

# FLIPside

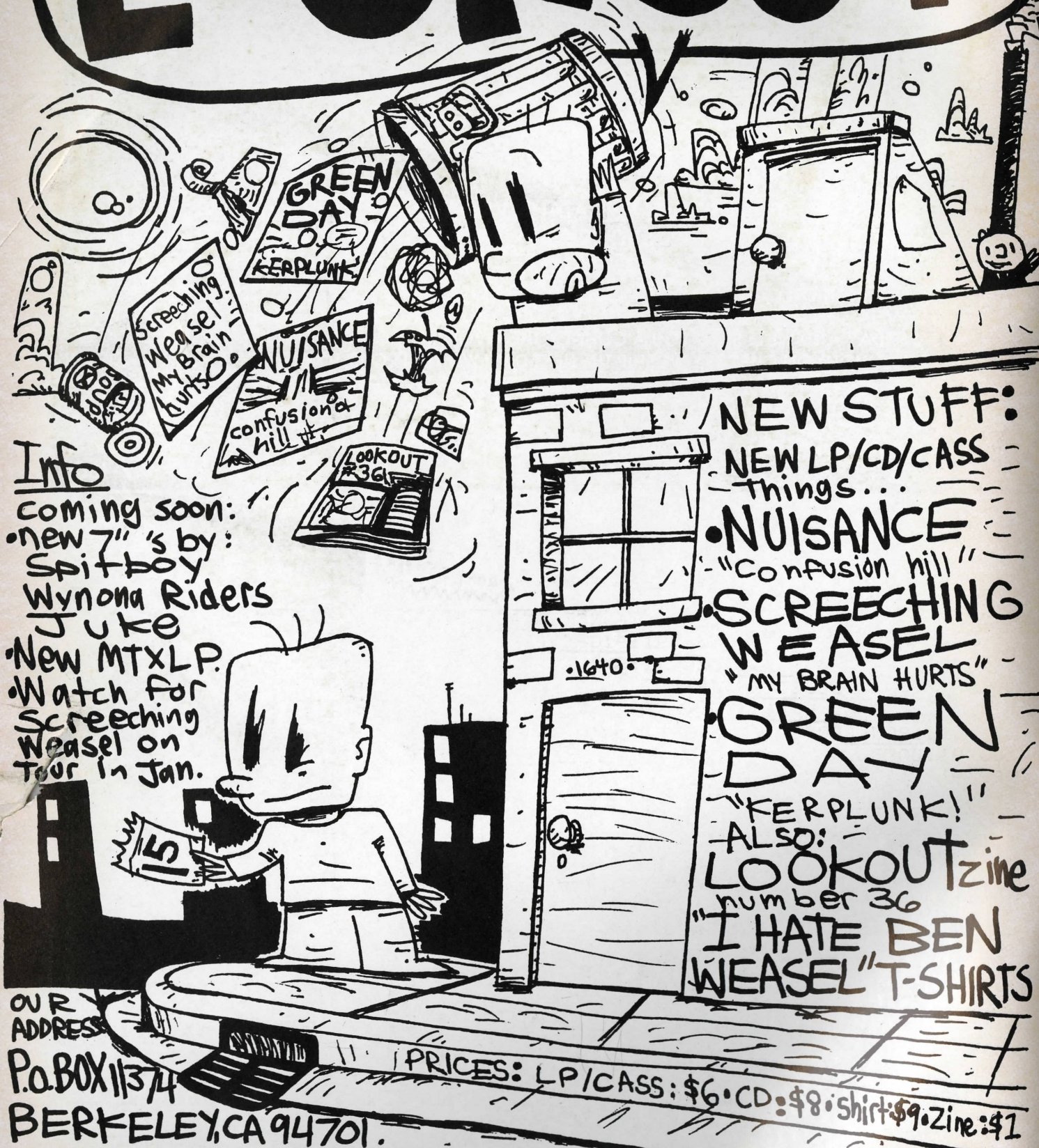
**January/February 1992**

**Issue #76, \$2.00**

**Sandy Duncan's Eye**  
**Corrosion of Conformity,**  
**Distorted Pony, Jonestown,**  
**Les Thugs, Monomen,**  
**Pegboy, S.E.T., Shonen**  
**Knife, Superkools, Type-O**  
**Negative, White Flag, Yard**  
**Trauma**



# LOOKOUT!



## Info

coming soon:  
new 7" 's by:  
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Tour in Jan.

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• **NUISANCE**

"Confusion hill"

• **SCREECHING  
WEASEL**

"MY BRAIN HURTS"

• **GREEN  
DAY**

"KERPLUNK!"

ALSO:

**LOOKOUT**zine  
number 36

**"I HATE BEN  
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MAY 91: YOUTH GONE MAD	DEC 91: SHAVED PIGS
JUN 91: CASEY SCOTT & JOHN S. HALL	JAN 92: DUMBROCK VOLUME 5
JUL 91: IRON PROSTATE	FEB 92: ARTLESS
AUG 91: DOGBOWL	MAR 92: WEEN
SEP 91: FLY ASHTRAY	APR 92: UNCLE WIGGLY

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## SUBSCRIPTIONS

All subs are for 6 issues (1 full year).  
Please list the issue you want your sub to start with and remember, we come out bi-monthly.  
- U.S. subs are \$10.00.  
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- Australia, Japan, etc. \$35.00

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46 - 53, 55 - 75.  
- U.S. \$2.50 each.  
- Canada or Mexico \$3.00 (\$1.48 postagel)  
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## CATALOG

Details of all our shit is in our all new catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

## RECORDS

- #11 - MIA "After The Fact" LP
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun" LP / CS
- #17 - The Crowd "Big Fish Stories" LP / CS
- #18 - Death Ride 69 "Elvis Christ The LP"
- #20 - Bulimia Banquet "Party My Color"
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7"
- #22 - Motor Morons 5 song 7" EP
- #24 - Paper Tulips debut 20 song LP / CS
- #25 - Das Klown 4 song 7" EP
- #26 - Popdefect "To Each His Own" / "Without" 7"
- #28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
- #29 - Popdefect "Puro Desmadre" 7"
- #30 - The Big One. L.A. / S.F. comp. LP/CS/CD
- #31 - Anus The Menace debut 15 song LP / CS
- #32 - Babyland 4 song 7" EP
- #33 - Pooch's second solo single. 2 song 7"
- #34 - Dirt Clod Fight 4 song 7" EP.
- #35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
- #36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
- #37 - Babyland "Reality"/"Under"/"Smrow-toh" 12" EP
- #38 - TVTV\$ "Brainwashington" LP/CD
- #39 - Dirt Clod Fight "Everything That Isn't" LP/CD (March 1st)
- #40 - Sandy Duncan's Eye LP/CD (March 1st)
- U.S. prices: \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$9.00 EP, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$10.00 EP, \$5.00 7".

# AD INFORMATION

## DEADLINES:

FOR ISSUE #77 - Friday, February 22th!  
#78 - Fri., April 24th, #79 - Fri., June 19th.

## SIZES AND PRICES

Inside covers	7 1/2"W x 10"H	\$200.00
(multi-color prices on request)		
Full page	7 1/2"W x 10"H	\$175.00
1/2 page	7 1/2"W x 5"H	\$90.00
1/4 page	3 3/4"W x 5"H	\$45.00
1/6 page	2 1/2"W x 5"H	\$30.00
Bus. card	3 1/2"W x 2"H	\$20.00
Classified	(Per 40 words)	\$2.00

## REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

# RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 8 to 11 PM, and now Monday thru Friday with his "Pick To Click" with Doug The Slug at 10PM.

Below Rodney with 3 members of X-Offender at Rodney's Birthday Party on Dec. 15. Photo by Tom Jamison



1. Permanent Green Light "We Could Just Die"
2. Redd Kross "Small Wonder"
3. Vicious Fiction "Alice Godspeed"
4. Black Angels Death Song "Twelve Stations To Go"
5. Hole "Teenage Whore"
6. Daisy Chainsaw "Love Your Money"
7. Ne'er Dowells "Falling Out"
8. Revolver "Molases"
9. Screaming Weasels "I Want To Be With You Tonight"
10. Wouldbe's "My Radio Sounds Diff. In The Dark"

11. The Dylans "Mary Quant In Blue"
12. Fabulous "Destined To Be Free"
13. Dramarama "Ain't It The Truth"
14. X-Offender "You've Got Me"
15. Nymphs "Death Of A Scenester"
16. Sonny & Cher "But You're Mine"
17. John Ottway "I Am The Walrus"
18. Captain America "Bed In"
19. White Trash Debutantes "Bad In Bed"
20. Sybil "Push Me Down"

# TOP TENS FOR 1991

IN NO PARTICULAR ORDER  
UNLESS NUMBERED!

## Thom

- 1) Lemmings and Lemmings II - Video games [Atari ST version w/cheat mode that lets you kill the little fuckers rather than save them!]
- 2) Dwarves - "Thank Heaven For Little Girls"
- 3) The Muffs - 7" and live
- 4) Naked Aggression - 7"
- 5) Nirvana - "Nevermind" CD
- 6) Bulimia Banquet - "Curse Me/Replete" 7"
- 7) Murder Can Be Fun - Fanzine
- 8) Beggars I T A - 7" w/ "Beirut," etc.
- 9) Paper Tulips - "Linoleum" 7" and Popdefect - "Third Degree Road Burn" 7" [a tie!]
- 10) Overflow - "Through Department Store"

## Martin Banners

- Robyn Hitchcock - "Perspex Island"
- Pooch - "Any Way The Wind Blows" 7"
- The Zeros - "4-3-2-1... The Zeros"
- Paul McCartney - "The Russian Album" / "Unplugged"
- School of Fish - "School Of Fish"
- Julian Lennon - "Help Yourself"
- Elvis Costello - "Mighty Like A Rose"
- Electronic - "Electronic"
- The La's - "The La's"
- The Posies - "Dear 23"

## Martin McMartin

- Green Day - "1039/Smoothed Out Slappy Hours" CD
- Big Drill Car - "Batch" LP
- Clawhammer - "Ramwhale" CD
- Mr. T Experience - "Sex Offender" 7in.
- Groovie Ghoules - "Hello, Hello" 7in.
- Humpers - "My Machine" LP
- Three Headcoats - "Hatred, Ridicule, and Contempt" 7in.
- Haunted Garage - "Possession Park" LP
- TVTV\$ - "Brainwashington" LP
- The Gories - "Here be the Gories" 7 in.

## Pooch

1. Dictators live (Bogarts)
2. Elvis Costello "Mighty Like A Rose"
3. BAD II live (2 times)
4. Robyn Hitchcock "Perspex Island"
5. Zeros live (Whiskey)
6. Godfathers "Unreal World"
7. Replacements live (Palladium)
8. Robyn Hitchcock live (Bogarts)
9. Transvision Vamp "Little Magnets..."
10. Sisters of Mercy live (U Amp.)
11. GnR live (Forum)

## Thrashead

There have been too many good releases in 1991 for me to list, I've been to over 100 shows this year so I'm going to list my favorite live out of town acts. Live bands: Green day, Helios Creed, Tad, Helmet, Naked Raygun, No Means No, Cows, Nirvana, Jesus Lizard, Buzzcocks, Les Thugs, Jawbreaker, Pegboy, and Tar.

- Fave local band: Pop Defect. There's been a lot good shows and a lot of great bands. Keep it up.
1. Trashcan School "Babylust" 7"
  2. Clawhammer "Get Your Za Za Yout" Cassette
  3. Popdefect "Game of Fear" 7"
  4. International Pop Underground Convention
  5. Nirvana "Nevermind" LP
  6. Bowling at Hollywood Star Lanes
  7. Riot Act's live cover of Green Day's "Paper Lanterns"
  8. "Star Trek VI: The Undiscovered Country"
  9. The Dwarves' 15 minute show at the Gaslight
  10. The Muffs "New Love" 7"

## Al

- Ministry "Jesus Built My Hot Rod"
- All bands on Flipside Records/live and recorded
- Sharkbait "Blowtorch Facelit" and Crushfest
- Dwarves "Thank Heaven For Little Girls"
- Hawkwind "Space Bandits" tour
- Pressurehead "Wired For Sound"
- "The Big One" comp. (thanks bands!)

International Pop Underground Festival  
Nirvana "Nevermind" LP  
Killing Joke "Extremities..."

## Cake

1. Nirvana "Nevermind" & live at Jabberjaw
2. Butthole Surfers "Ploughed" & live in SF
3. Slamming drunk at L7 "signing party" with L7, Nirvana and MIA.
4. Abe Vigoda
5. Dropping LND New Years Eve
6. "Naked Lunch" movie by David Cronenberg
7. Spoon live
8. Trash Can School live
9. Hole "Pretty On The Inside"
10. Rudimentary Peni "Death Church"

## Gus

1. International Pop Underground Festival
2. Jawbone Festival w/ Fugazi (thanks Elwood)
3. Weirdos "Weird World" greatest hits CD
4. Jesus Lizard live at Al's Bar
5. On the road with Tulips, Popdefect and TVTV\$
6. Mordam Convention, Sharkbait at Jack London Inn & at Crushfest with Babyland weekend in S.F.
7. TVTV\$ & "Wild Drive In The City" projects
8. Gigs at Ester Space and Beneft Broadway
9. Angel Food Benefit (that never happened) at Pumpkin house (thanks to Eric and Bill)
10. Hats off to Haunted Garage, L7, Hole, Sativaluvbox for their deals and attention (whether it's deserved or not).

## Pookie

1. Me, I'm so bitchin' / GG Allin live and vinyl
2. SFA "So What" / Bioeps & faceball
3. Born Against "Patriotic Hymns..." / Triceps
4. Les Thugs "I.A.B.F." / Bench press
5. FS staff drunk (pretty scary) / Meatwagon live
6. Psycho "Riches and Fame" 10" / Caives
7. Babyland "1991" EP / Traps
8. Deviation "Idolarty" / Backrowing
9. Any Rorschach / Deltoids
10. Cows "Peacetica" / Solesus

Quote of the month: "Boston were the Nirvana of their time." - Freewheelin'/Bob Cantu

**(Moan, Moan, Pant, Pant)  
by D. Scott Davidson**

*what is the porn starlet thinking as the  
coked-up cock of a stranger is taken out of  
her ass and, covered in her own frothy shit,  
placed directly into her lipsticked mouth?  
is she thinking what she's saying? is she  
thinking: "oh, oh [blank], your cock (moan,  
moan, pant, pant) is so long and hard (slurp)  
and tastes so good (moan, moan, pant, pant)  
covered in my shit (slurp)"?*

*i don't think so. she's probably thinking  
more along the lines of: "(let's see... i've  
got to pay the phone bill, get it to the post  
office before five, pick up some kitchen  
cleanser and some lettuce at the store,  
vacuum the living room so mom & dad won't  
think i'm some kinda slob when they come over  
for dinner sunday -- aw shit, now what the  
hell am i gonna make 'em for dinner?  
spaghetti? no i'll get a roast, dad's into  
the meat and potatoes thing, so i've gotta  
pick that up at the store too, oh yeah, and  
some dog food, don't want little muffin to  
starve...)"*

*and by the time she thinks that maybe it'd be  
a good idea to get the car washed, since she  
parked it under a tree at that motel  
yesterday where they were filming "Anal Annie  
Meets the Buttfuck Brothers, II" and there's  
bird shit all over it, the guy pulls out and  
her face is covered in his malformed sperm  
which she's expected to lick off.*

*i guess the life of a professional goddess of  
passion ain't all it's cracked up to be, huh?*

**New Creation  
by Timothy A. Call**

He had a chance to start again  
& He took it. this time eve  
awoke in eden alone, stretching  
& searching for something to eat.  
she wasn't made from any man's rib.  
she looked for the apple, but a dove  
fluttered its wings at that moment,  
obscuring the tree from her sight,  
so she munched on some plums instead.  
the serpent appeared & ate the meddling  
dove, but before the snake could tempt  
eve with the delicious red fruit He  
snapped his fingers and created adam  
from the large worm. adam had all  
his ribs. but the snake still hung  
between his legs, coiled to strike.  
eve recognized the danger there &  
made sure that she called all the  
shots. they never knew they were naked.  
they never knew fear from a vengeful  
god. they never knew private property.  
& He realized this time around that  
the earth would be a much better place  
if they never had a conception of Him.

**Death Song  
by Debbie Patino**

Angel come to me  
Before I sleep

Sky darkens  
Casting shadows  
I hold my breath  
I feel the weather fly over my house

I'd light a candle  
But mine were a gif  
And they are black  
It is wise to light black candles  
as night approaches  
and wind raises her voice

I fear what's outside my four walls  
More than I fear what's inside the room  
Or more than what's in myself

I creep around waiting for the unknown  
I open my door  
There's no one outside  
I check my closets and cabinets  
Behind every door I look  
I'm ready to meet the man behind the door

I await the night  
As lives are taken  
I'm safe for now  
In my home  
I hear Death singing her song  
Crooning to those who join her this eve  
It's not my turn  
Not my verse  
But I know the song well  
When my time comes  
I'll be singing like hell

**Dem Bones  
by Roti Pangan**

the front porch's connected to the  
front door - the front door's  
connected to the entranceway,

the entranceway's connected to the  
hallway - the hallway's connected to  
the living room - the living room's  
connected to the coffee table - coffee  
table's connected to the eighty dollar  
book with wonderful photos of  
Versailles;

Versailles' connected to the unrealized  
dreams of the housewife,  
the housewife's spite's connected to  
the husband's adultery;  
The adultery's connected to the  
secretary - secretary's connected to  
the bedroom -

bedroom's connected to the hallway -  
hallway's connected to the  
entranceway which leads to the front  
door as we bid Adieu.

**A Kiss  
by S.V. Brown**

Endlessly, I fall from  
Those things I was before,  
Like a book half full of  
Empty pages, the rest  
Left for you to fill.  
And I dream of you as  
Days ripped from the pages  
Of my ever closing book,  
A book half way to  
What I call death.  
Dream with me of  
Your arms, your legs  
Holding me like claws  
Of a re-born cat drinking  
From a pointed fountain  
Known only as youth,  
And we will sleep  
With our new eyes opened  
To all that has passed,  
And all that has yet to come.

**The Mad Girl Can't Remember  
New Mexico  
by Lyn Lifshin**

except for what  
moved toward her  
in darkness ghosts of  
apache in the  
willows of her  
skin as ice dripped  
from her wrists and  
knees turquoise  
cool as a bone  
behind rose shutters  
skin of adobe  
lizards and bullets  
the jack of hearts  
slapped face down  
in the other  
room

**Maybe  
by Wm. O'Riley**

I want to drink water out of a toilet like a cat because it  
replenishes itself, it's a pure, enclosed religion and it spins.

It's always there, it can tell a million stories - this water has  
been places - in the sea, through a whale's spout, into the sky  
back into the sea,

through the bodies of natural sponges, in a little drink box;

I want to be able to change into a gas so I can go into the  
girls' locker room and hear the funny way they talk about men  
when men are not around;

or ice, so I can watch a hockey game from below, able to move  
through a variety of particulate states;

but alas, I am doomed to this homosapient container;

but maybe one day in the billions of oceans of time I will get to  
be Brahma, and wherever I choose to spill my semen each high  
voltage tadpole will form a solar system,

inhabited by cat people who drink out of million gallon onyx  
toilets.

**Street Market  
by Rebecca Flala**

We drive along quickly  
not driving home our points  
our points being caught up in the wind  
and wound down to a point on the ground

unmoved by our chosen distractions  
we stare intently  
and once past them, sigh at missed opportunities

Silence stills the motion of the car  
while you muse at a bridge  
do you sense the poetic value?

**Big Coat Black  
by Blake Nelson**

I need a coat  
A big long one  
A big warm one  
That I can  
Hide in  
Sleep in  
Fill the pockets  
They must be  
Big pockets  
To hold  
Scraps of paper  
Pen knives  
Coins and tickets  
A big coat  
Black so I can't  
Be seen at night  
With big collars  
To brace  
My face  
My chin  
My hanging neck  
It must be long  
Sleeves to my fingers  
Down to my knees  
To hide my wrinkled  
Shirts and sweaters  
I need a coat  
A big coat black  
And a single pair  
Of hard leather shoes

**Highway Blues  
by Scott C. Holstad**

I almost died yesterday  
on the highway; for  
the millionth time  
someone pulled out  
(fucking idiot)  
in front of me while  
I was  
going  
65 or so  
and stopped  
looking like some  
completely helpless  
sheep and  
burst into tears  
as I bore down  
on her knowing  
she would die  
and I would die  
momentarily  
and I thought for  
a L O N G second  
about not applying  
the brakes and  
putting us both  
out  
of our misery  
but then my  
instinct for survival  
kicked into gear  
and I slammed  
on the brakes and  
did a beautiful  
360 and the  
look of ultimate  
terror and etemal  
gratitude on her  
face was better  
than a Warhol painting  
or a David  
Lynch film  
and I drove away  
missing some tread  
and in need of a  
bathroom.

**Smells Like Teen Poetry  
by McCullougtye**

Sitting in class  
hoping for a panty shot  
English class  
always gets me hot  
My middle mass  
starts to swell  
Hope it goes down  
before the bell  
I luck out  
and it does  
On my mind are  
Tits and fuzz  
Maybe someday  
I'll write about love and  
war  
But to tell the truth  
it's such a bore  
So I'll continue what's  
on my mind  
Cudly tits  
and luscious behinds.

**98% WHOLESOME #21**, \$1.50, HS-12  
(Box 481, Rt. 113, Lionville, PA 19353)  
The day-glow green paper of this mag is certainly eye catching! Inside is Sockeye, 2.5 Children Inc., Edgewise, Steve Mar and assorted other stuff.

**A BOY AND HIS DREAMS** #1, ? , HS-12  
(7101 Cumberland N., College Park, MD 20742)  
A good hodge podge of just about everything that came to the editors mind. Graphics and rambling.

**ACTION & DEFIANCE** Fall '91, \*, HS-4  
(POB 581, Mtn. Ranch, CA 95246)  
The voice of the International Music Workers Union always has some interesting news about developments in the anarchy community. A good read.

**ALTERED MIND** #10, \$1.50, S-24-TM  
(POB 1083, Claremont, CA 91711)  
Neat zine that covers a variety of topics, on good paper. Nothing Painted Blue featured plus tons of reviews and poetry.

**AMEBA** #3, ?, S-12  
(1732 Haight, San Francisco, CA 94117)  
This is a groovy clothes catalog with interesting stuff (like the outfit the girl in Mondo 2000 was wearing!)

**AN EMOTIONAL BISCUIT** #5, \$1+, S-16  
(4140 Bolingbrook Dr., Marietta, GA 30062)  
Solid line-up: Hole, Sugarcubes, All, Babes In Toyland plus poems, reviews, contacts and all that.

**ANGRY THOREAUAN** #1, \$1.50, S-28  
(POB 2246, Anaheim, CA 92814)  
This used to be Happy Thrasher - good to see Tin Ear still plugging away like the mad man that he is! Great stuff: letters, reviews (big zine section), hot commentary, features on Satanic Functions, Jugheads Revenge and Atheist. Still good - good still.

**AS LARGE AS LIFE** #103, \$.75, HS-28  
(#22-1680 St. Mary's Rd., Winnipeg, MB, Canada R2M 1C9)  
Handwritten zine that is chaotic and hard to read. What a chore! Samiam interview and other stuff, but don't ask me what!

**BABBLE** #1, SASE, O-2-R  
(POB 25125, Tempe, AZ 85285)  
Big sheet reviews and news zine.

**BEN IS DEAD** #16, \$3.00, S-80-TM  
(P.O.B. 3166, Hollywood, CA 90028)  
Excellent issue this time with BID's premier photographer Don Lewis contributing a fine section on performance artists. There's also the usual assortment of reviews, news, stories and a gross theme throughout. Mikki makes sure there's no typos but someone ought to tell this hip staff just where the Cathay De Grande was!

**BULDOZER PER KAULUS** #1, ?, HS-24  
(Dukstu 11-12, 2010 Vilnius, Lithuania)  
"Alternative Music Zine" for sure, but I can't read it. There is a feature on Sonic Youth among other stuff. First one I've seen from here.

**CHAOS COMIX** #21, \$1.00, HS-20  
(Upper 348 Beckley Ave., Victoria BC, Canada V8V 1J5)  
Really cute comix zine with some good short comix about tits and other fun subjects.

**CLASS WAR** #49, \$1.50, T-16  
(POB 8722, Minneapolis, MN 55408)  
This looks like the Anarchists National Enquirer but is actually very serious (if not sensationalistic). An English zine, it is put out here in the States by the Profane Existence people. Not much to do with music.

**COMIKAZE!** #3, \$2.95, S-42-F  
(POB 1145, Royal Oak, MI 48073)  
Comics and graphics and everything to do with them. This well put together zine also cover some music, with reviews and a Didjits interview.

**CRUNCHFACE** #10, \$2.00, S-44-T  
(392 Conmore Ct., Akron, OH 44311)  
Great original photos (but not enough of them!) - features with Ringworm, Mayday, Arms Length, Straight Girls plus music and zine reviews.

**DACHAU** #4, \$1.00, HS-16  
(POB 5663, Norman, OK 73070)  
Besides various commentaries ("Marijuana: Dollars and Sense") there's a big features with Red Red Groove Oklahoma's big industrial band.

**DEAD AT BIRTH** #1, \$1.00, HS-24  
(46 Old Hillsboro Rd, Henniker, NH 03242)  
Assorted trivia, commentary, recipes, toons and what not.

**DIAL M FOR MOTHER-FUCKER** #2, \$1.00+, S-24  
(951 Quinton Ave., Trenton, NJ 08629)  
Interesting interviews with Tar, Dirt and especially the ever lovable Lisa Suckdog - plus plenty of reviews, reprints and a drawing of a girl with a dick.

**DISCORDER** #106, 12/\$15, T-40-T  
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)  
College radio station tabloid that is way fucking cool! Features Clive Barker, Public Enemy, Mudhoney and tons more.

**DISSOLUTION** #2, \*, S-16  
(3806 S. Flower St. #A, Santa Ana, CA 92707)  
This hand-written zine has a great anti-authority slant, with plenty of info that fits that ideology. Poetry, graphics and a Middle Finger Response interview.

**FILE** 13 #11, \$2, S-56-R  
(Box 175, Concord, MA 01742)  
Tons and tons of good record reviews and various essays, as well as interviews with Gerogerigegege (Japan), Sekiri (look out Shonen Knife!), Japanese labels Alchemy and Public Bath. A very recommended zine.

**FLYING CHERENTHAISE** #7, S-8  
(2, Passage Basfroi, 75011 Paris, France)  
This groovy French zine combines handwriting and type into a unique layout formula, cool features on Babes, Penetrator, Burning Heads etc plus Burning Heads 7".

**FOSTER CHILD** #9, \$1.00, S-16-R  
(7635 Marcy Ct., Glen Burnie, MD 21061)  
As always, this zine features tons of reviews - vinyl, CD, zines and live music. And they do a good job of it.

**GONE AWRY** #1, ?, S-18  
(8047 15th NE, Seattle, WA 98115)  
Easy to read big big type with reviews, poetry and some general rants and raves.

**GREEN NOISE** #3, 29 cents, S-6  
(388 W. 6th, Eugene, OR 97401)  
Record store newsletter with a lot of other info and graphics.

**GUNK** #1, 2 stamps, HS-20  
(16 Lordstirling Rd., Basking Ridge, NJ 07920)

Lotsa scrawled graphics, toons and skaters skating all over the pages. Chaotic...

**HALF TRUTH** #6, \*, S-24  
(POB 921013, L.A., CA 90093)  
Lots of good fun, chills and spills! This "cannibalism" issue features an actual interview they did with J. Dahmer! Wow. Stuff on Jesus Jones, Bukowski, Mike Tyson and etc.

**HARDCORE D'ACCORD** #3, ?, S-32  
(16 rue Nelaton, 75105 Paris, France)  
Soyou want to brush up on your French? This is just the place! Good stuff you'll be dying to read: Alice Donut, Love Riot, Mass, Limbo Maniacs, Snuff, Mordred, False Prophets & lots more.

**HEROINA** #4/5, ?, O-60-F+  
(Heinzlova 20, 41000 Zagreb, Yugoslavia)  
Nice color photos and graphics, some cartoons, but it's not in English. Stuff on Jim Doors, Pet Shop Boys, Zappa, Sisters of Mercy and tons more.

**HUH?** #4, \$1.50, HS-24-R  
(Box 118, 4712 Ave. N, Brooklyn, NY 11234)  
Lots of reading jammed into this pages: New Faith, Chamberfantombe, Harlem Youth, GG Allin and a lot more.

**IN THE FRAME** V1 #11, \$1.00, T-12-T  
(POB 3194, Hollywood, CA 90078)  
"The media viewed in print" is what this zine claims, and that is exactly what it does. Reviews of all aspects of media: music, theater and especially film.

**INDUSTRIAL NATION** #3, \$1.00, HS-48-T  
(114 1/2 E. College St. #16, Iowa City, IA 52240)  
A very well done zine with a good handle on desk top publishing techniques. Covers dance, industrial, and stuff like NIN, Meatbeat Manifesto and Front 242, as well as a variety of other stuff in article form.

**INFANTINE OPINION** #6, \$1, HL-32  
(POB 263, Colorado Springs, CO 80901)  
I love a good lefty rag, but there's better things to cover than an interview with a Nizi skinhead or an article on butthead Rastas. Also in this issue: Profane Existence, Hillers Birthday party in Denver, and some reviews and graphics.

**ISOLATION** #6, \$3.00, S-24  
(5411 N. Grantland, Fresno, CA 93722)  
A dark gothic edge to this well done zine, good paper xerox features: poetry, letters, reviews, good photos and bands Glod, Christian Death and Curtian Society.

**IT'S ALIVE** #9, \$1.50, S-24-M  
(900 Azalea St., Oxnard, CA 93030)  
Bold and graphic, this zine cover all the bases - music (NFAA, Outspoken, Born Against, Gray Matter), social issues (child abuse) and reviews (music, zines).

**JOHNNY ON THE SPOT** #5, \$1.00, HS-24  
(118 Surrey Lane, Lake Forrest, IL 60045)  
Gloom and Doom issue with poetry, graphics and some reviews.

**K** #16, \*, T-8  
(Box 7154, Olympia, WA 98507)  
This is the K pop underground catalog, but it always has good information and lotsa pictures.

**LITTLE FREE PRESS** #88, \*, S-4  
(Rt. 1 Box 102, Cushing, MN 56443)  
Short newsletter type snack for your head. Definitely a zine for free thinkers bucking the system.

**LIVING FREE** #66, 6/\$9, S-8-R  
(Box 29 Hiler Branch, Buffalo, NY 14223)  
A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. Always interesting.

**LOOKOUT** #36, \$1.00, S-32-T  
(P.O.B. 11374, Berkeley, CA 94701)  
Always a good read, a selection of Lawrence Livermore's political insights and the latest in East Bay news and gossip. New news on life at Cal Berkeley and the never ending battle between East Bay/West Bay punks, City Slickers/Hip pot farmers, smart punks/ everyone else...

**MASODIK LATAS** #8, ?, HS-72-R  
(c/o Racz Mihaly XIII u 35, Budapest, Hungary 1171)  
Interesting zine covers just about everything in a good punk way but it's all in Hungarian. Graphics, toons, reviews, features.

**MAXIMUM ROCKNROLL** #103, \$2.00, S-124-T  
(POB 288, Berkeley, CA 94701)  
I swear, they've gotten even fatter! This one features Long Gone John, TTVTV\$, Didjits, Jesus Lizard, Jeff Dahl, Phleg Camp, Apostates, Hippy Porn, Urgent Fury and all the usual millions and millions of trimmings and tidbits. Dig in.

**MONTHLY MUSIC REPORT** #10, \$65/yr., S-30-T  
(738 Main St. #387, Waltham, MA 02254)  
Well done zine with a new approach to presenting music. Lots of contacts and instead of reviewing music, they give you a cassette full of new stuff so you can make up your own mind. Cool idea.

**MOUTH** #16, 12/\$9, S-16-T  
(1579-F Monroe Dr. #118, Atlanta, GA 30324)  
Great looking, quality typeset zine with interesting features on Hole, Buzzcocks, Helmet, Rollins and Smashing Pumpkins.

## How to read these reviews:

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

2. Price. Cost of the zine which may or may not include postage. An "" means that although the zine is free, postage is not, so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper  
S- Standard (8 1/2" x 11")  
HS- Half standard (5 1/2" x 8 1/2")  
L- Legal (8 1/2" x 14")  
HL- Half legal (7" x 8 1/2")  
T- Tabloid (usually 11" x 17" newsprint)  
M- Mini (smaller than half standard)  
O- Oversized (larger than tabloid)

B. Length  
Number of pages

C. Notes  
R- Photo reduced type  
T- Typeset or laser printed  
M- Multicolored cover  
M+ Multicolored cover and insides  
F- Full color cover  
F+ Full color cover and insides

**N.Y. REVIEW OF RECORDS V2 #2,**  
\$2.50, S-34-TF+  
(220 east 95th St. #4B, New York, NY 10128)  
This mainly reviews zine has come a long way, adding spiffy color and more features. This ish includes EMF, Dianne Reeves, Pere Ubu and a few more.

**NERVOUS BY NATURE #1,** \$3.00, S-28  
(224 Derby Road, Lenton, Nottingham, England NG7 1NQ)  
Good solid first issue with tons of features, good variety and good photos. Mega City Four, Wedding Present, Lemonheads, Seven Little Sisters, The Abs, Joolz with reviews, news, commentary and graphics too!

**NEW YORK PRESS V4 #41,** \$25/year, T-72-T  
(295 Lafayette St., 9th Fl., New York, NY 10012)  
This monster is New York's free weekly paper, like the L.A. Weekly I guess and jammed in information of all sorts. Good contact/club addresses.

**NO ANSWERS #10,** \$2.00 S-48  
(POB 680, Goleta, CA 93116)  
No Answers has always been the stronghold for the intelligent, posi-core, and in that respect this zine excels in it's niche. Tons of reviews, editorial and commentary as well as great, indepth features on Amenty, Suckerpunch, Sonia Skindrud (Exedra Zine), and Born Against. Also comes with a free Suckerpunch/ Born Against flexi and Fanzine That Had No Name.

**NO SCENE ANYWHERE #6,** \*, HS-8-R  
(7453 Evening Way, Citrus Heights, CA 95621)  
Fine print reviews and rattling.

**NOISY CONCEPT #11,** \$1.25, HS-12-R  
(621 Baset Rd., Bay Village, OH 44140)  
A good ranting and raving letters section and a few reviews. Food for thought.

**NOTHING SACRED #4,** ?, HL-20-R  
(1921 N. Whitley #12, Los Angeles, CA 90068)  
Bold and graphic, this zine presents S.A. Griffin and Smashing Pumpkins as well as some other writing.

**OPTION #41,** \$3.50, S-116-F+  
(POB 491034, L.A., CA 90049)  
Great zine, getting better with age and it's band coverage. This one features Fugazi on the cover with great photos - other stuff includes Throwing Muses, 808 State, Smashing Pumpkins and tons of reviews.

**OX #10,** 5 DM, T-36-T  
(Am Steing 14, 8601 Rattelsdorf, Germany)  
Nice big German paper with a free NoFX, Jugheads Revenge, Drama 7" and tons of reviews, contacts, feature interviews and good stuff. All in German. Nice to look at.

**PAS DE CHANCE ?,** \$3.00, M  
(Box 6704 Sta. A, Toronto, Ontario, Canada M5W 1X5)  
Three mini-zines here. All are graphic/comic type art books with colorful covers and different binding styles. Way Out comes with a color cover, is a 20 page freak out comic. Florijn is the same style with a rivit binding and stamped cover and Admit One is smaller. They also produce a 1992 calendar featuring the Nancy Sinatras (with color cover!) for \$4.

**POOL DUST #11,** \$1.00, HS-24  
(1000 Sunset Way, Bellevue, WA 98004)  
Skating, comics, art, graphics and a full color xerox cover!

**POPULAR DICKHEAD #1,** ?, HL-12-T  
(2115 Marconi, St. Louis, MO 63110)  
Just a bunch of shit to read and ponder.

**PROBE #1,** \$2.00 S-40  
(POB 5068, Pleasanton CA 94566)  
Cool features and plenty of photos: Hunk Of Funk, L7, Melvins, Bluchunks plus reviews, news and all that...

**PROGRESS #3,** ?, S-66-F+  
(Vesterbro 110.1, D.K. 5000 Odense C., Denmark)  
Excellent zine - great printing, great use of color and the emphasis is on tattoos and art coupled with metal. Music in this issue features Cromags, Sepultura, Biohazard and heaps more.

**RAGNAROK #9/10,** \$1.50, HS-64-T  
(POB 29274, Cleveland, OH 44129)  
A little bit of everything here: reviews, news, commentary, essays and an interview with the Jesus Lizard.

**REAL LIFE #42,** \$10/year, S-48-M  
(6520 Selma #332, Los Angeles, Ca 90028)  
Venom P. Stinger are featured this month. This amazingly consistent zine always features zany cartoons, tongue-in-cheek wordage, wild art, silly diaries and lite but current reviews. A hot read for a hot night in a hot club.

**ROCK POWER #6,** 1.75 pound, O-116-TF+  
(193 St. John St., London, England EC1P 1EN)  
Slick pro rock mag with a healthy dose of "commercial" alternative features. Janes, Slayer, Crue as well as Ozzy, Heart, Scorpions AND a fashion spread of Mind Funk featuring Pat Dubar with a beer and a semi-nude girl. What a crack up! Get this for that alone!

**ROLLERDERBY #4,** ?, S-20  
(POB 1491, Dover, NH 03820)  
Editoress Lisa Suckdog gets the best mail! Besides that she can pull out the best gossip in interviews, and reviews, and does a good expose on Forced Exposure! What a zine!

**SCAB #3,** \$2.00, S-48  
(POB 20427, Seattle, WA 98102)  
Great comics/graphics zine featuring some big names like Dennis Worden, Roy Tompkins, P. Earwig, Mary Fleener and Bob X.

**SECOND THOUGHTS V2 #2,**  
\$25+SASE, S-4  
(POB 9382, Reno, NV 89507)  
The family tree newsletter from 7 Seconds and friends.

**SHITLORD #?,** \$1.50, S-20  
(75 Maplevale Dr., Woodbridge, CT 06525)  
Very graphic and chaotic, with plenty to read a contact addresses to be had (Farrah Fawcett Fan Club etc). Fun zine.

**SHREDDING MATERIAL #7,** \$2.00, HS-40-T  
(2515 Bidle Rd., Middletown, MD 21769)  
Neatly done zine featuring 411, Pegboy, Resistors, Freak Beans and Shudder to Think. Also reviews, and news and some (but not enough) good, original photos.

**SILICON WOMB #3,** ?, S-28  
(508 Central, Menlo Park, CA 94025)  
High tech, computers, technology, sex and fun fun fun.

**SKULL SESSION #22,** \$1.00, S-42  
(3187 Keynes Ct., Mississauga, Ontario, Canada L5N 2Z7)  
Like always, a good lengthy letters section, a handful of zine and record reviews, some toons and a lot of HC/metal coverage with Portobello Bones, Sick Of It All, Slap Of Reality and Big Meat Hammer.

**SLUR #3,** \$1.00, S-22-T  
(Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)  
Well done newsprint zine with a lot going for it. A big interview feature with Wheat Chiefs, plus tons of commentary and reviews. Lots of contacts too.

**SMITH'S REPORT #8,** ?, S-8  
(POB 3267, Visalia, CA 93278)  
Publisher Bradley R. Smith publishes and promotes debate on the holocaust question. If you are a holocaust controversy nut, then this is just for you!

**SO BE IT** #2, 2 stamps, S-10  
(2077 North Dr., Seaford, NY 11783)  
Handwritten graphics, reviews, contact zine with Go and Kingpin interviews.

**SPILLED GUTS #8,** \$1+post, S-10  
(12 White Oak Way, Trenton, NJ 08618)  
Mostly live and record reviews with some photos.

**SPIN V7,** #10, \$2.95, O-114-TF+  
(6 West 18th St., 11th Floor, New York, NY 10011)  
Would Spin ever cover anything that wasn't AL-READY happening? No, there job is not to discover or promote anything new, just to ride commercial popularity right to the bank. Nirvana are on the cover.

**SPUN #72,** \$1.00, HS-28  
(2 Shirley St. #3, Worcester, MA 01610)  
Spun is refreshing in that they make their features short and to the point - and they like a good variety of stuff. This ish features the Cult, Godflesh, Tribe and Miles Davis. See! Also great reviews, commentary and desktop publishing/ graphics as always.

**STARK REALITY #8,** \$1.00, S-28-R  
(1206 Monroe Ave., So. Milwaukee, WI 53172)  
Graphically bold, and interesting to read, this zine covers just about everything but reviews! Mainly good, ranting commentary but also a feature with Life Is A Joke.

**STREET POEMS ?,** ?, HS-24  
(POB 782288, Wichita, KS 67278)  
A book of poetry by Scott C. Holstaf. Just the basics.

**STUBBLE #5,** \$2.00, S-40  
(POB 732, Attleboro, MA 02703)  
Reviews, comics, poetry and features with KMFD, Agony Column, Eargasm DJ PJ and Peter Yarmouth.

**SUBCONSCIOUS SOUP #4,** ?, HS-24  
(POB 421272, Kissimmee, FL 34742)  
Commentary, poetry, clippings and anger - just the way you like it.

**SUBURBAN VOICE #31,** \$2.50, S-64-TF  
(P.O.B. 1605, Lynn, MA 01903)  
Good lengthy interviews with Bad Religion, Insted, Kingpin, Third Degree, Venus Beads and Dark Angel - all with good original photos (cept the Beads). SV also packs in the reviews, letters, editorials and a free Wrecking Crew/Said & Done/ Sam Black Church 7". SV is always good, always consistent.

**SUCKERS #7,** \$1.00, HS-20-R  
(1404 Leader Dr., Killeen, TX 76542)  
Short zine, most of the reading involves a feature on GG and two shorter bits about murders.

**SUPERDOPE #3,** \$1.00 HS-24-T  
(520 Frederick St. #33, San Francisco CA 94117)  
Neatly done with all the standard accessories. One big feature this time a lengthy spotlight on the Gories.

**TELEGRAPH AVE. STREET CAL-ENDERAR #2,** \$7, S-32  
(1630 University Ave. #26, Berkeley, CA 94703)  
This is a calendar (duh!) that features Berkeley street people each month! What a kick. Put together by Ace Backwords and B.N. Duncan with a whole bunch of crazies and a little bit about them. Great job, what a gift!

**THRASHER** Sept. 91, \$2.95, S-106-F+  
(P.O.B. 884570, San Francisco, CA 94188)  
Skates, skates and rock and roll. And now that Brian Brannon is the music editor their music coverage should be that much better. Consistently excellent skate mag, great photography and a great rebellious sense.

**THRILL #6,** \*, M-16  
(POB 2487, Bellingham, WA 98227)  
This little zine contains some good reads (IPU) and well as comics, contacts and reviews.

**TRAUMA #1,** \*, S-14-R  
(Amethistdijk 82, 4706 BC Roosendaal, Holland)  
Lots to read, by ah, not in English - Spermbirds, Victims Family, tones of reviews and a long auction list.

**TRUK PEZ #1,** \$1.00, S-20  
(POB 1746, Royal Oak, MI 48068)  
Lotsa reviews, commentary and photos as well as a big feature on the Cynics. They reprint the Rollins Gap ad, in case you missed that one (and I did!) - good for a laugh.

**TURNING THE TIDE V4,** #5, \$1.00, S-8  
(P.O.B. 1990, Burbank, CA 91507)  
The L.A. area anti-racism newsletter. Lots of news, contacts and stuff like that.

**TWISTED IMAGE #35,** \$1.00, S-10  
(1630 University Ave. #26, Berkeley, CA 94703)  
The latest installment of Ace Backword's cartoon zine - always a good laugh, always something to think about.

**TWISTWORTHY #4,** \$1.00, HS-36-R  
(4030 Cypressdale Dr., Spring, TX 77388)  
This zine contains all the standard zine features as well as good original photos, features: NoMeansNo, Ultraman and Coffin Break.

**UNCLEAN #8,** \*, HS-20  
(POB 92007, Samta Barbara, CA 93109)  
Handwritten zine with graphics and original photos. Has a good DIY, TFY feel to it.

**UNDER THE VOLCANO #5,** \$1.00, S-16-M  
(POB 236, Nesconset, NY 11767)  
Live and record reviews, plus Helmet and Barley Boys. Neatly done and well written.

**UNO MAS #3,** #2.00, S-50-T  
(POB 1832, Silver Spring, MD 20915)  
Beautiful zine - full of excellent, original photography and graphics as well as thoughtful articles: Pere Ubu, Mekons and the Three Johns. Well worth your time.

**VEGAN DELEGATION #1,** \$2.50, S-64  
(POB 76002, Los Angeles, CA 90076)  
Wow, impressive first issue that is pretty much entirely "Hardline" (ultra-rightwing-militant straight edge, sort of). Some really good information in here, mostly copied from other sources and a modest amount of Hardline music coverage.

**VERA KRANT #24,** ?, HS-24-M+  
(Oosterstraat 44, 9711 NV Groningen, Holland)  
Not in English, this colorful little zine comes out quite often and covers a very broad spectrum of alternative music. Great use of multi-colors and graphics. Very unique zine.

**WHO CARES? #3,** \$2.00, S-28-T  
(POB 1181, Bethesda, MD 20827)  
Neatly done zine with pretty decent photo reproduction and some cool graphics. Features with Gray Matter and Velocity Girl as well as other articles, reviews and poetry.

**WRITERS BLOCK #8,** \$2.00, S-28-R  
(POB 271, Spotswood, NJ 08884)  
Lots of good, indept reviewing going on here, a piece on Small Factory and a big run-down of last summers International Pop Underground festival. It may be a little dated by now but a good read nevertheless.

**ZAP #42,** 4DM, S-60-TF  
(Postfach 403, 3000 Hannover 1, W. Germany)  
Zap is very much holding down the hardcore fort in Germany - this excellent zine also cover most stuff on the fringe. Features this time include: Disorder, Kent McClard, Type-O Negative, Ultraman, Toten Hosen, Thin White Rope and much more. Bold.

**ZERO GRAVITY #1,** \$2.00, S-34  
(1018 W. El Norte #114, Escondido, CA 92026)  
Another good first issue! The easy to read big print cover the Lazy Cowgirls, Slug and lots of reviews.

## TOTO, WE'RE NOT IN KANSAS ANYMORE!

Greetings, Henry Rollins-GG Allin, and everyone else out there... First GG, you shouldn't even give the big fag Henry Rollins the time it had taken you to write your letter. You are above him in every way! As for Rollins - big fucking deal! The fuck talks and sings about pain and suffering (among other things) when he makes \$1000 a show. Oh how that must hurt! Fuck you Henry and your fucking coward fans and everyone else. At least NIN don't put on an act on stage - they're just as gay as they are offstage. And everyone else stop bitching and get off your fucking asses!

Murder, rape, mayhem  
Pat Fucking Useless, Kansas

PS: While GG may not be God he's the closest thing there is.

## THERE REALLY IS A GAP

Flipside, GG Allin,

How can you say Henry Rollins is selling out by posing for Gap t-shirts, they are paying him! He isn't giving them any support or business, in fact he is taking their money and in return fux like you say he's conforming. That doesn't sound right to me. And if you want to start calling people "stupid fucking cunt" just look at yourself GG, you are probably one of the most pathetic fux I know. Anyway, I won't get into it anymore but pick up any Rollins Band records, or any of his books and maybe you'll think different. Oh, at least Rollins poses for ads and not mug shots (which is basically the reason you are so well known).

Love, Zack / Stark  
Reality Zine

PS: I wouldn't buy Gapeither, those who do have the choice but could be wasting money.

## BRING ME THE HEAD OF GARY INDIANA

Flipside;

First: Shoot Gary Indiana, what a boring ass-kiss. He seems to be living off the hope his friends have of getting signed to major labels.

Second: to Henry Rollins. Fuck off! That was the last article on Henry blow-hard that I'll read, what a stupid fucking comment: ("...a band of 16 year old straight edge guys from Oxnard...") Considering the bands featured in the same issue as this idiot, he shouldn't put so much stock in his importance. Look what that did to Perry Farrell.

Third: Great issue (#74), covered as many things as are available. Being out here in the boondocks, the only way I have of knowing what's new or old and worthwhile is Flipside and other zines. So keep it up.

D.G. Pyeatt

## MEANWHILE, BACK AT THE HOMESTEAD

Dear Flipside;

After reading the Gibson Brothers interview in #74, I thought I ought to respond to a few of their allegations about our label. First, we did not puss out and refuse to put out the Gibson Brothers' next LP. In fact, we did tell them that after all the money that we had to spend on legal bills to keep the A-Bones case out of court and keep the "Man Who Loved Couch Dancing" in print on all three formats, with all the original slags against the A-Bones on both the record cover and the record itself intact, there was not enough money left to send them into the \$100-an-hour Sun Studios.

It would have been much cheaper for us to simply delete the title when those losers and pussies the A-Bones first gave us legal notice,

and but far from pussing out, we stood up for the Gibsons, and successfully fought back. Our coffers drained, we told the Gibsons that we could not finance the Sun Studios excursion, but that we would put out their next record if they either contributed about one third the recording budget, or if the recorded for the same budget as any of their other albums. We also told them that if anyone else could do better for them, they were free to go, and that either way, I would help promote their August tour (hence the "Homestead Recording Artists" tag on the flyer that they objected to). I'm sincerely glad for them that Long Gone John at Sympathy is able to put up the money that they need to make the record, and I do think that this is the best option for the Gibson Brothers. However, we did not "puss out".

Further, Don Howland -- the genius who's last two Village Voice articles praised Lush and Cheater slicks -- complains that "it was embarrassing to be put in the ads" with "the bands they're getting now [who] just suck so bad." In fact, there were two different ads for the "Man Who Loved Couch Dancing" LP. One featuring just that album and the Gibson Brothers/Workdogs collaboration "Punk Rock Truck Driving Song Of A Gun". The other featured the "Couch Dancing" album along with albums by Bastro and the Verlaines. Since both of those bands had released records on Homestead before the Gibson Brothers ever did, I'm not sure which "bands they're getting now" Don is talking about. I might add that in the very same issue of Flipside as this interview, editor Krk notes of his 3,000 mile trip to the New Music Seminar in NYC that "the whole

trip was based around catching Unrest and Bastro." And as for the bands we're getting now, the review of our debut 7" by new band Seam in the same issue refers to it as "a welcome addition to our world."

I realize that at the time that this interview was conducted, the Gibsons had just driven "75 hours through 175 degree heat" to play some underattended gig in L.A., and that they don't really mean everything that they said. In fact, I found the interview entertaining

and humorous, and I won't fall into the A-Bone trap of not being able to take a little teasing. I think the Gibson Brothers are, as Byron Coley noted, an "ass-poundingly good" band who deserve some slack and some good humor. But I did want to avail myself of the opportunity to let your readers know the whole story behind some of the things that they said. I'm sure that if you call them and ask them in a sober moment, they'll concede that everything I'm saying is true.

Yours, Ken Katkin  
Manager, Homestead Records

## MIND OVER MIKE

Dear Mike Snider (AKA Sammy Davis III),

I read your review of the SUPERKOOLS and MIND OVER METAL at JABBERJAW August 30th, and found it to be totally lacking in fairness and objectivity. I do not believe in censorship, but I would think that if you really believed in what you had said then you would have had the guts to sign your name to it, and to not have spoken of yourself in the third person (ex: "They needed the guidance of Mike Snider to set them straight, etc.").

I was present at this particular show and noticed that you left for at least half of the Superkools set and spent the other half dozing in a chair. The Superkools are quite good (at least you got this part of the review correct) but how much attention could you really have been paying to them if you were asleep? Perhaps you do some of your best work in that state; I really wouldn't know.

But I digress. You have every right to dislike Mind Over Metal (a band that myself and others including writers in both the LA Weekly and The Reader have been raving about lately), but please



try to keep your personal feelings of bitterness towards two of their members out of your reviews. Yes, Rudy and Ian Wagner used to be in a band with you and they parted company with you due to personal differences—but that was nearly a year ago. It's time to get on with your life and keep your subjectivity out of your writing.

Unafraid to use my real name, Abbie Adams

## KIDS OF THE BLACK HOLE

Hello!

Since a time, there was a kind of communication breakdown in the Black Hole, that's why we couldn't answer to the letters, our reply was always in late or simply we didn't write back...

Things are changing around here so it's the time to inform you about the new organization of our place and about the new possibilities we can offer to bands or tourmanagers being interested in working with us. We propose a better organization and a better way of payment and still we try to be honest with our quite big public.

We are interested in working with you so you got some future plans, tours, etc. Count on us!

Sorry if you didn't get an answer from us or if there was sometimes some misunderstanding or communication difficulties with us...

Best regards, Daneis

Black Hole / YUK

Budapest 1089, Golgota u.3, Hungary

## WEASELS RIP MY FLESH

Flipside;

I can see why one of your reviewers in named Dan Druff. Rather flaky, likes the new Metallica but hated Morbid Angel. Must be too much whacking off over speed metal - M.A. blows the new Metallica away! I guess I deserve a fat lip. Instead of starting fights, go buy some Head and Shoulders (not that I don't like to fight, as much as the next guy).

Really enjoyed the interviews in the last issue, especially Ethyl Meatplow,

Rollins, Muffs and Lunachicks. The Fuzztones feature made me wanna check 'em out but I can't find their stuff in the hellhole called West Palm Beach. If anyone could point me in the right direction or tape some of it for me I'd be much appreciated.

Also awhile back I ordered a Nip Drivers pic disk (7" I think) I don't know if the ad was in Flipside or MRR but they cashed my check and never sent the disc. Does anyone know the address for it?

Chuck Massengil

c/o DBN POB 3547 Lantana FL 33465

## A VOTE FOR SPIDERMAN

Dear Lipside,

This is a letter that may change the attitudes of millions of voters, in encouraging them to vote for Spiderman in 1992. At this point, the Democrats haven't a pot to puke in and it looks that war hero Gorgeous George is in good the Reagan era to 16 years. George still hasn't figured out that excesses are no longer in vogue (I saw it in "Us" magazine "What's hot and what's honestly acquired"). It's time we vote for a REAL hero... Spiderman.

Bush has a small arsenal of political advisors, to take more taxes intrave-

nously from us, to pay for their salaries: equal to a years receipts at a busy McDonald's. Spiderman doesn't need those expenses... he has Spidey Senses - no expenses! Bush is known to send 1/2 a million troops, in order to keep his Mercedes running, to some dust bowl hell, against a man whom the media always has to dub "lunatic" (we've not once been at war against any sane dictator!). If Spidey were in charge, war would be different... the Army would not be needed. We would send no troops. And it wouldn't be Hussein or Khadafy or Ayatollah or anyone like that... it would be someone like Juggernaut, in which

case Spiderman would send in X-Force and of course the good guys would win.

As well as having Mary Jane Watson for first lady, there would be many big names in Washington. Of course, Captain America would be Vice President and the Punisher would be Secretary of War. The Department of Nature and Wildlife would be chaired by Wolverine and Daredevil would run Affairs for the Handicapped. Department of Education - Beast, the Space Program - Silver Surfer, Department of Highway Safety - Ghost Rider and even Storm would be given a job with the National Weather Authority.

With all this in mind, I urge you all to vote Spiderman in '92.

"Word to yo Mutha Mary" Vanilla Christ and the Sucka Def Twelve, Burlington, Vt.

FLIPSIDE: OKAY, SO WE'VE ALREADY BEEN BACK 4 A MONTH... OUR PENNAMA, CHRIS, PARKED HIS VAN IN A NO-PARKING ZONE IN BARCELONA. IT COST US \$150 TO RETRIEVE IT FROM THE POLICE. THEN, WHILE CHRIS DROVE THE VAN BACK TO OUR "HOTEL" ALONG ONE OF THE NARROW ALLEYS THAT PASS FOR MAJOR ARTERIES IN THAT CITY, A BUILDING WINGED INTO ITS PATH, CAUSING \$35 DAMAGE. 48 HOURS LATER, CHRIS LEFT THE (ITALIAN) TOLLWAY BY MISTAKE THEN RE-ENTERED IT W/OUT TAKING A TICKET. THIS COST US \$90.... OUR BASSIST OFFERED TO PUNCH CHRIS IN "THE FUCKIN' HEAD" FOR BEING A "DINK".... WITNESS TO AN ABORTED GOLDEN SHOWER: A MAN SPITTING ON WINDOWS AND SQUEEGEEING THEM CLEAN AT OUR GIG IN INNSBRUCK.... THE SOLDIER WHO "INTERROGATED" US FOR TWENTY MINUTES AT N. IRISH BORDER RECOMMENDED HIS FAVORITE BROTH-FL IN AMSTERDAM FOR US.... WYKE/SONS OF ISHMAEL.

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CONFONDRE DE L'EXUBERANCE ARTISTIQUE BAROQUE

Flipside  
P.O. Box 60790  
Pasadena, CA  
91116

Canada 46

## WHO THE FUCK IS THOM?

Flipside and Thom,

I was about to question your "interchangeable staff members" policy, until I read Pookie Musclehead's review of the Vandals new record last issue. He took the words out of my mouth. I can never say enough about how bad and what a rip-off those guys are. But they continue to travel around and play the first Vandals record to overjoyed kids that don't know the difference. And Thom, thanks for the "live show" review of Heaterheads tape. For one you couldn't have been there cuz all five people in attendance came in my car, and not being from L.A. what the hell is a "Raw Flower scat job?" Oh, was that your girlfriend?

Yer pal, Bob Pigment

(If I were you I would be grateful that I even bothered to review your tape at all. -Thom)

## WASTED AGAIN

Dear Flipside;

I'm writing in the hope that I can find people who like me believe that the individual can make a difference in this fucked up world.

I'm the guy who you used to see sitting in the corner laughing at any positive comment made, stoned up to my eyeballs. It took a kick in the balls for me to realize the truth behind all the lies I was being fed by television, radio, the mass media, and by teachers in school. My friend Carl died of a heroin overdose, making me remember the times we had together - the guy was just 16 for fucks sake. For a long time, I was angry at myself for his death, and I lost of week and a half of my life in a drunken haze, only ending when I finished up in the hospital.

Since then, I have done a lot of voluntary work with rehab groups - don't get me wrong, I'm not questioning anybody's right to get loaded, it's all down to individual choice. All I want is to help save one life to make up for losing Carl. Anyway, enough of the bullshit, my point is that if you want to change something badly enough, you can, no matter what it is, politics, social change, vivisection, etc - you've just got to get up and grasp your chance (what's the worst that can happen?), no matter how small it may appear at the time.

Wish you were here

HEY AL & THE FLIPSIDERS  
WE MISS YOU GUYS  
ALOT!

JAPAN IS GREAT!  
DRANK BEER WITH  
POPEDETECT IN GUAM.  
PLEASE PRINT THIS SO  
PEOPLE WILL THINK WE  
ARE COOL.

THANKS CLAWHAMMER

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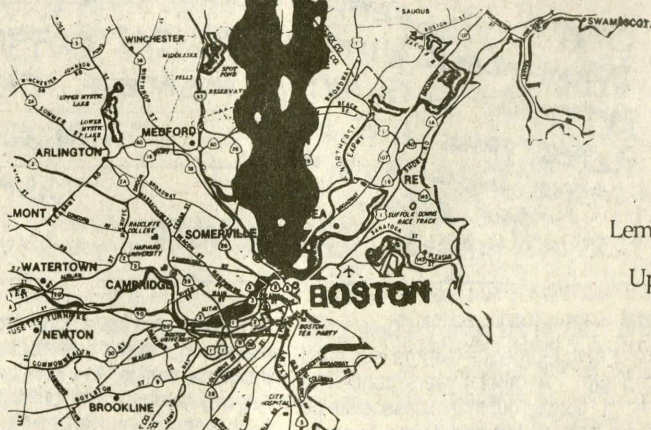
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- Maelstrom.....*Megamorphosis* T39  
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- Maelstrom.....*Step One* T42  
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- Moving Targets.....*Burning in Water* T11  
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Oh, that's about it (oh yeah, my band the Monster Club should be recording a demo soon - watch out for it!). Write if you want to keep a lonesome punk company, and bring a smile back into his fucked up life.

Thanks, Tim Cundle  
23 Curlew Rd., Porthcawl, Mid Glam, South Wales CF36 3QA England)

# COPS SUCK [AS USUAL]

Dear Friend;  
Have you ever wondered what your tax dollar is buying in this "War On Crime"? A man beats and robs a man at gun point while they are walking along the street. There is a shoot out with the police and the thief is apprehended. He serves three years in a prison. In Miami County Ohio a township trustee enters a guilty plea to five counts of sexual imposition after he raped several little children. He is given probation and does not go to jail at all. At 4:30 in the afternoon a man rapes a three-year old toddler in a public park while motorists pass by and no one stops the molester. I was sentenced to twenty five years in prison for the alleged possession of a stolen CB-Fuzzbuster unit valued at no more than \$450. The state claims a cost of over \$20,000 each year to keep this notorious criminal imprisoned. I was enrolled in the Ohio State University/Wilmington College BA degree program while in prison so the State incurred another \$40,000 debt. I must serve six years before I am eligible for a parole hearing but since the uncompassionate judge sentenced me to 20 years there is a possibility that the State my claim a total of over \$440,000 to destroy 20 years of my life, and all because there may have been a theft of a \$450 item. Does all of this make any sense to you? Some of the nations most dangerous criminals are ignored by the system while a suspected petty offender is sentenced to an astounding amount of time in a maximum security jail: What do all of these crimes have in common? The total and blatant disregard for even the appearance of the rule of law.

Yours truly,  
Robert "Doc" Creager  
POB 45699-209-007, Lucasville OH 45699

# PRINCIPLES OR CASH?

Dear Flipped Ones;  
I have some comments about a few of the ads in your last issue. I'm not into challenging your ad policy, but I wanted your readership to see this letter, so I'm writing Flipside instead of contacting the advertisers direct.  
I'm not really a politically correct type. I'll show you my stack of Pent-houses if you don't believe it. I like women, naked or otherwise, and more often or not, I lust after them. It's probably my appreciation of women that made me feel so disturbed about the Road Whore ad. What was so appealing about an image of a woman dangling from a noose that they used it for a full page ad? Is somebody there at Allen Wrench International a little bit psycho? Or a lot? Let's face it, you have to have some problems not to be repulsed by this illustration, and you'd have to have some severe problems to think that that illustration is something nifty to slap into an ad. Ditto for the Dog Meat ad. Okay, so it's the name label. So what. Why did they choose to put Dog Meat on the photograph of a woman? She's holding a placard over her snatch that obviously said something else originally, but now says Dog Meat. What's the deal with these guys? Did their mothers slap them around when they were sensitive tots? Do they beat off to news accounts of serial killers? The truth is that I really don't want to know. I don't understand the mentality involved, and I'm glad.

James Lindley  
(James, just like everything else, every individual sees a particular object differently. While Allen Wrench obviously thinks his ad comes across as cool, I see it as an ad for some stupid, macho metal idiots and you see it as something psycho. Although our ad policy sort of happens spontaneously, things we don't want to promote we leave out. That doesn't include much except for an occasional Nazi ad or two. But people who want to pay for ads, that in my eyes literally hang themselves, we sometimes run. I mean, what the hell, would you ever buy a Road Whore record? - Al)

# HOW -DARE- WE BE HONEST??!

To Flipside, especially "Bob and Thom."  
I just picked up the November/December issue of the mag and first of all I'd like to say thanks for at least ATTEMPTING to do an "article/review" of the Paula Pierce tribute that I put on but given the spirit of what the show was about and the attitude of the "article/review" I'd also like to add a simple "Fuck you" to Bob and Thom. While I think it is fine not to like a band and also fine to say that, I do not think it is fine to trash a group of performers who went out of their way, gave their time for free, and paid tribute to a friend or to someone they admired—I put the show on not to be "reviewed" or to make a zillion dollars, but to pay tribute to

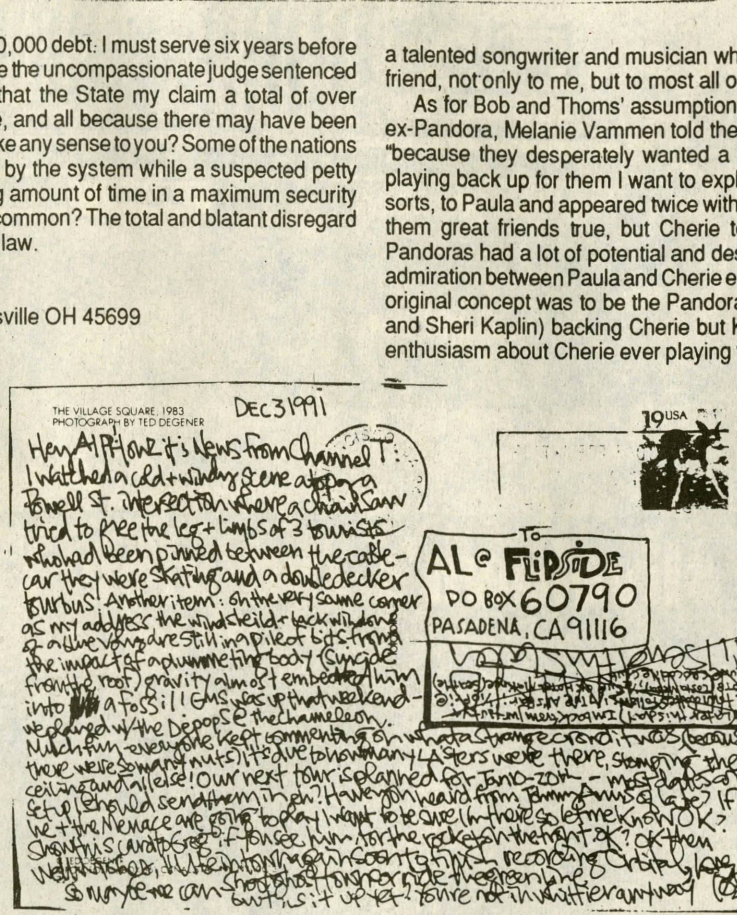
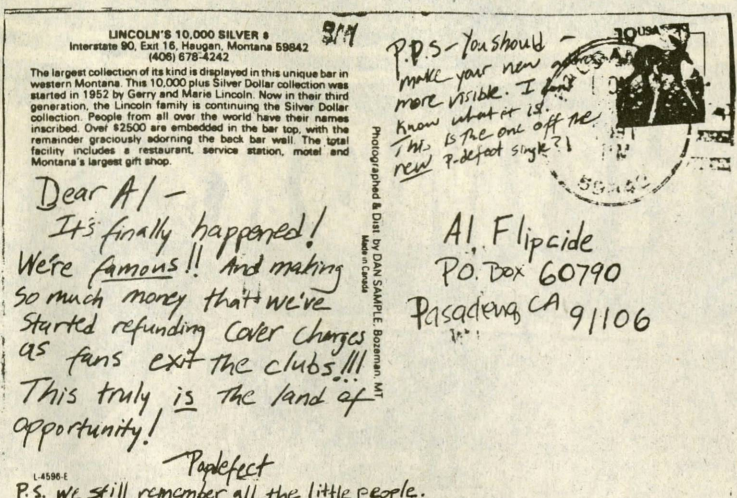
a talented songwriter and musician who died too young and who was a good friend, not only to me, but to most all of the performers that night.

As for Bob and Thoms' assumption, or seeming insinuation that the Muffs, ex-Pandora, Melanie Vammen told them, that Cherie and Marie Currie played "because they desperately wanted a gig" and that Melanie forgot who was playing back up for them I want to explain a few things. Cherie was a hero, of sorts, to Paula and appeared twice with the Pandoras. Now this does not make them great friends true, but Cherie told me about two years ago that the Pandoras had a lot of potential and deserved to make it so therefore a mutual admiration between Paula and Cherie existed - that's why Cherie was there. The original concept was to be the Pandoras (Melanie, Kim Shattuck, Lissa Belltri and Sheri Kaplin) backing Cherie but Kim and Melanie didn't share the same enthusiasm about Cherie ever playing with The Pandoras that Paula did. That

left Sheri and Lissa - they didn't want to play Pandoras songs (which Cherie suggested) and Cherie didn't want to play Run-aways songs (Lissa suggested) so Cherie came up with "Imagine" and Lissa agreed. Sheri didn't want to play drums since her band Hardly Dangerous was going to play, she was the last drummer the Pandoras had, and Kristine King was asked to play keyboards. Cherie asked Marie to come because Karen, Lissa, and Kristine don't sing and Cherie wanted back up vocals. So what all this points to is that Bob and Thoms' statement as fact of "desperately" wanting a gig is very false and if Melanie Vammen really didn't know who was backing Cherie up she must have been totally fucked up. Also

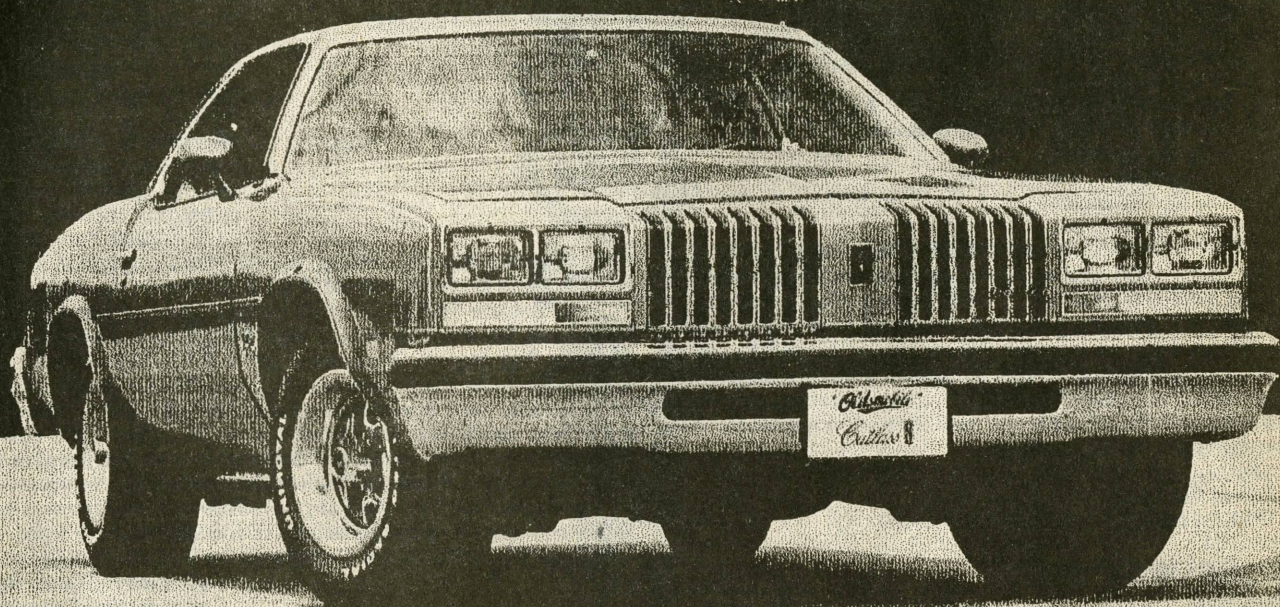
the quote from Melanie about Cherie hardly knowing Paula may be true but why isn't it also quoted that no one other than Pat Fear in White Flag knew Paula or that Muffs drummer Criss Crass barely knew Paula or that— oh, you get the point.

I'd like to thank everyone who came, even Arlan Helm paid to get in, and everyone who gave their time to host/M.C. and play including the people Bob and Thom didn't mention: Ex-Screaming Siren guitarist Kathryn Grimm, Ex-Pandora Rita D'Albert's band African Violet, Sylvain Sylvain of N.Y. Dolls fame jamming a few Dolls songs with Dramarama, Dave Catching, Pleasant Gehman, and





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\*just kidding about the 8-track

Debbie Dexter of the Ringling Sisters, and Rodney Bingenheimer who asked the crowd "Do you have to die to see who really loves you?" which was answered with someone yelling "Get off the air!" Bob or Thom perhaps? (We WISH!)

Next time this dynamic duo cover a tribute they best check their shitty attitudes at the door and just state facts, not opinions, about the performers who give their time to respect someone they liked. I also hope in the future they don't quote (or misquote, I hope, in the case of Melanie Vammen) snotty little comments about performers from other performers, at least in the context of a tribute show, or they might find themselves drinking some piss instead of beer next time they're in clubland. Oh—before someone assumes I barely knew Paula, I've been a photo journalist for the past decade crossing Paula's path many times, I also work with bands and ended up road managing the Pandoras for a few years and I dabble in video as can be witnessed by the "Slipping Through the Cracks" video which has the Pandoras introducing Cherie Currie's video of "American Nights."

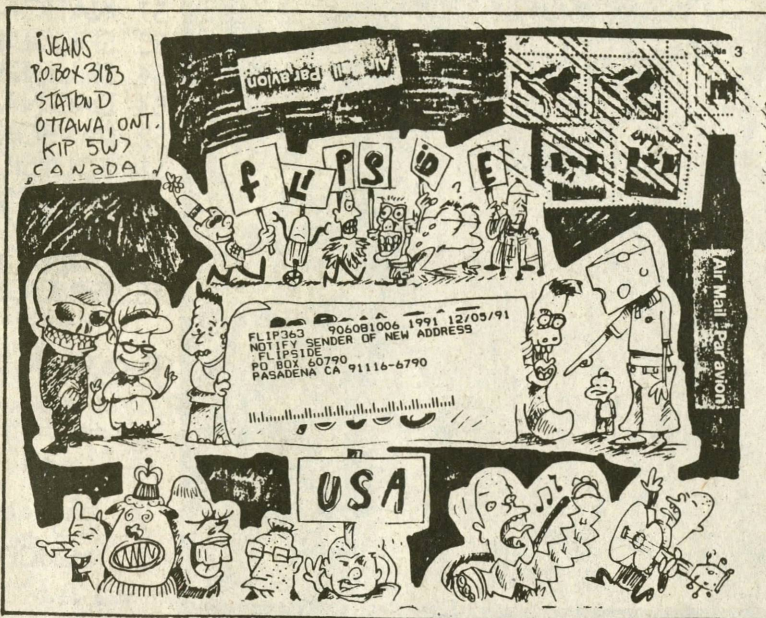
Rock On, Dave Eddy

(Bob's Reply: However well-intentioned Cherie and Marie Currie's cover of "Imagine" was, it was lame nevertheless. I suppose that we could have been really nice and said, "Ooo weren't Cherie and Marie wonderful, and weren't Precious Metal exciting, and didn't Hardly Dangerous honor Paula's name with a rocking set," but that would have been bullshit. About that line mentioning the African Violets, we didn't FORGET them, we actually saw them—we were just being NICE! [As far as their music goes, I hear that Rita makes great "art furniture."] If Paula's name was honored at all that night, it was honored by The Muffs who did a wonderful job recreating the Pandoras' sound at their peak. I almost forgot how great those songs were, and really that's where

it's at. Incidentally, I have seen your video, Dave, and it contains some of the most brilliant footage of the Pandoras at their best [jamming on Iggy and the Stooges' "Loose"] and I would stack that performance up against any of the lame bands that we trashed in our review, anytime.

Thom's Reply: Davey-boy, dude, listen. I am speaking for myself only here. I call them as I see them. Let's face facts for a minute, ok? I am not going to name any names, but the whole truth of the matter is that a LOT of the mentioned people at that show could not STAND Paula when she was alive-- and her them, and now that she has passed away, out of GUILT they sob over it. Maybe you are just blind or maybe you don't see your OWN contribution to this "dance on her

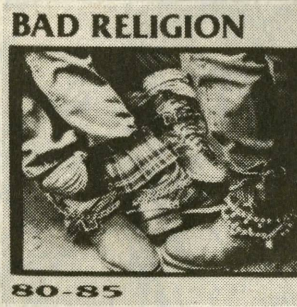
grave" but I do, and dammit if I am not going to call them on it. You also say that we shouldn't "quote (or misquote, I hope, in the case of Melanie Vammen) snotty little comments about performers from other performers, at least in the context of a tribute show." Why don't you get your own quotes straight bud? Carefully reread what WE said [not Melanie] about Cherie "desperately wanting a gig." And then reread what Melanie said about a time LONG AGO that she played backup for Cherie. WE said it, not she. You wasted a whole paragraph on your dyslexia—or is it Carbon Monoxide poisoning?! Thirdly, your little story about Cherie is touching, but I agree with Bob—the whole thing was lame lame LAME. In closing, no offense Davester, nothing personal. I WILL NOT compromise, tribute show or not. Have a nice day, and write back soon!



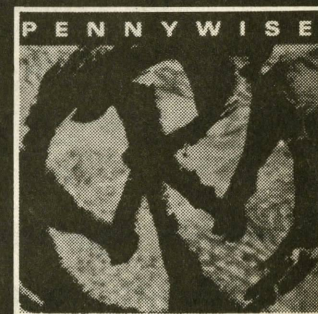
Paula's Reply: "You're fired!!!"

Do you remember hearing THOSE words, Dave? Do you??

SURVIVE.



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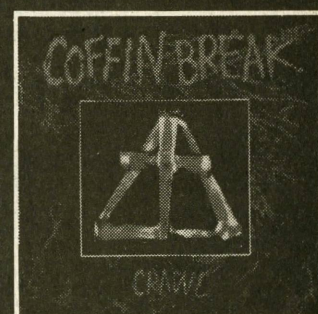
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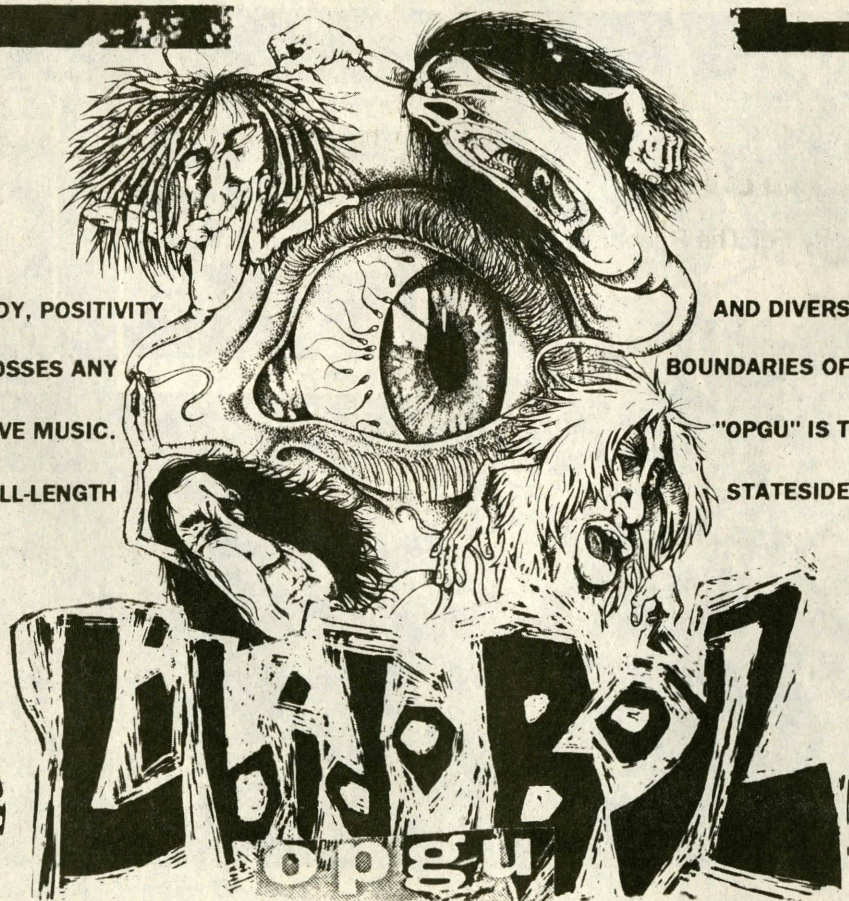
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# 1991 POLL RESULTS

## BEST BAND

- 1) Melvins
- 2) Bad Religion
- 3) Nomeansno  
Didjits  
Ministry

## BEST NEW BAND

- 1) Citizen Fish
- 2) The Muffs  
Pegboy
- 3) Down By Law  
Nation of Ulysses

## BEST LP/CD/CS

- 1) Nirvana - "Nevermind"
- 2) Jesus Lizard - "Goat"
- 3) NOFX - "Ribbed"

## BEST ALBUM COVER

- 1) Nirvana - "Nevermind"
- 2) NOFX - "Ribbed"
- 3) Tar - "Jackson"

[note: Dwarves - "Blood Guts and Pussy" actually won but WAS NOT released in 1991, and therefore DOES NOT COUNT!]

## BEST LIVE BAND

- 1) Jesus Lizard
- 2) GG Allin
- 3) Melvins  
Dwarves

## WORST BAND

- 1) Fugazi  
Primus
- 2) Jane's Addiction  
Nirvana
- 3) Head of David [Yeah!! Fuck 'em! -Thom]

## BEST RECORD LABEL

- 1) Lookout
- 2) Sympathy For The Record Industry
- 3) Touch & Go

## BEST PUBLICATION (besides FS)

- 1) MRR
- 2) Ink Disease  
Absolutely Zippo
- 3) Ben is Dead

## THE ULTIMATE BAND

### VOCALIST:

- 1) Greg Graffin (Bad Religion)
- 2) Chris Cornell (Soundgarden)  
Jello Biafra
- 3) Ian Mckaye (Fugazi)  
GG Allin  
Blag Jesus (Dwarves)

### BASSIST:

- 1) David Suns (Jesus Lizard)
- 2) Kim Coletta (Jawbox)  
Les Claypool (Primus)
- 3) Jennifer Finch (L7)

## DRUMMER:

- 1) Dale Crover (Melvins)
- 2) Mac McNeilly (Jesus Lizard)
- 3) Katrin (The Ex)

## GUITAR:

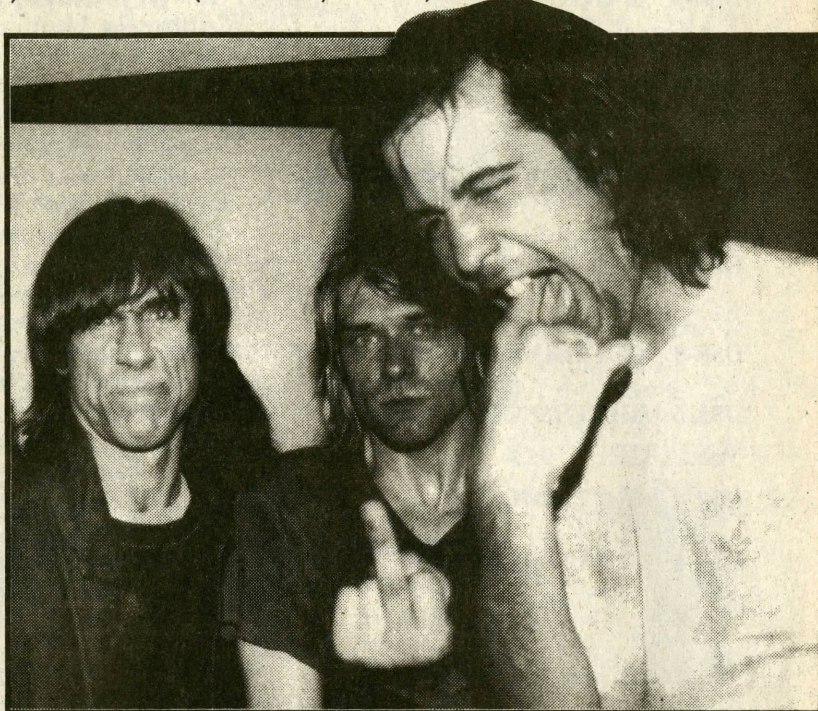
- 1) He Who Cannot Be Named (Dwarves)
- 2) Ralf Spight (Victim's Family)
- 3) Kim Shattuck (The Muffs)

## ROLE MODEL OF THE EYAR

- 1) GG Allin  
Ian Mackaye
- 2) Mykel Board  
Jello Biafra
- 3) Courtney Love  
Jeffery Dahmer

## ASSHOLE OF THE YEAR

- 1) GG Allin



Nirvana at the Jabberjaw with Iggy  
- photo Suzie the Grunge Goddess

## OTHER:

- 1) GG Allin - his penis
- 2) "Alice Donut's trumpet"
- 3) Andy Seven - saxophone

## BEST NEW BAND NAME

- 1) Drew Barrymore's Dealer  
Dirt Clod Fight
- 2) Burning Sperm  
Duh  
All You Can Eat  
Chicanochrist
- 3) Dicktit  
Murder Junkies  
Horny Mormons

- 2) Henry Rollins
- 3) George Bush

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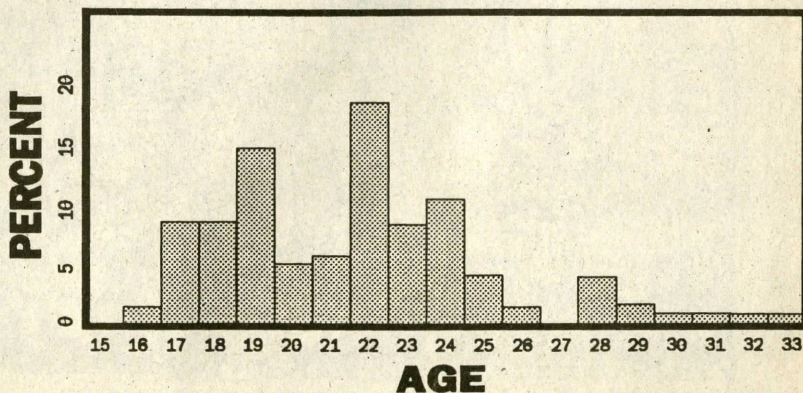
YES - 68%  
NO - 32%

## FAVORITE GG ALLIN SONG

- 1) GG SUCKS!
- 2) "Expose Yourself to Kids"
- 3) "I'm a Gypsy Motherfucker"

## GENDER

MALE - 78%  
FEMALE - 22%



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| DSR-2 | THE BOLSHEVIKS   | 7" E.P. | "CABBAGE IN MIND" 5 U.K. style punk rock tunes, first 1,000 on red vinyl.<br>'Amiable, Light-Hearted Punk' - Max. Rock n Roll                     |
| DSR-3 | RHYTHM COLLISION | 7"      | "A LOOK AWAY/SHOULD'VE KNOWN" Early eighties style punk rock from LA.<br>'A Winner That Jumps At You' - Max. Rock n Roll                          |
| DSR-4 | MANSON YOUTH     | 7" E.P. | "GOD'S FUN CHILDREN" Their second release of intense hardcore. First 500 on clear vinyl.<br>'Fast, Raw, Ultra Punchy Hardcore' - Max. Rock n Roll |
| DSR-5 | GUTTERMOUTH      | 7" E.P. | "PUKE" 4 song punk/hardcore release out of Huntington Beach, CA. 'Killer E.P., Pick It Up' - Flipside   |
| DSR-6 | RHYTHM COLLISION | LP      | "PRESSURE" Their debut LP. which includes their previous 7". First 500 on red vinyl.<br><u>JUST OUT!</u><br>'Catchy Punk Rock' - Ben Is Dead      |
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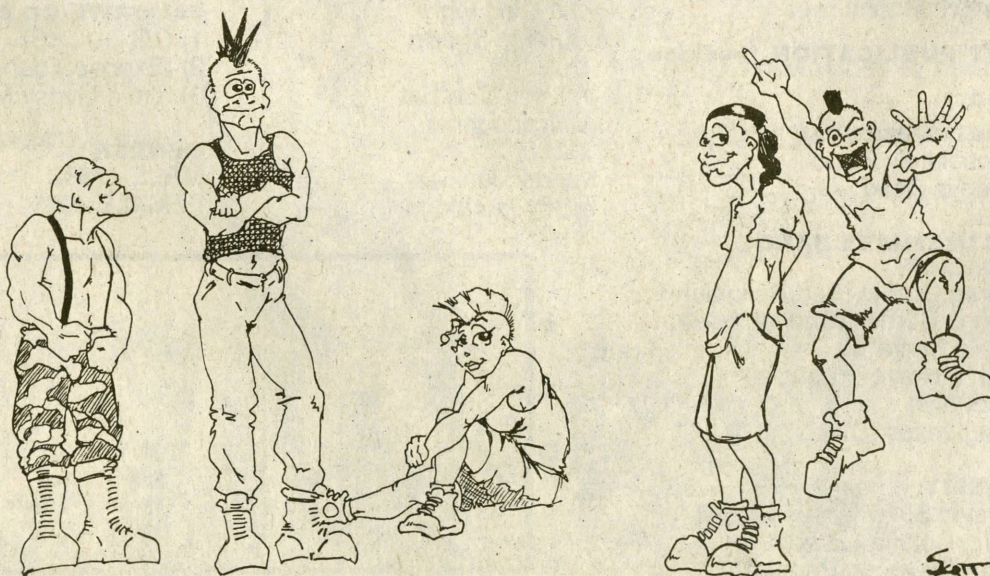
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**McMartin:** So, have you guys been south of the border yet?

**Dave:** I wanted to do something in San Diego, unfortunately we didn't have time.

**McMartin:** Say your name and job descriptions.

**Mort:** I'm Mort, driver, leader of the band, the one who hired the rest of the people in the band tonight.

**McMartin:** Where do you hail from?

**Mort:** Way up north, Bellingham, WA. 518 Boulevard, right in front of the armory. Right across the street from the fucking chemical toilet paper factory.

**Dave:** I'm Dave.

**Thrashead:** What's your job?

**Dave:** Uh, I can't think of anything creative... I run Estrus Records and play guitar. I sit around on my ass in the office and...

**Mort:** Make money off fucking garage bands, poor little garage bands.

**Dave:** I'm independently wealthy.

**McMartin:** I just heard the Phantom Surfers and the Roofdogs and they sound hot.

**Dave:** Cool. The Phantom Surfers are great. Did they ever come down here and play?

**McMartin:** No, not that I know of.

**Ledge:** I'm Ledge, and I'm a drifter.

**A-Dog:** I'm A-Dog and I'm a flunky. And a drummer. But they go hand in hand, I guess.

**McMartin:** You guys played some cool covers, "He's Waiting," and "Shakin' All Over". It made me wanna throw my Who "Live at Leeds" out the window. Who else are you influenced by?

**Dave:** You've heard of a lot of them... Nomads, Sonics, Lime Spiders, Ramones... you know, all the classics, anything with loud guitars.

**McMartin:** Did you guys play that benefit last night in

Orange County?

**Dave:** Yeah, it was pretty cool. We played with Olivelawn who were amazing, the Mummies who were shitty, but they meant to be, The Mufts, The Dickies.

**Mort:** It was great, these friends of mine were standing outside where you could smoke cigarettes, and apparently, this is great, right after the first band played, there was this, temporary wall, and all these kids charged it, knocked it over, and there were like tons of cops around just doing security, and they just stormed the place. The cops shut it down last night, fifteen minutes before it was supposed to stop. I mean they couldn't wait fucking 15 minutes.

**Thrashead:** That's Orange County for ya'.

**Mort** (in old lady voice): "We're getting noise complaints!" We were sitting out in the parking lot and we couldn't hear anything.

**Mort:** Is anything in Orange County over three years old? Nice beaches though.

**McMartin:** So how did you guys hook up with Long Gone John (Sympathy Records) in swingin' Long Beach? Did he discover you or did you approach him?

**Dave:** Well, he joined the Crust Club, which is a thing I do through Estrus. It's kinda like the Sub Pop singles club

thing, except I don't rip you off. He joined, and a single came out and he called me on the phone and somehow by the end of the conversation we were doing a record.

**Bob Cantu:** How many releases do you guys have?

**Dave:** Monomen? Right now I think it's about 8 or 9. Including comp things and there's a bunch of stuff coming out real quick, there's a Sympathy single, Mike Olsen from Olivelawn is putting out a single of Sonics covers on his label and an album coming out probably in a couple months on Estrus, and a Japanese CD.

**Mort:** Double Australian 7".

**Dave:** An album on Shakin' Street in Europe and a record for GaGagoodies in Finland.

**Ledge:** And we're also going to be on the Bellingham comp tape.

**Dave:** Most importantly. It's a great town actually, it's small, but there's tons of bands.

**Mort:** None of them good, we're representative.

**McMartin:** What Seattle band do you hate more than any other?

**Dave:** That's a good question! It'd be easier to tell which bands we like.

**Mort:** Let's do the hate thing!

**A-Dog:** The Posies, but they're not from Seattle are they?

**Mort:** They're not from anywhere.

**Dave:** God, that's a great question! I haven't thought about it. I don't know who I hate because I never go see people I hate.

**Martin:** So do you resent the

hype that comes outta there?

**Dave:** No, not at all. We're a part of whatever that hype is, but if people come to see us because we're a Seattle band, ok.

YEAH, MONO! IT'S SIMPLE, LOUD, DIRTY, BULLSHIT-FREE. CARRYING ON A GREAT NORTHWEST TRADITION, THE MONOMEN SHOT DOWN THE LEFT COAST TO REVITALIZE THE L.A. GARAGE-PUNK SCENE, WHICH IS IN DIRE NEED OF A SHOT IN THE ARM. SIT BACK, MIX YOURSELF A GLASS OF STRAIGHT STRYCHNINE, AND DIG AS ME, THRASHEAD, AND "FREEWHEELIN' BOB CANTU PILE INTO THE MONOMEN VAN IN FRONT OF RAJI'S ON HOLLYWOOD BOULEVARD." -McMartin



photo by Al

**McMartin:** You have no desire to compete with the 70's arena rock mentality?

**Dave:** Compete? We don't compete with anybody, we just play what we play. That's it. I mean if people throw radishes at us, we make a salad, if they don't, fuck, that's great too.

**Mort:** They throw RADISHES at us we make a salad?!? (laughter) You're fired. Who have I hired, a writer?

**Dave:** No, I'm now leader of the band, and a sensitive artistic guy (laughter).

**Dave:** We were a band before all that shit happened and we'll be a band after that shit and it's really cool, but if I have to hear another band that sounds like Mudhoney, I'm gonna fuckin' puke.

**A-Dog:** That's a drawback, it's like anything...like bands trying to be punk that weren't punk.

**Mort:** It used to be everybody was into that grunge thing and now the

garage band thing is coming back around and now all these guys are saying, "Oh yeah, really we were a garage band."

**Ledge:** It's all so mechanically correct.

**Thrashead:** What do you think about the whole Beat Happening/K Records thing?

**Mort:** It's cool.

**Dave:** But, I think there is a city ordinance that you can't play bass in Olympia. It's not allowed.

**Ledge:** Yeah, I'm from Olympia!

**Martin:** What are some bands from up there that we should know about that we don't?

**Mort:** Gashuffer.

**McMartin:** Someone with a little less exposure that we haven't heard about?

**Monomen:** The Fallouts. Game for Vultures, Mort's other band is fucking amazing. It's a 3 piece, they have a single out on Estrus.

**Ledge:** They got a chick bass player, she rocks. A drummer who's a drunk.

**Thrashead:** How many people from Washington aren't drunks?

**A-Dog:** Mort! He's the only one.

**Mort:** Listen, Mr. Fancy Hair. He got his hair done in L.A.

**Bob Cantu:** Were any of you in other bands before the Monomen?

**Ledge:** Mort was in the Dehumanizers. He wrote all the



photo by Al

songs, you know that classic song "Kill Lou (unintelligible)"

**Martin:** Kill Lee Joseph? Why? [LAUGHTER]

**Mort:** No, that's a song we're gonna write, ha ha.

**Dave:** Mort was in the M.P.'s, the Dehumanizers, who else?

**Mort:** Heart. I was in Heart in the seventies. (riotous laughter)

**McMartin:** Oh yeah, were you the one in the frilly blouse? Hey, you're on Hollywood Boulevard, what's you're favorite star?

**Mort:** William Shatner.

**A-Dog:** No, "Little" Jack Little!

**Mort:** Did you know the Jerry Lewis star is just right over there? (points to shitty street corner).

**McMartin:** How glamorous.

**Thrashead:** Whadya' think of "Hell-A?"

**Monomen:** It's great, the people are cool.

**A-Dog:** I thought it would be total plastic. There have been some really showy bands that come up from L.A.

We've met cool people. The Frolic Room was really cool. Cool freaks, too.

**Thrashead:** What's in store for Estrus Records?

**Dave:** The Monomen. The Brood LP, a Mummies LP, Phantom Surfers LP, a Gories single, a Shadowy Men single, which was just recorded with Steve Albini in Chicago, an A-Bones single. "Gearbox," which will be another three 7 in. box set, all hot rod tunes, Cooper did the cover for it, with a set of stickers in it and a key chain.

**McMartin:** Uh oh, Gus Flipside's been workin' on a hot rod thing!

**Dave:** Good, maybe he'll beat me to it. It's takin' a long time. Gotta gear up to lose that money!

**Thrashead:** Any last words?

**A-Dog:** Mort got hit by a train.

**McMartin:** How's the train?

**Ledge:** The train's derailed!

**McMartin:** Is there a Monomen hotline that you want all your fans to jingle?

**Monomen:** Yeah, 206-734-1881.

# MONOMEN

THE TOP 10 THINGS TO

HATE

ABOUT LOS ANGELES

A PHOTO JOURNEY WITH

SAN  
DY  
DUN  
CAN  
'S  
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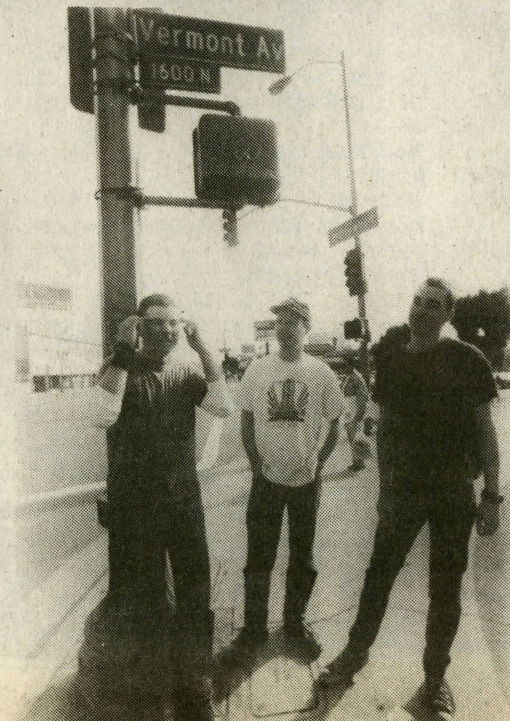
BY AL AND BOB CANTU

Hating stuff is something that I think is in everybody and a lot of times people don't really want to vocalize it too much because of fear of hurting people's feelings or some sort of retribution of some sort. But I've always felt that in Sandy Duncan's Eye, or being in any band, that you have to follow a couple of rules. One of them is to be honest about everything and another one is not to be afraid of anything and play music for the sake of playing music - not for the sake of making money. When you look at it that way then it is somewhat important to say how you feel about things even if others disagree with how you feel.



### 1. The L.A. Weekly

I started out really liking this paper but I guess I really hated it for a long time. It's extremely biased. How many times do I have to hear about how good L7 and Hole are before I'm given the credibility to make up my own mind about it. The way this paper pumps some things and doesn't pump others is extremely unfair and I've never liked the fact that it is considered somewhat of a bible for music in Los Angeles. It's just like any other tourist rag in any small town all over but being that it is from L.A. the center of the music industry, it comes off like it has it's fingers on the pulse of what's happening - but it doesn't. It's just a guide to what shows are going on. But some of the cooler shows never get listed and if they do they are never pick of the week. They just lean towards what is up and coming for the major record labels. They don't discover anything, they just reflect what has got a lot of hype behind it.

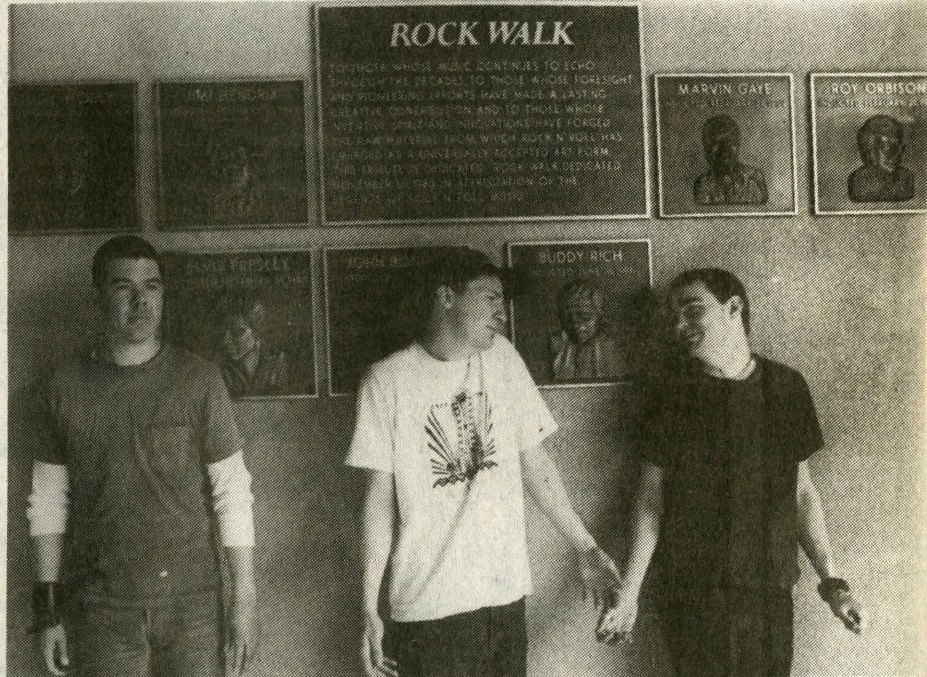
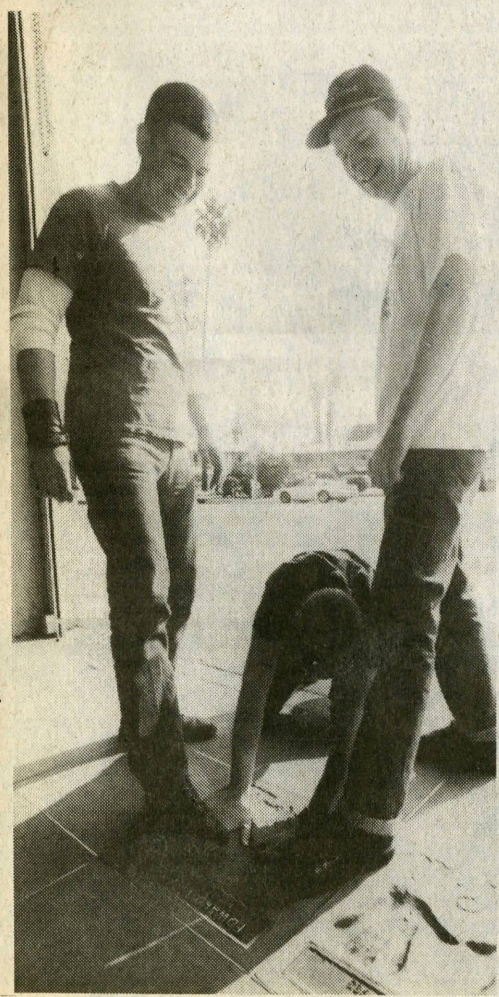


### 2. Hollywood (Hollywood Blvd. at Vermont Ave.)

Hollywood Blvd at Vermont is the beginning of Hollywood. Everything west of Vermont is Hollywood - unfortunately a very sorry place. So many people think this is the beginning and end all of music in Los Angeles and it's not. It's just one it'sy-bitsy section of Los Angeles. There are other parts that have just as much music as this part of the town does...like Downtown, or the Whittier/Riverside areas. Hollywood is still Hollywood to us, even though we live in L.A. We are not part of it. People go to Hollywood to see the celebrities, but it's not so important that you actually really see them, as long as you think that you do.

### 3. Musicians Institute of Technology

It's wrong. Completely wrong. You get these poor, misguided kids from Florida, they take all of their money and their one last shot to make it big and come here. I bought two of my amplifiers from failing MIT students.



### 4. Rock Block - Guitar Center et al.

I buy my stuff here but that doesn't mean I don't hate it. I really fucking hate the Rock Block. I hate going there. They know you have to buy sticks and strings and what not. They always advertise how all these rock stars show up there, so you get all these tourists in there going "Oh, maybe we'll see some rock stars!". I don't want to buy my equipment at some place where rock stars buy their equipment, or where fat Valley kids whose parents bank roll their bands buy their equipment. I want to buy my equipment where poor people buy it. It's a lot more with what I have to deal with. Another thing that they do is when you go in there the prices are super expensive. Then the salesman guy is your buddy right away. "Hey dude, I can cut you a deal" and his fingers start going on the calculator. "You're my pal, I'll make you a deal." But they know the bottom line price, so they mark it up to extremes so these suburban kids will come in there and think "Dude, I got my guitar for half price from my buddy the salesman."



### 5. The Sunset Strip

Nobody walks on the Sunset Strip. You can park your car and walk around but no human beings really walk out here - everything is cars. And the music scene is all self explanatory - a bunch of idiots. This is the area that invented pay to play rock 'n roll. Right here, the Godfather of pay-to-play rock 'n roll. It all started here, the over-saturation of metal bands. Way too many of them, playing on top of each other. That is the plus side of it too, it keeps them all out of your neighborhood. It put them in their place and keep them there.

### 6. The Beverly Center

The Beverly Center is beautiful because it just captures so much of Southern California commercialism. The Mall mentality... The Gap, the Hard Rock Cafe, happy shoppers, expensive to park, money, unaffected by the recession... The air in this mall is toxic because of all the polyester clothing - I always get headaches in malls. We went here recently when we were stoned and we just had to leave. Something you should never do at a mall this size is to stop and try to figure out where you are. Other shoppers will sense your fear and try to interact with you.



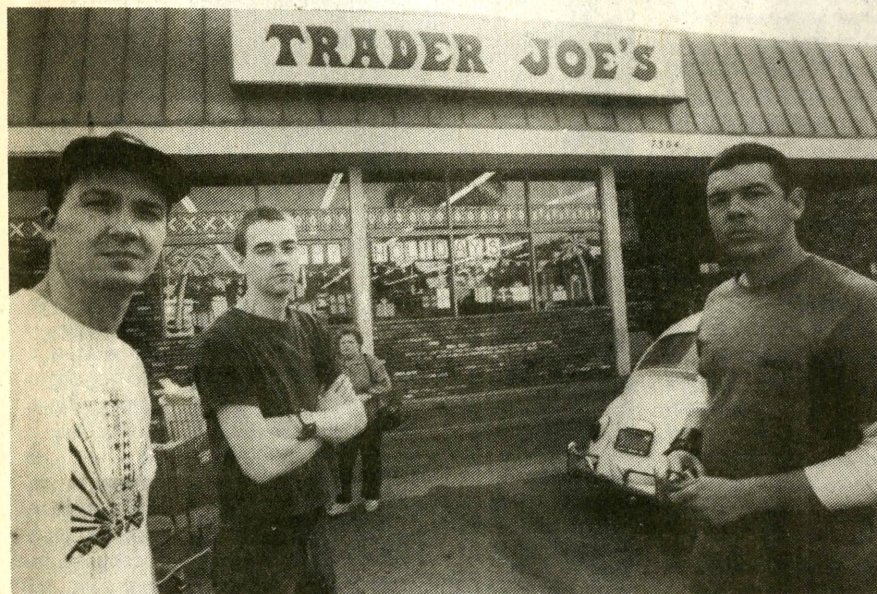
### 7. Melrose Ave.

We hate the trendy, the black, the leather, the expensive boots, tattoos, Harleys, Harley riding dudes, Harley dudes kissing chicks, hair extensions, hair in general, nowhere to park, the Japanese that have discovered it, those half cowboy boot shoes... All the employees that work in these shops and live in this expensive area and dress up like they do -and are only making like \$4.50 or \$5.00 an hour. Not much reality to that. And they always look good. The idea is to start a band, get a job on Melrose, hang out at the clubs, get a girlfriend with a real job... Bleeker Bobs is an island of hate unto itself. It's horrible to go in there and see records that you used to have on sale there for like \$75.



## 9. The Jabber Jaw

Hippies. Fuck hippies. Where can we start with Jabber Jaw? This place booked us a year ago, we showed up for the show and they tell us that "We don't feel like live music tonight." They just didn't feeeeeeel like it. First they had all these excuses like they didn't have a PA. Well we have a PA. Well, all the chairs were up on the stage - we said we'd move the chairs. Finally they came out saying "Well I'm not in the mindset to hear loud music tonight." So they sent us on our way after much arguing. Then later on we found out that they were telling people at the door that we didn't even bother to show up! That's the Jabber Jaw to me. They brag about how they made their club work by not playing local band for a full year. I don't think that that is anything to be proud of. That's one thing that hurts the Los Angeles music scene a lot is that these clubs take advantage of the local bands and only help out the out of town touring bands. Besides that it is a very uncomfortable place to watch bands play - it's very crowded in there, it smells, the sound is bad and all you need in a hot, smelly, hole like that when you're watching a band is to get tanked on caffeine. Somebody referred to it recently as L.A.'s only alternative club - they spread that word so that all these out of town acts think that Jabber Jaw is such a great place to go - that everybody in L.A. loves it, that it's the hot new club. Well, if there's a band that I really really like a lot, I'd still hesitate to go there if they were playing. I'd go, but I'd hesitate, and I wouldn't have a good time.



## 8. Trader Joes

Trader Joes is a grocery store for upscale, health conscious, Southern Californian individuals, although I hear it is a little bit more national now, but you can only get to it by extremely long bus rides or by car. That weeds out a lot of shoppers. There are some good deals on booze but... the people that go here are just so satisfied with themselves, they think they get the "finest of ingredients" but they're not all that fine. They act like they have found some kind of secret that only the "hip" share. "Trader Joe's, oh yeah, they have really good prices there..." All of the staff of the L.A. Weekly is required to shop at Trader Joe's, eat the food, AND like it.

## 10. Traction Ave.

I used to like Traction - the Downtown area used to be really cool. That was like our little "home area" pretty much - Al's Bar, Big Bang, a lot of loft spaces to play in - the real underground places before places like Scream started calling themselves underground clubs. All these people started moving in down there, and then complained about the noise at Al's Bar. They want to live down there because they think it's cool, but their idea is driving from their job on the West Side, to their enclosed parking lot on Traction. So they never really deal with the space around them. They want the homeless to go away but it is those people who attract the homeless - they see their nice cars. A lot of the artists that were living and working for cheap have been forced out of that neighborhood - now it's too expensive to live there. But these other richer people can live down there and they don't care that nobody else can. There's not even a whole lot of artists living down there now, it's all the USC kids - they are the only ones that can afford it.

**We have an attitude. We have a very Los Angeles type of attitude. There are a lot of things about this city to really hate, but we still live here. It's been a good city for us because it has brought a lot of elements of our environment into our music in a odd sort of way. Even though we are very frustrated about a lot of things here, the frustration has been sort of nice.**

# Les Thugs

**We finally got a chance to talk to France's best band, Les Thugs (mostly bass player Pierre Yves) at Jabberjaw on October 17.**

**Interview by Cake and Thrashead.**

**Photos by Katz**

**Thrashead:** You guys have been around a while, how long?

**Les Thugs:** The band started eight years ago.

**Thrashead:** What changes have gone on in those eight years?

**Les Thugs:** The music is always changing a little from record to record, but there was never any real big change in the music. You can find on the first single what you'll find on the last album. The only change in the band is the bass player left three years ago and the new bass player came. That's the only change.

**Thrashead:** What about the old singles and stuff. Some of them are pretty hard to find, are they going to be re-released?

**Les Thugs:** No. The first single was repressed back in France and we are going to distribute the first LP ourselves. But I don't know if we'll get a chance to distribute it in the U.S. Perhaps some day.

**Thrashead:** What's going on in France and Europe right now?

**Les Thugs:** France is different from the rest of Europe, especially the north of Europe. There are not that many people who are interested in rock music, there are not so many bands, not so many labels as in the U.S.A or England, even in Germany. The rock scene was always very small in France, but there are some very good bands there, as there are in any country. At the moment it's been difficult, because as in the U.S.A. the independent scene is getting smaller and smaller, and lots of bands are going on major labels, major companies. It's very difficult for a band, especially if the band plays the kind of music that is loud and violent, because it's not really what the people are used to listening to in France. They prefer things generally in French, with lyrics in French, and more funny music or

dance music, more than rock.

**Thrashead:** Have you always had lyrics in English or were they in French then English later?

**Les Thugs:** Before we did Les Thugs we were playing in other bands and we sang in French, but we could not really make lyrics in French that we really liked, and it was really much more natural for us to sing in English and make lyrics in English.

**Thrashead:** Do you think that's helped the band, singing in English? breaking the language barrier do you think more people have listened or do you think the music spoke for itself?

**Les Thugs:** Perhaps the first time we went to England or something like that, but that's always been something bad for us. Especially in France, because when we started playing in France, lots of people didn't like the fact that we sang in English.

**Thrashead:** So it was a drawback more than anything else.

**Les Thugs:** Yeah, and even here in the U.S.A.

sometimes people ask us why don't you sing in French.

**Thrashead:** What are the future plans for the band?

**Les Thugs:** We go back to France the end of November, we tour France and Switzerland until Christmas, hopefully we'll go to Japan in January or February.

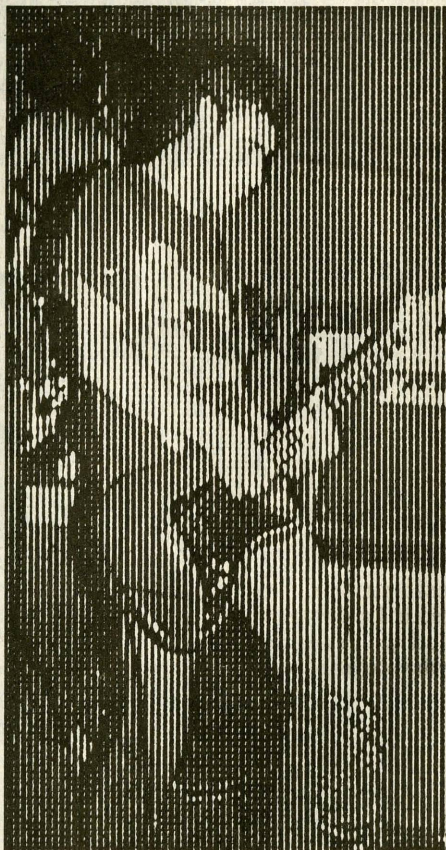
**Cake:** You're going to Japan, Wow, that's great.

**Les Thugs:** The last record was released on a Japanese label. So we should be able to go and play there. Then we have to write

some new songs for our next record.

**Cake:** What American bands do you like?

**Les Thugs:** Sonic Youth, Fugazi, and the Pixies, that's one of my favorite bands... (Talk goes on about American Bands they've played with)



**Thrashead:** How's the tour been so far?

**Les Thugs:** We toured the U.S.A. two years ago and this time, on the east coast it was a little bit better, but not really so good.

**Thrashead:** Sparse attendance or the people or what?

**Les Thugs:** Yeah not so many people showing up. I guess it should be better on the west coast. Our label, Alternative Tentacles, is based in San Francisco, so we'll see.

**Cake:** Was it Jello Biafra that signed you to the label?

**Les Thugs:** Yeah, in fact he knows us since the first single we did, on a French label. They sent one record to Jello Biafra and he wrote a letter saying Les Thugs are great, etc. The last time we toured the U.S.A. we stopped in San Francisco and spent a night with him, and he said "Wow, I really like the band, I'd really like to do something with you." So when Sub Pop sacked us, Alternative Tentacles said they were interested to release our recordings. We have recorded one song, a Dead Kennedys cover for a compilation that's going to be out in January, for the tenth anniversary of Alternative Tentacles. So it should be good.

**Cake and Thrashead:** What song did you do?

**Les Thugs:** "Moon Over Marin."

**Thrashead:** So you did the east coast, did you go through the mid west or the south?

**Les Thugs:** No, not at this time. We've played Canada it was great. Then we played Texas and Florida. Next we are going up to Seattle, and then we're going to Vancouver, Canada. Then we have like three dates in Canada; Calgary, Winnipeg, and Victoria. Then we go back to Minneapolis, do our last gig in Minneapolis, and then go home.

(More talk about touring ensues).

**Cake:** Your music reminds me a lot of the English band the Buzzcocks. Is there like a definite influence to the band?

**Les Thugs:** It's one of our favorite bands. We never tried to copy them or sound like they did, but I guess we have just the same feeling. You know it's that kind of electric music, loud with a lot of melodies with the voices and lead guitar.

**Cake:** Very fun to play. I once picked up a split 7" that the Hard Ons and you guys did. I think it was "Fast Cars" by the Buzzcocks on that?

**Les Thugs:** No, "Somethings Gone Wrong Again."

**Cake:** That's the one. That was a really good cover, that's when I first discovered the band, around three years ago I think.

**Les Thugs:** It was one of the only songs by the Buzzcocks we could play because it was so simple. We have the same problem with the Dead Kennedys when we were looking for a song to cover. Most of their songs are really difficult for us because there's a lot of breaks

and stuff, very difficult to play. So "Moon Over Marin" was right because it's like a pop song, very easy, it's like two or three chords.

**Cake:** This is the first time you've ever played Los Angeles?

**Les Thugs:** Yeah.

**Cake:** Do you hope to come back later on, like next year maybe?

**Les Thugs:** Yeah, we'll see how things are going.

**Thrashead:** You place a lot of emphasis on melody when you write tunes. How does that come about?

**Les Thugs:** One of the guitarists comes up with a riff, sometimes a verse or a chorus, and then we put the song all together, everybody.

**Thrashead:** So it's kind of a mish-mash of everybody's influences?

**Les Thugs:** Yeah... (More talk about the bands influences like the Kinks, and 50's bands).

**Cake:** What would you like to accomplish by your next tour, anything in particular. Do you want to continue in the direction that you are going or do you want to change something?

**Les Thugs:** We never really think about that. We don't say we are going to do some-

thing like this or like that, it's the way it comes.

**Cake:** It's natural?

**Les Thugs:** Yeah, and we've been in the band for eight years now, we can make a living on it in France. We have enough money, it's not great but we can pay the rent and food so...

**Cake:** It's better than working.

**Les Thugs:** Yeah, definitely so. I want to keep on with this, because I don't want to go to work or anything so if we are fortunate enough to come back to the U.S.A. one day it would be great. The problem is when we come we have to come like, this time it was seven weeks, the last time it was two months, and we have girlfriends at home. So I guess if we come back we'll try to make it a bit shorter, more intense but shorter.

**Cake:** When you toured the U.S., since there is a lot of problems with visas, did you have a lot of problems getting into the country?

**Les Thugs:** No, we have work permits and there was no problems.

**Thrashead:** So they were really smooth about passports and stuff.

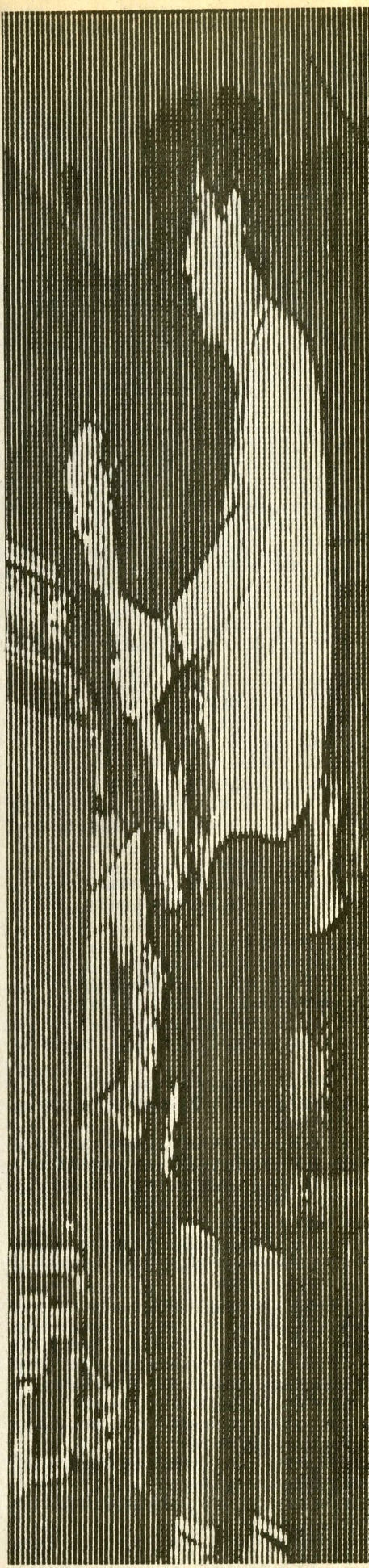
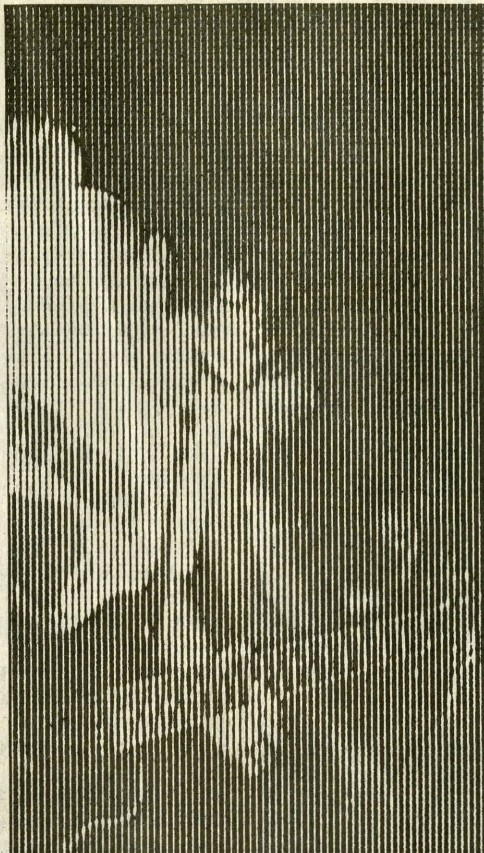
**Les Thugs:** Yeah.

**Cake:** Is all your equipment that you brought here from France?

**Les Thugs:** We just brought the guitars, and a few cymbals and the snare, but we used Jonestown's amps and drums, because you can't bring everything.

**Cake:** It's too expensive as well.

(We talk about Los Angeles, good and bad points and eventually end the interview)....



# THE SUPERKOOLS

**Cake:** I want you guys to introduce yourselves and tell us what instruments you play.

**Randy:** I'm John and I play the drums...No wait, I'm Randy and I play the guitar.

**John:** I'm John William Wilson Ripley III Esquire...I'm the percussionist of the SUPERKOOLS, a quintet based in Los Angeles.

**Jeff:** Jeff...vocals.

**Janet:** Janet...bass.

**John:** That's a nice last name.

**Judy:** Judy Toy...What do I play? Lead guitar, I guess.

**Cake:** Ok, guys, what is a SUPERKOOL and why?

**Randy:** I don't want anyone to see us. Our parents might read this...they won't like it.

**Judy:** A special kind of cigarette.

**John:** No! SUPERKOOL is a triple-dip PCP kool cigarette.

**Judy:** Yeah.

**Janet:** This is true. Didn't you ever smoke Angel Dust in high school...it was the rage?

**Cake:** Never...I was studying to be a Priest.

**Janet:** You missed the boat, then.

**Judy:** (laughs) "Studying to be a Priest?" Well, in my experience as a nun...We all tried to be a supercool and we never were...so, we thought we'd name the band that...

**John:** I named the band.

**Jeff:** "The MISFITS" were already taken.

**Randy:** We were going to call ourselves the LAMEOS.

**Janet:** ...and so were the BUCKOS.

**Randy:** ...and the PEONS.

**Judy:** Oh, we had so many names.

**Randy:** We were going to call ourselves the PEONS 'cause we were all peons in our other bands.

**Cake:** So, the band name wasn't picked out of a dictionary like other bands claim to take their names from?

**Judy:** We took a long time finding a name.

**Janet:** (looking at Randy) There was always someone who didn't like it.

**John:** I came up with the name. We were sitting in my garage...and I looked over at the air conditioner and it had a mode that said "supercool" and then I said "How about the SUPERKOOLS" and then...

**Cake:** There was silence?

**John:** No, there never is silence 'cause no one ever fuckin' pays attention to what I'm saying...and Janet, by some miraculous whatever...

**Jeff:** We took it from a dictionary.

EVERYONE: (laughs)

**John:**...and then Janet said "How about SUPERKOOLS?" 'cause she was listening to me and everyone agreed 'cause everyone listens to her.

**Janet:** Yeah. I'm more important than John is.

**Judy:** We do have a pecking order in the band. Junior's (pointing at John) in the bottom rung.

**Cake:** So, Randy...you came from what state and why?

**Randy:** A state of confusion.

**Cake:** Were you a struggling musician where you came from?

**Randy:** I'm from Buffalo, New York, home of (I know

people don't like me saying this because they have too much publicity) the GOO GOO DOLLS...who I think are great.

**Cake:** No comment.

**Randy:** There were other great bands there like the BLACK CATS-they were great. I was told not to say "Buffalo sucks!" 'cause people might not like it so...Buffalo sucks...but it doesn't suck. I was from Buffalo and

**SUPERKOOLS interviewed by  
CAKE & BOB CANTU in late  
November at Randy's beautiful poster and record-dis-  
eased bedroom. Following a  
few beers (more than a few),  
we began....**

it was cool - a good music scene, but it was boring.

**Judy:** Junior, what hole did you crawl out of?

**Cake:** John, you're the Sid Vicious of the band...you're



photo by Bob

always jumping around...

**John:** Yeah, I was in a band called the ENDANGERED FECEES and also the SKANK SAINTS with my pals Willie and Derrick from Sacramento.

**Randy:** I want to mention my past bands. First, I was in a band called the GUMBY FUCKS and we didn't know how to play our instruments...and my hand bled all over my bass and WHO KILLED JUNIOR which we took from an abortion pamphlet and the REAGANOTS.

**Judy:** The end. Did junior have anything else to say?

**John:** Yes, I'm GOD.

**Cake:** Thank you, GOD!

**Judy:** Next...

**Jeff:** From Boston. I was in the VENUSIANS.

**Cake:** Any demos?

**Jeff:** There's stuff in the can on another label that has yet to be released. There were name changes through Boston...

**John:** So, what do you think about being from Boston, the home of G.G. ALLIN?

**Jeff:** I never met him...but I performed on the same stage which is almost as good as playing the Whiskey. So, we played out here for a couple of years, did some studio things...and worked with ARTHUR LEE for a while.

**Bob:** Really? When was that?

**Jeff:** Oh, that was recently. We go out into the studio every now and then. He's got an album coming out...real good stuff came out of that. Sky Saxon was in the VENUSIANS for a while.

**Cake:** Does he still talk about the dog-god connection?

**Jeff:** No, he's into the cat and Overlord Tac right now.

**Cake:** Janet, what bands have you been in...like we don't know...?

**Janet:** Grew up in South Bay and I was in some stupid bands that no one cared about, so let's not talk about it.

**Cake:** Has this band given you more freedom?

**Janet:** It's a very refreshing change...this is the first band in which I don't cringe at the thought of being in the same room together, not yet anyway...but, John...Ha...

**John:** Especially since I only took a bath like once a week in the summer.

**Janet:** Yeah, John in the summer is a fragrance best left alone.

**Cake:** And Judy?

**Judy:** Grew up in Portland, Oregon and really wasn't in any bands, but I did do a lot of acoustic and blues shows. I did Neil Young covers which I was proud of...and Joni Mitchell.

**John:** I used to do Joni Mitchell.

**Judy:** I came here and auditioned for a lot of bands...and then I joined the CREAMERS shortly after that and was in the band for three years. And then after the CREAMERS I wanted to start a band and so I called Janet.

**John:** You wanted to call the band "JANET"?

**Judy:** Then I called Janet out of the blue.

**John:** Oh, now it's called "JANET OUT OF THE BLUE"?

**Janet:** Shut UUUUPPPP!

**Judy:** No, it's called "JUDY CALLED JANET" (laughs)!

**Randy:** Yeah, Jeff put an ad in the classified section of BAM...vocalist, influences NELSON and BON JOVI"



photo by Al

so we grabbed him. No, he put "SAM THE SHAM AND THE PHAROAHs" and that caught our eyes...

**Cake:** How many songs do you guys have?

**Judy:** We're working on a lot but we have about seventeen to eighteen songs.

**Cake:** Any covers?

**John:** The Mary Tyler Moore theme.

**Randy:** We're working on some, but you have to catch our shows to find out.

**Cake:** How about "THE MOD SQUAD" theme?

**Judy:** That would be very cool!

**John:** We want to do the theme song from Quincy.

**Randy:** Actually, we're going to cover "Don't be afraid to pogo" by the GEARS and have John sing it...but I don't know.

**Cake:** You have a single coming out?

**Judy:** Yeah, it's three songs.

**John:** "Tell me you're sane", "Something Tomorrow" and "Why, baby, why"...

**Judy:** ...on Dionysus Records.

**John:** If you don't have a frisbee, then you'll have one soon.

**Cake:** Influences?

**Judy:** The RAMONES.

**John:** The STOOGES, the MC5 and the DEAD BOYS.

**Judy:** NEIL DIAMOND.

**Jeff:** I listened to DOO WOP and a lot of '50's stuff while punk was going on.

**Bob:** How tough is it to get gigs being a new band?

**Janet:** Judy and I have been gigging for a while, so it's not too hard...but John fucked it up...so we're banned from the Shamrock.

We're going to scrounge up money to pay for plastic surgery so that we'll be able to say "See, we've got a new drummer. Will you let us play now?"

**Bob:** Who designed the logo? It's cool.

**John:** Alan Forbes esquire.

**Cake:** Oh, yeah, he's done fliers for SPOON and the BLACK CROWES album cover.

**Judy:** Yeah, he's really great. Thanks, Alan! EVERYONE: Thank You!!!

**Cake:** Are you guys planning to tour?

**Judy:** A.S.A.P.

**John:** When we break up...

**Judy:** It'd be cool to do a West Coast tour and then go to Europe...

**Janet:** I think we should do that when we release an album...you know, once I finish school...jump in the van...

**Cake:** The dream!

**Janet:**...and never come back!

**Cake:** I think that Europe will eat you guys up.

**Judy:** I hope it does really well there...more interest.

**Janet:** I wonder how it would do in Turkey?

**Cake:** You guys should do some STONES covers and they'll love you in Russia.

**Randy:** I work with all these "heavy metal" people and they give me these chords to play and I play 'em wrong 'cause I'm incompetent so they become our songs.

**Cake:** What did you record the single on?

**Judy:** 24 track.

**Janet:** Yeah, we went to a cheap place and recorded it after playing a party.

**John:** I had been partyin' so don't listen to the drums...

**Janet:** (in New York accent) Ya get what ya pay for.

**Judy:** Two of the songs have a real '60's feel to it which isn't really like that live.

**John:** '60's? Is that the speed between 33 and 78 rpm?

**Randy:** Kinda like Lawrence Welk on acid.

**Cake:** Who's your favorite actor?

**Jeff:** Nicolson, the guy from Vanishing Point and early Jeff Bridges.

**Randy:** Gumby, Bugs Bunny, Daffy Duck...

**Janet:** Bobby Sherman.

**Judy:** Nicolas Cage.

**John:** Movies suck. I don't watch those pieces of shit.

**Cake:** What happened to your missing tooth?

**John:** I was reading MAD and I got so into Alfred E.

Neuman that proceeded to knock my tooth out with a hammer. This is true.

**Cake:** When I first met you, you said that your name was Alfred E. Manson.

**John:** No, that was my old band ALFRED E. MANSON...and the FIST-FUCKING FERRETS and that's after I did that other band THE ANAL-RETENTIVE WARTHOGS ON ACID.

**Cake:** You guys are an incredible live band; really tight. **Judy:** There's this one show that we played at Raji's and we were playing and all of a sudden I tripped on a mike stand, fell over on my back...and kept playing. That was cool, but I was so embarrassed.

**Cake:** How often do you practice?

**Judy:** About two or three times a week. On Saturday, we practice for four or five hours.

**Cake:** Wow! Hey what type of beer do you like to drink?

**John:** Free beer.

**Randy:** I like root beer.

**Bob:** Are there any bands out there that are encouraging you guys? Since you guys go to a lot of clubs...

**Judy:** THE MUFFS and HOLE.

**John:** I like MIND OVER METAL a lot.

**Randy:** Hi Rudy. Hi Kathy. Hi Ian.

**Judy:** Hi Ian...the COWGIRLS.

**Randy:** People are saying, "The scene really sucks here, it's not like it was eleven years ago" which is bullshit 'cause I'm sure people were saying the same things eleven years ago.

**Cake:** The whole "decline" put on.

**Bob:** That movie was so exploitive. You had to look like the right punk.

**Randy:** I also like YARDTRAUMA, the TOMMYKNOCKERS, the RIOT ACT (Carmin rules).

**Judy:** TRASH CAN SCHOOL.

**Randy:** Look at HOLE, they're getting really big...NIRVANA...

**Janet:** Can you imagine...NIRVANA's in the top ten...a record I actually bought...

**Judy:** It's unbelievable...

**Janet:** At no point in my life since I was twelve has that happened to me...

**Cake:** They're the only band to ever really break through the bullshit "alternative" and "mainstream" barriers.

**Janet:** ...and they appeal to everyone.

**Randy:** 'Cause they have good songs.

**Jeff:** Well, the underground is starting to surface more. The big record companies are starting to let their subsidiaries grab all the talent. There's a whole theory on the fact on whose in house gives a two year constant. If the Democrats are in power...well...if you have some tape and some time I'll explain it to you...

**Randy:** What it comes down to is that PEOPLE ARE SICK OF HAVING SHIT SHOVED DOWN THEIR THROATS AND TOLD WHAT TO LISTEN TO...Do we really need MOTLEY CRUE PART FOURTEEN, WARRANT and SKID ROW...

**John:** I like the sound of shit being shoved down my throat. It's pretty cool.

**Randy:** Obviously, NIRVANA's never going to be the biggest, hugest band...like MADONNA...but who wants that?

**Cake:** I think that PERMANENT GREEN LIGHT are one of the best new bands.

**Randy:** Yeah, that's the other band. They rule.

**Janet:** They have the potential to really be the ones to make it.

**Bob:** I haven't seen them yet, but I remember when the READER and the WEEKLY both said ten years ago that they were going to be the band that goes somewhere. Since you guys are banned from the Shamrock and there isn't that many clubs to play at...what's your game plan?

**Judy:** Hopefully to continue to put out more records on independent labels and playing the remaining clubs in

Los Angeles. I think that the clubs are cool here and that more will eventually open up in '92.

**Randy:** I have friends in a band called STOP who are starting to play all age halls where kids go nuts. I think it's better than playing in front of drunken, blasted people going "I've seen it all before..."

**John:** There'll always be clubs, but they'll be hanging off of cop's belts.

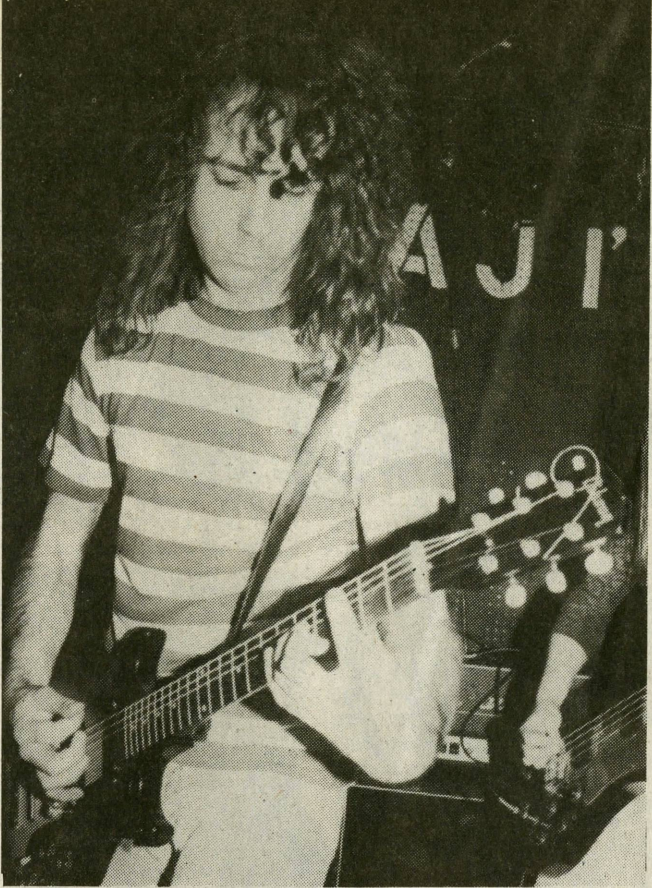
**Janet:** If someone is smart, they'll start to set up shows in halls in the summer where all the kids who listen to KXLU and read Flipside can go.

**Cake:** What do you hope to achieve in two years?

**John:** Get laid.

**Janet:** Stay alive.

photo by Bob



**John:** Yeah, am I going to stay alive all that time?

**Cake:** Do you believe in U.F.O.'s?

**Judy:** I do.

**Janet:** I saw one in 1979.

**Randy:** That band rules.

**John:** Michael Schenker all the way.

**Cake:** Ok, famous last quote time.

**Janet:** Live long and perspire.

**Judy:** Everybody knows this is Nowhere - Neil Young

**Randy:** Guitar revolution...this is it...rock 'n' roll solution...this is it - JUMPERS 1978.

**John:** 1-2-3-4-DEE DEE RAMONE.

**Jeff:** No bowls died today - Jack Kerouac.



photo by Bob

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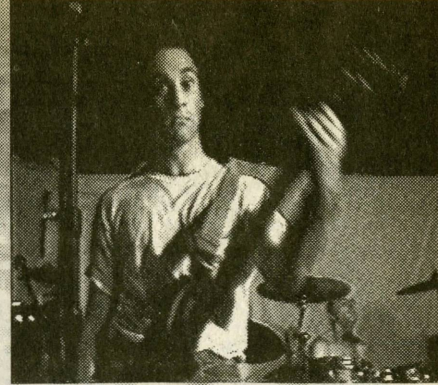
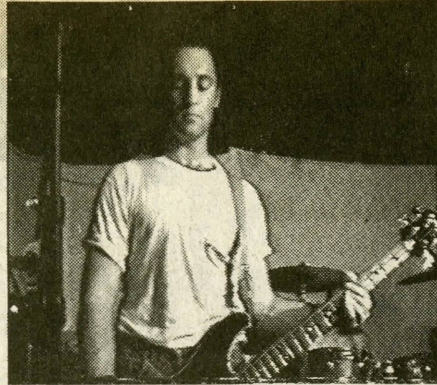
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Pegboy were interviewed while driving up 3rd street on November 24, Interview and transcription by Thrashead, video stills and footage by Thom...



**Thrashead:** Ok. name and band position.

**Larry:** I'm Larry, the singer.

**Steve:** I'm Steve, I play the Glockenspiel and the Tuba

**Joe:** I'm Joe.

**John:** ...and I'm John.

**Joe:** I'm the drunk driver.

**Thrashead:** You are obviously from four pretty well known bands out of Chicago.

**Steve:** Yeah, but what's your point, come on get to the point here.

**Thrashead:** Ok the point is....I start with Larry and Steve. You two were in the Bhopal Stiffs right?

**Larry and Steve:** Right, yeah.

**Thrashead:** So what ever happened to the Bhopal Stiffs?

**Larry:** The Bhopal Stiffs just got kind of old, we were together for years, and like the last year we were together we weren't coming up with anything new we were fighting more than anything. So we all kind of decided that it wasn't really working out, and we'd be better at pursuing other interests.

**Steve:** Right.

**Thrashead:** How did you run into these two (John and Joe)

**Larry:** These two, basically these two luses, basically just from hanging around the same bars, got to know each other, we have mutual friends. Basically we all got to know each other that way. We all seemed to be without a band at the same time. It seemed like the logical idea to get something going.

**Thrashead:** John the obvious question, what happened between you and Naked Raygun.

**John:** Naked who? Oh you mean the Jeff and Karen show.

**Joe:** .....and that's printable too.

**Thrashead:** What happened?

**John:** I didn't like the direction they were taking. It got to the point where my opinion didn't mean anything and so I decided that it was better to be in a small band where what I said

counted, than to be in a medium size band where my opinion didn't count.

**Thrashead:** How didn't your opinion count, was it like writing songs or general.

**John:** Everything else besides writing songs. What the band's overall purpose was, the way business was to be conducted, the way the band came across to other people like club owners, things like that.

**Thrashead:** Joe what about the Effigies and Bloodsport, what happened there?

**Joe:** Well Bloodsport kind of broke up because of the same reason any other band breaks up. Stuff got old and it just wasn't working out really well.

And the Effigies, no one was writing any new songs and we all got kind of sick of playing the same old fucking songs just like a juke box, you know playing old Effigies songs. So we decided to kill right away.

**Thrashead:** When did you become a part of that band, just out of curiosity.

**Joe:** The Effigies?

**Thrashead:** Yeah.

**Joe:** It's was like four or five years ago, what ever that is.

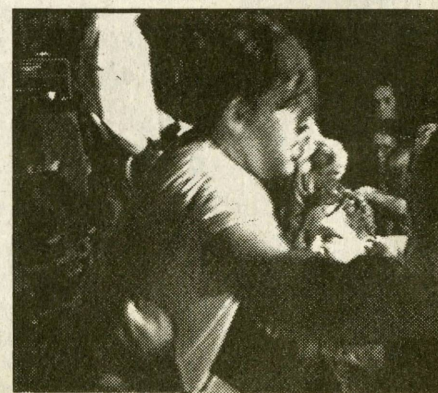
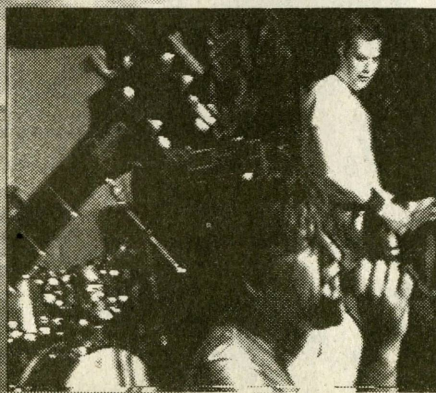
**Thrashead:** how did you guys run into these two. (Larry and Steve)

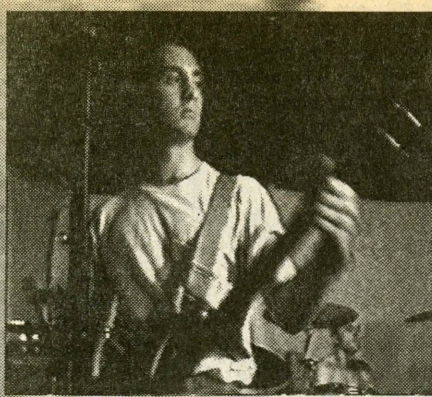
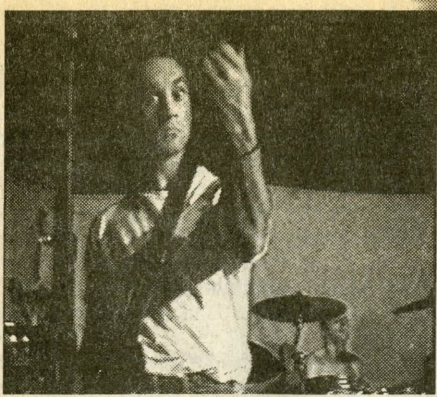
**John:** The same way they ran into us.

**Larry:** Like I said basically, we have the same places that we hung out. Starts off with How you doing John, how you doing Joe, I'm Larry this is Steve, and lets have a beer together.

**Joe:** Me and John we both liked the Bhopal Stiffs.

**John:** Yeah we used to go see the Bhopals play.





**Thrashead:** So basically your just hanging out and stuff and you guys just ran into each other and decided hey lets form a band.

**Larry:** Well you know the thing about it is, when I heard that John had left Naked Raygun, even though Bhopal Stiffs weren't going all that well. I figured John would be a good thing for us to have to liven up the band. So I actually went out of my way to call John, and he expressed to me that he wasn't really interested in joining a band that was already together. So basically right when he said that the light clicked in my head, and at that point I was thinking about quitting anyway.

**Joe:** That was their first date. (laughter)

**Larry:** So basically that was the time I started thinking that maybe is was a good idea to get something new going. And it just so happened that John called me a month after that, with this big idea that he had about getting a new band together and shit.

**John:** He said hey what's the big idea.

**Larry:** So I came out and jammed and at that point I wasn't even so sure if Steve wanted to even be in a band anymore. But after searching for bass players and shit I kept thrusting Steve upon these guys and finally he

came out and we jammed a few times and Steve decided that it was something that might be worth his while. Then we just started cranking out tunes.

**Thrashead:** What was the reaction when you guys first started playing out in Chicago.

**Larry:** It was all this....we still hear it, we hear this superband bullshit. (laughter) In a way it's our fault because maybe we were promoted that way in the beginning.

**Thrashead:** Kind of like ex-members of.....

**Larry:** It wasn't necessarily our idea but we all put our times into those other bands. The first time we played it helped, and after the first time I didn't even want to hear about it anymore, but you still hear about it. But for the most part I think our band stands on its own now, and people can see that so they don't really say oh their just living off of what they did before. That's cool it's going really well for us.

**Thrashead:** Is Touch and Go doing a real good job of the record distribution and all the other stuff.

**Larry:** Touch and Go is absolutely the best label we had contact with, talked to, worked with before or anything. They're totally fair, totally willing to go the extra mile for the bands on their label. Which is a good quality to have because it seems like a lot of labels, even independent ones are worried about making money. I think Touch and Go is more worried about everybody being happy first and that's a good quality to have.

**John:** This band has been so lucky so far, really unbelievably lucky. But the luckiest thing that ever happened to us was to have Touch and Go take an interest in us I think so far.

**Thrashead:** Whose behind Quarterstick, is that Corey Rusk or is that somebody else?

**Larry:** That's Corey.

**Joe:** That's his evil twin.

**Thrashead:** His alter ego.

**Larry:** Basically the same guy that's running the show, so the same goes with Quarterstick they're the best thing that we've worked with also.

**Thrashead:** How's the tour been so far, real responsive?

**Larry:** Yeah, for the most part it's been good.

**Joe:** L.A. has been really fucking good.

**Larry:** California in general has been really good.

**John and Joe:** Yeah.

**Larry:** It's our first time to the west coast, so it's

been a little hot and cold. We've gone into some Canadian towns and stuff like that where people still really don't know who we are. But since we've been back in the states, right from the time we got into Seattle on down it's been really good.

**Joe:** The thing is we look good and that's what's important (laughter) in the punk rock thing.

**John:** It's not how you feel it's how you look.

**Thrashead:** Have you been surprised at how well the record is actually doing.

**Larry:** Yeah we have. As a matter of fact we had a certain amount of records printed up and ended up shipping way more than we even had. Which is a problem, but it's kind of a nice problem to have.

**Joe:** So if you don't get your CDs or your albums just wait a while.

**Larry:** They'll be out.

**Joe:** Because Bon Jovi fucking everything up. All the printing houses are backed up because of fucking bon jovi. And that's somebodies fault and were going to get to the bottom of this.

**Thrashead:** Hey all right, you can take it up with him one on one.

**Joe:** Yeah I'd love too.

**Larry:** You can tell we're all just a little buzzed tonight were still in a state of euphoria after the show. I really had a blast.

**Thrashead:** What are some of the inspirations you get for some of the lyrics you write.

**Larry:** Just basically everyday feelings, we've talked about this in a lot of interviews we try really hard not to be political and thrust our opinions down anybodies throats. So we just end up writing about personal feelings everybody can relate to in their own way. I think that's what's part of the attraction to us because people can look at us and understand the same stuff that were saying, without us thrusting our opinions down other peoples throats. And I think that's really the best part of our band.

**John:** We deal in emotions not ideas.

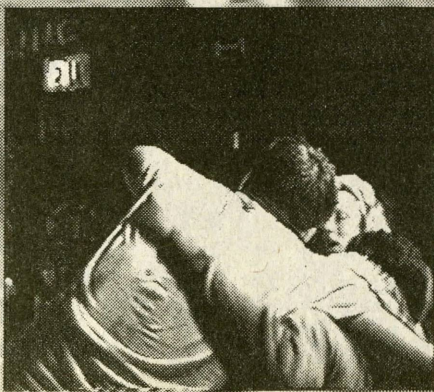
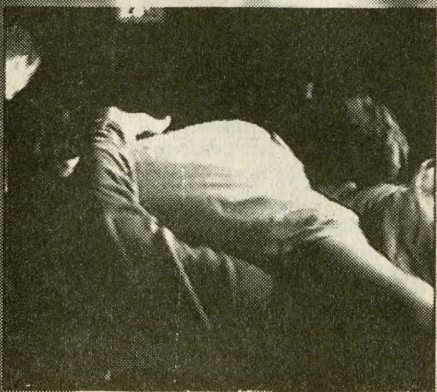
**Larry:** If we can draw an emotion out of somebody it's much much better than us trying force our opinion on these people like a lot of bands do.

**Joe:** There's plenty of punk rock bands out there that try to put their political views on other people so we'll leave it to them.

We'll just handle the emotional things.

**Thrashead:** I noticed some of your songs kind of along the lines, of you could say love songs, but not quite.

**Larry:** You know that's the thing, if you happen to be going through love problems then you can associate them with love songs, but I don't think our songs are direct enough where if your not going through some other problems that they can't apply to those also.





**Joe:** And if you jonesing for like a political idea you can use it for that to. If you really have to hear someone else's opinion on politics I suppose you can use it for that, but try not to.

**Larry:** You can really dig anything out of it, that what I think the good thing is about it.

**Thrashead:** So it's kind of a multi-purpose songs.

**John:** You can interpret it on different levels.

**Larry:** Right and really I'm the only guy who knows what I was thinking about when I wrote them and I'm not about to spill my guts to the people about it.

**Thrashead:** Not even about the song My Youth?

**Larry:** My Youth is pretty direct, but on the other hand it's not political. I not telling people how they should feel. I think My Youth is feeling that everybody goes through. Whether they'd be political or non-political, or yuppies or non-yuppies. Everybody goes through that so I think a lot of people can relate to that song. And it seems to be one of the better songs that goes over for people.

**Thrashead:** Have you seen a lot people that you would call "grown up" but loose?

**Larry:** Yeah, including myself. Youth is a bad thing to let go of because when you start being pissy about everything then your life is really over. It sounds like an old cliché, but it really is true. If you ever got to know me you'd know that really I'm a big goof (laughter) I'm a big ten year old at heart. I think that's a strong part of my personality. I don't take things, maybe things that I should take seriously I really don't take all that seriously. I think it's helped me keep a prospective on what life is all about.

**Thrashead:** How old are you or is that an avoidable question?

**Larry:** I think we can all spit it out.

**John:** How about an average age.

**Larry:** We're averaging around 27-28, give or take a few years. Some maybe a few years older.

**John:** Probably averaging 29 with me in the band.

**Larry:**.....Some may be one year younger. But were getting up there.

**Thrashead:** Pushing thirty huh.

**Larry:** Lets put it this way, we seem to start being to older people around the clubs and shit nowadays. And that's not a thing.

**Joe:** Were still having a really good time.

**Larry:** We still find our old fart friends.

**Thrashead:** Yeah, I've noticed how a lot of the punk audience are getting older, just people that have been listening to it for a long long time. How do you feel about that.

**Larry:** I think that good because now like people who are in position to have influence on what they think is good....like ten years ago there were no older people who got into any type of music that we or anybody else in our scene did. Now that there is people that grew up through that scene, are older and can still appreciate it. I think it opens up a wider spectrum of people to play to. I think that's the best part about it.

**Thrashead:** Do you think that's why bands like Nirvana have got on the charts, and Sonic Youth and those type of bands are on major labels.

**Larry:** Exactly, right now there appealing to a crowd that never been exposed to that before, but it was the people who were exposed to it before that have moved up and got these positions to say hey this band is good. They've been the people to expose these bands to people who have never heard it before and I think it good.

**John:** I don't know about Nirvana, but Sonic Youth have been around for probably ten or twelve years and just kept working.

**Joe:** People have the nerve to get pissy about bands like Sonic Youth and Nirvana getting on major labels, that's the biggest load of bullshit I ever heard. Their music hasn't changed that much, If there music changes altogether then they suck, but their music has not changed that much. What's the big deal if they make a living of the band. What are they supposed to say yeah I live in a shithole for the rest of my life, just as long as I'm punk rock and these people will listen to it.

**Larry:** When bands like Nirvana get on a major label, they open people minds who have never been exposed to that type of music before. All of a sudden this kid is sitting there watching MTV and he sees a Nirvana video. All of a sudden a light goes on in his head and he's like man music like this exists everywhere. Now this kid is going to go out and seek it. He going to seeking it from independent labels. Which is good.

**Joe:** It's not just Tom Petty anymore. Finally it's not just fucking Tom Petty on MTV, now there's good things on MTV. And people bitch about it, they have the nerve to bitch about it. Which makes me pretty sick. Just because their on a major label and happen to be making some money, people have so much fucking nerve to bitch about it!

**Larry:** Let the alcohol ride (laughter). Yeah and it doesn't even mean they're making money. I would seriously doubt that Nirvana making any serious amount of money.

**Thrashead:** Actually they are.

**John:** I think they're making a lot of money

**Joe:** They're making tons of money

**Larry:** They're making beaucoup bucks

**John:** Who fucking cares, who cares man

**Thrashead:** Right, exactly

**Larry:** But their exposing that kid, whose never been exposed before and I think that's really positive. Punk rock can be a closed minded thing where only the guys who are cool and underground know about it. Or fuck if you can enlighten somebody that's never been exposed to it I think that is the coolest thing, that is so cool!

because it widens everybodys' horizons. It's not such a group thing anymore.

**Thrashead:** Do you think it's opens the door for more independent labels to actually get bigger.

**Larry:** Definitely.

**John:** Sometimes it works, you see a lot of independent label are going under now though, because some of the major labels, they're Subsidiaries, are being bought up and becoming subsidiaries of majors. And when Husker Du got signed to Warner Bros. a long time ago, everybody thought that this was going to open up the floodgates, and that really never happened.

**Larry:** Here's the key to it all. Us four in Pegboy are not all that interested in being on a major label. We think Touch and Go can bring us everywhere we want to go. So were not going to jump the boat. You got to think about your label when you get these opportunities to go with a major. If your happy with your label up to that point you should stick with them. It's not fair to just jump ship just because you see money.

**Joe:** There's still a big dividing like between a major label and a independent label. Major labels are full of businessmen and their intention is to make money. They drive their really nice fucking cars and their intention is to make

money. Where as an independent label it is more dedicated to the music.

**Larry:** And if you find a good independent, there's no reason to jump. I really think the day has come where you look at these statistics everyday the independents are taking more of the market and you can't deny that. There's a lot of them going under, but there a lot more of the market being shared by these independents. And if you like the one your on stick with it, because they can help you.

**Thrashead:** Touch and Go, and Alternative Tentacles are good examples of underground labels that have been around for 10 years and they're surviving.

**Larry:** They're successful, right.

**Thrashead:** Dischord is another one. Those labels are surviving.

**Larry:** And those are all good labels.

**Joe:** And they're not out to be millionaires, but they're surviving and making a living at it. That's all that matters.

**John:** Plus it's better to be one or two or three priority at a label like Touch and Go, than to be number 157 at RCA or some crap.

**Larry:** That's what you see happen to so many bands, they see the money, they sign the major, and they're gone in a year.

**Joe:** They don't see any more money and they brake up a year later.

**Larry:** Now that goes back to our point, that's not to say that the some of the bands that do go on majors don't deserve it and have their shit down, like we said before. But we are totally happy where we are and we think are label can take us anywhere we want to go.

**Thrashead:** What are some of your plans for the future, you guys have a 7", a 12", and a full length LP out. What's in the future for Pegboy.

**Larry:** We've really been cranking the music out and were a little behind now. We're going to tour on this album and then make an honest effort to really bust our ass and come up with another album and maybe a single in between it hard to say now,

**Joe:** We're only a year and a half old, give us a fucking break. (laughter).

**Larry:** Yeah, we've been behind the gun, I mean we've been like chasing the shit and putting it out almost to quick. You know how long are set is, that all we really know.

**Thrashead:** That's kind of another thing that astounded me was the fact that nobody knew about you guys and then all of a sudden, boom. The 12" came out and a lot of people were wow Pegboy. Everything happened so quick, has that affected you guys in any way?

**Larry:** A little bit. It's given us more incentive to really believe in want we wanted to do for once.

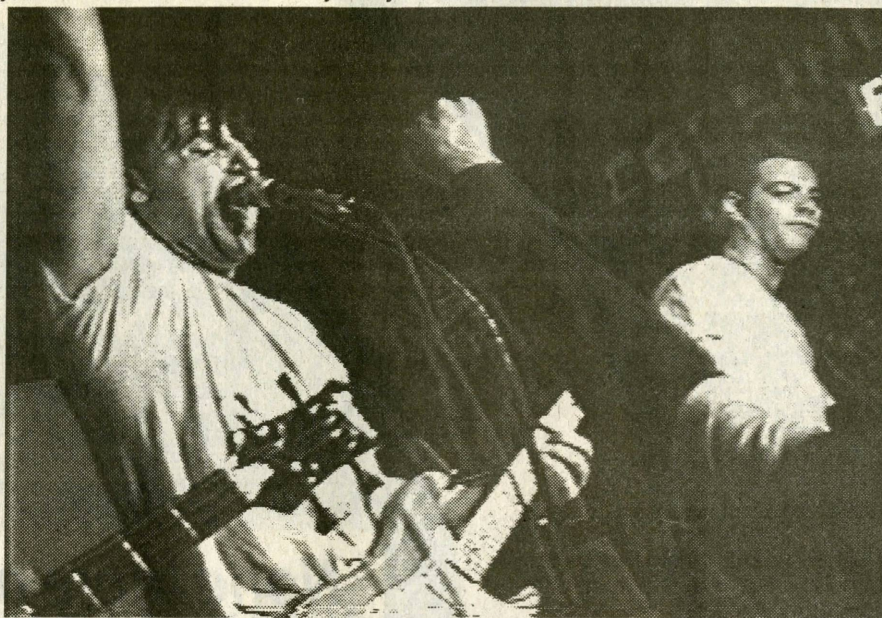
**John:** Every bit of work we put into this band has come back at least two fold so far. We've been really lucky.

**John:** Yeah like Tar.

**Thrashead:** Yeah Tar.

**John:** Amphetamine Reptile, that's a good label too.

**Larry:** I think that it's necessarily more of a buzz than anything else. Like it was Seattle for a while, it was L.A. for a while, it's L.A., it's Seattle, things hop around, D.C., and I don't think people involved in the scene ever stop working any harder, or being any better or worse than they were.



**Thrashead:** It's just some scenes go underground and then pop up again eventually.

**Larry:** Right.

**Thrashead:** Because it seems like the midwest is on a roll again.

**Larry:** Yeah exactly, it nice to see.

**John:** It's nice to be a part of it.

**Joe:** Nice people really nice people.

**Steve:** Doing what we want to do, meeting nice people, the whole schbang.

**Larry:** The west coast is really kick ass as far as scenes go because we've had nothing but good shows.

**Joe:** Yeah, we expected the worst from the west coast from what we heard, but we really been surprised.

**Larry:** It's been a blast.

**Larry:** A lot of times bands get frustrated because things aren't going well. I think we've seen that it's been going really well and we're all that more determined to give up our jobs and go on the road and do what it takes to at least see if we have an effect on people.

**Thrashead:** How is the Chicago scene in general, how's Chicago doing right now?

**Larry:** Really everybody talks about Chicago being so big now, lately. Know you all the Chicago's scene is thriving and I really don't think it's been any different than it was before. But you get this buzz all of a sudden Chicago's happening and you get this buzz going around. All of a sudden yeah, wow, it is happening, even though it's really not all that different than it was five or six years ago. People are taking notice more. And I think that's a cycle, in five years they won't even think about Chicago anymore.

**Thrashead:** Yeah the stuff Touch and Go's putting out, obviously Touch and Go is in Chicago and has a lot of Chicago bands. Hazelmeyer has also grabbed some bands from Chicago.

**Joe:** Yeah, it's been a really good time.

**Steve:** Can we say hello to our good friend Tommy Vision (laughter).

**Thrashead:** Sure go ahead.

**Steve:** I just want to thank T.V., Tommy Vision for all that he's done for the band, Keep the Faith T.V.

**John:** T.V. from the Kennel Club in San Francisco.

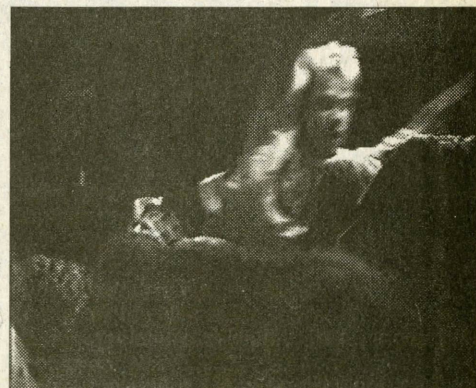
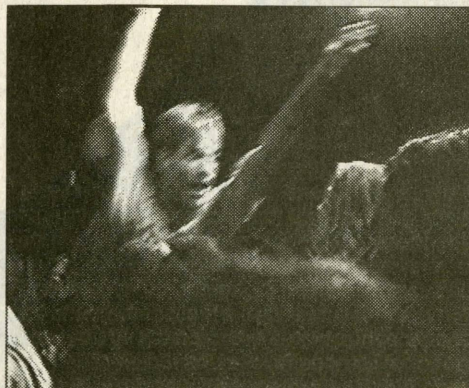
**Thrashead:** What are some of the other bands from maybe Chicago or maybe just bands in general that you guys like to listen to right now.

**Larry:** A lot of Chicago bands, the Didjits, the Didjits are kicking are ass, and Jesus Lizard, have you seen them yet?

**Thrashead:** Fuck yes!

**Larry:** They have got to be one of the most incredible live performance that I ever seen in my life, everytime I see them they kick my ass. That's about it really, I get into all kinds of shit. to get into it now I could just ramble. I think that new Nirvana record is really good.

(Talk goes on about low stakes poker games with the Didjits, among other things we finished with).



**Thom:** Ok, please introduce yourselves...  
**Peter:** Hi, Peter [Steele] of Type-O Negative.  
**Kenny:** Kenny [Guitar, etc.]... Type-O Negative.  
**Thom:** So, how did it [the show] go? How does it feel to be in LA?  
**Peter:** That's a very complex question. I hate playing live, I hate travelling.  
**Thom:** Besides THAT...  
**Peter:** I didn't like tonight's show because I feel that we shouldn't be on this tour. We shouldn't be out with THE EXPLOITED—they're a punk rock band... we're not anything, really.

**Thom:** But since you don't fit in any category, WHO can you play with?  
**Peter:** Maybe GODFLESH, DANZIG...

**Kenny:** MINISTRY...  
**Peter:** Yeah, Ministry... ummm... who else?  
**Kenny:** I think that we could even play with SOUNDGARDEN...

**Peter:** I think that actually what it is is that we have to play to audiences with open minds. You see, these people have the mentality of a fuckin' toenail.

**Kenny:** They don't know what art is, that's the problem.

**Peter:** They DON'T know what art is, THAT'S the problem. Quote, unquote.

**Kenny:** This is art and they cannot relate to it because of that. Because punk rock is everything BUT art, but it is art BECAUSE it is not art. Purposely.

**Peter:** Oh.  
 [laughter...]

**Peter:** Socrates... who the hell is Socrates???

**Thom:** How 'bout a little bit of a history of Type-O Negative? Let's go all the way back to CARNIVORE. Let's talk about Carnivore for a minute... tell me, what caused you to form that band?

**Peter:** Carnivore? Oh, it just kind of fell into place, uh... LOUIE I had known since 1980, we had been in various bands together and we were always trying to get something together. We went through ten, fifteen, twenty names, I don't know. And we finally came up with the name "Carnivore" and we went through like three or four different guys until KEITH ALEXANDER came in on the first album and MARK on the second one. It's like everything else, it just happens...

**Thom:** Carnivore started in what year?

**Peter:** Like '83...

**Thom:** The first album was in '85, two years later?

**Peter:** Yeah.

**Thom:** And then you put out another one in '87?

**Peter:** Yeah, it was '87.

**Thom:** Are they still available?

**Peter:** Yeah, they are.

**Thom:** What labels?

**Peter:** Roadracer, which is what Type-O Negative is on.

**Thom:** Ok... the Carnivore break-up. Was it a calm break-up? Did you guys just decide to go your separate ways, or was it like "FUCK YOU! I'm outta here!"

**Peter:** What happened was Mark wanted to do more of the songwriting, and his songs really didn't fit in with what Carnivore was about. He was getting kind of cranky that we kept on rejecting all of his stuff, and so he called me up one day and he got an offer from

the [???], and that he would go and play with them, and we said, "Cool. Good luck." And that was the end of it. And then Louie threw in the towel. He said that he had had it because he was on the verge of getting married and buying a house and doing this and doing that and I was in LIMBO. I didn't know what the fuck I was doing. Like I never do. So, I was thinking about becoming a cop for awhile...

**Thom:** That was in that six month period between bands?

**Peter:** Yeah, I figured I'd get a nice haircut...

**Thom** [sarcastically]: So you could "...kill legally for a change?"

**Peter:** I just said that to b u g people out, of course. Sometimes I

just like to say things and see what the so-called "press" is going to do to what I have to say... "Ahh, I can't believe he said that!" OF COURSE I said that! But, it's like the whole money thing, you know, \$45,000 a year, benefits... you get to carry a gun, you know. To protect ME off the job and the people that I care about.

**Thom:** So, then if you were going to go that route, what made you change your mind and put together Type-O Negative?

**Peter:** Well, that was about in August of '89...

**Kenny:** About two and a half years ago...

**Peter:** And that was the time that I really had to go to the Police Academy, and I was thinkin' like, "I can't be a cop twenty-four hours a day,"

you know 'cause being a cop, it's like a lifetime job, like you know you're never really

## TYPE-O NEGATIVE

*None more negative.  
Yup. You better believe it. Interview by  
Thom in November*

"off the job."  
You're always a cop. And I was having second thoughts about that and then SAL came over and he asked

me if I would start a project with him and...  
[blah blah]

comes bargain' in. So, Sal knew Kenny and I also knew Kenny. And I knew JOSH and we got together—we had some old stuff left over and so we formed Type-O Negative. We had gone through about, what, four different name changes? At least. Repulsion, Sub-Zero...

**Kenny:** We didn't care WHAT our name was anymore. It didn't matter.

**Peter:** No, "Let's just find somethin' to play under..."

**Thom:** Is Type-O a collaborative band? Or is there a single creative force behind it?

**Peter:** I write the songs, and they fuck them up.

[laughter...]

**Peter:** Actually, we

all fuck

them up

to

together.

I

here!" I don't have pages and pages of sheet music that I expect them to play, no. I bring down really basic ideas.

**Thom:** Is it a natural thing for you to incorporate so many style changes in your music? To the point where you can't even put a label on it anymore?

**Peter:** I just write what I feel. I mean, there are HOW many colors in the spectrum?

**Kenny:** Industrial, Gothic, Hardcore...

**Peter:** Blue, green, purple, I don't know. My point is: If an artist somehow can't force more colors than are actually in the spectrum... I try to take everything that is around me and write it into music. NOT that I sit out and write down every sound that I hear... yet everything to me is musical.

**Thom:** Is there a woman behind "Unsuccessfully Coping...?"

**Peter:** No.

**Thom:** Well, then what made you think of that?

**Peter:** That is just a basic idea that I think that everybody can relate to. Everybody has been fucked over, you know. I have, and fuck Kenny has been thousands of times. So it is just "based on experience." But it is exaggerated, you know, to make the song more interesting. Because my life really isn't that much to write about. I have to elaborate to make it "song-worthy."

**Thom:** If your life is not so much to write about as you say, then how did you create lyrics that are so "deep?" One can read into them so far... they can mean so many different things... how can they be interpreted? Most bands are so clear cut, like "ABC, this is what we have to say..."

**Kenny:** It's real. That's the thing. It's REAL.

**Thom:** Where does the deep emotion come from?

**Peter:** I like to get to the root of the problem. I like to get to the bottom of things. Because I don't blame people for my problems. I blame myself, because I can change, you know. So it is ME, it is something in me that is holding me back from doing the things that I want to do and being what I want to be. I only have myself to blame which is why I have some anger towards myself. Most people don't want to admit that. They just want to blame somebody else, because that is very EASY. But they'll never change. I will.

**Thom:** Was it your environment that caused you to reflect such a deep anxiety? Or it is something that you can't quite explain yourself?

**Peter:** I understand what you're saying... is it something AROUND me or is it inborn? I really don't know.

**Thom:** Is it even a problem? Are you happy with what you're doing about it?

**Peter:** Well, it's an expression of my anger.

**Thom:** Does it fulfil something for you? Is it fulfilling a need?

**Peter:** It is like psycho therapy. It makes me feel good after I play, you know. But I don't like to play live, because I don't feel that I have to, like impress anybody, that I have to win people over. I don't care... what people think. I WOULD like people to come down to a Type-O Negative show and, you know, express some of their anger. Kind of like group therapy. Group orgasm. I want people to feel GREAT after the show. I want them to share my pain and my

**with photos by Bob and Michelle. Transcription by Thom as well. (Don't you just hate intros??!)**

bring down like the skeleton to the band and these guys put their two cents in, and if they start to stray TOO far from what I had in mind, then I ask them to do something else.

**Thom:** So you write the lyrics, you also do the musical accompaniment... does the band then translate them into their own musical language? Does it come together that way, or are you more "in there," steering it?

**Peter:** I like to steer them, you know, I show Kenny, like the chords and stuff and then he can write his own leads and then if he wants to do something different, if it works for the song, that's fine. I'm not, like "This note has to be

**Peter:** ...yeah, watching TV in my underwear, my size 32 Fruit Of The Looms... and Sal



photo by Bob

anger and my hurt, because everybody feels the same way that I do. Though not too many "MEN," especially men, want to admit it—that they do get their hearts broken. That they DO get their hearts ripped out.

**Kenny:** They're just scared.

**Thom:** Is there a humorous side to you though? I noticed that—

**Kenny:** Did you LAUGH when you listened to the album?

**Thom:** "Glass Walls of Limbo..." you called it a "dance mix." I put it on, it sounds like some medieval religious crucifixion train or something. I mean, c'mon, THAT'S FUNNY!

**Peter:** You could dance to that.  
[laughter...]

**Peter:** I could dance to it. Yeah, it is. It's sarcastic. I mean there is nothing you could do to that except to fuckin' kill yourself, so I mean—go dance on glass or something, and cut your feet open... die that way.

**Thom:** That kind of leads into the next question. You speak in the lyrics of the album, of suicide. And you've also been quoted as saying that when you go, it is going to be by your own hand.

**Peter:** That's right.

**Thom:** And would you like to elaborate on that a little bit? NOT for the press kit but for Flipside...

**Peter:** You know, you have to face society. You have to keep a straight face during the day but inside you die. I mean, there were days that I wished that I was dead. I wish I was dead right now. I don't want to get old and have to have people that I care about have to take care of me, and I don't want to become a burden to them. I don't want to be stuck in a wheelchair and have to have somebody wipe my ass for me because I am so—

**Kenny:** Sounds good to me! In fact, I'm getting a hard on right now...

**Peter:** When the day comes that once again I get the courage to attempt suicide, I will.

**Kenny:** I'll help you.

**Peter:** Try and try again. I don't want your help. I'll do it myself. Maybe I'll jump off a building next time.

[Peter then shows me the multiple scars on each wrist. I decide to change the subject]

**Thom:** What kind of music did you listen to as a kid?

**Peter:** Um... BLACK SABBATH, The EAGLES, I got into the punk thing, hardcore, alternative, industrial, noise—a bunch of different things. Everything except for rap and jazz.

**Thom:** And GOSPEL...

**Peter:** Yeah... country AND gospel.

**Thom:** Yeah there is definitely NO country anywhere to be found in that album.

**Peter:** Sorry. Maybe the next album...

**Thom:** I know it is impossible to predict the future, but has Roadracer talked to you about a new album? Do you have any plans to record?

**Peter:** I would like to do something this spring, actually, because I have all of the songs written and these guys know most of the stuff... and I would like to get back into the studio before I forget everything.

**Thom:** Would you ever like to go out on a tour by yourself?

**Peter:** I don't think that we'll ever be so big that we could ever go out by ourselves.

**Kenny:** We ARE going out by ourselves in a month.

**Peter:** yeah, but we'll see how it goes. Because mean... we appeal to such a small percentage of people because we're such a diverse, crazy fucking band that very few people really like us. Even why those few do, I don't know.

**Thom:** A lot of people that I have talked to, as a matter of fact, a review that is coming out [referring to KRK's review in FS #75] that states "boring metal."

**Peter:** Maybe because it's slow. Maybe because they don't know the difference between metal and hardcore.

**Kenny:** Well, there is heavy metal in it, but it is a SMALL part of it.

**Peter:** Sabbath dirge metal maybe, like I don't like this thrash stuff too much. To me it is just noise. All of the throwaway leads and nothing makes sense. It's garbage to me.

**Thom:** Just an opinion?

**Peter:** Yes.

**Thom:** So how could one tie Type-O Negative together into a concept to project outwards?

**Peter:** I don't know how it happened, I don't know why it happened. I don't know.

**Thom:** Just one of those great mysteries, eh?

**Peter:** Just one of those things.

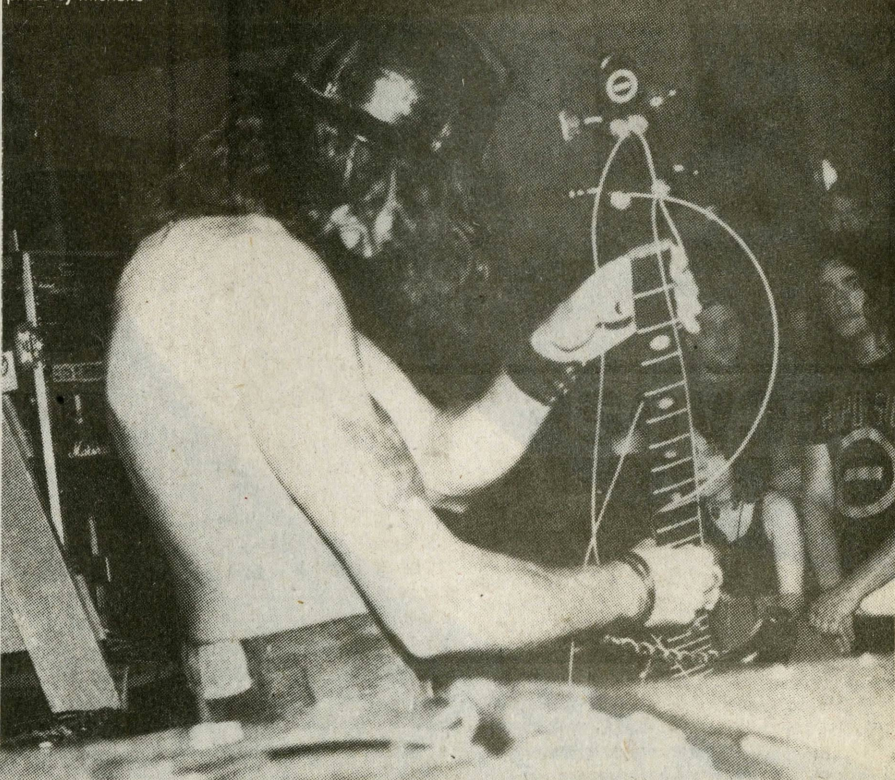
**Thom:** Anything you want to say in closing?

**Peter:** Try to stay away from fatty foods.

**Thom:** Oh but why?

**Peter:** Because they make you fat and they make you ugly and I don't like looking at ugly people.

photo by Michelle



# THE ADVENTURES OF K.C. DINNEY: THE CLUB GIDGET MAN

Interviewed on December  
2, 1991 at The Cat In The  
Fiddle

By Cake

**Cake:** Here we are sitting at the Cat in the Fiddle bar drinking Newcastles with K.C. Dinney, the man in charge of the popular and extremely honest Club Gidget "travelling circus of bands." What types of bands usually play your shows?

**K.C.:** Great bands, you know, I like any kind of band; bands that you can usually see at different shows; now you can see them together and that's a Club Gidget.

**Cake:** I notice a lot of SST bands, bands that were really popular in the early to mid 1980's playing your shows. Do you think that there's a resurgence in interest in the SST label?

**K.C.:** I don't know.

**Cake:** Are you trying to bring it back?

**K.C.:** Its always been there. There's not a resurgence in interest. DC3 is my house band for life and bands like Universal Congress Of...I ran into Joe Baiza and they had gotten back together (Now they're in Europe) and they're old buddies...we used to have Malibu beach parties with them...

**Cake:** How long has Club Gidget as a concept been around?

**K.C.:** Since March 17, 1991. Paul Roessler played with DC3 and the Porno Sponges. It all started so that Jonathon Hall could do a Porno Sponge show. Firehose and the Zarkons were also on the bill. It was five dollars, electric kool-aid and good bands. It took place during the day.

**Cake:** Too bad I didn't try any of the electric kool-aid.

**K.C.:** (laughs) Oh, you're the one that I missed!

**Cake:** How long have you been booking bands for?

**K.C.:** I don't know...it depends on how you put it. I used to put on Malibu beach parties many years ago. These were really, really good...DC3, Black Flag, the Minute-men played, Octoberfaction, the Alleycats...I could keep going on with all those bands...These took place at Malibu Beach, a private beach, and then we had the Descendents and Black Flag at a house in Manhattan Beach with the whole crew, you know, Incest Cattle, Alleycats...it's been crazy...I did one near the police station in Redondo Beach...we did it at Chuck Graton's house from Lawndale. They would get written up as big shows, but they were parties...we were just goofing off.

**Cake:** You mentioned John Napier of Ethyl Meatplow's old band, Incest Cattle.

**K.C.:** He had an incredible voice for that band. Everyone was waiting for Black Flag to come on and we asked them if they wanted to play. Bill Stevenson was producing a record for them, but I guess it never came out.

**Cake:** Do you want Club Gidget to have a certain schedule?

**K.C.:** No...just whenever...I met the Porno Sponges in San Diego and wanted to have them play in Malibu 'cause I used to say "Fuck the clubs, let's party!" and we asked Raji's and they said we could do an afternoon show and we called it Gidget after my daughter who's going to be six in January. Anyway, I started booking other bands like Dos, Spoon, Dickit and Bulimia Banquet which I believe all deserved a better bill than they were on. I don't know what happened 'cause I left for a few years. When I came back, I found out that the headliner usually plays third and everyone leaves with a band left hanging and I thought "This is nuts!" so I started Club Gidget with all these bands playing together...having a good time, charging a low price and splitting the money with the bands and the employees at the clubs. This eliminates competition, everyone puts out and, finally, the bands all get more respect. I hope that people start catching on to the concept. There's also no real worry as to what band goes on and what time.

**Cake:** How much do you charge?

**K.C.:** Five dollars before ten and seven afterwards...unlimited guest lists for all the bands as

**K.C.:** The Muffs, Two Bass Hit, Skull Control. One of our best shows had Weatherbell, Suplex Slam, Spoon, Bulimia Banquet and DC3 on the same bill!

**Cake:** Wow!!

**K.C.:** One thing to remember is that there is no ego...everyone's been pretty cool. The band in the middle slot has as much of a chance for a turn-out as the last and first bands.

**Cake:** What do you think about Goldenvoice?

**K.C.:** Well...they do a good job of flying bands out from far away that you don't usually see. Clubs used to be great. The Cathay De Grande was the cat's meow. I loved that place. When I start booking at Raji's in January, I can hopefully get some of that feel back as far as people hanging out and things like that. Larry, at the Shamrock, has been really good to me and Johnny Vargas let me book the last night at the Gaslight with twenty-three bands. We move it around to different clubs like the Spirit in San Diego, the Doll Hut in Anaheim, Shamrock and Raji's. I've had offers to do one at the Club With No Name, too. But, I couldn't do one of these shows without the help of Dave Travis. He's a great guy. Thanks to him Club Gidget has been running real smooth.

**Cake:** Where did you grow up and what did you listen to?

**K.C.:** Lawndale rock city. DC3's first show was a party with Redd Kross. It was an amazing, amazing show. I listened to Black Sabbath and Johnny Winter...all the good stuff. My dream gig is DC3 with Deep Purple or Johnny Winter. DC3 has always backed me and are a highly recommended band.

They'll rip your heart out. As long as the bands are supportive of things, the people will be supportive of the bands. Raymond Pettibone has done all the flyers and his help has also been amazing. Chuck Dukowski is great. When I was incarcerated, SST would take all my collect calls and allow me to talk to them as long as I wanted to. Suplex Slam just finished recording and they have an incredible guitar player and songwriter in Jonathon Hall. Weatherbell is great...Brian, the guitar player, gets the most amazing sounds out of his guitar. I like doing shows with six bands while most places freak out about having four bands on a bill. Chris Barron is the master roadie at the Club Gidget shows. I don't think we could do it without him. There's your plug, Chris. **Cake:** Any closing comments? **K.C.:** Yeah, "burn the worm." I couldn't even begin to thank all the bands. I just hope that I can continue doing this. When



photo by Bob

well...

**Cake:** That's unheard of in Los Angeles. Does the five dollar admission price reflect any Fugazi influence on you?

**K.C.:** No. There's a recession going on and people can't afford to spend eight to ten dollars to see bands. It's kind of ridiculous. It helps when you want to go club hopping.

**Cake:** I know, for a fact, that most Club Gidget shows sell out.

**K.C.:** Yeah, we do pretty good. The Vegas Trippers, Mia's (guitar wizard-vocalist of Spoon) cousin's band played for free recently and were really good. So, I owe them one.

**Cake:** Any bands that you would like to include at future shows?

people pay ten bucks it seems that they're going to a concert, but they're actually going to a show. Hopefully, clubs will keep their prices down and bands will keep their guarantees down when they're in town because it's important to work with everybody and not just with yourself. I mean bands deserve more money, but we need to help each other first as far as I'm concerned. No matter how I book a show, everyone has top billing. I can reflect that from booking Raji's and things like that. I mean I made Texacala Jones go back out there and play shows outside of her doctor's wishes. Texorcist will continue to get good shows to reflect their talent.

*To reach K.C. Dinney for booking call (310) 837-8326. Thanks to him, the independent scene in Los Angeles will continue to prosper.*

# JONESTOWN



**There's a lot of good bands starting to make their way out of the Midwest again, and Jonestown are certainly one of the best of them. Musically innovative (they even use a trombone!) and visually stirring, these guys are not going to be unknown for long.**

**Jonestown were interviewed at Jabberjaw October 17, Interview by Thrashead. Photo above by Michele Taylor, other photos by Katz**

**Thrashead:** So you guys are from Minnesota, with Amphetamine Reptile based in town do you feel any angst with bands coming into town and maybe trying take over and shit.

**Jonestown:** No, not at all.....

**Jeff:** We did a tour last fall with Tar which is an Amphetamine Reptile band, in Minneapolis we played with the Cows and Vertigo. As far as the angst or competitive thing I don't think it's really...

**Thrashead:** So it's like one big happy family, everyone is cool about it.

**Dan:** As far as the AmRep, yeah, playing in Minneapolis and other local bands from Minneapolis either playing with them or getting shows.

**Thrashead:** Who are the people in the band?

**Dan:** I'm Dan Gannon I sing.  
**Joe:** I'm Joe and I play guitar  
**Jeff:** I'm Jeffery and I play bass and Eric is our drummer.  
**Thrashead:** When did you get the idea to throw the trombone in there?  
**Joe:** I like the trombone.  
**Thrashead:** Did you play it as a kid in high school or something?  
**Joe:** I played the coronet in grade school and I stopped in 5th grade and I decided to buy a horn.  
**Thrashead:** ...and just go at it, right?  
**Dan:** It worked out really well.  
**Thrashead:** What are some of your influences, some of the bands you like to listen to, bands that made you decide, "Yeah lets try that"?  
**Joe:** There's a band called Dekeft that plays with a lot of trombone.  
**Dan:** Yeah, a band from Holland called Dekeft, they use trombone and trumpet a lot, stuff like the Fall, Lee Scratch Perry, Augustus Pablo, Birthday Party...  
**Joe:** Gang of Four...  
**Dan:** Scratch Acid. A whole bunch of different stuff.  
**Jeff:** Jazz, Coltrane, whatever...  
**Thrashead:** It just runs the gamut...  
**Jeff:** Stravinsky  
**Dan:** Anything that's good  
**Jeff:** Satī, a great French composer, we've been on tour with these French guys for four weeks. (Les Thugs)  
**Thrashead:** How's the tour been going?  
**Jeff:** We've run into good people everywhere we've been (laughter).  
**Joe:** Some highlights...  
**Jeff:** There's been some lowlights, the dashboard left in Philadelphia, we had a car stereo in it.  
**Thrashead:** Aw man.  
**Jeff:** And a whole bag of tapes, like a 150 cassettes.  
**Joe:** Mixed tapes.  
**Dan:** Yeah it's been going really good when we do play, when we don't have nights off. When we're actually playing, 99% of the time there's enough people there that are really into it. Whether it's 10 people, or 50, or 100, or whatever as long as there into it, it's fantastic it doesn't matter.  
**Thrashead:** How's the Midwest holding up, is there a lot going on in the Midwest or is it stagnant?  
**Jeff:** From what we know of it I think it's pretty good, we haven't done extensive touring in the Midwest, but hopefully soon we'll be able to do that. We've only done singles and stuff and not really concentrated so much on the Midwest. We've done like Madison, Milwaukee, like that. It seems pretty strong for the most part. We played in Sioux City Iowa which is totally... have you heard about this place?  
**Thrashead:** (laughing) Yeah I used to live in Omaha Nebraska, I knew five dudes who lived in Sioux City.  
**Joe:** Yeah it was great, it was hilarious it was in an old gymnasium, King's Court.  
**Thrashead:** No way!  
**Jeff:** It's really great, it was really funny the people really get off there.  
**Dan:** It's like a squat, it's really bizarre.  
**Jeff:** This gymnasium, it's totally cement. It's the loudest room you could ever imagine putting a drum kit in.  
**Thrashead:** Everything bouncing

on hearing: there's a lot of funk bands like those....  
**Joe:** There's a lot of everything.  
**Dan:** A lot of those Chili Pepper, really bad white...  
**Thrashead:** White boy wanna be black bands.  
**Dan:** REALLY bad stuff.  
**Jeff:** It's just that the whole Faith No More, Chili Peppers, we wanna be funky, we wanna have keyboard maybe, maybe we'll get a really funny front man and all kind of shit. It's typical everywhere.  
**Thrashead:** Yeah there's a lot of it out here.  
**Jeff:** (sarcastically) Oh this is alternative, (laughter) what music do you play; "Oh alternative."  
**Thrashead:** Yeah exactly.  
**Joe:** But there is some good stuff out there.  
**Jeff:** There's really good good stuff there.  
**Joe:** Some different things.  
**Thrashead:** Oh I know, when the Cows came though here I thought it was one of the most incredible things I ever seen. It was just funny seeing this dude, just... Totally inside jokes, you really have to be from the Midwest to really understand the Cows. I found out. When I lived in Omaha it was just weird, we did stupid things to keep ourselves amused and that's what I saw coming from the Cows.  
**Dan:** They're from Lincoln, a couple of them.  
**Thrashead:** Yeah, I know  
**Jeff:** Well you got to figure it's winter there at least six months a year you have something resembling this confinement sort of weather.  
**Joe:** You're inside staying away from the cold.  
**Thrashead:** That's true.  
**Jeff:** ...or else your out skiing or ice fishing....

**Thrashead:** Especially up there in Minneapolis it gets like 20,000 degrees below zero.

**Joe:** At least, sometimes colder.

**Joe:** On a good day.

**Dan:** Yeah, but the Cows actually in a way sort of, well I really don't want to say influence but, a lot of people will see the Cows and think "Oh yeah I can do that."

**Jeff:** Just because they approach music differently. There's a lot of people never heard them.

**Dan:** Them and then there is a band called TVBC too, they don't tour or anything, and they're really cool. I think a lot of people after seeing them aren't doing the flannel shirt-rock pop thing anymore. They're doing a lot weirder, freakier kind of stuff.

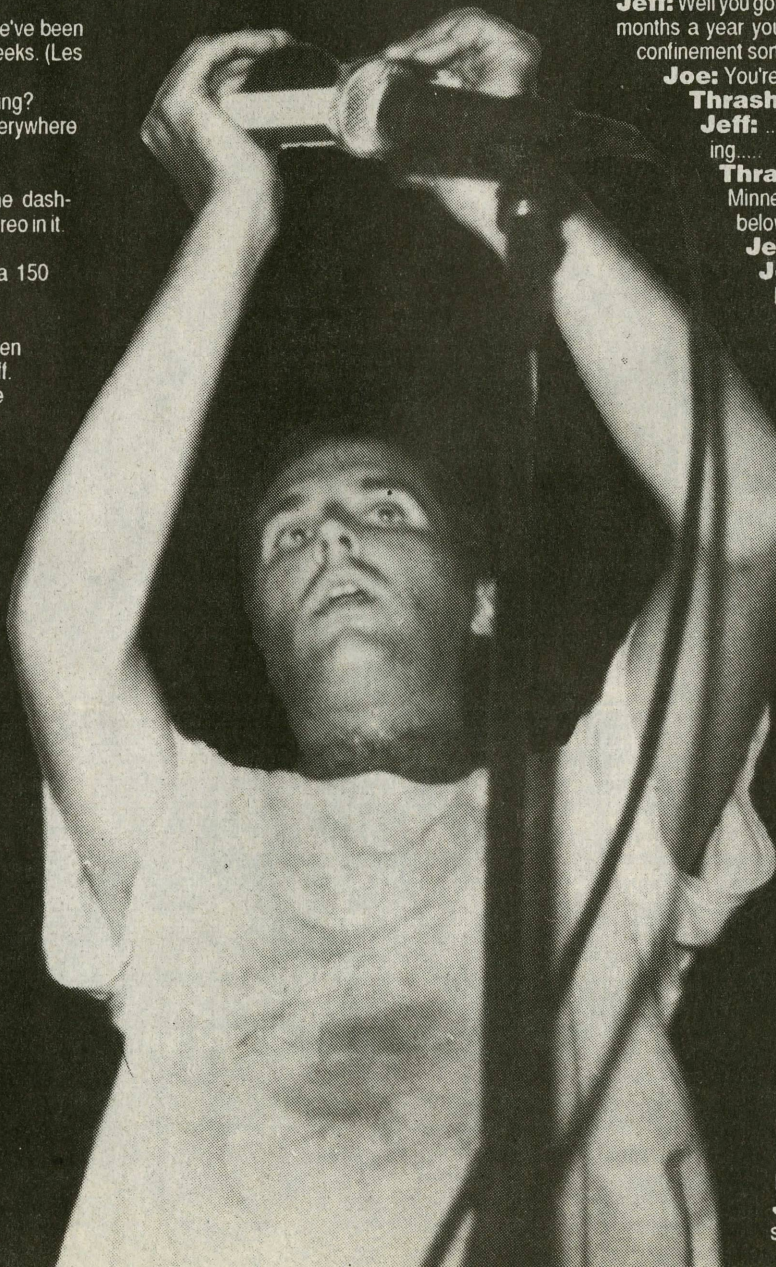
**Thrashead:** It's basically what comes to mind. Yeah it's really strayed away from that Replacements thing, it's kind of gone down.

**Dan:** That's still lingering with some other bands like trying to jump on that thing or whatever, but there's definitely an upsurge of really weird bands trying to do just more interesting different stuff.

**Thrashead:** Do you think that some of these weird bands are trying to out do each other, like; "Ok lets see how weird we can get?"

**Dan:** Not these particular bands.

**Jeff:** That's a weird thing, it doesn't seem conscious, it's more like acci-



dent sort of a thing where it's just what the people are playing.....

**Joe:** Were to be independent.

**Jeff:** Yeah, It's not like a sound, it's a feeling or like everybody's individual.....

**Joe:** Or the way of approaching it.

**Thrashead:** Out here they copy a lot, I hear a lot of people copy stuff. I was pretty happy seeing some stuff come out of the Midwest. It seemed like nothing was happening and then boom. It's like you have your east coast thing with Surgery and Helmet. Then the midwest with the Cows and other bands like that. Babes in Toyland caused quite a stir.

**Dan:** Yeah there's a band called The Pseudonyms who are three women who sort of sound like the Birthday Party meets Beat Happening

**Thrashead:** Ouch.

**Dan:** Then there is Mothers Day whose nothing like them, and there is a new band called Milk too whose just.....

**Jeff:** ..... just way, way, great.

**Joe:** .....and they're all completely different.

**Dan:** But things are starting to center more around rhythm and things like that, is what bands are trying to do I think in Minneapolis now.

**Jeff:** Rather than writing the perfect pop song.

**Dan:** Rather than singer/songwriter.

**Joe:** No more singer/songwriters hopefully.

**Thrashead:** So it's more of a collective effort.

**Dan:** Yeah.

**Jeff:** You see a lot more collaborative music going on rather than singer/songwriters not that that's how pop bands work because I think it's all collaborative, but as far as like more collaborative in the sense of less -isms, like Replacementism or somebody whose very..... not to put people down those who are writers or people who know what they want to hear and they're really good at it and blah, blah, blah, but the thing that I see is more collaborative music. Music more resembling music where people are involved.

**Dan:** Another thing about those bands too that I just thought of, these band that are kind of starting to happen in Minneapolis I don't know if it will ever be popular or not, it doesn't really matter, but a lot of them are aren't afraid to say things in a, I don't want to use the word political, but in like a social way and say this is fucked up or that is fucked up where as for a long time in Minneapolis especially it's been kind of taboo. You could sing about your girlfriend or your bus stop relationship or your car broken down, and drinking beer and that's about it. And if you say anything else then you're a self-righteous bastard and people were kind of turned off to that right away, but now I think it's changing.

**Thrashead:** So the Minneapolis scene has turned into anything goes, it's just what ever you want to do. Just plug in, tune up, turn up and blam-o.

**All:** Definitely.

**Dan:** I think the Babes has a lot to do with that to, because people saw that 2/3 of the band were learning they're instruments while they were playing and that influenced a lot of people too.

**Thrashead:** They're really good, I saw them twice and they blew me away each time especially the first time I saw them.

**Dan:** It's just that old punk rock ethic of, "Hey I can do that, fuck man I can make that noise, I don't need to

know how to play my guitar."

**Joe:** People aren't trying to get famous by starting a band, they're just doing it for fun.

**Jeff:** There's very little fame in the music business.

**Thrashead:** (laughing) That's true.

**Jeff:** When it comes to glamour and all that shit, we don't see a lot of that in Minneapolis. There was your whole Prince explosion in the late 70's and early 80's and that was about as glamorous as Minneapolis has ever got, the superficial aspects of rock, but it didn't really hold I don't think.

**Thrashead:** Here in L.A. you got "Hollywood" and you've got to deal with that a lot.

**Jeff:** Right, the star trip



**Thrashead:** Yeah exactly, major star trip. It's really kind of funny because people move out here and there like they take it too damn seriously, too fucking seriously.

(A homeless guy walks in and asks us for change. Talk goes on about experiences with homeless people.)

**Thrashead:** So more people are saying fuck the glamour, fuck everything lets just go out and crunch.

**Joe:** We want to have fun.

**Jeff:** I don't know there is still people like... I see new band nights in Minneapolis at the Uptown Bar lets say, and I'm seeing a lot of clone bands, that are trying to copy Soul Asylum or trying to copy the girl rock thing or what ever they think they are into. It's really directly influencing how they're approaching their music as opposed to actually working it themselves until they develop their own thing. Do you know what I mean?

**Thrashead:** Basically it's easier for them to copy, than do something original.

**Joe:** That's what most of it is. That's how most of the bands are like there, is the majority.

**Jeff:** But I think that entails a lot of music, anywhere you go there's going to be whatever is popular in that region is going to be something that people either unconsciously or consciously try to copy. You can't help your influences sometimes.

**Thrashead:** That's true, here it's one of two things, the real popular thing that's going on right now is that Chili Pepper funk thing that we were talking about and the glam rock is really big. Now we got a new virus popping up in the form of industrial/dance/disco (everybody groans).

**Dan:** The Skinny Puppy thing.

**Thrashead:** No, more like Meat Beat Manifesto and bands like that.

**Jeff:** Like Haus stuff?

**Thrashead:** Right, Haus, stuff like that.

**Jeff:** (Sarcastically) This is a huge industry town though, Los Angeles a musical mecca.

**Thrashead:** Musical bullshit more like it. Things do happen out here that's one cool advantage about this town. I was back in the Midwest for a while, so I got to see what it was like again. There are things to do, but they don't happen too often. Where as here you could go out every night of the week sometimes and there's constantly something to do. You go broke trying to keep up with what's going on. And I think the boredom factor is probably what's fueled the creativeness of a lot of the bands coming out of the Midwest.

**Joe:** You need something to do.

**Dan:** It's like we were talking in Phoenix the other night to Alan of the Sun City Girls and we were at the bar and he walks by the pool table and swipes the cue ball and no one saw him do it and he goes to the bathroom and the people who were playing pool start having a shitfit trying to find the cue ball. (laughter) They were kicking the table, lifting it up and they're like where the fuck did the cue ball go, what are we going to do, how are we going to finish the game? All of a sudden Alan walks out of the bathroom and plops the cue ball down on the table and I'm like laughing my ass off. What a great prank and he like "Yeah well this is a goddamn cow town man you got to do these things to amuse yourself." And they're a completely imaginative band.

**Thrashead:** Yeah, they're pretty whacked.

**Dan:** So it's the same sort of thing you get in isolated weird areas and their problems are heat, ours is cold as far as the weather, you know how that effects your ability to get

out and do things and you end up starting to think of weird things and do weird things and keep yourself amused. It's not like here, or New York, or Chicago even where you have a constant stimulation from whatever.

**Thrashead:** If you noticed there's a lot people that like to stand around, people get jaded really easy out here, especially if they grow up out here and they've been around it all their lives. I lived in the Midwest for a while, I know what it is like to be bored off your ass. So I can appreciate bands coming out and shit. But there are a lot of people who are jaded, really fucking jaded.

**Jeff:** It's par for the course I suppose.

**Thrashead:** I can get boring here too, you see the same thing over and over and you get jaded, and out of that jadedness something fucked happens, something cool comes out of it.

**Jeff:** I listened to a lot of West Coast stuff when I was growing up. The punk rock that was going on out here, it was really great. Obviously something was fueling that from the L.A. general metro area.

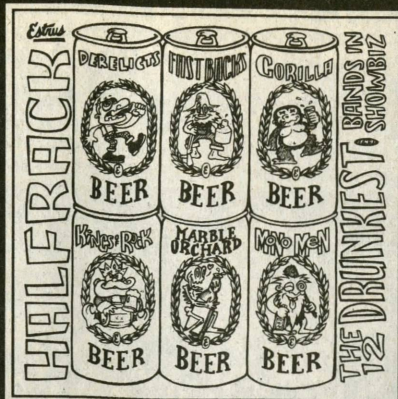
**Thrashead:** It's the smog (laughter)!

# THREE ON THE TREE FROM ESTRUS



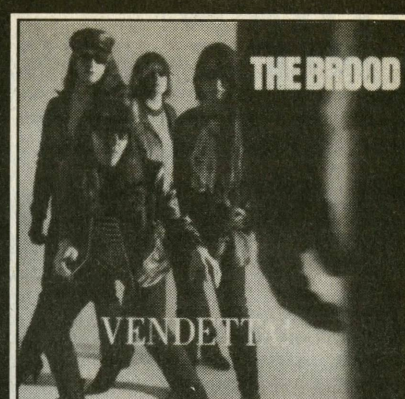
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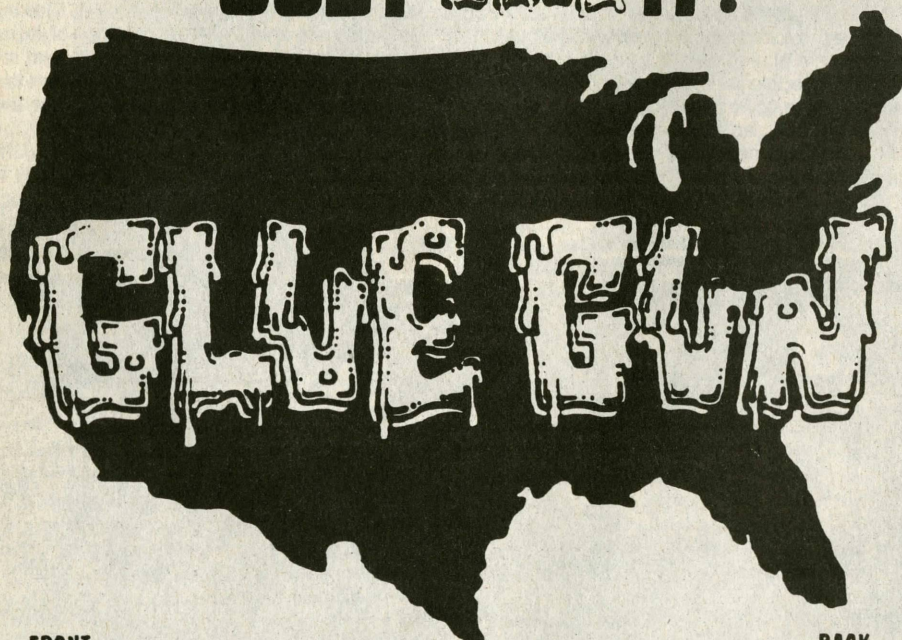
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# SHONEN KNIFE - USA 1991 TOUR DIARY

by **Michie  
Nakatani**

On Thursday August 8, I arrived in LA. LA was hot. I was very excited about the upcoming mini-tour. Fortunately I had one day to relax in LA before our Roxy show. So my husband and I rented a car and drove up into the Santa Monica mountains, along Mulholland drive. The road was only dirt and rocks, and we didn't know if we were going the right way. I was also amazed by the huge mansions and I had a strange, sad feeling... At night we had dinner at Yamashiro with our tour manager from Tokyo, named Page. Since I'd been in Boston for 6 weeks, it was my first Japanese food for awhile, my chopsticks were shaking with happiness. I especially liked the "California Roll."

The next day, August 10, Naoko and Atsuko arrived in LA. We hugged each other. We practiced at Dave Nazworthy's place, where we met Bill Bartell and Dave Markey. While we practiced, Dave filmed some stuff for our video. I'd met Bill 3 years ago in NYC, and since that time we've communicated a lot by phone and mail. Bill has been very helpful for Shonen Knife, and it was nice to see him again. We practiced for

a couple of hours, and then we went to Jeff McDonald's birthday party at ex-GoGo's Charlotte's house. There were lots of people there, and we enjoyed meeting them. And we enjoyed the nice view of LA from her house. We also amazed to see her special room for the cats, the room had a bathroom! The cats seemed happy.

The next day, August 11, we did lots of interviews at the Sunset Marquis Hotel, and a photo session also. After the sound check at the Roxy, we did even more interviews! We started

and got made up like 60's girl-group singers. It took about 1 hour for each of us, we had huge fake eyelashes and bouffant wigs. Then we drove to Vicki's photo studio in Santa Monica. Bill Bartell and Dave Markey filmed more stuff for our video. After the photo session we went to Magic Mountain with 2 guys from Celebrity Skin, Bill, Dave, Jeff, Keiko and Dan. When we got there everybody wanted to ride the Viper, but my husband, me and one guy from Celebrity Skin wimped-out and went on the Ninja. It was scary. Then we all went on the Psychone, which was

more scary. We hung around Magic Mountain until the place closed.

The next day, Thursday August 13, We (Shonen Knife, Bill, Page, Jeff and Charlotte) went to San Francisco. We did an interview at KUSF. We again started to play at midnight, and the I-Beam, which was sold out. We played with Big Drill Car and the Dickies. We thought the SF fans were sweet. By the time we got to sleep, it was 4:00am. The following day, we did an in-store autograph session at Tower Records (in SF) - the staff there had fruit and drinks for us. We were happy. It was raining, but lots of people came. We were very thankful for those fans. After the in-store, we REALLY wanted to go shopping, but we

only had 1 hour. So we shopped for 1 hour, and bought leather Biker's jackets and colorful socks and other stuff. We were satisfied. The leather jackets were only \$100- 1/2 the price of Japanese leather jackets. We flew back to LA and arrived around 8pm. I then went to the LA Hilton to meet my parents who'd come to America for a vacation.

The next day, August 15, we (Shonen Knife, Bill, Dave and Page) left LA early in the



**HANGING OUT AT TOWER RECORDS IN SF**

playing at 12 midnight. It was very unusual for us. Because we usually play much earlier in Japan. The Roxy was sold out, it was packed. People were very excited, and so were we. We played for 1 hour. We played over 20 songs, and we did 2 encores. People seemed to enjoy our older songs and we were so happy. We played with Celebrity Skin, Cowsills, and Sweeties.

The next day, August 12, we did a photo session. First we went to a beauty parlor,



**HERE'S A PIC OF US RIGHT BEFORE STEALING RODNEY'S ROD**



**THIS ONE SHOWS US STANDING OUTSIDE CBGB'S...**

morning, and flew to New York. We arrived there around 4pm. We went to Maxwells to do our soundcheck. At Maxwells we saw our single

bought Go-Go boots, etc. Then we did tons of interviews. It was VERY hectic!

Bernhardt (WMBR), Michael Cudahy (Christmas) and Howie Pyro (Freaks), I was happy!! The show went very well, and because it was the last

"Lazybone" on their jukebox. The manager paid to let us hear it. We had dinner at Maxwells restaurant. We had Broccoli Fettucini. It was VERY delicious. That night we played to sold-out Maxwells with Seaweed. We had fun.

The last show of our "tour" was August 16 at CBGB's. In the morning we filmed some stuff for MTV. Then we did more video

taping with Dave Markey at various locations in NYC: Metropolitan Museum, Central Park and Empire State Building. We wanted to go up the Empire State Building but we also wanted to go shopping. And Naoko and Atsuko bought wigs. I

Then came the show. The opening

show, we thought it was very special.

The next day, in the early AM Naoko, Atsuko and Page flew back to LA - Bill Bartell stayed to take care of my checking-in at Newark Airport. Bill and I had a talk and a tearful farewell at the airport, and then I flew to Boston to see my husband and my parents and in-laws.

Shonen Knife wants to thank everyone who helped with the tour, and

everyone who came to the shows. We didn't expect it to be so great, so we were very happy. We hope we can come back to the USA soon to play our new songs. Thanks again - See ya -



**AND HERE'S ONE WITH VIDEO GOD DAVE MARKEY**

bands were good. One of them was an "allstar" band featuring John Zorn, Steve Shelly and Thurston (Sonic Youth) - lots of our friends from Boston and NYC came to see us: Gary Waleik (Big Dipper), Natalie Werlin (WMBR), John

**The following 2nd interview was done by Thom outside of the Gaslight, in Pat's car with the heater on...with Pat and Trace at first... I forget when but it was after the first one (duh..)**

**Thom:** What started White Flag?

**Pat:** I don't know. We were already all in bands, but most of us still live in this hick town, about an hour and a half from here [Hollywood], called Moreno Valley which is like so backwards and un-Hollywood. There are, like 15,000 people living there. I just got sick of heavy metal and pretentious bullshit. I stumbled across the RAMONES like, the week it came out and it changed my approach to music. I just wanted to do it. I got into it. It was impossible to find anybody out there that was into it, it was SO hard to bring people into it because they weren't civilized people. They were just like country...and eventually punk rock became the enemy. It turned into what it set out to destroy. It became all rules and pretentiousness you had to do this and look that way and I said, "Fuck it. It is time to start a band that fucks with that." Some guy in Canada wrote an article about us a long time ago that said, "Finally, a band that offers an alternative to the supposed 'Alternative'..." I think that that pretty much sums it up. All of these people that are in the band are just nuts that I grew up with, and most of them, when we got started, didn't even know what punk rock WAS. They just knew that we were trying to do something to annoy as many people as possible. The first gigs we played were heavy metal beer-drinking parties, and all of the guys except for me were in popular heavy metal bands, and the lead singer was kind of like a local hero, a glitter/glam boy who would sing like TED NUGENT covers and stuff. And of course all of the girls loved him. He was the front man, so of course we put him behind the drums—which freaked people out. Then we would play all of this thrash nonsense and out of control hardcore and these people just did NOT understand—bikers, I mean we're not talking about people from the city who are kind of jaded and had seen people with green hair and stuff—these were like "local heroes" who were like going the EXACT opposite direction at a million miles an hour... SO FAR out of control. The word "Punk Rock" didn't exist to these people. It was just like "What The Fuck?!"

**Thom:** Ummm... I—

**Pat:** The real goal was to break down the walls that punk rock had set up after they had broken down the wall. I mean, you are now looking at a picture of us, and three of us are wearing square-dance dresses and two of us are wearing cowboy outfits...

**Thom:** Dated 1985...

**Pat:** Yeah, and that was in a major daily newspaper.

**Thom:** The Enterprise... from Riverside?

**Pat:** Riverside, yeah. And that one is from CREEM...

**Thom:** 1987. So, what have you guys been doing the past few years? You've resurfaced last year...

**Pat:** We haven't played since 1986 just because we didn't want to.

**Thom:** That was the reason for it? It didn't have anything to do with like maybe you guys didn't have a band or something?

**Pat:** We've ALWAYS had a band. We've kept putting out records when it was convenient and interesting, but we just didn't feel like picking up equipment and moving it. Now I have a philosophy where I will only play gigs where I don't have to move anything.

**Thom:** So, if you show up and find out that you have to move something...

**Pat:** No, I pre-arrange the gig so that I know that

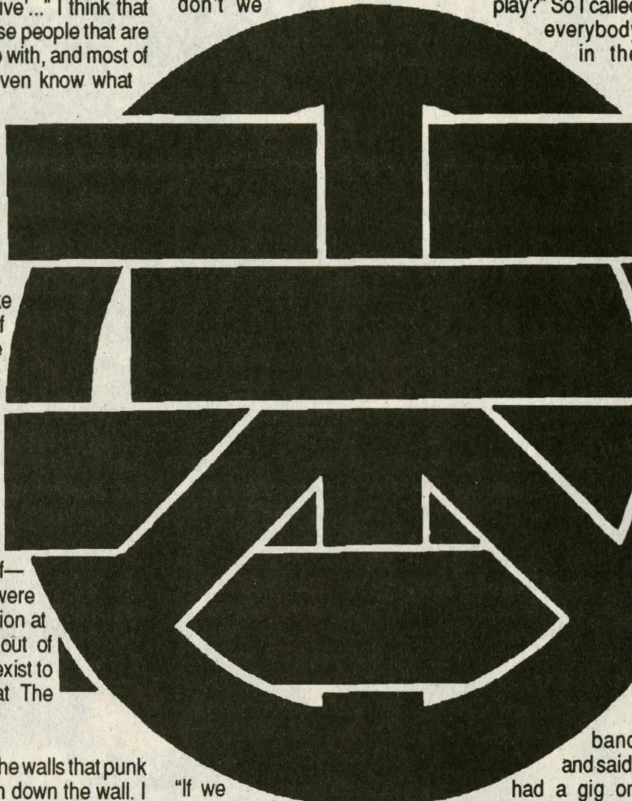
somebody who plays guitar, that is playing on the same show—and the first show that we played in years was the one with BIG CHIEF. [Coconut Teaszer, June 23, 1991—see MUFFS interview in FS #74!] That was the first show that we played in, forever. There is a misconception that that was a White Flag reunion show. I don't know how it was because we NEVER broke up. We just couldn't be bothered. After the European tour, we figured we played enough gigs...we just figured, "Why play?" We just practiced a lot. We never broke up. Different people would show up at practice sometimes and sometimes no one would show up for practice, or one person would show up at practice and get mad at all of the other people who didn't show up. We never broke up.

**Thom:** So it was a day-by-day thing? Playing a gig just never occurred to you?

**Pat:** Not really.

**Thom:** Well, then what prompted the Teaszer gig then? What made you finally say, "I want to go out and play?"

**Pat:** Well, we did a split record with THE NECROS a while back, we played with them, and then Barry was coming back out with Big Chief. I kind of said, "Well, why don't we everybody in the



"If we this date, would you guys be there?" And most of them said yeah. We had enough members show up to actually play, which I found out that night that we did.

**Thom:** You have a new single coming out now with TESCO VEE.

**Pat:** I guess it's out. It's us doing "Nervous Breakdown" and "Hot Rails To Hell" with Tesco singing. It's on LOST AND FOUND from Germany. And I have never seen it. It's supposed to look mean.

**Thom:** For a future project, you guys are going to do a single with KIM SHATTUCK of THE MUFFS?

**Pat:** One song was a song Tracy picked, which is a BLONDIE version of a SHANGRA LA song, called "Out

In The Streets." It just needs to be mixed—they're both done. It is going to be out on SYMPATHY FOR THE RECORD INDUSTRY. The other song, Tracy and I wrote the music and Kim wrote the lyrics for it. It's called... I don't know what it's called. She sang it but she didn't give me the title. I think it's called "Give It Away" or something like that. That is the next thing that is coming out. It is hard to keep track.

**Thom:** There's stuff out that you don't even know about, I bet.

**Pat:** Probably. We get surprised every once in a while. MYSTIC is real good at that...you go into a record store, "Ohhhhhhhh..."

**Thom:** They didn't tell ME about it.. haha...

**Pat:** There is an Australian record coming out but who knows?

**Thom:** Do you know the label?

**Trace:** Yeah, it's called SWAN RECORDS.

**Pat:** Swan. It's the same label that put out our record in South Africa but the guy moved to Australia. He used to be POWER NOISE Records. And the latest thing is what, "Babysitter" on the TRIPLE XXX Ramones compilation? [To Trace: Are we gonna do that tonight?]

**Trace:** Yup...

**Pat:** Anybody know how to play it?

**Trace:** Well...

**Pat:** Kind of? Well, we'll find out...

**Thom:** Ok, let's talk about a couple of the records. I know that some are not available anymore, but—

**Pat:** THANK GOD!!

**Thom:** ...the "In A Different Light/Beyond Hurt" with DAVE NAZWORTHY...

**Pat:** That's the newest thing that is out, actually, prior to the Tesco one.

**Thom:** You once told me that that one wasn't available here...

**Pat:** Only available in England. I don't think they are selling it here. [I found it locally, though, so it is quite available.]

**Thom:** Do you know the press on that?

**Pat:** 5000 I think. I think it's gone... I think the guy did like 5000 of them. Is it colored vinyl? I don't know.

**Thom:** It's yellow, actually.

**Pat:** It basically went to Europe and Australia and...

**Thom:** Next question. Who thought up the name of the band, and optional answer, what does it mean?

**Pat:** Tracy?

**Trace:** Henry Rollins thought up the name.

**Pat:** He basically put us together.

**Thom:** You were friends with BLACK FLAG? It's not a rip-off of them?

**Pat:** Well, it's a parody of them, but Henry basically put the band together. He thought that it would be good for punk, to give it a kick in the butt. Right, Trace?

**Trace:** Yeah.

**Pat:** Henry said, why don't you do this: turn the logo sideways and, you know, do whatever. 'Cause I've been around for a long time, I just wasn't in a punk band. Tracy and I have both been into the music since the beginning.

**Thom:** I have also noticed a lot of references to—

**Pat:** THE DEVIL!!

**Thom:** The Police.

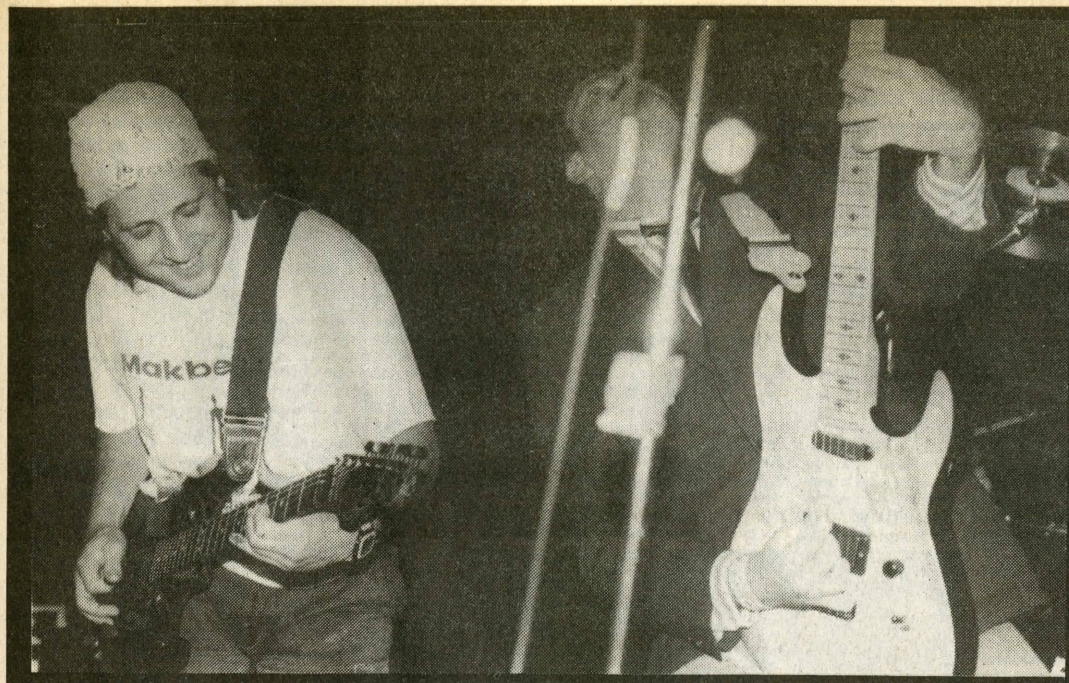
[laughter...]

**Thom:** Ok? I even read somewhere that you claim that you are a cop.

**Pat:** Only to bother people.

**Thom:** What is the fascination with the constant, well

# White Flag



We do a lot of things... it's kind of like the process of weeding out. I mean, you can differentiate the intelligence from the mediocrity by the people who understand us, whether they like our music or not. Most people say that we suck and you ask them if they ever heard one of our songs and they'll go, "Uhh.... no..." and they are just afraid of the concept. It's beyond them, which is fine, I don't care. But I think that it is very humorous. Tracy is the trouble-maker, usually. He's the one that makes everyone mad.

**Trace:** Speaking of Jello, I was playing in this other band. We were playing with the DEAD KENNEDYS, and he was really a cool dude until he found out that I was in White Flag.

**Pat:** And then he was a total COCK.

**Trace:** He is. Total attitude. And some friends of ours unplugged the power on him while their set was going on and the lights went out and seats were torn up and drapes were pulled and nobody got paid. So he's real happy with us.

[laughter...]

**Pat:** The funny thing is that I helped promote that Dead Kennedys show, and he was real cool with me until he found out

who I was, and he got real upset when he found out that I knew that he had demanded his own hotel room away from the rest of the band because they hated each other so much at that point. And he had to have all of this special food and stuff and special treatment and he had to have hot towels with rock star bullshit—it was just ridiculous and... I don't want to bring down anybody's icons or idols but THAT kind of stuff does not have anything to do with what punk rock is all about.

**Trace:** It makes it harder to go to shows because it increases the price.

**Pat:** When people have to have their own hotel room because they hate KLAUS FLOURIDE or they hate the guys that are in their band then it is just ridiculous, and I have NO sympathy for the guy because he is a JERK.

**Thom:** So how did you feel when the Dead Kennedys finally broke up?

**Pat:** I didn't care at all, I think "Fresh Fruit—"

**Trace:** They broke up??

not constant but—

**Pat:** FREQUENT?

**Thom:** Frequent references to cops?

**Pat:** It bothers people and our whole existence is to bother people. And because it is the most threatening thing that you could tell a punk rock person.

**Trace:** Dictatorship. Little Hitler image.

**Pat:** It is the most threatening thing that you could tell a punk rock person that somebody in the band that they like, or the band that they are seeing, or are in the SAME ROOM WITH them while they are doing heroin is a police officer. It really raises a lot of eyebrows. It really makes you uncomfortable. And that's what punk rock's about, making you uncomfortable. OF COURSE it's not true... one five minute investigation into my background and they would say, "Alright, next! You're not making it as a police officer..."

**Thom:** So, do you see any hope for punk rock?

[intense laughter...]

**Pat:** In general? Ha ha ha ha.

**Thom:** [sarcastic] Any hope for the world at all?

**Pat:** I don't think punk rock has existed for a long time. I can't believe that it has gone on in the shape it is for how long—it's like, I don't know... I'd like to forget about it. It ruined my life. I had potential at one time. I think that most people who were in it will agree that it has gone on way too long, but that is kind of the beauty of it, that it won't go away. It's gotten worse and worse and worse and we're here helping it along.

**Thom:** What do you think could happen that could change that?

**Pat:** People get into silence and go to clubs where they don't listen to music, and wear tennis shoes and walk around very quietly and whisper.

**Thom:** I've heard that before somewhere...

**Trace:** It's a way of thinking, and it has a tendency to snowball.

**Pat:** I don't know. I consider myself first-generation, so it's like I've watched it go downhill ever since. And it's been a real rapid progression. I am sorry. There haven't been bands as good as GENERATION X or X-RAY SPEX since. I mean, it just doesn't happen. There NEVER will be. FUGAZI is fine, BAD RELIGION is

fine, but given the option of seeing one or the other, what would you pick Tracy?

**Trace:** Bad Religion.

[laughter...]

**Pat:** Genius. Genius.

**Thom:** You guys did a split record called "Jail Jello" with the Necros a while back. What was that all about?

**Pat:** Fucking with concepts. I mean, obviously we didn't want to JAIL him [Jello Biafra], we didn't think that his persecution for that "Frankenchrist" poster was right, but what we were doing was pushing the point further by taking the martyr and fucking with it. It was nothing personal, it was the whole concept that this guy was being persecuted for an album cover, and we wanted to see what would happen if we further persecuted him WITHIN the "supportive" scene. And of course what happened was that all of the people who didn't get it persecuted us, and all of the people that reviewed the record and said that it sucked only reviewed the cover.

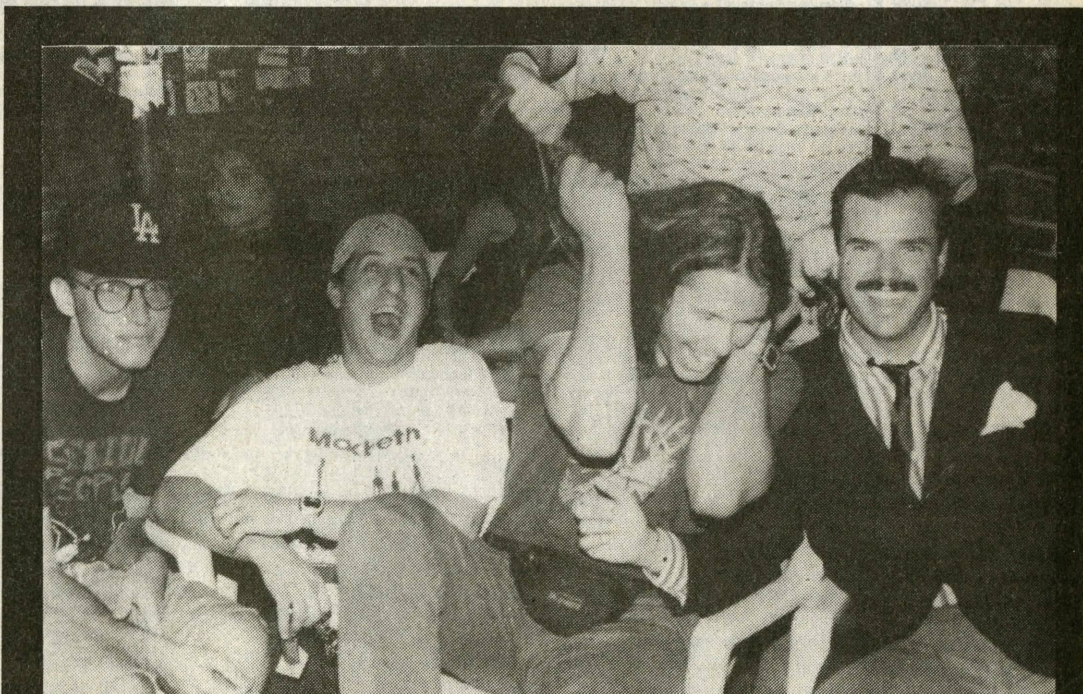


photo by Bob

**Pat:** "...For Rotting Vegetables" is a great record. Musically they are fine. Politically they were a little immature and...

**Thom:** How do you feel about his spoken word stuff that he is doing now? Have you heard any of it?

**Pat:** Enough of it in between changing channels on the radio to know that it is not worth listening to, but... I would rather listen to GINSBURG or somebody than "Jello Biafra." He is a bit self-serving. I don't know. I think that it is neat that he is sucking people into paying eleven dollars for a record that cost fifty cents to record. I'm impressed with his Capitalism. He put out a two-record set, sell it for eleven dollars, and nine dollars of it is profit, and to recoup for the recording is nothing because it was recorded live on a cassette or at most live in the studio with one mike and one take. THAT'S genius. I mean, never mind what's on the vinyl, it's what goes into his pocket that I'm impressed with. People don't understand that, and I think that that is very funny too and that's even more impressive. If he sat down right next to me I wouldn't have any problem with him. I wouldn't fight with him or anything, but I don't think he's— I don't think he's very smart which doesn't say a lot for a lot of people that he's, uh... he's "duped." Ha. Ha. 'Cause if he is not really smart then the people who have fallen for it are... I don't know. All that I can say is that I'm sorry, for them. I mean, I don't think that I am very smart either but I DO think that I am a little more honest, and we've always been honest with the fact that we don't matter at all.

[El Fee walks up]

**Pat:** El Fee.

**Thom:** Spiritual Guidance credit on... [Feeding Frenzy]

**Pat:** He's not on that record.

**El Fee:** I'm always spiritual guidance.

**Pat:** This is the man who caused all of the trouble in Europe by telling everyone that he was a Nazi.

**El Fee:** It wasn't me... I was the one who did all of the two hour speeches telling people that we're not Nazis and we're not a political band. They take it so serious, they thought that we were Nazis. They interpret our words, if you translate them from German to English and you look at certain words like "American Nazi Party" and "Klu-

lux-Klan" which are talking about in one of our songs. They interpreted that—

**Pat:** —we were PROMOTING it... all that we are saying in that song, which is called "Ticket To Moscow," was

German, but they were actually rioting and pamphletting and flyer-ing... they were just SO serious. Like they were just really MAD, and we were like laughing hysterically going, "It was just a joke. You're SO stupid. Get a life."

These people supposedly showed up the day before, threatening the promoter that they would destroy the club, burn it down...

**El Fee:** Spend money on flyers... saying "We're Nazis! Don't come see us!"

**Pat:** And WE'RE the bad guys? They're threatening the promoters that if they let us play they are gonna destroy the place??

**Thom:** You guys have played in the past in Nazi uniforms, though. But more recently Dominos pizza outfits...

**Pat:** Dominos pizza, Nazi uniforms. Same thing.

**El Fee:** You've played in a COP uniform, never a Nazi uniform. Very close.

**Thom:** Very close. Close enough.

**Pat:** Cops. Nazis. Dominos pizza boys. They're all the same thing.

**El Fee:** We've played in our square-dancing outfits, too.

**Pat:** El Fee's got great legs...

**Thom:** So, do you like the Gaslight?

**Pat:** I think that it is the coolest club in Los Angeles. I am really sad that it is closing. I think that punk rock should be in venues like this, not like at the Palladium. I think that it should be three dollars to get in and there should be 150 people squeezing into a room that holds 100. Instead of 6000 people. [blah blah blah]

**Pat:** ...having fun and not letting people—"You can't look like that. You can't dress like that. You can't be this way. You can't be that way." We haven't played in so long that that has kind of broken down. It's really frightening, though because every time we played people have liked us and that is really bothering me. That means that we are doing something wrong.

**Thom:** So what— you want a bad review?

**Pat:** No, we don't want a bad review. We don't want a bad reaction. We want everybody to be smart enough to get it and have fun.

**El Fee:** Yeah, understand that we are just having fun. The people who take it too seriously are wrong. To us, it is kind of escapism, it's like when you go to the movies or whatever. It's the same thing, you can't take everything so serious your whole life. Everything you do all day long, whether you try to find money to pay your bills,

*Part of the 1st shitty interview outside of Coconut Teaser... on the sidewalk outside. I forget the date... sometime in October, though. You're lucky I am even including this one here because I felt that it came out rather silly. But hey, not to deprive you of anything— I figure that if you are interested in reading it, you won't mind squinting so fucking much, eh??*

**Thom:** Who are you people? What do you do?

**Pat Fear:** My name is Satan Fish. I play accordion.

**El Fee:** El Fee, pro wrestler.

**Trace Element:** Trace Element, as little as possible.

**Doug Graves:** I play sea bass, fresh and sea.

**Thom:** So what have you guys been doing for the last year or so? I mean, I know you've played a couple of gigs, but it's not what you would call like a "regular" band playing around.

**Pat:** Bye Jeff! Bye Charlotte! You're not going to stay to see the Muffs, I take it? We did farewell to Jeff McDonald of REDD KROSS and Charlotte Caffey of the GO-GO's, meanwhile the interview continues, with Pat Fear, here, lead guitarist. I have been working at the Peace Corps for the last four years in South Africa [in his mind], which is why I released a record in South Africa, that was to benefit the anti-Apartheid movement. It's called the "Freedom Fighters EP" and it's on POWER NOISE Records, which you may know is the only punk rock label in South Africa. [truth]

**El Fee:** I am working on my PhD in freelance gynaecology.

**Pat:** We're still not a regular band.

**Thom:** Are you ever going to be a regular band?

**Pat:** Probably not. It's way too much work.

**Thom:** You guys are working on an album now, right?

**Pat:** We've been working on an album since 1987. It just keeps turning into various singles.

**Thom:** What stage of production is it in now?

**Pat:** Reproduction... limbo!!

**El Fee:** We're still trying to get the dick tracked out.

**Thom:** You guys are gonna keep on popping up here and there playing gigs or what?

**Pat:** I don't know. Pop-a-matic pops the dice.

**Thom:** "Hey let's fuckin' play, ok, cool..."

**Pat:** No, it's like "I don't care anymore because it never mattered," and then people tried to take it too seriously and then people get cranky and then...

**El Fee:** As long as it's fun gigs or gigs like this one, if a gig works or something, then yeah. We'll play.

**Pat:** Whatever Trace sets up because I don't care anymore. Pat's too old to do that kind of stuff. I am busy working for the Peace Corps, helping them, uh...

**El Fee:** Helping help.

**Pat:** Helping help, yeah.

**Pat:** So Doug, how long have you been a professional ice skater?

**Doug:** I'm not really professional anymore, I quit about seven years ago. I got hurt.

**Pat:** You were skating for the Canadian team out of Newfoundland. Did you actually take a Canadian championship?

**Doug:** I took a bronze.

**El Fee:** We've only got two pages in the magazine. We can't waste it.

**Pat:** The longer we talk, the more pages we get!

[blah blah blah about getting paid]

**Pat:** Anyway, Tracy started having appendicitis this afternoon and he played like a champ! Let's hear it for Trace! [the sound of one hand clapping...]

**Pat:** Oh look! The LAPD is doing their job! Anarchy! Anarchy! Oh oh, GO! Go! Yeah!! I just want to say that I HATE COPS to the MAX.

**El Fee:** I hate cops.

**Thom:** Aren't YOU a cop?

**El Fee:** He's a Peace Corps cop!

**Pat:** No...

[blah blah blah]

**Pat:** ...the White Flag reunion could never happen because— oh Jesus Christ! WHAT YEAR IS THIS? What year is this? A "gum punk" just went by... don't use that word "flag," that is racist and sexist. White Flag can't ever have a reunion because we've never broken up. We just go into hiatus and record and we play occasionally. In fact, we did an Australian tour in the last year and just nobody here noticed so they think we broke up.

**El Fee:** Does anybody got change for a twenty?

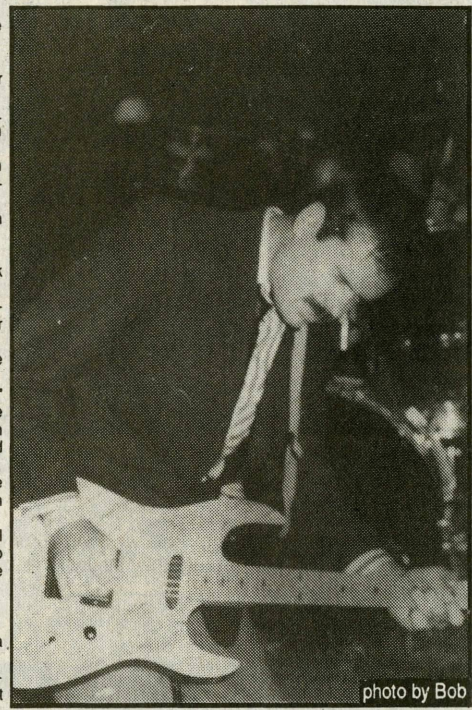


photo by Bob

guy to get his shirt.

**Pat:** Remember that rash of Dominos pizza boy murders they never turned up? Well, I don't know what happened to THEM but I do know what happened to their uniforms.

**Thom:** Pizza boy massacre.

**Pat:** So, why won't Al return my calls?

[they start singing the WF song "Flipside"]

**Thom:** So then basically you are a band that is continuously in limbo?

**Pat:** We're a rubber band.

**Trace:** A band aid.

**Doug:** A band of gypsies.

**Pat:** Ban d'sole.

**El Fee:** And we don't practice and our gigs are our practice.

**Doug:** By our next show I'll have these songs down.

**Pat:** Doug hasn't played with us since the European tour of '86. Jello hasn't played with us since the '85 U.S. tour, and when we did that show with Big Chief it was like we just met at the show, said to each other "What do you guys remember?" and we did it. And we were terrible, as you probably know.

**Doug:** Absolutely horrible.

**El Fee:** Terrible.

[they then started to interview ME which would only bore you readers, so I am stopping the transcription here...]

that in America you can JOIN the American Nazis...

**El Fee:** You have the freedom to do whatever you want.

**Pat:** But we're not promoting it. We're just saying—the lyric is actually a joke. The lyric is: "You can join the American Nazi party/You can join the NAACP/You can sell your soul to the KKK/And you don't have to worry about the KGB." I mean, the NAACP, the National Association for the Advancement of Colored People probably doesn't mean ANYTHING to the people in

or what you're gonna do if you're sick or whatever. You come here, you should just have fun. And that's what we're trying to do.

**Pat:** Well, the early punk bands that we all like are, speaking for myself, Generation X and X-Ray Spex, they may have sang like "social commentary," but mostly they sang about relationships and just trying to get along in life, like: "I wanna be an instant/ I wanna be a frozen pea / I wanna be dehydrated/ In a consumer society." There's nothing political about that, it's a SOCIAL comment about what people are like and what life is like. And people are saying, "We're gonna change the world,"

know. Ridiculous. I mean, RIOTS were caused because of this. Serious thousand person riots.

**Trace:** Tear gas.

**Pat:** Tear gas. Bad problems, because of US.

**El Fee:** Our first show, in France.

**Pat:** Gunfire. GUNFIRE.

that they couldn't pay like the two, three dollars to get in. And we didn't have a guest list. I GAVE them money out of my pocket to get in. THAT'S the kind of people that we are, and THAT meant more to me than anything else that we've ever done is these kids who were offering ANYTHING to get in, and they couldn't get in.

**Trace:** That and spikes on snowboots. That's the best thing I've seen overthere.

**Pat:** Yeah, that was sweet. Spikes on snowboots. That was pretty sweet.

**Thom:** Anything to say in closing?

**Pat:** The only thing that I would like to achieve with this band, it's not success, it's not money—that's the wrong way to go into it. It



photo by Al

that's a little naive. I mean, you may awaken people's consciousness, and those people may change the world, but I'd rather just go see a band that's fun and maybe has a good sing-a-long chorus and, you know. Bands that are political just make me bored. CRASS was so pathetic and they were just a bunch of old hippies anyway when they started. [That hurt. -Thom] I mean, bands like Bad Religion, they maybe overdo it on the lyrics, but at least they have good driving songs and they get you going and they have some catchy hooks in there. You know, they have something to say, and I appreciate that they DO have something to say IF they are sincere about it and it's not just a scam. I mean, at least we've never taken a stance that wasn't sincere. We've never taken a stance. People issued stances to us and said, "You're this. You're that." And no matter how ridiculous it was, we would always just agree with them. Just because it was funny because we would have a laugh at them. They'd say, "You're communists..." Okay, we're communists. "You're Nazis..." Allright. We're nazis. "You're fascists..." Ok, we're fascist. You know, whatever. Because we didn't have a stance. They were inventing them for us and we were humoring them. And some people just didn't get it, you

**El Fee:** "We came here to play, uh... no we're not playing..."

**Pat:** Gunshots going off, it was ridiculous. Our show in Switzerland got cancelled because they thought that we were a Nazi group. They thought that we were a white supremacist fascist group because we were called "White Flag." They didn't even get THAT joke.

**Trace:** But there is a scene right now, and they created it all on their own. They go up to abandoned flats, and bring generators and they put on shows for like three bucks.

**Pat:** And when we played in France—this is the kind of horrible, terrible punk rock band - the evil sinister Nazi fascist people that we are, there were kids who were so

takes all of the fun out of it. I would just like to get every single person to at least listen to our music before they pass judgement, because it really bothers me when people say, "You suck," and they have never heard us. If they don't like it, that's fine. And if you don't like our music that doesn't mean that you can't be our friend. I have lots of friends who don't like my band and vice-versa. And... who cares? That's not important. There is no ego involved in this. When you start getting egotistical you start getting into what this music is NOT about. You start getting people who want to do poetry readings for fifteen dollars. It's a bit

pretentious. I mean, if you're going to be a serious poet, you stand on the street corner and gather strangers, not followers who pay fifteen dollars to see you.

**El Fee:** You just can't please all of the people all of the time.

**Pat:** And we don't care if it's a drag...

**El Fee:** Surrender now...

**Pat:** Raise the White Flag...

**Thom:** Anything you want to say Trace?

**Trace:** Nope.

[I then tracked down Jello B. Afro, bass player at large, who had this to say:]

**Thom:** Ok, how did you

## WHITE FLAG DISCOGRAPHY:

### U.S. Releases:

- R is for Rocket (12" EP)
- S is for Space LP
- Third Strike LP
- Feeding Frenzy (live 3-sided LP)
- Jail Jello (split 12" limited EP with Necros)
- Redd Kross/White Flag split 7"
- "Suicide King/I'll Be Back" 7"
- "Young Girls/Demolition Girl" (7" w/ Tony Adolescent)
- "Hot Rails To Hell/Nervous Breakdown" (7" with Tesco Vee)

### Mystic Records:

- We Got Power
- Sampler II (comp.)
- Copulation (comp.)
- Super Seven 12" Sampler (comp.)
- Skate Across Europe (live 7" EP)
- Four Bands That Could Change the World (comp. w/ 7 Seconds, Adrenalin O.D., F)
- Rat Music Vol. 3 (comp.)
- Tantrum (comp.)

### Foreign Releases:

- WFO LP
- Peace (split LP with F)
- Zero Hour LP
- Sgt Pepper LP
- Five Bands That Could Change the World (split LP with 7 Seconds, Adrenalin O.D., F.O.D., F)
- We Don't Need Nuclear Power (rare German comp. on Weird System Records)
- Criminal Pogo (7" EP)
- Bleedin' in Sweden (Live 7" EP)
- "Within You Without You/Torture Chamber/Now Wait For Last Year" (7")
- Freedom Fighters (7" anti-Apartheid EP FROM South Africa)
- "Beyond Hurt/Different Light" (7" w/ Dave Nazworthy also w/ Kim Shattuck and Melanie Vammen of THE MUFFS)

### Upcoming Releases [maybe!]:

- Another Tesco Vee single
- 7" with Kim Shattuck [Muffs] singing lead vox on Sympathy
- X-Ray Spex tribute EP
- An album! [maybe... working title "Eternity" (haha)]
- 7" from Australia
- LP from Australia

[Jello B. Afro] get involved?

**Jello B.:** Bill said, "Do you want to do any shows?" and I said, "Sure, as long as I don't have to bring any equipment inside."

**Thom:** When was this?

**Jello B.:** I have been in it since forever. I don't remember when it was. I was the second replacement bass player. I played every now and then.

**Thom:** The last few gigs that White Flag has played, it's only been a few lately, it's always been up in the air if the bass player is even going to show up. Is it because you guys don't have good contact?

**Jello B.:** Well, Trace books shows without anybody's knowledge. And then he tells Pat, and then they call us up and whoever can play the show plays the show.

**Pat:** No rehearsals.

**Jello B.:** We only rehearse like once if we rehearse at all.

**Thom:** Did you go to Europe with them?

**Jello B.:** No, that was Doug. I did the Southern states tour with them, and Vegas and Arizona, Texas, those shows.

**Thom:** White Flag was once popular on the East coast. Were you part of that? The East coast tour?

**Jello B.:** Yeah. The New York thing, and not the first, but the second or third records. [pause] I don't know what his [Pat's] fascination started with, but he's always had one, with police. And I don't know WHERE it started or how it originated, but for as long as I have known him, he's always had one. At any photo session or anything else that we've done, he's always—that's always been a part of it. And ever since then we've been answering questions about it. [But I didn't ask! -Thom] I don't know where it originated other than that. It's just something that he's always had a thing for.

**Thom:** Are you on the Tesco Vee single?

**Jello B.:** The newest one? Yeah, and there is one that I have in my car now that I am learning the bass for so that I could play on the next single.

**Thom:** Anything random that you want to say?

**Jello B.:** I think that White Flag will stay popular as long as people continue to get the joke. If people don't get the joke, then we'll stop.

**Thom:** And what is your version of "The Joke?"

**Jello B.:** It's all for entertainment. It's all for fun. If you take anything too seriously, then you are probably

wasting your time.

**Thom:** Do you have any side projects?

**Jello B.:** Not anymore. I just do this now for fun. I work all of the time and then whenever they play, if I can play then I come. ....that's because it's Bill's band. It's always been Bill's band...



photo by Bob

## Ahem... some of the shit on Johann's Face...

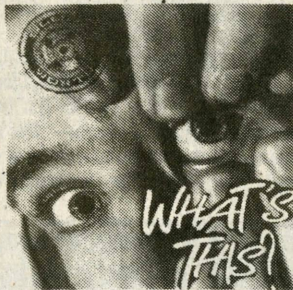


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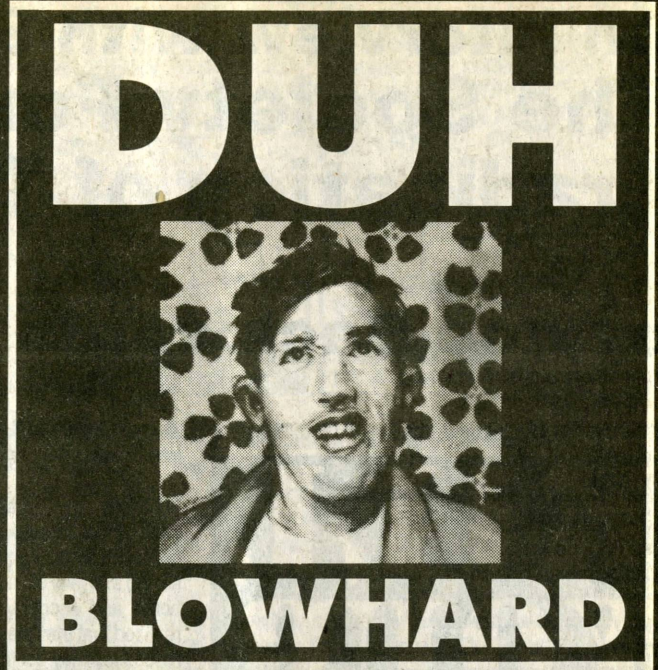
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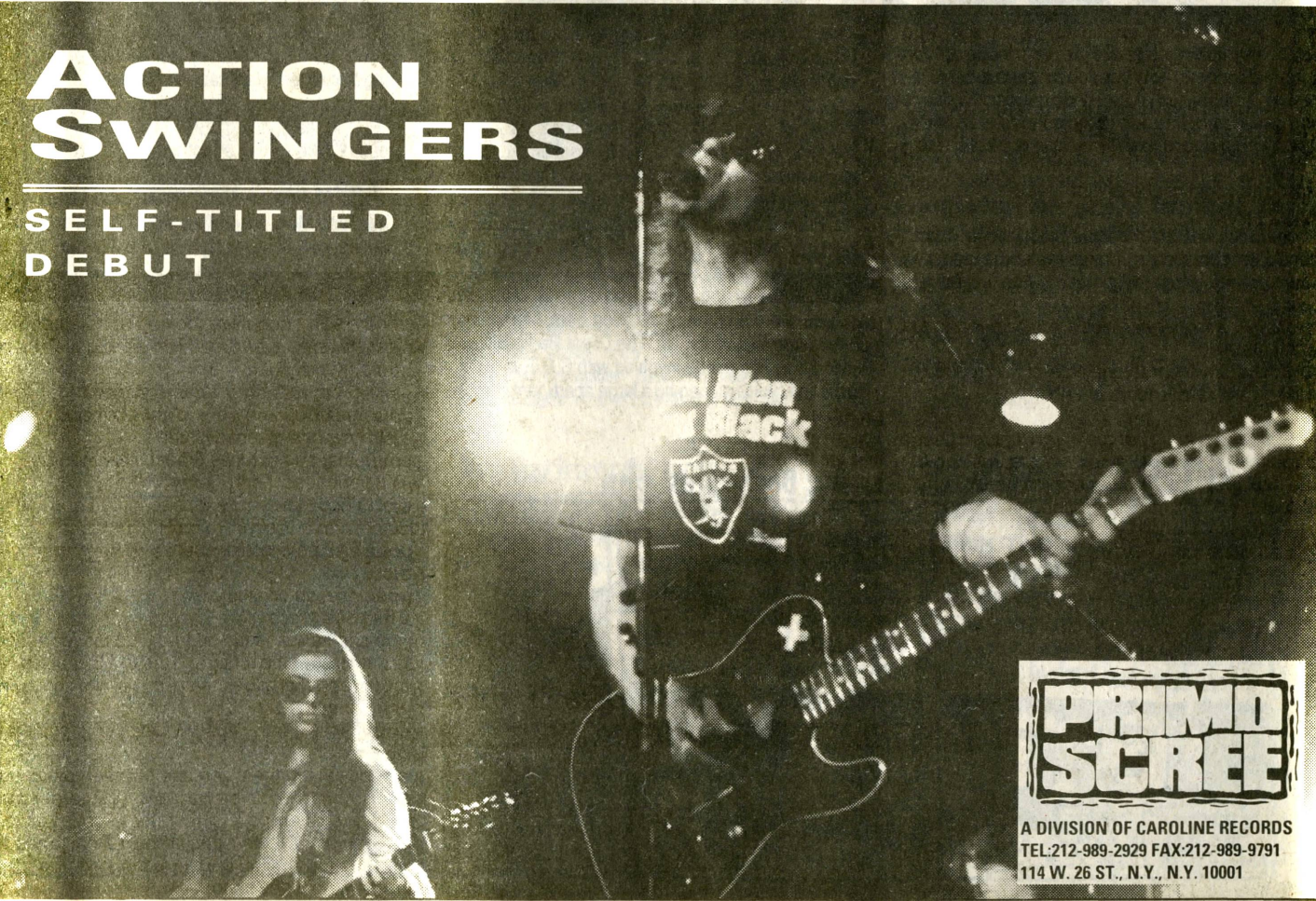
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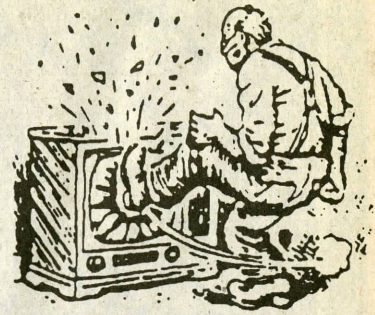


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# The most radical group in America. An interview with Steve Wagner of S.E.T. The Society For The Eradication of Television

by Ace Backwords



SET POB 10491, Oakland, CA 94610 (510)763-8712

# KILL YOUR T.V.

Television is one of the most pervasive forces in modern society. While many people believe television has had a negative, destructive effect on contemporary culture, few have taken the next logical step, namely: junking the boob tube. Steve Wagner is a member of a growing minority of people who believe that, now more than ever, we need to unplug the plug-in drug. What follows is part one of my mail interview with Steve.

**Ace:** How did S.E.T. get started? How did you get involved with them?

**Steve:** S.E.T. was started by Mary Dixon in 1982 when she was a law student at the University of New Mexico in Albuquerque. She and a friend printed cards saying that they did not have a working television in their home and encouraged others to do likewise. They realized that they were on to something by the range of responses they got from people they gave the cards to. This ran the gamut from wildly amused to angry. Mary started a newsletter, "S.E.T. Free: The Newsletter Against Television" that she published quarterly until 1986. This was a potpourri of news items, excerpts from books and magazines, and correspondence from all over the world. I think of Mary as a pioneer in many ways, as she parlayed the small cards into first a newsletter and then into areas previously uncharted. She got the Society listed in directories of associations, and stated that there was a "Speakers Bureau" available. This resulted in radio interviews, and requests for television interviews. Mary would do the radio interviews at all hours of the day and night, but steadfastly refused to allow television to capture her graven image. A listing in "Newsmaker notes" or some such thing published for the radio industry in the winter of 1986 resulted in so many requests for interviews that she couldn't handle them all. She asked me if I would take on a few, which I agreed to do. For the several weeks in December of 1986 I was doing as many as four interviews a day with stations as far flung as Sydney, Australia, and Germany, with most being in the United States and Canada. Mary, meanwhile, was doing the same thing from Albuquerque. I remember that winter as "The Great Radio Blizzard of '86". I had first gotten involved with S.E.T. in 1983. My wife and I were managing a large apartment complex in

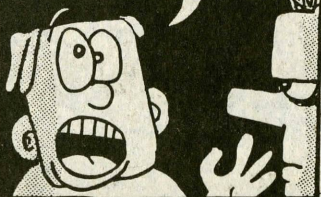
Oakland where we shared a small one-bedroom apartment with our year-old daughter. Our daughter had the bedroom, and my wife and I shared the rest of the apartment along with a television. I soon realized that without "somewhere else" to go when the television was on I could not concentrate on anything, such as reading. I guess I'm one of those people who is mesmerized by the presence of television, and I found it quite irritating. One day during that period I ran across a copy of "Children's Advocate" newspaper that had an article about television and why you should consider cutting down on your viewing time. A side-bar to the article listed several resources, including The Society for the Eradication of Television. I wrote to all of the organizations listed, receiving some pamphlets from Action for Children's Television and a picture of Bert and Ernie from the Sesame Street Parent's Club. Mary sent me copies of her newsletter and a little note. She and I began corresponding, and I started to put advertisements in "The Express" newspaper promoting the organization. Among those responding to the ads was Pat Brown, now our Berkeley representative. To make a long story short, Mary came to Oakland in the fall of 1986 for the first meeting of the Northern California chapter of S.E.T. In the spring of 1987 she departed for a cross-country hike to call attention to America's increasing dependence on automobiles. We had been publishing a local newsletter called "News and Notes from All Over" and Mary asked if we would like to expand into a national newsletter to replace "S.E.T. Free." We did do that, and we have since changed the name back to "S.E.T. Free." Originally a quarterly, we now use the formula of "Material + Time + Money = An Issue". People send us news and notes from all over, so we have enough material to publish a small encyclopedia. The "Time + Money" part of the formula is a little harder

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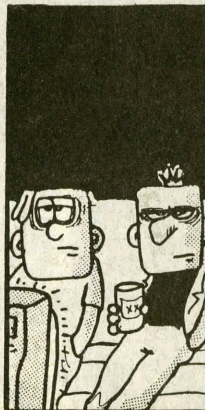
I JUST HAD A WEIRD THOUGHT... Y'KNOW THAT MOVIE WITH THE PODS, "INVASION OF THE BODY SNATCHERS"? ... WELL, WHAT IF T.V. SETS WERE ACTUALLY ALIENS FROM OUTER SPACE BENT ON RULING EARTH!!!



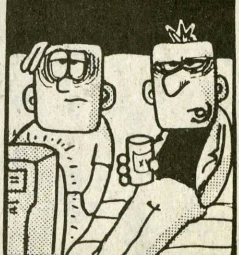
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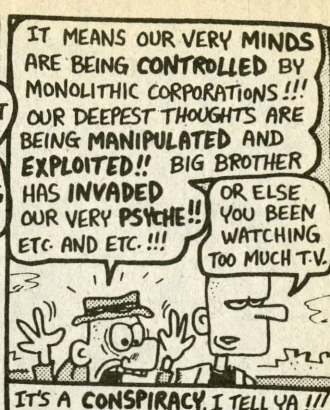
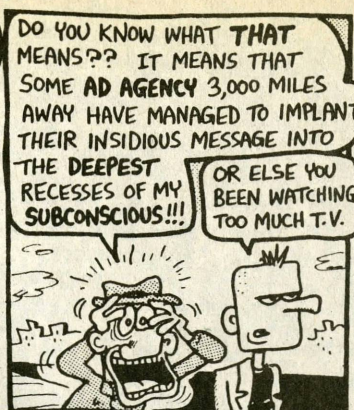
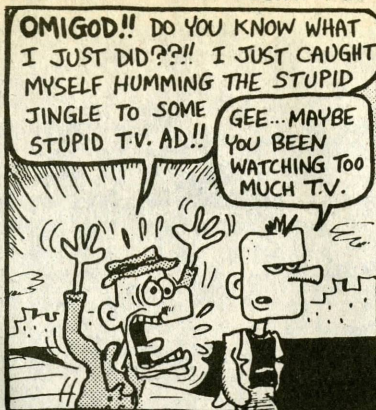
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'COURSE THAT WOULD EXPLAIN GERALDO.....



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IT'S A CONSPIRACY, I TELL YA !!!

to get together, however, so the newsletter doesn't always stick to a quarterly schedule.

## Do you know what percentage of people don't watch television?

According to the Nielsen ratings, which we try to keep a close eye on, a little under 2% of the population does not own a television. How many of those sneak a peek elsewhere we do not know. As ubiquitous as it has become, it is an effort not to watch television. Waiting rooms and lobbies now have the things blaring out at volumes too loud to allow for conversation, and there is even talk of installing them in grocery store check-out lines.

## What were your reasons for kicking the habit?

Besides the trauma of trying to coexist with one described before, I found that I could think more clearly, be more productive, and enjoy life more without television's rude intrusion.

## Do you miss it at all? Feel like you're missing out on anything? Or, at the least, that you're cut off from, and alienated from, one of the central group experiences of this culture?

I've found many alternatives to television, including shortwave radio. A study of how people in Pennsylvania first learned of the crisis at Three Mile Island revealed that the majority had heard it through word of mouth. It seems like even without other media resources such as radio and newspapers I'm aware of most of the "big" news events. Sadly, television seems to have become "the culture." I don't feel alienated by being cut-off from

that. In fact, even without watching it I stay abreast of the big television issues by reading about them in the newspapers. Ironically, when "something big" happens, such as the massacre at Tien An Men, the death of socialism in Europe, or the Persian Gulf fiasco, the newspapers busy themselves with writing about how well television covered events. I don't remember ever seeing or hearing about anything on television delving into how newspapers or the other media covered an event. It may be helpful to point out that the same people who own television own most of the rest of the media. [With the exceptions, of course, of "Twisted Image" and "S.E.T. Free" -Ace]

## Could you summarize Jerry Mander's book "Four Arguments for the Elimination of Television"?

Published in the late 70's; Mander's book documents the harmful effects of television watching per se, rather than dwelling on the programming. Pat Brown is an expert on the health aspects of television watching, and is much more familiar with Mander's book than I am as he worked on a Spanish translation of it. I am going to ask him to respond to this question in more depth than I feel I can.

## What effect would you say television has had on American culture?

I know this is a big question, and yet, surprisingly little has been written on the overall effect of people being bombarded with thousands of televised images directly into their brain day after day. Even more disturbing when you consider that the vast majority of those images were out there for the express

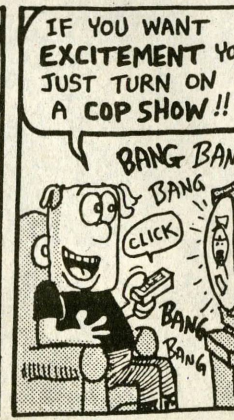
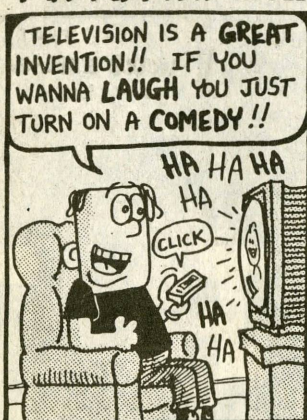
## purpose of getting your money.

Television has become the dominant force in American culture. It has been described as one big commercial for the Establishment. The programming promotes an Establishment outlook on life, and the advertisements try to convince you to buy things that you don't necessarily need. An example of just how lethal television can be is the way that the Persian Gulf "War" was sold to the American people. As real bombs fell on real people, we were treated to 24-hour-a-day pictures of "smart bombs" hitting only military targets. Although the Kurdish and Shiite struggles were covered in some depth, television has almost totally ignored the massive destruction inflicted on the people of Iraq, and the epidemics and starvation that have been a direct result of Operation Desert Storm. Former U.S. Attorney-General Ramsey Clark toured Iraq during the bombing, and came back with a very moving video. The video, and even any mention of the video, has been totally censored by the television networks.

## One of the things that disturbs me the most about television is the centralization of power in the hands of a few. A handful of people have an awesome power to shape America and the world's beliefs and values. Comment?

As said a few minutes ago, the same people who own television also control most of the rest of the media. This is an awesome power, and one that is being used for sinister ends. A society preoccupied with the latest soap operas, conditioned to think in sound-bytes, and used to relating to the media as something that talks to them rather than involving them in a dialogue is a frightening spectacle indeed?

# TWISTED IMAGE by Ace Backwords ©1990



Mike Thrashead and Al caught up with Distorted Pony after their Sensory Lab show in November. Photos by Al

Tricia - bass/vocals  
David - guitar/vocals  
Robert - guitar  
London May - drums  
Ted - percussion

Al: I first saw you guys about 3 years ago and the band I saw tonight was really different. It's been an incredible evolution...

David: And a long three years...

Al: How long have you been at this?

David: Tricia and I have been playing together since '86 - that's how long we've been together.

Al: I mean, as Distorted Pony.

Tricia: That was as Distorted Pony...

David: She and I played with different drummers, in the very beginning the bass player from Waldo the Dog Faced Boy played percussion, he left to start Waldo the Dog Faced Boy and we got another guy. Then in the summer we got another guy, kicked him out and got a drum machine! We played with the drum machine since '87 and Ted joined around '88. Robert joined in '88 too. The present line-up has been around for about 3 years now.

Tricia: And London as of tonight.

Al: Wow, this was your first live gig with them?

London: Yes.

Al: Besides getting a "live" drummer, it seems like the rest of the band is just way more aggressive and just making this wall of sound...

Ted: The drums totally fill space. You'd be amazed. The drum machine has some cool sounds, but once the sound is there - then it's gone and there's nothing. It's empty sounding.

Tricia: Yeah, recording you can pull it off, but live it is really really difficult. A lot of times we'd have a lot of difficulty hearing the drum machine, and we just sucked. We didn't know what was going on, we couldn't hear the beat. Recorded it wasn't a problem.

David: It seems like you have to be like KMFDM or Ministry, a big band, that can play in a big place with a big sound system. Then they have no problem with their drum machine. But us

playing in these ratty little clubs, we always have trouble hearing the fucking drum machine. One night I just said this is completely silly because we could not hear the beat. To be so alienated from such a fundamental part of "rock'n'roll", what ever you want to call it, seemed ridiculous. So I said we should start looking for a drummer...

Al: (Ted) Why didn't you... [play regular drums]

Ted: I can't! Actually it was at the last show we played, London was at that show. I've known London for awhile, he was in some other bands and now he's out of those bands, so I was talking to David "Should we ask London?". We did. And we tried him out.

London: It was pretty grueling. Those first tryouts were probably the most intense sessions I've even done. It was like 8 hours - I learned 11 songs the first time and 22 by the second session. And then they recorded everything!

Mike: Ran you through the ringer!

London: Yeah! They have a studio set up in the house and they just went "Go!". Then they called me back a week later and said, after hours of deliberation, the jury finds you competent to join...

Tricia: It wasn't only competent - it was just a totally different sound than we were used to. After playing with a drum machine for so long it was hard to get used to having a real drummer there. There were these compensations that had to be made and we had to decide if we really wanted to do it. And, yeah, we do. Go for it and see what happens.

David: It's really giving up a security blanket in a way. I was really stressed about it. At first it was a question of:

Can London do it? Will he be into it? What are we doing? And then it was a question of: Yeah, it sounds really good but, are we selling out by giving up the drum machine? What if London and us bite each others heads off in the next years and he quits? What will we do? The whole thing of taking a risk. Why fix something if it's not really broken? Even though there was something that kind wasn't working with the drum machine - there was something missing. To bring a new element into the band, a new member, a new personality you have to deal with - stuff like that... I had to wrestle Glenn Danzig for him! (Laughter)

Ted: London has quite a past.

London: Yeah, I used to play in Samhain...

Mike: Weren't you in Reptile House too? From DC?

London: Fuck yeah! I

played in Dag Nasty. I played in Lunch Box, and I played in a band called Dead, White and Blue since I've been out here.

Mike: Oh, what brought you out to Los Angeles?

London: Fame and fortune!

Ted: And here it is!

London: The Hollywood walk of fame! I don't know. There wasn't much happening on the East Coast as far as I was concerned. I had done the DC thing, I had done the New York thing, the Baltimore thing, it was time to do the California thing. You know, find my niche.

Ted: He had another band he was going to join...

London: Yeah, it was either do something really original... I'm a rock player and this was a real challenge for me musically and technique wise. It's a lot harder and a lot more primitive. I'm not used to... I more of a time keeper and this really was a big stretch. But I figured I don't want to play in just another rock band, with another dumb-ass singer guitar player - that goes for just about everybody I've played with. These guys have been doing it for awhile and I knew Ted and Robert for a while... I just wanted to take a new turn...

Al: What does that say for drum machine/rock hybrid bands in general?

Tricia: Well someone said to us once, not to say anything against drum machines because I still like them for some thing - obviously we like this better, but it's become a norm now, the drum machine sound. It's all over, it's in the top 40. It's like using them isn't as rad as it once was.

David: Well, Godflesh pulled it off, but they're getting a drummer too. This guy told us "Ah, drum machines are on the way out, it's going back to real drummers." That was like 2 years ago. But it's like, if you can pull it off... Like you said we've become a "wall of sound", you were at that show at the Central in May - all the songs are the same, the same chords and everything but I think it's the live drum kit that makes it that much more powerful. It's amazing how second nature playing with a drummer is because I haven't done it in so long. It's like before we had to stand there and listen for the beat, now you can feel it. The snare is right in your ear and the kick and toms are right in your guts, it's completely organic. It's not stiff and mechanical, the kick drum is vibrating through the floor, that's what lets us go, you can take off more, the beat is a part of you, the timing is there. You don't have to think about it, it's just there. It's a much more solidified unit.

London: It's so much more dynamic too.

Al: Oh yeah, and I can't help but think that you are playing much faster than the drum machine was.

Tricia: A couple of songs are actually on tempo but some we had to speed up because of sounds on the machine, the reverb filled them out more. If London played at that speed it sounded really slow because his sounds are so attacky, so there. So it worked better to speed up some of them.

Robert: Ironically, I hate to use this word - the "I"



# DISTORT



word,  
but I'm  
going to  
say it any-  
way, I think  
having London  
now makes us sound  
more industrial. Not that  
that is an ideal to work for but I

think we sound so much more aggressive that in  
that sense I feel like to can hear the metal more, there's  
more separation, all the subtle aggressive edges...

London: We push each other too, we challenge  
each other to out "aggro", to hit a little harder...

Robert: We're really anal and pissed off, so...

David: We have to let off steam somehow.

Al: Was that the basic idea when you started the band,  
as some sort of emotional outlet?

Tricia: When we started Distorted Pony I never  
played bass before but I wanted to so I bought a bass,  
so admittedly some of the early songs were - I could  
barely play! But, as I got better I could play more  
aggressive bass lines.

David: I think it was always an outlet for surplus  
aggression and emotion, despair...

Mike: Something to do...

Robert: I don't know if it was so much just something  
to do as more like something we HAD to do. It was an  
outlet we saw that satisfied and filled a need - more than  
just something to do.

David: All of our lyrics are either really sad, or really  
angry or a combination of both it seems. Our more  
melodic songs people say are really sad, and the more  
aggressive songs are angry. And really, all these years,  
I've been trying to make the two slam right into each  
other - the total sad feeling with an intense edge too. I  
think that is the main two emotions that run through our  
band pretty much.

Al: Ok, what are some song names and some of the  
inspirations that brought them up?

David: "Jahr Null", that is on the Big One compilation.  
That is German for "the year zero". There's some movie  
by a artsy fartsy German director like Hertzog or some-  
thing but it's called "Deutschland Um Jahr Null" which  
means "Germany In Year Zero" and that's where I got  
the title. That's one of our more depressing, sad, suicidal  
songs. Then "Forensic Interest" which is on the EP,  
which Rob pretty much wrote, is like the total angry,  
pissed off song. "Fee Schedule" is a pissed off song,  
"Sinners Prayer" is like the total Catholic guilt ridden,  
"oh I masturbated, now I have to go to confession" type  
think.

Ted: Most of our songs are about masturbation!

David: But the great songs that influenced me  
definitely, I can't say for everybody else, going way  
back would be like Joy Division "The Only Mistake"...  
as a teenage I was really into the Germs and shit.

Krk: ... so were you making fun of Black Sabbath...

David: Oh, I worship Black Sabbath! What I say in the  
song...

Ted: I though you said "Black Flag"...

David: Yeah, I do. The first verse is "You can come  
over to my house, we can smoke pot and listen to Black  
Sabbath", the second verse is "We can shoot heroin and  
listen to Black Flag." Black Flag, Minutemen...

Ted: David is very South Bay...

Mike: So a lot of late seventies early eighties L.A.  
punk...

David: Partially, but there's also Sonic Youth, Big  
Black, Jesus Lizard, Birthday Party... I would say the  
whole history of indie music since 1976 up until now.  
Mission of Burma, Savage Republic, Live Skull, Swans,  
Rapeman...

Ted: Oiler...

David: Oiler! Terminal Cheesecake, a lot of noisy,  
tortured bands... but I like a lot of mellow, melodic bands  
too. I like the first Nice Strong Arm album, we all like  
Curve a lot. I'm not against melody but usually I like  
melody sifted through a lot of fuzz tone. I think it's too  
easy with like REM, this little jangly guitar and a little  
whispy voice. It's gotta be substance, meat you can  
chew on. Make the listener work, it's active participation,  
we're not a fucking TV show!

Al: So you guys have a new EP coming out?

David: It's out! A 5 song EP on Bomp Records. In  
January we'll record a full  
album.

Al: How did you end up  
with Bomp? That seems  
kinda curious.

Ted: We used to be a  
paisley band!

Tricia: This girl Victoria  
saw us and liked us a lot,  
and she was helping Greg  
out, helping him find bands.  
We gave her a press kit  
and she gave it to Greg  
and a couple of weeks later  
Greg gave us a contract. It  
was pretty much handed to  
us, it was pretty cool.

David: Surf music and  
industrial? It was bound to  
happen. The Spaceman 3  
record I feel totally con-  
nected to - there's an ex-  
ample of total noise through  
melody. He keeps talking  
about the punk bands he's  
doing, but hell, I'll be a punk  
band, that's a good enough  
category for me. That  
whole punk rock idea of not  
being a technically good  
player but going out and  
doing it anyway - that was

impetus that started us off. We didn't know how to  
fucking play but we just did it anyway. That's what my  
head was filled with when I was younger and I still  
hold to that belief. Growing up on stage.

Al: Well after three years you guys are still here  
playing the Shamrock, is there a next step for bands  
like yourselves to move up to?

Robert: Yeah, play out of state, play other places.  
I don't know if we'll even get up to Palladium status  
and I'm not to sure if that's the goal. Too get product  
out and to show our songs is more...

Tricia: I mean we don't want to stay at the point  
where there's 5 people at our shows for the next 5  
years, it would be cool if a lot more people would get  
into us but... like the small tour we did this summer,  
most people had no idea who we were, we had the  
one single out and the Flipside compilation out, and  
they were getting turned on to it. People we coming  
up to us saying they were into it and it made it all  
worthwhile.

Robert: It's all part of an evolution, to try to do  
something different, to influence people and other  
bands, and not go for the Sunset Strip whatever. To  
do what you want to do and write songs that you want  
to write. And that's what we're doing. If it keeps us  
here at the Shamrock, well that's the way it goes. I'm  
really big on product...

Ted: Hey, 2 years ago we played the Shamrock to  
3 people, at least now there's 30 people!

Al: But it does seem like you have been a band with  
a lack of product out.

All: Yeah. Oh yeah.



David: I've always felt  
like... Well tonight I think  
we really pushed it too  
the roof and I think that's  
what we really needed  
to do. In a way it has  
taken us all these years  
just to develop - why  
shouldn't art or music  
take time to develop?  
Learning to play, get-  
ting better ideas... I've  
heard bands say "Oh,  
there's nothing new to  
be done anymore." But  
that doesn't mean you  
sit back and play stupid  
ass power chords - A-  
G-G. Fuck you, how  
boring. I hear stuff like  
Circus of Power, the  
Black Crows and it's so  
tiring on my ear that I  
actually get tired listen-  
ing to it. I'm bored out of  
my fucking skull. If I'm  
gonna listen to Black  
Crows, I'll go back and  
dig up "Exile On Main  
Street". You know what  
I mean? I have no inter-  
est in listening to that  
shit. Godflesh fucking

# ED PONY



pulled the rabbit out of the hat - there's still something new to do with a fucking guitar. There's still innovation, there's still ways to go. Give me something more to hang on to than another fucking "I Wanna Be Your Dog" rip off!

**Ted:** I think for a long time there was the old school of L.A. bands and now it seems to finally be breaking away from that and I think there's a new underground scene developing.

**Tricia:** I think it's actually starting to bust out. Ethyl Meatplow's new EP is on rotation at MARS FM. I'm not saying that's going to happen to ours but it's cool to see that happen to bands you know.

**Ted:** I think there are tons of good bands in L.A. right now, not Sunset Strip bands, underground bands, Jabberjaw bands!

**Robert:** Because there is a place that caters to bands like us and people go there just to see bands. The scene is just not bands playing, it's people coming to see bands, a whole collective of a community going, and going to see something new.

**Mike:** Do you think that L.A. lacks a sense of community compared to places like Berkeley?

**Robert:** I think it was for awhile, I not so sure anymore.

**Ted:** Berkeley is the pop/punk scene and the other bands are totally excluded. I think now a lot of the bands around here aren't the same genre, and we're good friends with a lot of the bands. We can call them up to do a show and it doesn't have to be the same genre.

**Robert:** Frankly I'd like to quit my job and live off my music, tour year round. That would be ideal, to be able to just do our music and maybe that's why it takes us forever to do anything. We have real jobs and have to pay the rent and get fed and keep clothes on our backs. But sometimes if we didn't have that

motivation that everything else is just going nowhere, I think the music might be a little different. We might be a little less aggressive. The staleness of the whole scene comes through with the aggressiveness of the band, we try to shake things up and get things moving again in terms of music. You listen to records and get tired of them after awhile, you go to shows and get tired of the same bands. So you go home and write and play what you want to hear, what you want to get across. That becomes more important than getting the major record deal, it's a driving motivation. We HAVE to do this to keep us in music, to keep us sane. You have to just keep on pumping at it. It goes back to the music, you have to just keep on telling people "Fuck you", and wake up and listen and struggle and don't cry about it. Fuck that crying, whining crap, everybody can do that. You have to get out and make a record and make people listen to you cry! (Laughter) That's what it's all about. You have to make the effort, walk your ass out the front door and look around. Experience what's around you. It seems like in this scene it always gets back to the same group of people doing the same thing. You've got to get other people involved.

**Mike:** Do you have other side projects?

**Robert:** All my other side projects turn into Distorted Pony. But I have a recording studio and I try to have other bands come in to record to put something out on vinyl, have them make product and document what is happening, getting it out past the L.A. County lines (waving his arms outward), I don't know how you're going to transcribe this but just....

**David:** I played in Death Ride 69 for awhile after Ethan left and before the guy they have now. Ted played on the Trash Can School record a little bit...

**Ted:** Session musician...

**Robert:** There's a lot of philosophy that goes behind what we do. It's not like we're a bunch of dumb shithead

jocks going out and making noise, wanting to have our friends bounce off of each other and stage dive... But it's art, it's trying to create atmosphere, create feelings and just getting your aggression across. We met this one guy at Westbeach Studios, he was sitting there going through a purse that he ripped off.

He was from the mid-west, his band came out here and they were thinking they were going to come out to Hollywood and get signed! What kind of dumb fuck, stupid shit idea is that asshole?! What the fuck is he thinking!? We've been plugging at this for 2 years before we got one song on a comp! But that's what people think, somebody is gonna grab them and hold their hand - somebody else is gonna make me big, gonna make me a star. Fuck that star shit! We're not Ingvie Malsteam on the guitar but we're plugging away. If we weren't playing here, we'd be at home practicing. A lot of people's attitudes are completely erroneous... Oh, I'm just ranting and raving...

**David:** Buy our record!

**Al:** Where did you guys come up with your name? Is there a story behind it?

**Robert:** Leave it up to your own imagination and take it for what it's worth. Whatever turns you on. The tantra sex position explanation is probably the best you could think of.

**David:** What is a "distorted pony" to you Al?

**Al:** I think of the cave drawings...

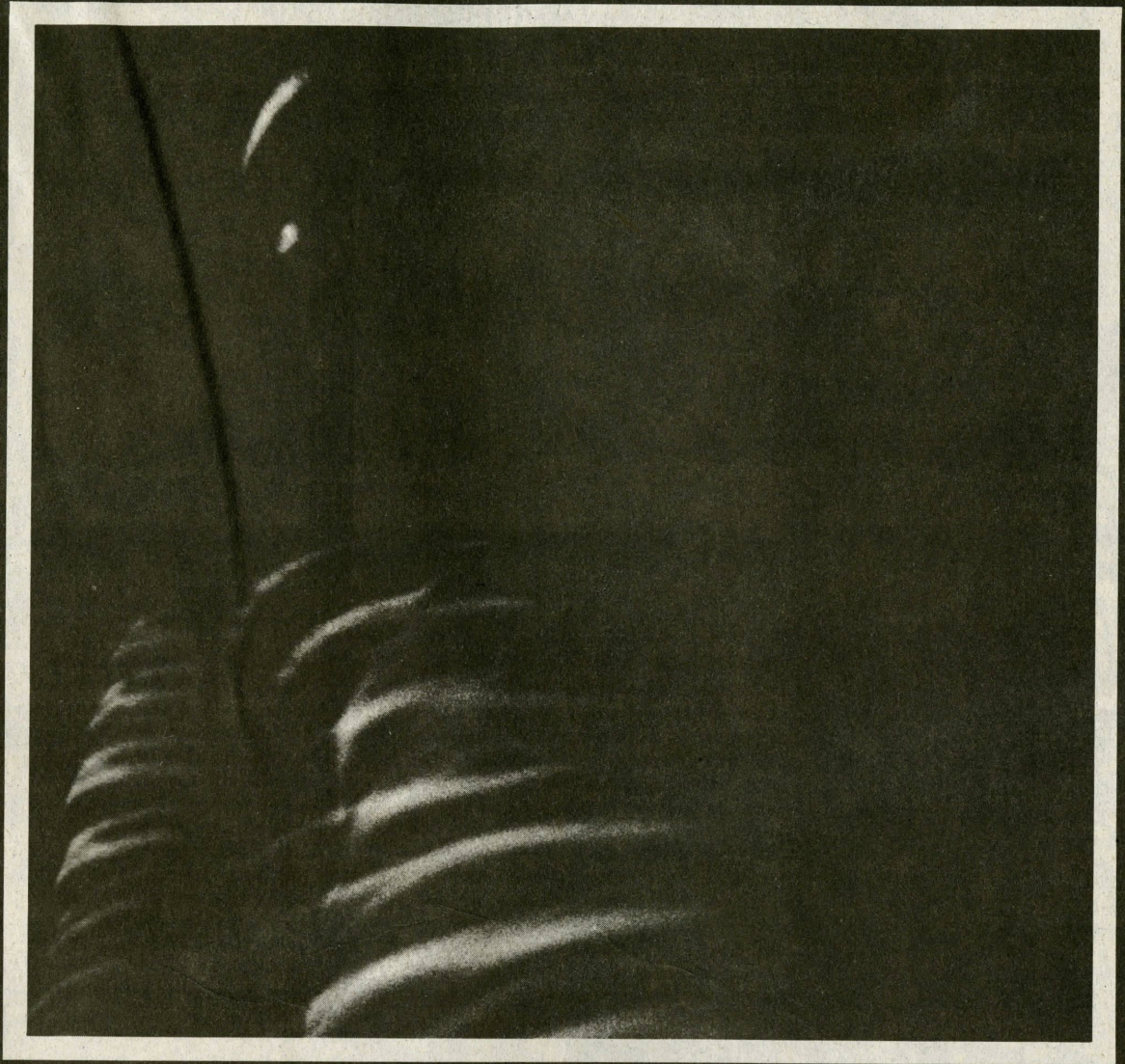
**David:** Ahhhhh! Wrong! There was a full born in Chernobyl, and Time Magazine had a picture of it and it actually had an extra leg coming off of it's foreleg. It was really fucked up.

**Tricia:** We had the name before that...

**David:** Yeah, but it's interesting how the name has become more and more relevant over the years. We had the name before the band actually



# the commonwealth



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# LYDIA LUNCH AND ROWLAND S. HOWARD

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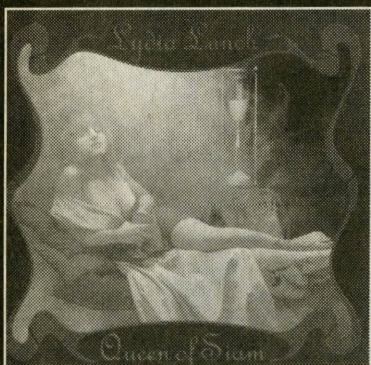


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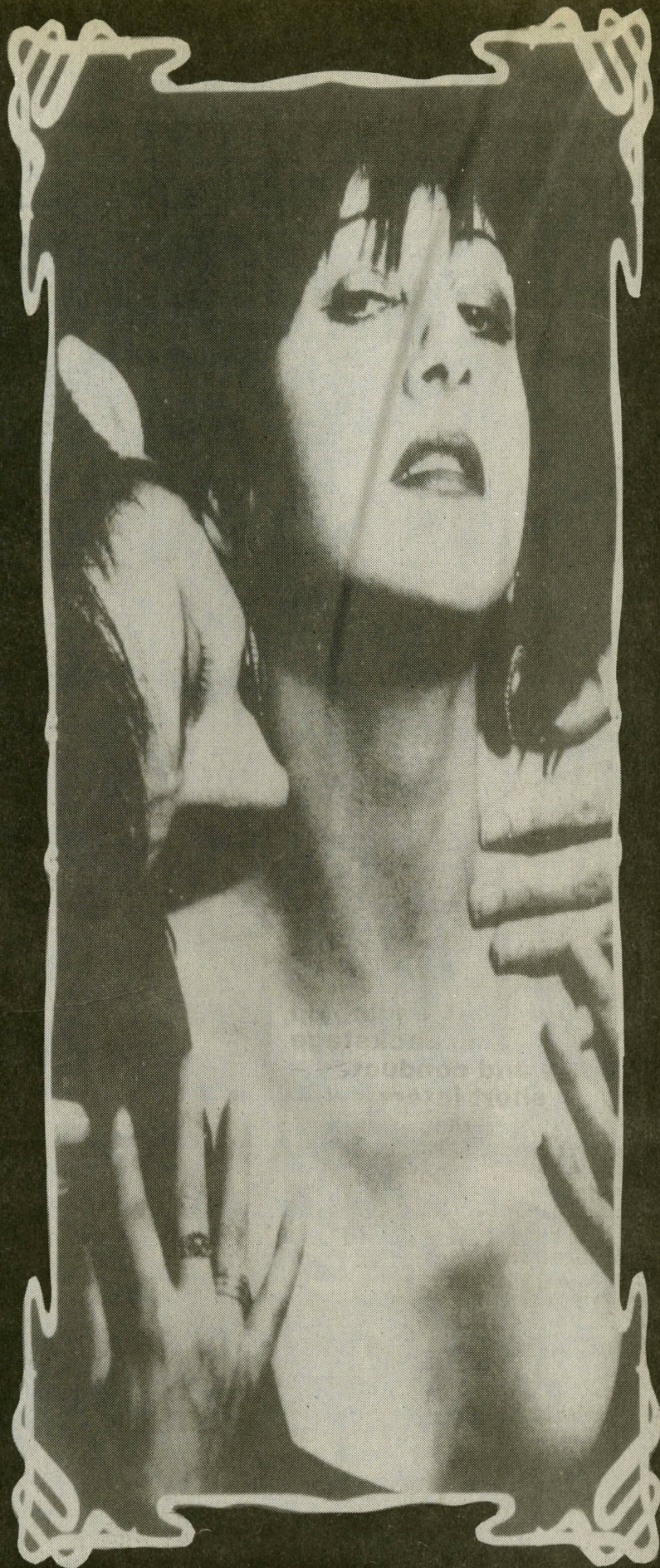
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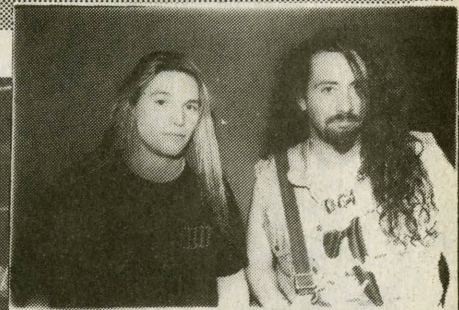
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# CORROSION OF CONFORMITY



**One night while Thom, Tif, Bob and I were hanging out on the Sunset Strip, we looked up and saw that Corrosion of Conformity were playing at the Whisky! I always bitch about not wanting to see all the 4th generation COC clones at godawful places like the Country Club, so when the real thing is at a club... what a treat! Hardcore on the Strip. So we went in to see the band, ending up at their raging backstage party and conducted a short interview....**



**Oh yeah, the anger drives us, in part, it always has. if you listen it's all in there somewhere. We're not just a bunch of happy-go-lucky guys!**

photo by Bob

**Reed:** Hey! I was on "Headbangers Ball" last night! Have you heard that crank call tape? Where the guy goes "Hey Jerky, wha wha wha...?"

**John:** Yeah. That's a cool tape, it's the guy, the head of promotions at Polygram or something...

**Reed:** Yeah! Isn't that hilarious... So the first thing I say to um, Richie Rachman was "Eh, how ya doing Jerky!" And from then on out it was completely down hill...

**John:** Did he know about it.

**Reed:** No, that was the problem.

**Al:** What were you doing on Headbangers Ball?

**Reed:** Oh, uh, I was forced to... Dude I hate to fly, and I had to fly twice that day...

**Al:** Well, bring us up to date, I thought COC quietly died a few years ago.

**Reed:** COC '92!! (Pronounced "Cock"). Well, we broke up for awhile. It was hideous. It was the worst... we were on this record label Metal Blade and they were fucking with us and then we had a couple of booking agents... remember Global? Jordan! "Dude! Jordan Dude!!" Remember him?

musically... it's a lot easier for them when they have so much cash to go "You should wear cowboy boots. And we're gonna hold up your tour support until you do." That kind of thing, you know what I mean? I mean if they don't understand you or relate to you...

**John:** Or they loose you. They bribe you, buy you and loose you...

**Al:** So you went with Relativity...

**Reed:** Yeah. Like they let us have the producer we wanted, a major label would have said "You're crazy." We got this guy who never produced a record before.

**Al:** Oh, why?

**Reed:** Why? We just knew him from Raleigh. He's an amazing engineer, he's a great guy... He was really awesome in the studio for everybody. He really pushed us to our artistic limits...

**Woody:** It's obvious that we're not too proficient musically, so he sort of took that into consideration and took whatever we could do and exploited it. We're kinda lazy when it comes to things like and he sort of dragged it out of us. It was cool.

**Reed:** Also a lot of the things we're talking about, our

things that George Bush is saying he just has a little different background.

**Thom:** So are you happy with the way the band turned out this time around?

**Reed:** I am, yeah.

**Thom:** Are you still out to achieve the same things as you were back then?

**Woody:** Definitely, even more so. I went into this project with the same mind I went into every other thing. I wasn't of a different mind but obviously it comes out different. Those 6 or 7 years make a difference.

**Thom:** The new people in the band didn't change your attitude or your direction?

**Woody:** I don't think so at all because those guys are basically from the same background that we are. It's kinda bizarre but we are so much in the same mind as far as musical tastes, how we got into it, the reasons that we got into it and stuff. It makes it a lot easier...

**Bob:** You can do "Moby Dick" and "Rise Above" in the same set!

**Woody:** Exactly!

**John:** While Henry is reading his poetry right down



photo by Al

**That whole thing, that whole labelization, that whole "crossover" thing... that was a thing that was dubbed onto us after the fact. We made an album, then all of a sudden it was "crossover". It was something I don't think that we ever embraced, it was something that was put upon us - severely.**

**Al:** Yes! (Laughter)

**Reed:** That was ok except for the pig farm shows... and we had this manager - his name was Dick! Aptly named guy. So all this combined plus Simon Bob really wasn't working out, he had like personality problems, problems with like metamorphosis or something. So everything combined mutated into this really bad experience so we decided to fucking quit. Then about a year later we started getting really bored. Me and Woody decided to try to get it happening again.

**Al:** When you quit, did you do anything else?

**Reed:** Music was pretty secondary for me. Woody did something with Mike Dean and Brain Walsby - Snake Nation. Which a lot of it was old COC songs... I just hung out and worked for my folks... Then we put on this massive search to find some musicians. We even put a little thing in Flipside. We were so desperate! We got a lot of people who were like "Grrrrrrrr!" Like that, trying out, singer wise. One guy we got is now our second guitar player - Pepper, from New Orleans and we finally found Carl who used to be in a hardcore band called Seizure from Connecticut. Then we did a little European tour with DRI and came back and did that thing with Danzig and Sound Garden. Then there were some major labels going "Woamumble mumble" and we were paranoid.

**Al:** Why? It seems like a band, especially in your style of music would we waiting for that? It's a big thing now.

**Reed:** Yeah, it's a big thing, but ideologically and

lyrics, like "Vote With A bullet" is about assassination. Major labels wouldn't be too interested in that... (a couple girls come in to talk to Reed...)

**Al:** You guys pioneered this sound a long time ago, but now there's a billion bands doing this style...

**Woody:** What style? Are you talking the metal crossover thing.

**Al:** Yeah. But I was surprised, you guys are more straight hardcore without all the metal tinges of a lot of the new bands.

**John:** You don't have the growling singer...

**Al:** Yeah, well you're not like those guys either.

**Woody:** That whole thing, that whole labelization, that whole "crossover" thing... that was a thing that was dubbed onto us after the fact. We made an album, then all of a sudden it was "crossover". It was something I don't think that we ever embraced, it was something that was put upon us - severely.

**Reed:** We did that EP "Technocracy" and then we were trying to deny it because we were so sick of the whole crossover thing. We even had that song making fun of the whole thing "Ah Blugh, Milking the Sick Farce". Because back then was when all the metal guys were going "Ahhhhhhhhhh" (loud vocal screech) "Bluggghghghg" (rumbling band sound). Because that's what they sound like!

**John:** If David Duke runs against George Bush, is he going to get a lot of votes in the South?

**Reed:** Yeah he will. He's saying the exact same

the street. (at the Roxy).

**Reed:** We also do "Future Now" by the MC5 and "National Acrobat" by Black Sabbath.

**Al:** When you guys first toured you were playing with punk and hardcore bands. Now it seems like you do the metal/headbanger scene - or is it that that whole audience has changed?

**Reed:** Definitely. Well, what was it, 6 or 7 years ago we did a tour with Anthrax so... (some more girls come in to talk to Reed)... so what ever happened to Cal Worthington and his dog spot?

**Al:** I don't know. If you go turn on a TV he'll probably be there right now.

**Reed:** Still!?!?

**Thom:** I saw you guys in like 1985 in Ohio... it was such a different band, and you guys were fucked up...

**Reed:** We were fucked up?!

**Thom:** I mean fucked up in a good way - it was total noise, you guys were playing different songs, you didn't give a shit, it was great!

**Reed:** Those were great times.

**Thom:** I'm trying to get a grip on this - the noise, from the raw thrash and speed to now it seems you have more of a restraint on it. More of a break on it. Is that a natural...

**Reed:** I think there are so many bands doing the raw speed... I think we are just doing what we want to do. There are so many bands doing the speed thing and they probably do it better than we could do...

**Woody:** We did it like 8 or nine years ago...

**Reed:** (In an east coast accent) "I'm getting too old to do this anymore, my eyes, my eyes! My eyes just go crazy! I need my glasses!" (Laughter) I think that was a time and a place when we were doing that.

**Woody:** Right, but our next album might be all thrash, we don't know. This album was just what we wanted to do then, 1/3 or them were already 2 or 3 years old anyway.

**Reed:** No, it wasn't like a drastic change. Sometimes it just sounds different because of where you see us, what kind of PA they have...

**Al:** Then as far as subject matter goes, you lyrics, are you singing about the same concerns?

**Reed:** I think it is better now. Instead of (singing) "Reagan is really baaaaadd!" I think we're getting a bit deeper. Like "Vote With A Bullet", around that time there was this race in North Carolina with this black guy Harvey Gant who was going against Jesse Helms. Jesse Helms won by this much (small) because he ran a bunch of racist commercials the last week...

**John:** And just ran the whole republican line.

**Al:** Your anger is still driving the band?

**Woody:** Oh yeah, the anger drives us, in part, it always has. Yeah, if you listen it's all in there somewhere. We're not just a bunch of happy-go-lucky guys!

**Reed:** (In a mock whining voice) "We try to be! It's just so hard, the world just sucks! Boo hoo hoo"

**Al:** Well it's amazing to still see you up there in that frame of reference.

**Woody:** What else are we going to do? (Laughter)

**Reed:** Fixing clocks and selling saws!

**Al:** How come Brian Walsby isn't in this line-up?

**Reed:** I don't know!! He has another band.

**Woody:** He was in Willard, but he has a new band I that is just getting cranked up... Hey what happened to that straight edge thing that was getting huge two or three years ago?

**Al:** Well, what happened to you guys - it seemed like hardcore took the straight edge turn right about the time you guys disappeared off the face of the earth.

**Reed:** Well, I was doing that...

**Al:** You were doing that forever...

**Reed:** Yeah, and then I don't know...

**Al:** Well... I don't know if it is. I just don't go to those kinds of shows that much anymore. I just like to see something different. What are you guys listening to these days? Deep Purple?

**Woody:** Yeah. The same things I was listening to when I was 16. Sad but true and a little bit scary. There's not a lot of stuff that comes out that I really enjoy. But I really like the new Soundgarden.

**Reed:** What do you think of that new Nirvana? What's up with that?

**Al:** Oh I love Nirvana, but I don't like Soundgarden.

**Reed:** It's so huge - DUDE, IT WENT PLATINUM!! Punk rock at the top of the charts!

**Al:** It could be you guys!

**John:** It will be!!!

**Al:** Isn't that great label support!!! Is the Nirvana phenomenon inspiring to you guys?

**Reed:** Yeah it is but there's a lot of records as good as that. Think about "Milo Goes To College" - that should have been there. There are a lot of records that could have been there.

**John:** Think about all the people that are hearing

**I went into this project with the same mind I went into every other thing. I wasn't of a different mind but obviously it comes out different. Those 6 or 7 years make a difference... We'll continue until we stop having fun. That's why we stopped the first time - we stopped having fun.**

photo by Al



**Reed:** Yeah, and it's kind of like (singing again) "Wouldn't it be nice, da da da, if someone would shoot his ass..."

**Woody:** We're just not going to get rid of him any other way. He is there to stay. Another song is called "Dance of the Dead" which is about people living their whole life under total restraint, not realizing that there are other things. People need a lust for life, but for some it's just not there. They live their life and die.

**Reed:** Just apathy - the American dream being complacency. Just kicked back. There's a lot of fucked up shit going on right now, a lot of rights being taken away. And it's just going to get worse with the conservative court being set in place and that motherfucker that was just put in a couple of months ago... Roe Vs. Wade is going to be gone next year no doubt. I don't really like politics a whole lot, but I like my freedom and I like my rights, the fact the I am an American, and when shit like that happens I get mad. I get pissed off. I don't like politics, I think it sucks. I think the whole thing about it sucks but...

**Al:** But when it starts to hit close to home...

**Reed:** Yeah and it is. It's starting to really effect me. When some girl I know can't get an abortion because the rubber broke or something - she has to have the kid and she's 17 years old or something - just because some old fat, moral majority motherfuckers in Washington don't relate to someone in her situation at all and say "This is the way it has to be!" It's a ridiculous situation.

**John:** The guys from Revelation moved from New York to Long Beach California!

**Reed:** That's when we just kinda petered out and started to suck.

**Woody:** We started to hate ourselves and said let's take a break.

**Al:** Have you seen Mind Funk with Mr. Straight Edge Pat Dubar?!

**Reed:** Yeah! Pat's a sex god!

**Al:** I saw this photo spread where Pat has a beer bottle in his hand - we're gonna re-run that. So much for straight edge.

**Reed:** Ohhhh..... It was all humorous. We were looking at it from the outside so we didn't have to put up with it but I can see how it can get annoying.

**Al:** But at the same time you still have the jock-rock slam pit. Doesn't that get annoying. Doesn't that get old after awhile?

**Reed:** Goddamn that's old! Yep!

**Al:** I guess it's the whole country, not just L.A. anymore.

**Reed:** No but I remember those shows. The Olympic, Fenders - Jesus Christ that was a blood bath!

**Woody:** That was one of the most violent places.

**Reed:** And that place in Watts, that was disgusting. The Balboa - the kids in the neighborhood were like; "Hey, don't bother rolling up your windows, we're just going to break them anyway! Just leave your doors unlocked, we're gonna steal your stuff anyway." When did it start to be a little smoother?

Nirvana for the first time, hopefully they'll hear about all this other stuff.

**Al:** Yeah that's good, and I do like Nirvana but I'm never going to see them at Al's Bar again - which means I'll probably never see them again! They're gone.

**Reed:** Sniffle sniffle...

**Al:** Like I didn't go to see you guys when you did the Santa Monica Civic - who cares? I'm glad you're doing the Whisky - sorry!

**Reed:** Well it's not like a personal thing anymore, is it?

**Al:** Yeah it's that, but it also the fact that the big shows don't sound good, you can't see, it's expensive, the bouncers are assholes, you can't have a beer...

**Reed:** What do you think will happen to Fugazi who are just getting bigger and bigger?

**Al:** Yeah, for bands who worry about things like that I guess there is some kind of built in limit...

**John:** I heard Geffen offered them two and a half million! That was the rumor.

**Al:** Oh, they probably make more than that anyway, they don't need that compromise. Well, to wrap this up - is COC here for good?

**Reed:** Yeah we hope so. Until we change our minds.

**Woody:** We're having fun again.

**Reed:** We'll continue until we stop having fun. That's why we stopped the first time - we stopped having fun

**COC:**  
**POB 5091 Raleigh, NC 27650**

**Bob:** What's the most collectable Yard Trauma record?

**Lee:** The very, very, very first single. There was only 500 of them.

**Joe:** This is probably for his own personal knowledge.

**Lee:** So when he goes to the swap meet he can up the price five dollars. Yeah, the first single is probably the rarest thing.

**Joe:** That was the "Some People"/"No Conclu-

sions" 45 with the little picture in the circle.

**Lee:** There's two inserts inside of a printed sleeve. It's kinda neat looking.

**Joe:** We were young then....

**Bob:** Fresh out of Arizona?

**Lee:** Tucson. That was the first Dionysus record as well, so that's another reason it's worth less money.

**Joe:** It's a relic.

**Bob:** You guys have been around for awhile, huh?

**Lee:** The band's been around a long time. The name's been around. Me and Joe have been together a long time. But this lineup has only been together two and a half years. We were always kind of together and broken up. We'd record a record and then if we played live it wouldn't be with the same people that were on the record. This is the first time that we've put out a record and the same people that are on the record are playing on stage.

**Bob:** What were you called in Arizona?

**Lee:** We were in a band called ESS. Before that we were in a band called Johnny Seven.

**Joe:** But ESS was strictly hardcore anti-government. Espionage, Sabotage, Subversion. It was our first experiment into hardcore using a drum machine. We put out a tape that had Washington DC blowing up.

**Lee:** Then we got a drummer. The original drummer in Yard Trauma was the drummer for ESS. And the drummer for Three Women In Black was the singer for ESS. Nick.

**Bob:** He's still in Three Women In Black?

**Lee:** Yeah. Yard Trauma is a pretty unusual thing just because it's been around so long.

**Joe:** We're really old! I never thought I'd be thirty-five years old and playing in a band. I really didn't. I thought I'd be married. Have a new car, a nice job and not have any of these young kid'd dreams. But the dream keeps living on and I can't stop it. I figure it'll stop when it stops.

**Bob:** So, how did this lineup come about?

**Lee:** I put an add in one of those stupid Hollywood papers.

**Bob:** Did you list a lot of influences?

**Lee:** Sometimes I'd list a fucking paragraph!

**Joe:** I don't think in that one you did. He listed a few but said "Wanted: Human drummer".

**Bob:** What's your story, Davey?

**Davey:** I was involved in the early eighties hardcore scene and I stuck with that for about six years. It took me a couple of years to finally move back here. I just wanted to do something different

mush of shit!

**Bob:** You guys have played on a few hardcore bills, haven't you?

**Lee:** We've played with the Vandels. We haven't done that many hardcore shows. We've played with Bad Religion.... the Angry Samoans....

**Joe:** You're starting to name my favorite bands now.

**Bob:** Go ahead and name your favorite bands.

**Lee:** Oh gosh, they're all on Dionysus... No, what have I listened to recently...? I like the Dwarves alot. I like Thee Headcoats. I like Lunachicks alot. I've been listening to a lot of singles lately.... I have too many favorites to mention.

**Joe:** I like Bad Seeds. I like names with "Bad" in them. Bad Religion. Bad Seeds. Bad Seeds wrote some of the most classic, perfect sixties songs that could grab your ass! My influences increase everyday as I turn on to something new. Stuff I hear on the road..... Anything that makes me wanna fucking throw rocks!

**Davey:** I like Sonic Youth alot. I like L7.... Ramones....

than the hardcore thing Yard Trauma kind of fit the bill.

**Lee:** Ever since Dave got in the band we've sounded more hardcore.

**Joe:** I think Walt learned to play from his old man. His old man was some Texan guitar player, a country guy. I'm really into that influence. And Davey played in hardcore punk bands in New York. Lee is more into a sixties mode. I'm sort of into a rockabilly kind of thing. It's just a big fucking

best songs you've done were written in ten minutes...

**Joe:** Oh, yeah! If it comes out quick, man! Fast! It's so easy. It flows out like it was meant to be. It's when you've got to work on them that I throw so many, like millions of 'em away.

**Lee:** For every Yard Trauma album, there's probably an album and a half of stuff that he brought in, that we played maybe once and that just didn't feel right.

**Davey:** Damn good poetry, though.

**Bob:** How come you don't have another outlet for stuff that doesn't fit?

**Joe:** I guess I don't have anything to plug into. I really love this outlet. If I had another outlet it would be a completely different type of music. If I had another outlet it would be just for fun. And it would be Rockabilly.

**Bob:** So, what does John do for you guys?

**Joe:** He co-wrote "Sanity" with me on a very stoned night a long time ago. "Sanity" is one of my favorite songs about.... how you look at your mind. He also does excellent on stage guitar work. He's the ultimate dude. He's the fifth member.

**John:** Thanks Joe. I'll pay you later. Yeah, I'm the roadie/driver. I drove 6000 miles in Europe.

**Joe:** Sometimes on two wheels.

**Lee:** He bribed the Interpol guy in Italy so we could get out passports back!

**John:** With CDs. Which they either made bootlegs of or gave to their sons who were corrupted into anarchists.

**Lee:** Or used them for coffee coasters. We got through so many boarders because of Johnny. He looks so straight. We's drive through these boarders and the dopers in the van would have to throw away all this hash and pot. We'd pull into these gas stations and smoke all this pot. And we'd go through these boarders and the boarder guards would look at us and wave. And we drove right through.

**Joe:** It was the hat. He went shopping before the gig and got this Indiana Jones, or whatever, hat.

**Lee:** Speaking of hats, Davey did the smartest thing! In New Jersey, at the airport, he wore his NY Mets cap. The customs guy looked at him and smiled and let him go right through. They looked at me and went "Open that!". I had this suitcase that was all taped together and I asked "Will you give me more tape to close it up?". He goes "What's in it?" I said "A months worth of dirty socks and underwear!" and he said "Just go through." We got hassled at a lot of borders,

# YARD TRAUMA

Note: This interview with Yard Trauma members Joe Dodge (vocals, guitar), Lee Joseph (bass) and Davey (Drums) was actually done a few months ago but a few... uh, er.. minor personal hassles prevented me from making deadline. My sincere apologies to the parties involved. Also present during this interview (which was conducted at Lee's pad) was "Ultimate Dude" John.

Bob Cantu

**Joe:** I like Jungle music and I like hardcore. If they could mix those two things together.... It would be like a dream come true.

**Bob:** I've noticed that on the new album there seems to be more co-written songs than on the previous one.

mainly in Italy.

**Joe:** Let's talk about now. That's in the past...

**Lee:** No, they need good road stories, man. I find it interesting when I'm reading band interviews and they have good road stories.

**Joe:** In Vancouver there was a cage in front of the stage.

**Lee:** There was a metal cage right in front of the stage for no apparent reason. It looked like an elevator conveyor for a factory...

that went. So, actually, we had to build a following based on the music and that took a fucking long time. For a long time we couldn't get shows. When we did get shows, they were week night shows. But, it's changing. We've been through some rough shows out here. Shows and places where we wouldn't play again.

**Joe:** It's nice to be able to say "no".

**Bob:** What are the places you say "no" to?

**Joe:** Del Taco, El Pollo Loco and the Coconut

they didn't take the time ..... to realize that were a bunch of human beings!

**Lee:** I absolutely hated that. People that are nice to us.... We'll go over and play for goddamn hardly anything, man. We'll go just to have a good time.

**Lee:** Were you going to ask about "The band Flipside loves to hate!" thing?

**Bob:** Yeah, eventually I was. So, is this band really sensitive to criticism?



photo by Don Lewis

**Joe:** And I felt like getting in it!

**Lee:** We had a good show in Vancouver.

**Bob:** What club was that?

**Lee:** Twilight Zone.

**Bob:** I would think you guys are in a pretty good place now as far as being able to get gigs in LA....

**Lee:** It didn't used to be that way. This band has had a very hard time, as I'm sure a lot of fucking bands have had. I think one of the things that makes us a little bit different is that no one of us in the band hangs out in clubs all the time. A lot of people get their band together...., they're always hanging out and have a lot of friends at clubs. And that gives them an automatic crowd. Well, for reasons that differ for each of us in the band.... for myself, I'm too busy to hang out at clubs. We weren't really social animals as far as

Teazer....

**Lee:** The Coconut Teazer.... I don't know if the same booker works there or not now, but for the longest time we tried to get a show there, and I used to bother this girl. When our record came out I brought her one and when the CD came out I brought her that. After bugging the shit out of her she finally booked a show. I tried to get a show again and she absolutely snubbed me! About a year later she calls out of the blue and asks if we want to play a show there. I said no. I felt like... it's fucked when people treat you like shit for a year and then turn around and think that because all of a sudden they're being nice.....

**Davey:** We were the only band that brought anybody in that night.

**Joe:** It's not just that. They hadn't heard us and

**Lee:** I don't know. You feel like you pour your whole heart into something and sometimes if you read a bad review on a wrong day.... it really fucking gets you down.

**Joe:** It sure can. It'd get me down.

**Lee:** But, by the same token I can pick up 50 singles and listen to 'em all briefly and think some of them suck and go back to the same stack two weeks later in a different frame of mind and think the ones that I thought sucked don't suck and the ones that I liked at first suck! If that makes any sense. I understand in the review game it's a real touch and go thing. Especially with so many independant records coming out. But, yeah, sometimes I react like I did with the McMartin review.

**Joe:** I'm glad I gave my demo to Lee ten years ago. That's all I've got to say.

# COOKING WITH THE

Well kids, it's a new year! 1992 promises to be the WORST year in the last year or so, and that is an optimistic prediction. With the economy in a much more benign state than the government or the media is willing to admit, what can YOU, Flipside reader and dear friend, do to stay afloat in these hard times of Depression?

This issue's column is going to give you some ideas on how to make quick cash and/or save cash to get you through [so that you can buy more records, of course!]... but first, since this is my first column for this zine, let me introduce myself:

My name is the Jolly Roger. I have been a computer hacker and pirate for over 13 years. I started out on the Apple II under the handle of "Mr. Xerox" back in 1977, moved on to the 8-bit Atari 800 computer in 1980 [changed name to JR about this time], then the Apple Macintosh in 1985, the IBM PC's around 1986, then the Atari ST in 1987, which is my trusty slave to this present day. With modems, I have pirated software, cracked into almost every computer imaginable, read, written and seen it all. I have written an as-of-yet unpublished book called "The Jolly Roger's Cookbook" which is available on disk if you make it worthwhile for me to send it to you [IBM 720K 3.5" floppy or Atari ST only!].

This column is intended to share with you some of the information that I have gathered all of these years. The topics may change. They may be about anything, but ALL of them will ALWAYS contain subversive information that the mass media wouldn't DARE tell you. Or probably even admit to. Of course, I will footnote and give bibliographies and sources whenever possible.

Now, on with the column. Here are some ideas on how to either make money or save money that are not only fun to implement, they also FUCK the system at the same time!

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## "BORROWING" MONEY FROM PAYPHONES

First off, you have to be smart about this, for if you try to do something like this in broad daylight, you'll have the phone police on you so fast you won't know WHAT hit you!

You must select a phone that will allow you access to its wires. Look for a plastic shroud running down the wall or for the junction box outside. On a normal telephone only two wires are used: red and green [called "Ring" and "Tip" respectively]. A payphone also uses the yellow and black wires to control the coin mechanism [the relays and solenoids]. Find a section of the wire where a cut will not easily be seen. Strip off the insulation of the cord, exposing the four wires.

Now, with your trusty wire cutters, snip the black and yellow wires. Not just sit back [at a good distance, of course] and let people use the phone!

So, "What happens now?" you may ask. Well, when someone puts money into the payphone under normal conditions, it stays in the coin mechanism until one of two things happen: (1) they connect a call, talk, and hang up. After they hang up, the money goes into the collection box, and the only way to get the money out then is to rip the box out; not an easy thing to do, or (2) they call a number which does not answer or they get a busy signal [or something to that effect] and then hang up. The money then goes from the coin mechanism to the coin return.

Number two is the key! You see, after the black and yellow wires have been cut, the money goes neither to the coin box OR the coin return! It just SITS there, in the coin mechanism, not knowing WHAT to do with itself. That is, until you come back at 3:00 in the morning and tell it- by reconnecting the black and yellow wires! Simply do this, then pick the handset up and put it back down. JACKPOT. Every single coin deposited since you cut the wires will fall out of the coin return! Neat, huh?

**WARNINGS:** The people who put their money in and don't get connected or whatever will NOT get their money back. Usually they will call the operator who in turn calls the repair department. THIS is why it is important to cut the wire where it cannot be seen! But

if you want to do this as a one time thing, GO FOR IT! Just don't do the same payphone more than once, ok? I warned you!

## YOUR POSTAGE DOESN'T HAVE TO COST YOU A DIME

The increasing cost of postage to mail letters and packages is bringing down our standard of living. To remedy this deplorable situation, some counter control measures can be applied.

For example, if the stamps on a letter are coated with Elmer's Glue by the sender, the cancellation mark will not destroy the stamp: the Elmer's glue dries to form an almost invisible coating that protects the stamps from the cancellation ink. Later, the receiver of the letter can remove the cancellation mark with water and reuse the stamps. Furthermore, ecological saving will also result from recycling the stamps. Help save a tree!

The glue is most efficiently applied with a brush with stiff, short bristles. Just dip the brush directly into the glue and spread it on evenly, covering the entire surface of the stamp. It'll dry in about 15 minutes.

For mailing packages, just follow the same procedure as outlined above. However, the package should be weighed and checked to make sure that it has the correct amount of postage on it

# JOLLY ROGER

before it is taken to the Post Office.

Removing the cancellation mark

tion and the glue from the stamps can be easily accomplished by soaking the stamps in warm water until they float free from the paper. The stamps can then be put onto a paper towel to dry. Processing stamps in large batches saves time, too.

Also, it may be helpful to write the word 'Elmer' at the top of the letter (not on the envelope) to cue the receiving party in that the stamps have been protected with the glue.

We all know that mailing packages can be expensive. And we also know that the handicapped are sometimes discriminated against in jobs. The Government, being the generous people they are, have given the blind free postal service.

Simply address your envelope as usual, but make one modification. In the corner where the stamp should go, write in (or stamp) the words 'FREE MATTER FOR THE BLIND'. Then drop your package or letter in one of the blue FEDERAL mailboxes. DO NOT TAKE THE LETTER TO THE POST OFFICE, OR LEAVE IT IN YOUR MAILBOX.

Sounds very nice of the government to do this, right? Well, they aren't THAT nice. The parcel is sent library rate, which is BELOW third class. It may take four to five days just to send a letter to the next town!

This too is quite simple, but less effective. Put the address that you are sending the letter to as the return address. If you were sending a \$20 donation to, say, ME... you would put my address (P.O. Box 60970, Pasadena, CA 91116) as the return address. Then you would have to be careless and forget to put the stamp on the envelope. A nice touch is to put a bullshit address in the center of the envelope.

Again, you MUST drop the letter in a FEDERAL mailbox. If the post office doesn't send the letter to the return address for having no stamp, they will send it back for the reason of "No such address," or something to that effect.

An example:

Jolly Roger  
c/o Flipside Fanzine  
P.O. Box 60970  
Pasadena, CA 91116

Joe Flipworship  
20 Fake Road  
Wherever, XX 69714

One last thing you might try doing is soaking a cancelled stamp off of an envelope, and gluing it onto one you are sending. Then burn the stamp, leaving a little bit to show that there was one there.

## "PHREAKING" CELLULAR PHONES

[Definition: PHREAKING is a term used to describe the process of making free phone calls. PHREAKS are the people that make them.]

The cellular/mobile phone system is one that is perfectly set up to be exploited by phreaks with the proper knowledge and equipment. Thanks to deregulation, the regional BOC's (Bell Operating Companies) are scattered and do not communicate much with each other. Phreaks can take advantage of this by pretending to be mobile phone customers whose "home base" is a city served by a different BOC, known as a "roamer". Since it is impractical for each BOC to keep track of the customers of all the other BOC's, they will usually allow the customer to make the calls he wishes, often with a surcharge of some sort.

The bill is then forwarded to the roamer's home BOC for collection. However, it is fairly simple (with the correct tools) to create a bogus ID number for your mobile phone, and pretend to be a roamer from some other city and state, that's "just visiting". When your BOC tries to collect for the calls from your alleged "home BOC", they will discover you are not a real customer; but by then, you can create an entirely new electronic identity, and use that instead.

How does the cellular system know who is calling, and where they are? When a mobile phone enters a cell's area of transmission, it transmits its phone number and its 8 digit ID number to that cell, who will keep track of it until it gets far enough away that the sound quality is sufficiently diminished, and then the phone is "handed off" to the cell that the customer has walked or driven into. This process continues as long as the phone has power and is turned on. If the phone is turned off (or the car is), someone attempting to call the mobile phone will receive a recording along the lines of "The mobile phone customer you have dialed has left the vehicle or driven out of the service area."

When a call is made to a mobile phone, the switching equipment will check to see if the mobile phone being called is "logged in", so to speak, or present in one of the cells. If it is, the call will then act (to the speaking parties) just like a normal call - the caller may hear a busy tone, the phone may just ring, or the call may be answered.

How does the switching equipment know whether or not a particular phone is authorized to use the network? Many times, it doesn't. When a dealer installs a mobile phone, he gives the phone's ID number (an 8 digit hexadecimal number) to the local BOC, as well as the phone number the BOC assigned to the customer. Thereafter, whenever a phone is present in one of the cells, the two numbers are checked - they should be registered to the same person. If they don't match, the telco knows that an attempted fraud is taking place (or at best, some transmission error) and will not allow calls to be placed or received at that phone. However, it is impractical (especially given the present state of deregulation) for the telco to have records of every cellular customer of every BOC. Therefore, if you're going to create a fake ID/phone number combination, it will need to be "based" in an area that has a cellular system (obviously), has a different BOC than your local area does, and has some sort of a "roamer" agreement with your local BOC.

How can one "phreak" a cellular phone? There are three general areas when phreaking cellular phones; using one you found in an unlocked car (or an unattended walk-about model), modifying your own chip set to look like a different phone, or recording the phone number/ID number combinations sent by other local cellular phones, and using those as your own. Most cellular phones include a crude "password" system to keep unauthorized users from using the phone - however, dealers often set the password (usually a 3 to 5 digit code) to the last four digits of the customer's mobile phone number. If you can find that somewhere on the phone, you're in luck. If not, it shouldn't be TOO hard to hack, since most people aren't smart enough to use something besides "1111", "1234", or whatever.

If you want to modify the chip set in a cellular phone you bought (or stole), there are two chips (of course, this depends on the model and manufacturer, yours may be different) that will need to be changed - one installed at the manufacturer (often epoxied in) with the phone's ID number, and one installed by the dealer with the phone number, and possibly the security code. To do this, you'll obviously need an EPROM (Erasable Programmable Read-Only Memory) burner as well as the same sort of chips used in the phone (or a friendly and unscrupulous dealer!). As to recording the numbers of other mobile phone customers and using them; as far as I know, this is just theory... but it seems quite possible, if you've got the equipment to record and decode it.

The cellular system would probably freak out if two phones (with valid ID/phone number combinations) were both present in the network at once, but it remains to be seen what will happen.

## MAKE YOUR OWN -ORIGINAL- COCA-COLA AND SELL IT

I now present you with the following: THE REAL, original Coca-Cola formula! Make up a batch and sell it to your friends!

You see kids, Coke "Classic" is not the original coke at all! They now use corn syrup as a sweetener because it is cheaper. Sugar used to be used, so don't let them bullshit you! There is NO original Coca-Cola anymore... but who cares, because now you can make your own. Here is the recipe.

30 pounds of sugar  
2 gallons of water  
2 pints of lime juice  
4 ounces of citrate of caffeine  
2 ounces of citric acid

1 ounce of extract of vanilla  
6 drams (3/4 ounce) of fluid extract of COLA  
6 drams of fluid extract of COCA

[If you happen to be a drug dealer, you can make the "Original" original coke simply by adding an ounce or so of pure, uncut, Peruvian Flake cocaine to this mixture, but I don't recommend it - "just say no!" haha.]

This is the syrup. Now don't forget to mix with carbonated water before you drink it [like with any fountain drink]!

Of course, to make smaller amounts, simply divide all ingredients in the formula by whatever number you wish as long as they still balance in respect to each other.

**WARNING: Drink this at your own risk!** If they haven't proved already that any of these ingredients causes cancer yet, I am sure that it is just a matter of time!

According to the Coca-Cola company, this formula has NEVER been given out, but they are full of shit, 'cause here it is!

Here is how I got the formula, by the way: An 84-year-old retired beverage distributor claimed recently that he has had the original Coca-Cola formula for almost 40 years. Lee Williams wrote in to the Dallas Morning News columnist Maryln Schwartz, after she had written about the new coke in her column. Williams said that he was given the formula in 1948, when he had a sales route for the Dr. Pepper Company. A pharmacist named John Reed told him that he used to make his own syrup for the cola because he had been given the original recipe. Reed said that he had received the recipe from an ingredient salesman who wanted to sell him the ingredients for the syrup. He then pulled the formula from a file marked "1898" and let Williams make a copy of it. I found it on a Dallas, Texas underground BBS [Bulletin Board System] about three years ago, the name of which eludes me [I call a LOT of BBS's!]. So, there you have it.

## GET CALLING CARD NUMBERS THE EASY WAY

This one is easy and requires only a bit of research, but you HAVE to live near a large body of water, such as the ocean, the great lakes, the Delta north of San Francisco, etc.

Simply get your hands on a police scanner, or a ham radio, or whatever you can find that will pick up ship-to-shore [boats and stuff] frequencies. I can't even give you a clue as to what they are because they change almost everywhere. You can simply go to your local public library and come up with the frequencies in your area without much of a problem.

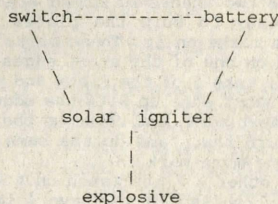
Anyway, when you find the band used for ship-to-shore communications, set your scanner to scan it. You should eventually land on some channels that people on the boats are using to make phone calls to land destinations with. To do this, they call the S-T-S operator, give them their calling card number, the destination number, and she connects them to the phone number they wish to call - ALL over the air! YOU simply listen for this and copy down the calling card numbers [you can also listen in on their conversations, which is fun too]!

When you get a bunch of them written down, go to a payphone [NEVER EVER make calls from home!] and call anywhere you want in the whole damn world for free! Nice, huh?

## MAKE AND SELL LANDMINES

Landmines are a very popular item these days. Almost anybody nowadays could find a use for them. Their production is not expensive, and you could sell them for a nice profit. Now, here is one way to make them:

First, you need to get a push-button switch [try Radio Shack]. Take the wires of it and connect one to a nine volt battery connector and the other to a solar igniter [used for launching model rockets - try a Hobby store]. A very thin piece of stereo wire will usually do the trick if you are desperate, but I recommend the igniter. Connect the other wire of the nine-volt battery to one end of the switch. Connect a wire from the switch to the other lead on the solar igniter. Here is a schematic:



Connect the explosive [pipe bomb, M-80, CO2 bomb, etc.] to the igniter by attaching the fuse to the igniter [seal it with scotch tape].

All done! Now, for your convenience, is a handy little instruction sheet to copy and give to your customers:

Dig a hole; not too deep but enough to cover all of the materials. Think about what direction your enemy will be coming from and plant the switch, but leave the button visible (not TOO visible!). Plant the explosive about 3-5 feet away from the switch because there will be a delay in the explosion that depends on how short your wick is, and, if a home-made wick is being used, its burning speed. But if you get it right... and your enemy is close enough.....  
BBBBBBBOOOOOOOOCCCCMM! Ha ha ha ha! Have a nice day, and thanks for

the patronage!

## NEVER GET ANOTHER FUCKING SPEEDING TICKET AGAIN

Most drivers wanting to make better time on the open road will invest in one of those expensive radar detectors. However, this device will not work against a gun type radar unit in which the radar signal is not present until the cop has your car in his sights and pulls the trigger. Then it is TOO LATE for you to slow down.

A better method is to continuously jam any signal with a radar signal of your own. I have tested this idea with the cooperation of a local cop and found that his unit reads random numbers when my car approached him. It is surprisingly easy to make a low power radar transmitter.

A nifty little semiconductor called a Gunn Diode will generate microwaves when supplied with the 5 to 10 volt DC and enclosed in the correct size cavity (resonator). An 8 to 3 terminal regulator can be used to get this voltage from a car's 12v system. However, the correct construction and tuning of the cavity is difficult without good microwave measurement equipment.

Police radar commonly operates on the K band at 22 ghz, or more often on the X band at 10.525 ghz. Most microwave intruder alarms and motion detectors (mounted over automatic doors in supermarkets & banks, etc.) contain a Gunn type transmitter/receiver combination that transmits about 10 kilowatts at 10.525 ghz. These units work perfectly as jammers. If you cannot get one locally or simply steal one, write to Microwave Associates in Burlington, Massachusetts and ask them for info on 'Gunnplexers' for ham radio use.

When you get the unit it may be mounted in a plastic box on the dash or in a weather-proof enclosure behind the PLASTIC grille on the front end of your car. Switch on the power when on an open highway. The unit will not jam radar to the side or behind the car so don't go speeding past the radar trap.

An interesting phenomena you will notice is that the drivers who are in front of you who are using detectors will hit their brakes as you approach large metal signs and bridges. Your signal is bouncing off of these objects and triggering their radar detectors!

If you are interested in this sort of thing, get a copy of a magazine called POPULAR COMMUNICATIONS. The ads in there tell you where you can get all kinds of info on all kinds of neat equipment for all kinds of neat things!

## DON'T EARN YOUR MONEY! MAKE YOUR OWN!

Before continuing with this, it would be a very good idea to get a book on photo offset printing, for this is the method used in counterfeiting US currency. If you are familiar with this method of printing, counterfeiting should be a simple task for you.

Genuine currency is made by a process called "gravure", which involves etching a metal block. Since etching a metal block is impossible to do by hand, photo offset printing comes into the process.

Photo offset printing starts by making negatives of the currency with a camera, and putting the negatives on a piece of masking material [usually orange in color]. The stripped negatives, commonly called "flats", are then exposed to a lithographic plate with an arc light plate maker. The burned plates are then developed with the proper developing chemical. One at a time, these plates are wrapped around the plate cylinder of the press.

The press to use should be an 11 by 14 offset, such as the AB Dick 360. Make 2 negatives of the portrait side of the bill, and 1 of the back side. After developing them and letting them dry, take them to a light table. Using opaque on one of the portrait sides, touch out all the green, which is the seal and the serial numbers. The back side does not require any retouching, because it is all one color. Now, make sure all of the negatives are registered (lined up correctly) on the flats. By the way, every time you need another serial number, shoot 1 negative of the portrait side, cut out the serial number, and remove the old serial number from the flat replacing it with the new one.

Now you have all 3 flats, and each represents a different color: black, and 2 shades of green (the two shades of green are created by mixing inks). Now you are ready to burn the plates. Take a lithographic plate and etch three marks on it. These marks must be 2 and 9/16 inches apart, starting on one of the short edges. Do the same thing to 2 more plates. Then, take 1 of the flats and place it on the plate, exactly lining the short edge up with the edge of the plate. Burn it, move it up to the next mark, and cover up the exposed area you have already burned. Burn that, and do the same thing 2 more times, moving the flat up one more mark.

Do the same process with the other 2 flats (each on a separate plate). Develop all three plates. You should now have 4 images on each plate with an equal space between each bill.

The paper you will need will not match exactly, but it will do for most situations. The paper to use should have a 25% rag content. By the way, Disaperf computer paper [invisible perforation] does the job well. Take the paper and load it into the press. Be sure to set the air, buckle, and paper thickness right. Start with the black plate (the plate without the serial numbers). Wrap it around the cylinder and load black ink in. Make sure you run more than you need because there will be a lot of rejects. Then, while that is printing, mix the inks for the serial numbers and the back side. You will need to add some white and maybe yellow to the serial number ink. You also need to add black to the back side. Experiment until you get it right.

Now, clean the press and print the other side. You will now have a bill with no green seal or serial numbers. Print a few with one serial number, make another and repeat. Keep doing this until you

have as many different numbers as you want. Then cut the bills to the exact size with a paper cutter. You should have printed a large amount of money by now, but there is still one problem: the paper is pure white. To dye it, mix the following in a pan: 2 cups of hot water, 4 tea bags, and about 16 to 20 drops of green food coloring [experiment with this]. Dip one of the bills in and compare it to a genuine US bill. Make the necessary adjustments, and dye all the bills.

Also, it is a good idea to make them look used. For example, wrinkle them, rub coffee grinds on them, etc.

As before mentioned, unless you are familiar with photo offset printing, most of the information here will be fairly hard to understand. Along with getting a book on photo offset printing, try to see the movie "To Live and Die in LA". It is about a counterfeiter, and the producer does a pretty good job of showing how to counterfeit. An above average book on the subject is "The Poor Man's James Bond".

If all of this seems too complicated to you, there is one other method available for counterfeiting: The Canon color laser copier. The Canon can replicate ANYTHING in vibrant color, including US currency. But, once again, the main obstacle to counterfeiting is the paper used.

## RIPPING OFF CHANGE MACHINES

Have you ever seen one of those really big change machines in airports, laundrettes or arcades that dispense change when you put in your 1 or 5 dollar bill? Well then, READ ON KIDS! Here is a way to get FREE change out of those machines! Here is what you do:

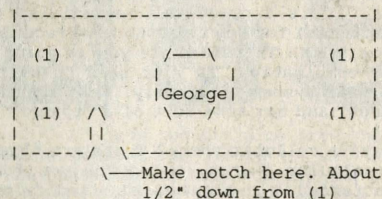
1) Find the type of change machine that you slide in your bill lengthwise, not the type where you put the bill in a tray and then slide the tray in!!!

2) After finding the right machine, get a \$1 or \$5 bill. Start crumpling it up into a ball. Then smooth out the bill, now it should have a very wrinkly surface.

3) Now for the hard part. You must tear a notch in the bill on the left side about 1/2 inch below the little 1 dollar symbol (See crude, lame Figure below).

4) If you have done all of this right then take the bill and go out the machine. Put the bill in the machine and wait. What should happen is: when you put your bill in the machine it thinks everything is fine. When it gets to the part of the bill with the notch cut out, the machine will reject the bill and (if you have done it right) give you the change at the same time!!! So, you end up getting your bill back, plus the change!! It might take a little practice, but once you get the hang of it, you can get a lot of money!

Now for that illustration:



Sorry for the "text work" but you should be able to get the idea.

Another way to do this is to tape scotch tape to the end of the bill, making a little handle. Feed the bill in, then yank it out at the last minute. This works, but is very difficult to get the hang of, and a lot of times the tape will come loose and you will lose your bill (but will get the change of course). Practice makes perfect!

## TAP SOMEONE'S PHONE AND THEN BRIBE THEM FOR LOTS OF \$\$\$

Here is a schematic for a simple wiretap and instructions for hooking up a small tape recorder control relay to the phone line.

First, I will discuss taps a little. There are many different types of taps. There are transmitters, wired taps, and induction taps to name a few. Wired and wireless transmitters must be physically connected to the line before they will do any good.

Once a wireless tap is connected to the line, it can transmit all conversations over a limited reception range. The phones in the house can even be modified to pick up conversations in the room and transmit them too! These taps are usually powered off of the phone line, but can have an external power source. You can get more information on these taps by getting an issue of POPULAR COMMUNICATIONS and reading through the ads.

Wired taps, on the other hand, need no power source, but a wire must be run from the line to the listener or to a transmitter. There are obvious advantages of wireless taps over wired ones.

There is one type of wireless tap that looks like a normal telephone mike. All you have to do is replace the original mike with this and it will transmit all conversations! There is also an exotic type of wired tap known as the 'Infinity Transmitter' or 'Harmonica Bug'. In order to hook up one of these, it must be installed inside the phone. When someone calls the tapped phone & \*before\* it rings, blows a whistle over the line, the transmitter picks up the phone via a relay. The mike on the phone is activated so that the caller can hear all of the conversations in the room. There is a sweep tone test at 415/BUG-1111 which can be used to detect one of these taps. If one of these is on your line & the test # sends the correct tone, you will hear a click.

Induction taps have one big advantage over taps that must be physically wired to the phone. They do not have to be touching the

Here is an example of industrial espionage using the phone: A salesman walks into an office & makes a phone call. He fakes the conversation, but when he hangs up he slips some foam rubber cubes into the cradle. The called party can still hear all conversations in the room. When someone picks up the phone, the cubes fall away unnoticed.

```

      )!-)!(----->
      )!(
Cap ^ )!(
      )!(
      )!(
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      ^^^^---(----->
      ^ 100K
      !
      ! <Input

```

You may want to experiment with the transformer for the best output. Hooking up a tape recorder relay is easy. Just hook one of the phone wires [usually red] to the the end of one of the relays & the other end just loop around. This bypasses it. It should look like this:

RELAY^^

Now that you know all of this, tap your enemies phone lines and get some dirt on them on tape. Call 'em up one day from a pay phone & play the tape, demanding lots of cash. Get the money and go buy lots of records!

A good idea to do is put these in your scanner and do a random scan around your house, or go driving around your town and see what comes up.

Known frequencies used by entertainers and for surveillance

30.84	33.12	33.14	33.40
35.02	39.06	42.98	149.35
150.775	150.79	154.57	154.60
165.9125	167.3375	167.3425	167.4875
168.0115	169.20	169.445	169.505
170.245	170.305	171.045	171.105
171.45	171.845	171.905	173.225
172.00	172.20	173.3375	457.525
457.55	457.5625	457.575	457.60
467.75	467.775	467.7875	467.80
467.825	467.85	467.875	467.90
467.925			

Some of the cheaper brands that are being sold today, such as radio shacks, and the ones made for camcorders are being used by private sources bugging neighbors, etc. These are easy to convert for telephones, rooms, etc. All bugging or wireless microphones for entertainment use are very low wattage, so you will have to be close to the source.

The lines between ATM's & their hosts are usually 'weak' in the sense that the information transmitted on them is generally not encrypted in any way. One of the ways that JACKPOTTING can be defeated is to encrypt the information passing between the ATM and the host. As long as the key cannot be determined from the ciphertext, the transmission (and hence the transaction) is secure. A more believable, technically accurate story might concern a person who uses a computer between the ATM and the host to determine the key before actually fooling the host. As everyone knows, people find cryptanalysis a very exciting and engrossing subject...don't they? (Hee-Hee)

	-<<<-		-<<<-
ATM		micro	Host
	->>>-		->>>-

Now, B of A has been warned, they might have changed the system by now. On the other hand, it'd be awful expensive to do that over the whole country when only a handful of people have the resources and even less have the intelligence to duplicate the feat. Who the hell knows?

Here is a simple way to get HBO for free if you are technically minded. If you aren't, find someone who is. Fuck the cable companies and their fucking high rip-off rates! YOU can have the last laugh. Simply build the following:

```

1 - Radio Shack mini-box [#270-235]
1 - 1/4 watt resistor, 2.2k-2.4k ohm [RS #271-1325]
1 - 75pf-100pf variable capacitor [a bit hard to find]
2 - F61a chassis-type coaxial connectors [RS #278-212]
12" - No. 12 solid copper wire
12" - RG59 coaxial cable

```

1. Bare a length of No. 12 gauge solid copper wire and twist around a 3/8" nail or rod to form a coil of 9 turns. Elongate coil to a length of 1 1/2" inches and form right angle bends on each end.
2. Solder the variable capacitor to the coil. It doesn't matter where you solder it, it still does the same job. The best place for it is in the center with the adjustment screw facing upward. Note: When it comes time to place the coil in the box, the coil must be insulated from grounding. This can be done by crazy-gluing a piece of rubber to the bottom of the box, and securing the coil to it.
3. Tap coil at points 2 1/2 turns from ends of coil and solder to coaxial chassis connectors, bringing tap leads through holes in chassis box. Use as little wire as possible.
4. Solder resistor to center of coil and ground other end of resistor to chassis box, using solder lug and small screw.
5. Drill a 1/2" diameter hold in mini-box cover to permit

adjustment of the variable capacitor from the outside. Inspect the device for defects in workmanship and place the cover on the mini-box. Tighten securely.

6. Place device in line with existing cable on either side of the converter box and connect to television set with the short piece of RG59 coaxial cable. Set television set to HBO channel.

7. Using a plastic screwdriver (nonmetallic) adjust the variable capacitor until picture tunes in. Now sit back, relax, and enjoy!!!

#### YOU'RE A FELON AND YOU DON'T EVEN KNOW IT YET!

To close this column off, I figured it would be nice of me to help steer your conscience a little bit by making you a federal criminal. I figure that if you are already a criminal, then what's a few more crimes committed, you know? Anyway, after you have completed reading this, you will become a full-blown federal "wanted"-type person. Read it at your own peril...

Most federal crimes are found in the US Criminal Code, otherwise known as Title 18. Section 4 of the Criminal Code (18 USC 4) reads:

'MISPRISON OF FELONY - Whoever, having knowledge of the actual commission of a felony cognizable by the court of the United States, conceals and does not as soon as possible make known the same to some judge or other person ... shall be fined not more than \$500.00 or imprisoned not more than three years, or both.'

This makes it your duty as a citizen to report crime, and bring its perpetrators to justice. Your failure to do this will cause you to become a Misprisoner of Felony, which is itself a felony offence.

US Code, Title 12, Section 152 (12 USC 152) reads:

'The terms "lawful money" and "lawful money of the United States" shall be construed to mean gold and silver coin of the United States.'

Only gold or silver coin are lawful money. Examine the edge of a currently circulating dime or quarter or half. The orange color comes from the fact that this "coin" consists of 91.6% copper covered with 8.33% nickel to make it look like silver. It contains no gold or silver whatsoever.

This watering down of our coins from precious metal coins to base metal slugs is called "debasement". You are now aware that our coins have been debased.

The Criminal Code, (18 USC 332) states:

'If any gold or silver coins struck or coined at any of the mints

of the United States shall be debased, or made worse as to the proportion of fine gold or fine silver therein contained, or be less weight or less value than the same ought to be ... every officer or person who commits any of the said offences shall be fined not more than \$10,000 or imprisoned not more than ten years or both.'

It appears that someone has committed, and continues to commit, a very serious felony. And you are now aware of it. You now know:

1. That our coins have been 100% debased.
2. That debasement of the coinage is a crime.
3. There is evidence of criminal intent in the 8.33% nickel coverup.
4. That your failure to report this causes you to be a felon, by your silence!

[This was edited from "The Correspondent", July, 1987; from "The National Educator"]

So, now that you are a full-blown criminal, you might not feel so bad playing around with any of the other information I have presented you here. Oh, also: if the Feds try to come around your house and bust you, throw THIS little tid-bit on them. This should shut them up VERY quickly:

US Criminal Code, Title 4, Sections 71-72 read:

(4 USC 71) Permanent seat of Government.

'All that part of the territory of the United States included within the present limits of the District of Columbia shall be the permanent seat of government of the United States.'

(4 USC 72) Public offices; at seat of Government.

'All offices attached to the seat of government shall be exercised in the District of Columbia, and not elsewhere, except as otherwise expressly provided by law.'

Has your favorite federal agency an authorization to come into YOUR neighborhood? Nope. They sure as fuck don't. They can't touch you if you are armed with this information [but if they do anyway, it ain't MY fault, ok?].

So have a blast, and send me some of that extra cash that you are bound to have lying around, ok? Until next time, see you around...

—Jolly Roger

## READ WHAT THESE FANZINES HAVE SAID ABOUT WENDEL DOESNT MIND

"THIS CLEARLY ISNT FOR EVERYONE...  
BUT SONGS EMERGE FROM THE  
HARSHNESS"  
-FILE 13 #9

"POSITIVE ENERGY BLASTS"  
-YOUR FLESH #21

"PSYCHO MINIMAL MAYHEM"  
-FLIPSIDE #69

"A CACOPHONIC MIASMA"  
- HOT SPIT #2

"ONE OF THE BEST MAIL SURPRISES  
OF THE ISSUE"  
- CUT #10

NOW YOU CAN HEAR WHAT THEY ARE TALKING ABOUT!

WENDEL DOESNT MIND - 10 SONG LP(\$7), CS(\$7), CD(\$10)  
NEW LIFE/WE ARE LOST 7" - \$3

WENDEL DOESNT MIND 8306 WILSHIRE BLVD #983 LA CA 90211

ALL PRICES ARE POSTPAID

ADD \$2 OUTSIDE THE U.S.

## KAFKA

Directed by Steven Soderberg  
An Orion Pictures Release

A darkly humorous retelling of Kafka's life through the looking-glass of his own paranoid literary fantasies, **KAFKA** is Steven Soderberg's attempt to establish himself as something more than just another one-hit wonder. **SEX, LIES, AND VIDEO-TAPE**, his debut feature film, was instantly acclaimed by critics as a masterpiece of modern sexual drama, and was honored with a Palm d'Or for Best Picture in Cannes. Quite a heady beginning for a 27 year-old filmmaker with a long career still in front of him. Now, with **KAFKA**, Soderberg presents a new incarnation of himself as an artist ready to confound critics and audiences alike with a maddeningly, existential horror film. If **SEX, LIES, AND VIDEO-TAPE** was akin to a chamber quartet of human emotions, then **KAFKA** is a full blown symphony of madness, decay, and death. Soderberg revels in this homage to Carol Reed's postwar classic **THE THIRD MAN** in the kind of deep-focus, black and white, "noir" cinematography that has already been imitated and parodied by too many lesser filmmakers. Here, however, the effect is totally, electrifyingly eccentric. Even the plucked string melody is such an utter plagiarism of Anton Karas' "Third Man Theme" that the audience is instantly caught up with the filmmaker's in-joke.

Kafka, (played to perfection by JEREMY IRONS), a non-descript clerk in a vaguely undefined Eastern European country, is embroiled in the machinations of a totalitarian regime who terrorize their citizens with the threat of instant disappearance. An anarchist organization (led by THERESA RUSSEL) tries to draft Kafka into its plot against the Establishment, he is pursued relentlessly by both a cackling maniac, the Secret Police, and a jealous author who simply wants to find out where Kafka "gets all his ideas". The ultimate result is that this film is not a bio-pic of Kafka's real life and work, but a feverish fantasy of what his work represented. Jeremy Irons is incapable of delivering anything less than total conviction in a film that often borders on hysteria, and plays like a slow-motion "Monty Python" sketch. His twitchy, nerve-wracked performance gives the film a solid center from which the film emanates in every conceivable direction. Soderberg plays up the German Expressionist style like an eager film student who has just mastered F-stops. The finale is straight out of Terry Gilliam's **BRAZIL** (1985), mix and matched with more than a touch of **THE CABINET OF DR. CALIGARI** (1919).

**KAFKA**, despite its lunatic derivations, is an enervating film that succeeds on many levels despite its thematic and visual thievery. Soderberg achieves his goal with panache; no one will ever accuse him of being the next Woody Allen.

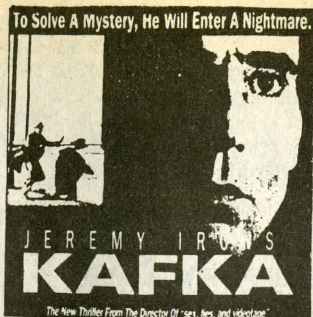
## THE LAST BOY SCOUT

Directed by Tony Scott  
A Time-Warner/Silver Pictures Release

Shane Black's infamous, much-maligned, \$1.8 million dollar spec screenplay has turned out to be a very entertaining, buddy-action flick. The ultimate wisdom of opening an ultra-violent, ultra-misogynistic, shoot-'em-up during the Christmas season is debatable, however. The glut of family-oriented pictures and serious Oscar contenders will undoubtedly siphon off the audience for what is otherwise a real crowd pleaser.

The ringing condemnations, by both the general press and the entertainment industry, of Shane Black as an overpaid hack who could command the highest price ever paid for a single screenplay for essentially a "cops and bad guys" story is unwarranted. **THE LAST BOY SCOUT**'s highly convoluted and illogical action plot actually turns on the character interplay between its male heroes. The disillusioned, ex-Secret Service hero turned seedy gumshoe (played by a stoic BRUCE WILLIS) and the ex-pro football hero turned drug addict (DAMON WAYANS in a strong role) are two good men gone sour who must affect their own personal redemption. The bantering bplay between the two is perhaps the finest "tough-guy" dialogue heard in a Hollywood movie for several decades. What the script says about the current state of sexual/gender politics is another matter altogether. The women characters in **THE LAST BOY SCOUT** are a veritable catalogue of a young male's hangups. If they're not a cheating slut (like Willis' wife who has an affair with his best friend) or a party-girl/hooker (like Wayan's girlfriend who, despite her true love for him, lets her essentially female greed allow her to "lease" her body to rich men), they're a non-existent collection of body parts that get exactly what they deserve. This is not an altogether healthy representation, but within the masculine-identified world of **THE LAST BOY SCOUT** it actually makes perfect sense. The dysfunctional family of the '90's is redeemed by the man who knows how to put a woman in her place. What the film alludes to is that "Men gotta do what John Wayne woulda done", Feminists and the sensitive-Phil Donohue types be damned.

On a technical level the film is a collection of highly-charged action setpieces strung loosely together by the flimsiest of plots. Tony Scott (DAYS OF THUNDER, TOP GUN) is probably the premier "Boy's club" director of the past decade. While his brother Ridley Scott (of ALIEN, BLADE RUNNER fame) took a detour with **THELMA AND LOUISE**'s feminist, road-movie pabulum, Tony amplifies **THE LAST BOY SCOUT**'s masculinity to the nth degree. His directorial efficiency is utterly ruthless. A techno-brat filmmaker at best, turns downright predatory in **BOY SCOUT**. Every shot, every camera movement is calculated to



assault and overwhelm his audience with the ultimate in gee-whiz-bang adventure.

**THE LAST BOY SCOUT** rests, I think, somewhere near the center of the Joel Silver (LETHAL WEAPON, DIE HARD, PREDATOR, et al) series of films in worthiness. Bruce Willis (still reeling from the unjustly panned HUDSON HAWK debacle) rekindles the sullen, bad-boy charisma that had dimmed in recent films. His performance alone makes the film a worthwhile viewing experience.

## EERIE, INDIANA

Created by Joe Dante  
NBC-TV Sundays, 7:30pm

Welcome to Eerie, Indiana. Population 12,114. The known "center of weirdness for the entire planet". Unfortunately, by the time you read this, **EERIE** will most likely have bitten the proverbial dust. Even as I write this it lingers, on the veritable deathbed of hiatus. A most disappointing end to the brightest debut series of the past Fall season.

Creator Joe Dante (GREMLINS, THE HOWLING), was also responsible for directing five of the seven completed episodes. **EERIE, INDIANA** had the lunatic charm to be expected from a show that melded weekly Tabloid weirdness with John Hughes-styled, pre-teen precociousness.

Our hero, Marshall, who with his family has just moved to Eerie, finds that, not only does a portly Elvis live on his newspaper route ("Thankya little paperboy") and Bigfoot hangs out at the local dump, but that all manner of things weird and worrisome are eagerly lining up outside his door to say "Howdy!". Needless to say, with his parents apparently numb from the neck up and an older sister more preoccupied with maximizing her dating potential than in actually using her brain cells, the heavy burden of defending hearth and home falls on the unheralded shoulders of Our Man Marshall. Whether it be a canine conspiracy (A bow-wow blitzkrieg? A puppy putsch?) to ferment revolution against their human masters, a secret government Bureau of Missing Objects that does its job a little too zealously, or a totalitarian School Nurse who intends on zombiefying the Eerie Junior High student body to make them more educatable. **EERIE, INDIANA** never failed to amuse with its clever ideas. (Now that's a word that doesn't even apply to much of anything in TV-Land.)

Ultimately, I think **EERIE** is destined for slight cult status (like KOLCHAK-THE NIGHT STALKER). If we, we happy few, **EERIE** fans are lucky, there may be a feature film down the line like what happened with the similarly short-lived **POLICE SQUAD** series (now **THE NAKED GUN** movies) or what is currently happening with the **TWIN PEAKS** movie. Here's from one viewer, clutching his authentic Elvis-autographed, Bigfoot photo, who sincerely hopes so.

## MY OWN PRIVATE IDAHO

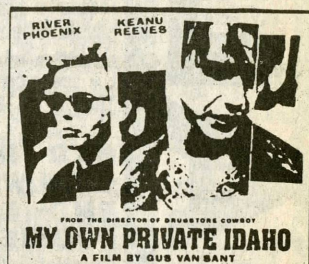
Directed by Gus Van Sant  
A Fineline Features Production

This leather-clad, modern day adaptation of Shakespeare's **HENRY IV** is a trippy exploration of narcolepsy, narcissism, and male hubris in a surreal America. Gus Van Sant, the director of **DRUG-STORE COWBOY**, enhances his independent streak with this witty, and highly offbeat feature. Keanu Reeves and River Phoenix both enhance their reputations with excellent performances that are surely deserving of Oscar nominations.

Mike (RIVER PHOENIX) stands alone in the middle of an empty road somewhere in Idaho. Within seconds, he has suffered a narcoleptic seizure and blacks out. When he wakes up, several days or weeks later (it's never really made clear) he finds himself working as a male prostitute. Keanu Reeves, likewise a male hustler, befriends the pathetic, lost Mike and the two descend into a hellish street life of sex and disillusionment. The road for Mike keeps returning to the ever-present Idaho, however, and the film winds up exactly where it started.

Van Sant delivers a film that is part comedy, part tragedy, and very David Lynch in its bizaare juxtapositions of visual imagery. The representations of Phoenix's and Reeves' sexual connections with a variety of strangers; from a gay photographer to a nymphomaniac, are strikingly displayed in vivid, still photo tableaux's. In particular, Reeves' encounter with his Italian girlfriend is a masterpiece of understated eroticism, like something taken from classical sculpture. More American films should aspire to expressing the sexual relationships between people as honestly and beautifully as this film does.

**MY OWN PRIVATE IDAHO** is a provocative, keenly etched portrait of the nihilism and disillusion currently plaguing the post-Boomer generation. When Mike blacks out, the character personifies the inherent convenience of opting out of the unpleasentries of modern life.



## TEN BEST FILMS FOR 1991

(In order of preference)

DEAD AGAIN  
HOOK  
TERMINATOR 2: JUDGEMENT DAY  
BEAUTY AND THE BEAST  
HUDSON HAWK

BACKDRAFT  
POINT BREAK  
KAFKA  
MY OWN PRIVATE IDAHO  
THE PRINCE OF TIDES

## THE ENEMIES

October 22 at Jabberjaw by Thom

Ummm.... I got word that this was THE ENEMIES' final gig in this incarnation... and this sucks, too because this band never sounded better! LEE JOSEPH borrowed a distortion pedal from a friend of his and literally tore this small coffee house to shreds! I am going to miss these guys... but knowing Lee he'll come up with something that will more than make up for this breakup, I am sure.

## SPOON, MUFFS

Thanksgiving day bash at the Coconut Sleazer by Martin McMartin  
Dragged my festive butt up to Hollywood to spread some holiday cheer and see a couple of bands that have a decent buzz going. Spoon were a drony blues thing semi-fronted by Mia from Bulimia Banquet. Their delivery is less than lively, but I suppose that's part of the whole "non-image" image thing. If drowsy white-Hendrix blues stuff excites you, I got a stack of 15 year old Robin Trower records I'll dust off and give ya. Local rock press darlings, the Muffs, must credit themselves with the invention of sliced bread in their press bio for all the raves they get. I don't know how else to account for it. No points off for being former Pandoras from me, cause I dug them till the end after it was far from fashionable to do so. After enduring a painfully long wait between bands (what ever happened bands that just plug in and fuckin' play?), they finally got on and did some good power pop. The rhythm section is tight, and I dug the way the drummer shared vocal duties. All the new Flipside contributors were here partaking in a full-fledged, hair-shakin' love-in, but all I could muster up was a blank-faced stare. So that old Pandoras keyboard is in mothballs cause the sixties ain't cool no more? There's gotta be a rock recession goin' on if middle of the road stuff like this is the best the L.A. scene can spawn. They're ok. Just ok.

## BAD RELIGION WEEK-END WITH POOKIE

October 25 at Iguana's, TJ and October 26 at the Anaconda, Costa Mesa

Major thanks to JOE DOHERTY (JUGHEAD'S REVENGE) for picking me up and driving me there. After a few hours Joe, Eric (BAD SAMS), his bro Adam, and me arrived at the border and went across on foot to Iguana's. Joe and me were on the list but Eric and Adams were left at the door. We made it inside to see DROP ACID, KEVIN SECOND's new band, play a bland set of dull hard rock meets later 7 SECONDS. HARLAN from RHYTHM COLLISION was able to get Eric and Adam inside before Collision went on to perform a well-received, tight set of old melodic styled punk. If you dig this stuff, then these guys are tops in their field besides being really nice. Time for BAD RELIGION and the floor is packed. The band hits their first chord and the crowd goes apeshit. The bouncers were being especially cool tonight, even helping some people up to stage dive. GREG GRAFFIN told the audience they were going to play every Bad Religion song ever written, twice. Most people believed it and cheered but I was laughing. The band played a good set, we went backstage for a sec, and headed for home. Next day the ultra cool JOE drove again, taking his girlfriend Mary and me up to Santa Barbara to get TIM MCDUFFEE of the GRIM (who a few weeks ago did a good set at the COUNTRY CLUB despite some of the new security being moron violent babies). Ah Isla Vista, land of a thousand college babes. Just in time to miss Drop Acid (no great loss). Once inside the BAD ONES were starting up and there was no getting the stage. To the delight of the mostly pleased audience they played for awhile and Greg Graffin chastised the stage bouncers for pushing people back into the crowd (though they injured nobody). After the show, Bud Joe wasn't let backstage until I men-

tioned the word "Flipside" and sailed right throughswelling my already huge ego to unbearable proportions. Big thanks to the way cool Tim for letting us crash at his pad. The next day we grabbed lunch with Greg Hetson and soundman extraordinary/ex LEGS DIAMOND RUDY and headed home. Big thanks to Joe for the driving and JEFF ABARTA at Epitaph for putting me on for both shows even though I'm not a major fan. Chow.

## BLACKBIRD, ZEROS ('77), BIG SANDY AND THE FLYRIGHT TRIO

October 26, 1991 at Club Lingerie by Pat Fear

After a manic drive from somewhere in the Angeles National forest where the Cowsills did a wierd sold out benefit (1,500 people, crazy), on to the Lingerie to see THE ZEROS. BIG SANDY'S last few tunes seemed like a latino flavored Stray Cats, a tight rockabilly groove, if you're into it. But the Zeros. THE ZEROS! A full set, and probably the only LA date. All the classics, some not from the Bomp LP (see reviews). Something very special about this band, an unpretentious air of cool that nobody can touch. One of the greatest ever early period SoCal bands, and they simply got better with age. Nothing nostalgic about this evening, they sounded like a great, contemporary rock and punk band with tight harmonies and perfect catchy short songs. If you missed it, kill yourself. BLACKBIRD did their thing, loud and flanged. Rumor that they would "do the Dils" turned out to be a rumor (sigh...), in spite of their pals The Zeros being on the bill. They did dip into a few rank and file numbers, and lots of Velvet Underground,

including "What Goes On," a favorite from the Dils' live shows when we were all younger. You've got to admire the Kinman Bros., they've all made three drastic transitions in their careers and done them all very well. I still think they'd be 100 times more powerful with a real drummer. With the ever dark and moody Tony balanced out by the hyper fun of Chip, Blackbird are still a force, and rounded out a great show - they still shoulda done "Class War" goddamnit!



Zebra of the Enemies - video by Thom

## INSECT SURFERS, SUPLEX SLAM, SUPERCOOLS

at Raji's by Martin McMartin  
Insect Surfers played great, you guessed it, surf instrumentals in the sixties tradition for what seemed like

decades. A true appreciation for the roots of this music was apparent, but you'd have to be completely nuts over the stuff to watch it live for over an hour. A few dedicated fans sure didn't mind though, and one carpet-surfer was heard offering a twenty at the end of the set if they'd play more. Like to hear some vinyl if they have any. Suplex Slam was sloppy drunk rock with a huge beer guzzlin' front man in the Mountain/B.T.O tradition. Bass player had John Entwistle's concrete stance and vacant stare. Flashy lead guitarist did amazing blues licks and weighty chords, all the while keeping this surprised look on his face like, "I can't believe my fingers are doin' this!" Careless and obnoxious, get off the wagon and see 'em. Supercools are a bit of an all-star project featuring former members of the Creamers and Lovedolls, neither of which I ever gave a shit about. This band has potential to go far, though, dealing a 60's garage-punk feel with an early Ramones edge. A winning combination, I assure you. Highlights include the tasty guitar playing by Judy, who adds that Thunders wait at all the right moments while buzzin' around like a 90 pound hyperactive bee. The drummer is way into it and hits hard. (By the way, this guy gets my vote for most enthusiastic audience member of 1991. What a nut!) Just as I was about to write of the front man as a dull sleepy drunk (it was late), he tucked and rolled into the front row unprovoked, wiping out the first row of fans. I stood corrected. These Supercools are right on.

## GRAND FLUSH OF THE GASLIGHT

November 3 at the Gaslight by Carmen Hillebrew

The Gaslight as we knew and loved it closed forever this night amidst a cacophonous fanfare extending at least 12 hours into the night. With a

zillion bands scheduled for 15-minute sets apiece, things got underway early. Among those paying their final respects included the BOYS NAMED SUE, SISTER SWING, RED RIVER, a particularly effective and entertaining set from the GROOVY REDNECKS, plus numerous jams and guest appearances from the likes of RICH COFFEE (Tommyknockers), THE EUGE, REV. BUD GREEN, CAROLYN EDWARDS, EL DUCE (Mentors) who got downright obscene with the microphone. Appropriately DREAM ARMY was the final act to go on, being partially comprised of Gaslight staff. Their concluding number, "Into The Mystic", was punctured by 'light stalwart TEQUILA MOCKINGBIRD's wordless wailing like a cauterized banshee. There are actually both video and audio tapes of this grand flush floating around-- portions of the evening are planned for a "live" album release-- and they must be pretty gawddamn dangerous. After closing, about 15 regulars sat around the bar downing a steady supply of kamikazes, proceeded to get in touch with their frustrations, and took to the physical interior of the poor structure with chairs, guitars, and sledgehammers in a smashing, gashing pagan ritual of destruction. The huge mirror backing the stage was the first to go. The night permuted into an alcoholic blur as the bashing worsened. The floor was like an obstacle course. There were glass and bricks EVERYWHERE. The place was TRASHED. When some responsible bartender said something about a gash triggering the police alarm, I jumped up and got the hell out. This was about 4 AM. The Gaslight died shortly thereafter. The new owners of the liquor license for the facility have chosen to go the lounge/bar route with the site and have commenced a remodeling job which has actually met with approval of the former staff. Meanwhile, JOHNNY VARGUS is now booking certain nights at AL'S BAR. His productions, as with the Gaslight, truly deserve our support, so let's give it! (Thanks to JC and TQ for their contributions to this article)

## JAWBONE JAMBOREE

November 16, 1991 at the Mojave Desert by Dead-Ed

Well, since I was co-coordinator of this event I can't really review the show but I can tell you what bands showed up and basically how it went. ROB COPES was the man with the idea and together we put this beast into action. Out of eighteen bands, thirteen of them showed up and played. It was bitchen to have all of these bands because so many different styles of punk rock were represented. Here's a list of who played: SKYTZO, THE FIXTURES, JOHNNY REBEL AND THE PADDED CELLS, ROMMELZ GOGGLEZ (These guys made t-shirts! Thankx!), THE LIVING END, LOUDMOUTH (They brought a limo), APPLE KORE (Thank for the risers!), TWISTER NAKED and PORCELAIN OYSTER (from Santa Barbara!), RAGABASH, DEATH YOUTH, HEATERHEAD, and THE FUMES. THE MEANIES showed up but couldn't play (Hey Scott!). Everyone that came out (most everyone) had a good time but had to brave to cold winds and some gangster assholes at one point (this was dealt with quickly). It always seems when things are going great these morons have to show up and prove how pathetic they really are. This episode only lasted a few minutes then everyone got back to having a good time. Rob Copes and I would like to thank everyone for showing up and a special thanx to those that donated the risers, lights, advice, phone numbers and whatever else. Another special thanx goes to DARRYL, the soundman. Without him we couldn't have done it. Look out for JAWBONE JAMBOREE II in late spring or early summer, 1992.

## PRESSUREHED, HEAD OF DAVID, TAR

November 29th at Al's Bar by Thom

PRESSUREHED is by FAR one of the best industrial bands around. However, this night did not fair well for them. Sound problems (mainly with the PA) made their set difficult to pull off. It seems that Greg (the soundman) became ill and had to go home, and without his "Phil Spector" touch, it was a fiasco. NOT the band's fault! Through the wall of feedback I was still able to enjoy their strange and unique mix of industrial noise, grunge and powerpop. Next up: HEAD OF DAVID. The sound problem that Pressurehed had to endure was "solved" due to the fact that they brought their own soundflake—

TAR was up next. A slight attitude problem (HOD probably rubbed off on them), but nonetheless a LOUD fucking band! Very tight, in-your-face and fresh. I hope they get into a twelve-step program, make some progress (not perfection, of course) and come back soon...

## FISHHEAD, GUTTERMOUTH, OUR BAND SUCKS, RHYTHM COLLISION

December 4th at Al's Bar by Thom

You know, I hear a LOT of people in the scene tell me shit like, "Oh, there just aren't any good shows anymore... boo hoo hoo..." and then when a good one DOES comes along, NO ONE shows up! This was a pretty good bill and was one of Thrashhead's "Club Idiot" shows. It's too bad that only the bands were there watch each other play. Anyway, on with the review: FISHHEAD's bass amp blew up near the end of their set, but they managed to turn in a good performance. Hardcore dirge with moments of straight rock-n-roll. This set seemed even more improvised than usual (and usually it is PRETTY improv). GUTTERMOUTH was up next. This was the first time that I saw them live (where have I been?) and I must say that they are quite a talented and fun band. "Under My Skin" was the highlight of the set, and it sounded JUST like the record [on Dr. Strange]... I must keep an eye on these guys, and you should too. OUR BAND SUCKS didn't bring the clown or nuthin' to this gig. (Are they still even using the extra percussion?) I interviewed them a while back (remember??) and I hardly recognized the band— not that this is a bad thing. They have really tightened up and are becoming very well established with themselves. I left before RHYTHM COLLISION 'cause I was out of it and needed sleep, but I saw them about a week previous and they put out some average grunge-rock then, so I feel that it is safe to assume that they maintained at the same level through this gig as well.

## MAD DOG, LOUDMOUTH, MR. MIRANGA

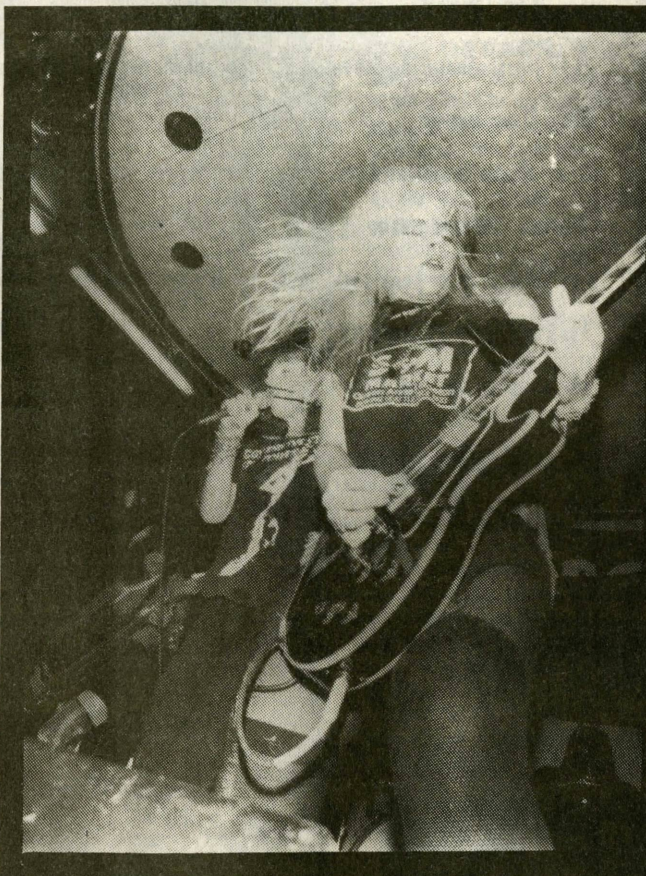
December 14, 1991 at Lattabra Elks Lodge by Dead Ed

So fucking typical. Any kind of show that takes place in the Whittier, La Habra, La Mirada, etc. area has to be marred by violence. This gig was actually a B-day party that was open (free!!) to everyone. Beer was \$1.75, the Elks Lodge members were more than cool (they did security). Well, Mad Dog got up to the stage and played a pretty good set I thought. Didn't really see them too much but the crowd seemed to like them. Towards the end of their set there was a scuffle but it was broken up. LOUDMOUTH took the stage and really kicked out some loud tunes but then there was another bloody fight with the guys from before. Broken bottles on skulls, blood everywhere— it was bad. LOUDMOUTH was good but the fight was bad. The Elks Lodge members still let the show go on but we had had enough (Cindy, Brooke and I). I did hear one of Mr. Miranga's songs and it sounded great. Sorry guys, have to catch you next time. And so another event in this area is almost ruined by something that should've been dealt with elsewhere. When will they learn?

## RAW FLOWER, NEW IMPROVED GOD, LIBIDO BOYS, MOTOR-CYCLE BOY

December 11, 1991 at English Acid by Thom

Some other bands played as well, but I just don't feel that they are worth mentioning. Anyway, RAW FLOWER played a pretty "slutty" performance, marred only by



Raw Flower - photo AI

a little weasel if I ever saw one. I had my video camera with me and the little fucker wouldn't let me shoot his "too GOOD for the people" band... what a fuckin' "bloke!" It seems that HOD has an "attitude" about them... but let me get objective for a moment. This band is the biggest letdown I have heard in a long time. I mean it's not like their "Seed State" CD was any good or anything (I thought that it was simply boring disco CRAP), but live they totally bored the living shit out of me (and the dead shit too!)— and from what I could see, the crowd as well. Nobody moved. Nobody cared. Nobody clapped (well, I did see ONE guy clapping, but he didn't look like he had all of his marbles anyway so he doesn't count). Anyway, after getting into a big fight with their "soundjerk" over video rights, I went to the side of the stage where only the band could see me and shot about 60 seconds of their set. It was funny, because as soon as the band noticed that I was shooting vid, they all were looking straight at ME while they were playing! I know it pissed them off and frankly, I felt good about it. Hell, they should be so LUCKY that someone even CARED enough about their LAME-O band to wanna shoot a vid of them anyway.. Oh, well. Their "rock star" attitude is for the trash can, and after seeing them I wouldn't interview them if I worked for TIGER BEAT!!! FUCK 'em totally. Anyway,



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# TENDER FURY

**If Anger Were Soul I'd Be James Brown**

51074-2/4

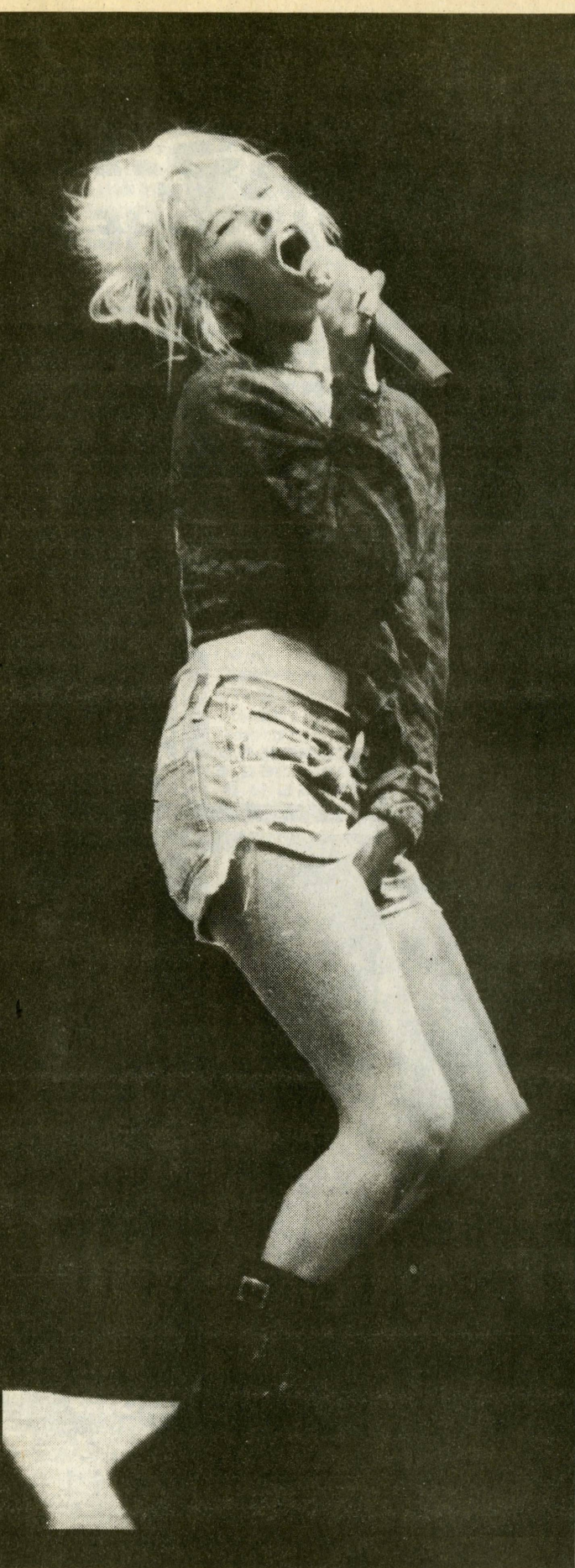
Former TSOL frontman Jack Grisham teams up with Frank Agnew of Adolescents fame, Josh Freese of the Vandals and producer Ron Champagne (Alice In Chains, Jane's Addiction, Social Distortion) to make Tender Fury's most ambitious work to date.

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Wendy James of Transvision Vamp - photo by Al

their inability to actually communicate musically. Their sound is basic "bad-girl" rock-n-roll, and, like Bob said last issue about PRECIOUS METAL, relies too much on the novelty of being girls. NEW IMPROVED GOD followed, and frankly, I was bored out of my mind. THANK YOU for playing a short set because a lot of my past childhood traumas were being brought up and I was almost at the point of slashing my wrists with a broken beer bottle. LIBIDO BOYS really know how to work that hair, let me tell you. They shake it around in patterns and circular designs that in the lighting [very disco-oriented strobes and shit] were really "artsy-fartsy." Their sound? Not even worth mentioning. I will say one thing, though— you have heard this metallic pop sound before— LOTS of times. MOTORCYCLE BOY was worth the wait. They did their Flipside single ("Feel It/One Punch") as well as my favorite "I Hate The Sunset Strip" and others. The set closed with a messed up Xmas song that was pretty hilarious. New drummer, too, who really knows how to bash some skins. Aside from MB's excellent performance, it was a pretty lame show. Thanks to the girl at the front door for letting me in.

## THE OFFSPRING, CITIZEN FISH

December 16 at Al's Bar by Thom

At the door I was handed a flyer that said, in effect, that no dancing was permitted at all, period. What a bunch of shit!! It isn't Al's Bar's fault, of course— it is the city of LA that passed this fucking no dancing law that makes it a ticketable CRIME to dance ANYWHERE within the city limits without a permit. I mean, weddings, parties, ANYWHERE. People are getting shot, stabbed, robbed, raped and fucking KILLED on the streets every minute of the day and the fucking fascist police think it is more important to spend their time protecting us from "dancing each other." THIS IS BULLSHIT AND IT MUST STOP NOW!! LA, supposedly one of the most liberal cities in America is a fucking FASCIST POLICE STATE!! I wish our city government would FUCK OFF and find Satan NOW [anything is better than this right-wing conservative "We know what's good for you and you don't" policy making!!!!] Anyway, on with the review: THE OFFSPRING were just starting up when I arrived. Their sound is heavy and threatening, yet it's fun and catchy with lots of guitar and a fair amount of crowd participation tactics. Loud as hell, too. And they didn't play forever and bore the living shit out of me, unlike CITIZEN FISH. Oh, I know they came all the way from "England," but it still makes no difference when I have to sit through OVER an hour of ANYTHING. Ska-core is a good term for the multi-style hooks they weaved into their sound which can be best described as containing bits of hardcore, reggae, and that "Subhumans" touch. Truly a hard-working, honest, GOOD band, they just played me into the ground that's all. Also, I was on OFFWORLD BBS the next day and captured this post from Greg: "Just to fuck with us. Last night [December 16th] at AL'S BAR while Citizen Fish from England was tearing up a pretty fucking hard set a handfull of plain-clothes LAPD officers entered the bar, sweated the customers and employees, could not make a bust, so in a petty and frustrated act of just plain mean spiritness the pigs gave the bartender for the evening a ticket for 'Operating A Pool Table Without A Permit'?! I hate to sound like a broken record, BUT, The LAPD is totally out of control and have specifcily targeted a number of 'alternative' venues in this town, including The Shamrock, JabberJaw and us here at AL'S BAR.... be a sheep and slit your own throat or else get out out in the streets and do something!" He's right. STF and myself were playing a game of pool when this shit went down!! The bardude (I forget his name) walked up and stopped our game! Something HAS to be done about this! [Greg is #2816 Thom is #3192 - Offworld BBS 213-655-1113 8-N-1 12/2400 baud]

## VANDALS, TRANSVISION VAMP, BUZZCOCKS

Palace, December 18 by Al

I've totally slagged off the Vandals before, but fuck, I used to love this band so what the hell - it's been a few years, I'm back to see them again. Sorry to report - worse than ever! At least half of their set was drawn from their one hit release "Peace Through Vandalism", and considering none of these people played that record (the only original member Joey, now plays bass instead of drums), you'd think BY NOW they could have the self-respect to move on and prove themselves again (if they could) and spare us from the tedium of watching a band do covers. Indeed, if they would change their name, like they should, this would be a decent band playing lame Vandals covers (they also did a lame TSOL cover). Aside from that bummer, they played one new song that I really did like (don't know the name, never heard their new record), and a few way metal songs that just went nowhere. The musicianhip is here for a decent metal/punk cross-over project - if they could only shake that Vandal thing off their back. Transvision Vamp were up next. I'm not really a fan of this band but the people I know who like them - love them, and everybody else just doesn't care. So after spending sometime in the lobby talking to Paul Cutler (ex-45 Grave/Dream Syndicate/Vox Pop etc) and watching him sell posters of Wendy James grabbing her crotch, we're all there ready to check them out. I've never seen a more lack-luster performance. Everyone looked tired and were just going through the motions and all band members, including Wendy looked like they just got back from a bad thrift-store shopping spree. We watched in amazement, wondering what the buzz was all about. Long time fan Chris Ashford even told me this is the worst he has seen them. Remembering the poster in the lobby, the rest of the FS staff insisted that I we stay long enough for me to get a picture of Wendy grabbing her crotch! When the high

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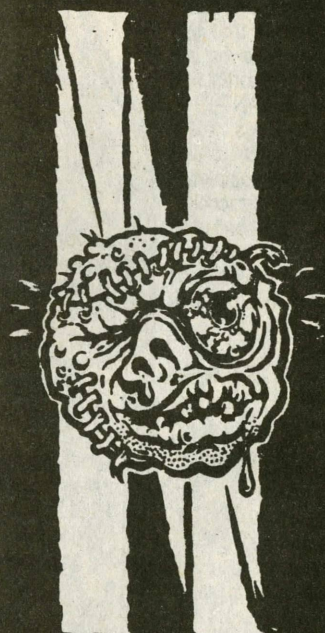
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point of a bands performance is when the female singer grabs her crotch, you know things are bad. They were, but I waited... Back to the lobby for a rather long wait for the Buzzcocks to set up. After two rather un-warming warm up-bands, I doubted that the Buzzcocks could stir me from my near boredom-coma. I wondered if they would come out and charm us with a set of old favorites,

after all these guys were my favorite band for quite sometime. But you know, I didn't want to hear all of those songs, again. I guess the Vandals had pretty much soured me on "old hits from has-beens"... so into the auditorium I dragged myself... The 'Cocks came on with a burst of energy not seen in either of the opening acts (especially in the lethargic TV Vamp), with a brightly lit stage and huge banner, and were clearly twice as loud as the previous two bands. I was half-way resurrected. After two hits from the past they broke into a couple of new ones and pretty much kept that pace up for the rest of the night. Over all they played mostly new stuff, much to my happiness, and delivered it all with the intensity that made pop punk the great thing that it always was. The band were obviously happy and into what they were doing. You could tell the way the new songs were delivered that that magic that made the first few records so vibrant was there. They WANTED to sing those songs, and it showed. Excellent show, I walked away completely happy for the Buzzcocks - they have totally pulled off a come-back both in music and performance and I am looking forward to their new LP.

## WHITE FLAG, MUFFS, MENTAL FLOSS, ANGRY SAMOANS

December 19 at Club Linerie by Thom  
WHITE FLAG was up first. The band's lineup: guitar and bass players I had never seen before with Pat Fear on vocals and Trace Element on drums. One never knows what to expect from WF— that's for sure... but this show simply didn't sit well with me. I mean I KNOW that the members change and rotate practically everytime they play, but this lineup I could do without. THE MUFFS cranked out a GREAT set.. they have never sounded so fucking good! Kim and Ronnie got into a little knock-down-drag-out when Ronnie got carried away and knocked a mike stand into Kim, which hit her in the teeth. A near-

toothless Kim launched an assault on Ronnie that lasted about 30 seconds-- and not a note was missed! After the show, they were acting like nothing ever happened. Cool as fuck! MENTAL FLOSS had me running away, screaming, after the very first note. Yes, the talent is there-- but so are those influences, of which I would never, EVER even mention in this zine due to the fact

that I was just standing there and climb all over the fucking place, I realized that they were even more entertaining than the band was.

## THE BOARDWALKERS, SUPERKOOLS, WITCH DOCTORS, THE HOODS

December 20 at the Shamrock by Bob and Thom

Dionysus night #14 at the Shamrock! Bob and I are going to do this review together, so here goes! Here's Bob: The dude on guitar in the Boardwalkers is probably the best surf guitarist of any of the bands playing the surf circuit today. He's sooo serious. Almost the complete opposite of the Insect Surfers (Who are also great.) The Boardwalkers play a few obscure surf tunes and our a must-see for avid fans of the genre.

And here's Thom: I missed them because I took a nap and slept in. Here's Bob: The Superkools played a loose punky set that didn't go over too well with the crowd that turned out for the Hoods and The Witch Doctors. John Superkool summed it up this way: "We're too punk for the sixties crowd and too sixties for the punk crowd." I agree, but I like 'em that way.

And here's Thom: The Superkools are a fast developing band. Punchy and energetic, with only a slight annoyance factor that isn't even worth the elaboration. I am just going to follow them around for awhile and see what develops. Here's Bob: The Witch Doctors are everything I didn't like about the sixties Cavern club scene of a few years ago. "Let's play dress up and reenact scenes from "Ladies and Gentlemen....the Rolling Stones!"... Ugh.

And here's Thom: I agree with Bob. It really seemed to me that these

guys were not serious. I mean, if you feel as if you MUST duplicate the 60's like you do, at least make some sense out of it.

Here's Bob: The Hoods are everything that I did like about the sixties Cavern Club scene. Yeah, they painstakingly recreate the look, but mostly they just play well. Hell, I danced.

And here's Thom: Who cares WHAT era the Hoods are

## THE CAKE MIX THE CAKE MIX THE CAKE MIX

Well, this is my first (dude) column. A couple of things to mention about shit on my mind....

NIRVANA's "Nevermind", possibly the strangest record to capture the U.S.'s attention span, is almost at the two million mark as of this writing. This is as important as if the SEX PISTOLS' "Never Mind the Bollocks, Here's the Sex Pistols" LP had reached the Top 40 slot when it was released in the late 1970's. I know that the album has been praised to high heaven by virtually every publication and, oddly enough, 99% of every one that I know as well, but it is the most monumental and important record of our time. I still think that their 1990 7-inch, "Sliver", is one of the best rock 'n' roll songs that I've ever heard. There is no denying the power they now hold being on a major label (DGC), but the beauty of it is, like SONIC YOUTH, they are as unpretentious as ever....and thank the gods for that! Kurt Cobain had stated that the next record may sound like the BUTTHOLE SURFERS, so...watch out! My favorite cut on "Nevermind" is "Lithium"...it should be the next single. "On A Plain" reminds me A LOT of the late '70's CHEAP TRICK, especially on the "love myself better than you" part of the song. Definitely, the record of the year.

Just want to comment on some recent shows that I saw.....

HEAD at the super-secret underground party in October (sorry, can't reveal the venue). HEAD will give you one of the best trips that you'll ever hope to be on. HEAD is composed of some of the best musicians that I've ever seen: Dean - bass and vocals; Erik - drums, backing vocals; and Ben - guitar and vocals and have put on some of the wildest shows I've ever seen. Their light show is very well conceived. Imagine a combination of CREAM/BUTTHOLE SURFERS /JIMI HENDRIX EXPERIENCE...and shake. Keep a look-out for HEAD, people...you won't regret it.

The UNSANE at Jabberjaw on December 18. A great band that releases records with the goriest covers that I've ever seen. Buried vocals, machine-gun guitar and rattling drums are the UNSANE and their set at Jabberjaw was furious. They even performed "El Mundo" which they hadn't done in over a year live. I promised Chris Spencer of the UNSANE an interview when they come back so, be ready...

Gazzari's was taken over on December 19 by the likes of BULIMIA BANQUET (who have an excellent new 7-inch out on Piece of Mind Records which is run by Kenny Latham of DIE HAPPY), ETHYL MEATPLOW (who

also have a new Piece Of Mind GROTUS (who out and have the rock/industrial Francisco), a new 7-inch out The Record In-both the longest that they've ever B A B Y L A N D 12-inch on Records and out of everyone performance). the end is near, hairspray bands pages of Bam show at dedicated to JOE BULIMIA BANCOLE was the FLAG during

and was recently working with HOLE on a video as well as helping them as a roadie. He was shot to death for a measly \$40 dollars after being taken to his apartment on the night of December 18 after shopping at a market. What a waste....He will be missed by many...

If anyone has any comments, criticisms or suggestions please feel free to contact me through Flipside...also I'm going to start focusing part of my column on past releases that greatly influenced some of today's bands. For example....my next column will encompass the importance of RUDIMENTARY PENI's "Death Church" LP to some of the groups making music today. If anyone has information or even photos of RUDIMENTARY PENI, please contact me...I will greatly appreciate it.

Onward, Ye multitudes of radiance....



"Baby Cakes" - photo by Mom & Dad

that I have been trying to forget about those bands for YEARS! I can see them travelling west down Sunset for their next gig. The ANGRY SAMOANS tore shit up in their classic tradition, but I was tired and just couldn't get into them like I might have if I had only gotten some sleep the night before. The crowd thinned out a bit for their set, and the only people left were jack-offs who THINK they know how to slam. Watching them beat up girls that

trying to emulate? All I know is that they are a talented, tight band with great tunage. I have never been overjoyed with the 60's revival to the point of being a "fan" of it, but I CAN say that I am a fan of the Hoods. The next time they play LA, I'll BE THERE--but until that happens I'll just listen to my Dionysus Hoods' single...

## HURL, FISHEAD, SANDY DUNCAN'S EYE

December 22 at El Tropical by Al Ah, a new place to go! Just when I thought I was doomed to visit the same 10 clubs for the rest of my life, a new place pops up from nowhere to offer new and interesting nightlife. El Tropical is located in East L.A., not unlike the last Vex (remember that? It's been awhile). On First and Evergreen, just a short jump from downtown, this bar/hall offers a very large capacity (800!), a very reasonable bar (tonight might have been special, but \$1 beers were mighty fine! Cheers to bartender Hector!), and a pretty free-for-all atmosphere. There flyers saays "Slam dancing is a yes!" This place should definitely be looked into by anyone looking to put on a reasonable show - there's also a resturant here, so all age shows are also a possibility I guess.

Anyway, on with the show... After delivering records for Babyland's debut performance on the Sunset Strip, we rushed off to this gig. We walked in just as the promoter's (Emillio) band stepped off the stage! I guess their singer didn't show up, so it wasn't their best set - have to catch them next time. Local heros Fish Head were up next. These guys have so much spunk, and chaotic punk spirit that they cannot be contained. Singer John pounds those drinks and ends up an obnoxious maniac fronting his power blasting punk combo. These guys are tight and solid, with a killer drummer that just rides those skins. They are working on recording and will release some material on a new East L.A. punk rock label. Sandy Duncan's Eye eventually took over the dimley lit stage, and set up for the delivery. For those of you who don't know/remember, SDE replaced their old guitar player Dave with a new wizard by the name of Bill. I've only seen them a few times myself with this new noise machine, but I am happy to report that they are as good as ever! Bill plays all the old songs and sounds as Dave did, however, his methods are much different. Rather than cloning Dave's incredible sound, Bill takes his own approach and ends up at the same place. It will be interesting to see where they take it. SDE blazed through their set, playing just about everything off their up coming Flipside LP (plug plug). The sound up front was loud and clear, and I thoroughly enjoyed seeing L.A.'s best kept secret in the confines of this new club. A good time was had by all.

## TIM CLAWS CORNER

Hello hello hello, it has been quite some time since I have forced Al and Stf to type my column and forced you dear Flipside readers to stress the blood vessels in your eyes to read my rambling. I would like to thank everyone who sent all the letters to me. I didn't think that many people cared. You make me feel so mushy and special.

Yes, the Positive Alternative Scene Report is still here! But the name is to change. That name I started 3 years ago. It was sort of a proclamation of the voice of a segment of the greater L.A. scene that I felt was being ignored. Now I see things differently.

Our "underground" has been shrinking for quite sometime, I don't want to make it smaller, to put it simply,

GG Allin? Don't get me wrong, I did Pan Hacen and Madonna worshippers blasting "Smells Like Teen Spirit" but somehow the point of it all seems to be changing. Example: Look - @ to \$. Nirvana's cheerleaders in their video wear the @. The holy circled A, the religious symbol of punkness is now the trendy relic of a tamed erapast. Or is it? You and me hold the key! So, the prices

of shows keep rising, the quality keeps dropping and my hair keeps getting longer. And I let it eat at my enthusiasm, but I'm much better now. There are plenty of people coast to coast that inspire me so maybe I can inspire someone and keep the ball rolling. God I would like to hope so! Humor me.

I'm sorry to hear that Krk will no longer be here at the mighty Flipside. I didn't agree with him all that much, but he always seemed honest! (At least to unpopular opinion). He never really gave a fuck about it either. I mean hey, every good magazine needs one healthy asshole. Sorta that brick of reality. But, you know, he was extremely easy to get along with. Good luck Krk. I hear he is going to write for Ben Is Dead.

I haven't really kept up much with the status of too many bands but I do know a little. Glycine Max called it quits for awhile. Mark moved to Utah so they had to

cancel their east coast tour with Nausea. Nausea did go it alone and it went well. Reagen is jamming with Dogma Mundista who had to cancel a San Diego show with Citizen Fish because their drummer quit. Any good drummers in the Reseda area interested? The once mighty Adolescents have re-re-united and it is with all the original members. They played a couple of fairly unsuccessful gigs, one at the Country Club in which the security at the less than full show got overexcited and thought it was boxing night. So the band walked. Also, a show at the Miramar Theater in San Clemente went bad. I guess they didn't even get to play that one, when the cops got all too happy outside. I'll bet they feel like it is 1991 all over again with nowhere to play.

Speaking of cops, they had a fun time breaking up a free show at Hart Park in O.C. Total Chaos among others played. They beat and arrested a number of innocent and guilty people. Of course bottles flew and they over-reacted so what else is new. If you have still photos of the incident please send me copies, a friend of mine may have a legal case against them. Ok? Oh by the way, have I ever said I hate cops?

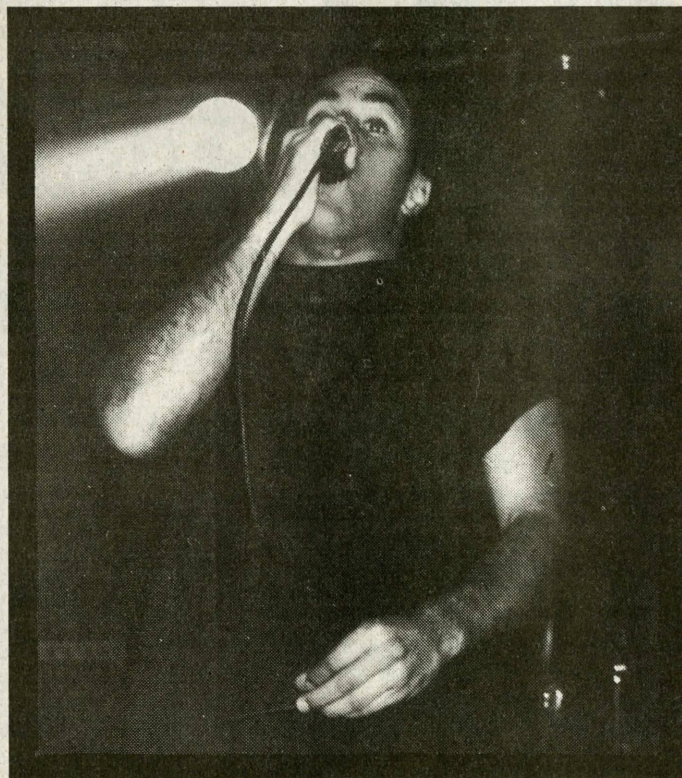
News flash: Jerry Garcia likes Janes Addiction. Now it is officially safe to like the Grateful Dead and Black flag!!! F. defective have gone their separate ways. Beth Death has a solo band of the same name. Stay tuned for further detailed tape review. Dear Monic is soon to be a movie star, so groupies if you still want these sex goddesses, now may be your last chance.

Speaking of sex, is it just me or is it really getting harder to catch good V.D. these days? Now the shit kills you. That sorta takes the fun out of it. Oh yeah, how come Magic Johnson had to be the AIDS case that woke everyone up. Why not someone worthless like David Lee Roth or all of Poison? I mean there are



Circle Jerks - photo by Tim

NO MORE SEGREGATION> It is funny, so many of the "punks" or "ex-punks" or whatever have become so elitist, so closed to outsiders. Now is not the time to



Monster X - photo by Tim

break things down smaller. Yes Virginia, Santa is a goner. And besides it is time to take rage one step further. The mainstream says it is now ok to have mohawks and slamdance. Look at Sub Pop, it is becoming a training ground for future millionaires: Soundgarden, Alice In Chains, Nirvana, shit, who next?

plenty of expendable cock gobblers, but not the Magician.

Ok, sorry for that penal outburst. Oh, and why did everyone act so shocked when Freddy Bothways of Queen died? The guys was the #1 poster child for AIDS all his life. Now please don't think I am making light out of a serious situation without thought, I have acquaintances who have it, and it is not funny. But it is time to wake up... L.A. just lost **Craig Lee** who meant sooo much to the evolution of this scene. And the president never appointed him to shit. But a benefit showed him (I hope) how much people do care, with it being one of the best shows I've been to since the Olympic was open. Talk about a bill! **Janex Addiction**, **Circle Jerks**, **L7**, **Gogo's with Exene**, **Dramarama**, **Phrance**, the real **Zeros**, a Chili Pepper or two, and about 10 others. What a good show. It really made me feel good to see so many unlikely people really caring. man, the highlight of this show for me was seeing **Janex** do an acoustic set (minus bass). I mean, they didn't do the easy ones, they did "Ocean Size". Why don't MTV have them on unplugged? Shit, **Janex** is MYV's unwanted step-child. What a trip it was to see the **Circle Jerks** after a few years and fuckin' Keith has dreads to his waist! Sheet! I guess this was a reunion of sorts, they packed all the intensity of the Jerks of old, with Keith 'a freakin' as always! It was still pretty wild to see a longhair singin' "Paid Vacation"!

Oh yeah, and while I'm tripping down memory lane, howz about seeing 4 chicks that look like accountants with Exene singing **Gogo's** tunes. No, wait, it was the **Gogos**. Exene singin' "This Town", "Bet you would be here if you could and be one of us." How weird, is this some kind of vodka hallucination? No - and shit it is sounding good. I'm glad Belinda was too cool for this show, cause her lack of sincerity would have wrecked this cool dream. Man, if this was not enough the **Ringling Sisters** jammed their hyper harmonies, **L7** kicked their soon to be very famous brand of sleek fluid trashin' bash, **Dream Syndicate** played all your fave KROQ goodies, **Dramarama** played their hyper power pop on the edge give-you-candy-give-you-pills anything-you-want-\$100-bills groove. And all smashed in between was songs and thoughts by **Phranc** and **Vaginal Creme Davis** which sort of made it all jive soooo well. Hey, exactly how can anyone top this show? And I thought **Lollapalooza** was great! But hey, that is history now. Glad to see **Dirt Clod Fight** got some music released. I also saw them play as a three piece at the Doll Hut and they sounded tighter than I had heard them before, despite the Doll Huts lack of acoustics. I hope to see the famous **Preston** and the rest play more soon! (As I type this they are on a West Coast tour).

I also had the pleasure of seeing **Monster X** for the first time. Steve of that band set up the show at Goodies in Fullerton. **Monster X** is a cool surprise! Not sure how long they have been around but they jam like it has been awhile. They have an off-center late 70's punk sound, with driving rhythms and punkish-groovy vocals. A varied group of songs too, with some having the drive of the Cramps, sorta rock-a-punk, and a smattering of drum pounding bass boomin' post punk funk. With a couple of off beat covers, one was from **Gen X** and an Iggy tune (I think), they had the crowd of mostly punx a slammin' the nite away! Check this band out if you are a punk with an open mind, or someone with very eclectic

taste in music. They had the punx interest red hot for good ole' **Agent Orange**, who as always came out and played their own patented post-hardcore (shit, they were pre-hardcore) surfbeat sensation mid-tempo, mid-rhythm, mid-melody, middle of the KROQ road. I never had much of an interest in this band even when punks were punks and posers were scared. Now I really don't like them, but hey, they do have my respect for sticking it out as long as they have. And the really funny thing was all the punkers were yelling cat calls like "Play some old stuff!" right after they opened with "Everything Turns Grey". Wake up you ignorant children, that was the first song every put on vinyl (?). Oh Orange County, fast cars and cheap thrills.

The next show I can think of is the **RIP Magazine** anniversary bash at the Palladium with **Alice In Chains**, **Sound Garden**, and **Spinal Tap**. The show went like this:

Vodka shooters - headache.

Spinal Tap - Real funny headache.



Fishwife - photo by Al

More vodka - more headache

Alice In Chains - Migraine headache

More vodka - numb headache

Soundgarden - brain splitting fucking off the Richter scale meltdown headache

More vodka - sleep

Morning - headache.

Now I'm pleased to speak of a cool bi-annual event that looks to continue next year too, **Citizen Fish** rocked their way back into our hearts. New album soon (Shhhh! You didn't hear it from me. It will be on Geffen Records and they will have **Guns** and **Roses** opening for them on their next tour.) The two shows I saw were at Al's Bar and the Azteca Ballroom in Santa Ana. The Azteca show was well run and had a reasonable door price and from what I understand completely sold out in advance. I would estimate at 200 or so more people could have fit in there, but hey it was nice not to be packed in like sardines. The line-up was as follows: **Resist and Exist**, **Pennywise**, **Guttermouth** (all of which I missed due to rappin' with the **Citizen Fish** guys, sorry!) and then the **Offspring** and **Citizen Fish**. The later two bands also played at Al's Bar. The **Offspring** played both shows with integrity (sparse crowds at Al's) and energy. Their harmony seems to get tighter everytime I see them. They really play together well. They and the **Cadillac Tramps** are definitely Orange County's great white hopes. The had the Azteca crowd going bananas, stage

diving and thrashing and they as well as their sound seem to be maturing quite well. I almost know the words! **Citizen Fish** has also "cooked together" and become tighter since the last outing. Their rhythm section seems way more in sync this tour, probably because Jasper was not sick this time. The guitar playing seemed more up front with a twinge of rock'n'roll and Dicks ever present in front-driving-got-your-attention-pleasant-monotone singing style. There, as always, was traces of later day punk and scratchy ska with a dash of politics. Tho it seems they are more concerned with social issues these day. And for you punk naturalists, they still refuse to play GNR covers (what loyalists). They said they will be back in May so those of you who couldn't get in in Santa Ana, stay tuned.

Well I know this is a short column this time but I am a week late (as flaky as normal) and there is a bitchen storm swell here at the beach so I'm going to go surf the 8 foot waves before they disappear. Besides Stf won't have to type so much! All the bands who sent me tapes

don't fret, they will all be in the next ish, I promise.

Onwards Tim Claws

POB 2246, Anaheim CA 92804

PS: Hang in there Moggo, you will make it, take it slow, no more low.

## SAN DIEGO SCENE REPORT

I am writing to inform your writers, your readers and you that yes, there actually is a scene in San Diego, and that it is made up of quality bands that put alot into their music. After reading your last issue (the one with Jesus Lizard on the cover) I was angry about how ignorant everybody (esp. Krk and even Meatwagon, and a lot of people I talk to at clubs in the L.A. area) is towards San Diego and the bands tha have been coming out of the area. Rather than scream and hurl insults at everybody, I decided to wait a little while, cool down, and inform you guys about the great bands coming from San Diego. Ready? Here we go:

### Rocket From The Crypt: This hard

driving melodic punk outfit fronted by ex-Pitchfork guitarist John Reis, has just finished a tour of the US opening for many great bands along the way such as Coffin Break and God Bullies. Check out their "Paint As Fragrance" LP/CD on Cargo (Krk gave it a great review 8 months ago, remember?). They got rid of the female backup singers and have added a sexophone player totheir roster, since their first release. Hopefully they will be releasing something new soon, as their new songs are just as good as the ones already out.

**Drip Tank:** Three guys, one gal, and a whole lotta heart. Hard, energetic, catchy loud rock n' roll, I guess would be the best way to describe them. In addition to the fact that they know how to write SONGS. They have been compared to bands such as the Eyes, Dils and Zeros, but I think they sound a little bit more modern. Currently one of my favorite bands, period! Went to New York to play a music convention, and just got done recording two songs for a split 7" with aMiniture. Look for a possible LP on Cargo in 3-4 months, but I suggest you check them out when they play in your area. They're played Al's Bar a couple of times and are looking hard for more gigs in the area. So clubs: give these people a good show for once! I remember a show they played at U-Genes a few months ago, with all these so called punk bands. Turned out they were the punkest thing there, playing a 10 minute grungy version of "Old Time



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**RnR!** just o piss everybody off. I have seen this band probably 20 times, and every show has been completely different. Drip Tank is also famous for doing a tour of 50 Seven Elevens in a 10-12 hour period in the San Diego area of July 11th (7/11), 1990.

**Drive Like Jehu:** This all star band features 2 guys from Night Soil Man (a great SD band who released a good LP on Vinyl Communication a couple of years ago), and 2 guys from Pitchfork (including John who also fronts Rocket From The Crypt). Very intense alternative punk/rock. They just released a CD on Cargo (with vinyl soon to follow), so check it out if you can handle it. Now that Rocket is back from their tour of the States, John will be focusing more on Drive Like Jehu. Look for them soon!

**aMiniture:** Just released a CD/cassette. Melodic Husker Du-like punk rock stuff. Recorded a split 7" with Drip Tank, which will be out in January, I hope. Check em out.

**Olivelawn:** New LP out by the time you read this. Really great stuff, so be sure to pick it up. MC5ish/Sub Pop rockin', crankin' shit. Also got a recent 7" on Sympathy (black vinyl!!!!) and a track on Teryaki Asthma Vol VI (called "You're a Dick and I'm going to Kill you!!", or something like that).

**Holy Love Snakes:** Have an excellent CD out on Cargo. Should be playing arenas. Loud, dreamy guitar rockin stuff, with a slight Janes Addiction influence. Also will have a new EP out soon, I think.

**Milestone:** Once had the mighty Milo on vocals, but once grad school got to be too much, he decided to retire. Don't know what they're up to now, but Chris and jovi, (guitarist and bassist), are still jamming together, last I heard.

**Daddy Long Legs:** Lost their last drummer to the Holy Love Snakes. One of San Diego's best fucking bands. Too bad no one wants to give them a break. Excellent funk rock that is based around the bass, not the guitars, and not at all trendy. Don't know what they're up to now, but after being together for way over 5 years, it's doubtful they would give up now. Angelo from Fishbone has been known to jam with them.

**Carnivorous Lunar Activity:** Fun, drunk, acoustic mayhem by 2 guys who like lots of Guinness and women (or so they claim).

**Fishwife:** Have a pretty good, weird, alternative rock type of CD/LP out on Cargo. Have not played recently to my knowledge. Admittedly, there are not too many places to play in San Diego. There's the Spirit (who besides GG Allin, Nomeansno, the Lunachicks and the Dictators, have not had too many good shows in the past year), the Che Cafe (on the campus of UCSD. Every show is a benefit and every band gets equal treatment. On a good weekend with local bands on the bill, hundreds will go. They usually ask for donations and all shows here are all

ages. For some reason, Jello Biafra, who has been spending time in San Diego, cannot understand what a cool place this is), and the Casbah (21 and up, consistently put on great shows from local and national bands). There is also a cool coffee house (name starts with a "C", sorry I can't remember it), that has been putting on free shows lately. There is one other place to play that used to put on great shows that would draw almost a thousand people with just local bands on the bill, but there is an asshole who runs it who doesn't



**John Summers of Pig Pen at Indio Ranch - photo by Sophia**

deserve to be mentioned because of his unfair promotion tactics.

And finally, there is not one, but two 24 hour alternative radio stations. KSDT on the campus of UCSD (95.7) and KCR on the campus of SDSU (sorry, don't know the dial #). Unfortunately, both are on cable radio, so you must have a cable hookup on your stereo to receive these. Cox and Southwestern have recently changed their policy and do not charge any monthly fee to get your cable radio.

There you have it. I would like to point out that I am not a member of any of these bands, nor do I work for any of the record labels they are associated with. I am first and foremost a fan, and since my move to El Lay, I often find myself spending the weekend down in San Diego (unless the Lazy Cowgirls, Muffs, or Clawhammer is playing). Thank you for your time, and if anybody wants to talk or get in contact with any of these bands, give me a call.

**Ted Tarris**  
(310) 839-5386

## **PALM SPRINGS SCENE REPORT**

by Sophia Possidon

As boring as this desert can be, there seems to be a hell of a lot going on (that is on the weekends). There are no clubs or bars that bands can play at. However, there is still the evercrumbling Nudist Colony which many bands from out of town and desert area have played at. Some Southern California bands that have played there and that are worth mentioning are: FUMANCHU, who played August 31, GLYCINE MAX and CONFRONTATION who played a birthday party at the Colony around the beginning of September. Also worth mentioning, DR.

STRANGE RECORDS made a galliant attempt at throwing a huge party up at the Nudist Colony on Oct. 5, with bands like FACE TO FACE, GUTTERMOUTH and a couple others. However, the law enforcement discovered their plans and turned everyone away at the beginning of the dirt road.

Locally, there are parties that local bands play at every weekend. It is difficult to recall all the specific dates and times that bands played. However, during September KYUSS played a party in Thousand Palms and KYUSS and HUTHOUSE played at the Nudist Colony.

During October, there was a huge party out at a ranch in Indio. It was a great party--no cops at all. The bands that played there were PIG PEN, who are: Bob on guitars, Billy on bass, and the legendary John Summers on drums and vocals. These guys are great!!! Loud, fast and obnoxious. They know I am one of their biggest fans. Another band that played was SUBFUSION who has the same bass player from PIG PEN. These guys are like RUSH, very talented but no vocals. Finally, a speed metal band called ENRAGE played. The band was good but the people were idiots. They were playing "lets see who could body slam who the hardest" and provoking all kinds of trouble. Finally, the band said fuck-it and packed up, not even finishing their set because the whole situation was out of hand.

UNSOUND is still together, and are working on recording some great new material. They also just returned from a two week mini-tour of the northwest coast, playing in Seattle, Oregon and San Francisco. For booking and band info call (619) 360-2471.

KYUSS also just returned from a touring with the DWARVES. Since, KYUSS and UNSOUND both returned to the desert in time for Halloween, the bands threw a party up at the Colony. The turnout was what has become typical--a few hundred people. In addition to KYUSS and UNSOUND playing, the DWARVES also played a super five (5) minute set!!!! In spite of the short set, everyone appreciated them playing and enjoyed them very much.

THE SORT OF QUARTET is still playing around here and Southern California. Since the last report they have managed to release an excellent CD. For more information on getting a CD or booking info, they can be reached at (619) 564-1456.

Well, that is the brief coverage of what is going on in the low desert. Merry X-mas and Happy New Year.

## **NORTHERN NOISE**

by Athena

Some guy from Cringer flaked on doing this section last issue and I can't get ahold of Jesse Blatz who was supposed to do it with me this time so here I am by myself. This is going to be a bit dated since I missed the last deadline, but oh well.

I guess I'll start way back in August. On the 24th I went up to Petaluma to catch the JAWBREAKER/ENGAGE show. Due to traffic congestion, I got there kind of late so I didn't get to see any of the opening bands, but I heard HEROIN was great. ENGAGE was set and ready for the evening with their table full of animal rights pamphlets and non-leather punk gear.

They played for a really really long time as usual, a little too long but that's just my opinion. The crowd was totally into JAWBREAKER. Me, Jeff, Monica, and the Chief watched from the stage where the Chief was turning the knobs and dials and were pretty bored but at least I didn't pay to get in. The crowd was wild. I saw Scott from Davis get his glasses broken and everything. Wow.

On the 30th I ventured back to the Phoenix to see FUGAZI, NATION OF ULYSSES and TOAST. I was wandering around during TOAST so I didn't watch them this time but I've seen them before and they're one of those funky bands. NATION OF ULYSSES were intense; I really like this band a lot. You gotta see them to really get into them although the record that me and Monica swindled out of them is really good, too. It's always cool when bands sound like they do on vinyl when they're live and FUGAZI were like this. Sounded great and they didn't preach this time!

The following evening was the CAPITALIST CASUALTIES record release party at the same establishment forementioned. NOUSE FOR A NAME headlined the event along with CAPITALIST CASUALTIES. Go Slap A Ham! TOTAL FUCKED and THE DREAD also played. I didn't watch TOTAL FUCKED because I was...oh yeah. Anyways, STEVIE SEX OFFENDER told me it was their best show ever and showed me his multi-colored penis that he colored with Magic Markers for the event. NO REALLY MAN?! THE DREAD expanded back to being a 4-piece; this was their first show with their new guitar player, Doug, who adds a lot to this Concord band. CAPITALIST CASUALTIES were deafening as usual; Sean jumped around a lot despite getting his toe chopped off in a river the week-end before (this guy is totally accident-prone), Jeff was on sugar and attempted a cartwheel while holding his bass and the Evil One (Mike) fell

down twice-what a bunch of acrobats! NO USE FOR A NAME hopped around a lot, Mr. Dodge broke a string, and rumour had it that the drummer from Operation Ivy was sitting in with N.U.F.A.N. NO REALLY MAN?! The show was a lot of fun and all of the 15 people in attendance had a good time.

On the 14th of September, I went to a party up in Santa Rosa where GRAVEL and the INSANITY PUPPETS played. I liked GRAVEL a lot and they handed out free T-shirts that they stole from GREEN DAY on which they screened their own logo on. I was stoked although the shirt is rather see-through. INSANITY PUPPETS only got to play two songs before the fuzz showed but it was cool nonetheless. Sounded good and watching Guthrie is always a joy.

On the 20th I went to Gilman to watch ANAL MUCUS. With three cute singers and a bass player with a green afro, what can you expect?! A lot of fun! After their set, they handed out "Mucus Shades", which are these total 1972 smoke-tinted sunglasses which was the cherry on top. I don't remember any of the other bands except there was one that the young Lookout Records dude was fronting and there was a lot of food flying in the air.

The following Sunday was the return of

ATTITUDE ADJUSTMENT at the Real Rock in Oakland. I had never been to the Real Rock before and it was mega cheezy although the disco ball was pretty keen. GENERATOR was supposed to play but didn't because they broke up. I got to see the last part of ECONOCHRIST's set. They rocked. ATTITUDE ADJUSTMENT was awesome; they sounded really tight. Some Nazis kept fucking shit up and someone in ATTITUDE ADJUSTMENT kept on talking about their pit bull.

Somewhere around this time, Monica and I went over to Berkeley Square to watch SWALLOW MY PRIDE and VICTIM'S FAMILY; I guess we were bored or something. I was looking forward to SWALLOW MY PRIDE because I had heard a lot about them cuz this guy DARIO that was in my physics class in high school's older bro plays in this band but I was really disappointed with the way they sounded and orange spandex does

decibels (there was a meter) and got a hearing loss lecture afterwards from the owner. URGE was delayed due to their bass player getting out of his property appraisal class late, but made up for lost time. Dean Urge was man of the evening, getting many cheers for his Native American good looks from some drunken females in the back corner.

On the 2nd of November, Monica and I drove up to Petaluma to catch the industrial show going on that evening. DARK INDUSTRY was playing when we finally connived our way in the front door. Very eerie, spooky sound; good band. I caught the last part of VOICE OF DESTRUCTION's set. Very heavy and intense. For some reason, CAPITALIST CASUALTIES headlined the show. They couldn't find any paper so they wrote their set list on the belly of their friend's T-shirt so he had to keep on walking back and forth across the stage between songs like a duck target at a rifle range.

The show ended with CAPITALIST's version of "Live Wire" by Motley Crue. Evil.

My band, THE DREAD, played at Your Place Too! in Oakland with GRIMPLE on the 10th of November. Your Place Too! is normally a blues/jazz club, but they've been doing punk shows on Sundays lately. Cool. GRIMPLE is awesome. They're a new band out of Oakland that will be turning many heads soon. THE DREAD got way heckled for being sexist (give me a break!), violent, and I think "homophobic" (like we really have something to do with Measure M-half of us aren't even old enough to vote!) was thrown in, too. There was a lot of yelling and shoving going on between THE DREAD's friends and GRIMPLE's friends which was a bummer.

I went to Spanky's down in Riverside on the 22nd. It was Spanky's anniversary show and 22 bands played on this night! Many different styles of music were



John Garcia of Kyuss at Bogarts - photo by Sophia

NOT look good no matter what. I'm not a big VICTIM'S FAMILY fan because I think they always play too long, but they were very tight however and the crowd was really into them.

G.G. ALLIN was supposed to play on the 30th but was in the hospital so the show got canceled. Oh well. I was rather apprehensive about shit getting thrown on me anyways.

NOFX, PENNYWISE, THE GRIM, and NO USE FOR A NAME played on the 12th of October in Berkeley. I wasn't really paying attention to N.U.F.A.N. cuz I was looking for Jeffrey but they tossed out a bunch of their albums which shows that they're not cheapos. Cool, even though Doug threw the one that he caught back. I had heard rumours that the funny fat guy in NOFX was playing bass in THE GRIM but the rumour was untrue; it was the original lineup. They sounded great; I wish they'd play more often around here. I was sitting outside in my van listening to Stash and Ivan talk about the virtues of Fun Dip candy during PENNYWISE. Did they do some BAD RELIGION covers? NOFX was way rad as usual. I wish more bands were like them cuz they're fun, they shred, and they don't preach.

La Val's in Berkeley hosted THE DREAD and URGE on the 23rd. THE DREAD played at 115

represented on this evening (ska, metal, punk...) which made for a very mixed crowd of people, but there were no fights; I was impressed. So many good bands played that night, but the ones that really stood out to me were APPLECORE, S.D.I., and the almighty VOO DOO GLOW SKULLS. Each band got 20 minutes to play and a trophy after their set.

On the 24th, THE DREAD were back at Your Place Too! with ANAL MUCUS. ANAL MUCUS blew up two different PA's which was a bummer cuz they had to keep on stopping and try to fix it. Musically, they were very tight, however. THE DREAD soared through all their songs and sounded pretty good (in my biased opinion).

Hmm...I think this is it for now. I like free stuff so you can send it to Athena/THE DREAD/POB 6545/Concord, CA 94524. Bye!

## TREADING THROUGH THRASHEAD'S THOUGHTS

Friday night November 1, I booked on down to the Shamrock to check out Treehouse, the Enemies, and Trash Can School. When I got there Treehouse were on. They played a really hot set, a lot more straight ahead and tense than the time I saw them before. They

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Hey Al! Here's the mini-tour dates to which do what with

put a little more grunge into their pop-punk type sound. The Enemies were next. They encountered every problem you can imagine on stage, but they overcame those problems eventually to play a good set. Trash Can School canceled from some reason. So Lee of the Enemies and Yard Trauma, Rich from the Tommyknockers, and Bob from Clawhammer got up and did a jam session right on stage. Boy did it ever fucking rock! I wish more people were there to see it, it was kind of dead in there. Back to the Shamrock the night after to catch Bulimia Banquet and the Nip Drivers. Since I left late that's all I got to see. Bulimia Banquet were setting up when I showed up.

I had a pocket full of butterscotches from halloween that I was handing out to people and I kept tossing them to the band while they were playing. Another great set by Julia and her bulimic buddies. The Nip Drivers also played a good set, but Mike just wasn't into it tonight so the set was pretty short. Tuesday November 5, back to the Shamrock to see Babyland rip it up. Sturm Und Drang were first. This is Damian from the TVTV\$ other band. They pretty dance oriented industrial but pretty noisy too, they weren't bad. Babyland tore through another incredible set. The owners of the Shamrock asked them not to bring the flares, so instead they brought in four bags of cowshit, fertilizer. It even said steer manure on the side of the bag. From the time they opened the bags until the end of the show, people including yours truly were yelling stuff like "Who Farted", "What a bunch of shit", "look at the shit on the stage" and other assorted shit and fart comments in between songs. The best one of the night is when Mike of Babyland said "They didn't want us to bring fire, so we brought bullshit instead." Great

show. November 7, the show I've been waiting for ever since I heard it was going to happen. The return of Helmet. So I jumped into my car and ripped down to Bogart's in Long Beach. I missed Dirt Clod Fight and Shoeface was starting their set. Shoeface played a decent angst ridden set, although the audience wasn't that enthused, I think they were waiting for Helmet. Helmet hit the stage and let the audience have it! They were fucking intense! Playing tunes off the new single, some oldies, and some great new unreleased tunes. They relentlessly pummeled the manic crowd with their awesome wall of sound, fantastic show! One battering wasn't enough for me so I trucked down to Club Lingerie the next night to get aurally assaulted one more time by Helmet. Ethel Meatplow were first. I've heard a

lot about them, but this is the first time I've seen them. They struck me as a dance/punk band, bizarre stuff. Some of the tunes were hit and miss, but I was impressed by the stage show. John's a madman. Next up Trash Can School got the audience hyped up with a bulldozer set of noisy punk rock mayhem. Then Helmet got on stage and bashed eardrums one more time. Some of the audience members got a little out of hand, but besides that another ripping show was achieved by

## An Expose on the country club by Thrashead

Black and White productions put on a show on November 15 with the Adolescents, Blast, Buglamp, and the Grim. Little did anybody know that it was going to be a horrible display of bouncer brutality. Joe from Black and White Productions handed two passes to Pookie Musclehead to get him and me into the show for review. So Pookie picked me up and we drove down to Reseda to the Country Club. When we got there we went up to the ticket window. We gave them our passes and I notice a professionally made sign on the back wall of the ticket booth that said, "Any slam dancing or dancing of any other kind, will result in expulsion from the club." (expulsion is the nice way of saying a bouncer will beat the living shit out of you and then throw you out literally.) When we walked in Buglamp was on the stage. The crowd of about 400 were mostly sitting down. I looked around and noticed this big sign (another professionally made one, made by the same people that make "no parking" signs) that said "No slam dancing, mosh pit, or dancing of any kind." I thought to myself what a fucking load of shit. There was about eight huge security fucks standing in front of the stage in riot formation just waiting to kick somebodies ass. And around 20 to 30 more security people walking around. I saw kids getting thrown out violently for banging their heads or moving slightly. I went up to a security guard in uniform and asked what the fuck is going on. He played dumb and pointed me to the owner. The owner of the country club (Who is a 25 year old kid, whose rich mommy and daddy bought him the fucking place for 2 million dollars) asked me what was wrong. I said those fucking assholes (the bouncers) are beating up on people for no reason, and he told me that they were getting thrown out for dancing because he doesn't have a dancing permit.

Now let me explain about the Dancing Permit. It's city ordinance in the city of L.A. and surrounding areas, that a club or a bar can get fined or shut down for not having a dance permit and allowing people to dance. IS THAT FUCKING STUPID OR WHAT!!!! This permit costs \$2000, and you have to go through open court hearings to obtain it. Which means the city can pretty much dictate what the clubs put on, plus it's a great source of revenue for the city (like they don't rip us off enough already). Fuck, what next. A permit to go to the fucking bathroom or to breathe. Getting back to what happened. The owner doesn't have a dance permit so these kids are getting fucked. So during Blast I'm walking around the club showing my displeasure very loudly. Then Pookie comes up and tells me that Keith Morris got us backstage passes, he did (Thanks Keith). So we went back stage and let everybody know what was going down. Joe one of the promoters told me that the club management did all this that particular day before the show, and he and the bands were saying that if they knew ahead of time, they wouldn't be playing. The Adolescents hit the stage and started playing, we went down to see it. That's when the shit hit the fan. The restless crowd started moving and the bouncer thugs went off, kids were dropping left and right. About 20 bouncers rushed the stage from all sides and were beating the shit out of these kids. They were using choke holds and nerve pinches to throw the kids out. Those nerve pinches if done wrong can cause some serious, permanent neurological damage. Both the choke holds and the nerve pinches could possibly kill somebody. I even fucking saw these neandrathals punching out girls one-fourth their size! How fucking low! At that point I left on my own terms because I was about to do something stupid (I was seriously considering throwing chairs). I went outside to talk to some of these kids. I talked to this one kid with a busted lip, he was bleeding all over himself. He told me he got pushed by somebody else and the bouncers grabbed him, punched him in the face, choked him, and the literally threw him out on the street. A lot of the kids had similar stories. The Adolescents played about a song and a half before saying fuck it. About half the crowd had gotten thrown out of the club (that's about 200 people, in a matter of about five to ten minutes). The bands themselves were outside with the crowd talking about how fucked this whole thing was. The bouncers were too scared to come outside the club because they knew that there was a mob of angry kids waiting for them. So these security cops along with the real cops came along to break things up. They were cool about it though. They listened to the kids complaints and they didn't harass anybody to my knowledge. While I was outside Pookie caught up with the owner and asked him what he was going to do about this. He said nothing as far as he was concerned the bouncers were doing their job and the kids deserved it. So I urge you not to play the Country Club! Out of town and local if they ask you to play tell them no. The underground community will not support a club that treats us like shit. If anyone asks you to play the Country Club give them the big FUCK YOU!!!!

I'll have more information on the dance permits and other permits and law like that in future issue of Flipside. It's time we let these greedy lawmakers know that they can't tell us we can't have fun.

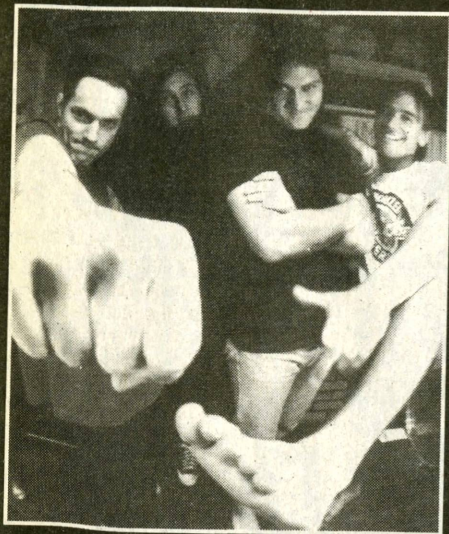
Helmet. Friday night rolled around. November 10, The Gears, F-Word, Skull Control, and Holly Vincent at the Whiskey. Pookie got two passes to get in free and also gave me a ride, thanks Pook. When we got there nothing was going on at the time so we hung around and looked bored like punks do (oh brother). Then members of Rhythm Collision and the Muffs walked in, finally some people we know. Around that time Holly Vincent took the stage and bored us to no fucking end with her wimpy, wimpy, WIMPY, syrup type pop. YUCK! I thought I was going to die of fucking boredom. Finally she ended her set. Pookie said something to the effect of "I wonder if these people clapping like her, or are they happy because she's getting off the fucking stage." After what seemed like a long time F-Word got on the stage. Rik L

Rik was jumping around and bent the microphone stand, the band just stood there bored, at least that's what it looked like to me. They played all the classic F-Word tunes. It was a good, rocking set, but it came across as a nostalgia thing rather than an actual show. I don't know maybe it's just me. Next up was Skull Control. These guys rocked out like it was still 1977. The whole band was spazzing out and the audience did to. Playing the classics like "On Target", "Do The Uganda",

"Neutron Bomb", and "Victims", Skull Control unleashed a killer set. Next up were the Gears. They, of course, played all their classic tunes. Some where in the set Axl Grasse said something about being older and mellowing out. Unfortunately it showed in their set. The music was great but it lacked energy that initially made the band great. It's like they've accepted the fact that they are old and are content to rot that way, and that really bugged the shit out of me. I actually thought about this more after I saw that show. I started thinking long and hard about this whole new punk nostalgia trip. There is a group of people that like to go to shows like this, who think that punk rock died in 1980 and has been magically resurrected in 1991. I got into punk in 1978 I was only ten, I'll be 24 by the time you read this. Punk rock to me never died, it just changed like everything else. Sure some of the changes I didn't like, but hell that's life. It didn't fucking die though. You still got the bands that play the classic 1977 punk sound, you also still have bands that play HC/ thrash like it was still 1982. You've got the progressive punk sound and speedmetal from the mid to late 80's and last but not least the current grunge sound. There are bands from all those categories listed above that I like. I'm just sick and tired of these old punks/ex-punks and there nostalgia attitudes that make my grandmother look younger than them. I still love bands like the Avengers and the Germs, but today you got bands like the Creamers, the Muffs, the Electric Ferrets, the Superkools, etc. Jamming the

'77 punk sound and doing a damn good job of it. Do they act old, FUCK NO!!!! Hell I even think that Devo's second LP is still punk as fuck, and I even have the CD of it for all you people who hate CDs, SO FUCK YOU! But like they say on with the show. The next night November 11 I went to my neighbor Al's bar (I live downtown) for the Ben Is Dead third anniversary party/gig. When I got there Glue was on stage. I've seen them before and really didn't care much for them. Although I thought it was funny when the lead singer who is a transvestite, threw a bunch of chicken's feet at the crowd and grossed everybody out. I found that amusing. After Glue's set, just to a be dick I picked up one of the chicken's feet and started terrorizing people with it. That was fun. Then Jawbreaker hit the stage and rocked out with their

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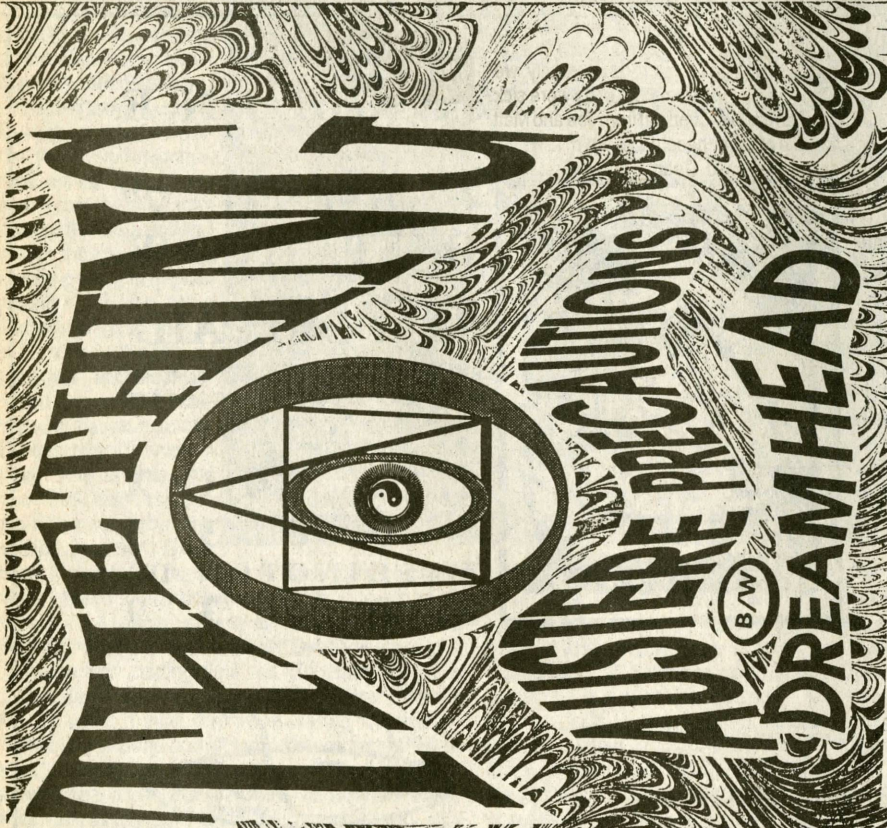
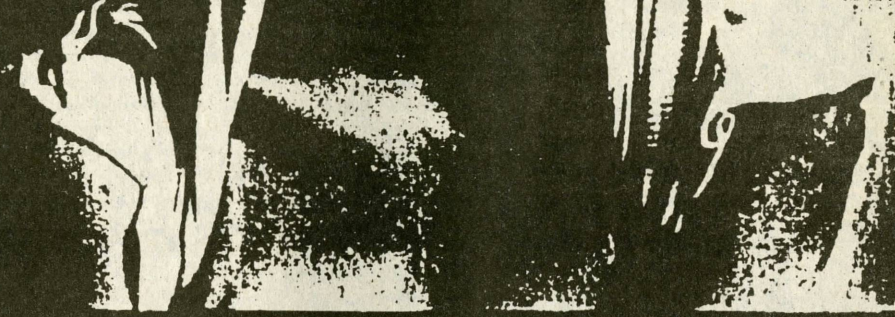
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**MINT TONE**

After Slug's brilliant set, it was interesting to see them trying to move their equipment out to make room for Helmet. I got up front and stayed there. After a long wait Helmet finally started playing and the fucking crowd went totally apeshit. A pit was formed at Jabberjaw, something that doesn't normally happen there. Bodies were flying through the air and everything. The whole thing got a bit too hairy for me and I retreated to the back where I could get a better view. The show was the most intense out of all the three shows I saw them at. Unfortunately good shows have a price to pay, because I parked my car down a side street, my drivers side window and one of my tires became a casualty. Some people just have to be assholes you know. Just my luck my spare tire was fucked up to. Well thanks to AAA me and Brenda got home. We both still enjoyed the show. Oh well that's L.A. for you. So now I'm without a car, but I still get around. November 15 the same people that put on the Gears show at the Whiskey, also put on the Adolescents show at the Country Club. Pookie got me and him free passes again, and he also gave me a ride. Unfortunately me, Pookie, and the promoters and fans that were to go to the club tonight we were in for an unpleasant surprise. Well I go into detail about this in another part of this issue. So read the expose on the Country Club, and find out. November 19 I called Al to see what was going on. He told me about the Distorted Pony show at the Shamrock. I was bored that night and wanted to do something, I've never seen them before and figured what the hell. Al said he'd give me a ride home, so I hopped on the bus and went down there. When I got there the band had already set up. Not many people where there yet so I kicked back a while. Al came in about 10 minutes later, and shortly after that a lot of Ben is Dead staffers came in. Another 15 minutes or so had passed when Distorted Pony hit the stage. This awesome barrage of sound hit my ears, wow was this band intense! They had a nice hard grunge punk type sound with industrial noise. After aurally assaulting us for while (which I enjoyed every minute of) Al and myself went out to yap with them a while. And in the process missed the other band. Oh well I heard they were too disco anyway. Ever since I heard their first 12", I've been waiting for Pegboy to play L.A. Finally I get my chance. November 21 they played Jabberjaw with Hunger Farm. Cake drove me and a few other people down. When we got there Hunger Farm were kicking butt all over the place, they play a lot of tunes of their new LP, great. Pegboy hit the stage and got the audience all riled with their fantastic brand of punk rock, great fucking band. They played all the songs from the 12" and the 7", and quite a few songs off the new killer LP they just put out. Larry let a whole bunch of us singalong with him. Once wasn't enough for me, I high tailed it down to Al's bar to check them out again two nights later. Thanks Harlan of Rhythm Collision who also played that night for putting me on the guest list. Egg were up first, they really didn't catch my attention for too long. Next were Rhythm Collision, they cranked an awesome set of their tunes very impressive punk rock. Then Pegboy hit the stage and totally let loose. The crowd went fucking nuts, slam dancing, stage diving, jumping on each other, and not really hurting one another while doing it. I should know I was out there being

(Sf) so we went down to the TV Cafe to chow down and talk before going to Al's Bar to see Citizen Fish. The TV Cafe is this eatery that is in a run down part of downtown like Al's bar. On the outside it looks run down, but it's really cool on the inside. I've lived downtown for over a year and I never knew about this place. When we got to Al's bar the Offspring were on and sounding really good, I haven't seen them in a while. Citizen Fish hit the stage and got the people grooving to their ska/reggae/punk hybrid. Dick Lucas (ex-Subhumans) is still as energetic and informative as ever, really good lyrics. Another fun night at Al's. Thursday night December 19 Al picked me up to go check out an industrial show at Gazzari's of all places. Gazzari's is one of those infamous Sunset Strip glam/metal places. I like to avoid like the plague, but tonight they have some bands I would actually want to see. When we got in Babyland were playing, they weren't into it at all. The Gazzari's goon staff would unplug them every time they would do something potentially destructive. That really sucked for Babyland, they should have went all out and destroyed the stage I thought, maybe next time. Slug played an absolutely devastating set, the best I've seen. Then Grotus S.F.'s industrial grunge meisters hit the stage and played. Me and Al both thought they sounded like a metal/industrial crossover, pretty weird shit. Then we headed down to this new club in East L.A. called El Tropic. Cool place here, really big. All Ages, bar with ID and a lot of room to move. When we got there Fish Head were on stage being obnoxious as usual. John tried to embarrass me and Al and didn't get the job done (although he'll tell you other wise after he reads this). Then Sandy Duncan's Eye turned in an ultra brutal set, new LP out soon (it rocks I've heard it already). Before ending the rambling on I want to say hi to Allyson, I hope your leg gets better soon. Also I was in the midwest a few months ago, and if you get the chance to check out a band from Appleton Wi. called Vesicular Basalt, do it. They have a rocking pop-punk sound with a real hard edge to them, killer. 1991 has been a really interesting year for me. I want to thank all the people who hung with me and all the bands I've met, for making this year great. I'd especially like to thank Al for letting me stain the pages of his zine with my bullshit rhetoric. Thanks Al. Happy new year everybody, I'll be back to bug you in '92. Later.

by Gary (not an author) Indiana  
So am I regressing or progressing? Regressing to teenage years when I saw few shows? Naw, I went to big rock concerts and did whiskey and acid back then. Progressing then, to a state where I see few shows and don't give a damn? Naw, that implies old age and boring-ness, which I refuse to succumb to. Give me sufficient wealth and leisure time and I'll fill pages and pages with gig reports, because there's plenty of good bands to catch if you just go out and look for 'em. I dunno, after twelve hard years (Jesus!) of nonstop alternative/punk scenestering, I'm sloooowwwinnngg doooooowwwwwnnnnnnnnnnnnnnnnnn. But I'll bounce back!

Started off November with a few bands that you watchers of this space may be familiar with, such as the 16th at Nightbreak with the BIRDKILLERS and their swampy, smoldering, blues-tinged rock, and would we go an issue without seeing PAPA WHEELIE? Some readers would be disappointed! But they did headline the show and kicked a little ass. And on the 27th at the IBeam was a freebie with ALIEN BEACH HEAD, back from their world tour and packing a mean standup bass, and the GARGOYLES, who ran through their patented retro-punk set but are, alas, minus the lovely Lisa Lombardo, sob, and hopefully will find another git to fill out their sound.

The following Saturday it was punk rock city again at the IBeam with the VANDALS opening. As you all know they're down to one original guy and minus Steve-o but they're still flogging those old tunes plus some new ones from what was said to be a pretty darn good recent release. I just wasn't excited until headliners the

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BUZZCOCKS came on, yes they're back again and also flogging old tunes for the most part but whoa, when they play it's like the fountain of youth, love and happiness, leather and hair dye, punkettes in lust, all kindsa stuff happens and it's fun, fun, fun! Please come back again, and again and again again!

The over-21 and on two wheels crowd belied up to the keg at Zeitgeist Dec. 6 for Dan the DJ's birthday party, thanks for the beer Dan and for the opportunity to catch the Biker Bitches From Hell and friends doing their bizarre bar-dancing ritual, a rare sight these days but worth waiting for. On the 11th I was dying to see NUISANCE at the Kommotion but I couldn't go so I sent my friend Jerry down. He thought the Sonoma County boys were "pretty good!" As was SCARECROW (Tommy Strange's band w. guys from Bedlam Rovers), and also CITIZEN FISH were "cool, ska-ish". Thanks Jerry! That Friday at the Chameleon we had another eclectic program starting with the JACK BREWER BAND, he the ex-Saccharine Trust singer with his own claim to fame now, a decent band but the crowd unfortunately not too into it. I dunno, Jack's trying to come on a little rockstarish in sound and image and it don't click completely, certainly the rather chubby blonde backup bimbo making like a windmill up there didn't help. The crowd got what it was waiting for however in a blazing set by Seattle's FASTBACKS, I mean these guys and gals are the real McCoy, been together ten eleven (?) years now and look and sound like they were born to play that happy punk-pop. Check out their records including their Sub-Pop stuff. It woulda been a perfect show if someone would get a clue about how many people to fit into that joint! I've been in there a thousand times but this time was way uncomfortable.

Next night I was down at Stanford to catch the women's basketball team vs. Tennessee, don't ask why, but hey! what a kick-ass game, those broads I mean girls I mean ladies I mean female basketball demons were incredible, and a tight game down to a one point win by Stanford in overtime. Whew! The point of this is that a section of the STANFORD MARCHING BAND played every second they could and were hilarious, especially their rendition of "White Punks on Dope". Also that evening was the social event of the year, the fabulous and almost exclusive Lightning Express Christmas party, looked forward to all year long by dozens of bored secretaries. This time we moved upscale from the Bayview Boat Club and into the swingin' confines of the Bottom of the Hill Club down on 17th, and hey what a nice place. Yes they have bands there, regularly! I finally made it there (Brave New World is next on my list, promise). The evening's entertainment was provided by a horde of drunks plus BOURBON DELUXE, who whipped the crowd into a lather with their rock-hard blues thang.

Then comes the Terminator, the new event at Frederika's on Mission which on Dec. 20 featured a whole shitload of bands to benefit Project Open Hand, which delivers free meals to people with AIDS. Too many bands to mention (all for \$5!) but I caught the JACKSON SAINTS with Chuck back on vocals for the evening, doing some Christmas song parody but rockin', then MOTHERLODE fuckin' out-rockin' Mellencamp and Black Crowes and all them dudes, then SF DOGS being very mean rock creatures, next up JETBOY who somehow maybe escaped from the L.A. rokstar trap and seem like a very

honest and down-to-earth buncha homies, then BANGKOK COCKTAIL doing some more glam-metal-type rock, also SIN CITY who (I'm not remembering accurately by now) had a nice strip trio for our titillation, plus played great balls-out stuff, and last before I stumbled

and I and Mrs. Dow Jones attended the fabulous Xmas party thrown by the fabulous British Death Fleet at the Peacock Lounge. Plenty o' beer, plenty o' food, and plenty o' SWIRL HAPPY to entertain and intoxicate the crowd with their driving sonic assault and unfortunately

murky vocals (project! project!). Plus the Noise for Tots show at Nightbreak the 23rd with PAPA WHEELIE (again!), OSGOOD SLAUGHTER, and Bourbon Deluxe. I'm going down right now and donating a Sonic Saucer frisbie. Congrats to all the bands that are helping folks out this season, way to go dudes!

**IMPORTANT INFO:** If you wanna get a COMPLETE list of clubs around here, don't ask me, write to The List, PO Box 2451, Richmond, CA 94802. Include an SASE and a buck if you're cool. He'll also advertise your show/record/mag/whatever for free!

Got an interesting newsletter from the Improvised Music Association, 2149 Curtis St., Berkeley, CA 94702-1815. It's a neat and readable collection of articles, opinions, reviews, etc. about that way-out stuff that you may or may not call music but at least it makes you think. If you want it, send a donation to Rick Rees, 2940-C Folsom St., SF CA 94110.

Also Mole #4 is out, it's a mag with all kindsa crazy stuff jammed in. \$3 to Mole, PO Box 5033, Herndon VA 22070 (NO I did not write Scar Tissue, what the fuck is that? Candy who? I think you're confused pal).

Holy Jesus! RAVE RECORDS has moved to Frisco! Philly was too cold! Better football here! They've got new stuff from GOD AND TEXAS and UNSANE (oops missed them too) as well as Starvation Army, 27 Devils, Joking, More Fiends, etc. Write for catalog! Send SASE! to PO Box 410209, San Francisco CA 94141!

Got a tape from Manon, whom you Hoosiers may recall was the skinny guy in the JETSONS and a few other bands ten years and more ago. Seems he and Jill moved to Rochester NY for some crazy reason and have a band called ZOMBIE BIRDHOUSE.

The tape strikes me as a lot like that early-80's new waveish sound that inhabited the Midwest and still does to some extent. Thoughtful and intelligent, doesn't rock my liver but so what. An interesting treatment of the Jetsons' song "Killing" is on it. For \$4 ZB will send you a tape if you write them at 473 Alexander St., Rochester NY 14605.

THANKS TO: SKULLI in the last ish for the info about Daniel Johnston and "Speeding Motorcycle", which he wrote and performs with Yo La Tango (I stand corrected), also GHITHER (he's a rad artist! He needs work! PO Box 16032 Louisville KY 40256), MOLERULES, GO DOG GO, DIESEL QUEENS (more bands I flaked on but I'll catch you!), also either Great American Music Hall or GLEN SPEARMAN for the invite.

In Memorium and R.I.P.: Al says this column can't go an issue without an obit and unfortunately he's right. CHRIS CREW, Lightning Express founder and proprietor, AFM, Isle of Man, Cabo and wherever racer (a champion one too), Sunday Morning Ride stalwart, friend, patron, and all-around good guy, passed away at home December 19. Cause of death is not confirmed at presstime. A big loss for San Francisco's unique culture and for the motorcycling scene here and elsewhere.

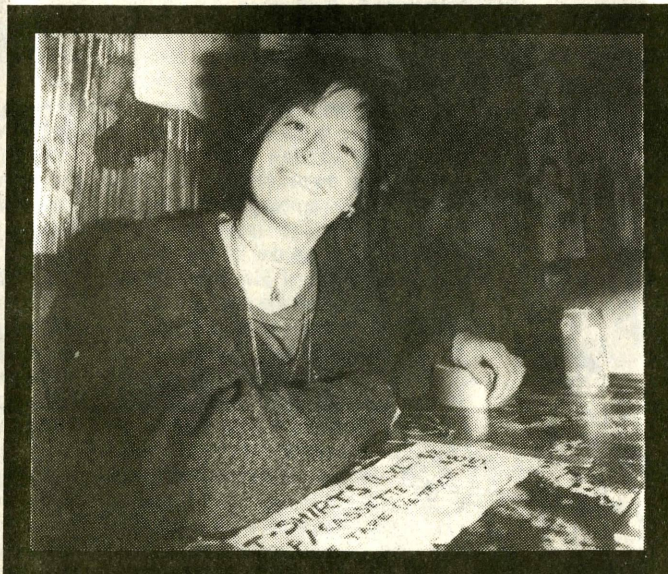
I won't die and you can write me: Gary Indiana, at POB 881343 SF, CA 94188.



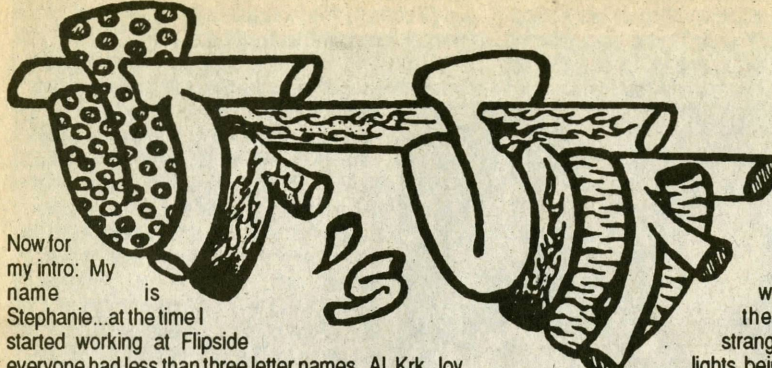
Citizen Fish - photo by Al

down Mission I caught THIS IS OUR DAUGHTER, who've opened major shows for the likes of X and have a unique and beguiling sound, by golly.

And to wrap it up before the Holidays the fabulous Sue



San Francisco's infamous Kamala Ex-Cringer on tour with Citizen Fish selling shirts



Now for my intro: My name is Stephanie...at the time I started working at Flipside everyone had less than three letter names. Al, Krk, Joy, Gus, Hud...so I shortened mine to STF. I have about three written out really mean and evol intros, well this is not one of them. I stopped contributing to Flipside a year ago for reasons that were way out of my control...Blackmail. That's all in the past now and I plan on never quitting again. A long time ago...I don't even know if Al remembers...but I was complaining again about... women and the scene, and lazy non-contributors/supporters of the scene. Al told me something in that conversation, that stuck with me over the last year...he told me that he knew that I would never stop. He told me that people come and go, but I would never stop. This hit me hard over the last year...always wanting to reach out, but having my hands tied behind my back. It feels good to just fucking typing on this little computer. I thank everyone who supported me over this period of time...because they were the ones that knew I was always trying to do the right thing. I have to thank Julia Bell, and Toast (Paper Tulips) for telling me to get off my ass, fuck shit up, and for showing off their well deserved Loozer Leggs. Next issue I will be living in Seattle, Wa. So bear with me...I have to become hip to the scene before I can give honest opinionated reports. Anyone in Seattle write to me c/o Flipside, because I will need the help. Until next issue, and the next, and the next...STF.

**November 2, 1991 Westminster Manor, Bobbie and Paul Hessing's Wedding. Pull Yer Head Out / Paper Tulips / Pop Defect**

We were all joined here to celebrate the coming together of two of our close friends. (the free beer / wine / food / and entertainment had absolutely nothing to do with it!) The first half hour was spent in the bar. I sucked up 2 free beers. The

second half hour I found myself giggly and buzzed trying to sit quiet and still for the ceremony. This became especially hard to do when everyone thought that pregnant Julie (Phil Colon's wife) started having contractions in the middle of the ceremony. As Paul and Bobbie finished the "I Do's", Phil and Julie were running outside for air (I thought it was for the ambulance) Whew, this growing into the adult world stuff takes it's toll. More booze! Free Indian food, and free entertainment. After I had piled in enough Alu-gobi to soak up some of that alcohol, it was

punk style true scream and holler (remember Fenders) Hardcore (not to be confused with the later skin one-two-one-two hardcore). Next up was the Pa-thought. After one Defect got on stage. one Pop Defect song the Tulips got on stage... on and on. After a while it was all for one free-for-all. Both bands were on stage jamming away. Everyone had a cool buzz, a full tummy, and a happy smile. News flash: On Nov 14th Julie and Phil Colon reproduced Chamille Colon.

**November 5, 1991 Babyland / Sturm Un Drang at The Sham-rock \$6.00**

When you live in San Bernadino County it takes something special to get you to drive into LA on a weekday to see a band. On this occasion I conned myself into the drive by having two reasons to flee. One, Babyland's unknown record release show, and two...to get rid of this radiation glowing old TV I have been stubbing my toe on for the last three months. My first stop was to see Al and Liz's new headquarters. It took a while to find, because all the living quarters look the same. Living in S.B. I know this to be called "A Master Planned

Community". That's when all the fucking houses look the same only the numbers change. Twilight Zone action. The next step on my journey was to drop off this glow in the dark television at Blaze's (TVTV\$) house. Here I learned that former member, bass player of TVTV\$ Damion was going to be one of the opening acts of the night. Great, something new. As I forked over my \$6.00 at the door, a band called Sturm Un Drang was up on the stage. I couldn't see real well cuz the stage had that dark and gloomy look. All the members of the band were in black and the music was good, but nothing new. As I took a step closer I saw that Damion was singing. What happened to the bass and where did your rag-mop-flag hair do go? Well as I said the band was good techno-gloom-dance-hop...I guess. Next

time for the bands. Pull Yer Head Out was up first. They had to play first before the groom/singer got too drunk, and drummer Phil Colon turned into Pa Pa Colon. The sound wasn't the best because this was a rented hall, and the atmosphere was strange because of all the lights being kept on. Pull Yer Head Out still screamed out the early per Tulips... or so I song Pop After

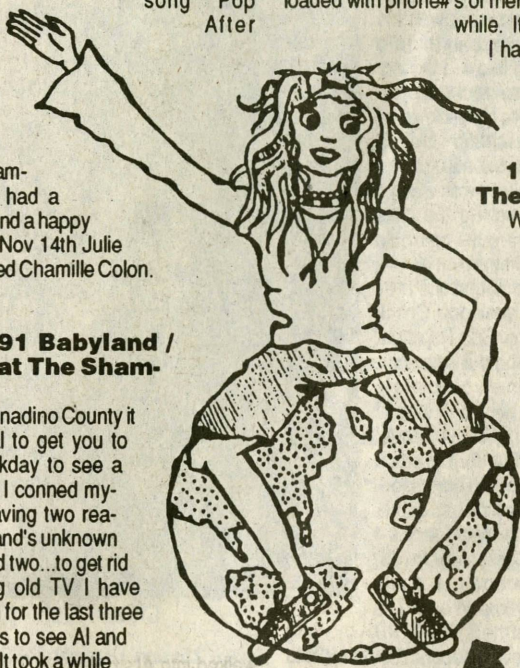
time for Babyland to appear, you see Al had received the new Babyland "Reality / Under / Smrow-Toh" EP from the pressing plant and Mike and Dan hadn't seen it yet. It didn't take long for them to realize that the new box of 25 records they received was down to 24. I backed out of this conversation, knowing full well that my EP had #25 written all over it. Al promised them another one and I got off the hook. Whew! Babyland was great, as usual. The only time I've seen this band fail to please an audience is when the club couldn't provide the band with enough electrical outlets. Mike was blue with goo, and Dan was knee deep in "Bullshit". About four songs into their set Dan decides to break open a whole bag of "Bullshit" manure. Ugh...this stench is the only thing that drove me away from the show and over to the pool tables. Oh...the pool tables. I like to play the innocent pool shark right up to the point where the 8 ball rolls quietly into the corner pocket. Even though I lost this night I managed to bring a smile to my friend Rich's eyes. Ha Ha Next time. Well I walked off with a record, a full tummy of alcohol, and a pocket loaded with phone#s of friends I haven't seen in a long while. It was a good night...now all I had to do was drive another 50 minutes and plop into bed.

**November 13, 1991 Helmet at The Jabber Jaw \$7.00**

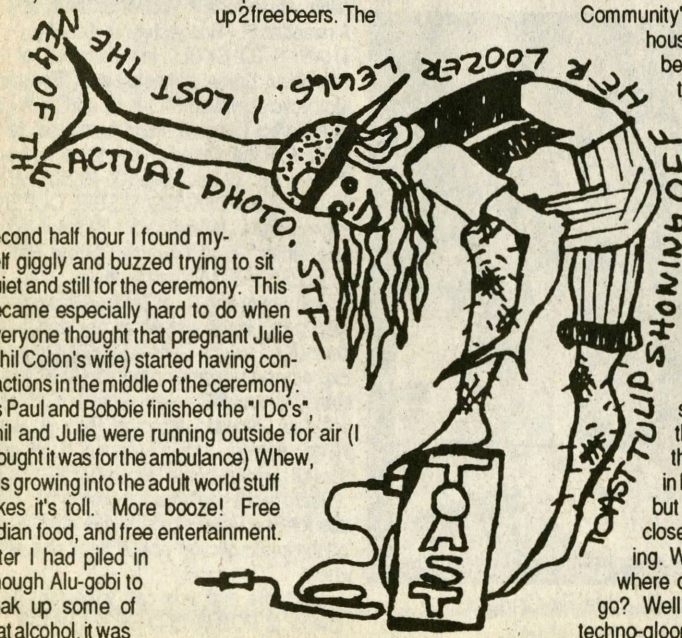
Well this is what you get for trying to be cheap and waiting until the last minute. I wanted to see Helmet at every show, but my unemployment check had other plans. So I headed out for the cheapest show and what do I get... "Sorry, were sold out!" Well, I could have stood around on the sidewalk and listened from there, but what's the use. With my luck the cops would have probably dragged me away.

**November 23, 1991 Las Vegas Nevada FREE**

Ever since I moved out of LA, there's been this distancing empty hole in my life. Most of this I needed, but not all the time! One Saturday I had really had it...I mean boo hoo worse than the PMS Sympathy Syndrome. When my boyfriend says "Let's go to Las Vegas!" Don't ask me twice. In an hour we passed "Bun Boy". In three hours we were checking into our hotel. Now I realize that this means nothing to you, this is not a review, I'm not plugging any particular band, but my point is that Las Vegas is so raw that you have to love it. A town in the middle of the desert made purely to suck out all the evil in a person. Greed, lust, wants, desires...As I was walking on the streets from casino to casino this man tried to pawn off a whore magazine to my boyfriend. I got upset and told him, "SIN SIN SIN!" He laughed at me and remarked simply, "Hey lady, don't you know your in Las Vegas!?" He was right. Of all the things I want to fight for and rebel against there was something honest about what that man said. There's a lot of people in the world just like Las Vegas, except I have respect for Las Vegas. Instead of covering up all the smut, greed, and power like people of the "normal" world, Las Vegas spells out evil with the gaudy statues, buildings and huge flashing neon bulb lights anyone would ever want to see.



**JULIA'S WORLD**



**November 30, 1991 at Ugenes. Dirt Clod Fight / Hunger Farm / Distorted Pony \$6.00**

It's great to see Ugenes open again. I don't know what the big uproar about the violent scene at this place was, but soon enough there were no more shows. Today it's a little different, they took the large pool table out of the middle of the place and replaced it with a palace size stage right across from the bar. You can be in the front row and order a beer at the same time. Its kinda good for lazy ass people who like to sit on their asses, drink beer, and still be in a hip scene. Needless to say my buns were on the bar stool, and my mouth was wrapped around a 32oz beer tub. Oh yeah about the bands...I really wanted to see Dirt Clod Fight, but I stepped in on the last notes. Next up was Hunger Farm. I remember these pesky guys from a couple of years ago always pushing themselves for shows, interviews, anything. Well they must have known what they had in store for us. This is the first time I have seen Hunger Farm, so I don't want to give you an accurate description of them without knowing what that description is. All I know is that I lost that game of pool, spilled some beer on my chest, and wasn't hassling the band enough for them to be terrible beyond belief. At the end of their set I was trying to talk Distorted Pony...who were so worried about their drummer (or lack of one) to have Roberto (SDE) sit in on drums. Roberto, while intoxicating himself further, assured me that he could without a doubt drum to all of Distorted Pony's set list without missing a beat (this is the point where Roberto missed the beer to mouth swig). Well, Distorted Pony were on their way home, and eventually I was forced to drive away. Only confident of one band. I don't like Distorted Pony...and I have seen them play before. Al just told me that Distorted Pony is good. I did see them a long time ago, and I have heard that they've changed...so...come to Seattle.

**December 11, 1991 Motorcycle Boy at English Acid \$8.00**

I fucking hate the English Acid. I fucking hate all the fucking money fucking rich fucking kids out to scare there parents away. I hate the fucking joke of a price to pay to get in. I hate the three fucking bucks for a warm can of fucking Bud. I hate the shitty red bulbs all over the shitty fucking perverse sexually explicit walls. I hate the stage. I hate that short fucking little guy with the long trendy hair that sits behind the disco sound board. I hate the fucking trap door that opens to let you in only if you have green Uncle fucking Sam in your hands, and doesn't let you out until the show is fucking over. Oh yeah you can come back in of course, but only if you have another fucking \$8. I hate the fucking joke of it all. I will never go here again. Motorcycle Boy went on last. Motorcycle Boy are rock stars.

**December 16, 1991 The Offspring, Citizen Fish at Al's Bar \$5**

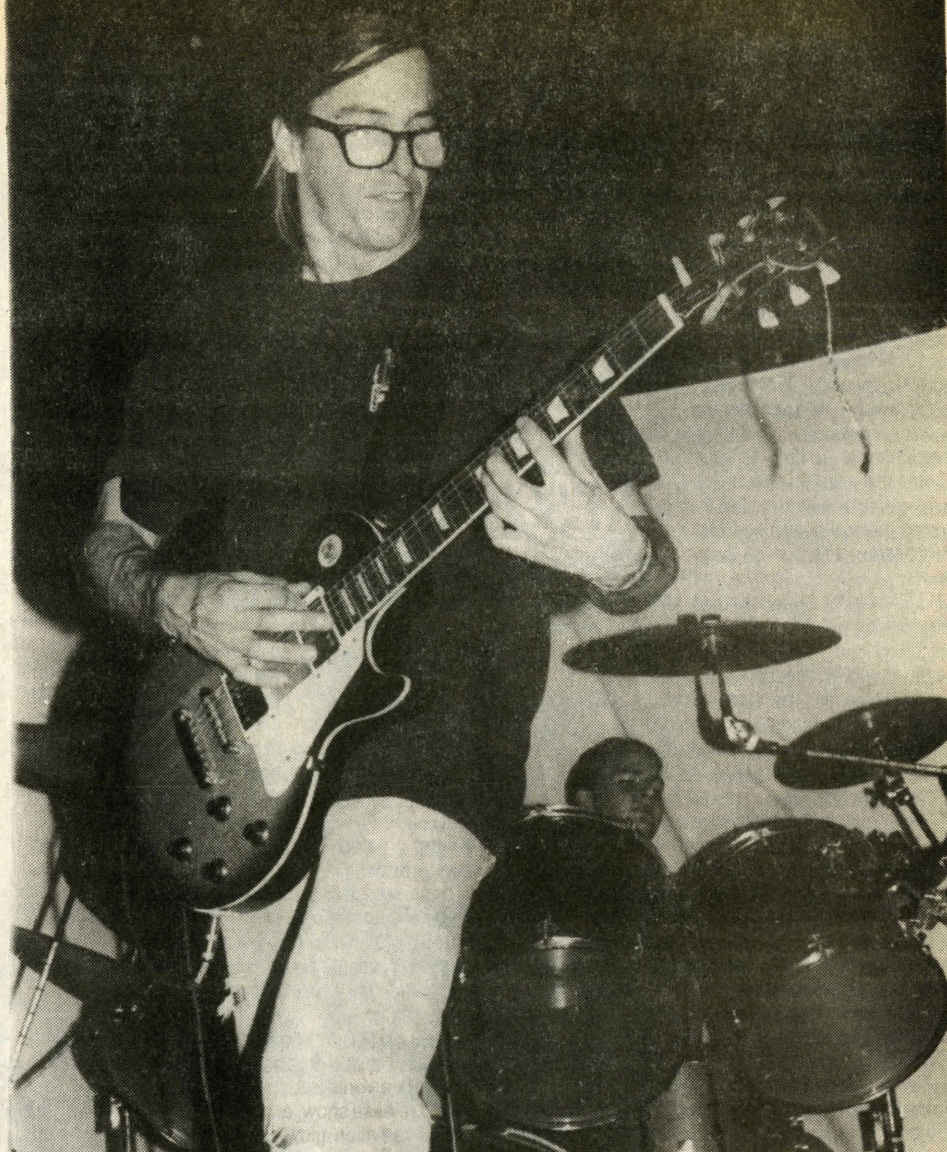
Since I'm leaving LA on the 27th of this month, I'm trying to see/catchup with some of my friends that I've ignored lately. One of whom is The Offspring. This show was a pick of the week in the LA Weekly, and since I missed The spring last friday in Santa Anna...this was bound to be my last chance to see them. As it turned out I

**INTRO**  
**GET AROUND**  
**FEEL IT**  
**ONE PUNCH**  
**HONOLULU BABY**  
**GET SOME**  
**SUPER SONIC**  
**SHAKIN BONES**  
**NO TIME**  
**SWAMP STOMP**  
**COME ON**  
**CRACKED ACTOR**  
**SUNSET STRIP**  
**BLUE X-MAS**

Off-

place for a show and normally never get paid. (That's not to say that any promoter fucking scammers can get a free set off these guy's, so don't even try it.) To add to the list the band fucking makes you want

eration a operating license. That meant 50 cents, but I couldn't show off to Thom.



**Noodles (Offspring) at Al's - photo Stf**

walked into Al's bar on the last four songs of their set. Now the big debate...a beer, or the last four songs.

Since I had my camera with my I decided on the last four songs. That's when I noticed that my batteries in my flash were way low. So now I run over to Al, trade my shitty batteries for his new ones...and snap about 4 photos before the set is over. Whew!! Now it was time for that beer. Well I have to say it over and over. The Offspring are one of my favorite bands. Their songs don't all sound the same, they don't have a fucking gimic, and coming out of OC, they drive all over the

to get off your seat and move. Well as I was telling Brian Offspring that they can come to Seattle more often, Citizen Fish was setting up. After about the usual 1/2 hour waiting period Citizen

Fish was ready. I have never seen them or heard them, but after the second song it was that Clash / Reggae / Punk beat for the next 8 songs. I was bored, but the intensity of the band was so high that you had to like them. T-shirts were \$8 bucks, so that was what tipped this band over the thumbs up scale. Gossip: Al's bargot a ticket that night for op-pool table without their that I not only lost my

TALK IS CHEAP  
CONDITIONAL  
ULTIMATE  
STARLING  
SMALL SCALE "hello"  
LANGUAGE  
C.N.S  
TALK IT OVER (hunking  
OFFENDED  
MIND BOMB (hard)  
FACE O' FF  
CHARITY  
CHILI  
REETHROVEN  
PHONE / SMKT / YOUTH  
HAPPY DECEMBER  
HE U DICK

# SHANESHIT

by Shane Williams

## ZINES

Starting with a couple of femme-produced zines let me introduce Gothic and Laugh Clown Laugh.

Gothic is put out by Monica and she is working on her forth issue. It started out as a half size xerox zine with the expected spooky graphics - but the main band interview was a young straight edge band. She has kept up that quality of open-minded mixture quite successfully. In fact, what attracted me most to issue #3 was the juxtaposition of following an interview with the intensely political punk band Media Children with one of Road Where.

Unlike a lot of college-age girls, Monica isn't a fan of industrial disco and dance oriented bands - though the next issue will feature something on Consolidated. She likes gloom and hardcore and has an open mind to the type of punk Flipside praises most heartily.

The problem is that since New Jersey is virtually the land of a thousand where everyone has there own she would like more outside contributions. Like Krk and me she loves Les Thugs and is especially anxious to interview them since she speaks French.

The photo of her is a newspaper clipping from a courtroom appearance when she pressed charges against a lady for animal abandonment. Being a "convict" I can't approve of using the justice system for anything but I bring this up mainly to mention there is also animal rights interest on her part. Unfortunately this trial became a bit of a media circus in which the animal abandoner turned the tables and claimed harassment. Oh well.

Gothic is pretty cool and definitely worth consideration not only for prospective readers but for perspective contributors, bands who want some coverage, people who want to help each other distribute their zines etc.

Laugh Clown Laugh is something completely different -- though also by a young woman from New Jersey. It is run like an alternative press association in the sense that it is a compilation of contributors. Each contributor sends in numerous copies of his/her page or pages and when Fifi gets enough together she collates it and sends a couple of completed issues back to each contributor as well as trading copies for other publications.

In a sense it is full of mail art and prose poetry mixtures - but also there are people whose contributions are musical news and reviews or even self promotional stuff for videos and bands. It is quite something to look at as these reproduced covers will indicate.

Fifi Clown aka Alazarim Crimson used to do a somewhat similar publication called Dripping Wette Gazette a few years back in case any of you remember it. Having the sensuous mind that I do, I don't associate "dripping wet" with getting rained on - and a little bit of Fifi's own prose makes me think she didn't either. Check it out -

and remind her to start spending her summers in Hollywood again (where and how she first became a Flipside devotee) so we can enjoy her colorful presence. Laugh Clown Laugh seems to me like a mag where a photo spread of a Haunted Garage gig like FS #75 featured would fit right in.

The only other zine that is gonna get their graphics featured as well as this written mention is Saudade out of the UK. It is put out by a young fellow named Hamish Ironside and unlike the teeming hordes of Brits who've

taken up the banner of American music is better - as in the acolytes of U.S. posi-punk or those who follow the Sonic Youth star. Hamish is into our tragi-comic naifs like Daniel Johnson and Wildman Fischer. His favorite band period is The Might Be Giants. But do not despair o' Flipside readers - because Hamish is one literate guy and I guarantee his zine is a delight for its very individualistic perspective on what is cool.

One of the overly literary qualities I enjoyed right off the bat was his inclusion of quotations as footers for most pages. On the bottom of the inside cover of issue #1 he kicks things off right with Lux Interior's "To me, rock and roll is so great that everyone is the world should think

it's the greatest thing that's happening. If they don't they're turds."

I met Hamish when he paid for an inquiry in Factsheet Five seeking the whereabouts of Wildman Fischer. I'd heard that Wildman had just played Julia Bell's birthday party so I pointed him in the right direction. He'll point you in the right direction if you want to know more about Captain Beefheart, Syd Barrett, Jack Kerouac - all the crazies. While not looking for contributors you can be sure he wants to trade zines - and while he prefers American bands up 'til this point he's been convinced England has the better zines. So let's prove him wrong why don't we. He initiates his zine with the ambition to both do the best zine in the world and to be totally different than any other zine. His second ambition is damn near fulfilled already so check him out as he strives toward the first. He can also put you right onto what else is worth reading in England in any genre you might crave.

Other zines that deserve more than a mention (but that's all they get in this column) include And I Feel Like An Alarm Clock which started out as a totally fannish thing concentrating on the Pixies and Throwing Muses (actually he started with one zine for each!) is now also featuring lots of bands with all female casts, and those with female vocalists. In fact he seems so pre-occu-

pied with women that his zine review page was practically filled with info on lesbo, women's music and feminist leaning zines. Allen Salyer comes on a little bit much like the too-sensitive male type - in one review he admitted being uncomfortable at staring so much at the bassist of a group for fear it would appear he was staring at her crotch. But check it out, Allen is also a hell of a pen and ink artist who has done whole folios of women

posed erotically with guitars (many of which would make cool tattoo patterns incidentally.)

Anyways, male groupies like me who crave distaff distortable dollies will want to follow Salyer's Sallies into sexual denial as he does the fan salting to a fault.

Now one magazine I really wanted to do a full-length piece on was Boing-Boing. Unfortunately I haven't received any publishable graphics of theirs for display here nor any salient info in addition to what the mags themselves contain. Suffice to say it is a neophile (lower of the new) cyberpunk, neurozine. Many big names like Tim Leary, Robert Anton Wilson, Antero Alli, Paul Di Filippo, Albert Hoffman, Rudy Rucker, William Burroughs are written about or have written for or to Boing Boing.

The introduce us to memes (the idea as virus), smart drugs (still legal!), game theory, chaos theory and much more - all in a hilarious yet informative fashion. The latest excellent issue declares itself "Brain candy for happy mutants." Great comix are included are received. Basically, I think anyone with a brain, anyone who has been psychedelized, anyone into illumination, anyone who likes computers etc etc ought to be reading Boing Boing. Definitely not for yuppies or nerds. The only quibble could be their music coverage could improve and increase.

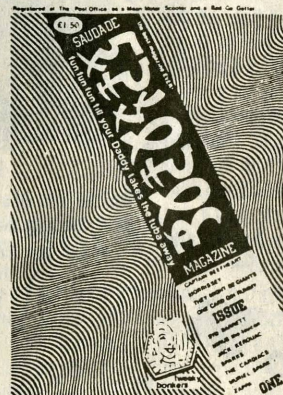
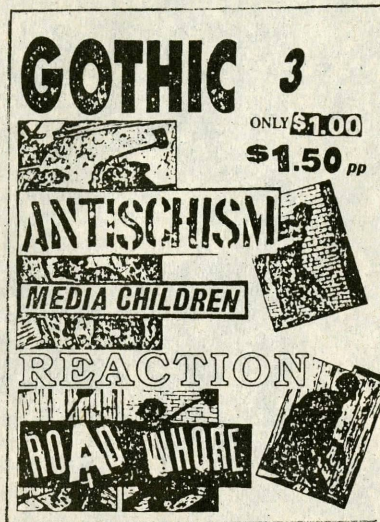
One last mention - I noticed their review of Baby Sue comix. Now I've claimed everyone who sends me publications will get at the very least a letter of comment. So I felt guilty realizing the one publication I'd neglected to do with so far was Baby Sue. To get off the hook I'll mention here that Baby Sue is one ugly motherfucker and the contents of the comix are disturbing - what better recommendation could you get from me. Boing Boing says "Baby Sue finds way of taking the most disgusting aspects of life on earth and makes them funny." I'll say, or kinda funny but always a sick mix of amusing and disturbing. If I'm not crazy I think there is or was a tie-in at one time - a band or cassette comp label in some way associated with Baby Sue - hmmm.

- GOTHIC is \$1.50 PPD to Monica, POB 892, Browns Mill, NJ 08015
- LAUGH CLOWN LAUGH is 2 bucks in stamps or trade or becoming a participant (write for instructions) to Fifi Clown POB 127, Wickatunk NJ 07765
- SAUDADE is IMO for 10 bucks for 4 issues, or trade, or drawings (no shit) to Hamish Ironside 31 Bishops Way, Canterbury, Kent, CT2 8DS UK
- AND I FEEL LIKE AN ALARM CLOCK is 5 bucks or trade to Allen Salyer POB 1551, Royal Oak, MI 48068-1551
- BOING-BOING is 14 bucks for 4 issues to POB 18432 Boulder CO 80308 (Buy or get transformed into one of Dan Quayles gold balls.)

• BABY SUE is \$1.50 PPD to POB 1111, Decatur GA 30031-1111

## MUSIC

I don't get enough current info via audio methods to complete the poll. I will say the best band/record on a major label in 1991 that I heard was who I told you about last issue, WARRIOR SOUL. The best band/release not on a major which means THE best band I heard all year is Tucson locals EARL'S FAMILY BOMBERS - the perfect drunk/drug punk band with all of the charm of the NEW YORK DOLLS and all the kick of LA greats like MIRACLE WORKERS or LAZY COWGIRLS. They've got a three song 7" out on Oh no, their own (I suppose) label called MAJOR LABEL Records! Overall title is "Drunk Since Noon" and one of the three songs is a cover of a dickless song. Like BEN IS DEAD said, both COWGIRLS and POISON IDEA are reference points-- plus I heard DOLLS in there. If that don't



excite you then fuck off. I doubt you can get one of the 400 copies of this but if you don't try-- well, you know what to do. Send your bucks to Major Label Records, PO Box 12345, Tucson, AZ 85732.

About the only other musical input I have is

details of radio in Tucson with suggestions on what DJs to send your stuff to for possible air play. I'm doing this selfishly too in a big way cuz if people send tunes, there's a good chance I might get to hear it.

There is a university station but it's broadcast via cable so I don't know shit about it. But Tucson has a decent public radio station that isn't an NPR news dominated piece of shit. It's regular music mix in the weekday AM is a palatable mix of blues, soul, reggae, roots rock, world music, folk, etc. At night, when the specialty shows are on is when some real decent stuff comes on (and on Saturday all day). The station's address is KXCI 91.3 FM, 220 S. 4th Ave., Tucson, AZ 85701. Business # is 602-623-1000 and the DJ request/conversation line is 602-623-KXCI.

Two nights a week the big focus is industrial dance/acid house with some crossover into college alternative fave. A local record store owner DJ, and gets kind of nauseating, telling people to "go out and buy this record." But on the other hand as a guy to contact he might not only play your CD/Record/Tape-- but sell it in his store. His name is Paul and he's on Mondays midnite to 2AM and the show is called "The Hungry Ear." On Wednesdays that type of groove goes from 10PM to 2AM. 10 to midnite it's "The Big Bang" with the DJ in transition. Midnite to 2AM it is "John's Health Hazard" and the DJ also calls himself DJ Automatic Transmission Fluid and spins discs on Friday nights at Club Congress.

On Tuesday nights from 10PM to midnite it is the "Ragged Edge" and it is avant garde jazz/free music-- people like HENRY KAISER, ELLIOT SHARP, FRED FRITH bump heads with JOHN COLTRANE and ARCHIE SHEPP. I have a feeling that he would love to get some of the more experimental stuff out that has that improvised feel to it. After that show this really awful CHURCH OF THE SUBGENIUS-type thing posing as an industrial show comes on called "The Machine Shop," so if you're into THE WALLMEN and like to dick around, contact that show. Almost as bad is the ALL Grateful Dead show-- if you're a deadhead, it is "Dead Air", midnite 'till 4AM on Friday nights.

Of course I saved the best for last! Thursdays, midnite to 2AM it is "The No Bull Show" and the focus is on hardcore with stuff ranging from MOTORHEAD to the CRAMPS thrown in-- but with lots of classic 80s hardcore and I'm sure that the DJs of No Bull would welcome tapes and records of crunchy shit. And on Sundays, midnite 'till 2AM it's the "Psyche Delicatessen" with 75 percent or more collectors items, mid-60s garage and early Psych-- and the rest more recent stuff in the same vein.

So yeah, send music attention: the various shows I've listed as best suits where you fit in.

There is also a new music show three hours a week on the AOR station that broke NIRVANA, JANES A., etc. etc. in this town. Too much of the shit is major label but so is most college radio these days. And the DJ is a real cool sounding chick who probably will play records or CDs if sent-- though maybe not in the same level of tenacity that a major's artists get. She told me she lamented the fact that labels like SUB POP hadn't put her on the mailing list. I guess she does not get some SST and FRONTIER stuff, cuz she has played LEAVING TRAINS and THE WEIRDOS, two of CA's finest. And if you send stuff to her, SUZY QUINN at KLPX 96.1 FM, 1920 W. Copper, Tucson, AZ 85702, tell her I sent you so she'll play it in the final hour of her programming since part of her show conflicts with my own band's practice time.



Fifi Clown

One more thing, check out "The Dave Rave Conspiracy" or The Rave. They feature GARY PIG-- who used to do THE PIG PAPER and who I began corresponding with in the 70s thru FLIPSIDE (!). The band also has former NYC scenesters from TELEVISION, NERVOUS REX, THE WASHINGTON SQUARES, and the MAWMAN was in Canada's TEEN-AGE HEAD. It's a 2/5th Canadian 3/5th NYC outfit. And I think they were the first band ever from N. America to sign a P+D deal with an actual Soviet label for sales there. They might not be punk to the bone but they're worth checking into. When Gary lived in LA in the late



Muffs photo by Al

70s for a while during the height of LA punk, he played in the LOVED ONES, a band that advertised to play weddings-- you got to love it. Write him for mail order acquisition info at Gary Pig Gold, 70 Cotton Dr., Mississauga, Ontario Canada L5G 1Z9. And if you're a big SIMPLY SAUCER fan (Canada's answer to both PINK FLOYD and PERE UBU) ask him to tell you what he knows about them. He was there.

## OTHER ASSORTED CRAMPSIAN NON-TURDLETS

I love to point out errors, inconsistencies and plain absurdities-- and not least of all the occasional few that pop up in FLIPSIDE.

Did anyone notice KRK's attempt to see if we were awake when he reviewed a compilation tape of local OC bands claiming they were all there-- and then ended up his list of bands appearing with SEX PISTOLS and CIRCLE ONE concluding "all unreleased cuts." Kind a doubt this cassette only comp contains unreleased cuts by those bands but it did wake me up.

Or what about the cassette comp calling itself "the first ever cassette music magazine," seems to me that ain't such a new breed...

Or what about one of the HUMBERS saying his favorite song is BLACK FLAG's "Aggression [sic]" maybe he meant "Depression--" hope so as that's my favorite song of theirs c'pt for maybe "Nervous Break-down."

The film reviewer spoke of this really boss chick in one of the flicks he reviewed, saying she, CAROLINE MUNRO, was also a BOND girl in "For Your Eyes Only," wasn't she the one who got notoriety in mens' mags cuz it turns out she was a sex-change...

Then there's the review of HENRY ROLLINS AND THE HARD ONS-- maybe that's what it is, but I wonder if he didn't just subtitle a one off project with that band name like the time he called a single "Henrietta and the Wifebeaters" (more or less).

Hey KRK, inquiring minds want to know-- if SLUG is so godlike that you punched somebody out over 'em, how come they were only so-so as DJs and have a reputation as real dicks-- especially DAMIEN?

Who said THE JAKK have a Grateful Dead influence? I find that hard to believe, but I'll bet the reviewer was right about Dr. Feelgood, but Dr. Feelgood were 70s pub rock-- not a 60s band.

Can it be true PAUL CUTLER really won't play live again. No more 45 GRAVE reunions?! Thank god the best laid plans of mice, men and guitar gods often go astray-- hopeful at some point he'll need the quick bucks. I for one have been trying to figure how he's paying the rent since I haven't seen his name on all that many projects in the years since DREAM SYNDICATE split.

And the singer/writer in NINE STORIES was talking about KEROUAC when he was discussing automatic writing-- though Kerouac called it spontaneous prose-- automatic writing has more of an occult or clairvoyant connotation.

Why wasn't GWYNNE KAHN at PAULA PIERCE's posthumous wing ding? At least her band wouldn't have been the weakest one there with PRECIOUS METAL on the bill. And is it true what EL DUCE said, that her muff is as hairy as the one on THE MUFFS flyer? If so, too bad I was way too old for you-- then again, who isn't?

Sorry to hear KRK is leaving FLIPSIDE, but maybe he was getting well past it if his jaded review of MONSTER MAGNET was any indication. "Forget it, it's a satanic drug rock thing, you wouldn't under-

stand..."

I don't know if old bands doing reunions (which Al groused about) is quite as threatening a phenomenon as the new bands who achieve a level of reverent punk purity and are afraid to go beyond post punk, beyond the beyond. Like the Snide says, back when the punk they want to play was happening they would've been a Madame Wongs band.

Stay tuned, next issue Pookie S.F.B. auctions off his gold plated GG Turd in my column to the highest bidder, who'll also have to qualify by benching Al's record collection. That is unless he finds out he too can be as awesomely invulnerable as "The Geeg" if he switches from steroids to snorting small quantities of the crushed turd in question.

As always, printed matter can be sent my

way:

Shane Williams  
73673-012 S.E. Unit F.C.I. Tucson  
8901 S. Wilmont Rd.  
Tucson, AZ 85706

# BOB-ISMS

## "Thanksgiving Day Weekend '91"

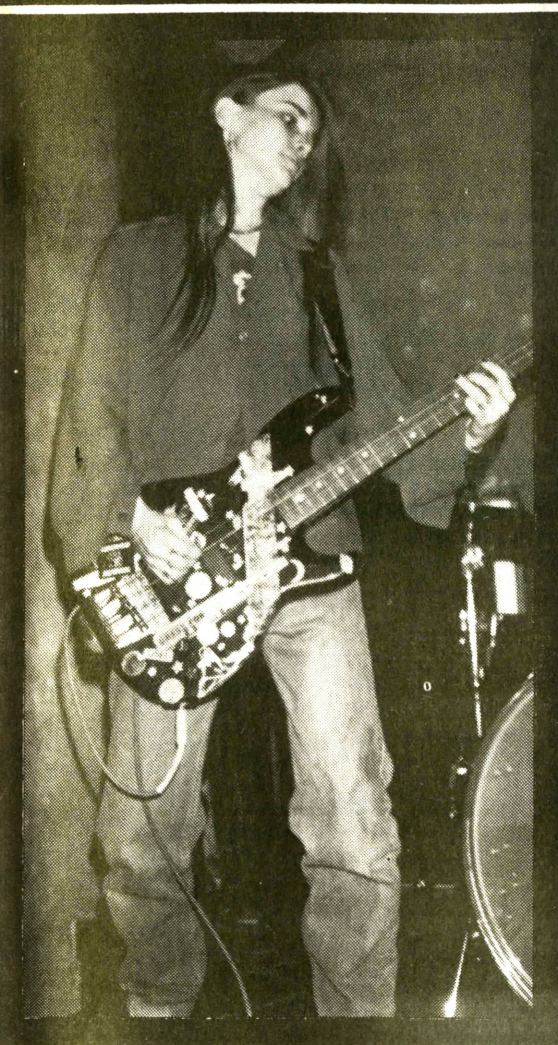
My family has Thanksgiving down pretty well. We usually spend about ninety minutes of "quality time" together before dashing off to have real fun. This year we trimmed it down to fifty-five minutes of "Family togetherness" before going our separate ways. I started feeling at this point that the holidays just aren't what they used to be, but then I discovered that holiday miracles still occur. The first holiday miracle happened at the Coconut Teaser during the Muffs, Spoon, Black Angel's Death Song Thanksgiving Day show. After Spoon played an awesome set and the audience demanded an encore, the anal retentive sound guy actually broke down and let them play one. Of course the lame-o later shorted the Muffs set by one song in order to let this horrible funk band hit the stage on time and clear the place. But, I still consider it a miracle that for once the audience actually got something that they wanted at the Teaser.



The day after Thanksgiving I awoke bright and early to head up to San Francisco with Black Angel's Death Song who were playing a few shows up in the Bay area. Being that they are as prompt a rock band as any other, we left only an hour or so behind schedule. This was fortunate since we narrowly missed being in the middle of one of the worst road accidents ever to occur on the I-5 North. There were over one hundred cars involved and over a dozen lives were claimed. We were stalled in traffic for several hours and an extensive detour had to be taken but Black Angel's Death Song made it to the Chameleon in time to play the gig. Yet another miracle!



The next day I hung out with MR&R contributor and ex-Gargoyle Lisa and F-Boy Matt. Lisa is busy putting a new band together and vows to have a record out soon. Matt says the F-Boys will be playing some L.A. shows in '92, so watch for 'em.



I also managed to catch Pop Defect and the Paper Tulips who played together at the Chameleon. The diminutive but powerful bassist Toast broke two strings that night and drummer Squeeb was seen wearing a T-shirt, no string neck-tie. (Another miracle!) Pop Defect had a severe case of "Third Degree Road Burn" but played a wild and fun set.



Black Angel's played one more show at Nightbreaks before returning to Hollywood. Although they played on a hard rock bill that included the Electric Love Hogs, the crowd really dug Black Angel's eclectic sound and screamed for more at the end of the set. They sold T-shirts and singles afterwards and one hippie guy wanted to trade a tab of acid for a single. I love San Francisco!

## 23 MORE MINUTES/LOGICAL NONSENSE

Split LP

23 More Minutes have great pop-punk attack, with some really cool lyrics. Logical Nonsense really blew me away with their thrash attack, these guys fucking rock! The lyrics are your typical left wing fare, but they also made some valid points too. Logical's singer Mike has a killer growl to his voice that comes across well. Overall this is a really good split, I really liked Logical Nonsense. -Thrashead (Very Small Rec.,)

## AFRICA BAMBAATTAA AND FAMILY

"The Decade of Darkness" CD

Old and modern funk meet with some good results and a few rather average ones. Definite GEORGE CLINTON upbeat party listenings with a big slice of GRANDMASTER FLASH. -Pookie (Capitol/Emi)

## AGITATORS

"No Brakes" EP

Mid-tempo punk rock that's pretty generic. Sure it's a good listen, but do we really need another record like this in our collective collections? How about something NEW? Fresh? Unique? I know, I know, it's way too much to ask. -Thom (Direct Hit Records 3609 Parry Ave. Dallas, TX 75226)

## AMAZING TAILS

"Happy Hour, Unhappy Days" LP

Amazing is the operative word here. You've heard pop-punk, well imagine pop played at thrash speed. That's what these guys do and it's fucking incredible. Very good emotional lyrics. This is a real hard hitting release pick it up. -Thrashead (RM-Records, Lantinen Rantakatu 47, 20100 Turku, Finland)

## AMERICAN SOUL SPIDEDRS

"Lazy Cowgirls" / "Shot By The Bad Nurse" 7" This spiffy little disc on pure white vinyl rocks along nicely - sounding a lot like a speedy Thunders or even, yeah, the Lazy Cowgirls. Fast melodic punk with some tasty guitar slashing. I mean, I wouldn't mind see these guys live but who the fuck are they? -Al (Sympathy For The Record Industry)

## aMINIATURE

"Plexiwatt" CD

Twenty-three minutes of melodic distorto-rock that I like to have on in the background while I write shit like this. Set the CD player to "Repeat" and leave this on all day. -Thom (Scheming Intelligentsia Records 3025 Plaza Blvd., National City, CA 91950)

## ANTISEEN 7"

This 'un might be worth it for the whacked cover art (by the Pizz) alone. Antiseen are total destroy and pillage heaviness in a league with Motorhead and the Mentors. They sound fuckin' dangerous. I gotta get my needle checked, I guess, but I wish the bass was louder on this. Buy. Buy. -Martin McMartin (Sympathy)

## ARTICLES OF FAITH

"Core" CD

A nineteen track CD compilation containing

unreleased mixes recorded back in 1982-83. What can I say except that, like the YOUTH KORPS '82 7", this is a hardcore masterpiece? -Thom (Bitzcore, Reeperbahn 61, D-2000 Hamburg 36, Germany)

## THE AVALON

"The Couch Theory" 7"

Not having influences is next to impossible, and doing something totally unique is just as elusive—I know. But I am truly getting sick and tired of band after band coming out of the Seattle area with the same fucking sound [popularized by NIRVANA]. It's like the METALLICA-thing. I loved [past tense] Metallica, but every band that followed made me sick to my stomach. FUCK bands like this! -Thom (Road Carnival Music 1425 Avalon St., Walla Walla, WA 99362)

## AVERSION THERAPY

"Blurred Visions" 7"

There's something hard about being a band that really cares. This band really is musically okay, they rock in a hardcore Aussie vein that is cool, but not earth shattering. But it's the lyrics that hit home, and if you're smart enough to write something that makes sense like these guys do, without being preachy or corny, then it works, and the power chords behind it are just icing. This is the first from Brett (Powerage)'s new label, and I'm impressed. Drop 'em a line, he needs distributors. -Pat Fear (Swan 10/247 Heidleberg Rd., Northcote Melbourne Australia 3070)

## B.O.X.

"There's always room for one more, honey" 7" Noise from New York. Sound familiar? This is good, though; nothing too original but that's cool. Thanks, Sonic Youth/Pussy Galore. -CAKE (Stamp Records, 76 Sixth Ave. Brooklyn, NY. 11217)

## BAD RELIGION

"80-85" CD

A compilation of their "How Could Hell Be Any Worse" LP, their first EP, and some other rare stuff. The whole thing was remastered off of vinyl because of the master tapes going up in flames, but who cares? A good job has been done, it sounds great, and any BR fan HAS to have this. Period. -Thom (Epitaph Records)

## BAD LIVERS

"Lust For Life"/"Jeffro's Dream" 7" (colored)

Great fiddle-playing (obviously speed-induced) craziness produced by Paul Leary (Yay!); this will definitely leave you gasping for precious air - and more of the same. Cool. But...an Iggy cover? -CAKE (Cargo Records)

## BARBIE BONES

"Brake For Nobody" CD

Sorta cheesy organ dominated "Alternative" rock. So what. -Pookie (Restless)

## BEWITCHED

"409"/"Junket's Theme" 7" (red vinyl)

Bob Bert's band returns with a scorching single that reminds me of very early Soundgarden at times. Good release and cool sleeve. -CAKE (No. 6 P.O. Box 3306, N.Y., N.Y. 10185-0028)

## BIG POO GENERATOR

"Big Poo Release" cassette

ZOOGS RIFT meets Radio Shack technology. Most tracks are about feces, with other "humourous" um... shit... thrown in. A lyrical sample: "Mr. Poo/He's In You" Nuff said. Strange stuff. -Thom (c/o Rikki Rockett P.O. Box 376, Yorba Linda, CA 92686)

## BIG DAMN CRAZY WEIGHT

"Tijeras" 7"

Lots of distorted noise carried by some sort of tune that I can't quite make out. This sounds like they are trying to get that "heavy" sound without leaving the slow-thrash domain. For some reason it just doesn't work right. They are trying too damn hard to be mean... -Thom (Resin Records 2300-B Central SE Suite 198, Albuquerque, NM 87106)

## BLACK RAIN

4-song cassette

This band shows a lot of potential. Very thrusted and forceful with melodic hooks interwoven throughout. Kind of like SLUG meets HAWKWIND. A guitar-based band that uses samples. Lyrics/vocals roughly claw at one's ears. The future should be interesting... -Thom (The Black Rain 185 3rd St. 4C, NY, NY 10009 (212) 460-5420)

## BLACK DAHLIA

"Kingdom of Glory" 7"

Weird hybrid of Sisters of Mercy/Bad Brains, if you can believe that. Interesting, beautiful packaging. Give it a twirl. -CAKE (Funky Mushroom Records P.O. Box 100270 Brooklyn, N.Y. 11210)

## BLUE CHAIR

"Double 7-inch" 2-7" EP

Good punk/jazz and unboring at that. Incredible packaging with cool xerox booklet of credits/thanks included. -CAKE (Jettison P.O. Box 2873 Durham, N.C. 27715)

## BLUE-GREEN GODS

"Implosion" 7" EP

Minimalist; druggy; slow; catchy; like Downy Mildew in a way. A good piece of vinyl - Old Yeller. -CAKE (Jettison P.O. Box 2873 Durham, N.C. 27715)

## CAPITALIST CASUALTIES

"The Art Of Ballistics" EP

Total punch in the face thrash, eight songs of extreme HC mayhem. All have really good lyric to them, killer release. -Thrashead (Slap A Ham Rec., P.O. Box 420843, San Francisco, CA. 94142)

## CATHEDRAL

"Forest of Equilibrium" cassette

All impending doom metal moving at the speed of snails and sounding like the sorrowful end of every living creature. Far slower and more miserable than SABBATH, CHRISTIAN DEATH and CELTIC FROST combined. The vocals are cross bred from CELTIC FROST and CD. Plus some songs contain flute and keyboards to an even doomier result. Without a doubt, totally excellent. -Pookie (Earache)

## CHEAP TRICK

"The Greatest Hits" CD

Thirteen tunes, and none from the first two

(fantastic) albums. Hell, there's only one from HEAVEN TONIGHT (the obligatory "Surrender"). In a way, these songs do represent their greatest (read: commercial) "hits", but the humor and weirdness that I loved have withered with each successive release. The only new track is an o.k. version of "Magical Mystery Tour", something not nearly as interesting as their still unreleased John Lennon sessions. If one simply wishes to collect the best tunes off their so-so, post-Budokan albums, this be your choice; however, for some real R'n R, pick up the first three on mid-price. -POOCH (Epic)

## CLAWHAMMER

"Ramwhale" CD

Well, if yer gonna bust that piggy bank for a purchase this year I'd say this is the one. Now if you've ever picked up this mag, ya' know the CLAW is held in might high esteem across the board. Why? Well, scan the "best of" lists elsewhere in the issue, and you'll find mighty few things that aren't totally derivative of some other flash from the past. To have your own sound these days is more than a rarity. Clawhammer play the screwiest sicko blues you'll hear. The sound like what that chicken-fucker, Crackers, in "Pink Flamingos" would listen to in his shed while getting head from his fat transvestite mother. This CD has big balls production, and to finally hear all the gig standards with a good mix is worth the price itself. They do everything right. As Ken "All Night Rocker" Ramsey was overheard spewing, "Fuck Seattle, we got CLAWHAMMER!" -Martin McMartin (Sympathy)

## CLINT RUIN/LYDIA LUNCH

"Don't Fear The Reaper" CD EP

Pathetic attempt to salvage a career that never really was in the first place. This piece of garbage reminds me of the futile struggle AL PACHINO went through at the end of SCARFACE. I hated "Stinkfist" and I hate this one, too. Is it a sad or a happy occasion to see "legends" fall flat on their face? I am quite overjoyed about it because it makes room for the new. Covering the BEATLES' "Why Don't We Do It In The Road" as well as the BOC title track is bad enough. Including two horribly written nightmares next to them makes the whole thing sound like digital puke. Stick with the poetry, babe. -Thom (Big Cat UK Records P.O. Box 1561, London NW6 4SW England)

## CLINTONS

"Rockin' Boy"/1984 Johnny 7"

Too bad "Rockin' Boy" is just a ripped-off version of Edgar Winter's "Frankenstein" or I'd like it more. Enough! - CAKE (Diesel Only Records 100 North 6th St. Brooklyn, N.Y. 11211)

## COME

"Car"/Last Mistake 7"

Patti Smith-style-singing from Thalia and an interesting barrage/attack from the band makes for a fuckin' great release (shit! I used up another cliché, again.) Don't let

Ron Glass nail your daughter again! - CAKE (Sub Pop)

## CRASHDOG

"Humane Society" CD

Punk the way it ought to be. The way it should be. Twisted, fucked-up, and it only sounds good when it is as loud as fuck. - Thom (Ocean Records 435 S. San Fernando Blvd., Burbank, CA 91502)

## THE CREATURES

"...Of The Golden Dawn" 7" EP

All of the extra percussion (i.e. tambourines, etc.) one would expect from a band heavily influenced by the early psychedelic 60's. Vintage sounding keyboards and catchy hooks. A fun record if you're into that sort of stuff. Grab this. -Thom (Dionysus Records P.O. Box 1975, Burbank, CA 91507)

## CROSSED OUT

EP

Totally grungey maniac thrash here, very heavy. Parts of this record are like dancing to the sounds of machine gun fire and other parts are like being dragged slowly through a sea of broken glass. Sick, brutal, and noisy sum this up pretty well. -Thrashead (Slap A Ham Rec., P.O. Box 420843, San Francisco, CA, 94142)

## CROWBOROUGH

4-song 7" EP w/ patch

Recorded in Berlin and released on a Connecticut label. Hardcore is the word. Great packaging, but nothing that turns me on. - CAKE (Scrap P.O. box 8001, New Haven, Ct. 06511)

## CRUST

LP

A LOT of you may think that this record is a bit childish, but let me just say that it is a grunge-fest of biblical proportions. "Head Lice" deserves some sort of award for stupidly excellent song of the ish, and the rest of the album carries the same weight. Very tongue in cheek with a lot of talent to back it up. Gimme more from this band NOW. -Thom (Trance Records P.O. Box 49771, Austin, TX 78765)

## CYCLE PATHS

"Dirty Rotten Little Tyke" 7" (marble vinyl) Extremely catchy little ditty by this bunch o' dirt mongers. Should be a hit. "Sing...sing a song..." - CAKE (Baylor Records 48 Monitor St. Brooklyn, N.Y. 11222)

## DEMISE

"Furnace of Tension" 7" EP

Grindcore; more dogs barking; good lyrics; too much on the "Oh, woe is me..." school of depression. - CAKE (Demise 25617 Salceda Valencia, Ca. 91355)

## THE DERELICTS

"Don't Wanna Live" CD

Short, snappy and to-the-point. A cross

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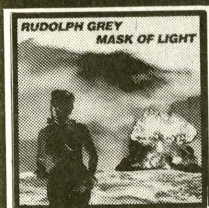


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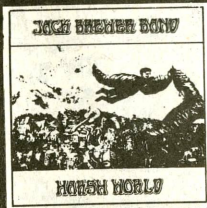


**RUDOLPH GREY** - "Implosion-73"  
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between RAMONES and THE DWARVES. Bar-chorded and catchy as fuck. Not only a keeper, but I am gonna make copies of it for my friends! -Thom (Sub Pop)

## DIE TOTEN HOSEN

"Learning English Lesson 1"

I always thought of Toten Hosen as Germans answer to the Dickies with their fun time punk rock sounds and zany videos. They're a great band, but they remain Germany's best kept secret. I don't know if this release is a plan to invade America or not - but it is their first release that is all in English. What's more, this is a greatest hits of punk history release with Toten Hosen playing back-up band to some of the greatest singers ever. They do "Blitzkrieg Bop" with Joey Ramone, "Nasty Nasty" with Nick Cash, "Stranglehold" with Charlie Harper, "Gary Gilmore's Eyes" with TV Smith, "Born To Lose" with Johnny Thunders (his last recording ever!) and more. 23 fucking great cuts in all. This should definitely be looked into, as the "remakes" of these songs are authentic enough (they don't turn them into slowed down ballads or some bullshit like some reunion types do) but they also have a few arrangement twists to keep the interest level high. - Al

(Virgin Schallplatten, Germany)

## DIESEL QUEENS

7"

Pretty nasty lyrically, nonetheless some well-produced punk. "Orchard Supply Hardware" is a song about the last place in America that is still cool to be "macho," supposedly... and "Waterhead Boy" is just too funny to describe with justice. Yeah, I know it's cruel, but we ALL have a dark side, don't we! Buy it! -Thom (Activator, Inc. P.O. Box 8056, San Jose, CA 95155)

## DIM STARS

3-7"

These guys have got to be Sonic Youth. A delicious, high voltage attack on the senses and probably limited as fuck. A cover of Richard Hell's "You Gotta Lose" takes up four sides. Unparalleled and unmistakable art for our sakes. - CAKE (Estatic Peace/Forced Exposure)

## DISCHARGE

"Massacre Divine" LP

Yes, Discharge are back together. Unfortunately it's not their original sound. The music on this disc is straight ahead metal-punk. Actually this record would have been tolerable if Cal didn't sound like he got kicked in the balls a couple times. No lyric sheet either. As far as I'm concerned Discharge should have stayed dead. -Thrashead (Clay Records, Twyman House, 31-39 Camden Road, London, NW1 9LF, England)

## DISTORTED PONY

"Work Makes Freedom" EP

This second vinyl offering from Los Angeles based Distorted Pony is more true to their live sound - true experimental dirge heaven. These guys, however, keep the

pace snappy and keep the emotional impact high and very effectively keep you boppin'. They also make heavy use of distortion and are not afraid to travel into hypnotic territory, but never to the point of tedium. The vocals are always intense, very edgy and very painful... and very fucked up. This is a good release for this up coming band who you should be hearing a lot more from. (See interview) This is a one sided etched EP. - Al (Bomp POB 7112 Burbank CA 91510)

## DISTRESS

"That's Me, The Lonely Garden Dwarf/ Penis Thinking" 7"

Sixteen+ minutes on a 7"! Tonal quality does not suffer a bit, either. Some classic shit has been etched on this German slab - as a matter of fact, a few have dubbed my EX-girlfriend [Til] "The LGD." And since we just broke up, I guess I'M the lonely garden dwarf now... By the way, this record is cool-- a "certain sadness" prevails throughout and, although it's NOT what I would call a punk record, a lot of that punk sloppiness is there. Has a strange appeal. -Thom

(Katou Records, An Den Baken 24, 2312 Monkeberg, W. Germany)

## DRIVE LIKE JEHU

CD

An interesting release. Lots of changes with a demonically screaming vocalist and excellent musicianship. Hard to describe fully, let me just say that there is something for everybody on this one. -Thom (Cargo Records)

## DRUNKS WITH GUNS

"Second Verses" CD

I'm only going to say this once: IF YOU CAN FIND ANYTHING AT ALL BY THIS BAND, BUY IT IMMEDIATELY! DWG is SO twisted and fucked up that you must must check them out. They can't play. They can't sing. They can't write songs for shit. BUT THEY RULE! -Thom (Intellectual Convulsion 51 BD A.Blanqui, 75013 Paris France)

## DWARVES

"Lucky Tonight" 7" EP (orange vinyl)

It's the punk rock/sub pop attack once again. The monumental S.F. band with balls and hatred. Good song structure; sounds like they've been practicing lately. - CAKE

(Sub Pop)

## DWARVES

3-song 7"

This one has "Lucky Tonight" and "Speed Demon," but you already have those since you bought the "Thank Heaven for Little Girls" LP, right? Pick this one up for "Dairy Queen," a song just too damn GOOD to go unnoticed. This song is NOT on the LP, but IS on the CD, FYI. Dwarves rule! -Thom (Sub Pop)

## DYLAN'S

CD

Lightweight college rock. Ax fuck em. - Pookie (Beggars Banquet/RCA)

## EL SMASHO!

"Clown in the Family" 7" EP  
Metalish punk. Pretty good melodic/noise stuff; kinda like Soundgarden, but not really. In its own category, I guess. - CAKE (Bonehead REX 4746 Northgate Ann Arbor, Mi. 48103)

## EMOTIONALS

"Personal Pleasure" and "In Response" LP's  
What do you think about bands with a Blondiefixation? Well, the Primitives were/are good...and the Emotionals are better. You could almost swear that Ms. Harry was in the room (good job, Emma). Their power-pop approach rules totally and I hopes (sic-AHA!) to see them in L.A. soon. Good thing The Rookies were cancelled. - CAKE  
(Native P.O. Box 49 Sheffield s1 1JD)

## ELEPHANT

7"  
I'm gonna put my own personal over-saturation with the whole numbskull superfuzz Mudhoney by way of Iggy thing aside and tell ya' that this trio rocks harder than most of the sludge-packers, the production's right on, and aw, what the fuck I guess I like it. Especially the b-side, "Headturn". With a name like this, they better be heavy, right?  
-Martin McMartin  
(Resin Records, 2300 B. Central SE, Suite 198, Albuquerque, NM 87106)

## ENTOMBED

"Clandestine" cassette  
Crunch speedy death metal with really good production that left raw edges yet remained very audible. Not innovative or too creative but it's all pulled off with some zip. -Pookie  
(Earache)

## EXILES

"Freaks" 5-song 7"  
Snotty Punk Rock from England (believe it or not) ala the Sex Pistols/Black Flag. Good stuff. - CAKE  
(Matchbox Classics 17 Brunton Ave, Carlisle, Cumbria, England, CA1 2AU)

## EXTRA

"Capsular Extraction" CD  
"Let's take the whole 'medical school' concept and make a boring, dragged out, pointless record." I picture this threesome saying to each other whilst in the studio, about to record this absolutely trite waste of time. This should not appeal to anyone except those into total musical self-mutilation-- because this record is boring as all fuck. -Thom  
(I forget the address... whoops!)

## FARSIDE

"Keep My Soul Awake" 7" EP  
I really feel terrible slamming a new label's first release, but I must stay honest at all costs. Could this be the world's first NIRVANA knock-off? Before you kids go running out to buy it, let me just tell you that this is a LAME LAME LAME imitation. Aside from the reggae influence that creeps in on "Boiling Over," this record is about as stimulating as a barbituate fac-

tory explosion. Ugh. -Thom  
(Farside c/o Rob Haworth 5101 Harcum Ln., Irvine, CA 92715)

## FEAR

"Live...For The Record" CD  
Fans of FEAR should jump on this one, as it is an excellent quality live recording done in 1986 at a radio station in LA. Nineteen songs are included, so everything is just about covered. Next thing you know they'll be doing "final" reunion tours with THE DAMNED... -Thom  
(Restless Records)

## FORCE FED

"Elounda Sleeps" LP  
Plenty of offspeed hooks with a guitar, bass, drums and vocalist. Minimalistic for sure, but I'm keeping this one. -Thom  
(Sychophant Records 8 Orchard Street, Newthorpe, Nottingham. NG16 2EL England)

## FREAK BEANS

"Nurture the Seed" 7" EP  
Four songs that, although political, ring true to the point of cognitive map reprogramming. After a while I put this one on tape because I was worried about wearing out the vinyl. Lyrically excellent, musically potent, pure talent. Not for the hardcore fan, yet maybe it is. You're NUTS if you run out and grab this one this very minute! -Thom  
(Vermin Scum Records 76 Summerfield Dr., Annapolis, MD 21403)

## FUDGE TUNNEL

"Hate Songs in E Minor" cassette  
BIG BLACK, Seattle rock n roll grunge, and big metal riffs blended in a thick mixture that is a little too similar song to song. Still all those big hunken monster riffs tell me to go out and fire off guns indiscriminately. -Pookie  
(Earache)

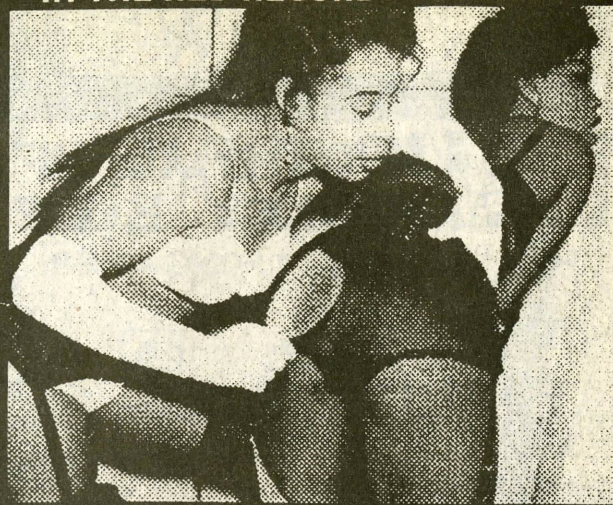
## FUGAZI

"Steady Diet of Nothing" LP  
It usually takes me awhile to really get into a new Fugazi release - this one was a bit easier perhaps, because musically it begins just where the last release left off. Nothing really different, just a progression - this time slighter than before. Another thing that drives me batty about a Fugazi release, is their wide open lyrics. I never know what the fuck they're talking about - I get the feeling, which I suppose is their purpose, but it takes awhile for my mind to put the words into that context - and then I still wonder, but what does it "really" mean? Who cares, I get off. Anyway, that's Fugazi for ya, on the one they don't make it easy and then again it's easy to get swept away. It guess it just takes time to digest. - Al  
(Dischord 3819 Beecher St. NW, Washington DC 20007)

## GAS HUFFER

"Janitors of Tomorrow" LP  
Album title of the year. Great Lp by these purveyors of fun/noise instrumentation. Comes with a great comic book drawn by the band. Can't wait to see these guys live. They seem to be really into it. Full

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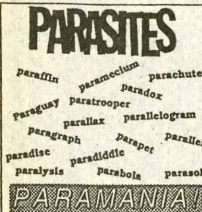
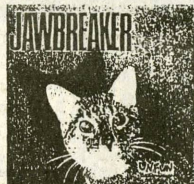
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blast.-CAKE

(Empty Records P.O. Box 12034 Seattle, Wa. 98102)

### GERMBOX

Groaning Bridge EP

Sounds like a twisted version of Jesus Lizard, some killer bass playing on this. - Thrashhead  
(Aural Rape Rec., P.O. Box 8188, Omaha, NE. 68108)

### GITS

"Spear and Magic Helmet/Twisting, Breathing" 7"

It's like the Creamers meets Hole (pretty phallic observation, huh?). Good, good punk rock...strong, strong punk rock.- CAKE

(Empty Records P.O. Box 12034 Seattle, Wa. 98102)

### GLENRUSTLES

"Sleep Heals" 7" EP

Nothing really bad or good. Too much like a They Might Be Giants vocalist which could be a good move for them commercially-speaking. - CAKE

(Uprising Records P.O. Box 4412 Ann Arbor, Mi. 48106-4412)

### GODFLESH

"Slateman/Wound '91" 7"

Godflesh on Sub Pop?? A step backwards to the old days. Much more industrial-based than their other recent stuff, with minimal vocalization. I can take it or leave it. - Thom  
(Sub Pop)

### GORIES

"Here be the Gories" 7"

Creepy-crampy, who needs a bass player raunch as sparse as it gets, with white-trash garage coolness to spare. Come directly to LA and put me out of my misery. Thank you.

-Martin McMartin

(Iloki Records, p.o. box 49593, LA, CA 90049)

### GORILLA

"Detox Man" 7" (grey vinyl)

It's the MC5...without Rob Tyner unfortunately (Just kidding!). Powerful song; '60's Seeds-like backup vocals and organ to boot. Fuck the glove. - CAKE

(Sub Pop)

### GRAPES OF WRATH

"These Days" CD

"Blind mid America rock with slight 60's appeal. -Pookie  
(Capitol/EMI)

### GROTUS

"Brown" CD

This SF experimental band has been bubbling around for quite sometime, and it was last years EP that really sparked my interest. Seeing them live was really encouraging - a metallic/experimental band with power without being macho and just enough of the "industrial" element as to not push them into the death disco genre. These guys are really heavy, and can dirge you into a trace like the best of them - live that is. This release for some reason

just tends to drag for me. There's too many long dialog samples and not enough tempo variety to keep my interest as peaked as they could live. Aside from that, there is some damn interesting stuff here - great multi-sound layering and production, and even a great variety of sounds/instruments - if you are into experimental/industrial that is not dance oriented, then this release should be looked into. A nice job, just not a rocker. - Al  
(Spirit Music POB 170195 San Francisco CA 94117)

### GWAR

"America Must Be Destroyed" advance cassette

I just don't get it. I write this band off as being musically uninteresting and unimportant and then they turn around and come up with a wide-ranging assault on my stereo. I mean, I've never really liked GWAR; I always thought that they were a bit childish, but after listening to this I guess I had better reprogram my cognitive map a bit. Interesting to say the least. -Thom

(Metal Blade)

### HATED PRINCIPLES

"10th Anniversary D.I.Y." 7" EP (turquoise vinyl)

Honesty is hard to come by - especially on Earth. This is great hardcore (the type that was left behind in the mid-'80's) and very fuckin' limited. Katz, you rule! Only 256 copies in existence. - CAKE  
(Gothic Gospel Records 3452 Cattaraugus Ave Culver City, Ca. 90232-7432)

### HEAD OF DAVID

"Soul Spark" 10"

Before you plop down your hard-earned (or stolen) bux on this piece of shit disco, realize that three of the four songs are also on their lousy "Seed State" CD. They are trying to RIP YOU OFF, so fuck 'em!! -Thom

(Blast First 429 Harrow Rd W10 4RE England)

### HELIOS CREED

"Lactating Purple" LP

The distortion and noise with guitars and vocals that some bands hint at, or use moderately is what Helios Creed dives into head first. That might be disastrous for most other musicians, but Helios' talent makes it work - again and again and again. A very good LP that is just pure joy to listen to loud. Oh, what a noise. - Al  
(Amphetamine Reptile 2541 Niccollet Ave. S. Minneapolis MN 55404)

### HELMET

"Unsung/Your Head" 7"

It sure doesn't sound like the last Helmet album, but who cares? There's a bidding war for this well-justified brilliant band. AC/DC meets Big Black...fuckin' believe it! - CAKE  
(Amphetamine Reptile)

### HELMET

"Unsung" 7"

(This is in response to Dan Druff's review of this in the last issue) Dan you ignorant slut! Just because Helmet add a tad bit of

pop to their crushing musical mayhem doesn't mean they've sold out or gone wimpy. I thought it sounded really intense, I thought it added a new dimension to the awesome wall of sound these guys have. So sorry Dan, YOUR WRONG!!!! No hard feelings. -Thrashead  
(Amphetamine Reptile Rec., 2541 Nicollet Ave., Minneapolis, MN. 55404)

## HERETICS

"Gotta Go/Straight On/Caught Up" 7"  
Cool as hell cover art with a Marshall amp as a tombstone in a graveyard... this one sounds like a cross between a bar-band (vocals) and THE NEW YORK DOLLS (sound) with lots of metal riffs that almost scared me away though. Nothing new here, but it's still okay. They're from Pittsburgh, PA. -Thom  
(Backbox Records, Bahnhofstr 1, 4355 Walthorpe, Germany)

## HOODS

You Won't Take Her/Mystery Train 7"  
Cool, authentic sounding sixties R&B from a band that features ex-members of San Diego bands, the Tell-Tale Hearts and the Trebels. If you remember these bands you know that these guys take the sixties sound very seriously. Unfortunately, either intentionally or due to poor production this record sounds a little too vintage. Too bad 'cause they're great live. -Bob  
(Dionysus Records: PO Box 1975, Burbank, CA 91507)

## HUNGER FARM

"Dogma" LP  
Wow, best sounding Hunger Farm to date! These guys have taken their hardcore and instead of the easy metal/rock cross-over, have forged ahead combining innovation with the original momentum for a powerful release. Tight, fast playing, full sounding instruments, and a variety of guitar styles/sounds keeps this record fresh song after song. -Al  
(Nemesis /Cargo)

## HYPNOLOVEWHEEL

"Wow/KMG-365" 7"  
Nice love ballad/unballad (though I hate ballads) punk-style, but with musicians that know what the fuck...Gigantor meets Godzilla eating a cereal box full of used buttons stolen from George Lucas' winnebago. -CAKE  
(Alias Records 2815 West Olive Ave, Burbank, Ca. 91508)

## ILLEGITIMATE SONS OF JACKIE O

"Home Lobotomy Kit" 7"  
This sounds like totally improvised, one-take live recordings but as far as I know it isn't. Hell, maybe it is. Fuck if these guys ain't original. Right out of the PUSSY GALORE vein and I must say that I enjoyed it. So there. -Thom  
(Scratched Records P.O. Box 800867, Dallas, TX 75380-0867)

## INFECTIOUS GROOVES

"The Plague That Makes Your Body Move" CD  
This is some wierd SUICIDAL TENDENCIES offshoot, with Mike Muir

joined by a lot of other talented fellows to do a kind of post-Chili-Pepper speed metal hip hop hardcore thing. It's very well done, and the funky grooves are tight and memorable. The fact that they have song titles like "Monster Skank" and "Mandatory Love Song" tell me that they don't take this too seriously, so it comes off fun and charming rather than pretentious. NOT A STUPID RAP RECORD. Better than the last few ST LPs if ya ask me. -Pat Fear  
(Epic)

## INFEST

EP  
This 10 song EP, is the music equivalent of being shot in the face with a bazooka at point blank range. This record rips your head off and shatters it into a million pieces all at the same time. I wish more thrash bands like this would put out stuff, this record fucking kills. A great follow up to their fantastic 12".

-Thrashead  
(Infest, c/o Matt Domino, 27118 Vista Encantada, Valencia, CA, 91355)

## IS THIS BOB

7" EP  
Much as I like the name of this band, the three songs featured on this EP, "Sally", "Earth Day" and a cover of the Laverne & Shirley theme "Doing It Our Way", come off as noisy, weak early Replacements. I Love the Replacements, mind you but the Goo Goo Dolls are doing that kind of thing a lot better. -Bob  
(Plumb Records: 1127 Commonwealth Av. #14 Allston, MA 02134)

## JACK ACID

7" EP  
Six songs on this that all sound like a hardercore version of X. Vocals are pretty good, catchy rhythms and stuff. Not bad. -Thom  
(Vandal Children Records P.O. Box 260805, Hartford, CT 06126-0805)

## JELLYFISH KISS

"Stormy Weather" LP  
Almost like reading James Joyce's "Ulysses"...you go, "Huh?!" and continue listening. "Secret Party", definitely the best cut, is like "White Rabbit" meets the V.U.'s "The Murder Mystery" - no fuckin' joke...just pure unaltered beautiful nonsense...the kind of nonsense you really do understand...and you don't need a college degree to like this - Really!-CAKE (Shimmy Disc)

## LAFFING STOCK

cassette  
Decent pop-punk with a hard edge h/c feel, all the more impressive for being recorded in 6 hours, say the notes. Well intentioned tunes about chasing skirts and fucked up friends. "A" for effort. -Martin McMartin  
(419 Henry St., V9a3j3, Victoria, Canada)

## LAST PARIAS

"Drake Man/Up In The Sky" 7"  
Lead singer has a PERRY FARREL impersonation problem. The A-side? JANE'S ADDICTION meets crossover slow-thrash? Maybe... The B-side sounds like

WE SAW  
WE CAME  
WE CLEANED IT UP

# The PROBE

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BW&E

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Blüchunks

HUNK OF FUNK

Aaron Muentz

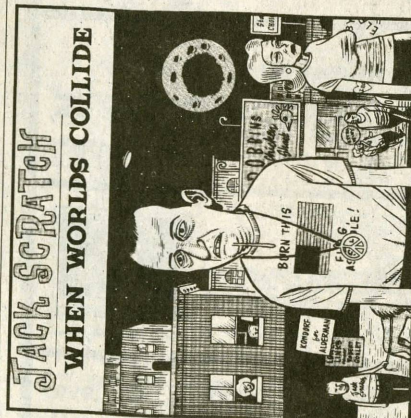
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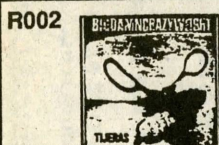
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## RESIN

WORTH TAKING A LEFT IN ALBUQUERQUE FOR...

**R001** **VARIOUS**  
Burnt... Yeah! 7" EP  
The 7" compilation once again triumphs. Opening with the twisted drones of "Cracks in the Sidewalk," "Big Damn Crazy Weight" drag this a little further with a heavily lashed post punk grunger. The reverse opens with more riffage, belated as "Elephant" rumbles out a song so heavy the Melvins would look twice. "Allucaneat" finish things off with a paranoid sounding jam that spirals and drags in a weird, psychotic way. Together, Burnt... Yeah! is a really worthwhile venture for all around rock-punk dirge heads. SDC made. - Kirk

Flipside



**BIG DAMN CRAZY WEIGHT** - "Tyras" EP

Tense, aggressive "fuck you" music that reminds me of, but doesn't sound like a grunged out BIG BLACK. Mean and angry sounds that straddle the line between p-rock and indie noise stuff. Surprisingly good. (WG)

MAXIMUM ROCKROLL

**R003** **ELEPHANT** - "Satellites/Headturn"

Well done 90's type sludge which rocks pretty wickedly. These guys appear to draw from the same source that the LAUGHING HYENAS and MUDHONEY draw from. Along with two pretty righteous tunes full of guitar buzz and killer riffs. A damn impressive debut by this trio. (HD)

MAXIMUM ROCKROLL



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they got in a time machine, set it for the 60's, but ended up at a BOB MARLEY concert. What gives? -Thom  
(Lung Lizard Records, no address given)

### LIDA HUSIK

"Bozo" LP

A deranged vocalist; minimal production; a Kramer-produced side; voices in my head that tell me not to look at album covers with clowns on them. Shit. Lush, beautiful instrumentally-strung guitars; sexy, gentle voices (almost whisper-temptations). A well-worth acquisition to your Sandy Denny/Kate Bush/Rickee Lee Jones collection, people. -CAKE  
(Shimmy Disc)

### LITHIUM X-MAS

"Trigger Mortis" 7" EP

With a deranged cover of George Harrison's "My Sweet Lord" to the two free stickers included; the psychedelics and noise are fuckin' lethal. Limited to 1,000. A worthy addition. -CAKE  
(Direct Hit Records 3609 Parry Ave Dallas, Tx. 75226)

### LOOSE

"Home Sweet Home/Candyman" 7"

60's influenced in a big way. Right out of the garage. "Candyman" is a song about - drugs. I would've never figured it out. "Home Sweet Home" is a pretty good mid-tempo rocker. I wouldn't lose sleep trying to find it but if it shows up in your local record bin, pick it up. -Thom  
(Payola Records Polhemsgaten 4, S-112 36 Stockholm Sweden)

### LOW MEATO

Dopey Love/Young and Dumb 7"

Dopey Love is a pretty much straight ahead punk tune. Young and Dumb is more of a rockus type tune, not bad. -Thrashead  
(Vital Music)

### LSD REXX

cassette

Bogus metal "concept" tape complete with jerk-off guitar solos and corny two part harmonies. Bizarre filler between cuts and porno overdubs were the only flicker of creativity. -Martin McMartin  
(Ever rat, PO box 19284, Seattle, WA 98199)

### LUNACY

"Face No More" cassette

A bunch of hard-asses attempting "lyrically offensive" speedmetal. If they are out looking for warm fuzzies they aren't going to find them here. A piece of shit to put it nicely... Oh, I was laughing my way through a local Hollywood glam clone zine called "Hollywood Babylon" a few minutes ago and came up with a quote that I think applies here: "Legacy [Legacy-Lunacy, close enough!] have the look, the hair, & the moves, yet these are not the only things that make a band..." HAHAAHAHAH!!! What a riot!! -Thom  
(Janus Music, Greifensteinweg 19, D-8500 Nurnberg Germany)

### LUNG

"Cactii" CD

These guys are pretty cool but didn't floor

me the way I was expecting. Coming from the same twisted rock school as Clawhammer, the band come off as milder and without a real character - like the unique vocal style of John Wahl. Nevertheless, this hums along nicely with a biting lyrical edge that really reaches into some private spots. Feel the pain. A band to watch for. -Al  
(Yellow Bike POB 586 Palmerston North, New Zealand)

### LUNG

"Psychopornadelia" 7"

Impressive record. Sounds like a cloned-up version of SLUG but is no less aggressive and demanding. A-side, called "Mother (Makes Me Feel Like A Man)" is a distorted journey into the depths of whatever. "Consume" [B-side] simply crushed me with distortion. Buy this and be one of us. -Thom  
(Scratch Records 317A Cambie Street, Vancouver, B.C. V6B 2N4)

### MAXIMUM BOB

Don't Mean A Thing/Way2B 7"

Maximum Bob is a zany international power-trio (from Switzerland, France and Holland) who are based in the Netherlands and had apparently heard a few Red Hot Chili Peppers' records prior to forming a year ago. The funky A side "Don't Mean A Thing" didn't do too much for me. I think their sense of humor doesn't translate well. Sample lyrics: "A little guy from Braunau am Inn/Grew hair on his lip like Charlie Chaplin/He started a World War he thought he could win/He should have know better 'cause he couldn't swing!" Ugh! Too bad 'cause they have a cool name. -Bob  
(Blackbox Records: Bahnhofstr. 1, 43555 Waltrop, the Netherlands)

### THE MEANIES

"Gangrenous" 10"

Seven choice cuts on this one. The Meanies are a fun band with a lot of Ramones-style riffs and hooks but they are so MUCH more than a clone band. Definitely one of the better releases of the year (it's still 1991 as I type this...). -Thom  
(Au-go-go)

### MELVINS

"8 Songs" CD

When people were stoners and lived near Seattle; well, here it is - a reissue of their "infamous" debut single. Kiss meets the Swans in a bathtub of opium. Buzz looks (Ha! Ha!) like Jeff Lynne of E.L.O. on the cover. This is history!-CAKE (C/Z Records)

### MIND SIRENS 7" EP

What music would sound like after drinking a case of cough syrup and slapping your hands against your ears real hard over and over to get that wah-wah-wah effect, which isn't necessarily a bad thing. The fuzzed out chords and lackadaisical delivery might have Dinosaur Jr. fans nodding out in approval. "Blue Chair" bopped faster and had a cool rhythm. -Martin McMartin  
(Jettison, PO Box 2873, Durham, NC 27715)

## MINISTRY

"Jesus Built My Hotrod" CD

It's amazing that this collective know as Ministry (including all their other projects) can still come up with fresh and exciting ideas - both in their individual music AND their collaborations. And what a collaboration this is - this time we have Gibby Butthole Surfer doing the vocal duties on the title song. The song itself is built around a 50's like "lyric" that goes something like "Ding a ding dang my dang along ling long" with a full complement of race car samples and classic Ministry type hyperdrums. Instant speed metal industrial fry - and if that's not enough, you have the long and short versions here. The only other song on this CD is "TV Song" with it's drum machine gone into warp speed and nicely shouted lyrics. Hardcore at it's finest folks. These guys managed to eek out this one "Ministry" release this year and it is indeed one of my favorites of last year. - AI (Sire Records)

## MIRANDA WARNING

"Your Life Is Excellent NOW" LP

Not bad stuff; Replacements and Husker Du softies; power-pop with powerage; a lesson for your hairdresser, Larry. -CAKE (Presto! Records P.O. Box 1081 Lowell, Ma. 01853)

## MOOSE

advance cassette

Total shit ballads like "This River Will Never Run Dry" had me barfing like a gorged Karen Carpenter. Shimmery guitar effects recalled the worst of Simple Minds. -Martin McMartin (Virgin)

## MORLOCKS

"Wake Me When I'm Dead" LP

Crucify me for saying this, but why bother to release such poor quality live tapes? The Morlocks were a good band, I've popped a few listening to them in the past, but WHY bother with this? Is Dave Goodman working for you?? Wake me when it's OVER! -Thom (Listen Loudest, Samoborska 97, 41090 Zagreb, Yugoslavia)

## MOTLEY CRUE

"Decade Of Decadence '81-'91" CD

It's hard to believe L.A.'s tattooed ambassadors signed ten (count 'em, 10) years ago. I've gotta give credit to Sixx for taking his concept to the top. The growth of the musicians is certainly evident, especially in Mars' contributions, but sadly that same maturity got lost on Vince Neil. I know the bad boy image sells units, but the inclusion of his police mug shots (possibly from the intoxicated booze run which killed Hanoi Rock's drummer) is not only cheap publicity, but a mishandled message to their more impressionable fans. As for the package itself, the fifteen songs represent their career faithfully; containing info, pics, lyrics to the new tunes (Janov references?!). Its fair selection of previously released tracks, remixes, and live cuts make this one well-thought out compilation. The boys should be commended for their care. I do, however, take umbrage with their updated version of "Anarchy In

The U.K.". After initially denegrating the punk scene, their attempt seems way too hypocritical. -POOCH (Elektra)

## MOUSE BLASTERS

"Noise Killer" 5-song cassette

Loved it. Mid-tempo distorted stuff that is a great kick-back listen--especially "Taste Your Wish," which I played three times straight. What a good fucking song. Send away for this one if you can [see address], it's pretty good. -Thom (Mouseltrap Management c/o Carlo Clinco, Via Leini 35 - 10155 Torino PHONE: (011) 288966 (ore 19-21) [I have no idea what all this means, but that is what it says!])

## MUMMIES

"Skinny Minnie/You Can't Sit Down" 7"

Lo-fi '60's mono sounds from the insane band of the '90's. Funeral time. -CAKE (Rekkids 15592 Sandusky lane, Westminster, Ca. 92683)

## MURRAY AND THE MUFFMONSTERS

"What Ever Happened To Punk Rock?" cassette

Fuck you women-bashing morons. What's the matter with you? I am not a woman, nor am I gay, but it still makes me sick to listen to this prejudice crap! Grow up, dorks. -Thom (These assholes don't deserve your mail!)

## MY BLOODY VALENTINE

"Loveless" CD

MBV loses some of its harder edge while still retaining a dreamlike haziness and becomes more of a carbon copy to lush. 4AD fans will probably dig it. -Pookie (Sire/Warner Bros.)

## NAKED AGGRESSION

"They Can't Get Me Down/etc." 5-song 7"

Just when I thought that punk was R.I.P. ped, this absolutely FANTASTIC release lands in my hands. I hope that this band finds a way to get their sound out to more people, as this record is limited to 500 pressed. Three guys and a girl vocalist with some of the freshest (both lyrically and musically) Punk Rock I have heard in a while. EVERYONE needs to hear what they have to say! I heard that they have made a deal with Broken Records, so watch the local bins closely. -Thom (Naked Aggression 539 W. Doty St., Madison, WI 53703 (608) 256-5267)

## NATION OF ULYSSES

"13-Point Program To Destroy America" LP

Quite simply put, NOU are on to something. I didn't see it until the band blew me away live, then upon listening to their record again it made more sense. These guys combine a hardcore drive with punk humor and a jazz/rock serious groove that works. Period. Check it out. They're from DC, but don't think these guys are jumping to the Fugazi-speed/records P.O. Box 212. 48100 Ravenna Italy)

## NATIONS ON FIRE

"The Demo Days" 7" EP

Belgium. Straight-edge. Hmmm. Any-

**word (wɜrd) n. 1, a sound or combination of sounds, or its graphic representation, expressing an idea; a term. 2, (pl.) speech; written words; a song lyric; a quarrel. 3, information; a report; a command; a signal or password; a motto. 4, a promise. 5, (cap.) Holy Scripture.**

## Various Artists - Black and Tan Club

Harvey Robert Kubernik masterminded and produced this spoken word compilation, based on racial diversity and tension in the US. Some of the artists include: **Linda Albertano, blackmadrid, Jack Brewer, Michelle T. Clinton, Wanda Coleman, Joel Lipman, Louie Lista, Marisela Norte** and **Scott Richardson**. Join them and more as they unveil American lives you might not have even imagined. CD \$12.00/CA \$7.50

## Various Artists - JazzSpeak

Spoken word compilation with over 70 minutes (eighty on the cassette) of people expressing their thoughts on jazz. Harvey Robert Kubernik coordinated and produced the cast which includes: **Linda Albertano, Amiri Baraka (LeRoi Jones), blackmadrid, Wanda Coleman, Burton Cummings** (ex singer for The Guess Who), **Billy Higgins** (Ornette Coleman drummer), **Ray Manzarek** (The Doors), **Harry E. Northup, Ishmael Reed, Archie Shepp, and Danny Weizmann**. CD \$15.00/CA \$12.00

## Wanda Coleman - Berserk on Hollywood Blvd.

Third full length release from this award winning Los Angeles author. This marks her fullest and best integration of music with her writing to date. Marv Evans adds piano accents to her portraits of modern life for an African American woman writer. CD \$12.00/CA \$7.50

## Marisela Norte - NORTE/world

Debut word recording from the minister of culture for East Los Angeles with percussionist Willie Loya accompanying her on some tracks. Several pieces are in Spanish as she details the culture clash that is America. CD \$12.00/CA \$7.50

## blackmadrid - Atlantic Crossing: the people's journey

This soundscape is the first recording for the three man African American performance art team. Vocal and sound effects move along the three long narratives which feature flash backs and other leaps of imagination to describe the African American experience. The three performers share lead and back up voice duties. CD \$12.00/CA \$7.50

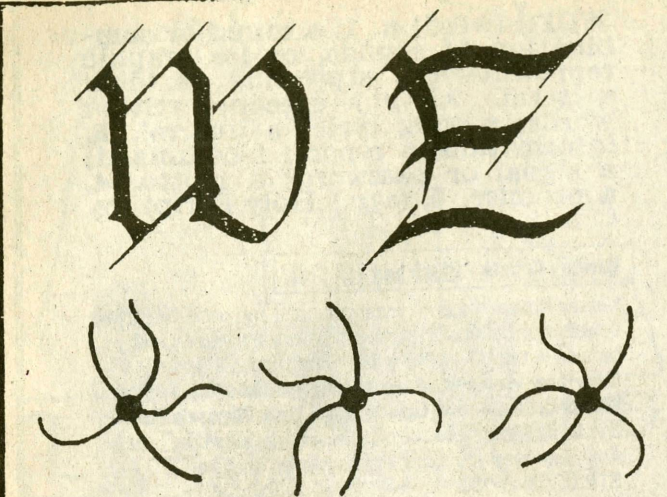
## Danny Weizmann (aka Shredder) - The Wet Dog Shakes!

Writer and chronicler of youth culture debuts with a hyper, humorous look at life in Los Angeles. He covers ground from teen sex to punk rock to Hollywood with sound effects that augment his distinctive characterizations and observations. CD \$12.00/CA \$7.50

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way, this one is simply another "preach" record, where you supposedly fork over some cash, take the record home and then listen to some band tell you not to eat meat and shit. Whatever. I mean, who really gives a shit? The world has much bigger problems. I really, truly want to appreciate the effort poured into this record, but feel that I can't enjoy it without compromising my belief system. Why alienate ONE SINGLE PERSON from your so-called scene? That's not too bright because "the scene" needs all of the people that it can get! -Thom  
(Stand As One, BP 77, 75623 Paris Cedex 13, France)

#### NED'S ATOMIC DUSTBIN

"Grey Cell Green" CD  
Once hard and energetic post punk power pop losing power fast. In other words, I was a bit disappointed. -Pookie  
(Columbia)

#### NICOTINE SPYRAL SURFERS

"Plastic Sonic Pill/Dharma Bum" 7"  
Italian, yet very competitive with the grunge-thing going on here in the states. More depressing than most with reverb'd undertones and swirling melodies. Yip, it's a keeper. -Thom  
(Dionysus Records)

#### NIRVANA

"Nevermind" CD  
Okay, everyone's already cum all over this stuff, but I actually liked it BEFORE it was popular, since I had a tape in June or something like that. I hate this kind of grunge for the most part, and generally dismissed "Bleach" as an okay Sub-Pop thing, so I was skeptical. To say it's probably the best LP of the decade so far is an overstatement, but not much of one. Ignore the hype, be trendy, and tape it from someone who paid for it. If there's hope for hard rock, it could be Nirvana. -Pat Fear  
(DGC)

#### NOFX

"Liberal Animation" CD  
If you have been trying to get a copy of this first '88 album then look no further-- Epitaph has reissued it on CD. Yum yum. -Thom  
(Epitaph Records)

#### NOMEANSNO

"Oh Canaduh/New Age" 7"  
A departure from their norm, as these songs are short and to the point. This slab contains two covers (SUBHUMANS and D.O.A) and like everything else I have heard from this band, kicks booty. -Thom  
(Allied Recordings, P.O. Box 460683, San Francisco, CA 94146)

#### NUISANCE

"Confusion Hill" CD  
Ha ha! "Brown Eyed Girl" ??? Funny as all fuck! I like this one-- simple guitar, bass, drums, scratch vocalist. Almost as good as getting your face sat on two minutes after she got out of the shower! Hey COME DOWN to LA and play, ok? -Thom  
(Lookout Records P.O. Box 11374, Berkeley, CA 94701)

#### NYMPHS

Nymphs CD, Cassette  
Finally, the long awaited Nymphs' Geffen debut! (For a year now I'd replaced the phrase "When hell freezes over!" with "When the Nymphs album comes out!") It's too bad this didn't come out when it was supposed to 'cause if it had it might have been as ground breaking as the Geffen release by those guys from Seattle. Oh, well. As it stands the Nymphs album contains lots of heavy, catchy, radio-friendly songs and a guest appearance by Iggy Pop. The songs that come closest to approximating the band's live sound are "Wasting My Days", "Heaven" and "Supersonic". -Bob  
(DGC, 9130 Sunset Blvd. Los Angeles CA 90069-6197)

#### OLD

"Low Flux Tube" CD  
Menacing thrash metal that half spooked me 'cause the vocals sound like they're from beyond, and I don't even wanna know what these dudes do for kicks. Not my usual cup of blood, but the chops are flawless and the production's twisted enough to hold interest. -Martin McMartin  
(Earache Records)

#### OLD

"Low Flux Tube" cassette  
VOIVOD meets KILLING JOKE meets GODFLESH meets RUSH meets ? Vocals done up so high pitched and raspy they sound like a huge irritating mutant insect. Interesting, original, and annoying. -Pookie  
(Earache)

#### ONE THIN DIME

"Automatic" 7" EP  
It's hard for me to dig a record when the vocals are mixed in the mud. Too bad, 'cause I bet these local boys come on stronger live than this lets on. Despite the cool pro wrestling sleeve, it sounded lightweight. I'll reserve judgement for now. v -Martin McMartin  
(Pagan Records, Box 616, San Pedro, CA 90733)

#### OX BOW

"King of the Jews" LP  
Noise without the talent to make noise. Lots of whiny bullshit vocals, too. Their press sheet says, "A mega-muscled trip into total surrender!" Well, I wish that they would "surrender" their instruments to the nearest pawn shop as soon as possible, and use the money to take some music lessons, or maybe get involved in a home-study electronics course. This record sucks my big weenie. -Thom  
(CFY Records Box 6271, Stanford, CA 94309)

#### PEARL JAM

"Ten" CD  
This is moody, grunge stuff from half of what was MOTHER LOVE BONE. Coming from the same school as Nirvana, but with a funkier edge, they make AEROSMITHish power rock with common sense and a good lick or two. Not bad. -Pat Fear  
(Epic Records)

### PLEASURE EPILE

"Scapegoat/All American Kisses" EP  
I laughed all the way through this one. What a piece of techno-dung!! Wait-- I feel another burst of laughter coming on right now-- hahahaha! HA HA HAAH! The only thing this band has going for them is their interest in animal rights, which I myself support. I think it is a front, though, 'cause they most definitely want to be big STARS! -Thom

(Quivering Submissive Flesh, 539 Queen Anne Ave. Box 129 Seattle, WA 98109)

### PLUG UGLIES

"Not Today/Want Ads" 7"

In this case, the B-side is better than the A-side. This band is mellow by most standards, but they offer what I feel is a TRUE alternative. Their music is rhythmic and haunting. Their material followed me around for days, and I can't help but listen to it again. "Not Today," although not as good as "Want Ads," is still a good piece of work, but the B-side absolutely blew me away. -Thom

(c/o Psycho Babble Records and Tapes P.O. Box 268581, Chicago, IL 60626)

### POISON IDEA

"Dutch Courage" LP

Fifteen songs recorded live in Holland last March. Great quality! "Plastic Bomb," "Give It Up," "A.A.," "We Got The Beat [Go-Go's cover]," "Kick Out The Jams [MC5]," "Hangover Heartattack..." and more. A superb document. -Thom  
(Blitzcore, Reperbahn 63, D-2000 Hamburg 36 Germany)

### POPPIN' MOMMAS

"Lifestyles Of The Pissed And Brainless" 7" EP

The record jacket was full of SAND when I got it, and I will be damned if I am going to ruin my stylus playing a gouged-out record, so if you want a review you are going to have to send me another copy. -Thom

(Hippy Knight Records... that's all I know!)

### PRANK

7" EP

FUCK! MARC BOLAN IS ALIVE!!! No shit, I swear it sounds like him. The music, by the way, is straight three-chord pop with the usual expected bridge here and there. Up-tempo, but not fast. -Thom  
(Blitzcore, JORDI Apdo. Co. 35221 08080 Barna [Spain])

### PRISONSHAKE

"Della Street" CD

Irritating sensitive, mature ballads, oh so ripe for a rap session around the espresso machine as the college radio program director scans the liner notes to see just who's responsible for those beautiful mandolin licks. Will someone from wherever they're from land a hefty spit wad on them for me at a gig? Thanks.

-Martin McMartin

(Scat Records, P.O. Box 141161, Cleveland, Ohio 44114)

### PRONG

"Prove You Wrong" CD

I've never been a PRONG fan, so I can't

really compare this to their other stuff. It borders on early METALLICA with grindcore type mania, they remind me of a more metal PRIMUS. The guys in the band are talented for sure, but it didn't entertain me. -Pat Fear  
(Epic Records)

### RAGING SLAB

"Slabrage/True Death" CD

Nothing more than typical rock with a metallic twinge. The lead singer, though, seems like he would rather be in a TOP-40 metal band. I swear I listened to the whole thing and felt that it was a waste of time. -Thom

(Restless Records 1616 Vista Del Mar Ave., Hollywood, CA 90028-6420)

### THE RED PLANET ROCKETTS

"Tick Tock" 7"

Preferred the cough-syrupy instrumental, "Red Planet Rock", tacked on the end of this, 'cause the vocal tune made me think of Mojo Nixon. Just OK. -Martin McMartin  
(Sympathy)

### REVEREND HORTON HEAT

"Smoke em if You Got 'em" CD

Yes sir, this here's a psycho-billy gem screaming my name from the pile of usual horseshit! Live to two-track in the studio, this is so fresh, clean and gimmick free I hardly remembered what real rock n'roll sounded like. Imagine Jerry Lee Lewis meeting Carl Perkins at midnight to split a bad tuna sandwich on the tour bus, before goin' to catch a wave with the devil hisself. And they're a gawd-damn trio, to boot! Surf-roots guitar evil at it's best. Call us when the big tent rolls in to town, Rev. I'm a sinner.

-Martin McMartin

(Sub Poop)

### RICHIES

"Spring Surprise" LP

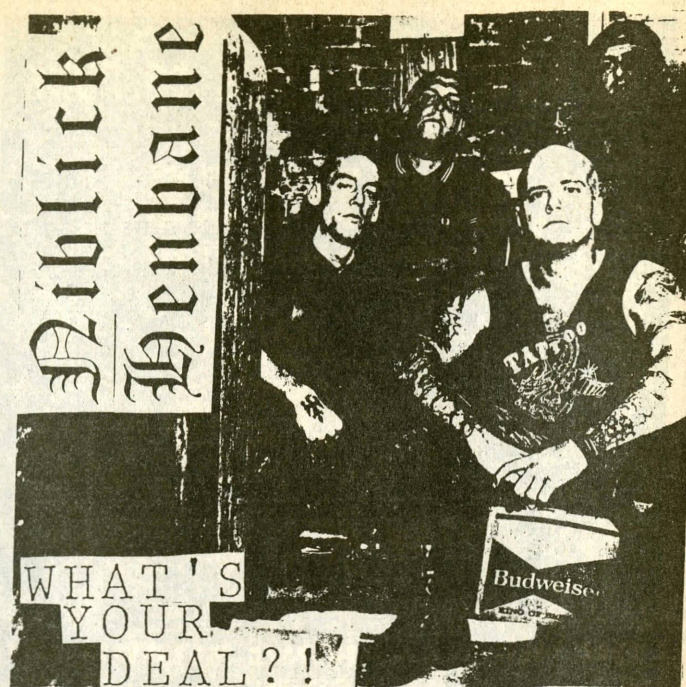
I get it. A RAMONES clone... down to the liner notes, even. So what's your point? Sure, yes, the songs are simple three-chorded masterpieces, but why should I rave about it when all of the art has been taken out? Copy cats! Copy cats!!!! I guess that having MONTY PYTHON as a stated influence is one notch in your favor, but, oh whatever. -Thom

(We Bite America, Inc. P.O. Box 10172 Chicago, IL 60610-0172)

### RISE

CD

The only thing that's RISE-ing on this record is the sap level. One good thing about never reading any enclosed band bio's or press kits (Al throws them out) is that it forces me to judge a record on the music alone, rather than letting other piddly prejudices seep into the whole mess. So I'd guess RISE are kids too young to remember the glutton of slow, bright-faced ballads nearly every new-wave band filled their one-hit records up with to set off that catchy local hit with the riff they ripped off from the Cars or some other horrid lot. Swear ta' god there's cliches to spare. I heard some Billy Joel-esqe piano fare covered up by that all too familiar guitar



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it's time to inform you, the record-buying public, of the latest eggs from POPLlama.....let's see, there's the STUMPY JOE *One Way Rocket Ride To Kicksville* CD, 11 careening, boozed-up odes to babes and bongos...and the POSIES Chris Bell/Big Star 7-inch tribute *Feel/I Am The Cosmos* is a beautiful between-DGC-LPs thing that we're mighty pleased to present...as if YOUNG FRESH FELLOWS fans need more strangeness to cope with, a new 7-inch teams the YFFs with Seattle's legendary street-trumpeter/recording artist RICHARD PETERSON on *Mathisization/The New Young Fresh Fellows Theme...a Cruddy split* 45 pits GIRL TROUBLE's wild *Sister Mary Motorcycle* vs. the NYC trashabilly of *Take Up The Slack Daddy-O* by the A-BONES (awesome P. Bagge sleeve too)...GIRL TROUBLE's award-winning *Thrillsphere* LP is now on CD (bonus tracks from Wig Out 45s), as is the FASTBACKS *And His Orchestra*, complete with the early EPs *Every Day Is Saturday* and *Play Five Of Their Favorites* --20 hits in all.....always available by mail from POPLlama PRODUCTS, POB 95364, Seattle WA 98145 (CD \$13, 45 \$3.50, LP \$8, ppd in US)....in stores too....or write for free catalog....

angle or timely metallic solo. It'd be funny but they're not joking. -Martin McMartin (RPM RECORDS, Lindenweg 13, 4763 Ense 2, Germany)

### S-CHORDS

"Spooky/Frag Nicht Warnum" 7"  
Catchy pop. Sounds a bit typical, yet enjoyable. One guitar, bass and drums but a more "complex" production. Not aimed at the "top-40" market or else I wouldn't even bother to review it. -Thom (Smarten-up!, Liedbergerstr.12, 4044 Kaarst 2, Germany)

### SCREECHING WEASEL

"My Brain Hurts" CD  
It's amazing that SW hold my interest because this is nothing different from the '77-style norm. Oh they did come up with some excellent material, and one who is not desperate for something new will love this album. Listen to a friend's copy before you decide to pick it up for yourself-- or better yet, copy it! -Thom (Lookout Records P.O. Box 11374, Berkley, CA 94701)

### SEKA

"Love Shim" CD  
Lame speed metal rock, sounds like a trade in. Hey Curtis, so you take returns? -Pookie (Taang!)

### SHEER TERROR

"Ugly and Proud" cassette.  
Those negative hardcore meatheads are still with us, this time around sounding a bit cleaner produced and a bit more metal. There's definitely a lot of new/future classics on here like "Young Punks In Love" and "Bulldog" is total fightin' music. If you dig that crazy New York hate trip like I do then climb aboard. -Pookie (Kraze c/o Maze America Inc., 29 Willet Ave. Port Chester, New York 10573)

### SKOL

7" EP  
I can't understand a WORD of this 'cause it ain't English, but that is only a minor concession. Catchy, raw punk rock with a driving beat behind it. Lots of "chant"-type stuff that I am sure the live crowds eat up. A good record. -Thom (Listen Loudest, Samoborska 97, 41090 Zagreb, Yugoslavia)

### THE SLOW ONES

4-song EP  
This reminds me of a stoned Birthday Party. Slow-grunge; reminiscent of the Flaming Lips with not as much enthusiasm. -CAKE (Slow Ones Joachim Altinghstraat 30A, 9724 LX Groningen, Holland)

### SPOON

Trash/What Good Am I? 7"  
This is an excellent first release for Spoon who are even better live. (Go see 'em!) The A side, "Trash" is a rockin' Rick Deringer kinda thing with lots of profanity in the lyrics. (So play it loud, kids!) The real treat is the B side, "What Good Am I?", which features hot guitar licks and vocals by Mia Ferraro. (ex-Bullemlia Banquet,

Hole) -Bob (Sympathy For The Record Industry)

### STICKFARM

"Gut" 7"  
A trip into the depths of grungecore hell. Great cover art too. "Yelling" vocalist on top of barely together noise with a almost tribal beat. Play it loud or don't play it at all! -Thom (Flight 13, Schumannstr. 20, 7800 Freiburg, West Germany)

### STP

"Hate Is The Move" 7"  
This is the group from Mass. that stole their name from the group from New York. This record is typically boring speedmetal with a lead vocalist that makes me grate my teeth. What a bunch of wanna-bes... -Thom (Lost And Found, IM Moore 8, 3000 Hannover 1, Germany)

### SUPERCHUNK

"No Pocky For Kitty" LP  
Thick n' hearty guitar riffs, ample drum beat, and some good pop sensibilities make up a sound that's appealing in a way that HUSKER DU and DINOSAUR JR were in their primes. A few tunes slump but most move along rather nicely. -Pookie (Matador, 611 Broadway Suite 712, NY, NY 10012)

### SWA

"Volume" LP  
Just when I thought I'd never hear from Chuck Dukowski and his crew again, they slap out a new LP. Good news is that Merrill Ward is gone, although Chuck's dry, non-dimentional vocals aren't really anything outstanding - they do get the job done. Actually, this record isn't anything really outstanding - a tired blend of punk influenced 70's rock (as opposed to the other way around) with some nice jazzy guitar do-dah. In fact this is a very "classic" type SST release, from the jacket art to the sound. Fans of that genre will be pleased. -Al (SST POB 1 Lawndale CA 090260)

### TAR

"Jackson" LP  
A well-done piece of work, to say the least. Not a bad song in the lot, and a must-have if you are into grunge. Hell, if you are into punk you'll still like it. If you are even into hardcore you'll still-- you get the idea. But this record isn't perfect. A slight attitude purveys throughout this disc. If they can get over it, so can I. Bring on the next release! -Thom (Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404)

### TEN FEET TALL 7" EP

I'd bet my right nut these guys have a few Descendents/Big Drill Car/7 Seconds records layin' around the house. I'll pass on all the cuts but "Transgression" which was excellent. The back-up vocals added a great twist and made it catchy. Lean in that direction guys, and yer on ta' something. -Martin McMartin (Crankin' 18 Records, Box 81, Hutchinson, PA 15640)

## TESCO VEE AND WHITE FLAG

"Hot Rails to Hell/Nervous Breakdown" 7"  
One of the best covers I have seen all year-- back cover is a rip-off of the MEATMEN-style art that needs to be seen to be appreciated. Front cover is full color comic of "Tesco the Vampire" going after the band. Now about the record: Tesco's vocals on top of some very grungy and "first-take-sounding" White Flag makes this one a keeper. "Hot Rails" is the BEST version of the song I have heard [there are lots of them floating around] and their cover of BLACK FLAG's "Nervous Breakdown" kicks. This is probably the best single WF has ever done, next to their MYSTIC stuff, of course. -Thom  
(Lost + Found Records, IM Moore 8, 3000 Hanover 1, Germany)

## the BULEMIA BANQUET "Curse Me" 7"

See Thom's top ten list! This record shows the new line-up of the most narly-est band at their most bitchen-est finest! Buy it before they are all gone or else you will wish you did. By the way, this review was put with the "t's" because we had already laid out the "b's" and we forgot to import it with all of the other shit-- sorry! -Thom and Al  
(Piece of Mind Records)

## THEE HEADCOATS

"Hatred, Ridicule & Contempt" 7"  
Boy does this guy crank 'em out. A-side's a previously unreleased raver with two cool lines that rhyme "on the dole" and

"alcohol." Other side's a previously released shoe shuffler called "Neither Fish Nor Foul" that shows Billy knows Bo. Great record. -Martin McMartin  
(Sympathy)

## THROW cassette EP

Bad middle of the road pop from this Chicago three piece. Overheard at rehearsal: "I know, we'll be a little heavier than REM, but our lyrics will be more asinine and cliched than obscure. Ya' know, relationship stuff." -Martin McMartin  
(c/o 6648 Newgard Ave. Chicago, IL 60626)

## TIN MACHINE

"Tin Machine II" CD  
With or without the penises on the cover (Europe-Yes, USA-Censored), Bowie's last ditch at credibility really is his most aggressive, daring stuff in years, or perhaps DECADES. It's no "Man Who Sold The World," but you've got to give the geezer credit for trying.  
-Pat Fear  
(PLG)

## TRANSILVIA

"Screaming In The Basement Strapped To A Leather Spiderweb" EP  
Fucking wacky title. The music is very heavy bass oriented grunge that fucking kicks ass. This kind of reminds me of a sicker Big Black.  
-Thrashhead  
(Well Primed Records, P.O. Box 351, New Brunswick, New Jersey 08903)

## TRANSVISION VAMP

"Little Magnets Versus The Bubble of Babble" CD

For all the pose and pout of lead singer Wendy James, it's the songs (mostly penned by N. Sayer) that propel this disc to the top of my current stack 'o trax. Miss James interprets the themes of freedom, anger, and sex (and combinations above) with all the breathiness, or screaming, they deserve. From "(I Just Wanna) Be With U" (a nod to the purple one, perhaps?) to Dylan's "Crawl Out Your Window", they mix bits of Blondie, Souxie, and Velvets into one rather tasty concoction; whose flavours sustain through repeated listenings. -POOCH  
(MCA)

## TRBNGR

"Vaya Con Satan" 7"  
The title track totally kicks but the two other tunes sound a little too close to the Stooges for my liking though both are a little heavier than said band. This doesn't sound like any of those shitty Hollywood Stogie bands but I feel band that this has enough ability to create more of their own sound. -Pookie  
(Sympathy For The Record Industry)

## TREEPEOPLE

"Guilt, Regret and Embarrassment" LP  
Let me guess-- they're from Seattle. Yup. They sure are. If you like the "Seattle-thing," you'll like this. Tender, mid-tempo, hand-carved sound that reminds me of no one in particular at the moment. A good relaxation record. Uplifting yet soothing

and refreshing. The vinyl has a nice flavor, too-- kind of like peppermint but not really. -Thom

(Treepeople 1202 E. Pike, No. 671 Seattle, WA 98122)

## TRULY

4-song CD

Truly horrible! Sappy, putrid vomit upchucked by "ex-members of SOUNDGARDEN and SCREAMING TREES." Name dropping doesn't make it any better, as this one is a sell-out all the way. -Thom  
(Sub Pop)

## TUMOR CIRCUS

LP

JELLO BIAFRA collaborating with CHARLE TOLNAY [Lubricated Goat] and MIKE MORASKY, DARREN MOR-X and DALE FLATTUM [Steel Pole Bath Tub]. I say: So? Separately I respect all of the above artists, but I find too heavy of a "Jello" influence here. GET OVER that DK shit, JB, and let's move on, ok? ANYTHING is better than this truly unimportant release. -Thom  
(Alternative Tentacles)

## TUMOR CIRCUS

"Tumor Circus" LP

Finally, the long-awaited full length collaboration of Bialfra/Steel Pole Bath Tub is here and what a montage of noise it is! "Turn Off the Respirator" is the 'epic' here - a drawn-out painfully constructed monument - possibly Jello's greatest achievement. Listen to this while watching Holly-

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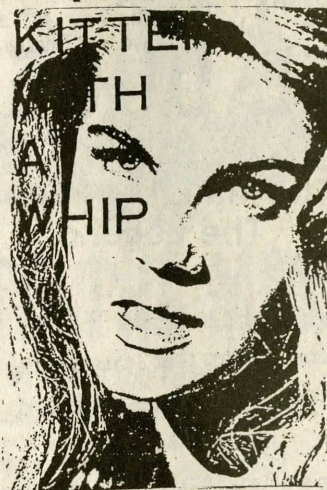
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wood Squares and look at Paul Lynde...  
- CAKE  
(Alternative Tentacles)

## TVTVS

"Brainwashing" LP  
Well gawd damn this sure took long enough. This record is a must for all you die-hards. TVTVS are pesky little punk devils, forcing you to gag on your consumer wet dreams. Up-front vocals, just the way I like it. The rhythm hooks are the clincher. I'd call it a more groovin' "Frankenchrist" for the 90's. If this doesn't jar your complacent ass, then cash in, baby. - Martin McMartin  
(Flipside)

## UPSIDEDOWN CROSS

CD  
Really tortured Kilslug/Sabbath influenced grunge metal courtesy (or discourtesy) of ex-Kilslug with goofy song titles like "Kill For Satan" and "Bloodmobile." Haven't decided whether I like it or hate it 'cause it's so irritating. An abomination for sure. -Pookie  
(Taang!)

## URBAN LUNCHMEAT

"No Lunchmeat Here, Punk!" cassette  
Below average quality in the duplication department. Lots of speed changes; when slow they use lots of hooks, when fast it's just plain hardcore. The songs are longer than "normal" and I believe the sincerity is there, but it still bores me a bit. -Thom  
(Urban Quest 6528 Collins Ave., Pennsauken, NJ 08109)

## USE

"Do It Tomorrow" EP  
Seven songs that all sound the same-- standard guitar riffs with average distortion, average vocals and lyrics, so-so songwriting abilities, a lame concept throughout. It seems to me that this band feels that the way to break into the American market is by "fitting in" and sounding just like everybody else, especially any band on the college charts. Frankly, I am bored by the whole thing.

-Thom  
(Sycophant Records Ltd., 8 Orchard Street, Newthorpe, Nottingham. NG162EL UK)

## VANILLA TRAINWRECK

"Sofa Livin' Dreamzine" CD  
Some thick guitar chords and neat riffs fuel this Sonic Youth/Dinosaur Jr. type mood music. Decent.

-Pookie  
(Mammoth, Carr Mill 2nd floor, Carrboro, NC 27510)

## VARIOUS

"GAUNT/THE NEW BOMB TURKS"  
7" (yellow vinyl)

Gaunt is greatly grunge/Stooges-stoned influenced and a worthy addition to the U.S.'s cascade of bands. "Volcano" rules to the end. The New Bomb Turks are the "new Dwarves." Not bad. Reminds me of the abuse that I gave Drew Barrymore after she gave me a bad, sloppy blowjob.

-CAKE  
(Datamink Records, 1992 B North High St. Columbus, Ohio. 43201)

## VARIOUS

"EMO1/DOWN" 7" EP

Down are Velvet Underground with mucho distortion/noise; nice sleeve with real (they say) 24-karat gold-embossed on the sleeve - a real rare treat. - CAKE  
(Bonehead Rex 4746 Northgate Ann Arbor, Mi. 48103)

## VARIOUS

"A-Bones/Girl Trouble" 7"

Shared single by a band from each coast that seem to owe more than a slight nod to Lux Interior and company, who themselves have copped and influence or two along the way. A-Bones "Take Up the Slack, Daddy-O!", is more of a 50's jitterbug raver, complete with cheesy chick back-up vocals. Girl Trouble's singer has a cool warble yell that's in your face yet tongue-in-cheek during "Sister Mary Motorcycle", their garage ode to some patron saint of bikers. A deal for fans or the curious. - Martin McMartin  
(Cruddy Records, 501 N. 36th St. #157, Seattle, WA. 98103)

## VARIOUS

"Gioventu' Sonica" LP

A compilation of 11 bands all covering SONIC YOUTH songs. Quality varies from average to way above, with my favorites being the STARFUCKERS doing "Death Valley '69," KILLBRAINS doing "Tunic," and HEADSPRING's "Catholic Block." It's quite worthwhile to obtain this record for your collection.... -Thom  
(Helter Skelter, Piazzale delle Province 8 00162 Rome Italy)

## VARIOUS

"LAST PARIAS/NERVOUS CHRISTIANS" Split 7"

LAST PARIAS do another one that sounds like it came from the "Drake Man" [see above review] sessions. NERVOUS CHRISTIANS just belt out some low-quality, high-energy noise-- cool shit. Loved the stuck groove, too. I let it play for ten minutes. -Thom  
(Lung Lizard Records, no address given)

## VARIOUS

"MOSS ICON/SILVER BEARING" Split LP

Great hand-painted packaging. MOSS ICON is a real trip to listen to, grungy and melodic with a slightly in-need-of-a-cough-drop vocalist. SILVER BEARING throw a bit of everything at the listener, from mellow, soft near-acoustic passages to horns to grunge-mania sloshcore. Diverse isn't EVEN the word for it. Only \$6, too! -Thom  
(1001 Castle Rock Road, Walnut Creek, CA 94598)

## VARIOUS

"Where Are They Now File" 7" EP

This hot 7" contains 4 rather popular bands - L7, Nomeansno, Jello with Chumbawamba and Graymatter. All their songs are ok, if not a bit badly recorded, but what the hell it's a bootleg. This boot goes a step further, and that's really why I'm mentioning it - it is actually a 20 page booklet that someone is spreading their own social/political beliefs with! What a great idea. - Al  
(Boot)



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## VARIOUS

"Ghost of a Rollercoaster" 7" EP  
A good compilation with outstanding powerful cuts by Refrigerator (who sound like early Can), Shoeface (Hardcore anger), and WCKR SPGT. "Baby love, my baby love..." - CAKE  
(Shrimper P.O. Box 1837 Upland, Ca. 91785-1837)

## VARIOUS

"DISFIGURIZER/WEASEL FAMILY ALBUM" 7" (red vinyl)  
Is this a joke? It's "gimmie a break" time for Cake. It's this fascination with grindcore which really fascinates me to no end. Good production doesn't help the cliché of clichés, dudes on the B-side. Boring bad rap industrial-joke shit. -CAKE  
(P.O. Box 7151 Boulder, Co. 80306-7151)

## VARIOUS

"TERIYAKI ASTHMA VOL. VI" 7" EP  
THROWN-UPS - nonsensical noise sure to wake up any aspiring Jazz musicians; OLIVE LAWN - raging "mad as hell" punk rock in the MC5 vein (these guys rule live); PAIN TEENS - blues/industrial (kinda like Cream meets Throbbing Gristle, but not really); UNREST - they are currently in their Primal Scream/drum machine phase and if anyone can do it right, it's Unrest. - CAKE  
(C/Z Records 1407 East Madison Seattle, Wa. 98122)

## VARIOUS

"Hardcore" compilation CD  
Seventeen HC rarities on this well-ex-

ecuted compilation. DISORDER, VICIOUS CIRCLE, THE STUPIDS, CHAOS UK, CHEETAH CHROME MOTHERFUCKERS, and more. Not a bad track in the lot, and a must buy. -Thom  
(Weasel Records P.O. Box 1274 Manhattan Beach, CA 90266)

## VARIOUS

...And Everything Nice 7"  
This bootleg features demos by Babes In Toyland, STP, Hole and L7. The best cut is Hole's "Turpentine", which was recorded in 1990 before they had the number two single in England. It's a forgotten gem that they don't do live anymore that has some great venomous lyrics by Courtney Love. The STP cut "Sweet man" (also recorded in 1990) is a great male-bashing song from a band that broke up too soon. The Babes In Toyland cut "Ya Know That Guy" ('88 Demo) is a real curiosity because it doesn't sound anything like them and the L7 cut "Scrap" (Peel Session '90) is poorly recorded. If you're thinking of buying this 7" just for the lot, don't. I'd wait for the Slash release. -Bob  
(Bootleg)

## VARIOUS

Sister/Twelve Stations To Go 7"  
The two songs on this double A sided single are by a couple of the more innovative bands playing the LA club circuit right now, Possum Dixon and Black Angels Death Song. The Possum side features "Sister" an intense bouncy number fueled by Rob Zebrecky's manic vocals and bass. The Black Angels Death Song cut,

"Twelve Stations To Go", sounds like a Dylan cover by way of The Velvet Underground. But don't let the references scare you young readers, "Twelve Stations" rocks. -Bob  
(Piece of Mind, 132 West Channel Road, Santa Monica CA 90402)

## VARIOUS

"Blobs vol. 1" 7"  
Four Victoria bands: The Hanson Brothers (Ramonesy pop), Show Biz Giants (great stripped down rock and roll), Showhead (quirky jerky fun-punk) and the Vinaigrettes (dud acoustic joke tune, worse than the Belle Stars, remember them?). A diverse comp worth it if ya' wanna find out what goes on north of Seattle.  
-Martin McMartin  
(Way Out Records, c/o 102-535 Yates st., Victoria, BC Canada, v8w276)

## VARIOUS

BLOBS vol. 2  
The Show Business Giants/Squirrels 7 in. Of their two cuts, I preferred the Show Biz Giants' "All Night Man", a swingin' 50's style rocker with honky tonk keyboards, and what sounded like a horn section, yet it still managed to sound good and ugly. I saw the Squirrels by accident by the Space Needle in Seattle and they're a goof-troupe who do obnoxious send ups of bad 70's AM radio tunes. If joke rock's yer bag, you'll dig their "Beautiful Sunday", "Seasons in the Sun", "The Hustle" medley. Hee Hee. -Martin McMartin  
(Way Out Records)

## VARIOUS

"Wrechord" LP w/ 7-inch single  
Best bands on this punk compilation from Germany: Burst Appendix, Trickbeat's experimental sampling/montage is brilliant and Dr. Krank's delirious-insane track as well. Search for it. -CAKE  
(Human Wrechords no address, German import)

## VARIOUS

"Kill Rock Stars" (LP)  
Cool compilation with Nirvana (who are they?) and Melvins unreleased beauties; too limited, though for you collector scums. Testy, tasty in-between-the-teeth-shit (MMMMMM). -CAKE  
(Pulp Plastic/Kill Rock Stars P.O. Box 1504 Olympia, Wa. 98507)

## VENUS BEADS

"Black Aspirin" CD  
The Venus Beads somehow hit me differently than a lot of other bands that are really just like them. They are not punk, they are not metal, they are not funk or dance and they certainly aren't grunge. They are just a plain old rock band - but a good one. Nice loud guitars with catchy hooks and interesting vocalizations. I keep coming back for more even if this LP didn't hit me with the same intensity as the last EP. I really want to see them live. - Al  
(Emergo 225 Lafayette St. #407 New York NY 10012)

## VICIOUS FICTION

3-song cassette  
I don't know what it is, but there is some-

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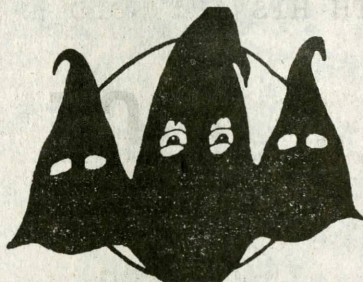
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thing about this tape that I find worthwhile. I usually never ever get excited about "bands with pianos," "percussion riffs," and "tambourines" but this is so well put together I just have to give it a three-quarter thumb's up. -Thom  
(c/o Richard Reese (818) 249-8242)

## WALDOS

Cassette

There's no justice in this world. Good ol' Heartbreaker Walter Lure with a 7in. layin' down there on my floor among a bunch of dirty bands unworthy of carrying his guitar. Dedicated to "our friend Johnny Thunders," there's 1500 of these, and the A-side "Crazy Little Baby" would sound right at home on LAMF or any Thunders solo record. Snatch this up. Now where's the Waldo's LP?

-Martin McMartin

(Baylor Records, 48 Monitor St., Brooklyn, NY 11222)

## WALLMEN

"International House" 7" (yellow vinyl)  
Funkadelic meets the Butthole Surfers - no joke! Great Band (why aren't they fuckin' signed?). Sonic Youth, here's a band that needs your muscle. -CAKE  
(Dead Judy 7711 Lisa Lane, N. Syracuse, N.Y. 13212)

## WITH AUTHORITY

"System Screwed" 7"

Tight and very metallic HC that attitude wise leans towards HC as demonstrated by their social and anti-authority lyrics. These dudes remind me a little bit of

doomwatch. Only 300 pressed. -Pookie  
(Rusty Cow, POB 55072, Indpls., IN 46205)

## WONDERSTUFF

"Never Loved Elvis" CD

The Wonderstuff always seemed a little bit like a second rate HooDoo Gurus to me, but not in a bad way. Together with the aFOREMENTIONED, and the LIME SPIDERS, they have something hooky, catchy and poppy all at once that isn't bad. This time out they seem more directed, more original, and more memorable. They get points for having the balls to call the record what they did. Probably their best effort. -Pat Fear  
(Polygram)

## X-TAL

"The Humboldt Desert" 7" EP

Lou Reed does the acoustic bit (no, it's not Lou); like/unlike a Punk band with maddenning fury and...politically correct! Yipes! John Ritter does the Jack Tripper with a Chrissie-feel.

-CAKE

(Alias Records 2815 West Olive Ave, Burbank, Ca. 91508)

## THE YOBS

"Xmas II" LP

You just have to get this. An album chock full of fucked-up Christmas songs that made me laugh my ASS off. 14 tracks, all great. Sounds like typical British punk with lots of "Christmas cheer" added to it. Whip this out next year, slap it on the turntable and be the life of the party. This record is

GREAT. -Thom  
(Receiver Records Ltd., Twyman House, 31-39 Camden Road, London NW1 9LF)

## ZERO BOYS

"Make It Stop" CD

After ten years in hiatus, the Zero Boys are at it again. Basically the same line-up, too. Was it worth the trouble? I think so, as this CD is some catchy and fun punk rock with lyrics that should stand the test of time quite well. This one is as good, if not better than the "Vicious Circle" LP of way back when. Neat-o. -Thom  
(Bitzcore, Reeperbahn 63, D-2000 Hamburg 36, Germany)

## ZEROS

"Don't Push Me Around" LP

This is the '77 Zeros, the "Mexican Ramones", not the purple characters that are about town these daze, and this is the long lost record I have waited 14 years for. Boo hoo hoo... Ya see, the Zeros were a very classic punk band, with that classic early L.A./West Coast punk sound. Everything is here, all the singles and more and it's just a jem, but it never made it all to vinyl. This is a great way to remember how it was, and how it could never be again. I have heard that they did a reunion show. I hope it was a one off so as to not taint their legend. - Al  
(Bomp POB 7112 Burbank CA 91510)

## ZEROS

"Don't Push Me Around" LP

Yes, the 1977 kids, not the 91 purple glam band. This LP makes available their hard

to find classic singles, and some demos of their great classics. The sheer innocence of the lyrics combined with genuine teen angst ("She smiled at me, so I flipped her off!!") and vintage punk sensibilities make for a classic LP. The recording is pretty spotty in some places, but hey, it's better than nothing. A must. Album of the year. -Pat Fear  
(Bomp)

## ZIPGUN

"10" 7"

A one sided record here. This is a total bring the hammer down on your face punk tune, fucking hard. -Thrashhead  
(Empty Rec., P.O.Box 12034, Seattle, WA. 98102)

## ZIPGUN

"10" (one-sided 7-inch)

What the hell? Only 200 made? That's too bad 'cause these guys are greattttt! (Thanks Tony the Tiger) Members of the Derelicts included for posterity reasons, of course. -CAKE (Empty Records P.O. Box 12034 Seattle, Wa. 98102)

## ZUZU'S PETALS

3-song 7"

They probably got their name from the classic flick "It's A Wonderful Life" and Jimmy Stewart's character's daughter. Anyway, this is similar to the Babes In Toyland world, but is a great 2nd release for this punk/grunge band. Play with L7 when you come to L.A., girls. -CAKE  
(Community 3 438 Bedford (Hmmm) Ave, Brooklyn, NY. 11211)

# THIS IS NOT AN AD! IT'S SOME VIDEO REVIEWS BY THOM!

## REBEL REBEL

"MTVenus" video

JESUS give me a break. Anyone that remembers SIGUE SIGUE SPUTNUK will instantly recognize this band's main influence. However, this is a real low-budget job because these three comedic-looking Avon cosmetic splotched shit-for-brains have NOTHING to offer anyone with a brain. The vid is broken down into three parts, each of which I'll gladly dissect for you. (1) The "MTVenus" music video. First off, tape quality sucks and a total hatchet job was done on the edit. If you remember "Love Missile F1-11" then you will be amazed at the blatant rip-off this song is. A near-EXACT copy. They also try hard to be "offensive" by showing an ugly girl giving head as well as some pindick shooting a load on a barbie doll. Stupid as hell, to say the least. (2) An interview with two of the losers in the band on the WALLY GEORGE show. Basically this seems to be the perfect interview setting for them—matched mentalities. Again, stupid as hell. (3) Another interview on some supposed "RockLine" show that was simply done with a video camera at one angle, slopped editing and an "interviewer" with the charisma of a small soap dish.  
(Rebel Rebel 7510 Sunset Blvd. #174, Hollywood, CA 90046)

## BAD RELIGION

"Along The Way" video

TWENTY-SEVEN songs on a 75 minute vid that is of professional quality in both picture and sound. All footage is from their recent European tour. Excellent editing as well—different shows were pasted together in the same song with flawless synchronization. However, this awesome editing job is also the video's downfall. I find it very hard to pay attention when their shirts keep changing color every time the camera angle does. This becomes so annoying that I have trouble watching it from start to finish. However if you are a BR fan, you might want to get this anyway and figure out how to work your way around it. It just might be worth it.  
(Epitaph Records 6201 Sunset Blvd., Suite 111, Hollywood, CA 90028)

## VARIOUS

"Sub Pop Video Network Program 1" video

Thirteen GREAT quality videos from the best of Sub Pop's repertoire. MUDHONEY does "This Gift" and "Here Comes Sickness," both energetic and well-done. NIRVANA's "In Bloom" and the DWARVES's "Drug Store" are the best on the tape, the former being a MUST see and the latter being a MUST see twice [it's short] TAD forces two songs down your throat: "Stumblin Man" and "Wood Goblins." THEE HEADCOATS, BEAT HAPPENING who I am not too fond of as a band, but their contributions are tightly wound. The WALKABOUTS looks like little more than filler to me, but it didn't bore me to death either. Other bands include SEAWEED, MARK LANEGAN and AFGHAN WHIGS. Nothing sucks on the whole tape. All are either above average or great. Grab this one.  
(Sub Pop)

## TROOPS OF TOMORROW

video

30 minutes of skateboarding, courtesy of Santa Cruz Skateboards. Impressive camera work. The talent of 25 Santa Cruz "locals" are shown with well-chosen background music. Great music by the like of the GERMS, DIDJITS, LES THUGS, PEGBOY, etc. and a trip to watch. If you are into skateboarding, you'll cream over this.  
(no address given)

# ROAD WHORE

"MY MIND IS IN THE GUTTER ...

BUT MY DICKS IN YOUR MOM'S ASS"

TWO MORE FRIGHTENING NEW RELEASES FROM THE DEADLY PRIME MINISTERS OF METAL !

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**GLOW IN THE DARK (5 COLOR)**  
DOUBLE SIDED / BLACK SHIRT  
PLEASE SPECIFY SIZE ( M, L, XL )

# THREE CHORDS AND A BAD ATTITUDE

JEFF DAHL



## PUNK ROCK N ROLL FOR WHEN YOU ARE VERY VERY BAD

Available at all discriminating record stores or from Triple X Mail Order: P.O. Box 862529, Los Angeles, CA 90086-2529. CD (#51091-2) \$13; Cassette (#51091-4) \$9.00. Also available: Ultra • Under CD (#51049-2) \$13, LP (#51049-1) or CASS (#51049-4) \$9; I Kill Me CD (#51041-2) \$13, LP (#51041-1) or CASS (#51041-4) \$9; Have Faith—limited edition 6-song acoustic CD (#51110-2) \$10; Jeff Dahl w/Poison Idea Single—a tribute to Stiv Bator (#51100-7) \$3.50. Overseas customers add \$3.50 per item. CA residents add 8.25% sales tax. Distributed in the U.S.A. by Relativity Entertainment. ©1991 Triple X Records.

**NEW • CD • CASSETTE**



**BUZZCOCKS** Live LP Bootleg for sale, recorded in NYC by a radio show on 1st. Sept 1979. They played just their best old songs in 100% sound quality, also the cover is really great (two colored). Send 30 German Marks (postage is included) and get your copy. D. Hamann, Busackersr. 32, 4100 Duisburg 18, West Germany.

**SNUFF Live EP** Bootleg for sale, recorded in the Netherlands in April '90. 5 of their best songs in good quality. Send 15 German Marks and get your copy. Write to D. Hamann, Busackerstr. 32, 4100 Duisburg 18, West Germany.

**CALIFORNIANS:** We (two guys, age 25/23, from Germany - Wanna know more? Write!) intend to trip through California in mid 1992. Don't know anybody over there who can offer us a helping hand and/or a place to stay for some time. No comfortable shit needed, just a roof over our heads will do. Got something for us or just wanna say something? Please get in touch. Especially people located near San Francisco, please write. But also anybody else is deeply welcome. Erkan Yildiedal Box 1315 / 5010 Bergheim Germany

**FREE:** Catalog for a SASE Anarchist, anti racist, vegetarian T-shirts, patches, zines, books, records, stickers, tapes, pins and more. All patches .75 ppd CRASS, Fuck Racism, Hemp, Bomb etc... Write to Never Ending Vegetable: po Box 263 / Colorado Springs, CO 80901

**INTERNATIONAL TAPETRADERS LIST AVAILABLE:** Each part has 10 pages with about 100 addressed (tapetrader, mailorder info zines & more). 1 part \$1 - 4/ \$3-7/\$6-pp EVERYWHERE! Ads free, but no answer without order / irc. Send cash/ IMO in Belgian Francs (\$1 = 40 BF) no checks accepted. Send in mailorder info or zines for review. Also records for review in local fanzine Pip's Bull. Kris Verreth-tervuurstswg 1H-1820 Perk-Belgium

**\$100 OF UNDERGROUND CDS AND TAPES - FREE!** Metal Zone (TM) Magazine wants to know your favorite bands so we know who to feature in our future issues! Call 1-900-329-3667 Extension 685, then leave your name, address, age, and favorite bands! (\$1.95 per minute. Total cost of call is \$9.75, which pays postage) You will receive your free CDs and tapes in about two weeks. (Just in case any Flipside readers think this is a big fucking scam... Like me, Here's the address... Star Communications 1861 N. Whitley Ave #2-B Hollywood Ca 90028 (213) 957-1539

**GG ALLIN - Zines:** Defecation \$3; Defecation limited edition signed 2nd # by GG - extra pages \$10, Hated In The Nation 1&2 \$10, Scrapbook \$10, Murder In Society \$3. Well concealed cash only. Shrinkwrap propaganda, PO Box 11831, Pittsburgh, PA 15228.

**7" EP SALE!** \$10 Each. Minor Threat "Demos 81", Mudhoney/Melvins Split - 2 different covers, Mudhoney "Peel Sessions", Fear "Beginning...End", Sonic Youth "Peel Sessions" & "Smash Me", Pussy Galore "Feel Good" & "Stoned to Death", Heretics "Search & Destroy" - autographed. Well concealed cash or money orders only. Add \$1 for postage. Gregg PO Box 11831, Pittsburgh, Pa 15228.

**LIFE SUCKS SO EAT MORE FLESH AT EVERY MEAL.** Health foods for cannibals chapter

four available. Send SASE to Headveins Graphics / Box 4816 / Seattle, WA / 98104-0816

**WANTED: INFORMATION ABOUT BEN IS DEAD MAGAZINE.** I am compiling an unauthorized book about this national phenomenon including information on the writers and artists. Send all pictures and commentary to Joe Yonder, 4532 Eastbury, Covina, CA 91722

**QUALITY 11X17 TOUR POSTERS FOR TRADE:** Have three different posters advertising HUNS last show (May 15 1980 at Raul's) a poster from Armadillo World Headquarters advertising very early Big Boys gig (1980), X at Club Foot (1982), Fugazi at Liberty Lunch, Mudhoney at Cannibal Club...etc... These are not flyers. They are nice quality, ultra rare posters. I don't want an arm and a leg for this stuff, just reasonable trades. Also have 1st 7"s by Huns, Big Boys (orig), Offenders, Halo Of Flies etc... Looking for records and posters by Vomit Pigs, Cringe, Hugh Beaumont, Dicks, etc... Pat H. PO Box 6623 Ft Worth TX 76115 PH# 817- 661-0401.

**HEATERHEAD "Inside Loud":** 7 song demo for only \$2.00 Write for stickers and mailing list, and look for us live in the LA / OC Area. Heater headquarters 11278 Los Alamitos Blvd. #155, Los Alamitos CA 90720

**PUNK WRITERS!!** Emerge from your writing cave to correspond with other punk scribes and such? Add your name to a new alternative writer's network, listing addresses of other writers, intending to unify the punk creative writing scene. Send name, address short description of favorite styles/ forms/ authors, whatever you want to say & (optional) short sample of your writing + \$1 (postage & printing). Sent all this to: Andromeda Pross Network, PO Box 423592, San Francisco CA 94102 List will be sent when printed!

**MISFITS FANS:** Any and all information concerning bootlegs, live tapes and videos is needed for a booklet I'm creating about unauthorized Misfits material. Send to: Vicious Vinyl/ Sinclair 4739 University Way NE #1410 Seattle, WA 98105. USA

**PUNK/HARDCORE/GOTH/60'S-70'S ROCK:** Hundreds of rare records, tapes, posters, flyers, T-shirts, Magazines/fanzines, and many more collectables, all for sale, fairly reasonable. I need the money to put out a record of my own. Send one dollar for complete catalogue. Gin Stiegr Box 633 / Hurst, TX / 76053

**HUNDREDS OF RECORDS,** tapes, posters, flyers, T-Shirts, etc... for sale. Also cool clothes. Spikes, skateboards; you name it, it's all here. Pretty reasonable price. I need the money to go toward studio costs for my band in hopes of putting out an independent release. Send one dollar for complete catalogue. Gin Stiegr / Box 633 / Hurst, TX / 76053

**EX-PORN COLLECTOR** still has dozens of XXX-rated videotapes and mags for sale. Lower prices! All orders insured. I need money badly! New address. Stamp for list. David L: 160 Blecker St #3kw: NY, NY 10012

**IF YOU WANT EQUALITY** get "The Many Tadpoles In Your Genitals" comp cassette! Featuring: Resist, Oxymorons, Deprived, Mick Hargrave, Rats Of Unusual Size, Random Conflict, Affirmative Action, it comes with a thick booklet and all profits go to ADL to fight racism, shipped 1st class all for only \$3.50ppd. Take Caution 175 Grogan's Landing / Atlanta GA 30350

**THE TED BUNDYS "Attack of the Crack Zombies"** Cass single now available on chrome tape! Aleister

639 and the boys lead you through more Bundys mayhem. Send \$3.00 Payable to Wendy Patton c/o Swill Records PO Box 1397, Marietta, GA 30061-1397 overseas add \$1 We also have over 100 other titles available, send SASE for list.

**VIDEO FOR SALE OR TRADE:** 100's of shows. GG Allin 1991 shows, Nirvana, Mudhoney, Janes, RHCP, Gwar, LunaChicks, Thunders, Buttholes, Lyres, Jesus Lizard, Primus, N. Cave, Helmet, Misfits, Sonic Youth, Social D., Ramones, Shonen Knife, L7, Dwarves, Dead Boys, Rollins, Dickies, Cows, Laughing Hyenas, Fugazi, Residents, Melvins, Bad Brains and many more. Also cult and horror films. Write Merle Allin 298 Mulberry st #70, NY, NY 10012 Call (212) 274-0803

**RARE PUNK RECORDS FOR SALE AT LOW PRICES!** Conflict, Misfits, X-Ray Spex, Dickies, Crass, and hundreds more from 1976 to the present, Plus stickers, badges, shirts, and tapes. Send two stamps for big catalog to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA.

**VIDEO FOR SALE OR TRADE:** 100's of shows. Nirvana, Mudhoney, Janes, Rollins, Thunders, GG Allin 1991 shows, Social D., Helmet, Primus, Sonic Youth, RHCP, Ramones, Jesus Lizard, Buttholes, Smiths, Deadboys, Alice in Chains, Misfits, Skinny Puppy, Fugazi, Melvins, Dwarves, Mentors, Shonen Knife, Lyres, Lunachicks & many more. Also cult and horror. Write Merle Allin 298 Mulberry St. #70, NY, NY 10012. Call (212) 274-0803

**25 YEAR OLD, PUNK WEIRDO NEW IN CO.** Wants to hear from anyone in the Denver area! I'm into: Bad Religion, Pigface, Poison Idea, Melvins, Discharge, Am. Rep., old punk, Ska, John Waters, Big Bong Hits, etc... Write or Call: Jay / 5100 W. 8th ave. #102 / Denver, Co 80204 (303) 534-6360

**BLOWFLY:** Want anything by the only rapper of importance. If you can make tape copies of his stuff, that's cool too. J. Hunter Box 195, Tulsa, OK 74171. To Ben Vehorn of Washington: Where the hell is that pizza I ordered 6 months ago?

**YO! VIDEO STUDS:** I'm not that stocked but I'd like to trade. I have: Kiss, Shudder to Think, Jawbox, Nation of Ulysses, Volcano Suns, and King's X (who rule). J. Hunter Box 195, Tulsa, OK 74171. Especially want dwarves at 9:30 Club in DC Oct 1990.

**SLUR MAGAZINE #4** from the town that boasts SNFU. Cultricide to suck on! Send a buck to: Slur / Room 362-21 / 10405 Jasper Ave Edmonton, Alberta, Canada / T5J 352. Zine trades welcome!

**A 2-hr video fanzine for 10 Bucks???** Yeah! Jersey Beat's Video Fanzine, with American Standard, Berkeley's wacky All You Can Eat, Boston's Kingpin, and lots more, \$10 to Jim Testa, 418 Gregory Ave, Weehawken NJ 07087

**FREE COOL PUNK, HARDCORE FLYERS!!** Just send stamps or SASE to: T. Bishop, 160 N 21 st, Philadelphia, PA 19103

**PUNK ROCK VIDEO** and only ten bucks! Jersey Beat's video fanzine, out now! Two hours of cool punk rock and interviews with American Standard, All You Can Eat, Kingpin, Loose, Headstrong and lots more! Jim Testa, 418 Gregory Ave, Weehawken NJ 07087 [The one you sent us for review was a blank tape! Whoops! -Thom]

**SUB POP:** Word to fellow collector scum: If anybody wants to purchase the whole poopload of 7" (excluding the first Soundgarden, Mudhoney, and a few newer ones) for one big throbbing lump sum, contact J. Hunter PO Box 195, Tulsa OK 74171

**JERSEY BEAT VIDEO FANZINE** Looking for cool band videos for Vol 2. Also, we have a huge trade list of bands on video so write to us at 418 Gregory Ave, Weehawken NJ 07087

**STICKERS!!!** \$1 each - Samhain, Specials, Madness, Last Resort, Toasters, Official Holigan, Bodysnatchers, Dr. Martens, Trojan, Lambretta, Vespa, Bauhaus, Misfits, Black Flag, Dead Milkmen, Cro-Mags, Ramones, Fishbone, Bad Manners, Red Hot Chili Peppers, Ninee Inch Nails, Descendents, Jam, Caltese Cross, Bad Religion, Exploited, Felix, Cure, Sepultura, Cramps, Sub-Humans, Aggression, Wasted Youth, DOA, JFA, Replacements, Johnny Rotten, Minor Threat, Metallica, Nitzer Ebb, Napalm Death, Depeche Mode, Anarchy A, Crass - Jeff Hill 23521 Deer Springs Lane, Diamond Bar, CA 91763

**NEVER MIND MAXIMUM ROCK N ROLL**, Jersey Beat still reviews demo tapes. Send demos, singles, photo, bio, and other cool shit to us at 418 Gregory ave, Weehawken NJ 07087

**NEW! THE COOL MULE!** Compact Disk, Cassette tapes, Cool T-shirts! \$1 for catalog. Refunded with order. Sent to: The Cool Mule, Dept 12, Rt 2 Box 314, Seneca SC 29678

**NAUSEA AND BORN AGAINST** video from Philadelphia 11/15/91 excellent quality total time 100 min \$20 cash or money orders only. J. Salvatore 914 Cross St. Phila, PA 19147

**WHAT DO LINT**, Ben Weasel, Pink Lincoln, Lost, the A.G.'s and Rise have in common? They're all on Jersey Beat's Nickel Bag cassette comp. Comes with its own little zine, only \$5 to Jim Testa, 418 Gregory ave, Weehawken NJ 07087

**SKA AND TWO TONE** stuff wanted! Flyers, stickers, tapes, anything. Will trade or pay cash. Send me your stuff or letters, just to talk. Catalogs too! Looking for ska posters I saw in Toronto. J Kenney, 40 Brainerd #1, Allston, MA 02134

**SEX, LUST, JESUS?** 100% cotton T-shirts. Send for FREE catalog: Stark Graphics Box 170381 / San Francisco, CA 94117

**FORCE MAJEURE RECORDS** SEEKS BANDS for possible recording / distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc.. To Force Majeure Records, PO Box 39148, Detroit, MI 48239

**RESIST** - "The Solution" 22 track LP is out, and available for only \$6. ppd (USA) or \$8. ppd (world surface). Oregon style HC, not 70's retro rock, or NY mosh metal, or satanic stench metal. Buy or Die! Resist / Deprived split 7" out soon! Resist c/o Ward Young 1951 W. Burnside, PO Box 1654 Portland, OR 97209

**HEY FATSO!** Want to drop a few pounds? Discover the secret of quick weight loss, the 10 Minute Diet Plan. Positive, effective, no drugs, liquids, pills, or powders. Improve yourself. Send \$10 to Organic Research, Box 1986, Manhattan, KS 66502

**NEW ZEALAND** needs tapes and info for a new forming American Underground radio show. Also review mags, funk, H/C, gothic, punk, rap-- everything and anything reviewed. \$1 US for returning tapes. Thanks. BTH Distributors 21 Konene St / Rotorua / New Zealand

**RECORDS** - Must sell. Send bits now. Poison Idea "Pick Your 7"" (Clear Vinyl, orig), Necros "Conquest For Death" 7" and LP, Negative Approach 7", Double 00 7", Artificial Peace/ Exiled 7", Redd Kross "Born Innocent" (orig press lp), Misfits "Walk Among Us" LP (pink cover, orig), Die Kreuzen "Cows and Beer" 7", No Means No "You Kill Me" 12" (orig press). Send bids to W.C 151 First Ave / Box A New York, NY 10003

**JUST MOVED HERE** and looking for people to meet or write in Portland, Oregon or Seattle, Vancouver, WA. Goth's, Punks, Girls, Guys, whatever scene you're from just write! I'm into 45 Grave, Bauhaus, Misfits, Danzig, etc.. Robert Koeng 15101 NE Cedar Creek Amboy, Washington 98601

**JOHNNY PUKE** spoken word tour booking for national tour in early summer. Call Dave at (919) 473-6196 for booking or info - please help! Also Johnny Puke T-Shirts available for \$6 ppd (2 sided 2 colors) from 418 Gregory Ave Weehawken, NY 07087

**FOR SALE-DAMNED 7"** picture disc interview 1985--\$12. Naked Raygun 7" Peacemaker live - \$8. Germs 7" forming - \$10. Fuck Ups 82 7"- \$15. Killing Joke birds of a feather 7" - \$6 send to Dahs, Box 40483 Portland Or 97240

**CHEAP VIDEO.** Send SASE for catalog including Bad Religion, No Means No, DOA, GG Allin, Fugazi, Swiz, Soul Side, Big Black, Circle Jerks, Misfits, Damned, Government Issue, Minor Treat, Poison Idea, and lots more. Write WC Video, 151 First Ave, Box A, NYC, NY 10003

**JUNGLE GIRLS** and cave men-- I'm looking for people into weird music and obscene films. I'm into Foetus/ Pig/ KMFDM/ S. Puppy/ R. Kern/ Mark Pauline etc. Write a deranged man in Sweden: Benny Rehn Svartlosav 48 / 12533 Alvsjo Sweden

**NEW STUFF ON VIDEO.** Ask specifically about our new arrivals from Jawbreaker, No Means No, Bad Religion, Coffin Break, Godflesh, Fugazi, Helmet, Snuff, Murphy's Law, Shelter, Dwarves, Henry Rollins (spk wd), Mudhoney, Jesus Lizard, etc. Send SASE to WC 151 Forst Ave Box A / Ny, Ny 10003

**1977 POGO PUNK!!** Blanks 77. Flipside #73 called the Blanks gods! Prove them wrong. 7 song punk rock tape. Send \$3 to: Blanks 77 1303 Myrtle St. Hillside NJ 07205. Debut 7" EP out in Feb 1992.

**APOSTATES T-SHIRTS** - Out now, 2 color \$9ppd. Black, large, X-large. Well hidden cash only please! Box 30362 JFK Station Jamaica, New York 11430. Also available Apostates 3 song EP \$3.50ppd on Vinyl Communications Box 8623, Chula Vista, CA 91912

**WARNING EXPLICIT WORDS** and **WARNING EXPLICIT THOUGHTS** T-Shirts are now available! Send \$10 ppd. Money order or well-concealed cash to Bob. Box 9382, Reno. NV 89507 Specify Large or X Large.

**SCENE ZINE** now on sale! Fifty pages filled with Punk, Hardcore, Alternatives. Record reviews, zine reviews, and interviews, not to mention, a whole lot more. Please send \$3ppd or send us something to review to Dave King, 2635 W. Spencer St., Appelton WI 54914 Phone (414)-739-8013

**HOLY LOVE SNAKES CD OUT NOW** on Headhunter/ Cargo Records. Original San Diego sound experimenting with punk, funk, metal and 60's psychedelia. \$9 ppd, includes free sticker. Also write for t-shirt and mailing list info. 3252 #8 Via Marin, La Jolla CA 92037

**HEAR YE HEAR YE HEAR YE** I'm looking to replace some lost/stolen issues of slash magazine for my private collection...possibly interested in a complete set...write indicating prices, condition of mags and other details if necessary...your help is appreciated... (Freddy the Bastard / Box 14932 / Gainesville, FLA 32604)

**WANTED WANTED WANTED WANTED:** Looking for early 7"'s by Hoo Of Files, TV Personalities, Drunks With Guns, Conflict (UK), The Fall, Chaos UK & Throbbing Gristle...will pay reasonable prices... (Freddy The Bastard, Box 14932 Gainesville, FL 32604)

**BADLAM COURT** (Featuring x-members of Kwik Way, Naked Lady Wrestlers, Twitch and The Speed Queens) 5 song cassette is available now for \$5 (or \$6 over-seas)

Write to box 21422 Oakland, CA 94620

**FACEPULLER 7"** "Pull This" Still available. 1000 pressed, only a few left. 3 bux N.A.M. 5 bux World. Brent Facepler 1552 Kilmer Rd N. Vancouver, British Columbia, Canada V7K1R4. New material out soon.

**CARBONICS 7"** Looking for "London's Calling/ War Department Store," and "You Are Not Welcome / I Nicked Your Records / Won't Share." Willing to trade my collector scum records or \$\$\$ Ben Hughs Box 15182 Gainesville, Florida 32604-5182.

**HELP!** I'm looking for early Amphetamine Reptile, and Sub Pop singles. I'm also looking for the Frantix "My Dad's A Fuckin' Alcoholic" 7". Send your lists along with what you need to get for them to Ken F. 55 Azalea Rd., Waltham, Ma 02154.

**MIKE (FAITH NO MORE) PATTON'S OTHER BAND IS MR. BUNGLE.** Get their 1987 tape only LP "Bowl of Chiley". Only a few hundred left. Cash/money order only to Playhouse productions, Box 11261 Tahoma Park, MD 20913

**HEY KID!** NEW 10 song demo cassette from east bay's Jabber Jaw. Sounds like the Descendents beatup screeching weasel. It's available for \$2 ppd / THD 2020 Seabury ave, MNPLS, MN 55406 Also EBD issues #1 and #2 available from Homemade Records. Write us at 4012 Rhoda Way Concord Ca 94518

**7" AUCTION BEST OFFER TAKES SUB POP:** Nirvana, L7, Tad/Pussy Galore, Fugazi, Sonic Youth/ Mudhoney, Poison Idea, Dinosaur JR. Swiz (Hellfire 7" on green) Die Kreuzen (Cows) 7 Seconds (Blasts & Committed) Graig Clougher 3001 Single Springs Dr Shingle Springs CA 95682

**HEY IF YOU HAPPEN TO** have a copy of THE FREEZE's "I Hate Tourists" 7" then drop me a line at FS and let me know... -Thom

**WE'VE BEEN PUT INTO EXILE.** All we want is a chance. Two guys locked away need pen pals and punk shit to read. Write Kenny Kovelove E-44065 C-Quad #6161x / po Box 8101 San Luis Obispo, CA 93409-0003

**WANTED WANTED** Celebrity Skin 7", Christian Death "Future" other rarities have lots of CDs, Death in June, C93, and Sex Gang to trade. Also looking for people to stay with in LA and Europe. Collin, 3625 N. Sheffield 2R, Chicago, Ill 60613 USA

**FREE CLASSIFIEDS!** Pen pals, tape traders, bands, etc. 40 words or less. Will run in next issue of No Sleep! The cutting edge magazine. \$2/issue. Thanks to all who've written so far. Box 4262, Panorama City, CA 91402 DIAL-A-SONG (602) 265-6060, press 100. Hear cool new music, leave a free classified, or/and get a free fanzine.

**DRUGSTORE:** Band forming in South Bay/ La Area. Play something? Do something. Make a record, play a club. (310) 832-9849.

**ONE THIN DIME:** Two four song 7" records available. "Quattro", the first and the new one, "Automatic". \$2 bucks each ppd. Sticker with order. Send to OTD box 616 San Pedro CA 90733

**FOR ALL WHO REMEMBER FEB 13 MARKS ONE YEAR WITHOUT DAN BRUUN.** WE LOVE YOU AND MISS YOU. THE RAINBOW CONNECTION FOREVER!

**DRYROT** - new 4-song 7" \$3.50ppd (usa) \$4.50ppd (over seas). Also still available dryrot "Shift" cas \$3.00ppd (usa) Willie Hodges 1761 Capri lane-Richmond, IN 47374

**FREE LAZERSTICKER!** with winter issue of Lizard's Eyelid Zine. Features: Lollapalooza Tour Report, scams, magic mushrooms, cults, killer celtic graphics, interviews (with Charles Bukowski, Ray Cappo, and the Wussies),

Reviews, Tattoos, and more, for only \$1. From: MDF prod. Box 8561 Jupiter, Florida 33468

**FREE FLYERS AND STICKERS** from Glue Gun a scalding new deafening sound from LA that will burn your skin and leave you breathless and choking on your own puke. Fast, hard and liquid. Smell of burnt hair. Send self addressed stamped envelope to: Glue Gun World headquarters PO Box 8246, Calabasas, Ca 91302 USA. Also available, T-shirts (100% cotton beefy T's) Black on White, both sides, LG or XL \$8 payable to Bob Oedy at above address. See ad this issue.

**I WRITE POETRY IN BATHROOM STALLS**, find ugly things pretty, am fascinated by the weather, don't eat dead things, listen to: This Mortal Coil, Morrissey, Discord, Dizzy Gillespie, Love The Sky, Soil and Sorrow. Loathe the shallowness of chatter - all letters answered. Write Kolleen 740 East 260 Euclid, OH 44132

**TWO FUCKIN' DOLLARS** gets you the second issue of *Clown Killin'* People packed with prime beef, art, reviews, fiction. Send us your stupid fuckin' product and we'll review it. Write: A Secret Devil / Box 32/52 Call Lane / Leeds / Ls1 6DT / England. Kill the Business!

**WANTED! Flesh!** Females show me who you are. Tell me what you want, and how you want it. Just imagine your pleasure. Hours of staying power. Send photos and letters to Dale Flanagan 21853, POB 1989 Ely, Nevada 89301. **FOR SALE:** Records and collectable records from TAD, Mudhoney, Jane's Addiction, Chili Peppers, Social D., Butthole Surfers, Descendents, 7-Seconds and much more. Send Stamp for list. Tim Boyer Box 265 Tahoe City CA 96145

**FREE!! YA FREE!!** The Fumes Desert Shield EP. Hell almost just \$1 to cover postage and you'll get 4 songs of cool OC style punk on colored Vinyl. Get off your ass! The Fumes, Po Box 177 Cypress Ca 90630

**NIRVANA "Love Buzz/Big Cheese"** Rare numbered Sub Pop 7" for sale/trade. Cash offers or will trade for rare Sub Pop, Amph Rep, Ramones etc. Sent to: Music Merchant, Box 4, Hawthorn, NY 10532

**SAMPLE PACK** for 10 dollars I will fill your mail box full of zines, LP's, tapes, etc. Well worth the 10 clams. 100% bonified punk rock smut (\$5 package excludes LP's) Send age statement and cash only: LL, 3712 16th Ave., Kenosha, WI 53140

**VIDEO WANTED!** Obscure uncirculated private shot concerts/ interviews. Need Lollapalooza, Nirvana, Soundgarden, Buttholes, Rapeman, La Muerte, Treponem Pal, Ministry, Neubauten, Current 93, Foetus, Haunted Garage, Galaxie 500, Spacemen 3, Peter Murphy. Highest quality possible! Dave, 35 N. 14th St. #13, Allentown PA 18102

**NO FRAUD "Elected"** EP 4 songs on red wax, Flash Bastard "This Means War" 4 song on gold wax, from Stiff Pole Records. \$3.50 each or both for \$6.00 PPD. Cool punk rock from Florida. Send your hard earned cash, check or MO to 3665 E. Bay Dr., #204-271, Largo FL 34614.

**JOHNNY PEEBUCKS** and the Swingin' Utters - nine clean, tight and powerful numbers from the purveyors of punk/Pi crunch. Captured on 16 tracks for your delight. Send \$4 in U.S., \$5 foreign to Kevin 37 San Jose Ave., San Francisco CA 94110

**TOUCH YOURSELF** - the masturbation issue, the only zine with enough clit and balls to admit to it. Send contributions (fantasies, fetishes, stories, poems, art, songs, advice, techniques and all masturbation related paraphanelia) to: T.Y. Zine Kenmore Station Box 15109, Boston MA 02215 or just write for info - no jizz please and no names necessary. Thanks!

**GOTHIC INDUSTRIAL** and avant-garde newsletter seeks art (b&w only, signed), ads, and classifieds; contributions

for front cover also accepted. Ad rates: quarter page - \$5, half page - \$10, full page - \$15; make all ads exact size. Classified rates: \$1 per line, 50 spaces per line. SASE if you want art returned. Send contributions and make checks payable to: Paul Quintero 745 N. Hendricks St. Montebello CA 90640

**SALE/TRADE:** Over 600 records. Agnostic Front "Victim" 12" (gatefold), Business - 7" & LPs, Jingo DeLunch - Cursed Earth 12", Last Resort - Skinhead Anthems (red), Newtown Neurotics - 7"s, United Skins - 12" comp., Skrewdriver - 7"s, Violators - 7"s, Cro-mags - 10" & live boot 12". Write for big list and don't forget: Europe: 1 IRC, US 2 IRCs or your trade/sale list gets mine. Sven Wischmann, Brausspark 14, 200 Hamburg 26, Germany

**NEW 7"S FOR SALE:** Punk, post-punk, noise, pop and more. CD's, tapes, 12"s, magazines and books too. Send a long SASE (IRC's overseas) for our catalog. We stock music and publications from North Carolina and all over the world. Land Speed Mailorder, POB 4066, Duke Station, Durham NC 27706-4066. Stores- we wholesale. Labels and publishers - send samples. Labels carried include Merge, Drag City, Simple Machines, Majora, Public Bath, Jettison and Independant Project among others. Reasonable prices, too!

**HOW MUCH WOULD YOU** collector scum pay for a half-pressed (1/4" thick) (unplayable) copy of Government Issue "You" on pinish-magenta vinyl? Inquiries to POB 85155, Seattle WA 98145

**SAVAGE PENCIL**, Robert Williams wanted. Records, magazines, postcards, t-shirts, posters, etc. Especially MTV "Pandora's Box" animated clip and limited edition items. Please send price lists or I'll swap rare live videos. Write soon! Dave, 35 N. 14th St. #13, Allentown PA 18102

**NEEDED:** Silent partner with a lot of capital, willing to loan money out for projects which may or may not materialize into financial gain... good day, sir how goes it? Leaving town for a few days, next week upon return will begin searching for that 2nd job to help me become a millionaire, obviously. Freddy the Bastard POB 14932, Gainesville FL 32604

**MISFITS/SAMHAIN FANS** - all original pressings like new "Horror Business" 7" (yellow vinyl with sheet), "Halloween" 7" (with sticker and sheet), "Legacy of Brutality" 12 inch (red), "Evilive" 12" (green), "Unholy Passion" 12 inch (beige cover), "November Coming Fire" 12 inch (orange with sheet). \$45 each also Necros "Conquest" 7 inch (Pushhead cover art) \$25.00. Contact: Mr. Fits 167 So. Goff Ave., Staten Is., NY 10309

**FUCK YEAH!** Truth fanzine, record companies ads (\$5 page, \$2.50 half page) anything else \$1.00. Needs bands for review or possible interview. The first issue out January 6th - \$1.00. Joesim 6070 Highton St. SW Navarre OH 44662

**HARDCORE, NOISE, GRUNGE:** I DJ for WCWP 88.1 at LIU-CW Post. Our station is picked up in NY City and Long Island. If you send it, I'll play it! "Fuzzy Blast": Nassau 106 LIU-CW Post, Greenvale, NY 11548

**19 YEAR OLD FEMALE** interested in goth scene seeks correspondence with male or female goths/punks (no racists). Into Siouxsie and the Banshees, Sisters of Mercy and Fields of the Nephilim, but would like to get ahold of harder-to-find music and learn about goth scene. Liz Jones, c/o UFU POB 33455, Waverly Station Baltimore MD 21218

**ANTI-MRR CLUB** #3 out now! \$2.00 postpaid, green money only. Get it while it's relatively recent. "The newsletter for people who really, really hate MRR" - AI Flipside. But AI got it wrong. The Anti-MRR Club is the newsletter for people who really, really, really hate MRR. I'd also like to say goodbye to Krk the Jrk, the single worst thing that ever happened to Flipside. I'd also like to ask for Joy Aoki-like art school types for the cover for #4. What kind of concept do

you get visually from "Towards a strong, defiant hatred of MRR?" Write: Paul Mendelowitz, P.O. Box 3326, Redwood City, Ca. 94064

**VIDEOS.** Butthole Surfers, Chili Peppers, Cramps, DK, Dwarves, Gwar, Helmet, Janes, Jesus Lizard, Mudhoney, Neubauten, Primus, Prong, Rollins, Siouxsie, Sisters, Smashing Pumpkins, more. Low prices, reliable. Low gen. trades ok, send \$1 or list: DG, 35 N. 14th St. #13, Allentown PA 18102.

**GOOD CLEAN FUN.** Ace Backwords calls it "One of the funniest, most brilliant comic strips in the nation." Send \$1 (plus \$.50 & handling) to: Gene Mahoney, 1259 El Camino Real #193, Menlo Park, CA 94025

**GIMMIE GIMMIE GIMMIE.** I need free music, CDs, beer, shirts, and whatever weird shit you have laying around. Sacrifice your record collection to me. Maybe I'll trade something in return. Maybe not. HD POB 2256, Danville CA 94526

**DEATH IN JUNE** Current 93, Sixth Comm, Lustmord, Sleepchamber, Coil, Christian Death, Klinik, and others. Lautreamont, mythology, computers, Prisoner series... Please write to trade tapes, articles, information etc. Wraith - 5530 Boyertown Pike, Birdsboro, PA 19508

**SALE/TRADE:** Over 600 records. All kinds of music: Punk/ HC/ Oi/ Ska/ Mod/ Indie. Write for big list! Europe: 1 IRC, US: 2 IRCs or your trade list against mine. Sven Wischmann, Brausspark 14, 2000 Hamburg 26, Germany

**ALEX SCHIAVI** the greatest Italian experimentalist. Guitarist, electronic and metal cellist. His music is an experience. Ask for records, cassette and CD. Distributors and collectors welcome. NAA Agency-Nena Avoti Viale Brianza, 32-21027 Milano Italy

**DEAD CHRISTIANS** leaping from their graves to kill, limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk-industrial. Tape \$4 only \$4 send money: CNF, POB 9152, Va. Beach, VA 23450

**2 UGLY THINGS** tapes and records is still alive and well! We're looking for original bands to release through Italy and Europe. No rip offs, we're very serious! Bands send us your stuff, you won't regret it. Write to: M. Castelli, Via Pergolesi 8, 20052 Monza (MI) Italy

**AVANT-FUCK NOISE**, jazz, experimental, improvisational etc. Free catalog. Send SASE to Apraxia, Dept. FS1, POB 85155, Seattle WA 98145

**VIDEOS AVAILABLE!!** Melvins, Helmet, Unsane, Jesus Lizard, Helios Creed, Cows, Laughing Hyenas, Babes In Toyland, Nirvana, Steel Pole Bathub, Lubricated Goat, Mudhoney, Dwarves, Butthole Surfers, Hole, Scratch Acid, Ministry, Birthday Party, Sonic Youth, Fluid, Coffin Break, COC, Big Black, Tad, Superchunk, Godflesh, Napalm Death, Soundgarden, Maelstrom, Cromags, SOIA, L7, Lydia Lunch, Poison Idea, Nomeansno, Fugazi, Sepultura, Ludichrist, Black Flag, Leeway, Smashing Pumpkins, Voivod, Chili Peppers, White Zombie, Husker Du, SNFU, Excel, Primus, Operation Ivy, Cycle Sluts, Bad Brains, Accused, compilations, way more! Will trade for select faves and videos by Halo Of Flies, Unsane, Cop Shoot Cop, Tar, Surgery, Hammerhead, Didjits, Railroad Jerk, Unrest, Vertigo, Boss Hog, Warlock Pincers, Dustdevils, Rapeman, More! Your list gets mine. Send \$100 or 2 stamps for 10 page video/audio list with cool prices. Next day service! NTSC USA video format only! No PAL. Forget the stamps? Forget the list! Will trade or buy 7"s. Wanted: 7"s I'm lacking by Melvins, Halo Of Flies, Unsane, Tar, Surgery, Helios Creed, Babes In Toyland, more! All 7"s on Amphetamine Reptile (especially color) welcomed. Need Amrep scale 1-19 for starters among others. Send list with prices and phone number for consideration. Write To: Jay Kuehm, 1026 Thomas Blvd., Mundelein, IL 60060/ (708)680-5073

# green day



MR.  
D A V I D  
H A Y E S  
HAS ABSOLUTELY  
NOTHING TO DO  
WITH  
L O O K O U T  
R E C O R D S  
S O T H E R E !

After long deliberations and a North American travelling musical excursion into exotica, the three members of the organization de *Girl-Core*, known to the outside world as Green Day, snuck in through the back door of Andy Andro Ernst's Art Of Ears Studio, located in cinder-block ridden San Francisco, to record for posterity and *the fans* a long-playing el-pee so impressive and important to world protocol that we here at Lookout Enterprises could not withstand utter release of said aural offering as Lookout Matrix #46. Called appropriately, *Kerplunk!*, this vinyl tabloid of punk rock love is already achieving classic proportions among the hip kids that are always in the know, while consistently breaking down the barriers between people and their animal companions. Hits like, "Welcome To Paradise" and "Private Ale" sing the praises of liquid bread and it's friend the 7th St Warehouse (RIP) which served as home to Master Billie Joe and Master Mike of the ensemble. Other greats like "Android" and "Words I Might Have Ate" are up-beat lamentations of the true concrete troubles of our lives. Unfortunately, the el-pee version of this magus-opus only contains twelve songs. *Pero*, for the cassette and compact disc versions of *Kerplunk!* we have secured the four recorded gems on Green Day's Skene! 7" offering to the kids. Classic stuff that tops off a beautiful tuneage. A must for cassette and CD fans everywhere. Of course all of theses formatted versions of Green Day's *Kerplunk!* el-pee are available through LOOKOUT RECORDINGS at PO BOX 11374, BERKELEY, CA, 94701 for the low cost of \$6 for the record and cassette, and \$8 for the compact disc. These magnificent prices are always postage paid, meaning no extra cost to you. Thank You.

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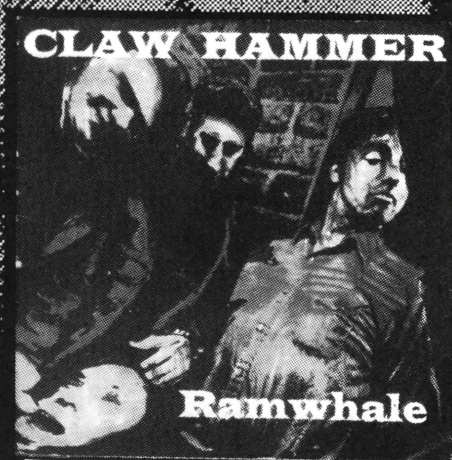
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