazy, fucked up punk rock, pretty much sticking to their roots. Playing traditional hardcore, thrash. Frontman wears a funny clown nose. Live, they look like they would be a riot. Having played with the Vandals, they seem to have a fair sized following. This demo's quality is actually single material. These guys could amount to something.

EVOL, a local crossover outfit, has just released a fuckin' great 4 song demo. Neckbrace speedmetal with lots of dark metalish hooks and pissed vocals. This band has both the youthful aspects of energy and the more mature talents as well. As far as crossover goes, EVOL is currently ranking at the top, having played dozens of good sized gigs and now this well recorded tape.

Evol, POB 30, 704 Santa Monica Bl, Santa Monica, CA 90401



Jason Jackson, POB 203, Fairfax, VA 22030

The IDIOT SAVANTS are back, this time with a 6 1/2 song demo tape. IS find themselves punkin' out into all sorts of pot holes. Rock, pop and even classical are all visited this time around, but for the most part, these Norwalk locals punkin stick to fast, well-riffed punk rock (not thrash). Check it out. ie. IS find themselves around Rick, 13006 Goller Ave., Norwalk, CA 90650

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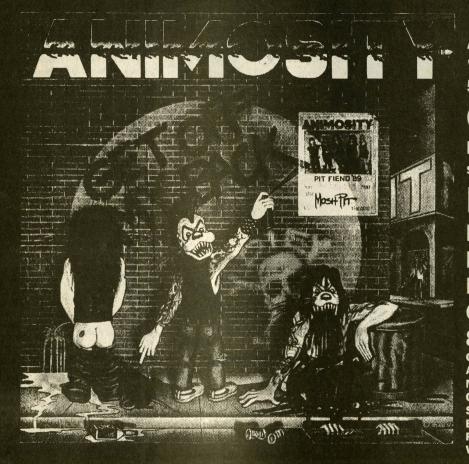
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CALIFORNIA SCENE REPORTS

FRISCO UP LAWRENCE'S BUTT

by Gary Indiana

Shows, a lotta shows. People say to me, "Indiana dude, how do you do it?" Well, exercise, plenty of rest, a balanced diet, a moderate amount of beer, and the chance, small though it may be, of meeting attractive single females keep me plugging away at those clubs. Plus how would you hear about bands like House of Wheels and the Jackson Saints, who played at Nitebreak January 6th. These are

two of the primo local bands so it was a ripping show. You'll probably see a Jacksons interview next issue along with their new singer Chuck Davis, formerly of the Lawn Vultures. The 7th was Papa Wheelie (hey I spelled it right) and Goodbye Gemini at the Paradise Lounge. GG played on the big stage where they were loud and metalish and a bit silly, then Papa was in the nice cozy back room where Amy and I sat up close and it was just like being a kid at home and watching Hullabaloo in my living room, a nice nice show. Friday the 12th was Attitude at the Chatterbox, the funniest and thrashiest bunch of goomers around did indeed rage, then Saturday we be at Morty's in North Beach for SF Dogs, Gargoyles, and Fourplay, the latter being kinda commercial hair rock, the Gargoyles the great retro-punkers with the great Gar-girls, more next ish, and the SF Dogs being the scum de la scum, scum rock kings, exuding so much sexx appeal that girls are drawn to them like Medflies to Burbank (huh?). Morty's, by the way, is the next best thing to the Mab, it's just around the corner from what is now a Filipino piano bar, it's brick, and the staff

Next day was the Big Stupid Football Party I organized at Zeitgeist, we all swilled out on the patio and watched the 49ers tromp the Rams while Gill the BBQ Queen From Hell (catch her act Mondays) made her burnt offerings to Joe (God) Montana. Later I wobbled down to the Chatterbox for Sacrifice Choir, a fun band though I can't remember much of them, then up to Izzy's birthday party at Morty's for more Jackson Saints. Wednesday the 17th I was blessed with a visit from Al along with Toast (of Paper Tulips) and her friend Sarah, I gave them Gary's Guided Beer Tour of the wonderful beer mecca, the Toronado on lower Haight, then up to the SF Brew Co. which was having its annvy. party with free food. While we were there the 13-member Those Darn Accordions (which includes members of Polkacide and other celebs) burst in and blew everyone's minds with a couple of tunes, seems they were just

out cruising the neighborhood with their accordions; ah well that's North Beach for you. Afterwards we checked out the very beat Vesuvio's (it's on Jack Kerouac Alley next to City Lights) and headed back to the Haight to catch Toiling Midgets at the IBeam. They were supposedly an old SF punkish band but having never seen them in their glory days they seemed to me, and Al too, as just slow and dirgy and boring.

Next Friday I was gonna check out Sister Double Happiness at the IBeam but it was so incredibly packed I went down to the Chatterbox for Victim's Family, a Santa Rosa band I always rave about and they were mind-boggling great as usual. Saturday Lisa of the Gargoyles made lasagna at the psychadelic Mill Valley bungalow where she and Tim live. Being pigs were Neil of Stevie Stilletto and Alan Black of the SF Dogs, and I, after which we watched Beyond The Valley Of The Dolls, and I'm now a big The Carrie Nations fan. Sunday the 20th was the debut of Engine Joe at the 'box, featuring original Short Dogs Grow drummer and crack AFM racer Joe Pethoud. Which reminds me that the first race at Sears Point in Sonoma County is April 1, then 4/22 and 5/13, I'll be there as a turnworker (me race? You crazy?) so come out and say hey.

Tuesday the 23rd was a free show at Slim's with an alleged Top Jimmy & the Rhythm Pigs, although I think Jimmy was the only original, maybe the drummer. They did OK but it ain't the Pigs, man. Friday was the Pandoras at the IBeam, Shelley was gonna go but she flaked big time and missed seeing Paula Pandora take off her shirt (she wore a bra!), rubher crotch and sing "Lick it Up". I passed up seeing Speedracer for that but they don't have those great lyrics.

Next nite was the big Rock 'n Bowl birthday party which was the coolest, mobs of people came and had a lotta fun watching Buzz in

too. Also up was **Shit Howdy**, who are getting to be incredible at what you might call punk-fusion, playing at blazing speeds despite Kenny's flu. His spouse Becca, by the way, for all you folks in L.A. who know them, just had a big handsome baby boy so send them diapers.

Primus played a jampacked Nightbreak the 3rd, doing what's becoming known as punk funk to a sweaty house and later breaking into a jam session with members of Ted Zeppelin, Limbomaniacs, Fungo Mungo, and others. Ministry was at the Warfield the 5th and Al called and said they were great down there but I missed 'em coz

I'm lame. Sid the Dispatcher went with Nancy and said it was an apocalyptic show. But Wednesday was a free IBeam show with Polkacide, who haven't been around lately but were excellent, kids you don't know what fun is until you've danced in a polka pit. Heard that the opener Dr. Loco & his Rockin' Jalapeno Band were real good too. Thursday was the Jackson Saints at Nightbreak, another funblasting set, plus the debut of Dano ex-Defekt's new band, Suicide Shake. These guys got the hair, the looks, the tunes, they'll be big. Hella big. This weekend was the big motorcyle show at the Cow Palace. You got to check out all the new bikes, Harley Davidson had a great fashion show, and they also let you test drive Harleys! I road seven around the course which went up Mt. San Bruno, most enjoyable were the big cruisers with stereos. Also Sunday the 11th was the mighty Mudwimmin at the Covered Wagon, they were awesome, these wimmins produce a mindthrottling sound which is hard to describe, disturbing and intriguing and not like nobody else. Next was Steel Pole Bathtub, with good sound this time, who went off like Tasmanian devils. Scary show

The Gavin Convention came in town and shows and parties were everywhere. The Beam packed 'em in the 15th for Maximilion's Motorcycle Club, Buck Naked, and Sister Double Happiness, for 3 bucks! What a treat, this was primo entertainment. The Chatterbox on Friday had Papa Wheelie and Field Trip, my fun meter was peaking 'coz these are pure US Grade A fun bands. Then Saturday was, incredibly, Social Distortion at Nightbreak. People were lined up down the block to get into this tiny club and I barely squeezed in. Mike and Dennis and the boys have come light years from when they used to play in whiteface, their new tune "Let It Be Me" is excellent, and they did play some old faves. Afterwards Laura and Britta had a raging party, and I caught up with the Social boys later

at Dream and Helen's party. Dan Rancid and I were the only ones left drinking at 5AM when we finally gave up. An ex-LA band called Dama Thrush opened the show next Friday at the Chatterbox for Suicide Shake. I got to see more of DT next nite at Shannon's birthday party on Fulton, this incredible backyard blowout, fence-to-fence partiers howling at the moon and the neighbors. Cameltoe played before I arrived, and I squeezed into the tiny back house basement flat to see Dama, who were a lot of fun. Finally the cops came and flushed us all out to the street where this huge crowd continued to rage. Used to be they'd send a paddy wagon. Finally Wednesday the 28th of February the crowning show at the IBeam, first Suicide Shake then Sextant, an interesting band which sounds kinda pop and has a babe of a redhead bass player who sang a spiritual tune with such feeling and a marvelous voice that I was going, wow. Headlining was the mighty Jackson Saints who blew down the walls and had their biggest crowd yet headbanging away. What's funny about these guys is that they're so good yet so unpretentious and at times almost awkward, I can't imagine them ever as rock stars but they're better than a lot I've seen, and people are noticing.

GOSSIP: Lad, ex-drummer of Red Scare, is a motorcycle



the System do bad Beatles covers, then Buck Naked and the Bare-Bottom Boys had everyone cracking up doing stuff like "Bend Over Baby and Let Me Drive" and their sure to be a hit "Teenage Pussy From Outer Space", Buck wearing this incredible hat with dozens of tiny flags, and a toilet plunger on a g-string. And Ted Zeppelin did those great 70's covers. The bands played out on the bowling lanes lit with one red spot, it was like being in some small town where someone decided to throw this crazy party at the local alley, if the Forz had walked in it would've beneficet. What a great place.

Fonz had walked in it would've been perfect. What a great place. Sunday the 28th was the Stupor Bowl at Zeitgeist, set up just like the playoff game except gawd did they murder Denver. Monday's Rock in a Hard Place at Nightbreak had Balls of Steel, our metal rock excess band who are quite good, and Engine Joe. Then Wednesday was the biggie, No Means No and Steel Pole Bathtub at the Kennel Club. Steel Pole got criminally screwed by the soundman, what a dick, but NMN had great sound and was incredible, they played at high intensity for, what, two hours? I bought their tape and as Al said last ish, it is killer and so is their live show. The first Friday in February I finally caught Happy World at the Chatterbox, they were really good and had a bunch of crazed fans

Poison Idea

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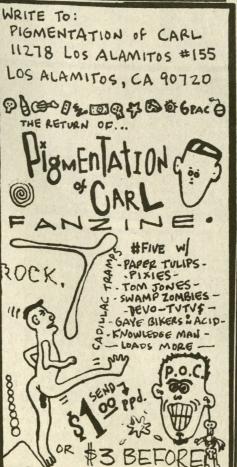
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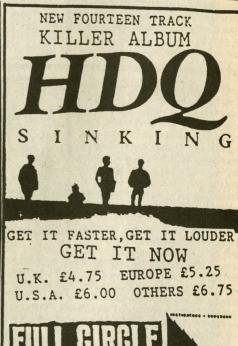
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messenger up here, in fact he works with me. Rob Holtzman, ex-Saccarine Trust drummer, is a bicycle messenger in SF, an honorable profession. Bunch of us ex-LA spooks up here. John from Osgood Slaughter and Bourbon Deluxe has moved with wife Mandy to New York. If you see them, buy 'em a beer they's nice folks.

BITCHES: Well, here we go again, but for the last time. Once again Lawrence (Butthead) Liverdick used Flipside to display his ignorance. I shouldn't take his idiocy personally but I warned the guy and let him go once but now I gotta go yank his ears when I see him and see if there's anything between them. So there's a Berlin Wall between SF and Berkeley? And SF is the dreaded gloomy repressive side? In whose mind? I want to clue Flipside readers that Lawrence is a sick old man, and this weird shit he concocts is some strange fantasy he's got going. Sure he may come to SF to check out some butts like he was doing at the Victoria Theatre and look for young boys, poor thing doesn't see a lot but hey Lawrence, you've checked Polk Street right? It's too bad his weenie friends in Samiam have his mentality but they're youngsters and hopefully a good education will help them, but hey if you don't like it here don't fucking play here, nobody I've talked to wants to book you anyway. Instead of bitching about how people in the next town look funny and don't do the same things as you and your handful of buddies do why don't you practice and work harder and try to make people like you? Jesus if you listen to twits like Lawrence you'll end up like a neopunk redneck like him, or like people back where I'm from who spit some tobacco and say "damn, ain't them people in Frisco a buncha weer-does?" One-inch ponytails and all. I think I've seen one since I read that and started looking for them. And have you weenies driven over here, that is do you have a license yet? Have you checked out the parking? Can you figure out why people here (and in Berkeley) ride motorcycles? For that matter, been on a freeway lately? In a car, dummy? Hope you were stuck in traffic with all the others.

So I'm sick of this shit, and all I've got to say is that this magazine, and this town, ain't big enough for the two of us, Lawrence, so why don't you get out and stay out. And your magazine too, unless I get an apology I'm gonna start recycling stacks of them when I find them. If Tim Yo, big softhearted guy that he is, wants you in Maximum, that's his problem, but get outta our mag.

AND NOW A WORD FROM OUR SPONSOR: Congrats to Poison Idea for that cool cover story. Thanks to Trash Can School for the neaf flyers and stuff, we'll get you up here guys. Thanks to Raji's, and Hollywood Live, and the Teaszer for the hospitality, more next ish. Please send love letters and donations to the Gary Indiana Medical Fund to PO Box 881343 SF CA 94188. Hi Irene!

GREATER O.C.H.C. Scene Report by Dan O'Mahony

Howdy, it's been none too quiet on this - the South Western front. The local labels have been on fire starting with **Nemesis** who have

released two live singles; one by Havwire entitled "Painless Steel", and the other by No For Answer. Hardstance. Slapshot and Pushed Aside. Both the Against the Wall WP and the Reason To Believe LP should definitely be out by the time you read this. New Beginning has released a split EP in Suburban Voice fanzine featuring two songs by Haywire and two songs by Left Insane. This isngle is reportedly responsible for boosting the 'zines sales in a big way. Workshed has released Carry Nations "Face The Nation" FP I believe that Foundation Records still does not exist. Down Side records has released an extremely well packaged EP by the inspiring young Forced Down.

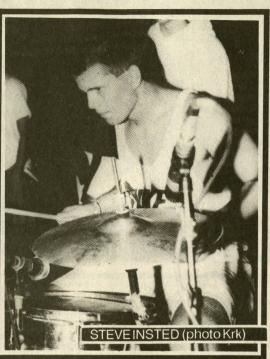
In terms of shows, not that much has been happening. (Ahem...'scuze me, Dan, but you mean hardcore, right? -J). One Step Ahead, Downcast, Carry Nation and Head First played a benefit for the homeless in the upstairs room of some VFW Hall. It was quite unusual and there were reports

of gang/police friction, I saw none. Bands to play Spanky's in Riverside include: Inside Out, Forced Down, Amenity, Chain Of Strength, Visual Discrimination, Something to Say and Carry Nation. Club owners lacked organization and made most of these get togethers a headache. Haywire is playing immediately at Bogarts with Tad and Nirvana. Sub-punk? Also signs are pointing to a farewell show at Hollywood Live for Hard Stance and Pushed Aside. Insted and Against the Wall will be doing some scattered

West Coast dates together and Shocking Truth recently hit the local party circuit. Yes, Carry Nation, Head First and Chain have been getting testy, but it's none o' your business.

The time has come to discuss the new blood around town.

Hailing from south of Orange County is Forced Down featuring Mike
from Amenity on guitar, they impress me as being men with a



mission. From right here in O.C. come the important Farside, featuring Rob Hayworth of Hardstance, Josh Stanton of Bathrobe, Bob of Violence and this dude named Popeye on vocals. One should expect them to offer a very satisfying blend of melody and power better than all members previous efforts. The latest thing to spring from my bag of tricks is the ominous Voicebox featuring (currently) myself and Sterling Wilson from No For An Answer. Steve Larson of Insted and Chuck Treece of Underdog McRad. Behold the most awe-inspiring blend of creativity. aggression sheer good looks

ever to meet with amplified sound. Seriously though, Voicebox will be releasing a mini-LP soon entitled "Silence Lies" on Workshed. Wish us luck. Also brewing up with an interesting demo is Face Value featuring Buster from Positive Influence 'zine on the vox. Not much else has caught my attention lately.

Misc. info - Uniform Choice is history, Mark Hayworth is in Inside Out and Headfirst rock bottom. Fast Break recently released a photo zine that offers a strange distribution of attention from band

to band but still a nice effort.

Alas, I have nothing left to say, so fly low and avoid the Haywire (just kidding Billy, good luck in Jersey!) Take care.

HOW MUCH ART CAN YOU TAKE

by Shane Williams

Quite a bit actually. The more astute amongst you will recognize the above lyrics from a song off the first SS Decontrol record - but those same knowledgeable people will also, no doubt, have a wider range of taste and knowledge and interest than hardcore bands who arrose from Minor Threat and returned to AC/DC.

This group of words is about two publications from Europe; one from Sweden called Radium 226.05 (issue #2 in this case) and one from Switzerland called the Judas Jesus. Both are art, both are punk, both are worthwhile. I'll discuss them in the order I recieved them. I wrote for a review copy of Radium after seeing an ad for it in Pandemonium, another publication of note and worth but one with less connection to the music underground, focusing instead on the film underground. film buffs should check it out (people into





John Waters, Kenneth Anger, Warhol etc... I'll provide the address/ info at the end of this piece along with the info on the main two publications being touted.) The editor and publisher of "Pan" isa contributor to Radium. What immediately caught my interest is that Radium is a record label, the label that puts out Union Carbide Productions, who are probably Sweden's best garage punk / Stooges-Birdman type band. They also put out Black Snakes, the New York City band of Richard Kern, the filmmaker who make "Fingered" (L.A. punk rock singers have x-rated fun with Lydia unch, No Wave cause celebre.) and many more.

Upon recieveing Radium #2 (I'm not sure of the contents or format of #1), I was immediately impressed at it's multi-media nature. It reminded me of the long defunct mag from the '60s called Avant-Garde. Like the Re/Search compendiums it would look great on any coffee table... in this case the cover is a laboratory - where I'm guessing radium was "discovered". But inside is when it really gets good, because paintings, photos and graphics are all reproduced for visuals, and prose both classic and current, both fic and non-fic and verse are also present. The main music connections are provided by a Genesis P. Orridge (Psychic TV, Throbbing Gristle) manifesto about transmitting the Burroughsian prose cut-up technique into a daily living style of magick. Also R. Kern, the filmmaker known for his punk product provides stills of his leading ladies from numerous films. His contemporary Nick Zedd has a story about various lady wrestlers, and is the subject of another contributor, a photographer. Quite possibly some of the Scandinavian contributors are linked with the bands on Radium, the label. The issue also comes with a limited edition piece of art by Jim Thirlwell aka Foetus. The main visual highlights for me are paintings by Joe Coleman, part of them is the cover for Apocalypse Culture, the book published by Arnold Press (who have a great store in L.A. and a way cool catelog.) His paintings could have hung in the Zero gallery next to Robert Williams, Spain etc. and not been overshadowed. Jack Stevenson, Pan's publisher has two story inclusions that are acerbicly frightening. Lydia Lunch and Lung Leg both have gut splitting vergiage. One of the Scandinavian written pieces, "Barry Picking Stig" is a hilarious, mystifying, gross-out that must be similar to American satires of rednecks and/or hillbillies. An excerpt from a William Burroughs book is included. All in all, this is a great addition to any collection of zines - especially if the collector in question is more into Forced Exposure and Re/Search than 2 page xeroxed skate zines. As many unclassifieds that have passed thru Flipsides pages by/for/about "eath rockers", I feel certain that there are lots of readers who could impress all their trendy friends and wind up with a magazine they'll treasure even when they grow

Much the same could be said for The Judas Jesus. I found out about it from Falling James, singer for L.A.'s irrepressible Leaving Trains. He thought I should contribute to it and I thought he ought to... but my inquery led to a review copy and not a solicitation for manuscript. The main difference between the two is that "JJ" is much starker - there are no colorful paintings of detailed surreality...

but there are lots of primitive drawings, graphics and lots of photos. And lots more contributors total, with lots more of them being known musical figures. All Flipside readers will recognize the two photos of Jello Biafra and the "routines" of his printed here that quite possibly can be heard on one of his spoken word releases. And L.A. readers should recognize the names of Mark Erskine and Ethan Port - both of Savage republic (RIP) and numerous other musical projects. Most of the contributors, depicted by their own prose, verse, drawings, and by a photo or two of them, are not American. Members of the Scientists, Vergin Prunes, SPK, Hard-Ons, Orange Juice, ALien Sex Fiend, Triffids and lots more are present. As well as numerous prose pieces by the editor/publisher rolf who also sets out a theme in the introduction... that all of us have a Judas and a Jesus nature within us... his explanation for what he wants to evoke about human nature by this publication reminds me of what Clive Barker said recently about his intentions of dipicting the monsters and heros as companions, allies, equals, rather than fighting into a good/evil, good guy/bad/guy, normal/abnormal syndrome like his mediocre but popular counterpart, Stephen King.

The Judas Jesus is quite thick, and though it isn't numbered as

an "issue", the way <u>Radium</u> is I assume from what James told me that it is a continuing endeavor. If you have any discretionary income with which to further our trade deficit, please send away for one or both of these, and let them know you read about them in <u>Flipside</u>.

Each is the brainchild of one man, one editor, one publisher. Radium is done by Micheal Von Hausswolf, Judas Jesus by Rolf Vasellari. You can order Radium 226.05 #2 by sending an international money order for \$10.00 to Sodra Alleguatn, 413 01 Goteborg, Sweden. You can order The Judas Jesus for \$15.00 surface or \$25.00 air by cash or bank check (no Post Check please - so I assume that means no IMO or other Postal Money Order) to Black Sheep Press, 24 Pressenstrasse 82, CH-8004 Zurich, Switzerland

POSITIVE ALTERNATIVE SCENE REPORT

Well, howdeedoo, again, it's time to get the ink a rollin' and dry up the ole' Bic pen of the month. Yes, but before I get the ball of wax melting, I want to address a couple of things that grabbed my attention in Filipside #63. First I think AI hit it dead on the nut in his commentary, I couldn't agree more, everything in the U.S. comes much too easy. Nothing requires energy of any kind, and when one's body gets lazy, one's mind isn't far behind. I think there are more pissed people around, but every way of expressing it has been used and it was accepted into mainstream life. Bricks are it indeed, boys and girls.

Next I promise a big "pull your head out of your ass" toast to Steve Sheaze. Hey Steve, punk is dead, now refuse to be lead. I think more attention should be given to the up and coming bands, that may be popularly accepted. There are a lot of mainstream bands that deserve to be there, that still haven't forgotten where they come from. Look again at Metallica or Bowie's Tin Machine, or Janes Addiction, Joe Strummer or even dare I say (gulp) Bruce Springsteen. Kings X may not necessarily fit here, but they are fresh, talented and very original. And isn't originality the bedrock of punk rock? Also a response to Josh Mason who was whining about over 21 shows. Josh buddy, I have been going to shows for 8 years in L.A. and up until '86 all ages was great for me. Since then, all ages punk shows have been bloodbaths, over priced fiascos. (Tim, com'on, if you've been going to shows for eight years you must remember all the shit going down at Godzilla's and the Cuckoo's Nest, not to mention SIR and Mendiola's, tho I do agree with you on the amount of violence at all ages shows...only now, the HB'ers are called 'skinheads.'-J) and the underage whiner knows shit about the cost and risk to a promoter. I promoted my first show when I was 18. Usually it jacks your cost of renting up \$500 to \$1000 bucks to have under 18 in a club. You know the recent trend is due to the youngins track record. How many minors do you see doing shows? The risk of a lawsuit against a promoter for injury is increased 100% by having underage people. You know it is too fucking bad for all the whining youngsters. My advice is collect your braincells and get a



false I.D. It works for me, and has worked for me for the past 3 years, and I still got some time to go. Hang out at some over 21 shows and see what you've been missing. You won't ever go to a Fenders blood-bath again.

Ok, enough bellyaching already. Oh, but wait, at the end of the '80s on December 26th at the Celebrity Theater in Anaslime, TSOL (original members) - no, not the Who, not the Stones, not Paul McCartney, but the original punk rock TSOL and the usual cast of supporting suckers lined up to pay \$19.50 at the door. TSOL punk rock god Jack was more concerned about getting naked with some of the female members of the audience than with playing "all the old hits". They played about an hour and the band was only half into it anyway. I may be forsaking my punkness but I would have rather seen the Stones or the Who play for 3 1/2 hours for 20 bucks - at least they didn't have an identity crisis

Newsflash: Just in from England; If you didn't catch Al's review

new album they have gone the way of the Edsel. They played their last gig December 26 in London at the Brixton Academy. Alas there is still hope for fans of Dick Lucas' writing and singin', there is a new band on the Warminster Citizen horizon, Fish. The members are as follows: Dick on voice, Jasper on bass (both ex-Culture Shock). Trotsky on drums (Ex-Subhumans? ed) and Larry on guitar (Warminster local). No word on

of Culture Shock's

recording any time soon. Cheers to Warnimster for being so fertile with cool bands over the last 10 years. With the rest of the Wessex crew they have had: Subhumans, A-Heads, Culture Shock, Rythemites, Hippy Slags, parts of Hawkwind, Smart Pils, Organized Chaos (for Sid)

On the local side, a few promising bands have been jamming a bit lately. First is F-Defective, a 3 piece all girl thrash outfit from O.C. These gals smoke with a heavy rhythm structure (no leads) of classic adrenalin pumping serenades. Move over Belinda and the Graces, look out Lita Ford, these chicks mean what they play. Another band is ASG (All Systems Gone), who have been gigging heavy in O.C., most recently at the now defunkt Manhattan Club. ASG will be putting out an EP on Ryan Hopeless' (of Dead Letter zine) Recalcitrant Records, due March sometime.

If you like gigs in O.C. check out Nirvana Society's World Transformation Headquarters in Fullerton. Yep, that's right, a brand

new place for shows in Fullerton. An industrial building, with a split level stage and lottsa dayglo trimming. It is the intent to showcase 1 or 2 bands a night and keep the atmosphere positive and enjoyable. Nirvava Society offers memberships of 22 bucks a year and that entitles you to 6 months of 1/2 price on all shows. For more info call (714) 680-8750. Another cool place is the Doll Hut, it's a small Roadhouse type bar in Anaheim. It resides on Manchester twixt Lincoln and Broadway off the 5 Fwy. They showcase one band a night (except) Monday (Blues jam). There is never a cover charge and they have cool drink specials Thur-Sat. Around a buck a beer. Public Humiliation played Feb. 10 in the small smokey Cathay De Grande-type atmosphere, It's 21 and over and ID's are checked at the door, kiddies. But they mark your hand with a Magic Marker! Does that shed any light on underage problems kiddies? (Read: Action speaks louder than whines). Keep an eye out for more shows at Murdy Park (in Huntington Beach). Rain, who has promoted quite a few shows there this summer is setting another up for late Feb / early March with more to follow. It will be an all ages

Now com'n down with me and let's do the demo round up, got some choice tunes to reveal and review. Headfirst released their vinvl first on Workshed records called "Back In Control". It is a heavy rhythm metal oriented guitar sound, with a power punk style singer. Sort of an MDC mixed with MOD. It is tight and ferocious with good, insightful lyrics, especially "Self Edge" a jab at the straight edge clones. I quote "The edge is gone, when you lose your choice." Put that in your pipe and smoke it!! Watch for a U.S. tour soon. Next we got Rolan Quest's Cuckoo's Nest. Quest works with Kalidoscope Radio Network of Hollywood. They have a sound of quality guitar work and standard rhythm backing. The singing is gruff and flowing like a Mike Muir with an occasional rap type jam. Good leads but a lack of powerful backing leaves this sorta high and dry. Another tune on this is a heavy funk bass and voice arrangement with a metal guitar lead influence. A repetative house mix with smokin', I mean smokin' overdub - if these are Rolan's originals then he definitely has diverse potential and extreme originality. CCS is up with a self produced demo, not just produced but mixed, engineered and recorded at their own studio. This is a commerical sounding act, with a driving rock and roll beat, talented guitar work, killer bass - drum coordination and a good singer who does not sing in the highest of octaves with quality backing vocals

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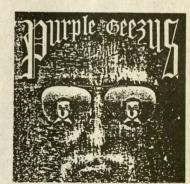
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that produce a well flowing harmonic sound. Good band but you may see them in Hit Parader soon. As an added treat I saved the best for last: Grindstone have a demo out called "Be A Dirt Head" or "Dirt Lives". It is a fresh kick ass speed metal offering. Before you sigh and groan, these guys are original to the bone. With virtually raw stage intensity these guys play from the heart. No frills, no bullshit, no hairspray. Four very talented musicians, with strong impecable lead guitar work and a relentelss rhythm attack. Their drummer plays hard through the most complex of changes and rolls, he earns his pay believe me! The versatile singing is what makes it stick like glue, with a high vocal range but it is usually growling and tearing with gritted teeth. They have one of the most complex and varied structures I have ever heard, constantly changing beat and rhythm direction that would make Metallica stop and stare. Look out all of you stale speed metal bands, Grindstone is going to blow you off the face of the planet

Well that about does it for me this time. I hope by the time this is being read that someone has bombed the British Petroleum Office in Long Beach. Oil in Alaska sucked, now the oil slick is washing up in our backyard. It's time to get pissed off and start throwing bricks.....

Onward, Tim Claws
POB 2246, Anaheim, CA 92804
PS: Mandela will rise, as the flames of Soweto

CLUBS LISTING

There is just no need to pay the rediculous \$20+ concert prices when there's so many good clubs in L.A. The clubs are firing in L.A. everynight of the week, most are not all ages (but we've been through that), but most all of them book a good variety of alternative music, a little thin on the hardcore side of things, but there are cool places to hangout. The Flipside staff recommends; Rajis, Al's, Coconut Teaszer and the Shamrock for your best bet in fine entertainment. Rajis is of course thee place to be in Hollywood on a Friday or Saturday night. Way cool atmosphere and not a big decision at the bar: there's Bud and there's Bud. There's also a cool restaurant, that even has some veggie dishes. The Shamrock is consistently best on Tuesday night for the Doghouse for the best in grungey Hollywood rock and roll, weekends aren't as consistent,

but always check this place out. Especially for those special "call for listing" nights. Full bar, great sound, pool and videos games. The Coconut Teaszer is one fucking unique and incredible club. Sunday is thee day for marathon rock. Up to 10 bands cram the stage, whilst they give you free beer and hot dogs. They have no problems with hardcore or large bands so just about everyone in the world has played here. Age limit is 18 so that's like almost all ages if you know what I mean. Otherwise you can go to Exposure 54 on Sunday night, eat some pretty good food for free, and check out some usually shitty bands. But hey, if there's nothing else to do you can go play pool all night and eat for some change, and who knows, sometimes there is a decent band. And last but not least, is Al's bar - a virtual home away from home sometimes. Jack Marquet is not booking here anymore so we're not seeing stuff like Lisa Suckdog, but there's still some good rock. Best beer prices in town and the best atmosphere. Wednesday is exclusively reserved for English Acid. This place is located in a disco, but don't let that worry you, they make good use of the space. Multiple bars and a good video room, coupled with usually good line-ups, sometimes featuring major acts, is the right ticket. Also on weekends you'd better watch the 2nd Coming. Often disguised as as another club (for example X=Art), this place has been a hit so far this year. If you get bored you can go out side and watch the drive-bys, or shop for the drugs of your choice at McArthur Park a few blocks away. The tension adds to the excitement. There's lots of other places to go to (of course), but they are not as consistent as these. If you are really up for excitement, the downtown acid house scene is in full blossom. Get on a list and you'll be a lifer. But be prepared for an all-nighter, of course if you are properly primed, that's exactly what you will be looking for. These are especially good after hours hang outs. On the other side of the coin, the hardcore / straight edge scene is also sorta happening. But I'm not so up on that. The Country Club is always good for the hardcore, metal thing, and there's always some independant show happening if you're in the know. The best bet for underground hardcore is to call Zed Records and say "Hey dudes, what's happening?" the number for this information is (213) 498-2757. The firendly people there will gladly direct you to the goings on. Also, you might ask to speak to the local OCHC dudes hanging out to find out where the parties are for that weekend. What it boils down to is kicking in that fucking TV set, getting off your ass, and just going out into the world for an adventure. Go for it ...

Al's Bar, 306 S. Hewitt, L.A. (213) 625-9703 Bebop Records, 18433 Sherman Way, Reseda (818) 881-1654

Bogarts, 6288 Pacific Coast Hwy, Long Beach (213) 594-8976

Club Lingerie, 6507 Sunset Blvd., Hollywood (213) 466-8557

Coconut Teaszer, 8117 Sunset Blvd., Hollywood (213) 654-4773 Country Club, 18415 Sherman Way, Reseda

(818) 881-5601 Cricket, 4619 Melrose Ave., Hollywood

(213) 661-7321 8121 Club, 8121 Sunset Blvd., Hollywood (213) 654-4773

English Acid, 7969 Santa Monica Blvd., Hollywood (213) 654-0280

Gaslight, 1608 N. Cosmo St., Hollwood (213) 466-8126

Helter Skelter, 5621 Sunset Blvd., (213) 462-7442 Hollywood Live, 6840 Hollywood Blvd., Hollywood (213) 461-6222

Iguanas, Tiajuana, Mexico (213) 230-8585 (for info)

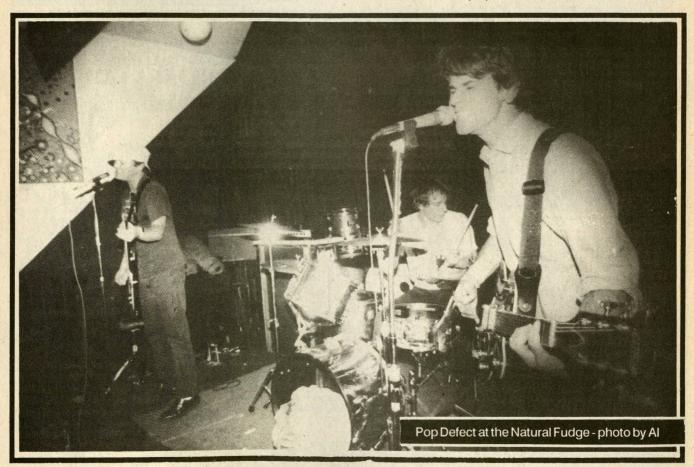
Jabberjaw, 3711 W. Pico Blvd., L.A. (818) 780-6322 Music Machine, 12220 Pico Blvd., West L.A. (213) 820-5150

Natural Fudge, 5224 Fountain Ave., Hollywood (213) 669-8003

Rajis, 6160 Hollywood Blvd., (213) 469-4552 2nd Coming, 850 S. Bonnie Brae, L.A. (213) 385-6245 Shamrock, 4600 Hollywood Blvd, Hollywood (213) 666-5240

X Poseur 54, 6655 Santa Monica Blvd, Hollywood (818) 762-9036 Zombie Zoo, 9300 Jefferson Blvd., Culver City

Zombie Zoo, 9300 Jefferson BN (714) 772-3961

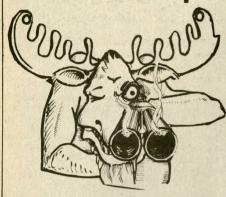


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0	Become a soldier?			
N	Help the needy?		_	01000
A	Pay for sex?	100	-	
L	Have a baby?		_	
	Smoke dope?			
F	Send your child to school?		-	
R	Swim nude?	-	-	
E	Buy a pornographic book or			
E	video		-	
DOM	Count checkmarks:	×10	×5	<u>×0</u>
	PERSONAL FREEDOM SCORE:	•		=

ECO	Whose decision should it be whether or not you:	My Decision	Not Sure	Gov't Decides
ō l	Work for \$2.00 an hour?		1	
7	Buy a Japanese car?			
0	Play cards for money?		_	1
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1	Compete with the Post Office?	_		
C	Hire a minority worker?		100	
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F	Give to a needy corporation?		1	
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D	Count checkmarks:			
0	Multiply by:	×10	×5	×O
M	Add multiplied totals for your ECONOMIC FREEDOM SCORE:			

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SCRAWNY SCRUFFY TAPE TRADER looking for live and rare Pixies, X, Dead Kennedys, Fugazi, Husker Du, Ramones, Circle Jerks, Cult, Naked Raygun, Godfathers and marry others. Over 250 audio shows. Your list for mine. Phil Howell POB 40237, Providence RI 02940-0237

TAPE TRADERS. I got thousands of recordings for trade. Especially into Violent Femmes, Green On Red, Long Ryders, Dream Syndicate, Buzzcocks, Damned, Pil, etc. Send list to: Kent Norrback Tangy. 5, 5-126 38 Hagersten, Sweden

18 YEAR OLD MALE PUNK looking for correspondence with other punks. Fave bands: Dead Kennedys, old Clash (c. 1977), Minor Threat, Circle Jerks, the Freeze, Social Distortion. Chad New College Box 67, 5700 N. Tamiami Trail, Sarasota,

WANTED People to trade live shows with. Audio or video. I have about 100 of each, I'm looking for X, SNFU, Doors, Pxies, Ignition, DI and No Means No. I have a good variety on my lists so, check them out! Ron Mather POB 232 Trevor WI 53129

PUNK/WAVE/HC collection for sale. Albums, 45's, rarities. Misfits, DOA, Kraut, Discharge, Black Flag, XTC, Duran, Siouxsie, Germs, Skrewdriver, 7 Seconds, X, Bananarama, Blitz, Patti Smith, Slickees, REM, CH3. Lots more! Send wants/stamp for list. Chris S. Box 300145 Midwest City, OK 73140

IN A MIST OF SATANIC MADNESS, I drawn. I drawn in overflowing pot of coffee and sorrow. Nick Zedd's films flick on and off. While Swans, Einsturzende Neubauten, Lydia Lunch and Christian Death wall their hearts out. I drawn. I had a dream the other day. So beautiful. So horrible. I tasted blood. Bloody kiss. Share with me your pain and your existence. I am so alone. Julia 167 Ludlow St. #2B, NY NY 10002. Trapped in the Lower East side.

WANTED; Subhumans flyers. Will trade flyers and tapes. Please write. Robyn 664 Cynthia, San Marcos CA 92069

PLEASE HELP ME: I am looking for Rollins Band videos. (Also Black Flag with Henry). If you have any or other neat things about Rollins write me and I will return the favor. Lisa Dabbs, 444 Melinda Circle, Union Lake, MI 48085. Hello, Mike DeLaRee.

HEY ANDY (Dragonlady), in the Springs, you know who you are. Did you rip everyone off? I never did wrong to you. Some slag. - Brian/ Denver

AGNOSTIC FRONT, Prong, Alice Donut and more in Wrong Conclusion fanzine #3. This Christmas we had everything stolen and #4 will be postponed until we have recovered. Our apologies to everyone affected, lots of mail was stolen so write us again. Wrong Conclusion #3 is available for \$1.50 ppd. Wrong Conclusion 151 First Ave., Box A, New York, NY 10003

HEY! Please write me. Your music is my music: I like Dead Kennedys, Social Distortion, Bad Religion, Descendants, Germs and a million others (eclectic? Maybe...) So write to this nice Italian guy and see what happens... Massimiliano Demata, Via Omodeo 123, 80123 Napoli, Italy

CAMPER VAN BEETHOVEN wanted. Anything rare, 1st LP (1st pressing), live tapes, posters. Will trade or buy. Send for our list of rare records like: Poison Idea "Record Collectors..." (red viry!) \$25, Rudimentary Peni "Farce" 7" - make offer, Sex Pistols "Anarchy" LP pic/disc \$80. The Underground 1164 East Twain Ave. Las Vegas NV 89109 702-733-7025

GG ALLIN SCRAPEBOOK of clippings of arrest and court hearings. Also many drawings and

poetry GG has done in jail. 40 pages \$10.00 a copy. Money to benefit GG. Send cash or money order to Merle Allin 28 Quint Ave. #58, Allston MA 02134 phone 1-617-254-8577

POWER ASSAULT, ripcore from Orange County, 7 song demo for \$2.50 and a stamp. Shirts and posters available. Will trade for other bands

Tots, Karen Black, The Velvet Underground, X Ray Spex and Sonic Youth. Experience not necessary, m/f okay, ages 16-20. Write to: T. Sharrock 375 64th St. #C4, Brooklyn NY 11220

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Bad Brains to Camper to Metallica to anything... A quick call to Malcolm in NJ at (201) 246-7696 gets you on our list. Leave name, address and musical interest on machine (phone # opt.) Speak loudly. Thank you.

BASSIST, EX-ANASTASIA SCREAMED, VIETDOG looking for guitars, drums, anyone or anything into glam slam sleeze rock. Inf: Janes

Addiction, Dead Boys, RHCP, Fugazi, Dylan, Ice T., Contact: Michael Lord: 617-926-4970 or write Death Groove POB 2155, Cambridge MA 02238.

DO YOU HATE MRR as much as I do? See my ad in the last Flipside about the anti-MRR Club. Do you almost hate more than Tim Yohannon's in it for the ideology than in it for the money (his

new brown leather jacket notwithstanding)? If you hate everyone who works for MRR (not just TimY.), write me a half page or full page essay on why you hate MRR, write I hate MRR on the envelope you send the essay in, and send it. This will form the basis of the Anti-MRR Club newsletter. (If you want more info before sending in your essay, please send an SASE). The newsletter will actually be out around Flipside #66, so I can get more essays, and will cost about \$2.00 PPD, for those who wanted that information.) Bands: If you want your music in a newsletter that hates MRR, send it. Joining the Anti-MRR Club is free, just write I Hate MRR on your envelope and write: Paul Mendelowitz, POB 3326, Redwood City, CA. 94064

DRUNKS WITH GUNS fourth and final single available now. Three songs on seven inches, the "Drug Problem" ep, for \$5 plus \$1 postage while they last. BULLETS FOR PUSSY POB 2021, Tempe AZ 85280

WANTED LIVE AUDIO/VIDEO for trade only, of Dinosaur Jr., Volcano Suns, Mudhoney, Nirvana, Big Dipper, Sonic Youth, Christmas, Buffalo Tom, 11th Day Dream, Galaxie 500, Husker Du, etc. Please send list to: Jim, 20 Norris Ave., Metuchen NJ 08840

SEND ME GG ALLIN SHIT for the upcoming book! Thanks. Terry Snider, 923 Campbell, Walled Lake MI 48088

MEET NEW PEOPLE thru writing letters! Join PunkPals and receive a list of potential correspondents by sending 2 \$.25 stamps, your name, address, list of bands and a general comment to: Robert Brown, 2331 Blake St. #204, Berkeley CA 94704

SINCERE FIBERS LIVE at Anticlub '87 Dog Show, Tricyclebox, Blue Trees, Man Against Nature, also comix, cool stuff send for free info- be glad you did. Garage Underground Recordings 31921 Camino Capistrano #9-273, San Juan Capistrano, CA 92675

]PRINCE Black albums - great sound quality and on colored vinyl. A mere \$20 ppd. Send to: Mark POB 1065, Stanton CA 90680

FOR SALE/AUCTION. All records very good condition. 7"- Cause For Alarm (1st press), Gang Green "Sold Out" (1st press), DOA "Prisoner" & "Positively", Fear "Fuck X-mas", Devo "Devolution", Stooges "Jesus Loves". 12"-Subhumans (Canada) "Incorrect Thoughts" (1st press), Crucifix "Dehumanization", FU's "Kill...", Blitz "Voice...", Misfits "Legacy" (white-red viryl). Will send for reasonably low prices. Contact Eddy 2490 Deerfield Ct., Camarillo, CA 93010. Phone (805) 987-2076 or (801)373-5066. Thanks.

AUCTION: Cause For Alarm 7" (original), Youth of Today - "Can't Close My Eyes" 7" (1st press), Unity - "You Are One" 7" (black vinyl), Infest 7", Agnostic Front - "Victim In Pain" LP (gate fold), Negative Approach - "Tied Down" LP (1st press), HR - "Human Rights" LP (test press) + more.



demos. Write to Jeff Larkin 34599 Calle Naranga, Capo Beach, CA 92624

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IS PUNK DEAD? We don't accept it! Two punk womyn travelling the U.S., seek contacts anywhere. We hate racism, sexism and pseudo shit. We like Crass, Conflict and knowledge. Write to Road-Core-Hard-Core 121 Federal St. #2, Providence RI 02903

NEW, USED, COLLECTABLE, Record Store in Huntington Beach dealing in '60s to '90s vinyl, cassettes and CD's. Arrything from farty rock 'n roll to hardcore. Send list of wants to: Vinyl Solution 18822 Beach Blvd. #103, Huntington Beach, CA 92648 or phone (714) 963-1819

HEY LOOKING FOR FRIENDS ANYWHERE, everywhere. Especially in San Diego Ca, Berkeley, CA, Atlanta, GA, Nashville, TN, Seattle, WA: but write from arrywhere. Punk, ska, skin, death rocker, black, white, yellow, male, female, it doesn't matter. I'll answer all letters, so write. Keith POB 102 Midland, NC 28107

AUCTION: SSD "The Kids...", "Get It..."; FU's "Kill For..."; "My America"; DYS "Brotherhood"; Necros "Conquest..."; Negative Approach "Tied Down" (orig.); "Flex Your Head" (violin); Black Flag "Damaged" (orig.); SOA 7"... bids to: Steve Demaret, Zijpstraat 10, 3201 Holsbeek, Belgium

JEZEBEL - No I'm not dead (yet anyway). I've been away... traveling like. While gone I lost your address. Write to me at: POB 2756 EI Segundo, CA 90245 Alexandra

ALL MUSICIANS who need exposure, whether you can play or not, whether your music is art, noise or both, please send tape demos to Black Plastic Records 3030 W. 46th Av. Denver CO 80211

GG ALLIN "Americas Favorite Son" video, 2 hours of GG mayhem available on VHS only. Comes with full color cover with a poetry insert by GG. \$20.00 PPD. Anarchy Records POB 506, Lincoln Park, ME 48146

HEY BANDS, WANNA PLAY OXNARD, CALIFORNIA? Numbskull Productions is now booking shows for this summer. Send tape of your music and promo packages to Numbskull Prod. c/o Eddy 2490 Deerfield Ct., Camarillo CA 93010. Home (805)987-2076 or School (801)373-5066

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nearly everyone. Every record is strictly graded, money back guarantee if not satisfied. Trades welcomed, interested in most U.S. Punk stuff. Please inclose 3 IRC's for full list to Keith, 7 Llantwit Street, Cardiff, CF2 4AJ U.K.

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