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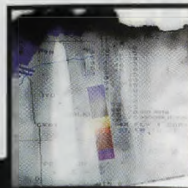


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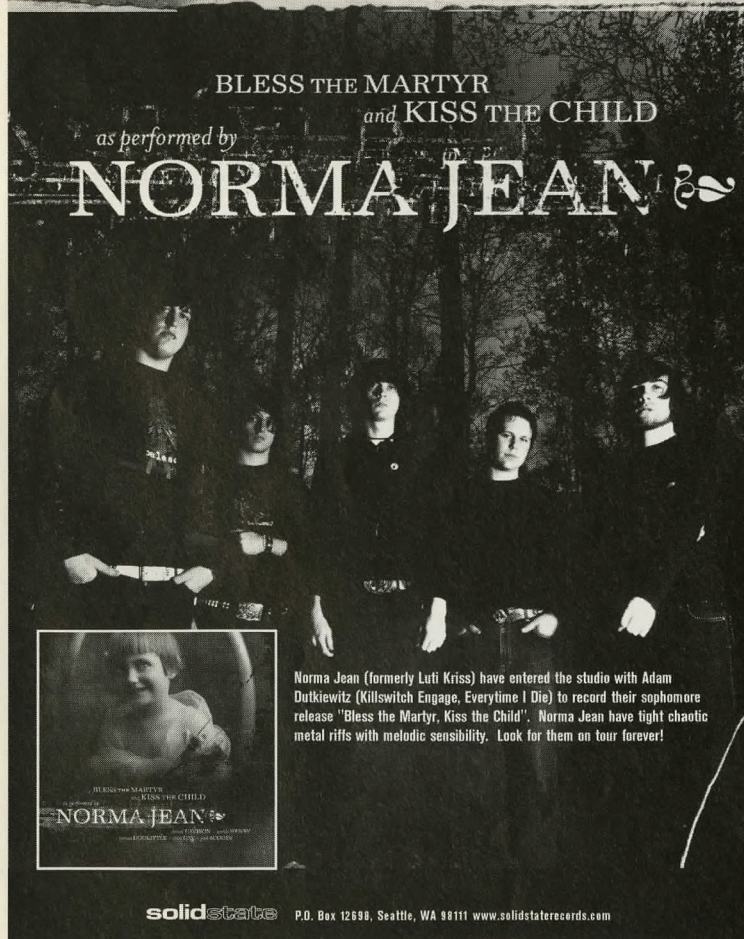
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Some recent back issues are available, refer to our website for more info.

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Caustic

SCOOPS

AND THE OTHER LATEST POOP....

AUTOMATIC MAGNETIC 1.0

video magazine is out now on VHS and DVD. Contents of said video include live footage and interviews with Superchunk, the Faint, Kerbloki, Milemarker, and the Party of Helicopters. The third Ladderback full length "Introductions to Departure" is being manufactured as I write this and should be available in July. Hip hop indie rockers "Kerbloki" have a full length cd out now on Bifocal Media too. Look for them on tour with Milemarker later this summer. Instrumental super rock powerhouse "the Kickass" are in the studio now recording their first full length. If you don't know who they are now, you will. They are well into production on the Michigan Fest 2002 DVD that is set to be released later this year as a split release with Makoto Recordings. The line up for that one is a wet dream: Hot Snakes, Oxes, Pleasure Forever, Coalesce, Hey Mercedes, !!!, Sweep the Leg Johnny, Dismemberment Plan, and on and on.

GOODFELLOW RECORDS

There are three new releases in the works for this summer and early fall at Goodfellow Records. BLESSING THE HOGS' newst full-length CD offering entitled: "The Poisoning," PREMONITIONS OF WAR's first full-length CD entitled: "The True Face of Panic," and SEASON OF FIRE (ex-Harvest) have been working on their new full-length CD "Styles of Imprisonment." This is the summer of Goodfellow. Prepare yourself. For promotional info/items, contact Paul@goodfellowrecords.com

ONE MAN ARMY

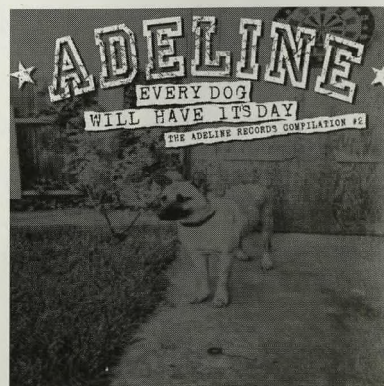
One Man Army has signed to BYO Records! They are currently in the studio putting the finishing touches on their record, due out in October

DOGHOUSE RECORDS

On the heels of their debut release, The Break will be tearing up the pavement this summer on tour in the US of A. From Lausanne, Switzerland, the third Favez record was released on April 30th, and they are currently gaining fans on tour all over Europe. As Friends Rust will be on tour all summer, and appearing on some select Warped dates. AFR's full length, Won, is still available from Doghouse. Speaking of the Warped Tour, Doghouse and EVR will have a tent at all warped dates this summer handing out free sampler CDs, and selling all new releases. So please stop by and say "hello"

New Adeline Compilation

Coming June 18th, new Adeline compilation, EVERY DOG WILL HAVE ITS DAY, featuring new songs from Common Rider, The Pattern, The Influents, One Time Angels, The Crush, and more!!! Also, FLESHIES 10" picture disk/CDEP THE GAME OF FUTBOL!





WHAT ARE YOU THINKING ABOUT?

Feedback!

THAT EVER-SO ELUSIVE "SMALL REQUEST"

I have been a fan of Caustic Truths for quite some time and would like to commend you on the remarkable job you've done bringing interesting music news to the metal community. I have also enjoyed reading the insightful reviews, though I cannot say I agree with your opinions a hundred percent of the time :). Now as I said before, I am a long time reader of CT and having witnessed its expansion over time, I have but a small request. CT is receiving more attention than ever and for this I congratulate you... No other zine is more deserving, and I mean that (this isn't just a lot of ass-kissing if that's what you're thinking). The small request which I speak of is to simply hold true to the CT tradition of being the first to report on upcoming talent: This talent being a band by the name of Brand New Sin.

I'm writing to you because I feel that this band is about to have an amazing impact on the music industry. They are currently the number one most added band to metal radio and frankly I'm shocked you've yet to do a story on them. Which brings me to why I've chosen to write

to you. I know you yourself are fan. I can't say for certain, but after having read your site on an almost daily basis, I believe I am accurate in summarizing that you are committed to what you do. I am just asking you to take this commitment one step further by granting my request for a feature on this band, or at the very least the posting of their debuts release date on your page. Any mention at all would satisfy me, really. I assume you must be very busy, and am well aware that I have taken a fair amount of your time in you reading this, but please, do check out this band at www.noworneverrecords.com. Trust me, it will be well worth it! Again, thank you for your time and patience. Sincerely,
Tiffany

Hi Tiffany,

I am into supporting bands and all but we deal with over 2000 labels. Now, let's do some math. With each label having 5 bands each that it would make 10,000 we would need to feature. Don't forget about those unsigned bands huh? See our problem? It's too many bands and too little pages. I wish I could help.

Richard

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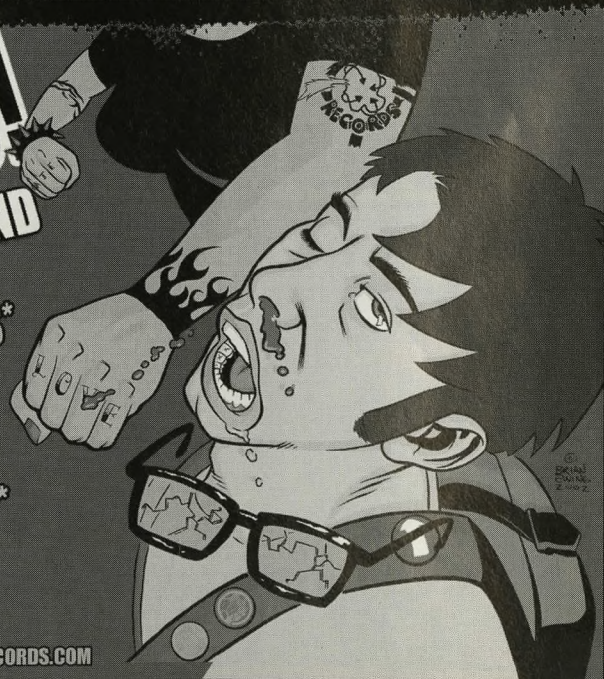
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INDEPENDENT PUBLISHING

Jim Munroe

In 1999, Jim Munroe sold his first novel to Harper Collins. Something about that made him feel uneasy. He was a punk rocker and a zine guy. He'd even been the managing editor for *Adbusters*, and the idea of selling his work to a Rupert Murdoch company was disturbing. Munroe spent a year watching Harper Collins blunder their way through publishing, marketing, and promoting his book. At the end of that year, he decided that he'd put his next book out himself. In 2000, Munroe started No Media Kings — a publishing company geared specifically towards publishing Munroe's work — and he released his second novel, *Angry Young Spaceman*. Along with the novel, Munroe released a series of press releases explaining why he was turning his back on corporate publishing. His novel and his story became a hot item in the Canadian presses, and *Angry Young Spaceman* quickly outsold his first novel. The whole experience proved to Munroe what he'd known all along: he belongs in the DIY community. Recently, No Media Kings released Munroe's third novel, *Everyone in Silico*. I sat down with Munroe shortly before *Everyone in Silico* was released, and we talked about writing, publishing, and Munroe's pal Rupert.

by Sean Carswell

Sean: What's wrong with mainstream publishing?

Jim: What's wrong with it is that it's singular. It's this kind of one-option mat. Writers who want to get their stuff out there perceive the mainstream as the only way to get their stuff out. Or, if they know about self-publishing and they're not coming from a DIY perspective, they see the shame or stigma of vanity press. They don't want to be mixed up with the bad self-published stuff they've seen before. They want to be legitimate. And I guess the big presses are the only places that people perceive to give that rubber stamp of legitimacy. And there are lots of books that this corporate-aided art dissemination is appropriate for, like Stephen

King, a lot of massive best seller types that it might be appropriate for. But I think a majority of writers get into that system, and it's far too big. The publicists are only used to, and the whole system is set up to access only a certain public in a certain way. If you're writing or books fall outside of that, then the publicist is not going to know how to help you. In a sense, they're not going to get you in the bookstores that you need to be in. A number of things can go awry when you go with a publisher who is not specific enough or in tune enough with what you're doing.

The companies are so big and so amorphous that they've lost any sense of taste. Like, what is Harper Collins' taste? They publish everything from recipe books to biographies of Rush Limbaugh to radical theory books. They don't seem to have any focus. Consequently, they aren't attuned to disseminating books in an appropriate way. So that's what's wrong with them functionally. That's what's wrong with them on a practical level.

On a more political level, and looking at the significance of what's been going on with media consolidation over the last few years, the main thing is: media, in our culture, is an incredibly powerful thing. In some ways, it's more significant than money because you can own a ten million-dollar car parts company that would have nowhere near the impact, culturally, of a ten million-dollar book company. Or for that matter, a one million-dollar book company. Media basically shapes how we perceive the things we can't see with our eyes. So when media comes to have agendas and to have a profit motive over everything else, obviously, there's huge dangers with that.

I was reading something pretty fascinating on the business of books. There's this Andre Schiffrin book (*The Business of Books*). A fantastic book that Verso put out a few years ago. And this guy has an extensive history in the main stream publishing industry. And what he saw and what he put his finger on was the fact that, many of these media magnets who are coming into the industry of books are coming in to it with ridiculous expectations of profit making. Because they've been in the magazine industry, and in the magazine industry, you can put an ad on every other page. Ads can pay for the production costs and the salaries of your employees before the magazine ever hits the stands. Books are just completely unprofitable in comparison to that. So these media magnets have these standards of making magazine profits on books, which just isn't feasible. So, while a book company might be rolling along quite well, making a tiny profit each year on their back catalog, for instance, the corporate entities who take over this publishing company will see this tiny profit and paying everybody decently at the publishing house as a failure. It's all in your perception. If you're not growing at, whatever, ten percent per annum, you're a failure. That's totally a perception based on another profit model.

And often, these media magnets figure out that the cultural power of books is more significant than their actual worth. So they might make a tiny profit, but they're bought so that Rupert Murdoch (head of News Corporation, which owns Fox Television, Twentieth Century Fox, Harper Collins, and a ton of magazines, newspapers, TV stations, movie studios, etc.) can give his business partners incentive to do business with him. He had the daughter of one of the Chinese leaders do a biography — a very flattering biography — of this Chinese leader at the same time that Rupert Murdoch was doing business with the Chinese government to get Sky satellites into China and get Murdoch access to a billion pairs of eyeballs. And that biography just sweetens the deal. And you can say, that's a way of leverage. Or you can say, that's a bribe. A ten million dollar bribe that's totally legitimate. Because there's no way that biography will make ten million dollars for Harper Collins. There's no way it will outsell its advance.

So what's wrong with publishing is that, when these

guys get a hold of it, guys like Murdoch, he has no scruples with using it as another coin in the power game. This is sad when you consider that his main focus is television. And he doesn't necessarily have any genuine interest in books in the same way that people who have nurtured and stayed with the book industry over the past hundreds of years have had.

Sean: What's the basic difference between self-publishing your own book and vanity publishing?

Jim: Perception. What kind of scene you come from. People who do vanity publishing... I don't think anyone consciously does vanity publishing. They think that they're going through a publisher and are not very savvy about the scams that are out there. I think the main difference that I see with the indie press stuff that's coming out now and the stuff that might have come out twenty years ago is that there are a lot of people now who have not gone the mainstream publishing route. Instead, they have chosen a route that allows them to develop their styles as writers, that has allowed them to create editing and refinement systems, that has given them ways to network with people who can help design, edit, and promote books. Basically, when I see people coming out through the zine scene, and they keep putting stuff out and getting better and better, then publish books, that, to me, is a whole different kettle of fish from people who publish the first extended work they've ever written, and they give it to their wife to edit before they pay someone to vanity press publish it. I think there's a real disdain for vanity press.

In terms of other differences between vanity presses and other publishing, to me, it's all about where you're coming from and what attitude you're coming from. When people write zines and then write books, they've developed a sense of audience. They know whom they're writing to. And whom they're writing to is an audience that is different than the people who read Literature. Capital L Literature. I think that's a great thing, not because Literature sucks; though a lot of it does, but the zine audience is more diverse. It introduces more diverse things. I think a lot of vanity press stuff strives to be Literary. And that's boring because it's only one model. To me, I'd rather see people writing about zine stuff, stuff they're passionate about, not stuff they're trying to elevate to a literary form.

Sean: What made you decide to put your book out yourself?

Jim: Well, I had always been uncomfortable with Rupert Murdoch owning Harper Collins, but I decided to go with them (Harper Collins published Munroe's first novel, *Flyboy Action Figure Comes with Gasmask*) to see what it was like. It also seemed like a good situation with an editor who liked my stuff for the right reasons. That experience was a very interesting learning curve for me. Mostly, I learned that I already had all the skills, or had access to people with all the skills, to allow me to do that by myself. So, at the end of my process with them, Harper Collins had a clause in the contract that said they had first right to look at my second book for thirty days. But I really didn't want to go through that whole process. I had already decided, at that point, that I wanted to self-publish my second book. It was partially a question of knowing I could do it, and seeing what Harper Collins did and didn't do.

What surprised me about Harper Collins is that I expected them to really market the shit out of the book in an expensive way and in a way that I would really have problems with. But they didn't. They didn't do anything, really. I'm not especially good with promotion or publicity, but I've come up with better stuff than they have. I brought in the cover designer. They could've come up with something, but as it turns out, the designer and I have a relationship. The first design job he did for me was drawing a Dead Kennedys logo on the back of my army jacket in grade 9. We've worked together ever since. He's not really punk or DIY or anything. He's a designer. But we have a similar aesthetic. So I knew I had access to all of the things

I needed.

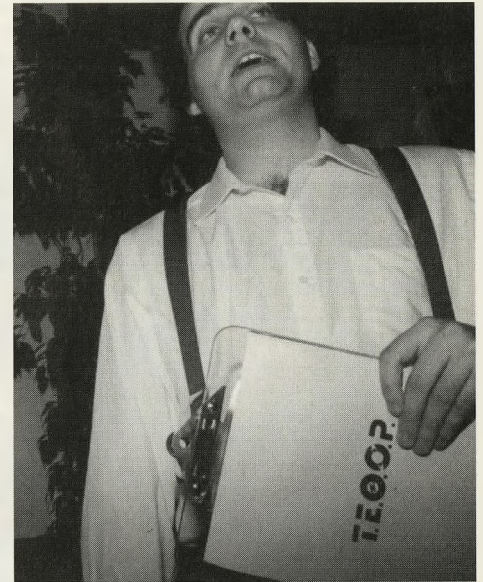
And it turned out that this option clause from Harper Collins didn't have any teeth. I had a good relationship with the editor, so I told her I was putting the second book out myself. She told me that she was disappointed, but not surprised. I told her the first time I met her that I wasn't into Rupert Murdoch. So when I decided to put out my second book myself, there were people — friends and associates — who said, "People are going to assume that Harper Collins didn't want your second book." But I had enough credibility by having worked with *Adbusters* and by having my first book published by a major publishing house, so I was able to basically establish that my move was by choice. And that became a really big media story in Canada. To give you an idea of the coverage of it, I had two interviews before *Flyboy* came out, and I had thirteen before *Angry Young Spaceman* came out. Basically, it's a pack mentality. You get a couple of very interested journalists who deal with media consolidation all the time and are fascinated by someone who's able to step outside the lines and do something and do it well.

Sean: Once you put out the book, did you have any trouble adapting to becoming a business?

Jim: It's interesting because the DIY scene prepared me for that. I'd already done mail outs for my zines. And marketing and promotion, I was already doing with my first book on Harper Collins.

Like, I came up with tons of ideas and was able to implement some, but Harper Collins were inhibiting in a way because I had to go through them. If anything, I was excited about doing things myself. And there's no way they would've allowed me to do as elaborate of a tour as I did through Canada. I paid an artist a couple of hundred bucks to make the alien artifacts. And I took him with me on tour, paid for my train ticket and his train ticket. The tour costs were probably close to a thousand dollars, which, there's no way that Harper Collins would've gone for that. They couldn't even get stickers out on time. They had stickers for *Flyboy*. They went through the whole process of ordering them and they didn't even have them for the launch. It was demented. Some of it was incompetence of individuals and some of it was big corporations being sluggish dinosaurs. When I want to do something, I know how to do it or I have people I can rely on. I'm good at organizing and stuff like that and that's something that not every zinester or writer will be. Although I think that's something that most zinesters have the inclination to be like that. That's why my thing with No Media Kings is aimed towards zinesters.

When people who have never published anything come to me and ask me about books, I tell them, "You've got to publish something first. And it should be cheap and it should be stapled. It doesn't have to be a zine. If you want to be literary, it can be a chapbook. But you got to do it. You have to go through the process on a smaller



level." There's no way I could've pulled off what I pulled off with *Angry Young Spaceman*, on a production level, without having made tons of mistakes before. And a lot of people in media will try to make it like I suddenly came out of nowhere. But there's no way I could've done this without the DIY community or the punk rock inspiration. I don't point to that to get indie cred. I point to that so people know what the fuck's going on.

Sean: Right. It's the model you followed.

Jim: Right. No one comes out of nowhere. That's just bullshit that feeds the celebrity people. That these people are special. Like, I'm not special. I'm just a plodder. I plod along and do what I do and I'm good at some things, but I've become good at them, as well. I look at my early books, and my writing now is much better. There's a definite difference. If I had spent ten thousand dollars publishing my first book, it would've been a ridiculous mistake.

Sean: Largely, your audience is people who do zines, people in the punk rock community. Is it difficult trying to sell a sci-fi novel to punk rockers and zinesters?

Jim: Yeah. What I find most often is that people say, "You know, I don't really like science fiction, but I really liked your book." I think that's really neat. There's a lot of really bad science fiction out there, but there are a lot of bad books in general. Bad literature or what have you. I write sci-fi because I like to write it and I know I'm not alone in enjoying that kind of book. I want a book that uses the genre, in a way, but tries to do fun things with it and tries to ask intelligent questions about the world through it. But I don't mind that. I like the challenge. I like being an outsider and I love the gutter genre. I think that's why I was drawn to punk in the first place. The mainstream society thinks it's worthless and idiotic, and, to me, the way I see it is, I'll be the way I am and I'll be a punk, and you can try to deny that I have any intelligence, but you can't. I'm not a super genius or anything, but I'm pretty intelligent and can say what's on my mind. So I like breaking down stereotypes of "what things are." To a certain extent, that's why I like self-publishing. There's that same stereotype about it being vanity press, and while most people would feel like it would drain them to be in this situation, it just pumps me up because I'm antagonistic in a sense. I like to challenge people's preconceptions of things. My own personal development and growth and research shows that lots of really good shit that's out there is self-published. Lots of self-published stuff is better than stuff that has to rubber-stamp corporate entity on it.

For me, it's time to bring that to light. It will make it harder for reviewers at weeklies or whatever, but too bad. You get into the culture industry; you have to be prepared for changes. You have to embrace them and want them to happen. But reviewers want to get into a routine. They look through books. They say, I don't know what the fuck that is. They take them out right away. It's an easy way to filter out their review pile. I just think that people have to learn how to trust their own judgement in these matters rather than trusting these corporate companies that have a plethora of other motives.

You look at the record industry and you see that different labels have different tastes. But you don't see that in big corporate publishing entities. I think book publishers have got to come along and mirror the indie labels in that way.

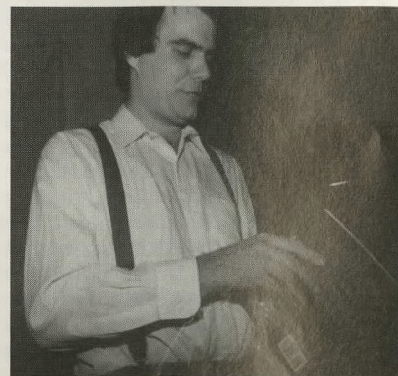
Sean: Going back to sci-fi, the Ursula K. Le Guin and Ray Bradbury influence in your writing is undeniable. How does writing sci-fi help you explore contemporary political issues that would otherwise be difficult to talk about?

Jim: For one thing, it's fun. That's a big thing, with politics, especially. And I'm a pretty political person. And I like to write in a gutter genre. Talking about the future or talking about potential futures is a very engaging way to address the things we're doing today. My newest book is neither

utopia nor dystopia. The reason for that is, I kind of have a hierarchy in the things I value in my writing. One of them is political message. But subordinate to everything is realism and the idea that I'm never going to make a character do something because it's politically cool or to make a political point. It's got to be something that's inherently in a character. I'm not going to move these characters around like puppets. I have distaste for that. Writers do this a lot in satire. The jokes are more important than the characters. That's a self-defeating thing, if you're a writer. The characters are what the people relate to. Some people make a career out of being a witty sort of author. I guess that my aesthetic is that the story and the characters are more important than the writer is. Obviously, it comes out. Ursula K. Le Guin has this awesome quote that I'm going to butcher. It's something along the lines of, "Stories are our subconscious talking to the reader's subconscious." So when the writer writes something, it's best when it isn't conscious. When themes just sort of emerge that no reader will consciously glom on to, but it will be there. It'll make the book more than just a stream of words. There's a depth to it. By getting into characters and imagining a world, by imagining these people in these situations, and remaining true to that. Not consciously trying to put things in order. If you go with a more organic sort of creation, than you do access your subconscious, and the books are richer for it. You also develop a trust with the reader.

Sean: Where do you see the future of indie publishing?

Jim: As more and more really good, unapologetically self-published books are put out into the world and gain readerships and gain even critical attention, it'll be undeniable that this is a valid way of making books. And, while before you may have needed a larger structure to support the typesetting and distribution and that type of stuff, now, because of technology and because of different subcultures that have emerged that allow a good book to emerge without the help of a corporation, you don't need corporations. These corporations are just a bunch of people who are often not even terribly passionate about what they're doing. They're getting paid and that's their incentive to be there. Mostly, they're just trying to not look like idiots. That's been my experience. So the future of publishing, once you get so many undeniably good books out there, you'll get the cultural shift like you got with independent labels. People no longer assume that you sign with an independent label because you couldn't get a major label deal. But that you might have ethics or you might have just come at music from a different place. And the more models there are, the more comfortable other writers will be to do the same.

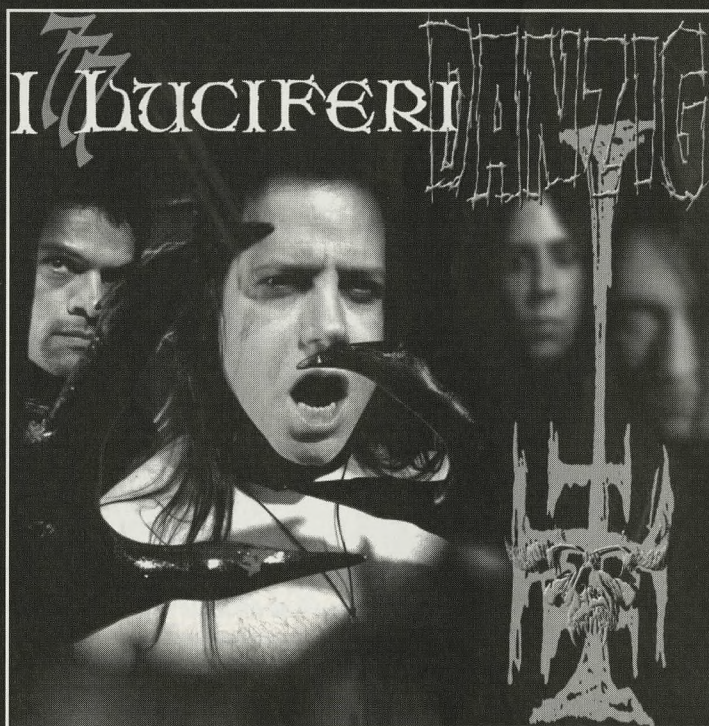


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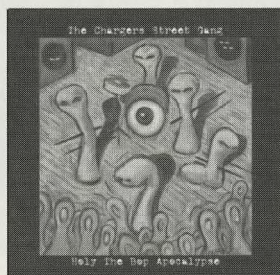
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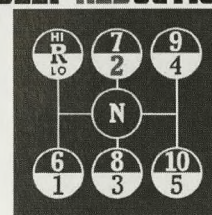


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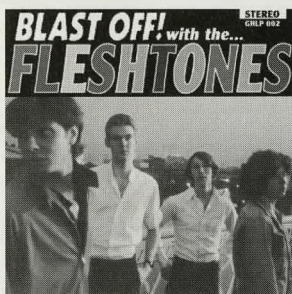
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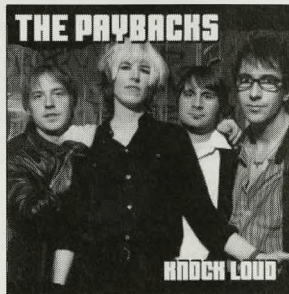
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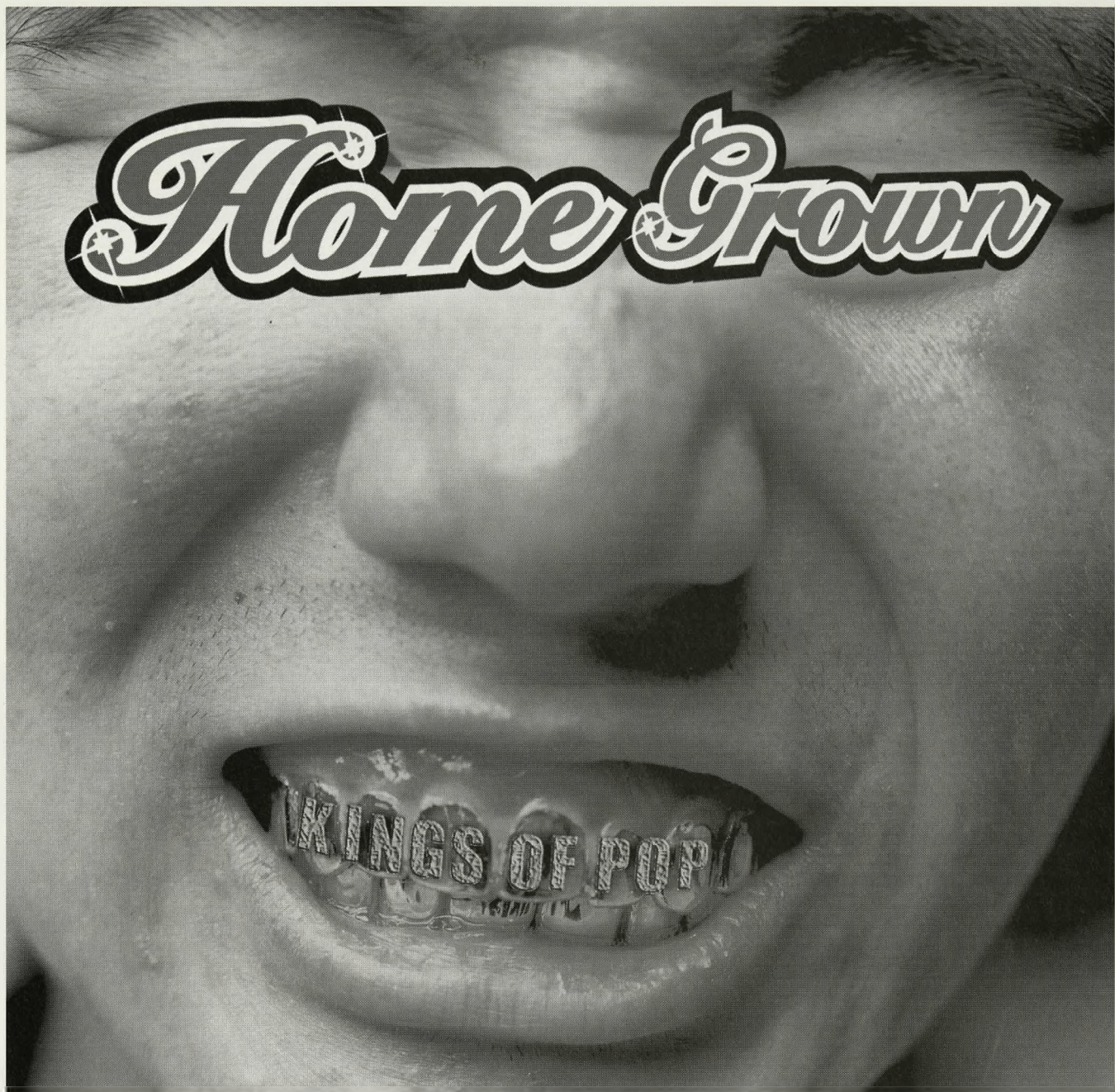
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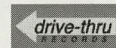


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By: Ronni Marcus

What do Sting, Darren Walters, and Margaret Thatcher have in common? All three were teachers. It made sense how Darren Walters, co-owner of Jade Tree was so patient with me during our discussion about his label, for he taught children with learning and emotional disadvantages. Darren continues to be a teacher, of sorts; a mentor for bands that don't buy into big business ideals of treating band members as pure "products" and their music as just another "service." Tim Owen, (Libra, coincidentally) provides balance as the other owner of Jade Tree. Physically Jade Tree is located in Wilmington, Delaware but, emotionally, Jade Tree is located in numerous countries throughout the world.

Given the fact that the Jade Tree founders don't have an explanation for the basis of their name, Jade Tree...How about? J=Jets, A=Alkaline, D=Denali, E=Explosion, T=Trials, R=Riddance, E=End/New, and E=EMERGED!

What is the secret to Jade Tree's success, I questioned? Darren responded that "the secret is just that...a secret. In other words...things fell into place and people came into their lives just at the right times." Thankfully, Warren didn't attribute Jade Tree's strong

JADE TREE

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"...the secret is just
that...a secret. In other
words...things fell into
place and people came
into their lives just at
the right times" Darren
Walters, co-owner of Jade Tree





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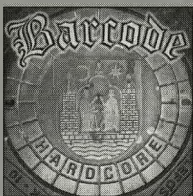
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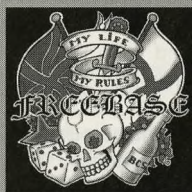
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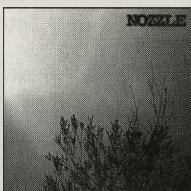
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presence in the market to his, nor his partner's superiority in the field but rather, attributed their success largely to the support and confidence others had in their ability. The Jade Tree duo acknowledged the huge role Karen Gembus of Mordam Records played in assuring longevity and Jade Tree's position as an Alternative Label leader. The partnership of Jade Tree and Mordam Records had a huge positive impact, for this enabled a worldwide market in 1992.

The Jade Tree founders are proactive and certainly see the power of the new media. Alternative bands with Jade Tree may be on video for the world to see first hand, given growth of emerging forces such as MTV2, MTV Latin, digital TV, etc. Jade Tree helps close the gap by increasing universal connectivity for creative expression less censored, sometimes raw, sometimes propulsive, but always laced in self-truths. How can one not admire the fact that the Jade Tree creators don't buy into the "Big Business" ideals and marketing strategies of major labels?

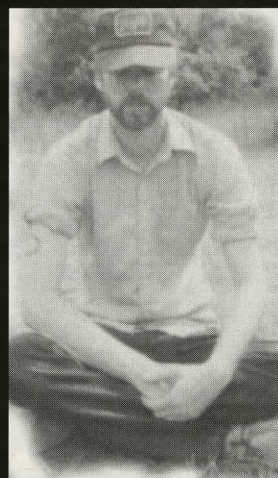
The owners of Jade Tree recognize the MILEMARKER represented by having PROMISE RING sign on with Jade Tree in the mid nineties. Another non-coincidence occurred when EUPHONIE and JOAN OF ARC came aboard Tim and Warren's ark. Perhaps part of Jade Tree's secret stems from Warren and Tim's hands-on approach to choosing talent. Jade Tree creators utilize all their senses when selecting bands to represent their company. The secret lies in the lining of their stomachs perhaps, a gut feeling when Walters and Owen attend a prospective band's live performance. Darren and Tim seek a personal bond with members of the bands they sign. The criteria for Jade Tree to consummate a relationship with a band include more than what raw talent can provide... a raw and real persona is also required. The Jade Tree creators perhaps utilize their own personal experiences as musicians and individual owners of separate labels as a basis for working so intensely. Jade Tree's mission statement involves allowing musicians to follow their dreams on a full-time basis. Tim and Warren sincerely want their artists to hold only one job title... simply, that of MUSICIAN! (Surely, not too much

to ask!)

In the 20th century, Tim handled all of Jade Tree's promotional and advertising needs and Darren handled the distribution and royalties. In the 21st century, some things had to change and allow for the vision. Jade Tree collaborates with other visionaries such as McGathy Promotions, Mordam Records, and Hyper-PR. Warren and Tim work hard, long hours to assure their bands have an enhanced quality of life and a long-term music career unlike many bands signed to a "Big Five." Some bands left a Major to seek refuge with Jade Tree. Who needs to uphold the standards based on greed and control? Watchers, readers, listeners will sway their loyalties to diversity or alternative outlets. KILL YOUR IDOLS...as the critical masses no longer buy the repetitiveness of current song lists held in the "Top 10 or 20" mindset.

Maybe YOU CAN'T FIGHT WHAT YOU CAN'T SEE...as GIRLS AGAINST BOYS upcoming release suggests, but hey...starting ZERO ZERO Jade Tree bands will STRIKE ANYWHERE. If you're SICK OF IT ALL, join me in THE EXPLOSION created by saying GOOD RIDDANCE to the BS of the corporate world! Check out some of the releases out now...MIGHTY FLASHLIGHT, ALKALINE TRIO/HOT WATER MUSIC, CUB COUNTRY, MILEMARKER, TRIAL BY FIRE, and MY MORNING JACKET/OHIA.

JETS TO BRAZIL? A must see, but not required to hear the upcoming releases by bands such as PEDRO THE LION, DENALI, VARIOUS ARTISTS, GIRLS AGAINST BOYS AND ONELINEDRAWING.



CLUB MAN, TOUR MAN, SLY MAN:


KEVIN LYMAN, FOUNDER AND FATHER OF THE WARPED TOUR, HAS MANY TRICKS UP HIS SLEEVE By Jackie Vendetti

The 39-year-old creator of the Warped Tour still travels on the road with his 8-year-old baby, the Warped Tour, which has grown into the longest running tour in US history. Some 500,000 kids across the US and tens of thousands more in Canada and Australia, see the show every year and fortunately for them and for Kevin, his 7 year old daughter Sabrina has already announced that she will soon start taking over the reigns for her aging father. Before the Warped Tour was born, Kevin cut his teeth on the road working production for Lollapalooza. "I was working the club scene in Southern California running shows for the likes of Journey and Foreigner, when Trent Reznor remembered me as the guy that everybody trusted on the set and so they hired me [for Lollapalooza]. I did everything from unloading the trucks to stage-managing to throwing kids off the stage during the show. By the third night of the tour, I passed out in the middle of the show and everyone was nervous. But I got back up and I proved myself to those guys and earned their respect." At the time, Kevin had also been doing a lot of skateboarding shows and noticed that the same kids went to both the rock shows and the sporting shows. "When we started the Warped Tour, there was no X-games and Tony Hawk wasn't the biggest selling video game," explained Kevin from his Southern California home, where his wife, mother-in-law and two daughters, age 4 and 7, were barbequeing on a Friday night in May. Hence, in 1995, the Warped Tour was born. "I wanted a reason to go out on the road for a summer and hang out with my friends. I didn't think it would last for more than one summer, but when Vans signed on as an official sponsor at the end of the 1995 tour, the deal [for another summer] was sealed." What Mr. Lyman wound up doing was changing the way young bands got their message out. "We book the tour in October and the bill is usually packed with virtually unknown bands. But every year, the same thing happens. By the time the tour takes off, many of the bands have hits on the radio. I think maybe the labels see that the bands are on the tour and they give them an extra push. It gives them incentive to work harder." You'd think that this 8-week tour and all year planning and promotion would be enough for a man with a young family at home but no. In the last year alone, Kevin has launched five highly successful tours including the "O' Brother, Where Art Thou" tour, which sold out every show and nabbed several Grammys in 2001. "When they approached me with the idea of a tour, I didn't really know much about bluegrass. But I saw that bluegrass kids are like punkers from the mountains. They get no respect from the country music world [much like punk gets no respect from the rock world]."

Kevin says he is working on taking the O' Brother tour, to Europe later this year. His other tours include last year's Pledge of Allegiance Tour with Slipknot and System of a Down, the techno Sasha and Digweed tour, a Sprite Liquid Mix tour and an as yet unannounced CMJ tour. How does Mr. Lyman switch so easily from one style of music to another? "I study the kids and the scene. Every culture needs its own twist. With the techno kids (Sasha and Digweed) I realized they needed video, good sound and consistent production. I also take ideas from different cultures and apply them to my world." And Kevin's world is definitely punk rock. He still lives by the anthem of "waking up every morning and doing whatever the fuck I want. I try to show that to the kids, that you can do what you want. If you set up with goals and don't turn back." And that is exactly what Kevin's new book, called "Warped Tour: Tales of Psychotic Ambition" out in 3 weeks, is all about. "If you put your mind to something, you can do it," says Kevin. Look for a DVD of the 2002 Warped Tour out later this year.

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DEATH THREAT



Answered by singer Aaron Butkus.

So, do you feel that Death Threat has lived up to the expectations that you had when you left your previous bands? Death Threat is composed of people from other bands. What bands had you played in prior to this one?

Well I never had a real band before DT, so I didn't expect much. I've always just gone with the flow with DT and here I am 5 years later and I've been all over Europe, Canada and the US a few times. I definitely never expected that.

Do you feel as if you should only tour with HC bands, or do you prefer to add diversity to your shows?

I definitely believe in playing with all sorts of bands. Kids need to mix it up a little more. That's what I loved about shows when I first started hanging out. You'd go to a show and it would be for example the Toasters (ska), Vision, a metal band and a punk band. It was amazing and that's the way it should be now, instead of a bunch of snub nosed elitist bands/kids. If I wanted to be a part of that, I would've gone to college, at least you get laid there.

A lot of deterring things happens to bands over time. What has been the hardest thing to overcome? Do you think something could destroy the band or interest in hardcore?

The one thing that held us back the longest was the constant line up changes. We finally have an official line up and have no plans to change it. We're all on the same level and want the same things out this band. It's the best line up ever for DT and that's why it's stayed that way. The other thing that was a deterrent for some kids is our "tough guy" stigma that's been placed on us. A lot of it is probably my reputation for knuckling some dudes/bouncers/scumbag wiggers/nazis etc. down here and when I was little younger. But I think if kids get a chance to read the lyrics they'll realize we're not some bull shit beatdown thugcore band. We're not thugs, we're hardcore kids that don't take shit. I write about stuff that I've lived, real shit, real emotions, my reality.

What's the one thing that makes what you do worth it?

To look in the crowd and see kids enjoying themselves to our music, singing along, stage diving. That's the best feeling in the world especially when you're thousands of miles away.

By Ben Dissary

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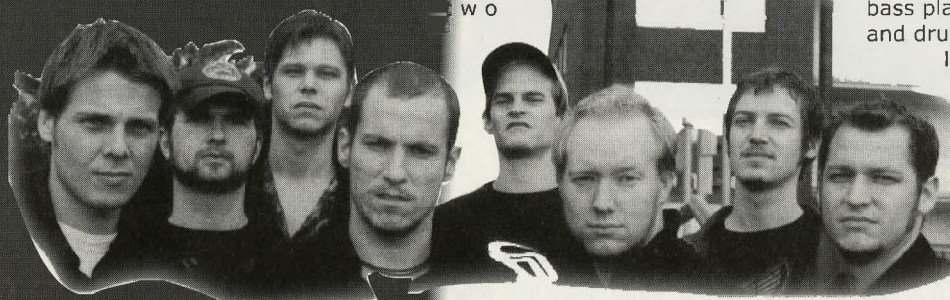
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MORSER



Our band started five years ago with eight members, four singers, two bass players, guitar and drums.

Napalm Death, Today Is The Day and Phobia with little belief in the expression, "know when to draw the line".

"Our years

two

band

started five ago with eight members, four singers bass players, guitar and drums. With that

line-up, we recorded our first album. Six months later, one of our singers moved and we played with

seven members until

about six months

ago when we added a second guitar player."

It should also be pointed out that Morser's overabundance isn't exclusive to their personnel.

"We did a split 7" with The Swarm, from Toronto. Then we started writing songs for the new album. There was a big songwriting gap and it took us three years to write "10,000 Bad Guys Dead".

I mean, they even had to kill off 10,000 bad guys on their new album instead of just a few. Christ! This all begs the obvious question: Why?

"It was an idea born from alcohol. We were sitting around, drinking, and we had the idea to start a really extreme and heavy band. We started talking about who to invite to join the band and eight people showed up. We tried it and it worked out."

But when it all boils down, all the overindulgence, irreverence and logistical nightmares are embarked upon and withstood for one simple reason.

"You're right, it makes no sense at all! We have problems that other bands don't like getting a van and trying to organize eight people for shows and practice is pure chaos, but we just always wanted to be the most extreme band out

there."By Kevin Stewart-Panko

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RELISHING THE MOMENT

by Kerry Donoghue

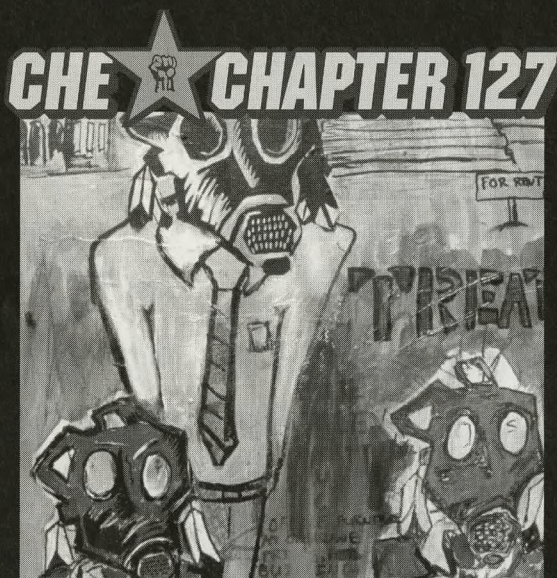


Some people defy labels and shatter confinement. Boston-band Moment collaborates five of those people. They're wily, labeled everything from "emo" to "pop punk," but neither encapsulates their talent. Lyrically, they aim for quality, and their jarring tempos make their sound hard to define. Songs like "Thick and Unwieldy from All Layers" explore different sounds, mix rhythms and sounds in surprisingly successful juxtapositions. "We're a very careful band," explains lead singer Jon Howard. "Half our rehearsal is just arguing and hammering out a plan that works for all of us."

Cohesion plays a large role for Moment, which is why they retain their sense of identity, even in the precarious music industry. "Moment sat down and decided we want full control over artwork, publicity and music at all times. We love each other's ideas. That's how we get shit done in this band, by just being impressed with where each other's coming from," says Howard. Moment accepts its position in life, and is



actually pleased with both its production and label, Espo Records. Howard and guitarist, Steve, did most of the aesthetics for their latest full-length album, "Songs for the Self Destructive." The band emphasized their need to remain in control of their creations. "We aren't into jewel cases and flashy artwork," he says. "We wanted the packaging to look classy. We wanted the labels to be excited about our band, and support us." Espo supports that freedom, infusing confidence in Moment. "If a label can't trust us to create the best packaging and write the best music and choose the best place for it to be recorded, then they lost Moment's attention." Moment's remained clear-headed throughout their involvement. "I'm not totally sure our goal is to 'make it' as much as it's to just be able to play shows." So if you're still dying to label them, try just "Good." You'll get it after you listen.



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By Leonardo Calcagno

...as powerful as a car accident in a forgotten road! Time Spent Driving gives you command to the wheel... and just feel the windshield collision as you speed to the melodies, darkness and fast Indy! Embark at your own risk.

Do you feel that your music is better consumed behind the wheel of a car?

Could be. I mean, I wrote a lot of it behind the wheel of a car at first...so for sure with the EP, and some of the new record. I think it has a good atmospheric feel that goes well while looking out the windshield into the distance.

How much pain is needed to compose TSD songs?

Ha! Ha!, listen to a song and decide. Each song definitely has to have a strong meaning to finish it. That's why we don't have a million songs....it has to strike a nerve.

How's everything?... How's the new album?

Really good, we just got the new record a few days ago and just finished up some dates with Pop Unknown and Schatzi. Well, instead of pictures of walls and stuff on the insert (like the last release), we have pictures of a hot fairy chick... which I think is a pleasant surprise. Oh yeah, and there is a lot more going on musically. A lot more textures and effects, great additions for sure

If tomorrow you die on tour. How would you like TSD to be remembered?

I'd like to think for sincerity and ambition.... hard question to answer really though. I guess the fans would have to decide.

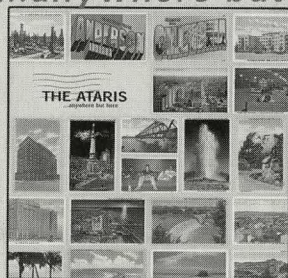
Before driving away... any last thought?

Our new record "Just Enough Bright" on Sessions Records hits stores on May 7th. You can find more about us at www.timespentdriving.com. Thanks!

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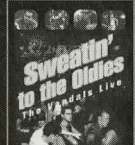
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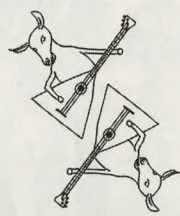


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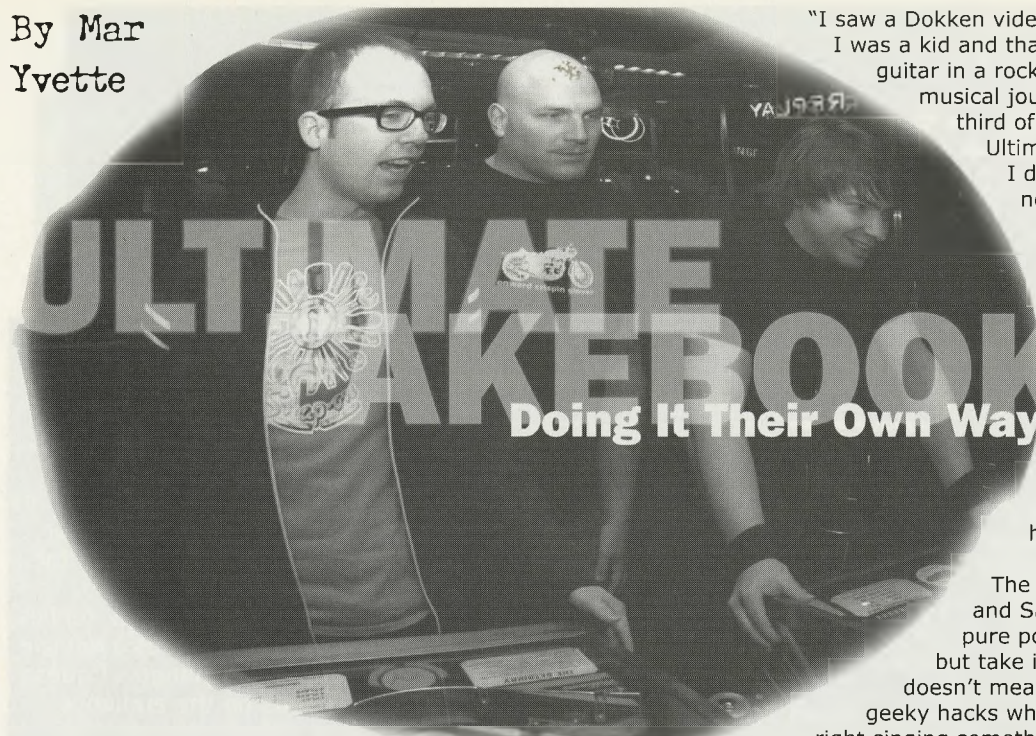
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By Mar
Yvette



"I saw a Dokken video for 'In My Dreams' when I was a kid and that was it - I had to play the guitar in a rock band." Thus began the musical journey of Bill McShane, one third of Kansas's power-popsters Ultimate Fakebook. "Of course, I don't listen to stuff like that now - now that I know better," he jokes. "But I think the whole rock 'n' roll world is just so centered around being cool that there's hardly any fun left in it. We're kind of sick of the cool, and hip indie bands that are just so 'special'. It's like whatever, you know? I can play all that stuff, too. And I actually like it. But I want to be honest."

or feel is

our songs," says McShane. "It's the people who don't take the time to see what we're all about that think we're kind of bland. But we're trying to write pop songs, not those [self-important] type songs. It's all been done before, so why don't we just get back to good songs that you can party to?"

The trio's third album, Open Up and Say Awesome, is a blast of pure pop 'n' roll that does anything but take itself too seriously. But this doesn't mean the band are just some geeky hacks who don't care. "I don't feel right singing something that I don't really believe good. And I think most people understand this about

Back on an independent label after a brief stint on a major, UFB are ready to hit the road again, even though they've been touring virtually non-stop for the past four years. "We're not lighting up the world and playing these major arenas or anything, but we don't see that as a setback," McShane declares. "We still love to rock out no matter how many people are at our shows. I mean, we've been on a major label, an indie label, no label, and no matter what, we're still just doing our thing."

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the fartz: hardcore cult heroes linger on

THE FARTZ by Boone Stigall.

The role of the Fartz in the history of hardcore punk is somewhat complicated. Emerging out of Seattle in the early '80s, their politically charged songs impacted a then slowly growing underground scene. However, mired by lineup changes, they seemed to disappear as quickly as they started. While the members

moved on to other projects, there was still interest in the songs. Then something happened to change things.

"Alternative Tentacles re-released all of our material about three years ago," explains vocalist Blaine Cook, "When they did that, then I made all the phone calls and got everybody together."

Thus, The Fartz returned on the scene. Over the past few years, they've re-recorded some older songs for *What's In A Name* and played live when they can. However, they are set to release *Injustice*, their latest album, by the time you read this.

"It's pretty much all brand new material that's been written with the new Fartz lineup," answers Cook.

Given the new album's title,

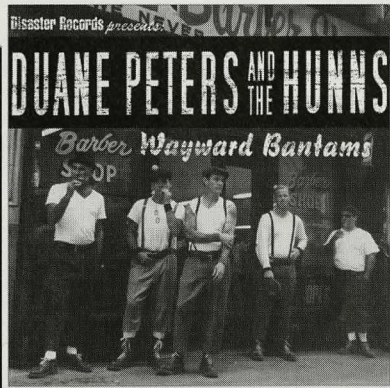
it seems obvious that The Fartz write about topics other than the boy meets girl love songs or generic odes to mindless rebellion. In the past, their songs have covered such topics as religion, war, and racism. With this in mind, the question of whether music can be used as a forum for social change emerges.

"You can try," Cook replies, "Anything can be used as a vehicle to promote social change. I guess it just depends on the audience that you're able to play to. The people out there who are going to listen to your message, if you have a message to give."

The Fartz plan a West Coast tour later this summer. Between that and the album, many of us will get a chance to experience the Fartz in all their glory.

DISASTER

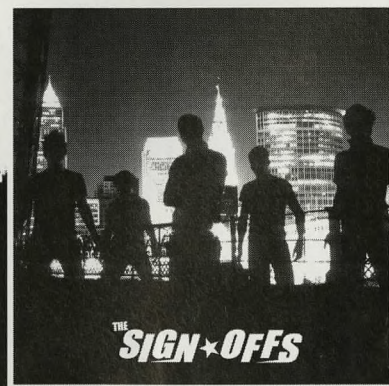
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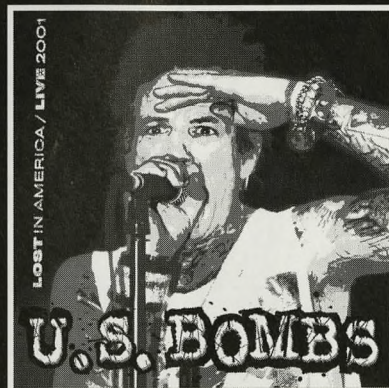
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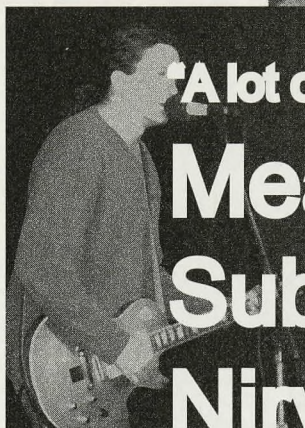
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"A lot of freaky old Meat Puppets and Sublime fans and Nirvana stalkers"

Contrary or perhaps as a reaction to the music industry's penchant for creating supergroups from the remnants of once great bands, there exists a natural anomaly to the process that on its face may seem contrived, but is in truth the best thing to happen in alternative music for a decade. Former members of Sublime (drummer Bud Gaugh), Nirvana (bassist Krist Novoselic) and The Meat Puppets (singer/guitarist Curt Kirkwood) have come together to form Eyes Adrift, a group that stomps close to the Cow-Punk Ponderosa but who generally tend toward making music for the sake of the song rather than for any single genre.

"A lot of freaky old Meat Puppets and Sublime fans and Nirvana stalkers" is how Kirkwood described those who have tuned into the group thus far, but don't look for that to last as this trio's music moves beyond nostalgic curiosity to be fully recognized for its own power and beauty.

The group is currently considering offers from the usual media conglomerates but is more interested in having their debut which, is already recorded and ready for release, heard by as many people as possible without the baggage of being just another product on the marketing schedule. Whatever

is to happen with the disc, only time will tell but the group has already cut its teeth on a tour and though the audiences may have come to see a "former members of . . ." group, what each took home was something infinitely worthy of being excited about on its own measure.

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Hot Hot Heat



Hot Hot Heat, [HHH]? When I was asked to do this interview. I thought that I was writing for the wrong magazine and HHH was a Polish techno band. Men was I wrong... HHH it's Victoria's (BC) love child and you better not be calling them posers if your diet doesn't include a knuckle sandwich. Freshly signed on Sub Pop; HHH has for the past 4 years conquer BC scene with their *punkish* attitude, quest for a greater sound and thirst for fame! Their new album Knock Knock has mellow down to a more mature rock 'n' roll persona... but this shouldn't stop you from downloading their new mini-album thanks to the magic of MP3 technology [just kidding] Still rocking! And loving the rock star status every minute!
By Leonardo Calcano

HHH! What's with the name?

P- [Paul Hawley, drums] It was swimming around in my head right as the band started. It actually came to me in the form of a vision of a talking, flaming guitar. He said "you are HHH" and we were!

How are you guys coping with the fame?

P- Well, I'll tell you, IT IS TOUGH! This fame thing is really going to our heads...we think we're HUGE. God I love being famous. Celebrity is my absolute #1 goal. HHH = fucking famous. Fame, what a CRAZY ride it's been to the top! This is Fame! Fame! Famous!

Why should we listen to HHHH?

We are already Famous. It's nice to have a little bit more cash for our wallets. We make Danceable, pop oddities

How's the Victoria [BC] local scene.. any bands we should keep our eyes on?

D [Dante DeCaro, guitar] The scene is just thriving right now! It's like fucking Seattle in '88. Check out Penalty Box, they tear! And Total Body Meltdown, buy their demo, holy shit it's extreme!

Bands that should, in your opinion, stop doing music and why?

P- Oh shit! There's this REALLY bad band called Penalty Box, Jesus, they suck. Goddamn please make them stop.

How much of the Punk sound, from your humble beginnings, has turned into pop?

D- I wouldn't say that we have abandoned our humble punk beginnings, it's just that as one gets older, they become more sensitive to things like melody and such. We haven't chosen to be more POP, it's just the music we play now. We all still love punk and still listen to it; we just listen to shit like Tom Petty now, as well.

Any last word of wisdom?

D- We couldn't think of anything wise or smart to say.

Thank you!

By Leonardo Calcano

SHAKING FOR ROCK'N'ROLL



The Parkinsons

Real musicians and music comes from sacrifice, pain, touring, playing and just giving your soul to the cause! The Parkinsons, a Portuguese band, left their county to find rock'n'roll and a punk life in London. And now it's time to conquer the world stage by stage! *A long way to Nowhere*, their debut album on Elevator Music, has all the ingredients to bewitched by one of Portugal's finest bands! They don't give a fuck! They are primitive and have raw tunes! They don't wear ties and don't try to look like the Monkees! Every show it's a combat! Here are The Parkinsons...

Never had any problem with the bands name?

We are very used to deal with all kind of problems. I remember a night we were talking with a promoter and once he realize the name of the band he just stopped talking with me because his father was a victim of the disease. Nothing we can do about it, our name just came out of our heads because we shake a lot and we look like a family (the Parkinsons family, a bunch of gentlemen's), not pretending to shock everybody or getting extra promotion with a sensationalist name. If you see us live you understand what I'm saying.

The Parkinsons are out to destroy punk rock, and anything else that gets in their way. Is this your punk rock mission?

The Parkinsons live to survive, we just survive. If for that we have to use all the weapons in this planet. We are gonna use it. We don't believe in stereotypes, we are purists...some people call me an ape because I'm stocked in the past but I don't care. I believe in music, I believe in the Cramps, I believe in the Clash, etc....I believe in good music and in the wildest dreams of rock'n'roll. We are out to destroy the oasis badge that Johnny Rotten was wearing last week and to fight bands like Sum 41 who proclaimed themselves as punk rockers. If all this crap around that they call punk rock it's here to stay they better find a big hole to hide because we are going to be in their backs.

The worst album you have ever loved?

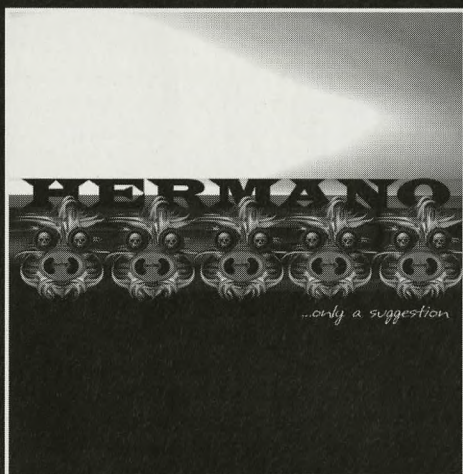
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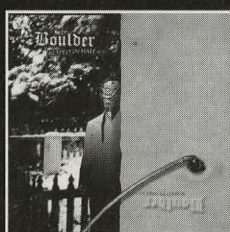
- 10.07. Bielefeld/Forum/Germ.
- 11.07. Berlin/Knaack-Club/Germ.
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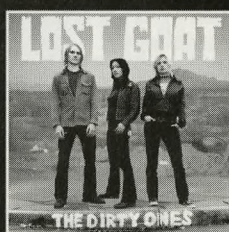
BOULDER Reaped in Half Act I and II CD/LP (TP-040)

Boulder's raging follow-up to 2000's *Ravage and Savage*. "Filthy heavy rock'n'roll with a drunken scumbag for a vocalist. (KKKK)" -Kerrang!



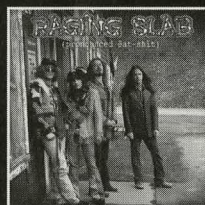
BLACK NASA CD/LP (TP-044)

From the ashes of The Atomic Bitchwax, Black Nasa's debut CD/LP. Coming in September.



LOST GOAT The Dirty Ones CD (TP-039)

The follow up to 1999's *Equator*. "Like Ann and Nancy Wilson chained to the wall in Blue Cheer's rehearsal space." - Sleazegrinder

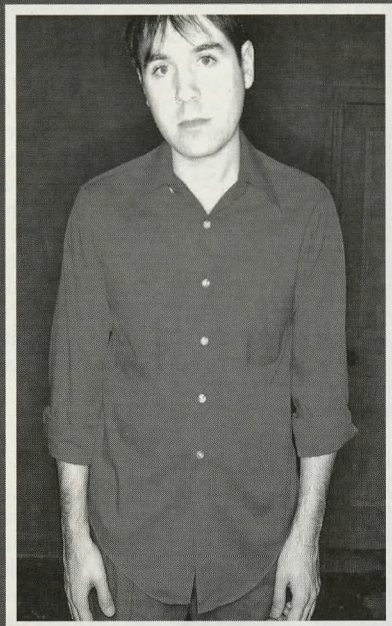


RAGING SLAB Pronounced Eat Shit CD/LP (TP-043)

The masters of boogie return with their 7th studio album. Follow up to 2001's *The Dealer*. Coming in September.

Turn on The Stereo

By NICOLE SEYMOUR



They play solid, crunchy power pop, and have a basic name that evokes, well, solid, crunchy power pop. But The Stereo's main man, singer/guitarist Jaime Woolford, is the first to point out that, at least when it comes to personnel, his group "isn't a typical band by any stretch of the imagination." Over the course of the past three years, no less than 12 members have passed through the lineup, Jamie being the lone mainstay.

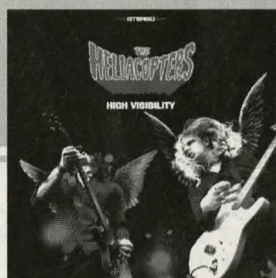
"I write some songs ... I record them either on my own or with the help of some musician friends and they come out with me on tour," he explains.

This simple formula seems, at first glance, to explain their sound. The Stereo's work is often compared to that of classic pop tunesmiths like Elvis Costello or even Rick Springfield. But don't let the hooky melodies deceive you. Jamie admits that his short attention span may be the biggest reason he likes pop music, but he's quick to note that, "no matter what anyone says, there IS an art to it."

With three albums under their many belts, The Stereo went into the recording of their fourth, "Rewind and Record," with the desire to master this art more fully, and a newfound passion for rock 'n roll. (Though their last effort, "No Traffic," received positive reviews, Jaime wasn't satisfied with the final recording,

a rendering he calls "sad-sounding.") "From here on," he promises, "every record I do will be nothing less than the best record I can make."

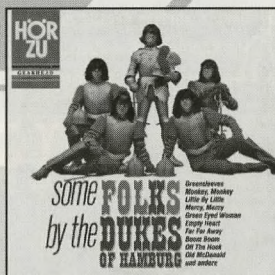
Music fans can judge that for themselves in late June when Fueled by Ramen releases "Rewind," to be followed by a full-scale North American tour. But by the sounds of it, Jaime Woolford just wants to get back to the business of rocking out, no matter what anyone else thinks. As he says, "I couldn't be happier ... I really love music again."



THE HELLACOPTERS

High Visibility (RPM033)

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coheed & cambria

DON'T LET THEM SCARE YOU

So goes the chorus from "Devil in Jersey City," the third track from Coheed and Cambria's debut album, just released on EVR. The 13-track **SECOND STAGE TURBINE BLADE** CD doesn't nearly prepare you for the arena-rock experience of Coheed's live show, which I had the awesome pleasure of catching right here in NYC in May. They had just played Albany's second annual Parkfest that day and then made their way down to NYC where they were quickly swooped out to dinner by a high-powered entertainment lawyer. In fact, the whole place was crawling with major label types, interested to see why nearly 300 kids had crammed into the small space on a Sunday night to experience Coheed and Cambria's hard, uplifting, techno-prog rock. Singer and guitarist Claudio Sanchez



donned the stage, afro and all, like a more approachable yet equally enigmatic and moving philosopher-of-the-day Tom Morello (RAGE) and pleaded for understanding and compassion with his high-pitched croons and dazzingly complex techno-guitar licks, which I couldn't help but compare to Rush.

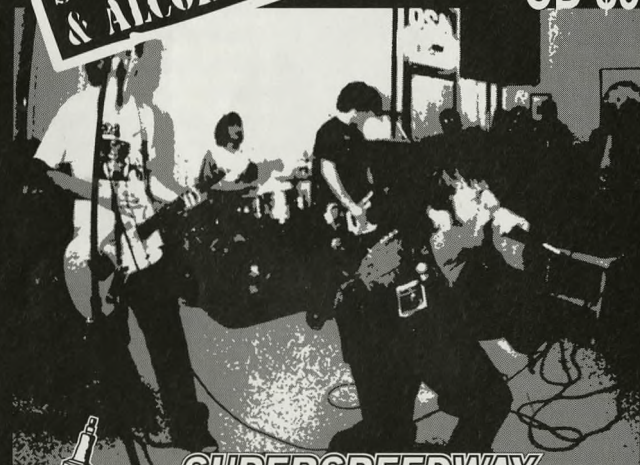
"Nooooooooo!" yelled Claudio when I mentioned the Rush likeness. "We are always being compared to Rush. And you know, truly, I'm not a fan." Well, me neither, but Coheed actually make Rush's music palatable. And the second guitar on stage, played by Travis Stever, only adds vigor to their heavy, progressive rock sound. But, the bass line, delivered by a friendly Marky Mark look-a-like, Michael Todd, the Sensefield-ian drumming, by Josh Eppard, and the emotional intensity that Coheed creates, plant this band's sound firmly in the post-hardcore present, far away from their sometimes embarrassing eighties roots. It's easy to see why the record is well into its second pressing after its March 5th release

and why Coheed has landed tours with the likes of Thursday and gotten considerable airplay on college radio. "The album took a little less than a week to record. We really didn't have all that much money and we were like let's get this done just for ourselves, really." And, it's easy to see why the owner of Applehead studios, where the record was mixed, was buggin', that the band wouldn't be returning for their second release. "This band's been around for like 5 years and no one really cared. Then all of a sudden people started taking interest." Maybe it's the great comic-book concept behind the album that's boosting their popularity? "I haven't really worked it all out yet, but the dragonfly on the front cover of the **SECOND TURBINE BLADE** plays a significant role in the story." Maybe it's Claudio's rock-star presence and his incredibly ingenious lyrics? "Devil in Jersey City, is the second chapter on **THE BLADE**. Originally, I had a girlfriend that lived in Jersey City who I had been seeing for 6 years. Down the street from her was this house that had a big-ass red door and a star in the center of it with the numbers 666 across it. After seeing that, I attended a party where I met this model type lady who was engaged with the fella and uhhhhh. OK, I can't continue. The devil made me do it.." Maybe it's just that these 4 good-looking boys from upstate NY give a helluva rock show. And, maybe it has something, BY JACKIE VENDETTI

The Cliftons

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ROCK'N'SEX'DRUGS'N The Hellcopters

By Leonardo Calcagno

Discovering The Hellcopters was for me one of the most intense experiences I had in my teens. Like The Jesus Lizard, Hüsker Dü, The Pixies, The Dead Kennedy's and other legends... They are unique in how they bring this passion for real music. Sex, Drugs and Rock'n'roll are just concepts and easily perverted when used by weak individuals. The Hellcopters rock'n'roll is connected to their being; every song, riff and chord are powered by high heavy intense sex drive that keeps you coming for more (and beg for another taste of the original sin).

In Sweden they have raised hell and conquered the world with pure (crap free) music that speaks to the soul. Robert [drummer] took some time from his busy recording schedule from Sweden to answer a couple of questions for Caustic Truths.

Leonardo: How are you? So what are you guys up to?

Robert: I'm all-fine!
We're in the middle of

recording our new LP! I haven't thought about anything else than the recording for a while. I just got done

with my drum parts so now I'm trying to catch up with everything...

How much has it changed since your 1996 debut album, *Supershitty to the Max*?
Wiser! First record was done in 26 hours! Second record was like: "alright, we have a bunch of songs let's record a new album" and it was done in the same studio, in-between tours etc. With *Grande Rock* we wanted to try out another studio and environment and we settled for a studio isolated out in a big forest about 7 hours from Stockholm. Three weeks out "in the wild" was a good experience but we didn't wanna do it again so for *High Visibility* we chose Polar Studio (ABBAs old studio!), which is located in the center of Stockholm. That record also took three weeks to record and about ten days to mix. This time we are using two studios (luxury hey!).

For this record, we are at a studio called Romarö located on an Island outside Stockholm (pretty isolated too).

Have you seen the Osborness on TV? How do you feel about Ozzy being on TV?

I like the show. Saw it the first time in San Francisco on the last US tour and it was hopeless! Since every "fuck" and "shit" is censored in America you just can't follow the "plot". Luckily here they don't censor it at all.

Any chance to see Hellcopters sweating devil rock in Canada?
Yes most definitely. I feel very bad on not coming there last time around. The reason was that we only had three and a half weeks to do the whole of America so basically we went straight through and then missing out on Texas and the rest of the south plus Canada. Which really is a bummer cuz both Texas and Canada are among the best shows on the whole fuckin' continent!

Thank you. It was an honor!

MEMBERS:

Guy—Vocals
 Sean—Guitar
 Eddie—Drums
 Rocket—Guitar
 Chris—Bass



By Romy Ashby

The closest present day thing to experiencing the Dolls or the Stooges in their time, the Toilet Boys blow up the house with their loud, raunchy fist chords and tight explosive songs. Guy's voice is like a streetwalker's flipoff and he looks just as good, too. At a Toilet Boys show people beat their heads together while Sean's guitar bursts into flames and he spits fire fountains out over the audience so broad and hot you could roast weenies. Sometimes they really piss off the authority figures and get into trouble but nothing seems to hose these guys. Since coming out with their first real, commercial CD, they've been almost constantly on the road, and they're coming back to Canada in May.

R: Do you like how your new CD turned out?

G: I hate it. No, really, I love it. It's the best thing we've done. It's the only time we ever recorded with the intent of making something. It was supposed to come out

September 11th, which it didn't. It came out a couple weeks later. But the ads had us with all this fire and flames and said, "Debut September 11th." We toured the States with the Damned in October and November, and we were up in Canada as well, in Toronto and Montreal and New London. Then we went to Europe in January.

R: Did you get into any trouble with the fireworks?

G: We were supposed to play at a place in Lisbon, and the owner saw something about us on television which showed the fire, got freaked out and said no. Rather than cancel the whole thing the promoter scrambled to find another venue and he found this old, abandoned church out in the middle of nowhere. It was really nuts and fun. The crowd was singing and screaming so we were really excited. We had flash pods during the first song, and all of a sudden cops came rushing onto the stage and stopped the show. The promoter fixed it and we went back on but only for a

twenty-minute set. We started to go over a little and the cops were back on the stage unplugging everything, and the crowd was screaming fucking cops and all that stuff.

R: Oh, how glamorous!

G: Yeah, it was fun. But I didn't get to see any of Portugal. I want a day off next time.

R: Are you writing a lot of new songs?

G: A couple, and Sean's always writing. Everyone's free to jump in and write but basically Sean and I do all the writing.

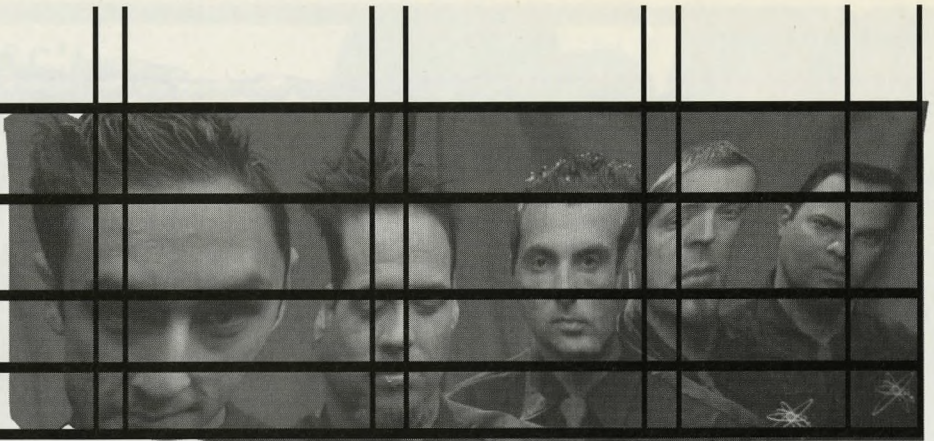
R: What's the story of Sean overindulging in the fire eating?

G: Oh, that was some Spike Lee commercial and they filmed the part where Sean breathes fire, and he had to do it over and over for a number of hours and he got really sick.

R: What is that stuff he uses anyway?

G: Uh





ON THE EDGE WITH Strung Out

BY MAR YVETTE

Before you start thinking their name refers to some uncharming state of chemical dependency, vocalist Jason Cruz will tell you that Strung Out is simply a "stupid name we thought sounded cool when we were 17." Cruz, along with rhythm guitarist Jake Kiley, drummer Jordan Burns, guitarist Rob Ramos and bassist Chris Aiken, have been steadily stringing together a tight knit following since the group emerged from the Southern Cali music scene in 1992. Inking a deal with the San Fran-based Fat Wreck Chords label not long after they formed, the group has stuck together and recently released their fourth full-length album, *American Paradox*.

The album, which was named after Cruz, saw a bum on Sunset Boulevard with "American Paradox, written on a piece of cardboard," is not only a sonic assault of punk rock melodies, hardcore guitar riffs, heaving bass lines and pounding rhythms, but it is also a lyrical bout between contrasts -- happiness and despair, fury and serenity, deficiency and excess.

"Contrast is good. It's part of our existence. Sometimes my lyrics are positive, but other times I just feel like I want to destroy the fuckin' world," shares Cruz. "But there's always a solution. There's always a way," he stresses. "It's about the fight and I think our fans understand that. All we do is present everyday problems and situations in a way that people can identify with it and put it to really cool music."

On the first single "Cemetery," Cruz sings about driving around Los Angeles and the conflicting emotions that can arise from living in such a cosmopolitan fish tank. "I love L.A. so much. I can't get over how much I love this city. It's endless inspiration," he reveals. "And yet, it also sickens me as much as it inspires me. Sometimes when driving around, it's like we're just fuckin', zombies. It's like, what's going on in people's heads? 'Wake the fuck up!'"

In addition to the lyrics, Cruz oversees the album's artwork.

And he's realized just what an impact something as simple as their logo, which is a stylized rendering of an atom, can have. "At every show we see at least ten kids who have that logo tattooed on themselves. We're gonna keep putting out better art so we can get some really good tattoos out there," he laughs.

Considering the impact of something as innocuous as the band's logo, I asked Cruz if the group's young listeners could misconstrue the imagery of American Paradox, which includes a gothic girl brandishing a handgun and Cruz holding a gun to his head. "The artwork is very exploitative. It's the whole American way of presenting things and I wanted to go off on that. I wanted to be lavish," he replies. "I have faith in the kids that really dig the band and pay attention to the lyrics. We don't glamorize anything that isn't already glamorized in their faces 24 hours a day from all aspects of society. I give them the benefit of the doubt."

As he asserts, "We're not political; we don't want to go out and start some cause. We're American kids and it's just kind of a celebration of what we are and how sick it is, too. I'm not a prophet. I don't see myself as more than I am. We're just a band and we fuckin', rock and the kids love to rock. And that's what it's all about."

After nearly four years of figuring out the direction of what would eventually become American Paradox, Strung Out is once again returning to the road and looking to the future. "It's been a long, happy, challenging road. We've earned ourselves this really hardcore fan base and it's amazing," Burns says gratefully. "As far as the future, I think we all want to continue doing what we're doing and take it to whatever level we can. In the eyes of success, we've already had major success. We've traveled the world, sold records and have met a lot of cool people, and we're very appreciative. But," he adds, "you have to always strive. We want to keep growing and have our music appeal to as many different people as possible."

"Sometimes
my lyrics are
positive, but
other times I
just feel like I
want to destroy
the world"

The Virus LETTING IT SPREAD

Since 1998, a little gutter punk band from Pennsylvania named The Virus has kept the sound of street punk alive. We don't do a lot so here is one. A little blurb interview is below. But ya know, more info is at www.viruspunks.com. By Ritchie.

1. Is there a reason why Mike left the band after the first album?

JARROD: Mike Virus left the band so that he could focus more on his career as a computer programmer. He no longer had the time to devote to the band as the rest of us did.

2. Do you think picture discs really help out the album's sales?

JARROD: Nothing done with vinyl really helps an album's sales in my opinion. About 90% of our album sales come from the CD format. We released our 7" as a limited edition picture disc basically because we are into collecting vinyl and we wanted to have something released as a picture disc for ourselves. Then we also released the songs from the picture disc on CD so everyone that didn't have a record player could have them. With our newest album, we wanted to have the vinyl pressing come with a gatefold sleeve basically because it was something we hadn't done before. As a result the vinyl version cost about 3 times as much to make because of the gatefold covers. All the vinyl pressings of our albums are basically for the few people out there that still prefer records to CDs.

3. Fill us in more about Holiday in the Sun? I hear everyone is too nice but I am wondering if you were one of the few North American bands over there?

How did your drinking styles compare?

JARROD: We played HITS in the UK last summer and it was great. We met people from Japan, Australia, Italy, Israel, etc. It's probably one of the few times where you can meet thousands of punks from all over the world in one place. There were probably about 10 North American bands that played the festival besides us. The Europeans definitely out-drunk us. They had a beer tent set up at the festival and I think it was constantly packed the whole time the festival was going on. It was like a 3 day festival of beer and 100+ bands, so by the 3rd day everyone was exhausted.

4. Playing with Slaughter and the Dogs must have been one helluva of a show?

JARROD: The show was great because it was our first show back after we had taken a 5 month break to write our newest album. I'm not a big Slaughter & The Dogs fan so I sat upstairs in the bar area when they played and watched part of their set from TV in the bar.

5. Are you fairly well known in the West Coast?

JARROD: I have no idea. We played out there about 2 years ago on tour and we were really well received and we get a lot of emails from the west coast, but I guess we'll see how it goes when we go out there on tour this August.

Paul- vocals, Mike Authority-guitar, Jarrod-drums, Josh-guitar, & Drew-bass

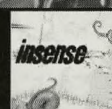


HEAVIER THAN THOU
SUPLECS



ENTROPY CREEP

The Cumshots



insense



Name Dicky Barrett

Date of birth Born on June 22nd, 1964

By Leonardo Calcagno

Place of birth Norwood, Massachusetts

Do for living Lead Vocals in the

MIGHTY MIGHTY BOSSTONES

Anything else Releasing a brand new, full-length CD on SideOneDummy Records on July 9th entitled "A Jackknife To A Swan."

Love His wife **Hate** organized religion

Description of Boston Working class people. Always prepared to give more than 100%. Boston feels like Vancouver and Montreal wrapped together.

Organized religion - it's a sham! They take advantage of people's trust. You can't even open the paper and not read about a priest being a sex offender! From the beginning of this interview with Dickey's, he gave me a clear clue on what he and his Mighty Mighty Bosstones partners on crime stand for. . they care about the people on stage and in real life. And for more than 12 years the Mighty Mighty Bosstones have shown their true color and in return fans have given them great admiration and respect [just go online, and see the amazing amount of personal sites dedicated to them]. Dickey's gives us a tour and tells us what it means to be Mighty Mighty Bosstones [MMB].



How's everything?

Fine. Just came back from a tour in Australia. It was a lot of fun.

Tell us about your new album "A Jackknife To A Swan"

It's a more hardcore album. More serious but still very alive.

First of all why the name

A lot of reasons all mixed together. 9/11 has changed a lot our perspective on life. The Swan is one of the most beautiful and elegant birds. It is a very Boston bird. I like the feeling of the title . . . very strong and gracious. Did I sound intelligent?

Ha! Ha! Ha! Ha! Ha! Ha!.. yes, don't worry! So 9/11 changed your life dramatically? What happened to you and what where you doing, when it happened?

Drinking coffee at home and listening to the radio, when . . . Bam! I heard everything just go to hell. 9/11 was a big shock to a lot of people and it changed how we see the world. You are like " Why, did this happen?" . . . " Do people really hate America that much?" I felt for those innocent deaths and those directly affects, their families and friends. All the suffering and pain.

As an American did you feel attacked?

Yes! A lot of people felt that the government has to answer for their actions in our name, outside USA. If it happened here, it could happen everywhere. Maybe even worse! I think I'm a smart man. I can see the problem but I do not have the solution for all the problems . . . and I also don't pretend to have the solution. I think that we have to rethink how we see

ourselves in this world!

What's your take on what's happening in Palestine and Israel?

More organized religion crap. We become spectators of this atrocity! It's very sad!

Now that the MP3 controversy has toned down a little, do you feel that it hurt the music industry as much as they said?

Not as much as the industry said. For example us, we play our music 'cause we like playing. We never thought about playing music for the money. When you do . . . money = music, equals crappy music. Record labels and the music industry got pissed 'cause they didn't invent the MP3 technology. They shot themselves on the foot, when Napster [a Boston original] wanted to sell them the idea. The industry and record companies didn't like someone else "robbing" the musicians. They want to do it themselves! Ha! Ha! Ha! Ha!

Can you guys make a living with the MMB?

Yeah. We can. It's great to just play music and have fun ... sweet!

Do you think that you could be doing something else besides playing music?

I'm a decent roofer. I can make a roof, no problem. I'm a pretty good bartender. But MMB, it's continues fun! Why change a winning formula?

Five reasons why people should listen to MMB?

1. We are good. Ha! Ha! Ha! Ha! Ha! Ha!
2. Go back to number one!
3. We care about what we are doing.
4. If you like hard punk/

Ska influenced/power music. We are your band.

5. Chances are that you are better looking than the MMB. We don't look like the Back Street Boys!

First thought that comes into your mind when you think of Canada?

My wife [she's from Calgary]

Is there a ritual before going on stage?

We tune our instruments. We shake hands. We never play without our MMB dog banner.

How do you keep a band alive for so long?

We keep it fun. We are not working in some cold mine! We are playing music and that's what we love!

After 12 years playing music, in your opinion, has the music industry changed a lot?

It is always changing, but we are still the same. Playing for the love of music.

Keeping it real?

Yes! Thank you for phrasing it in pop culture terms! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Before the interview I went on the net to get some ideas for the interview ... and I was amazed at the commitment from your fans. How do you feel about this love and devotion?

It's an honor to have such fans. We can't thank them enough for coming to our shows and buying our albums. Thank you!

Any new bands to discover from Boston?

Sinners and Saints, Blood for Blood, and Lost City Angels.

If you had to choose

between the Specials and Madness? and why?

The Specials had more substance. Madness has a more naughty attitude. Did you know that I wrote the liner note on their *Total Madness* album?

How would you like people to remember MMB?

That people had fun! Cared about the music! Cared about the fans! Unique individuals and nice guys. Our last day on the tour in Australia the bus driver, a guy who just was paid to drive the bus, gave us a card. It said: *it was a pleasure to have met the MMB and you are a very nice and polite band!* I know is not drug, sex and rock 'n' roll with hotel room trashing stories! But it made me proud to be in such a great band! That's how I like to be remembered!

Beside MMB party madness on stage and in disc, can you tell me of a normal day of a MMB band member?

Besides relaxing after a tour? Today: I hung out all day at home. My brother came back to chill, 'cause last night he went drinking heavily. I waited to do an interview with a Canadian reporter.

Anything else you want to say?

How's the baseball in Montreal?

You really don't want to go there! Baseball in Montreal is a sensitive issue!

Ha! Ha! Ha! Ha! Ha! We in Boston are still waiting for a miracle from our team. Say 'Hi' to Canada and also your bro. See you in Montreal. We will go out, and drink a couple of pints!

Ok! Take care! ...

"We never thought about playing music for the money.

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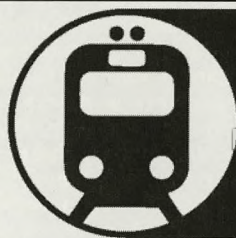
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MILLENCOLIN

HOME AWAY FROM HOME: MORE ROCK, LESS PUNK, ALL GOOD

In 1996, Millencolin got a call from Burnin' Hearts Records (their label at the time) telling them that Brett Gurewitz not only liked the demo that was sent to him but wanted them on his label. And unless you're living under a rock, you'd know that Mr. Gurewitz is not just the reclaimed Bad Religion bassist, he's also the brains behind Epitaph Records.

So when I asked Erik of Millencolin what was his band's reaction, "Well, we had just finished a show in Switzerland and were in our hotel room. When we heard the news we ordered champagne and hit the bars."

With the new album *Home From Home* recently released, the band has self-described the album as more rock than punk — have they lost their edge? "We definitely haven't forgotten our roots. When we first started out we wanted to sound like NOFX, Pennywise and Bad Religion — all the bands that influenced us." Erik goes on to explain that the band has matured from that initial stance and is much more comfortable as a unit now. In fact, when asked whether or not his band feels pressure to speak about typical punk rock political issues [especially seen in their fellow Swedes, The (International) Noise Conspiracy], Erik offers the following: "No. Each member of the band has their own personal political stance but what we're more concerned about is personal politics — the challenges and hardships of growing up and changing." And change, they have. Their latest 12 song album definitely has a less "punk" feel to it. But don't be under any illusion that somehow they have lost their edge. The album blends extremely the aggressive playing style of punk rock with the melodic harmonies of Rock And Roll.

However, Millencolin fans will notice that this album is nearly two years in the waiting from their last full-length album. I wondered whether or not the band decided to take some time off to catch their breaths before starting up again. Erik replies, "Actually we

didn't have that much time off. We had a couple of months to ourselves to relax but pretty soon we were writing songs and getting together to rehearse." So non-stop touring, hardly any breaks and busting your ass to make an album, I wondered if this was some sorta strong Swedish work ethic.

In fact, since their inception into the Epitaph family intact, Millencolin became a touring machine. Having traveled extensively across North and South America, Europe, Asia and Australia and having been on a couple Warped Tours, touring has certainly helped them gain international exposure and perk up record sales. With Larzon off the tour due to a broken show, Thomas from Borshell Rocks has been replaced but with what success? "He's been abso-freakin'-lutely great — he's made no mistakes." So even a broke down drummer can't stop the Millencolin machine. Even though touring certainly has its potential to be a day to day party fest, Erik comments that being on the road for too long does have its drawbacks. "You know, sometimes one day feels like any other day and it has the ability to just stop being fun. You can also lose contacts from home."

One wonders what it must feel like touring across the world after having grown up in Sweden with a population of 9 million. Erik laughs and says it definitely different. But I was curious to note whether Millencolin saw themselves fitting into their Swedish society. Erik says that because of their small population, "Trends come and go so strongly in Sweden." He goes on to talk about how hip hop even made a prolific rise before being trounced back by the garage/rock and roll machine where bands like The Hives are now all the rage. And even though Erik said he could easily live in California — a home away from home, no doubt if we're talking about trends that come and go — he still calls Sweden home.

Rhonda Chung



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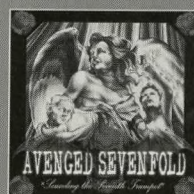
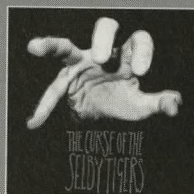
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WHO IS LAUGHING NOW?

ORIGINAL SINNERS

PUNK ROCK, AND THE
CONTINUING SAGE OF
AN UNDERGROUND
LEGEND?

By Boone Stigall

Original Sinners is the latest group fronted by Exene Cervenka (of X and Auntie Christ fame). Slowly evolving amidst rumors and curiosity in punk circles, they have emerged with their debut album and "an eclectic bunch of songs" (to quote Exene) that encompasses country and instrumentals as well as punk rock. Recently I spoke briefly with Exene about the new band, the album, and career longevity among other things. The following is a too brief look into one of punk rock's true living legends, one that is still creating and moving forward today.



When and how exactly did Original Sinners come about?

Exene: Well, it was in stages. I was playing with Sam for a while and trying out different people. It didn't really become the band it is now until right before the record got recorded. Matt and Kim joined maybe a year ago, after they left the Distillers, and then Jason joined about a month or two before we went in the studio. So that's when it really got good. About a year, I'd say.

How does Original Sinners differ from your time in X or Auntie Christ?

Exene: Every band is going to be different. I've got that band the Knitters, which is a lot different too. I'm going to try to avoid comparing them. I don't even know why I would want to if they're all different.

What is the song "Who's Laughing Now" about?

Exene: I don't want to explain my songs too much 'cause I want people to listen to the songs and go, "Well, that song's about me. That song's about my boyfriend, that song's about my girlfriend, that song's about my life." It's kind of a revenge song about when somebody is just cavalier about your feelings and just walks all over you, doesn't really care if you're happy or satisfied. And then it turns out in the end that you're the happy one and they want to get back in your good graces. You were crying and now you're laughing. It's the last laugh.

I noticed Original Sinners has a three-guitar lineup. Is there any difference between working with that and working with two guitars or the power trio format?

Exene: We never play three guitars at the same time, that's the main deal there. I started out playing the rhythm guitar and the weird guitar parts on all the songs, and when Jason joined he did the slide. So he took over on most of those songs. When we play live we just kind of switch off, I'll play in the middle of four songs. Sam is always playing but Jason and I trade off. And I imagine on the newer songs that we're writing now he'll be playing on those.

Are you surprised that after all these years you're still playing music and creating?

Exene: Not really. I suppose if I just did it because, let's say when I was younger everyone said I had a great voice so I started making records and then 20 years later I was still a cash machine for somebody and I hated it, then I'd be surprised I was still doing it. But it's the only kind of life I've ever known as an adult, being in a band and being a writer. Singing, playing live, making records; everyone I know does that. It's a lifelong thing but music and art is, it's not just something you do when you're a kid and then you outgrow it, unless it's just something you fuck around with. But I think if you really are a writer or a singer or musician you just stay with it.

Do Original Sinners plan to be touring in the future?

Exene: Yeah, we're definitely going to be touring. The Canada thing I'm not so sure about, we haven't sorted that whole thing out it's kind of hard nowadays. As far as the United States, we'll definitely be doing a couple of swings through the country and hopefully get into Canada. Everybody in the band is dying to get on the road.



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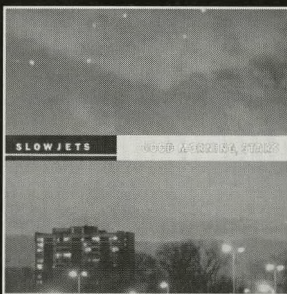
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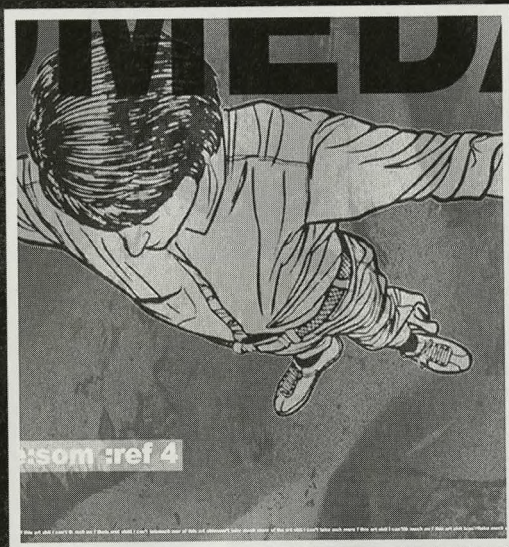
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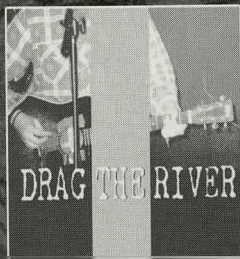
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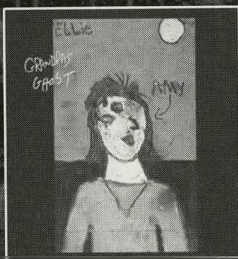


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VINYL VIEWS

Keith Carman
!!!!

ACCIONE MUTANTE KEN ROCK

Oooohhh, this is so dirty! One of those bands that has recorded their "epic" on the rehearsal room ghetto blaster, these boys don't know, care or understand foreign concepts such as "mixing" or "mastering," and quite frankly, they don't friggin' need to. Scorching, aggression-fueled punk that borders on hardcore with its sheer intensity, it may sound like shit, but it fuckin' pummels.

Keith Carman
!!!!

ALL GIRL SUMMER FUN BAND K

All Girl Summer Fun Band plays catchy as hell indie pop rock. Personal introspective songs driven by bittersweet sounding mostly clean toned guitars, gooey harmonies, and a penchant for good vintage-feeling song hooks. Breezy with a rock edge, AGSFB gives us a party record for the more indie minded among us. What we have here is proof that pop music does not have to suck.

Boone Stigall
!!!!

ANNIVERSARY/ SUPERDRAG VAGRANT

A cool little EP featuring three songs from each band. The Anniversary shows off with quiet ballads while Superdrag livens things up with a bit of pep. A good combination over all which left me wanting more.

FERN HUNG
!!!

ANTI FLAG MOBILIZE A-F

The Pittsburgh politicians continue with their bratty, catchy, straightforward punk. At times it is 77-ish & the choruses are rocking. Their songs always tackle knowing your enemy, fighting the system & striving for peace. The first 8 songs here are new studio tracks about activism, Mumia, the underground, freedom, anti-corporate/anti-government sentiment. The song 9-1-1 For

200 NORTH WATCHING THE WORLD DIE DA CORE

While Full Court Press's latest is a big step down from their previous split CD, 200 North's Watching the World Die is miles above their Eulogy split with Esteem. Very crunchy and metallic, with lots of experimental melodies, that, for the most part, works. The production is quite muffled, but it's good to see bands move in the right direction, and that is exactly what this environmentally-aware band does on their latest.

AARON LUPTON
!!!

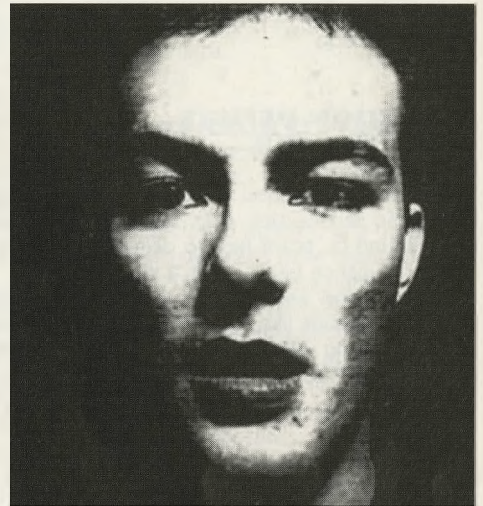
A DEATH FOR EVERY SIN IN A TIME WHERE HOPE IS LOST ALVERAN

Death metal tinged hardcore is the main course dished out by A Death For Every Sin. Scooped death guitar riffs and double bass drum rolls power fairly rampaging odes of betrayal, anger, life and the search for meaning. While some of the songs are more intense than others, this band delivers like a grenade to the face with no frills (and no solos that I am aware of). This band continues the push of hardcore towards increasingly metal territory and does a fairly good job representing it.

Boone Stigall
!!!

ABRAHAM CROSS PEACE CAN'T COMBINE CRUST WAR

Guttural, primal and maybe even primordial, Abraham Cross are the ultimate in Noisecore. They're dirty, they're slimy, they're a mess of static and cymbal smashes and they're... awesome! Especially 'cause this is another of those albums that you can play on 33 or 45 and it still sounds fucking cool. It's bands like this that make me realize just how the non-advancement of certain musical genres is A-OK.



JELLO BIAFRA THE BIG KA BOOM PART ONE ALT TENTACLES

Man, I love Jello Biafra. This is yet another wonderful spoken word album by ex-Dead Kennedys singer, and it is once again a great one. This one talks about the World Trade Center attacks and sheds light on Bush and his nuke-afghan policy. Very enjoyable. Get this if you wanna be cool like me, haha.

Alex
!!!!

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VINYL VIEWS

Peace in particular is their statement regarding that New York incident last September. The last 8 songs are a live set meant as a collection in regards to current media news.

Overall, good as usual without being heavy-handed.

Hamish Pursoo

!!!

ATTENTION DEFICIT ADEVENTURES...

MUTANT POP

Very whiny, bratty pop punk with jokey emo sensibilities, cello, piano, weird sound fx, scant hiphop delivery and synth dance beats. It is a weird collision of slow and soft to full tilt rock. This sounds like the DEAD MILK MEN doing very bad karaoke. And not in a good funny way either.

Hamish Pursoo

!

ATW LIPSTICK MURDERS SOUND POLLUTION

OK, I'm really confused on whether this band is 2 people or 3 people. While the credits say 2 people, every picture shows three, but the creepy thing is 2 of the people in the pictures look exactly alike, all the way down to the devil lock. Anyways, ATW (Allergic To Whores) play fast hardcore. The lyrics seem to be mostly personal about how the person's heart and eyes are black. I'm kinda surprised that Sound Pollution put this out. Doesn't seem like their kind of thing, but oh well. Not the best thing I've heard this month, but definitely not the worst.

Alex

!!

AUDIO KARATE SPACE CAMP KUNG FU

Thematic riff. Enter drums. Establish beat. Scream lyrics in a raspy voice. This album is pop punk, but they balance it out with quality guitar and analogies (excluding track eight, "Senior Year," which is basically "Varsity Blues" painfully made into a song.) I do not know that it is audio karate, but it is definitely an audio bitchslap.

Kerry Donoghue

!!!

BESK 12" HEART OF CIVILIZATION ARSON

This doesn't sound like the EP, but it's still good. Once again, really good crust core with political lyrics from the home of good music Sweden. Check it out.

Alex

!!!!

BOB LOG III 7" DROPKICK

The hand-decorated paper sleeve of this 7" declares "recorded live-to-acetate at Corduroy Records, Monday 17 December 2001". The two sides contain all the loose, extemporaneous energy that it implies. The instrumental cow-punk of "The Slide Guitar Ride" matches nicely with the cartoonish, hiccuping twangcore of "Bubble Strut!"

Tom Schulte

!!!!

BORN FROM PAIN RECLAIM THE CROWN GANGSTYLE

This CD is much better than the split with Redline. This has a more powerful feel, but it still isn't that great. Maybe if the drums would pick up a bit this would be better. Fans of Hatebreed would eat this up though.

Alex

!!!!

BOTTLE ROCKETS SONGS OF SAHM BLOODSHOT

The pride of Festus, MO takes on the songs of the late and underrated Doug Sahm. On this disc, Texas country meets 60s psychedelic rock and creates a roots rock hybrid that can be both twangy and soulful. These songs should be at home at a Tex-Mex honky tonk as they would be in an urban rock bar setting (the work was that diverse). This is southern fried, tripped out music that hopefully will get the Bottle Rockets and Doug Sahm music a little more notice these days.

Boone Stigall

!!!

BOULDER REAPED IN HALF TEE PEE

You have to appreciate the way Boulder rock out; balls to the wall, belting it out without any cares in the world. Eight songs that bring back memories from the heyday of heavy rock/metal where attitudes reign supreme and have the chops to back it up. Killer.

STEVE SERVOS

!!!!

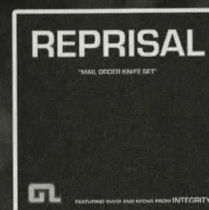
BRACKET LIVE IN A DIVE FAT WRECK

Bracket, one of the lightest bands on the Fat Wreck Chords punk-lite roster offers their only live album (to my knowledge) on the Live in a Dive series.

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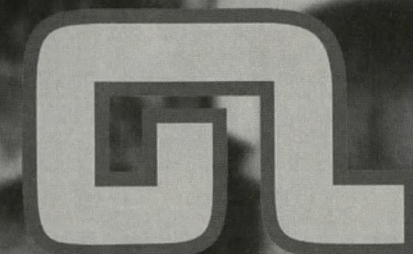
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LATER:INFEST "NAZI KILLER" 12" & unREALITY

7" \$4/\$6 10"/12"/CD \$8/\$10

If you are a Bracket-newbie I suggest you pick this up as a great starting point to one of the best purveyors of pop punk. If you are a fan I say pick this up if you want a good selection of energetic and well-produced tracks. Unfortunately there is not much here from their pre-Fat days, not even "Imaginary Friend". What's up with that?

AARON LUPTON

!!!

**BRAIN DAMAGED
SEVEN COURSE MEAL
KNOW**

Once I saw this CD I knew I wouldn't like the music. It's kinda goofy punk rock, but I was surprised when I found they had some thoughtful lyrics. They also really like beer, and they all look like they are in Sugar Ray.

Alex

!!!

**BUSINESS
SUBURBAN ANGELS
CAPTAIN OI**

Last month Captain Oi! blessed us with reissues of GBH's classic debut albums, now we're getting this great digi-pack re-issue of Suburban Rebels, a great album by the band most recognized as godfathers of the hardcore movement, and makers of all around amazing music. Classic tracks include Mortgage Mentality, Harry May, and The Employers Blacklist. The ultimate working class band finally gets their just due with new artwork, a foldout poster, and ultra loud sound.

AARON LUPTON

!!!!

**CAN'T STOP IT
AUSTRALIAN POST PUNK
1978-82****CHAPTER/CORDUROY**

Perhaps it's the wide-open geography of the Australian continent, but something must explain the expansive, reverberating consistency to underground Australian rock. This compilation of Aussie post-punk sounds documents a swatch cut through the music of the period. This selection of bands 1978-82 includes many previously unreleased tracks and exhibits an eclectic array of experimentalism.

Nestled alongside minimalist electronic tunesters like Makers Of The Dead Travel Fast are gloomy New Wave artists like Ron Rude. Featured The Moodists, Voigt/465, Essendon Airport, The Apartments, Xero, Ash Wednesday, Makers Of

The Dead Travel Fast, Primitive Calculators, The Particles, The Limp, Ron Rude, Tch Tch Tch, Wild West, The Take, Tame Omearas, The Pits, Equal Local, People With Chairs Up Their Noses, The Slugfuckers, and The Fabulous Marquises. Extensive liner notes cover each band.

Tom Schulte

!!!

**CANTERBURY EFFECT
AN EXERCISE IN
HUMILITY
PLUTO**

An Exercise in Humility is a good album that would have been even better if it was not so rigidly formulaic. Canterbury Effect has camped out in the post-hardcore musical backyard of Fugazi, and, apparently, they are not planning on going anywhere for quite some time. The songs, therefore, tend to get too claustrophobic for you to really get into them. Songs like "Daniel" and "Southbound" display some serious potential for a debut album, but somehow the album as a whole fails to get there.

Matt Parks

!!!

**CLONE DEFECTS
BLOOD ON JUPITER
TOM PERKINS**

This bunch of Detroit area roughnecks channel both Richard Hell's punk yelp (via singer Timmy Vulgar's vocals), the uber-attitude of the Stooges, and come off with as much original swagger and bent philosophies as their influences. This isn't a hollow boast, as they deliver the goods, and wrap it in some weird guitar effects, lysergic diversions, and off-center stylings. For those tuned to the In the Red label for this bent stuff, you'll be happy and at home in these rubber walls. In the same rough purist circle as their neighbors the White Stripes, the Defects are liable to be getting a lot more attention in months to come (opening some dates in the States for the aforementioned, I believe). This is the best thing to come across my desk in a long time. Oh snap, check this crunk.

Chris Toenes

!!!!

**CRUDE
ATTITUDE
STRAIGHT UP**

Hmm... I'm not sure whether this bands name is Crude or Attitude, but hell, the CD is pretty good. This is from (I believe) Japan, but I don't

**NOFX
45 OR 46 SONGS THAT
WEREN'T GOOD ENOUGH TO
GO ON OUR OTHER RECORDS
FAT WRECK**

Once upon a time while many people thought NOFX were still cool, they have become one of the world's biggest underground sensations. This double CD should fit perfectly into those who loved the early stuff but were afraid to admit it. Man, I nearly dropped drawers when I got this. Over 45 songs in all. Worth every penny.

Richard

!!!!!!

VINYL VIEWS

know for sure. This would be better with a different singer, but oh well. Still pretty good.

Alex
!!!

CRUDE BE/RADIO SCHIZO 12" MERCILESS

Wow. I love this band, but to be honest 20/25 minutes is a little more than I can take in one sitting. It punishes. Goddamned, that singer isn't even human...

Dustin Neuman
!!!!

CURLUPANDDIE UNFORTUNATELY WE'RE NOT ROBOTS REVELATION

This starts out with 4-5 second songs in the beginning, which was kind of fun. Other than that, the music is pretty cool. The guitar parts remind me of a mixture of Poison The Well and Dillinger Escape Plan. I must say that their song titles are wonderful. My favorite is "Doctor Doom, a Man of Science, Doesn't Believe in God, Why the fuck do you?". Brilliance. Check this CD out.

Alex
!!!!

DARK DAY DAWNING NOTHING THAT I WOULDN'T DO RESURRECTION AD

If the lyrics were better maybe I would like this more. Anyways, it's not that amazing. Boring emotional hardcore with the annoying new-metal breakdown on just muted open E string. Give me a break guys.

Alex
!!

DICK ARMY UNSAFE AT ANY VOLUME VITAL MUSIC

Our Dick Army is better than your Dick Army (R-Texas)! Which does not say much...still it IS a great name for a punk band and an appropriate one for a putz. THEIR Dick Army waffles spiritually and grovels before false corporate idols. OUR Dick Army is not for sale, as stated expressly in the first cut, which may be no horrible loss for the economy given its inexplicable historic lack of desire for ninety second feedback and powerchord anthems about getting fucked up and rejecting society. I mean I think that is what they're about, lyrics are printed inside for literary desperados. How do they manage to yell all that

shit in twenty minutes? Dick Army should conduct a fact-finding mission at taxpayer expense! Dick Army is vindicated! "I drink and I drink but it never gets better" they go, as loud and deep as they can, but it sounds like they are having a pretty damn good time to me, at least when the singer yells "fuck" or "shit." Dick Army is not for everyone, but they make sure it is like that. If you like loud obnoxious post-adolescent mid-party mock angst and hitting the fridge before the toilet because someone might take the last beer and ya gotta have priorities, it just might be for you. "Happy hour?" "Revolution!" "Ritalin?" "Heineken!" call-and-response punk on "tales of a first rate nothing." Turn it up and get rid of the assholes!
Clayton
!!!

DOWN BY LAW PUNKROCKDAYS EPITAPH

The votes are in! Down By Law took the "you asked for it, you got it" approach to assembling this "best of" collection, with fans logging onto the band website to picks their favs. So I guess, if you are not happy with the results, you have to chalk it up to a failure of democracy.

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VINYL VIEWS

Punkrockdays does do a reasonably nice job of summing up the punk-with-pop-leaning contribution Down By Law has made to the world of punk up to now. They're not my favorite band, but not every punk band could scrape together a collection this strong.

Matt Parks
!!!!

DRAG THE RIVER CLOSED UPLAND/O&O

I guess it was rather naive of me to think that a band called Drag The River would be hardcore. Imagine expecting some classic chugga chugga and instead getting an alt-country band fronted by the singer of All and one of the guys from the Nobodys. It's pretty rare that I like country and this does not break through that barrier for me. Particularly with lame lyrics like "I'd trade forgiveness for a beer," I just have a hard time sitting through several songs of this. Oh, did I ever tell you about how much I dislike Pedal Steel guitars? It's true. I hate them. There is a lot of them on this album.

James Squeaky
!

ENON HIGH SOCIETY TOUCH AND GO

Having survived the collapse of See Thru Broadcasting, where their debut Believe (2000) was released, Enon

was collected into the Touch & Go fold for this long-awaited sophomore release. The group's indie rock is a dense concoction of densely packed drum rhythms, electronic beeps and effects and swirling, reverberating guitars. The group's accessible indie rock reclaims and pop and hard rock ear-grabbing tricks and piles several of them into each track. The rock styles montage is a sophisticated blend that remains accessible as they smoothly blend electronic effects with a fun but unpredictable sound similar to the Elephant Six collective.

Tom 'Schulte.

!!!!

EVENTIDE LAST DAYS OF STEREO ROMANCE

The Eventide have to be one of the best up and coming emo-rock bands out there. The somewhat raspy vocals go perfectly alongside the power driven bass and drums. This band is definitely something to be on the lookout for. This is a must have for fans of Small Brown Bike, Hot Water Music, and Farside.

Bradey

!!!!

EXAMINATION OF THE WE ARE THE ARCHITECTS OF DESIRE FORGE AGAIN

This six piece metal band from North Dakota knows how to kill. If you want

to get his your adrenaline flowing, pick up this disk, pop it in, and crank it. With only ten songs these guys have me begging for more.

Bradey

!!!!

FEMME FATALE 12" AS YOU SOW, SO YOU SHALL REAP ACHE

Hardcore from Canada with some touches of emotion, but in the good kind. Nothing really sticks out and still a good release though.

Alex

!!!!

FLOGGING MOLLY DRUNKEN LULLABIES SIDE ONE

Their Pogues influence stands strongly on their sleeve, but they have definitely proven themselves no rip off. The band is such an incredible live spectacle, even getting an old man like me deep in the pit jumping up and down and rubbing shoulders with the punks, skins, befuddled fans of the headlining band, and even suited yuppies. A band that comes from hard times and hard work and brings the carefree weekend of heavy drinking, dancing and knowing that tomorrow won't be any better than today. As far as the releases go, Flogging Molly's previous Swagger has more of a punk/frantic energy that was more of an exciting listen. However,

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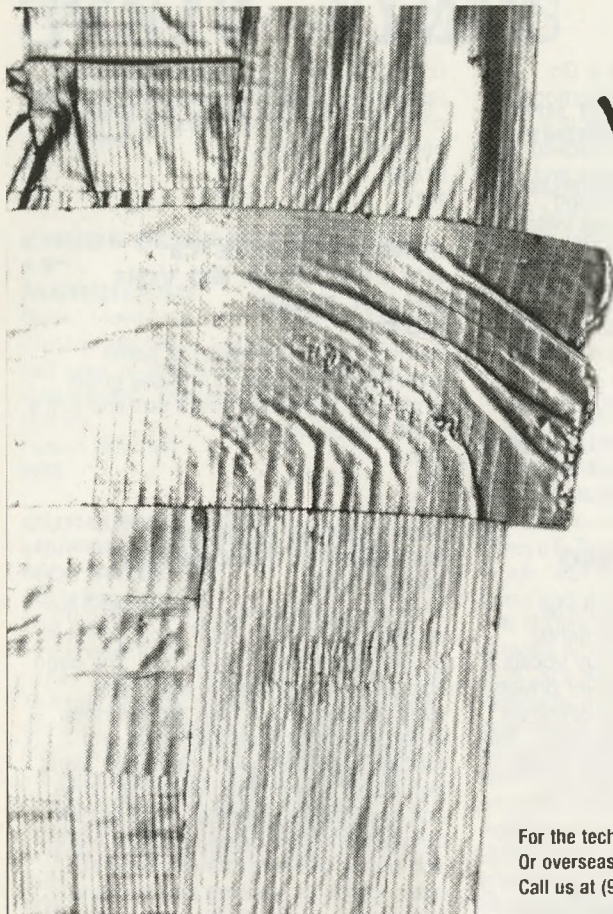
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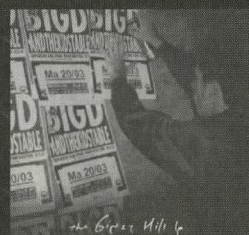
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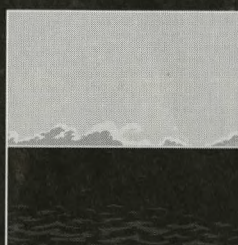
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VINYL VIEWS

Drunken Lullabies really brings out the band's talents and strengths. Recorded by Steve Albini, who always does a really great job finding a band's strengths and bringing them out. There is an abundance of mandolin, accordion, fiddle, violin, and even tin whistle. The seven piece has grown incredibly tight. A good majority of these songs I've seen live and so there were not too many surprises. "Rebels of the Sacred Heart" is an incredible crowd-pleaser, beginning with a drawn out drunken minimal guitar and Dave singing, which quickly transgresses into an explosive and dancy number that goes on forever. The frantic pirate jig "Cruel Mistress" is the only song written by bassist (and post-teen heartthrob) Nathan Hensley. It has a darker feel to it that I can really dig. JAMES SQUEAKY
!!!!

FUTURES ELECTRIC WAVE FROM THE UNDERWORLD MCR

AAAAAAAAAAAA THIS FUCKING RULES!!!!!! What the FUCK is in the Water Out There!!!!!!?
Dustin Neuman
!!!!

GADJITS

TODAYS IS MY DAY THICK

In their quest to re-invent themselves, The Gadjits have completely abandoned any trace of ska, opting instead for a grittier soul sound, which may be somewhat of a surprise to long-time fans. You may still enjoy their youthful, energetic anthems, but they won't have you doing the skinhead moonstomp. Disappointing first time around, but kinda grows on you.

JACK LINK
!!!

GENERATORS 12" STATE OF THE NATION DEADBEAT

The first song Go Away kicks the door down for the rest of the album to just shred through different elements of street punk. They run along the lines of G.B.H. Midnight Madness era, U.S. Bombs, and even a bit of Thatcher On Acid. There are live tracks from the Holidays In The Sun festival with one being a Cockspare cover. It is also an enhanced CD with the video to the song Down In The City.

Beer Bug
!!!!

GODLESS WICKED CREEPS SMILE

LUCKY SEVEN

So this is Pschyobilly? I probably could have guessed... Poker Logo, Upright Bass, Mike Ness haircuts. Not awful. They have a sorta cool spoonman shit going on in the background (it's probably slap bass but whatever). Not awful, but not my kind of thing. I can't do a decent review, but I'm sure I know people who'd like this. It's OK.

Dustin Neuman
!!

GOVERNMENT ISSUE COMPLETE HISTORY VOL 2 DR STRANGE

Talk about completist. This is just one of two volumes of this GI history and it's two very long CDs (one being all live recordings). Government Issue are pretty legendary as a DC Hardcore band from the early 80s. A band that I have basically only heard revered up to this point and have not had prior first hand experience. Perhaps I need to hear volume one, as this is obviously their later stuff (last two LPs and a couple of other things in addition to the live). They remind me quite a bit of early T.S.O.L. without being the slightest bit glamy and gothy. Mostly the CDs sound extremely repetitive (and what is up with them using that guitar part from "Johnny are you Queer?" over and over?) and not

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ALKALINE
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VINYL VIEWS

all that exciting and/or interesting. Not that I doubt that the band was amazing at one time, it just has not aged very well. J Robbins (who went on to Jawbox and now Burning Airlines) is the bassist and even sings now and then. The style is surprisingly not as hardcore as I expected, more 70s punk style.

JAMES SQUEAKY

!!!

GRUESOMES 12"

CAVE IN ICOGNITO

The Montreal "Goresome Foursome" remerge from obscurity to once again show how garage revival should be done with fourteen new tracks. Also a very rhythm-focused group, Cave-In! pops and bounces with crisp, clean recording that brings the bass and drums right to the front. These neo-60's Canadian legends do not disappoint in the least with this gem that holds up in comparison to their classic 1980's releases.

Tom Schulte

!!!!

GUILLOTINED AT THE HANGAR

SHIELDED BY DEATH VOL 2

DIONYSUS

Guillotined at the Hangar: Shielded by Death, Vol. 2 is a regional punk compilation documenting punk rock from eastern Connecticut and western Massachusetts from 1979-1983. The sound varies from the ominous hate punk of Jack Tragic and The Unfortunates to the fun, spirited "kiddiecore" sound of the youths with the big guitars, The Vandelz. Sound quality and levels vary greatly, but there is enough good post-punk and power pop underground sounds to please even those that were not a part of this fertile scene.

Tom Schulte

!!!

HAMMERHAI KOMMA KLAR WOLVERINE

Hmm... this isn't really my kinda stuff, but it's still kinda fun to listen to. This is from I believe Germany, and its kinda rocksteady-ish - kinda stuff which sometimes picks up and goes into a pop-punk beat. The best thing about this is the keyboards, which are organ-y. As I said, not really my thing, but still enjoyable.

Alex

!!!

HELIO SEQUENCE YOUNG EFFECTUALS CAVITY SEARCH

This album is floating on bubbles. A duo of keyboards and guitar making this extremely psychedelic and poppy. The CD came with a "radio edit" version of one of the songs "[Square] bubbles" which as you could probably guess, is extremely college-radio ready. Helio Sequence is like a more boy-powered Stereolab. Kinda boring, but pleasant.

JAMES SQUEAKY

!!

HELLACOPTERS HIGH VISIBILITY GEARHEAD

I guess I should have primed myself by listening to their earlier work, because this latest release left me disappointed and non-plussed. Save your money and go get yourself the best of BTO or April Wine, because this brand of retro-seventies fromage left a sour taste in my mouth. What the hell is the point of the angel wings? This is the mighty Hellacopters? Am I supposed to be impressed?

JACK LINK

!!!

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VINYL VIEWS

12"

DIRECTED BY ALAN SMITHEE KEN ROCK

Now this is fucking awesome. A bunch of dudes mocking Nash The Slash in their mummy-wrapped heads belt out hilarious, raunchy rock n' punk. Lots of time changes, short songs and tongue-in-cheek lyrics (when you can understand 'em) make for a wicked fun time, even though the sound quality is about as crisp as a fart in a tin can. The best part about them, is that they hardly take themselves seriously, but sound so fucking tight and inventive, you love 'em anyway. Tunes like "Fuck Jesus, Jesus Fuck," "I Am An Asshole," and "Let's Fuck Instead" harken back to the days of G.G. and El Duce. Then again, this was recorded in '96, so it's almost as old anyway!

Keith Carman

!!!!!!

HOMEBREW MONARCHY IN THE UK DISLOCATRE

Yorkshire. It is not just for pudding anymore. Hard, hard, hardcore lives, if only in a corner of the island it came from. Of course it lives all over the

place, but that was a good throwaway line, yeah? I will get them out of the way, because there are not any throwaway lines here, early anyway: "It's revolution or annihilation/we know the way to make you listen/assassination on your television." Um probably, but perhaps the pudding was not so bad after all, not that the time for a drunken revolution has come and passed with Jefferson and Paine, or Yeltsin for that matter, but...any other suggestions? "Ciderpunk Revolution" is by comparison with their other work, and only by that comparison, a folk piece celebrating the cultural reality that cider is the cheapest way to get wrecked in the UK, and hence its popularity. From a place where "oil" is an exclamation for everything from "darn, I cut myself," to a choral refrain that transcends the better class lines, where radical political change may be limited to the chords but at least it is loud. "We are gonna take the power back," yeah so what makes that all so much different than pudding, pudding had a shot at power dinnit? Very good cover art, open politics of questionable application, a throbbing hangover, and a good sense to go on. I like it. Clayton

!!!

HOOKERS 7" GOD MADE ME THE RAVEN GET HIP

It's too bad a band like the Hookers had to break up because there are few rock bands out there that play with such passion. Sure it's only 2 songs, but you quickly realize that way more people should have listened to them when they were still together. Crusty rock n roll that will rock your ass off. STEVE SERVOS

!!!!!!

HOT CROSS ROBODOG

Hmmm...rather mediocre hardcore influenced punky stuff, I find it rather difficult to figure out just what these boys are doing. Sometimes that's really cool, 'cause you end up creating a new genre and stuff. You might remember that from this band called Nirvana. But I seriously think there's a lack of Cobains in this band, as their music doesn't flow, so much as it kind of spurts out of the speakers with choppy riffs, lots of screaming and a serious lack of identity. Sad too, 'cause they seem like they're very willing to

CATO SALSA EXPERIENCE

SO, THE CIRCUS IS BACK IN TOWN

As garage rock goes, you won't find any better purveyors of the sound than these fuzzy-riffed funsters.

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VINYL VIEWS

experiment. Maybe next time, boys.
Keith Carman
!!

HUNDRED HANDS LITTLE EYES DEEP ELM

In the tradition of bands from Deep Elm, Hundred Hands follows through with a pretty good emo EP. This six-song disc is only a sampling of good things to follow by this band.
FERN HUNG
!!!

INFERNAL NOISE BRIGADE INSURGENT SELECTIONS POST WORLD INDUSTRIES

The INB is a political collaboration of intelligent and pissed musicians that use unique beats to show their opposition to the corporate world (WTO/IMF). They make several appearances throughout Seattle, and although they appear raggedy due to their reliance on duct tape and makeshift instruments, their music demonstrates an international appreciation for freedom and self-reliance. This one line should have you preparing to storm your congress, city council, or whoever the fuck else it is that's making political decisions for you: "I'd rather die living than live dying."
Kerry Donoghue

!!!!

INK REAGENT SPECS MONITOR

This 6-piece band is actually quite good. Steady beats, backed by strange, but cool vocals make my day. If you enjoy experimental stuff that includes a bass, clarinet, drums, cello, piano, guitars and more this is for you. Definitely pick this up if you have the chance.
Bradey
!!!

IRANACH/STRUCTURE OF LIES DEEP SIX

This is one hell of a split. Structure of Lies goes for a death-metal/grind kind of thing, while Iranach goes for grind with grunted vocals. Pretty solid stuff by Deep Six.
Alex
!!!!

JC A NATION TURNS ITS BACK AND GAGS ACHE

...It's like they're telling the reviewers what to say with their own title. This is one of those hard reviews. Not that you can't come up with the words to

describe the band, it's just that while you REALLY want to give them untold props for their vision and diversity, you just can't get into its erratic nature and lack of direction. Either that, or I just don't get it. Mixing elements of hip-hop, jazz and a bunch of wankin', JC really know how to mix up their influences. Unfortunately, their soundscapes between songs are usually more interesting than the actual tunes, so you're waiting for them to finish blabbing so you can hear some cool Djembe beats or whatever. Put it this way: a bunch of jazz schoolers that take themselves too seriously hear the Beastie Boys' Check Your Head and think it's the New Wave of Hip-Hop. Ten years too late.
Keith Carman
!!

JESUSEATER DEATHWISH

Damn, I was expecting sooo much more from a band called Jesus Eater. Oh well! Upon listening I'm confronted with what most college rock stations would think is hard, but to me it's slow and not that interesting.
Alex
!!

JET BY DAY THE FEEDBACK THAT

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VINYL VIEWS

DISTRACTS US MOODSWING

This is classic garage-punk with a nod to the heyday of grunge, feeding off early Mudhoney, Replacements, and Dinosaur Jr., and occasionally fuzzing out into a poppier, post-punk/alternative rock thing. This album often sounds like nothing so much as the records the Afghan Whigs did for Sub Pop back in the early 90s, right down to the screaming-soul man vocals of David Matysiak. The biggest problem with the album is that some of the songs ramble on just too damn long (only one of the ten songs on the disc clocks in under four minutes) before burning up on reentry. The Feedback That Distracts Us shows some promise. It just needs some tightening up.

Matt Parks

!!

JON SPENCER BLUES EXPLOSION PLASTIC FANG MATADOR

After a recording hiatus of nearly four years, The Jon Spencer Blues Explosion returns with another blast of blues-punk. This time, the group called out the big guns in recording science: at Manhattan's Oorong Sound, Steve Jordan produced and Don Smith engineered. They've worked with The Rolling Stones,

Stevie Wonder, Tom Petty, Bob Dylan, and more. The result is a monster rock album that could fill an arena. Both in technology and delivery, Plastic Fang marks a further step in the direction of controlled rock 'n' soul where not an ounce of its unfettered energy is lost in tuneless bombastics.

Tom Schulte

!!!!

KAIA OREGON MR LADY

She has the gentle voice, acoustic simplicity, and innate contempt for trendiness of a Michelle Shocked type folk singer, no question about it. I admit to being slightly disappointed, on an album entitled "Oregon," to hear nothing of microbrews, the lava beds, the Eugene County Fair, or even lunatics from Grants Pass. Instead Kaia crafts her own private Oregon, strumming introspection on her loves, the country, nature, mainly her loves. Contemplative art of this sort does not even need a listener, it feels more a particularly savory form of therapy, but this album does not relate much to me. The soft rhythms and chord changes are nice. I would be really happy to have a singer/songwriter of this quality serenading the last few people awake at a campfire, but it is not where I would want to go

on vacation, which is incidentally also a popular misconception about the real Oregon. The production is understated but willfully incongruous on occasion: the prettiest song on the CD, "Jasper," is the one with the most driven and boisterous production. Not too boisterous though, more gently spirited. There is nothing wrong with this CD, unless you object to the occasional harmonica and whistling, and it is going to sound good in all those hip little book and coffee shoppes in Portland. The challenging irony of the first song title, "Worlds Greatest Haircut" can only be fully appreciated in relation to the back cover. It is subjective, I'm telling you.

Clayton

!!

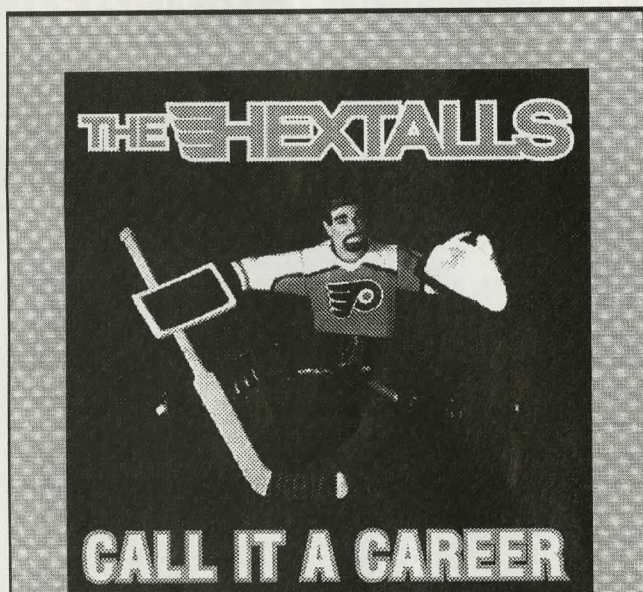
KILL A WATTS ELECTROROCK RIP OFF

Four Midwest monsters kick it with some supercharged high voltage action on this little disc. Two chicks and two dicks made up this outfit hailing from the wilds of Wisconsin. They bash out 12 tunes in record time featuring dueling boy/girl vocals.

ROB FERRAZ

!!!!

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VINYL VIEWS

TEMPORARY RESIDENCE

Decent melodic indie rock recording. Has a Yo La Tengo feel to it at times and keeps you interested even though they don't rock out very hard. Strong song-writing and pop sensibilities remain intact.

STEVE SERVOS

!!!

KUNG FU KILLERS GAME OF DEATH TKO

The litany of injuries in "KFK Theme" does not even begin to say it all. I mean, what happens when they get hold of a set of medical texts? A vicious amoral unrepentant non-headline band for a small label, these guys have to look heroic to someone. It is tempting to say that they are best at making up band names (alumni from Electric Frankenstein and Doom Patrol gather here), but there is no arguing that lead guitarist Chow Mainiac and alleged vocalist Yung Mainiac have been drinking of the same trough of probably rancid sake. Authentic injurious hardcore punk, as advertised ("Kung Fu Killers crush, kill and destroy all sissy pop-punk"), with the dubious virtue of looking for a tune in a Danzig cover ("I Turned into a Martian"). Do they find it? To the extent that they are

looking for it anyway. Industrial rhythms amplified through tormented speakers in the glorification of violent reprisals, offered with a Mona Lisa smile. I think they are a band that you would love to hear at a stupid wedding, and be happy to find in a bar...and if you are looking out for something to shatter the idyllic serenity of your inner sanctum they're your boys! Watch out for whiplash, ye who nod your head in real-time rhythm! Clayton

!!!

LEFT WITH NOTHING 7" WISHING IN REVERSE EXCURSION

This three song 7" is loud, and powerful. The six piece Tacoma, WA band knows how to scream. The highlight of this record is the song "Fingerprints and Sandpaper". If you are into hardcore in the vein of Knife in the Back, and Layaway Plan than this is for you.

Bradey

!!!

LES BATON ROUGE WOMEN NON STOP ELEVATOR

Punk rock with mod and early rock influences at times done in a put yourself to sleep kind of way. There's nothing

happening on this record that stands out.

STEVE SERVOS

!

LIMP HONEST DONS

A sunny bit of juvenilia from this veteran San Fran outfit. Though it lapses into generic pop-punk formula at times, these guys have a talent for arranging vocal parts. If a bizarre lab accident crossed the DNA of the Beach Boys and Green Day, the mutant offspring would sound like this.

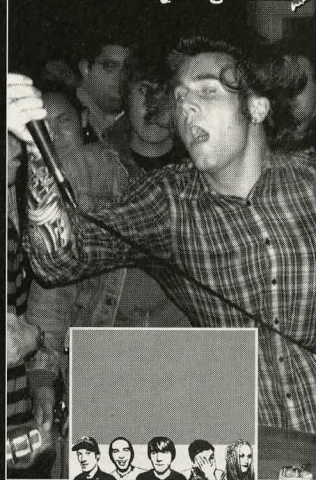
Scott Finnell

!!!

LORDS OF THE NEW CHURCH BELIE IT OR NOT NDN

There was a time in the mid-80s when The Lords were considered one of the hippest bands in the world by the expensive drugs, expensive new wave clothes, and daddy's expensive sportscar set. Don't laugh-some of those people took music seriously and had a lot of time to listen to it. Too bad so many of them ended up in detox or otherwise sitting at desks. Anyway, the Lords are back! None too softly but without

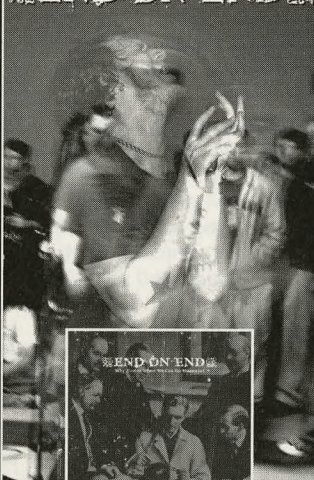
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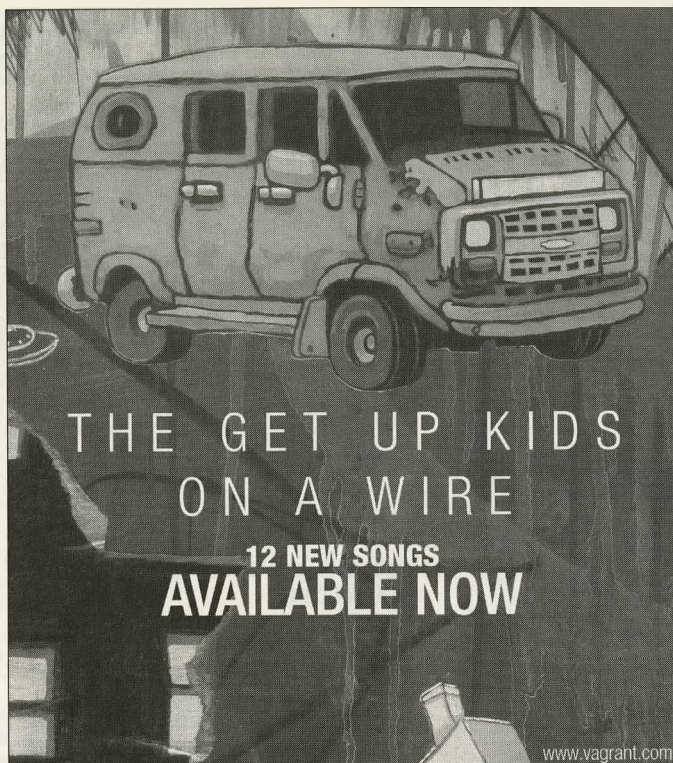
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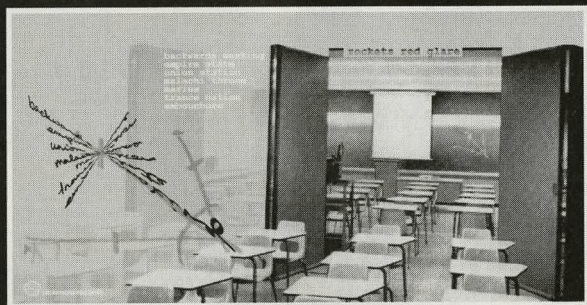
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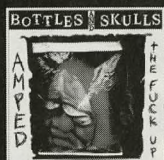
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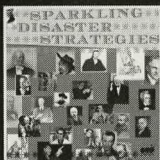
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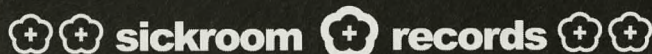


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frontman- extraordinaire Stiv Batons obviously, may he rest coolly in peace. Brian James and Dave Tregunna are back anyway, along with some other cocky young punks. "Baby Babylon" is a thrasher for those who already know, replete with background vocals of appropriate quality fit to embarrass kindergartners, amplified slicing guitar cutlet of the purest tone morphing into haunting repetition and popping faxline overrides during musical interludes, in other words it sounds like a good Damned effort. "The Devil You Know" leaves me colder, these guys are supposed to be loud and fast. "Hashashin" is better and historically gruesome elegance, a paean to the Assassins, those dope smoking' cutthroats who terrorized the Middle East around the time of the Templars. Maybe sounds a bit sophisticated and polished but that's one of the things that always endeared this band to people who relish the thought of how much their stereo cost, and read books. Two smoking tracks, one sagging bottom heavy number, that arrogance, those deep thoughts and dark clothes...Hallelujah!

Clayton

!!!!

LOST GOAT THE DIRTY ONES TEE PEE

Damn, this was disappointing in a lot of ways. I thought I remembered Lost Goat being really heavy metal. I saw them play a couple of times in San Francisco and could have sworn they were metal. This is a CD full of garage rock bar punk type music. Heavy, but not really my thing. The one thing I will not ever forget about Lost Goat is the unbelievable drumming of Tina, a smallish woman who TERRORIZES the drum set. It does not really come through all that well via compact disc, but you can get an idea. The energy here is stripped clean and they basically end up sounding like any kind of bar-rock band (but with a woman singer). Still, there is a lot of strength to the instrumental "The Drifter" and the Leadbelly cover. Definitely see this band live if you get the chance.

JAMES SQUEAKY

!!!

M GIRA/D MATZ WHAT WE DID YOUNG GOD

M. Gira of Swans/Angels of Light has such a dark and haunting voice, worn through years and years of pain like the old country singer of noise. Having once been an innovator of new styles of music whose influence has been so integrated with a lot of the more interesting music we hear today, it's interesting to find his recent years spent playing acoustic guitar in a mostly quiet way. Not that he has not continued to be rough and abrasive and somewhat frightening. He has a piercing stare and with lyrics like "Goddam the sun", it will make you a bit nervous. D. Matz of Windsor for the Derby I know less about. What little I have heard of his band's music is lovely, sparse and "indie rock" style. The two together are almost like father and son in a strange way. The prettier, gentler voice of Sun Matz and the rugged storyteller voice of Michael Gira. The songs are mostly simple acoustic guitar epics. Additions of keyboards, tambourines and other shaky things, create an almost trancy environment to brood in.

JAMES SQUEAKY

!!!!!!

MAN ALIVE HEART, HANDS, AND MIND UNIVERSAL WARNING

A release from 2001, this bands is definite gutter punk. These days, I do not know what direction this is supposed to go but with emo and other genres around, it kind of gets lost in the shuffle. I don't know if it will ever get big again since it was one of those styles that will never go away. As for Man Alive, there needs to be more uniqueness in which I am sure many reviewers will just find average. I am not saying they can't hold their own, they do but this release did not want me to throw

into my CD player over and over again. Not all bad but just a little too average for me.

Richard

!!!

MEND THIS TEAR CONCEPT AND THEORY POSITIVE OUTLOOK

This six-song EP from this hardcore band is definitely something one should watch out for. The highest points of this solid EP are the songs "Community" as well as "The Positive Revolution Theory". I really look forward to seeing a full length by this four-piece soon.

Bradey

!!!!

MILLIONS OF DEAD COPS NOW MORE THAN EVER BEER CITY

When I saw MDC back about a year or two ago, I was thinking "what the fuck is this". Today however, I see what a opportunity I missed by walking to the Dunkin Donuts during their set. This band is really cool political punk, and they have been around 6 years longer then I have. My favorite song is Chicken Squawk, which is a true gem. I'm surprised that I actually have a Beer City record I like in my collection.

Alex

!!!!

MOO RAT FINGERS ACTUNG DUSCHBAG BIG NECK

Sorta.... meh.... I don't like these Germans as much as Crude BE (or about 100 other bands) but I've seen a lot of their records, so you probably know whether you want this or not. I can only muster a...

Dustin Neuman

!!!

NEW BOMB TURKS 7" GLAZED

Their first release (at least that I've heard) since being unceremoniously booted off Epitaph, I am most happy that this light blue 7" puts the New Bomb Turks right back where they deserve to be: blasting out loud and gritty of a rigid piece of vinyl. Bouncy, riff-heavy and incredibly catchy, both of these tracks come across with that hunger and drive you've come to expect. Maybe more, now that they're a little bitter.

Keith Carman

!!!!

NKG KEEP ON KEEPING ON DERANGED

Alright! Blasting, buzzsaw Japanese thrashcore. At only 9 songs it's short but crazed, manic, intense and all out in the classic style of bands like GAUZE, KURO and LIPCREAM. Gotta love that.

Hamish Pursoo

!!!!

NO ALTERNATIVE NOW OR NEVER STATIC

No Alternative plays a pretty standard version of punk-pop. Now or Never is mannered but modestly catchy, offering little not already heard on CDs by Green Day, Blink-182, Jimmy Eat World, etc., etc. Not that bad. Not that good either.

Matt Parks

!!

OATH YOUTH ATTACH

Thrash/punk, baby. Like it or not, Napalm Death did this 15

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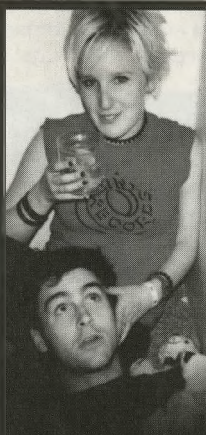
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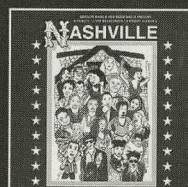


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VINYL VIEWS

years ago. They just didn't get as cool a sound quality for their efforts. Either way, it's wonderful to hear bands tearin' it out like this. Nowadays, people mistake abhorrent screeching for true hardcore, while dudes like this actually piece together coherent songs and THEN wail away like mad. Excellent. Keith Carman

!!

ORANGE ISLAND EVERYTHING YOU THOUGH YOU KNOW IODINE

Orange Island has a unique sound with a backup that moves faster than the lyrics. However, the music does flow well, and the hard beat is coupled with a talented guitar to create an unmatched sound. Justin

!!!

PANTY BOY MOTORWOLF

Pantyboy Another dose of punk rock from the Netherlands. I was thinking they would be pop punk sounding but what came out of my stereo was heavy distorted power chords. They ride on loud guitars waving the flags of The Dead Boys and The Misfits. They really love those power chords Beer Bug

!!!

PEDRO THE LION CONTROL JADE TREE

I have never been a fan at all of Pedro the Lion. In fact, I have gone quite out of my way to insult them in the past. I still do not like the drumming and sometimes David Bazan's way of singing bugs me a bit, particularly on "Indian Summer" as well as the computer effected vocal opening of "Progress" that reminds me quite a bit of Cher. That aside, the guitar playing is sweet, slow, and very sad. I remember reading an interview in late 1998 where the whole time David is constantly interrupted with calls on his cell phone as he is attempting to plan out his wedding while answering the interview questions. This new album is DARK! I mean, it is seriously depressing, vaguely hopeless and the song writing is perfect, even if the music leaves a bit to be desired for my liking. With that interview while making wedding arrangements thing in mind, this album is about infidelity, feeling trapped, depravity, and ultimately divorce and loss. I guess this is what happens when emo kids become adults... The album opens with "Options", particularly the options of other sexual partners outside of the marriage. Next is a song about those options taking place in a dirty hotel room and even uses

imagery of calling out to Jesus while having an orgasm. Yuck. The next song "Penetration"... OK, you see where this is going... I sure hope David is sowing all the wild oats he needs to on this tour so he can get on with his life.

JAMES SQUEAKY

!!!!

PEOPLE'S WAR COALITION

Dark. Like, scary dark. These dudes could give Freddy Kruger the night sweats, and the funniest part of it all, is that they're singing political songs, but they still come across like the Black Metal of hardcore. Somewhat akin to Black Hand, these dudes have some intricacies in their riffs and structures, but overall, it's just full-on tearing that'll send you home crying to mommy. Keith Carman

!!!!

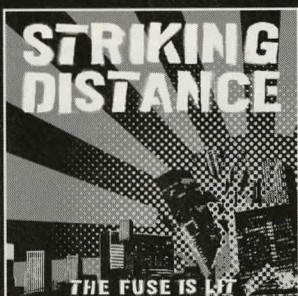
PLANESMISTAKENFOR STARS DIM MAK

I still say that Grade have been trying to be PMFS for years now. You can't help but think that after listening to something like "Fucking Fight" that has all of the elements of Screamo and metalcore without the bullshit. It really is the perfect mix of guttural fury and emotive personality. And it ends up

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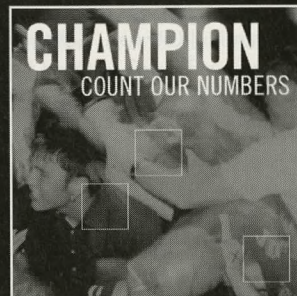


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SWORN IN



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6 song 7" and 7 song MCD. If you like American Nightmare or Right Brigade, check this out!



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MORE RECORDS OUT IN 2002: SOME KIND OF HATE "s/a" 7" EP; PANIC "2nd EP" 7"/CDEP; DEATH THREAT & OVER MY DEAD BODY "split" 7" EP;
GOOD RIDDANCE & KILL YOUR IDOLS "split" 7" EP (Licensed from Jade Tree); REACHING FORWARD CD. NO WARNING full length soon!



VINYL VIEWS

being a powerful sound that you can relate to, as opposed to going 'yeah, this is heavy...what are they doing?' More bands should be this blatantly cool. Keith Carman
!!!!

POP UNKNOWN THE AUGUST DIVISION SESSIONS

The summer's first upbeat pop album that's perfect for that road trip you've been itching for. Pop Unknown has a sound a bit like the Cure at times, but that's not a bad thing. FERN HUNG
!!!!

POUND FOR THE SOUNDS CARDOWN HOUSEHOLD NAME

With lyrics that seem forced and an undeveloped guitar accompaniment, it is normally pretty hard to create a decent sound. The best part of this band is the saxophone player, who should probably consider moving on to bigger and better things. Justin
!!

PRIESTS STREETWALKER GARAGE POP

This Rochester, NY junk garage group

plays with all the traditions of early trash rock: the fuzz guitar/nasally vocals of Sky Saxon and the Seeds, the bad seed raunchiness of weird rockabilly, and the sleazy subject matter of sixties punk and white r&b. It's certainly been done before, so it doesn't really stick out as new music, but in this often-maligned genre, they're doing a respectable memorial to their heroes. Chris Toenes
!!!!

RAIN ON THE PARADE THE BODY BAG EP SOUL FORCE

This record, originally released on Contention Recorded and apparently recorded in 1996 fucking smokes. Dustin Neuman
!!!!

RASTA KNAST BANERA PIRATA NASTY VINYL

Why is German street punk soooo much better than American streetpunk? These guys play some cool oi/punk thing that reminds me of Loikaeme. Translations of the lyrics would be nice, and also, guys, please loose the really short mohawks. Alex
!!!!

RC5

AMERICAN ROCK N ROLL DEVIL DOLL

Kick ass crusty rock 'n' roll in the same styles of bands like Zeke, the Hookers and the Supersuckers. 20 songs, including a decent MC5 cover (go figure). This is what rock should be like; fast, dirty and out of control. STEVE SERVOS
!!!!




REACH THE SKY OPEN ROADS AND BROKEN DREAMS DEATH WISH


Reach The Sky plays a mixture of youth crew and melodic hardcore. Their lyrics are personal and get kind of bland after a while. This isn't really my kinda of thing. Alex
!!!



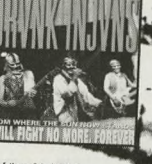
RESISTANCE 77 RETALIATE FIRST KNOCK OUT

Mixing a touch of Oi! with some old school punk (gee, how hard is that?), Resistance 77 would be a great bar band. The dudes you go support without fail, 'cause their songs have good double-time pick ups, a touch of ska flavor and a general "let's work together to make this better" vibe, whereas most band just bitch and whine.

BEFORE THE X-GAMES OR MTV, WHEN SKATEBOARDING WAS STILL JUST A CRIME!!!



THE FORTZ "INJUSTICE: 16 WORKING-CLASS ANTHEMS" Finally these Seattle veterans hashed out a brand new full-length! Yep, it's been more than 20 years after their formation, and guess what? FORTZ still kicks ass. Like the title says, 16 tracks of snotty, no-frills political hardcore that will not disappoint. VIRUS 279 LP: \$12.75 / CD: \$14.50

JELLO BIAFRA "THE BIG KA-BOOM PART ONE" Following 9/11, numerous people requested Jello's opinion on the events. Like his classic anti-Gulf War EP "DIE FOR OIL, SUCKER" this is an "emergency release" that pulls no punches, incitefully describing historical events that may have led to the attacks. VIRUS 276 LP: \$12.75 / CD: \$14.50

"APOCALYPSE ALWAYS" VARIOUS ARTISTS A.T. comes to the rescue with a new low-priced sampler! 78 minutes of eclectic music & informative spoken word, featuring many unreleased tracks. Celebrate the 23rd anniversary of "Giving A.I.A. Bad Name" by revisiting old favorites and checking out new artists. VIRUS 277 CD: \$8

VOL. 1 FREE BEER "THE ONLY BEER THAT MATTERS" Brothers Tony and Tommy Guerrero were just a part of the short list of founding fathers of the budding musical and cultural movement known as Skatepunk, pioneered by youth driven by their passion for skating and music that captured the thrill of it - "Nothing else mattered." VIRUS 281 LP: \$12.75 / CD: \$14.50

VOL. 2 LOS OLVIDADOS "LISTEN TO THIS!" Seminal skatepunk (80-83) heavily influenced by the 1st wave of punk (STOOGES, DEAD BOYS...) they were the Bay Area's answer to T.S.O.L., AGENT ORANGE... Known for tracks on Thrasher Skatepunk Comps 1-2 + MRR's "Not So Quiet...", they self-destructed before their full-length could see the light of day - until now! VIRUS 282 LP: \$12.75 / CD: \$14.50

VOL. 3 DRUNK INJUNS "FROM WHERE THE SUN NOW STANDS, I WILL FIGHT NO MORE FOREVER" The mysterious, masked DRUNK INJUNS' early recordings (83-84) pack a powerful punch... imagine bands like the DEAD BOYS, JOY DIVISION, RAMONES, SLEEPERS, HANK WILLIAMS, NEGATIVE TREND and the DOORS rolled up into one with a vicious twist. VIRUS 283 LP: \$12.75 / CD: \$14.50

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Catchy and upbeat moog-pop rock. This stuff will have you dancing and all over your room and all over the dance floor. Ex-members of Edna's

Goldfish bring you some of the most inspired pop ever to grace the speakers at a great party. Fans of Weezer and Elvis Costello take note.

Angels in the Architecture:

"The Distance in Writing" CD/LP

After a 2-year hiatus, this Buffalo, NY powerhouse is back with their debut full length. Combining driving guitar progressions with melody, emotion, and power, Angels in the Architecture have made an album that is free of pretense and heavy on the melody. For fans of the Foo Fighters or Jawbox type stuff.

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Also Available: Hot Rod Circuit / This Year's Model split CD; This Year's Model: "Wanted: New Best Friends" MCD; The Grey AM: "With Matches Lit" MCD; The 65 Film Show: "Breathing Will be Assisted" CD; Pocket Bomb 20 band compilation; Law of Inertia Magazine #10 (150 pages of ass-kicking, no-holds-barred indie rock literature!)

Certainly fun drink-a-long music, these boys know how to mix business with pleasure.

Keith Carman

!!!

RETOX LAST CALL MALT SODA

The greatest hard drinking band/title combo since Serious Drinkings "The Revolution Starts at Closing Time" all those fifteen plus years ago. Surely it is time for a checkup, but I thankfully digress. My first objection is how they put "3 bottles: 17 joints" instead of "3 minutes: 17 seconds." I mean shit it is unrealistic, I could have barely made it through the first song in my prime! Why must the youth of the paradise of Monterey be so thankless for the culture that they are silver spoon-fed and how can we thank them? Not that they do not rip off bands as Canadian as Rush, and too obviously not to have noticed, but if they really totaled 23 bottles and 317 joints during the duration of this CD, what jury could dispute their lack of malice? The steady bong intro to "Herbal Noise" suggests the first hit of the morning, after not drinking enough against type. The music? It is hardcore punk with better than average guitar sliding at times, and drug addled lyrics. The salmonella background vox go "ooooo" just prior to a guitar solo that deserves notice on track 9. "American Justice" ends with the lyric "run for your life." Liner "fuck yous" include one to "Mc Reds in L.A. for stealing Doobzilla." This CD makes the terrifying truth all too clear: Doobzilla is on the loose, buy the CD so the band can ransom him back!

Clayton

!!!

RIDDLE OF STEEL BURN ASCETIC

You know, this is really soft for me, but it's still pretty cool. I guess this is indie, but once again, I have no clue. But as I said, this is an enjoyable CD.

Alex

!!!

RIFFS DEAD END DREAMS TKO

The Riffs slog through leather-clad late 70s British punk with an authority unmatched among young American bands, mix-and-matching riffs copped from Johnny Thunders and Pat Smear along the way. This is a pretty cool disc, even if it does tend to loose itself in cool, self-conscious retro. They may obey all the traffic signals and posted limits, but at least the bus does not break down and leave you stranded on some godforsaken, middle-of-nowhere highway.

Matt Parks

!!!

RISE SIGNAL TO NOISE FERRET MUSIC

The Rise are one of the few hardcore bands out there willing to try something like a fresh approach to their music, pulling together elements of Rage Against the Machine, Refused, and Nine Inch Nails to supplement the more conventional aspects of hardcore. It maintains a fierce intelligence and a near-maniac intensity from beginning to end. Because of this we can excuse the polysyllabic, polemic wordiness that occasional weighs down the songs on Signal to Noise (leading to clunky lyrics like "nothing beats the epitome of false preconceived notions"). Intense and consistent, this is an outstanding album.

Matt Parks

!!!!

ROCKING HORSE WINNER
HORIZON
EQUAL VISION

10 more shots from the cannon that is Rocking Horse Winner. If you don't know who they are yet, you need to do your homework. Hauntingly beautiful vocals, backed up by a tight sound. This is their third album and still going strong. Perfect for those who can never hear enough songs about love and heartbreak.

Eric
!!!

RYE COALITION
ON TOP
TIGER STYLE

Yes, the rumors that you have been hearing about the Rye Coalition totally changing their sound are very true. Why they did this would be anyone's guess? Formerly, a very smartly stylish emo (in the Fugazi sense of the word) type band. I do not mean style as in fashion, but just a very tight act that was not afraid of sudden stops and swerves in the road. Strangely sexy with a sense of humor that has been imitated since. Talk about a band with clever lyrics and song titles! So anyway, now they are very much a rock band. Like instead of being the kind of band that attracts a lot of guys in button up shirts, they are the kind of band that attract those guys with the leather jackets and cowboy hats on. Is it ironic? I have no clue. Is it good? I suppose it is even if it's not my style. The cowbell, the staccato guitar, the hot licks and burning riffs. In addition to the punching vocals of Ralph Cuseglio... Ouch! Good road trip or work music.

JAMES SQUEAKY
!!!!

SABIANS
BEAUTY FOR ASHES
TMC

The Sabians have a sound that is reminiscent of early Metallica. They have found their place in the underground, and they fill it well. Deep lyrics and a great backup create an awesome sound worth investing in.

Justin
!!!!

SAD LIKE CRAZY
LOVE SONGS TO DEATH
OJET

A little on the long side; some of these songs could stand a little more fleshing out. Nonetheless, Sad Like Crazy's indie-type rock strikes me as relatively inoffensive, with moments of genuine cleverness and decent playing. It's a-okay, and if this sort of thing gets you off, by all means...

JACK LINK
!!!

SCARROTS
PEACE OF SUN SHINE
GOODLIFE

Now this I like. It seems to cater to those who like to hear that radio friendly, rhythmic kind of stuff but with a bit of edge. I am not sure if these guys would ever go in the direction of major label territory but I for sure see a future for these guys. This band has blended a sure genius between ska and hard rock with a bit of emotional feel. I like I like!

Richard
!!!!

SEAWORTHY
THE RIDE
JETSET

There's nothing seaworthy about this tripe. Pretentious for all the wrong reasons and musically boring and self-serving. Stop



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VINYL VIEWS

it you're killing me.
STEVE SERVOS
!

SHOOTER McGAVIN S/T BOSS TUNEAGE

Ya gotta give props to any band willing to name themselves after the goofy bad guy in an Adam Sandler flick. Great sense of humor, boys. A one-sided 7", this platter features strong musicianship, but while SM sound like they're trying to vary up what they do, they still can't completely escape the pop/punk sound. But if this is any indicator of what's to come, they're on the path to some killer material.
Keith Carman
!!!

SHORT ROUND LANGUAGE ASIAN MAN

The debut release from this pop punk trio that features Jason Thinh from the Chinkees features kids all under the legal age to drink in the U.S., and at times this shows. The foundation has been set for this band and don't pass them off because of their age. Decent lyrics

(which will get better) accompanied by strong instrumentals and tight playing. Not bad for a debut.
STEVE SERVOS
!!!

SKINLAB REVOLTING ROOM CENTURY MEDIA

Skinlab were always decent heavy music by my standards, not particularly intense, but as good as any. Apparently they feel their sound has been picked up and bastardized by the evil nu-metal genre. Not sure if it's true, but any excuse to bash nu-metal is fine by me! ReVolting Room is by and by the band's strongest effort, still held back, but much more mosh-oriented than before. This CD includes sound clips from their "ReVolting Hotline" in which teenage boys phone up to quote Good Riddance albums and to talk about how their girlfriend dumped them. This probably wasn't a good idea.
AARON LUPTON
!!!

SLAUGHTER AND THE DOGS BEWARE OF... KNOCK OUT

Slightly introspective and entirely rawky,

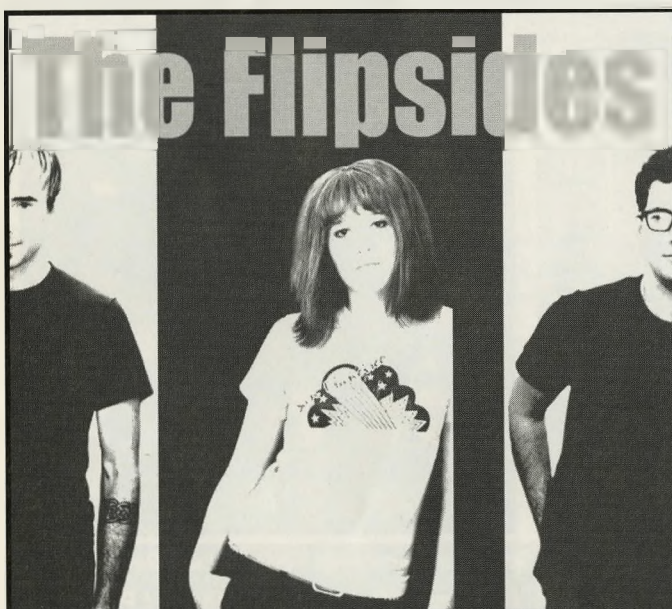
SATD are a fun band that feel like they're straight out of 50's greaser land. Not exactly the forerunners of great music, they do need a few lessons about what makes for good lyrical content and sometimes they come across as rather standard-fare and ho-hum. But the songs that do rock out are fuckin' WHOO!
Keith Carman
!!!

SLOW WIRE ANALOGY LIVING AMBIGIOUS CITY

Intelligent indie rock, polished and ready to go. Creatively blends an answering machine, a Moog, a Wurlitzer, and what sounds like a Casio keyboard drum beat into an impressive collection of laid-back pop tunes. Bonus points for sounding like it was actually produced by professionals. Drop this CD in and impress your friends with your encyclopedic knowledge of up-and-coming indie outfits.
Scott Finnell
!!!!

SQUAD FIVE 0 TOOTH AND NAIL

There are moments on this album



clever one

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"...pretty damn cool" - Maximum Rock n Roll
"...who hid my teeth" - Floyd



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VINYL VIEWS

that make you stop what you're doing and just listen to the high caliber of songwriting that's going on. Albeit an awful band name, this five-piece has all the pieces in place to make a serious mark. Straight-ahead rock and roll played with a punkish attitude. Look out for these kids.

STEVE SERVOS
!!!!

SUPERSUCKERS AND ELECTRIC FRANKENSTEIN SPLITSVILLE TMC

One of the best releases this time around, with both bands delivering outstanding, rock solid performances. Fans of these bands will definitely enjoy this. Fans of either/or will certainly become converts. A real party-starter.

JACK LINK

SWAMP RATS GET HIP

Garage kings decimate rock standards "Psycho" and "Louie Louie" and leave you aching for more. Is it my stylus, or is this one of the dirtiest sounding records to rip through my speakers in a while? Good stuff, highly recommended.

JACK LINK
!!!!

SWEEP LEG JOHNNY GOING DOWN SWINGING SOUTHERN

With rumors of Sweep the Leg Johnny making their departure from the indie rock scene, they are leaving us with this one final recording. It's really unfortunate actually, because it does not even begin to stand up to their amazing Sto Cazzo! (That came out just six months ago). That was one of the tightest and most explosive records I had heard in a while. A great way to end the summer was seeing them play live. Two guitars, bass, drums and a saxophone, thrown instruments, sweat, total craziness. Their swan song, Going Down Swingin seems rather half-assed in the artwork, production. Most of the songs are good, but by no means essential. There are very little vocals, a lot of jamming and other annoyances. Definitely, definitely pick up Sto Cazzo! But maybe just leave this record alone unless you already know and like Sweep, in which case, I urge you to purchase with the disclaimer of this review.

JAMES SQUEAKY

!!

TEAMPLAYER ASSOCIATION MUSIC BY EX NUMBER FIVE ONE DAY SAVIOR

Very good emo-ish rock with slight hoarse vocals & brooding lapses into anger. These 9 tracks are pulled from an EP and some splits. Fans of HOT WATER MUSIC, AS FRIENDS RUST, SHADES APART and GARRISON should check into this.

Hamish Pursoo
!!!

THE CODE ALERT AWARE INVOLVED A-F

This is on Anti-Flag records, and guess what it sounds like! ANTI FLAG! The music is a mixture of anti-flag punk and some ska guitar parts which remind of a slower Op Ivy. The lyrics go from political to personal. Pretty good release, but not my type of music.

Alex
!!!!

THE NETLS CINE SINGERS INSTRUMENTAL CRYPTOGRAMOPHONE

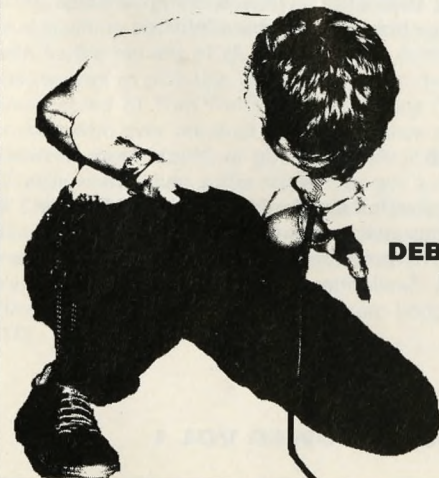
I just recently saw the Nels Cline Singers (who, by the way, have an ironic name since they don't sing at all) and they really ruffled up my feathers. Former guitarist of Scarnella and Geraldine Fibbers, Nels Cline is a bit of a guitar God for indie rockers in the same way that Hessians love Joe Satriani. Nels has

THE CODE

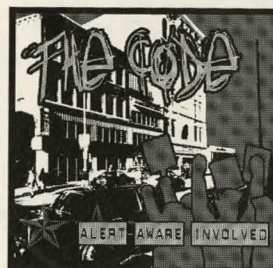
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recorded quite a few "solo" albums, but this finds him teamed up with a stand up acoustic bass and drum set. The songs go on forever, as Devin Hoff keeps the bass bending and numbing the rhythm while Nels wanks his guitar in only a way that he can seem to get away with. Technically immaculate, but prone to scratchy noise and sonic assaults simultaneously. The album is extremely jazzy, the songs going on for 10, sometimes even fifteen minutes. From the more upbeat, jangly moments to the long drawn out tedious plodding on the guitar, this is incredibly engaging background music.

JAMES SQUEAKY

!!!!

THIS DAY FORWARD

KAIROS

EULOGY

This is pretty cool emotional hardcore which reminds me of a more melodic Poison The Well. Personal lyrics about seemingly emo topics then are sung and screamed. Pretty cool. If you like hardcore check this out.

Alex

!!!!

TUULI

IT'S OVER

LINUS

The latest from Tuuli is pure gooey power pop taken to the edge. Catchy and energetic with hard driving guitars meeting sugary vocal harmonies and then going for a turbo fuel injection. Normally a song of love lost et al could be sad or maudlin but here is saved by an upbeat rock vibe throughout (though I am still uncertain about the pop remix). Mostly though, this is nothing less than a shot of sonic adrenaline.

Boone Stigall

!!!!

ULTIMATE FAKEBOOK

OPEN UP AND SAY AWESOME

INITIAL

Pop punk offerings here that don't quite do it for me. Sounded promising from the top but the rest of the album just faded into background music. There's nothing that really stands out here. Fans of Gameface and old Lemonheads might tolerate it.

FERN HUNG

!!

VANILLA MUFFINS

HAUNTED TOWN

True pop/punk with lots of lush melodies and stop/starts, these dudes haven't changed a bit. Even down to the Joe Queer-esque songs about love n' chicks n' stuff. Most impressive though (as always), is that the Muffins have put just as much work into the package, as they do the songs. A double 7" with full-color gatefold, one feels like they've just gotten the deal of a lifetime with colored vinyl and all. Even if you hate the music, you have to give them kudos for their efforts. But listening to these infectious, poppy songs, how could ya hate 'em?

Keith Carman

!!!!

VOLUMIZER

GAGA FOR GIGI

MINT

Catchy pop punk songs with a bit of edge to them. Female vocals with some serious kick, melds well with the crunchy guitars and up-tempo rhythm. Songs have the crunchy guitars and up tempo rhythm. Similarities to Discount with a bit of Blondie tossed in for good measure.

STEVE SERVOS

!!!

VA

AFRICAN ICONS OF POWER VOL 1

HEXAGON

With a title like that, and being a token ethnic minority on the CT staff, I was really hyped on hearing some good "kill whitey" shit. And they've got the Black Panthers on the cover. Dy-No-Mite! Unfortunately, most of these grooves are dancey, laid back, consciousness raising affairs, with little or no "kill whitey" to speak of. And some of the artists involved are white.

What's up with that?

JACK LINK

!!

VARIOUS COLOR WHILE YOU LISTEN KOALA

I think Kurt Cobain said it best: radio-friendly unit shifter. Five bands all desperately grasping for the Brass Ring of Hitsville, USA. Too bad they're being reviewed by a Noisy Music 'Zine, where their talents are basically rendered useless. Seriously though, each band on this split has something to offer in a poppy, more-pop-than-rock kinda way. Like, sock-hops n' shit like that.

Keith Carman

!!!

VARIOUS POWER OF TEN: A NORTHWEST HARDCORE COMPILATION EXCURSION

I must admit that coming into this album, I had only heard of Screwjack, and given my obvious distaste for compilations, I felt nothing more than a bleak outcome. Thankfully, I'm proud to say that I was completely wrong, as the majority of these bands are in tip-top shape. Sure they bust out straightforward hardcore with less surprises than Sunday School, but the heart is there...and that's all hardcore's about: showing the heart through lots of tats and wicked attitude.

Keith Carman

!!!!

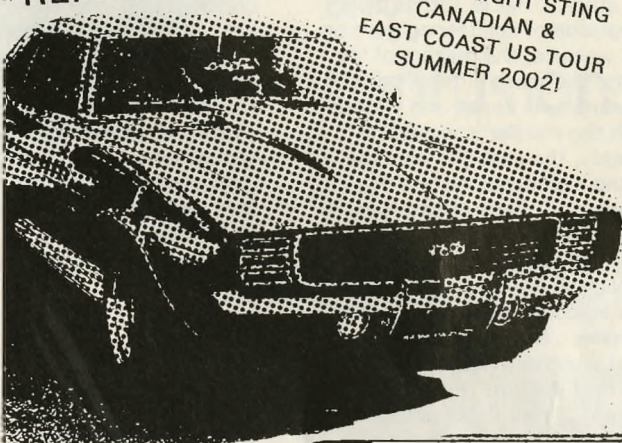
VA RAMONES FOREVER RADICAL

1-2-3-4! Against most other evidence, western culture has got to be doing SOMETHING right when the glory of the Ramones has been transmitted to the furthest corners of the globe. And back again, as set forth here. From an exhausted if deranged Belgian techno version of Sedated to a genuinely schizoid French (who else! How could the Ramones not have been French?) Psycho Therapy, Greeks desirous of sniffing glue, Peruvians after the brat with a bat, Dutch ravers obviously stoned off their ass and on the verge of every kind of collapse, to a climactic Bela Lugosian Hungarian rhapsody about some street corner in NYC. What is not to love? The composite is one of horns, disco notation, Hawkwindian space effects, transcontinental psychosis and of course all the other loud slashing stuff that the Ramones bludgeoned the world with to the benefit of all. Purveyors in authenticity owe it to themselves to pick this CD up if only for the Marky Ramone Group cover of Tom Waits "I Don't Wanna Grow Up." For anyone who ever dumped a chick because she thought the Ramones were stupid, or got their volleyball team to chant "Cretins wanna hop some more!", or got a really big mouthful of Chicken Vindaloo first bite because Joey said it was good, this is for us man. It is not a huge demographic but the rocket went a fucking long ass way past Russia, my friend. Joey quit trying to plug in that harp!

Clayton

!!!!

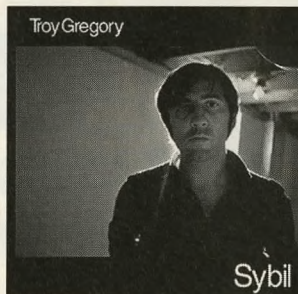
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Troy Gregory

Sybil

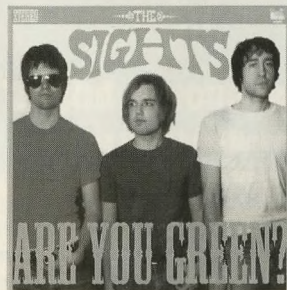
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VIDEO VIEWS

JAMES BRUCE Headless Body In Topless Bar MVD/Eclectic DVD Distribution

New York Post ran the headline "Headless Body in Topless Bar." The article underneath described how a "maniac" forced a patron to decapitate the tavern keeper. This loose frame and gruesomely vivid metaphor is the foundation for this brutal and direct film. Much like a play, this film relies on dialogue, characterization and a single setting, or scene, to tell the story. That is, rather than a single episode of splattering gore or running violence, the makers of this film chose the more difficult path of a conflict largely in words and situation to which the murder is incidental. Fortunately, the cast contains the talent and experience to pull this off: Raymond J. Barry (Dead Man Walking, Year of the Dragon), David Selby (Dying Young, Falcon Crest), Taylor Nichols (Barcelona, Congo), Jennifer MacDonald (Dream On, Red Shoe Diaries), Rustam Branaman (The Rapture) along with composer (turned actor?) Paul Williams (Picket Fences, The Doors). From these actors we are invited to watch the twisted circus run

by a ringleader that is an ex-con who has such a fetishistic desire to leave no forensic evidence at the scene that he walks out with a head and a box and every other head left behind gasping in garbage bags. Stripper Candy not only watches her life complicate as her john, a corporate lawyer with taste for rubber, meets her lesbian lover, who is also a mortician with a sense of humor, but finds her near naked advances rebuffed. Apparently, that is because the M.C. here is more stuck on recalling his own rapacious homosexual prison experiences summoned by one of young men attending the bar. Also here is a wheelchair bound man of tragedy who, along with others, participates at gunpoint in the killer's probing game of "Nazi truth." Headless Body In Topless Bar is a street-level film with the added dimension of gritty urban stereotypes that reveal more intricate psychological motivations.

Tom 'Tearaway' Schulte.

!!!

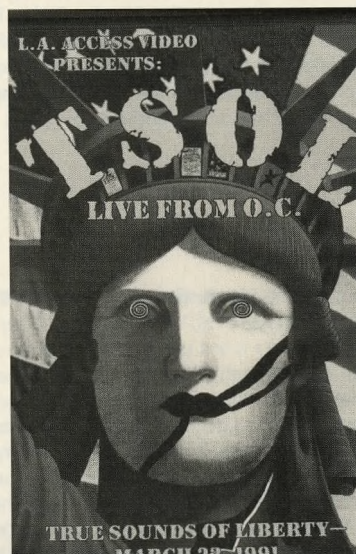
TSOL LIVE FROM O.C. MVD

Allrightee. This is one of those bands who have been around for many

years. This live footage of 1991 sounds impressive but needs improved lighting. Other than the one gripe, I was quite intrigued to see a full-on set of these guys with tracks that include No Way Out, World War III, and Code Blue. Other footage includes a set of a Vegas show as well.

Richard

!!!



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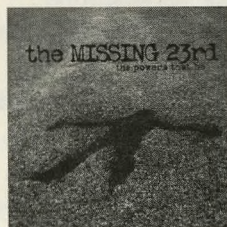
This record offers the perfect solace in those times of need. Atmospheric textures and intense lyrical introspection, held together by unavoidable melody. Produced by J Robbins.

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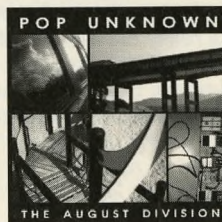
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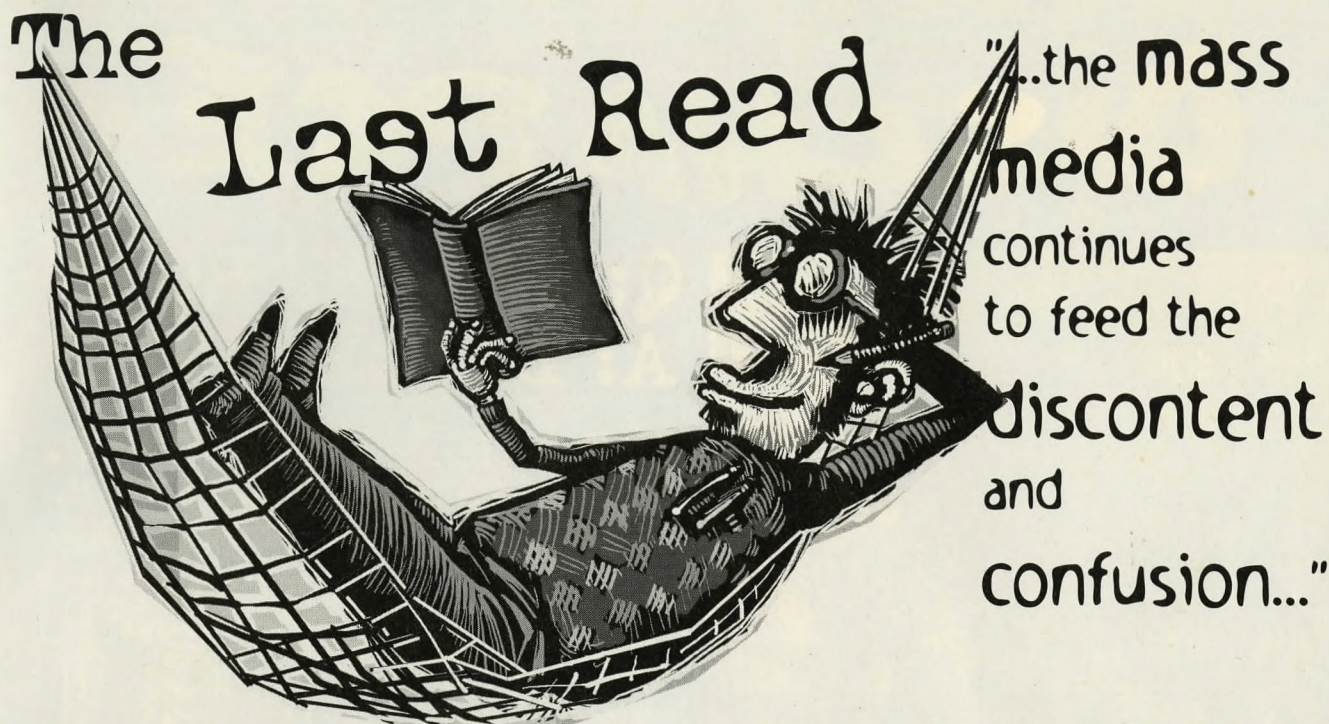


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In the late 1970's, writer, linguist and social critic, Umberto Eco, coined the term hyper-reality, which described the way a constant saturation of entertainment affected views of reality. What he observed was that the more important a role entertainment and the media played in collective lives of the public, the more that their artificial representations of life were becoming accepted by the general public as reality. This phenomenon was, in turn, causing more people to become dissatisfied with the outside world, because it did not live up to the version of reality presented to them in their entertainment. The more that this discontent grew people became more dependent on the media. Today the relationship of the average American to their television set is like that of a voyeur; obsessively watching to fill an indefinable void.

To understand this process it is first necessary to understand that of all the human urges, the urge for empathy is the strongest. There is an undeniable longing inside of every human being to know that they are not alone, that they are connected to something greater than themselves. In the past, before the advent of television, Internet and to a lesser extent, the radio, the only way to find this sense of connection was to develop relationships with either those around or with people with shared interests. This was important, because people could share their success and failure with each other, empathize and develop friendship under mutual understanding. The creation of the mass media has changed all of that.

The entertainment industry is the world of complete acceptance, and absolutely no learning. Its entire history has fulfilled the early description given of it as a "vast wasteland." Effectively, what it has done is to create a new and more appealing reality. A reality of simulation that always resolves its problems and never allows a minute of boredom. It satiates the urge for human empathy and connection, because it provides a supposed view into other lives that have the same problems everyone faces. To see family or personal problems, all that has to be done is turn on a sitcom or talk show. It also allows for complete acceptance. Things like pornography at the click of a button fulfill our sexual longings, without having to work

at an actual relationship, and without the threat of being turned down. This brave new world allows life to be lived completely within fantasies.

On the surface, this arrangement sounds ideal. However, as this cultivation of media addiction has grown, the world has seen some of the largest jumps in social and psychological disorders ever recorded. The epicenter for all of this resides in North America and slowly spreads out to other countries the more Americanized they become. Compounding the problem of hyper-reality is what media critics have called Information Sickness. This results from the constant barrage of news and information which is not allowed time to process in the human mind before new information arrives. The result is that the news begins to seem less than real, because the realities it presents are never given the time to become accepted. Therefore watching the evening news becomes as real as watching the evening sitcom. This begins a vicious cycle where the more disillusioned and confused that the public becomes with reality, the more dependent they become on television. In turn, the mass media continues to feed the discontent and confusion.

It would be foolish and unnecessary to assume that a regression away from technology could or should take place. Now that it is here, it will continue to evolve. What must be done is to evolve with it, and not at the mercy of it. In order to survive and benefit from the growth of technology, it is necessary to counteract its progress with further human progress pertaining to the world of the everyday and sensory. What is needed is what Lawrence Ferlinghetti called a "rebirth of wonder" and what Emerson referred to as the "active soul." Both ideas revolve around the necessity to place living first, to immerse oneself in experience, so as not to forget what living really is. Experience will always be a thousand times more intense than simulation. It is necessary to know that to understand life, it must be lived not watched, lest everyone become nothing more than voyeurs, eyes glued to a screen, trapped in longing.

By Shaun Michael Jex

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