

FLIP SIDE

No. 66

May - June 1990

\$2.00



L7

TOURS
TINSEL
TOWN!

Big Drill Car Steel Pole Bathtub Green Day
Trash Can School Babes in Toyland Sativa Luv Box
Anus the Menace Sheer Terror Cadillac Tramps
Chi of SNFU Thee Hypnotics and more!





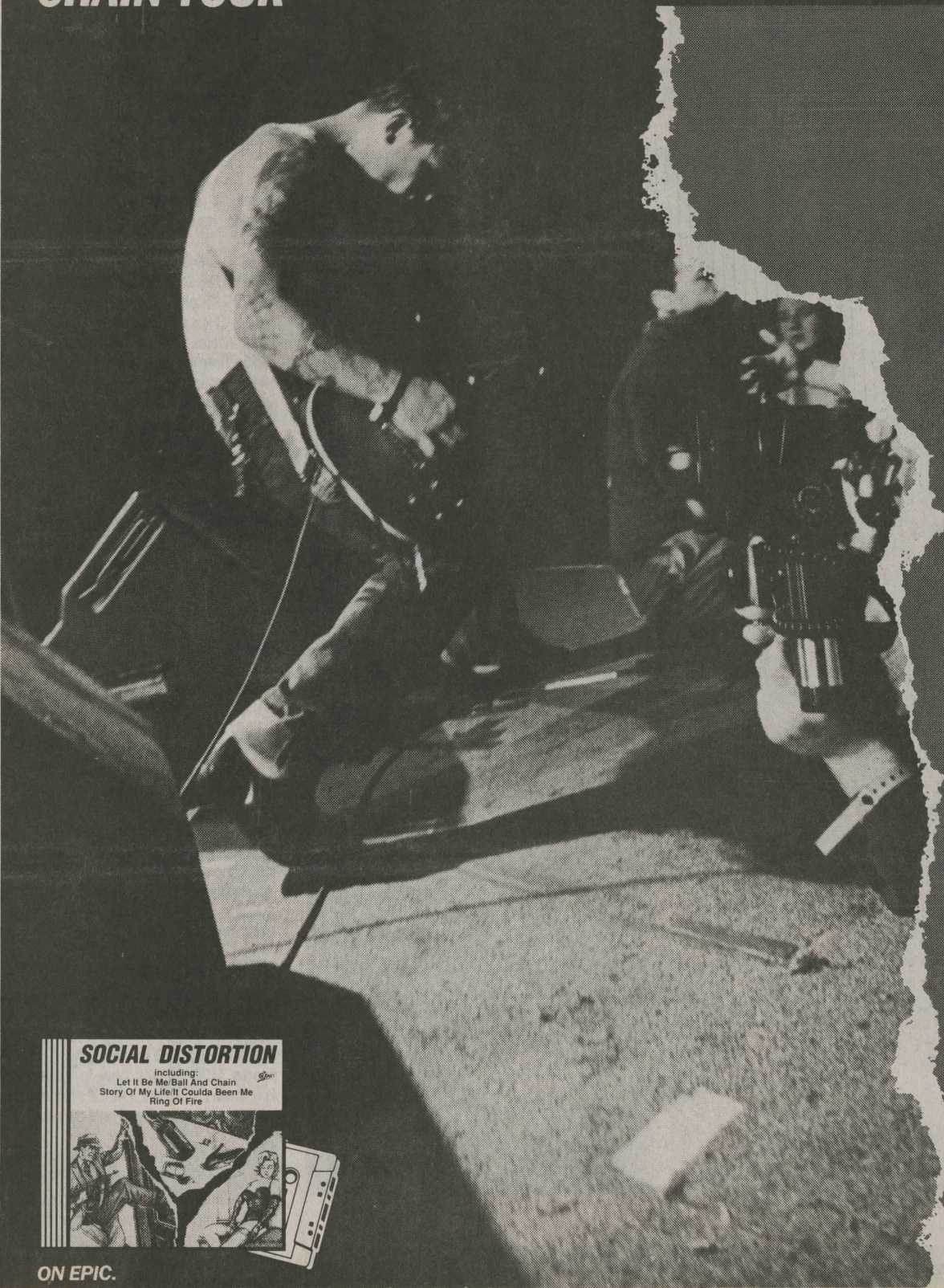
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SOCIAL DISTORTION

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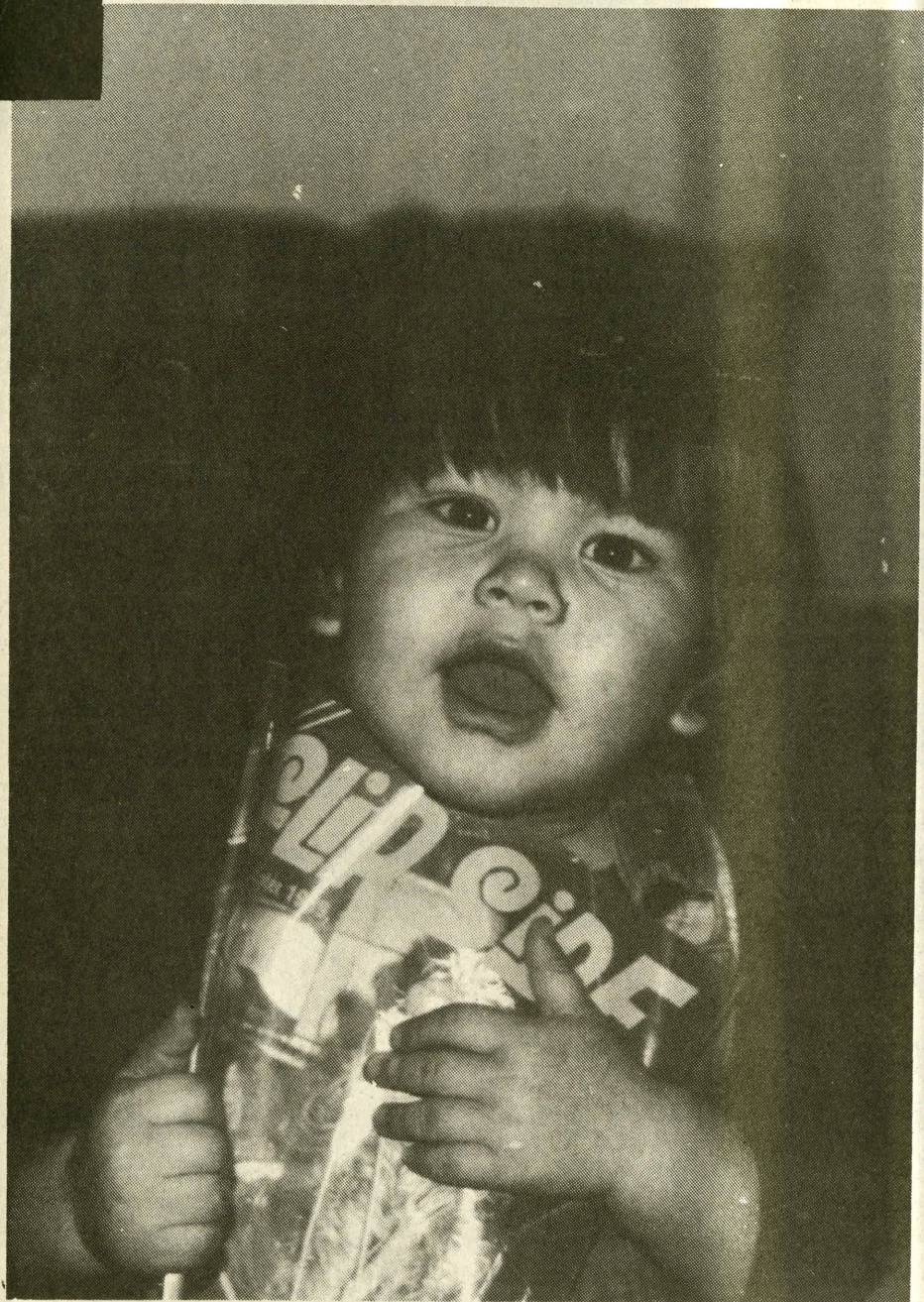
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FLIPSIDE

P.O. BOX 363
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SUBSCRIPTIONS

All subs are for 4 issues.

Please list the issue you want your sub to start with.

Remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!

- U.S. subs are \$6.00 cash, \$7.00 check
- Canada or Mexico \$9.00
- Europe or Asia \$15.00
- Australia, Japan, etc. \$16.00

BACK ISSUES

46, 47, 49 - 53, 55 - 65.

Note: The 10 Year Issue, #54, is completely sold out.

- U.S. \$1.50 each cash, \$2.00 each check
- Canada or Mexico \$2.50
- Europe or Asia \$4.00
- Australia, Japan, etc \$4.00

CATALOG

Details of all our shit is in our new Summer '90 catalog for a 25 cent stamp. (I know, finally!)

RECORDS

- #002 - Detox "Start... Finish" LP
- #003 - "Flipside Vinyl Fanzine V2"
- #013 - Flipside Vinyl Fanzine Volume 3
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun"
- #17 - The Crowd "Big Fish Stories"
- #18 - Death Ride 69 "Elvis Christ The LP"
- #19 - Cactus Fossils 4 song 7" EP! Whittiers own punk rock finally sees the light of day!
- #20 - Bulimia Banquet "Party My Colon" The end of the world has come.
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7" (Colored vinyl!) The return of Hollywood punk rock and roll.
- #22 - Motor Morons "Conspicuous Consumption" 5 song 7" EP (Colored vinyl!).
- #23 - Anus The Menace debut 5 song EP on colored vinyl.
- #24 - Paper Tulips debut 20 song LP from this amazing pop/punk trio.
- U.S. prices: \$6.00 cash, \$7.00 check. 7"s \$2.50, \$3.
- Canada/Mexico \$7.00 LPs, \$3.00 7"s.
- Europe/Asia \$12.00 LPs, \$4.00 7"s.
- Australia/Japan/etc \$15.00 LPs, \$5.00 7"s.

VIDEO

ALL Flipside Videos except 4, 6 and 12 are in stock and available. Get our catalog for complete description.

- Videos are \$22.50 cash, \$25.00 check each. NTSC only.

ON THE COVER

It's long overdue, but finally L.A.'s finest all-girl band L7 grace our cover! - photos by AI

ON THIS PAGE

Franco MDC know's how to raise 'em right! Forget the L.A. Times, Franco's kid learns to read with Flipside. I wonder if he'll ever learn to spell!

QUOTE OF THE MONTH:

I struck me funny talking to Don Bolles after a sold out Celebrity Skin show at the Roxy. A lot of old punkers were there to see them and the WeirDOS play. Don says: "This reminds me of 1977, when men were men, and women looked like men!" Times have changed.

PUNK ROCK

Two 4-Letter Words That Don't Offend,
Unless It's On Stage.

Is it just me and my college dropout, tiny attention span or are bands really up there on stage for what nightmarishly seems to be hours and hours?!

Let's imagine that a good band existed which actually had 10 good songs. (Shit, give me a band that's released 2 singles in a row worth jumping about and I'll show you the 8th wonder of the world!) Anyway, 10 songs can't possibly last more than 1 1/2 minutes each. Come on, who wants to listen to that coke head guitarist go through that shakey hand lead one more time? Alright, 10 songs, 2 1/2 minutes each. What's that, about 25 minutes. Let's give the singer a couple of minutes to say something real creative, like "L.A., it's great to be here, you guys are great" or "What the fuck, can't you slam here?" and "Come on everybody, come closer to the front." Either this will happen or the guitar player will break a string, which usually takes another 20 minutes, unless the band is sponsored by M & P (Mom and Pop). In that case, another identical guitar will appear behind the double stacked Marshalls!

So fine, a good half hour to a group I DO LIKE. How hard can that be? It must be harder than it looks cuz I can only think of a few isolated cases in which I didn't wander off after the fifth time the guitar went out of tune, like it really matters with the type of distortion drenched/cattle call noise these fuckin' bands spew out in the name of art.

So yeah, next time you're at your fave club in the front getting your new Air Jordans trampled, ask yourself, "Is it worth it?" Kicking down ten bucks to be sardined into a smoke filtered concentration club and then watching 3 bands boost their already too-poofoed ego for an hour and a half EACH isn't exactly peachy. When a band finishes a set, I want to leave them wanting to see more, not bored out of my gourd by an overlong set of self love. (Listen bands, face reality. Those riffs you ripped off are only going to xerox so far before they water down thinner than my 2:00 AM piss) Prance your little ass on stage, tan yourselves with the limelight for your barely deserved 20 minutes, then hop back in your smelly van and hit the road!!

Don't be a Genesis. Remember "SHORTER, FASTER, LOUDER"? Damn, I don't get paid enough for this shit. Make it quick.

Kaptain KRK

RODNEY ON THE ROQ TOP 20 REQUESTS



Pictured above are none other than the Gogots in 1977 at Club 88 (photo by AI), and again in 1990 with Rodney right after their reunion! Photo by Diane Carter.

1. Dramarama "Stuck In Wonderamaland"
2. Ride "Furthest Sense"
3. House of Love "Beatles and the Stones"
4. The Nuns "In The Shadows"
5. Bangles "Everything I Wanted"
6. Mega City 4 "Thanx"
7. Sativa Luv Box "Backstage Inside The Crypt"
8. Kill For Thrills "Brothers Eyes"
9. Berit Back Tulips "I Think"
10. Jane Weidlin "99 Ways"
11. Offspring "Jennifer Lost The War"
12. Hello Disaster "Native Sons"
13. Chills "Heavenly Pop Hits"
14. Birdland "Sleep With Me"
15. Cramps "Journey To The Center Of A Woman"
16. Vicious Fiction CD
17. Lava Love "Juke Jubilee"
18. Iggy Pop "Pussy Power"
19. The Gogots "Beatnik Beach"
20. Last Temptations of Elvis LP

AD RATES

Deadline for issue #67
Monday June 18, 1990

Prices:

Inside covers \$175.00

Full page \$150.00

1/2 page \$75.00

1/4 page \$40.00

1/6 page \$25.00

Business cards (3 1/2"W x 2"H) \$15.00

Remember:

1. Send payment with ads.
2. Make ads the right size!!
3. Use BLACK in for all drawings, halftone all photos.
4. If your ad looks like shit, it will print like shit.

1/2 PAGE
7 1/2"W x 5"H

1/4 PAGE
3 3/4"W x 5"H

1/6 PAGE
2 1/2"W x 5"H

FULL PAGE 7 1/2"W x 10"H

fresh tip for '90

UNREST!



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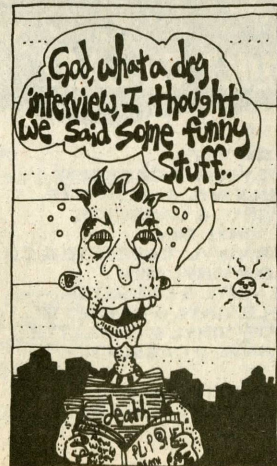
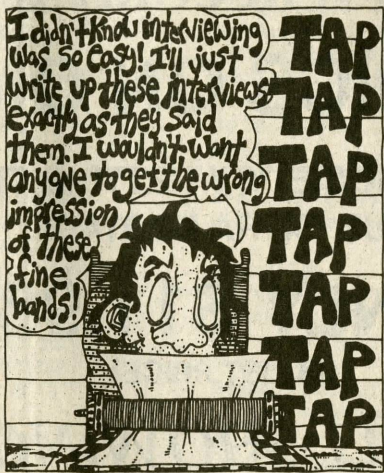
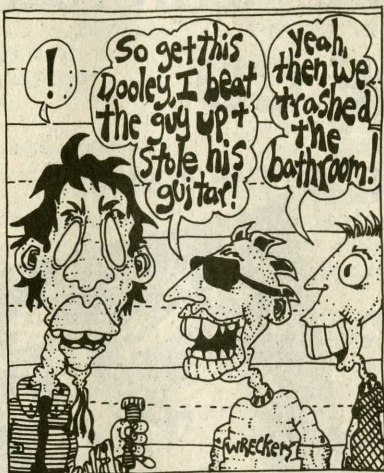
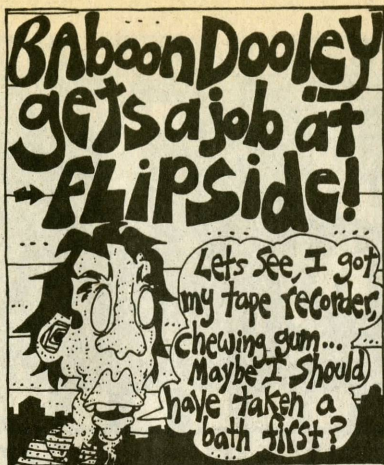
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unrest "malcolm x park" (carol 13666)

CAROLINE

east coast CAROLINE RECORDS, INC., 114 WEST 26th STREET, NEW YORK, N.Y. 10001

west coast CAROLINE RECORDS CALIFORNIA, INC., 12410 FOOTHILL BLVD., UNIT B, SYLMAR, CA 91342

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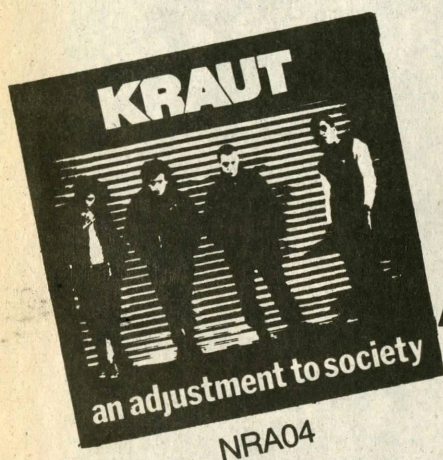
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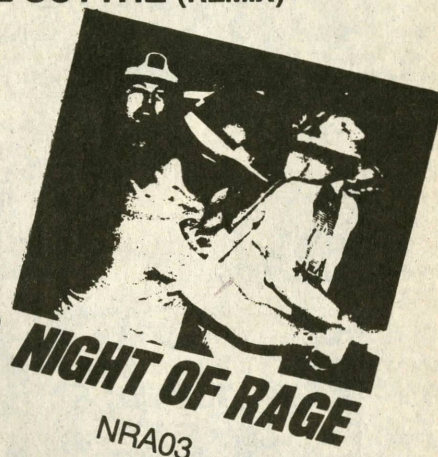
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NRA16
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CRUCIAL YOUTH - THE POSI MACHINE
KRAUT - NIGHT OF RAGE
KRAUT - AN ADJUSTMENT TO SOCIETY
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UK SUBS - KILLING TIME
UK SUBS - SABRE DANCE
ULTRAMAN - FREEZING INSIDE
HOGAN'S HEROES - BUILT TO LAST
HOGAN'S HEROES - HOGAN'S HEROES
REAGAN YOUTH - VOL. 1
KRAUT - 'THE MOVIE'
SAMIAM - UNDERGROUND
SAMIAM - SAMIAM

YELLOW VINYL
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GREEN VINYL & CASSETTE
RED VINYL & CASSETTE
BLUE VINYL MINI
CLEAR VINYL, CASSETTE & CD
YELLOW VINYL MINI
BLUE VINYL & CASSETTE
PURPLE VINYL & CASSETTE
YELLOW VINYL & CASSETTE
RED VINYL & CASSETTE
CD
BROWN VINYL MINI
PURPLE VINYL, CASSETTE & CD

COMING SOON: REAGAN YOUTH - VOL 2 / HARDCORE BREAKOUT USA

POETRY

and
other
rantings

Cabaret License

by Elliott Lucas

All the performers are in jail
All the sax players and
stumbling sages are breaking rocks
chatting with their friends
and relations through two
inches of glass.

Removed, cleft, incar-cerated.
Humming and doodling have been
outlawed;
song, rhyme, and dance no longer
interfere with the assembly line's
efficiency and America will reclaim
the number one standard of
living spot.

Unemployment disappears with
new positions in bird muzzling and
cricket wing amputation.
Worry no more of the dangerous
quicksand pits; they are filled
with guitars and juggling balls.

It's the revenge of the white collar,
as critics search the classifieds,
their free ride cut short.

Good citizens, you who from time to
time felt not ashamed to
be considered part of "the audience;"
I reach out to you through these
cold iron bars to relate this
sad truth that came to be realized
from the complaints of neighbors
who couldn't hear their HBO.

They can hear it now; and they'll
be hearing something else:
the performers are in jail, their
pens and flutes are in their cells,
cuffed to toilets, one inch
out of reach.

We shall paint with feces, we shall
make music with breath, comb and
tissue, we shall recite in gasps
and farts

Visiting hours are
tattooed on the wardens ass.

Life

by Pat Hafer

Black emotions of despair
lazy thoughts of boredom
sightless eyes of faraway
shadowed faces watching

Tears of silent whispers
reflections of youth
white emotions of anger

words betray the truth

Promises of destruction
endless dreams of reality
wailing laughs of insanity
condemned with death

Sounds predict the answers
feelings of revenged sorrow
waves of blissful victory
passages for forgiveness

Maniac success surges within
paranoid illusions of sacrifice
creatures of negative space
devoted energies create existence

Sighs of early harmony
wandering flows of lost trust
obstacles burning viciously
smiles of hidden souls

Rightful beliefs go beyond
shattered blood lays to waste
insecure fantasies of rejection
messages of spiritual freedom

Screams of obliterated passions
dark secrets tell the tale
beautiful melodies haunting nature
rays of violet sunlight prevails... life.

The Colors That Bleed Into Grey

by A. Vorchak

red
white
blue
three colors
colors in a flame
these colors blind
is it what is burning
is it so bright
or is it the flame itself
bringing about the blinding lights
the cloth burns so well
but for a purpose
a purpose of chaos
fire brings about chaos
feed the fire
the cloth burns rapidly
the chaotic flames engulf the cloth
after the flames are gone
ashes remain
not all is lost
bare material is still there
used and abused but it could be used again
you can always remember what the cloth
meant
but it is now merely dust
the meaning is gone
chaos presides again
the cloth is destroyed
but the substance is there.

War, 1989

by Limor

It's not like a childrens game,
they spin around,
and run about,
and build a wall of blocks.
Only it's not a game, you see,
when they let go,
the blocks are left
bloodied
by their delicate stained fingers,
by a young boys wounds,
by a mothers last whisper.

And here I sit,
behind this open window,
composing a piece
to be played in twenty years
as a reminder.
It seems a ludicrous game to me,
for I know my book will never be touched,
like the old maids of Main Street.
So I ash the useless
memories of what children's games were
in their world.

Untitled

by Sheera

Why is your shadow
that followed me once
dragged off in chains?
For I turn around to hear
their brash sounds, whipping my heart.
Why is your shadow
being scraped off the sidewalk
and thrown behind imaginary bars
across an imaginary border, into imaginary
arms?
Why is your shadow, slipping behind mine
by the month, by the day, by the hour?
Until it's time seems endlessly wasted.
Why is your shadow
the one I held so close to my heart
painfully tearing away
with my tears on it's face?
Why is your shadow
taking the light that once
blinded me in joy
and turning it into a burning darkness?
Why is your shadow
pulling mine to be
buried in the sand
and washed over treacherously by the
sea?
Why has your shadow left me alone?

Excitingly Dead

by GG Allin

My slithered, skin slashed aftertaste
beneath enguaging fleshwounds meal
the time lost sightseeing temples burn
confusions cold,

conjures passion painted bitches
tongues twisting tightly
bluntly cut
a tooth ripped bite
through trembling bone
entangled hairs of crotch lie wilted
dripping cunts current
drinking faucet,
my mouth I swallow
poisonous sleet in gutter I lay
crazy wild junkies
emerge in bloods bed
bleeding bowels
bring forth excitingly dead.

The Going Rate

by Elliott Lucas

For 50 cents I will let you stick
your head up my ass.
For a dollar twenty-five I will be
your friend

I am ready to do business.
I have nothing in stock, but I can
get it if you can pay.

You can cut in line in front of me
for three measly Washingtons. You
want flattery? I got flattery and
for the low price of fifteen
I'll flatter you for an hour-- make
it twelve because I like you.

Look through our new catalog with
super special discount bonus
bargains of Self-esteem, Murder,
and How To Be Subtle When Engaging
in Deceit. Buy it as a gift or buy
it for yourself; we recommend the
latter.
What's that jingling in your
pocket, little boy? Two dimes and
three pennies? Give it to me for
this, it's worth at least three
times that.

For six hundred U.S. each I will
kill your enemies;
for a quarter I will throw a ball
through your neighbor's window.

Don't be miserly,
don't endanger your unborn child;

Give me your pocket lint and I will
derail a train;
spit on me and I will fill your
garage with jewelry.

Hand over some scrapings from the
inside of your cheek and I will
break myself in two;

it's better than being poor.

NEON CHRIST

NEON CHRIST DOUBLE 7" OUT NOW!

Record one contains the first and only Neon Christ 7" EP which has been out of print since 1984. As Pushead said in Thrasher, "...rapid-fire, pistol-packed bolts of hauling mayhem, expressing a headlong franticness that is Georgia thrash..." Record two contains 4 songs produced by Foghat producer Nick Jameson in late '84 but never released except for "Ashes to Ashes" which appeared on the International PEACE comp. First pressing limited edition available now thru mail order.

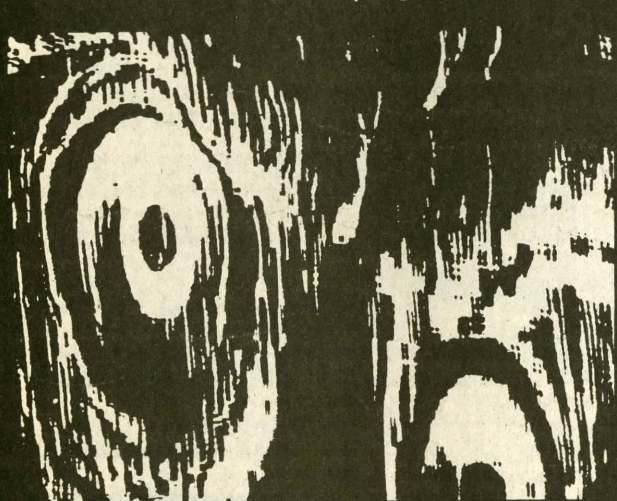
SAMO CASSETTE featuring former members of NEON CHRIST. 30 minutes of loud tunes including a remake of the Neon Christ anthem CRUSH.

Prices: NEON CHRIST 2x45: \$7ppd. US, \$9ppd overseas
SAMO cassette: \$7ppd. US, \$8ppd overseas

Neon Christ 2x45 and Samo cassette only \$12/ \$15 overseas.

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LETTERS

THE CHRISTIAN QUESTION

Flipside,

This is a letter addressing Tyler from Seattle. The "Christian" who in issue #64 wrote a letter about HOMOSEXUALS. Remember this? Tyler... first off, while you are complaining of "God Busting" you yourself are "Busting" one of Gods Freedoms. The freedom of choice. In your own letter you say that God saves us the "Choice of who we follow and how to live our lives." You also complained that the Nymphs said that "There is no heaven" and you asked "How would you know?" Well, Tyler... I have only one question for you... How would you know what God finds offensive: perhaps God, (in your own words, Tyler) is perfect, and is able to tolerate everything without being offended. Can that be?? You say God is perfect and we as human beings are not. This is true! You, Tyler, also are not perfect, and though you never said you were, your words gave the impression that you think you are better than people who don't think as you do. This is NOT true. Only God will be the ultimate judge of this. Am I wrong? You claim to be a Christian, which, (I believe) means believing in and possessing the qualities of Christ and you strive to follow him. Your claim to be Christian was knocked down by your own letter. A Christian does NOT detest anything. Nor does a Christian criticize, judge or badmouth a whole group of people. A Christian does not (should not) name call as you did, Tyler. (ie. Fags, Queers, Booty Rauncher, Anarcho Butt, Pirate) You also used the word pathetic. I believe Tyler, it is you who is pathetic. You say your Christian beliefs, fellowship, my man, is not "having nothing to do with homosexuals". Fellowship is befriending and helping people who lead bad or hard lives and showing them a better way. You can not possibly fellowship anyone of you'll have nothing to do with them. I, myself am not Homosexual, or Bisexual, and I may even disapprove. However, I being a fair and decent person, believe in freedom. You believe in God, I'll believe in whatever I choose, and if I, or anyone else is wrong, then God will judge me in heaven (or Hell) not you, Tyler. If you disapprove, don't look, avoid it, or try to live within it and realize that homosexuals aren't going to go away. They are not bad people. They are merely different from you. Tyler, Homosexual people do not publicly flaunt their sexuality anymore that straight people do. And frankly I find straight people french kissing at Denny's much more repulsive than two men holding hands. Don't you? Open your eyes Tyler! Your Christian beliefs are being torn down by people just like yourself who claim to be Christian, but actually are rude hypocrites who put others down. You are more of a "God Buster" than people who say "There is no Heaven." Next time figure out what you believe in before writing a mindless letter.

G. Richey

Sacramento, Ca

(How do you feel about two homosexuals french kissing at Denny's? stf)

HELL BENT CHRISTIANS

Dear oh dear,

Uptight people... just last night I had the pleasure of taking part in a film project, what began as a probing eye into the minds of various L.A. area freaky people, developed into an experiment in submission. Truly tasteless, yet true. This was life itself as art. I had the patience to sit through it and the guts to play the soundtrack, the names that are given to me are the names I answer to. Right to Life is not a comedy, it's a blatant sarcasm. Try this on for size... The Church of Christ in Brownfield, Texas sports a marquee which reads "A wayward child is sometimes straightened out by being bent over." There is your sickness. There is the misunderstood youth taking a good old fashioned beating from the bible belt. Perhaps we should all think twice, dig deeper, learn/ earn a thing or two from all of the creations around us... submit to ourselves. An artist, made for the plague. Tie my soul to the whipping post, because that's what I expect. Just don't expect anything from me. Know what I mean?

PS: Hey Swooner! Rest in peace-
Buckethead

FAMILY FEUD

Dear Al,

One of the main reasons I don't like what there is of a San Francisco "scene" is that it's become overrun by the same sort of loud-mouthed, redneck, would-be, macho jocks that I left the midwest to get away from over 20 years ago. Strip down Gary Indiana's ranting to its essence and what you've got is a drunken galunk standing on a street corner yelling "I'm gonna kick your ass, fag" at anyone who doesn't measure up to his standards of how people should think or behave. It's hard to tell just how serious Gary is. If he's just trying to call attention to himself and his writing by being "controversial", well fine. I've been called much worse and survived. But if he really means what he's spewing, then I'd seriously suggest that he seek some kind of help for his obvious emotional problems. Love,

Larry Livermore
Laytonville

(Dear Lawrence Liverless:

Gary's inevitable reply: YEEEEEEHAAAAAAA shit howdy Larry boy we is gonna have fun, why doncha come on down from your little snuggledy town and I'll show y'all just how macho I am these days, me and all the other jocks that overrun SF. Actually that's very ingenious, I point out your redneck tendencies so you call me a redneck. And I certainly wouldn't call you a fag and embarrass our fine gay community here.

But let me take this opportunity to APOLOGIZE to a fine and outstanding buncha guys, Samiam. One of them was kind enough to write me a very reasonable letter to set me straight. I probably shouldn't mention his name because that would send little Larry into a tizzyfit of name calling and letter writing. Anyway, it says "no one hates certain things about Larry more than I. I think he is basically a cool guy but he is also sometimes snide, egocentric, narrowminded, conniving, bigmouthed, etc." That band member also felt that Larry misrepresented some of the bands' statements in the interview. My big boo-boo which Larry no doubt aggravated by his twisting of the context of the remarks was getting pissed at the guys for their comments about SF, which they were applying to "SOMA yuppies" at their Victoria show. Quite understandable. Furthermore, these guys are adults not weenies, Jason rides a motorcycle, they hang out here in town, they are not Larry's proteges, a strictly Gilman band or whatever else I may have thought, they've played a buncha shows here although booking can be tight for anyone, and what more can I say? Sorry!

So anyway that's the end of the big saga as far as I'm concerned, at least in print. Larry has his other soapboxes to stand on as he pleases unless I get around to knocking some sense into him, so goodbye Larry thanks for your input but get lost. - Gary Indiana)

(I'm not very familiar with the territory (Northern California) in which you and Grumpy Indiana are having your mud fling but please allow me to be your neutral ground as I have met the both of you and also enjoy reading B O T H of your rants 'n raves in O U R Flipside Fanzine.

I can relate as I have hangouts, fave local bands and (believe it or not) friends. Sometimes a local contributor or even staffer really dumps on my doorstep, after stepping on it, I get more than ill-tempered. I would like to kill the son of a bitch. Then I realize what a great fanzine Flipside is. One of the few which allows any common dirt, to have their work published right beside the likes of some one such as myself.

So gentlemen please don't argue over such a backalley, disaster plagued, excuse for a scene such as Northern California. Be content and honored that your scribbles are both published free of charge in the same publication which distributes my experience and expressions.

Charity, an often overlooked blessing. kaptn krk.)

MORE IS BEAUTIFUL!

Dear Flipside,

Oh Yeah!!! Poison Idea on the cover of your brilliant magazine. I just about lost it both mentally and physically! I'm walking along and what do I spy on a magazine rack, but those five beautiful Baxxhanalian Love Gods dripping in sweat and lucid drunkenness! I couldn't believe it! You should feature them more often as they are the proto-type of what punk should be; rude, crude and devilishly handsome! No Ian Mackaye wimps present, just a load of devil-may-care manly-hood jettisoning forth at a break neck speed! Its funny... a lot of women out there scoff at the thought of them being armed with deadly sex appeal. I guess the thought of stimulating torrid sex on a thundering trampoline scares them away. Not Me! Every hard-core Poison Idea groupie has built in shock absorbers. They come with the purchase of their fan club cards! Sincerely,

The P.I. Wives

CHICKENS AND EGGS

Flipside:

What's this (referring to last issues quote of the month). Is Flipside swiping material (uncredited, of course) from the TV show "Thirty Something"? When do the Perrier ads start?

Craig

PS: To Joy, Van De Camp is also a democrat.

(Craig, That quote, "Can't live with 'em, can't kill 'em" is a famous saying from none other than Johnny Anus from Anus The Menace. I have never seen that TV show, and either has Johnny, because if we would have heard them stealing Johnnys lines we'd have kicked their ass! - AJ)

I WAS A TEENAGE WHITE ZOMBIE

Dear Flipside:

This letter is directed to Bridget West and Atomic Elf. In response to a letter in #65, responding to a letter in #63. Talk about delusions:

First: I never used my last name (which you misspelled anyway.)

Second: I never mentioned your band or bands (which I won't mention now).

Third: I did not beg. (If you recall, he asked me, the night I met you at the Ritz, at a Mudhoney show).

Fourth: It was probably a record (not a tape) that he "smashed into bits". Or maybe he flung it out the window.

Fifth: I don't feel silly enough. On another note it's really nice to see a New York (L.E.S.) band "Reach Out" and write a letter (even though slamming me) to you guys in friendly Whittier.

PS: I saw your band open for White Zombie friday April 13th at the Pyramid. I thought you guys were great. Bridget is one of the most exciting lead singers in the Lower East Side I've

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seen in a long time. As for White Zombie (I played on the first record in 1985) lotta smoke and stuff.

Best wishes, viva la Whittier,
Ena, Youth Gone Mad

CLEAN YOUR EARS DAN. DAN? DAN!

Yo Flipside!

I have to say it. David (issue #65) was right on the money. Dan Druff needs to clean out his ears so he can get a good clean listen to Testament. Dan is afraid of what his friends will think. He can't like metal, ya know. Here's to Testament. May Chuck, Louie, Greg, Eric, Alex (guitar God) keep on rockin' for a long time to come. See ya when you play So. Cal. Hey Al, I'd much rather listen to Testament than some of the music (?) on the Flipside label.

Penny

(You're right Penny, if you'd listen to "some" of the music on Flipside Records then I guess we shouldn't have signed those bands after all! - Al)

TAKE THE SKINHEADS ON THE FREEWAY

Dear Flipside,

I'm sending ya \$6 because I missed the whole year of 1989. I sort of got into drugs and really didn't care - only about drugs. I don't do drugs anymore so now I have more money to spend on things.

Do you know what? Your DI, Bulimia Banquet, Tender Fury scene report sucked! You call that fight a little fight? Did you even know what it was? I was almost trampled by all the skinheads going up the stairs, which was fun. Some guy got his plastic pole and started to beat the shit out of one guy that was in the pit causing shit. It wasn't not "little" fight. Then after that Tender Fury was canceled. Then we walked out the door, on the way to the United States there was this skinhead fight. One skin against about 30. They were in the middle of the freeway which was like 16-17 lanes long - smack in the middle they start punching at this guy. I sat on the curb and laughed my ass off. I guess you would have had to be there. I'll never understand about skinheads. Why do they go to punk gigs when they are against punk? I heard they were punk in a disguise or something. Well, Social Distortion is coming to Mexico this Friday. I'm pretty bored, there's not much to do around here. I live 32 miles from San Diego - I hate San Diego. I got stuck there a couple of times over night and there are all these maniacs and killers on the loose. Well, I'm about to fall asleep....

Tina, San Marcos, CA.

LONG LIVE THE PSYCHEDELIC WARLORDS

Dear Al + Co,

I don't think I'd bought (or seen) a copy of Flipside since '85 or '86 but the review of #63 in Factsheet Five contained the magic word HAWKWIND and I managed to pick up #63 and #64 at midnight records in NYC over the weekend. Manomanoman! I wonder how many other "Mulchbrained Pubes" (a phrase used by Lester Bangs in his Creem review of "A Space Ritual") will be coming out of the woodwork to touch base with you as a result of the piece. And a tasty piece it was, too, considering how pathetically little press Hawkwind ever received in this country, even at their Lemmy era peak. Thanx much. Now for my own two cents worth...

I was 14 and living in Long Beach in the summer of '72 when I first heard "Master of the Universe" on the radio-Dunno if it was the repetition or the phasing in the middle or what, but it was as revelatory a moment for me as was hearing "Five Years" earlier that same summer. Hawkwind became my favorite band (if not obsession) for years to come, and anyone I knew who had heard of them had heard of them through me. Regarding your introduction, let's compare notes- The first Hawkwind LP actually came out in 1969 on the Sunset label and was re-released by United Artists in '71. In between the first LP and "In Search of Space" was their 1/4 of the "Greasy Truckers" live lp with Gong, Camel and some other group. "Silver Machine" became an English hit in the spring of '72 and "In Search of Space" came out here shortly thereafter (reviewed favorably by Lester Bangs in Rolling Stone in late June) "Doremi Fasol Latido" was released in Dec '72 at the earliest and "A Space Ritual" came out roughly a year after that. "Hall Of the Mountain Grill" came out in the fall of '74, "Warrior on the Edge of Time" was spring '75, "Roadhawks" and "Astounding Sounds" were both summer '76, etc, etc... You seem to be saying that you saw Hawkwind at the Santa Monica Civic in the Fall of '72 Really? And (I was in the area and didn't know about it? I guess that's possible, but what a depressing thing to find out about 18 years later! I saw Hawkwind at the Tower Theater in Philly in April '74 The "1999 Party" tour with Man (the band) opening for them. While "A Space Ritual" had come out some months before, I believe this tour is when you saw them the 2nd time. Much of what they played that night was unknown to me, I taped it on a little shitbox and later found out they'd done most of the "Mountain Grill" lp also a full band version Lemmy played in early Motorhead. Lemmy was kicked out of Hawkwind on their '75 US tour, During which Hawkwind had their equipment impounded by the IRS for alleged non-payment of some \$80,000 in taxes (can any one back me up on this?) Hawkwind had no U.S. label shortly after this and didn't return to the us until the tour supporting "Quark Strangeness and Charm": in '78, which was their last U.S. trip (no pun intended) before '89. "Hawklords 25 Years On" must've come out in mid '78 and "PXR5" in late '79.

Dave Brock has indeed been Hawkwind's sole constant and main songwriter but to say he wrote "all of their best tunes" is to forget that "Master of the Universe" was credited to Brock/Turner, "Silver Machine", "Urban Guerrilla" and "Born to Go" were Brock/Calvert compositions, and "Brainstorm" was credited solely to Nik Turner. This is not a knock to Mr. Brock (or should I say, Mr. McManus?)

DR. NEMESIS



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It was interesting to hear Brock claim the English punk rock explosion had no effect on Hawkwind. I must disagree. While on one hand, the debut LP's by the Damned, the Adverts, Alternative TV, and Siouxsie and the Banshees (to name a few) reflected a Hawkwind influence of varying degrees (what is "Neat Neat Neat" if not miniaturized "Brainstorm"?). But if you check out the "PXR5" LP you'll hear Calvert doing J. Rotten vocalisms in "Uncle Sams On Mars" and I swear there's traces of both "Roadrunner" and "Janie Jones" in the title track. Hawkwind link with the English punks was also underscored by ex-Damned Brian James forming Tanz Der Youth with ex-Hawkwind Alan Powell in '78. I never heard TDY and they didn't last long, but I remember reading in New Wave (a nationally distributed US mag which lasted 3 issues) something like "after 6 months, the so-called acid punk psychedelic revival in England has collapsed in disarray" (and for the .005 per cent of you who might possibly recognize my name, it was at this moment that I named my band Disarray. I may be infinitely less well known than Mesrs, Biafra, Shelley, and Lydon, but thanks in part to Hawkwind, I was out there too.)

I also got a big kick out of Brock stating very casually that "I am not a lead guitarist... I can only play a bit of lead" when during Hawkwind's tribalistic peak he was their lead guitarist (only guitarist!) playing that same handful of pentatonic licks in song after song after song. The most daddlingly limited (restricted? infinite?) lead guitarist this side of Alvin Lee or John Lee Hooker - This isn't to say I didn't dig the shit out of his power - wah thundersludge, backed by the immortal rhythm section of Lemmy and Simmon King, one of the 70's greatest rock drummers now forgotten (What the fuck? Is he dead or something?) "A Space Ritual" was Brocks lead guitar, uh, showcase but I'd say "Paradox" from "Mountain Grill" had his most coherent guitar solo, with some cool wang bar and feedback deployment on the "Warrior On the Edge of Time" LP. (On the minus side, his dubbed lead in "Urban Guerrilla" isn't even in tune!) One of the reasons I still hunt down Hawkwind records is in hopes of hearing Brock do something/anything different on guitar. I was all set to see Hawkwind (and hand Brock a Disarray tape and say "Thank You Sir" etc.) on their '89 swing through Boston but it was delayed and I missed 'em. Dammit, lets not talk about it--

Too bad there was no mention of "Silver Machine", Ginger Baker, or (surprisingly) the death of Robert Calvert. No mention either of the Sci-Fi paperback trilogy starring a goofily idealized version of the Lemmy era band as world saving radical superheroes. (The one I read was pretty awful). However, I'm not gonna knock the longest Hawkwind article I've ever seen! Kids, if the article in #63 whetted your appetite, maybe you can dig up "Doremi" or "A Space Ritual" somewhere without losing your shirt. As for written stuff, Hawkwind's family tree (up until then) was in Pete Frame's book of same, and the 3rd edition of The Trouser Press Record Guide ('88) has the only (other) positive piece on Hawkwind at length that I've ever seen.

Anyone out there with more info than I know of (and/or tapes! '72 to '75! Please!) feel free to drop me a line - even, or should I say, especially you AI - I surely would like to see that list of '52 (!) releases. I haven't touched an issue of MRR since I got torched in their letters pages a good while back, and I've only read 6 or 7 issues of Flipside ever (sorry) but it appears that you've staked out different corners of the same turf and that Flipside is having more, uh, fun. (Is it okay to use that word?)

Thanks again for the Hawkwind article and motivating me to ramble on like this. I'll have to hunt down future issues to see if you printed this sucker. Best wishes to all concerned. Fuck categories!

sincerely,

Larry Boyd (Disarray/Suburban Voice)

P.S. To Dez: So at last I encounter someone else besides me who linked "Ejection" and "God Save The Queen"! It only took 13 years! Of course, "Ejection" harkens back to both "Brainstorm" and "Communication Breakdown", and "God Save The Queen" isn't wholly unlike "Born To Be Wild" in the verses, and Husker Du turned "God Save The Queen" into "Data Control", and is this good time to postulate that the first 4 Ramones albums consist of endless variations on "Hang On To Yourself" and/or "Suffragette City"? Okay, Thanks, Bye!

(Larry, thanks a million for the information! Glad you liked the story. As it turns out, we had so much to ask Dave Brock that we just didn't know where to begin and consequently forgot a lot of the details. It didn't help that it was the day after the L.A. Hawkwind show. Not much sleep that night if you know what I mean. In any case, I guess I was a little off on the date of that Santa Monica Civic Show. I dug up my old ticket stub (what a fuckin' pack rat, huh?) and it seems the day was Wednesday December 2, 1970! I didn't realize it was that long ago, but then again

I used to get all of my records early, as English imports. Yeah, there was this really cool store in Long Beach that carried nothing but the latest in progressive music. They had all the coolest stuff. They were called Zed Records! Yes, thee very same. Cheers - AI)

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WELCOME TO THE AGE OF UNREASON

Dear AI:

Your editorial in Flipside #64 raises an interesting myth, but who really crossed first?

After 6 months, public humiliation's debut L.P. has gone card board!?

no-i-dea

PUBLIC HUMILIATION - cs (Sarah)
This sounds like an early 70s grungy garage band doing DEVO covers, with a heavy 'soul-60s' influence thrown in. Pretty cool despite all that, though it can really annoy some people I know.

FLIP SIDE

PUBLIC HUMILIATION
It All Started When I Was Five cassette
This is about rumination, but it's something you can laugh at. It's funky, punk rock cuts on here ranging from "The Toilet Seat is Always Wet" to "Yoshi's Passed" (my personal favorite). The performance is tight and well-produced. They're good live too. I guess they've been doing this for a few years, let's hope for a few more. - Buckthead
Goon Records POB 5892, Orange, CA 926

no-i-dea

PUBLIC HUMILIATION - "It All Started When I Was Five" LP

PUBLIC HUMILIATION
c/o Mark
835 59th Street
Oakland, CA 94608

FACE IT!
A lot of this stuff reminds me of the rock heard in those 60's Frankie Avalon beach movies. And that is not to say that this doesn't totally rock and grab you by the seat of your pants. This is the most creative stuff of the month. Songs like "She's Normal", "Fun with Morris Code" and "The Bladder Song" will give you an indication of the zaniness. But check out the purity of the rock'n'roll--here. "Pepperoni Pizza" keeps things contemporary and hilarious. Dudes! Too Cool!

Factsheet Five

PUBLIC HUMILIATION, "It All Started When I Was Five" (\$6 from Paul Shurman, PO Box 5892, Orange, CA 92613-5892). Sixteen songs of spunkily rock with humorous lyrics. Among the earthshaking questions considered here are the wonders of ham radio, pepperoni pizza, and "The Toilet Seat is Always Wet". "She's Normal" is a love song that for once doesn't rise to frenzied heights of exaggeration. (LP/MG)

I can't believe it, these jokers have actually learned how to play! Nonetheless this still doesn't detract from the fact that these guys are still one of the most god-awful bands on this planet. Nothing, not even musicianship, can disguise the pure gooniness of such tracks as "The Toilet Seat is Always Wet" or "The Howler." These freaks are the forefathers of silly rock. (DM)
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The hippie or the Eggmen? Did the 60's hippies do whatever they did because they were defying authority? Or was it because they were following somebody else (across the road)? I agree with your concern: we are entering an era built on the consequences of a thousand years of unreason, the rubble of a billion bad moves. But I think it was the punk generation (yours) who crossed the road because someone told them not to more than the hippie generation (mine).

Before the hippies, the beatniks were the great rejecters of everything. In the end, each of them died off pretty much alone, as their Buddhist-inspired philosophies predicted. They had a vague sense of the group, but their heroes were all individualists. Then along came the hippies, growing out of the Beat generation's failure to stop any of the same miseries that still plague us in the 90's - war, intolerance, lack of ethics, and all the rest. Possibly because of the Beatles and other "radical" music and art groups who began in the same decade, the hippies evolved as communal beings (not to be confused with communists). They had to exist in groups to become individuals.

The first hippies crossed the road because other people told them to - people like the Diggers, left - over beats like Ginsberg, outlaws like Tim Leary, and musicians like Lennon, Gracie Slick, Dylan or Joanie Baez. The "gurus" spoke, and the kids wanted to go across and be hippies. They saw other unlabeled people like themselves already over there on the other side, smoking pot and laughing and fucking. They wanted to be part of something they thought was new and big and dizzy, Miss Lizzy.

It worked for a while, until acid fascism and politics intruded. Until the purple haze turned red. Until WE became THEY.

Some of us remember that punks of the late 70's and early 80's sang a different song. "Kill The Hippies". I can't know what Geza meant when he wrote it, but I'm sure he wasn't saying let's erase it and then give it another chance to work the same way.

Punks have evolved into individual cultural outlaws who exist in loose groups. They are like beatnik hippies. Notice that nobody plays in just one group anymore? Almost everybody has an orbiting spin-off group, or an acoustic version. Nobody commits when they can play it safe. Why risk a break-up after spending all that loot on an amp? Maybe that dodge is the reason that the punks haven't vanished like the hippies and the beatniks. WE is THEY and US is THEM and nobody's together.

Everybody's talkin' bout "Nothing left for me!" (Modern Warfare) and "Gimme, gimme this, gimme, gimme that!" (Crash) at the same time.

How to get more people across the road is a matter of volume: voices have to be louder. Writers like you and Rollins and the others who write about more than just their car or their girlfriend's tits should group and find a way to reach more people. Videos, maybe. Not music videos. Talk-Think videos. I don't know. To change culture you need to develop and dangle a cultural alternative, not just have an authority figure to defy.

More people have to talk to strangers. Not just get up on stage and play loud, but acknowledge each other in the audience. We're all afraid to do that (me too). We worry

about losing face or looking crazy. The hippies weren't. That was what made their thing work - until crystal drugs made them so paranoid that they forgot why they were giving each other flowers.

"Don't follow leaders. Watch yer parking meters." Bob Dylan said then. Before he became a leader, of course.

Rich La Bonte
Hollywood, CA

(Thanks for always writing Rich... when the philosophical question of "Why did the chicken cross the road?" becomes the more problematic "Which came first, chicken or egg?", then we have to look back to the basics again. The punk generation just does not have the equivalents of the likes of Dylan, Lennon, Leary or Ginsburg. We might have, but what happened to the "leaders" like Rotten, Mark P., TV Smith, and yes, Geza X? The few punks that did defiedly cross that road, crossed back again or what? Not that I want to stick up for the hippies, but I think Dylan, Ginsburg and especially Tim Leary are still making valuable, and radical contributions to our culture. They are still on the other side. Of course you are right that many more people did follow their example for the wrong reason, and perhaps the punk generation is left a little more independent because of it's lack of visible leaders. But isn't that what we wanted in the first place? I think so. I don't think our reasons for wanting to follow anyone are at fault, that initial drive to cross the road is pure inspiration - it's what we do when we get there that I think is important. That must not be the end in itself, there are many more roads we are told not to cross. - Al)

A ROSE BY ANY OTHER NAME WOULD SMELL

Dear Flipside,

This letter is in response to a few of the things Dave Smalley said in his interview back in Flipside #64. First off I was into Boston Hardcore around the same time as Dave and his Boston Crew buddies. Now Dave didn't mention one thing about the old Boston Crew. They were very closed minded and elitist. In otherwords, if you weren't hardcore, the Boston crew also would try to bully and intimidate those that they didn't like. Also to some extent they were sexist in that there were no girls that were considered Boston Crew. They did have a female following of sorts but still no real Crewgirls. Also about Dave and Curtis on the airwaves. Yeah they were about the only reliable hardcore DJ's along with Shred and Chris Corkym but they were also biased and did some real jerky things. Anyone who would play Skrewdriver and brag about how cool Skrewdriver were is not very funny. I do wish to thank them for turning me on to Venom though. I suppose Dave looks back on those callous day's of his youth and only remembers the unity of his Crew and how cool the old hardcore scene was. He won't say things about how non-Crew bands like the Freeze were treated like shit. Or about the Crew - NY Crew fight at the YMEN during Agnostic Front's first Boston gig. Anyhow just a few tid bits to fill out the story. I find it amusing that Dave

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still worships at the Straight - Edge altar. I mean it's his prerogative to do so, but hell, isn't nearly 10 years of JUST SAY NO a little dull? I used to be into the Straight Edge thing too, but not now. I'm no alcoholic or junkie but I'm certainly not Straight Edge. Just imagine Dave Smalley as a New Kid on the Block? Well, I've said enough about Davey boy. I wish him and his new project well, but I'm not going to be buying his lops.

PS: Oh by the way Flipside, knock off reviewing and or slagging Metal bands in Flipside. What do you really know about Metal?

Like straight edge in your face y-know... Andy Thurston

RIGHT TO WRONG ADDRESS

Dear Flipside-

Boy Oh Boy. I feel stupid now. Boy oh Boy oh Boy. I mean, I feel like I'm going to go to school tomorrow and find out that Jed Clampet is my new sociology teacher, and I'd STILL be lost. The moment I read the "Right To Life" classified ad in your rag, I rushed down to my little tablet and scrawled out an angry letter and sent it off to the fictional band. I thought it was good, too! Then I got it back with that nasty little stamp that says that I'm a total fuckup and I should be able to read addresses better. I was totally crushed... here I had the totally best opportunity to pin some narrow-minded anti-abortion Christian geed to the wall and shove a coathanger up his/her ass just to see how painful it really is, and I missed it. I'm just glad to see that whatshisname Putnam from Tulsa wrote before I did. Thanks, Dude, I owe you one. I do feel sorry for the poor sap in Box 2852. He's getting all this hate mail, AND HE DOESN'T KNOW WHY! ha poor little guy...

Pro-life is pro-death-

Guy

Redmond, Or.

FUGAZI'S BALLS

Greetings to Flipside,

I had to write and say I enormously respect the response to my "Fugazi/Readers Poll" letter of the "Jesus Issue". I actually expected a bitter return and really had a lot of reservations about writing it, but when I see something that I think is wrong and I don't do anything, I think I'm just as guilty as the people I'm bent about. Thus, you get a letter from me that says "Say Fugazi, don't scream it, and change your brand of glue before staff selections". I do not wish to throw pie in Fugazi's face. I mean, fuck, they are crunching out vinyl and touring, and I will most likely never be able to slap on a set of balls and do anything like that.

Perhaps my opinion of music is too strong, but unfortunately or not, it's not going to weaken. Personally, I don't think I can let it. I don't have a "scene" to fall back on. My "scene" consists of about 15 friends in a town of about 35,000 paranoid whites. Think

I've got clubs to rock at? We got 4 places for shows. Detroit, Ann Arbor, Columbus, and Cincinnati. Columbus and Ann Arbor are closest. Both take about 1 1/2 hours to get to. Cincinnati is the farthest at 2 1/2 hours. Occasionally, bands wind up in Toledo, but I have only 3 shows to cite for that. All of which played between June & August of '89. Toledo takes about 45 minutes depending on how sloppy we get on the way up. It can be a unique hell trying to keep up on events 100 miles away from you with a local newspaper that sucks dead baby birds. (two nights ago we missed out on Helios Creed in Columbus because we found out one night ago. That hurts to write.) The cost for this type of travelling can get depressing, too. The \$8.00 for the ticket is nothing compared to finding out how you're going to get there if you don't have reliable transportation.

I'm getting up on a soap box and that is something I don't want to do. To anyone who is reading this and is calling me a whiner, lick me. My bet is that you don't appreciate what you have. (which is not a cat, and shows within walking distance, for starters.) After I wrote the letter, I went back and listened to the mini Lp and Margin Walker. I like side one of the debut thing better, but hate side two and Margin Walker more than ever. I still haven't heard Roadmouth yet, the staff is welcome to fly out to Ohio and pull my fingernails out with a pair of pliers. When I do have it under my belt, I'll whip you out another of these lovelies. Your warned.

So I'm done. Thanks again. I hope to read another first rate reply all the best.

Gene Mullett, Findlay, Ohio

(Gene, I don't know if you have ever been to LA/Hollywood, but its not the sort of place you want to live in. (at least not me). Yeah, if you live on Hollywood Blvd, or Sunset, you may be able to walk to a show... but, although its a great scene to visit, I don't live there. I live in Orange County (otherwise known as yuppie mom and dad type of civilization) and I like it. Its quiet, and cute. Not dirty and rotten like LA/Hollywood. This means LA is about 1 1/2 hours away in light traffic. Coming home is easier because there is less traffic, but we all do what we do because of the music we strive for. I can't do much about the lack of shows you guys have, but bands are always looking for places to play and stay... maybe if some of you offered your home for a night, or sent a list of possible places that would book the bands and sent it to them... how else will they know where the demand for music is... do more than beg!! stf)

JUST WHO IS DEE DEE KING ANYWAY?

Dear Flipside:

In response to the letter (issue #65, responding to a previous letter in which it was reported that Dee Dee Ramone had quit his parent band to join a rap-music band: I understand that this is true because I've seen in record stores a record named DEE DEE KING.

I submit to you and any other readers, to come out and name whom exactly is this DEE

"MUSIC TO MAKE YOUR EARS HURT"

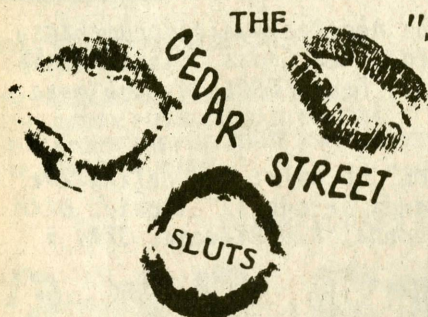
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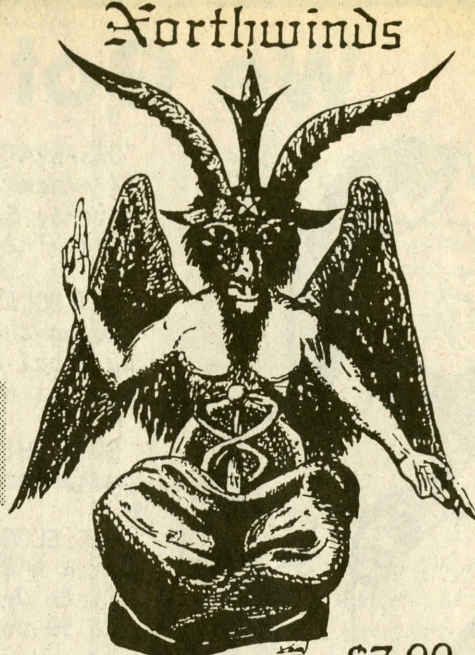
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DEE? The Ramones Guy? Or Not? Are we supposed to be unaware Surfer-Joes? But that isn't what I wanted to say, really? I want you mothers to understand something. I don't think it's funny when anybody in the rock and roll business is unnecessarily knocked in the press, or in even the public word of mouth. Just loosen up a little bit, and we'll chill again like always. Keep cool bro.

Chuck What

BEWITCHED RERUN

Flipside,

I'm writing in response to Kore's letter in FS #65. If your intention was to "set the record straight" you failed. If you really are a witch how can you be so ignorant of the most important law of lesser magic? AS ABOVE, SO BELOW. Be honest with yourself. Do you not make pacts with devils all the time? When you sign for a drivers license, or piss in a jar, what is it you give up to the authority you pretend to oppose? Could it be that the part of yourself that is free and beautiful, was brought and sold and locked away the day you were born? YOUR SOUL WAS FORFEIT THE FIRST TIME YOU SAID YES TO AUTHORITY. Get over it. A record contract with a major label is EXACTLY the same thing as selling your soul to the devil. If the NYMPHS did sign their names in blood, they only empowered themselves to live up to their end of the bargain; TO SELL RECORDS. As above, so below.

As for the comment "the Pentagram is not a Satanic symbol" give me a break. The Pentagram has been the seal of the Church of Satan for 25 years. It is without a doubt, THE Satanic symbol. The general population will always see the Pentagram in that light, despite the wishy washy New Age definition you give to it. You are being persecuted for your stupidity, not your beliefs. You are not completely honest with yourself, and your letter stands as proof of your self ignorance.

Chance

Westminster, CA

DAMN STRAIGHT

Dear Flipside,

I'm not really sure why I'm writing this. After all, if you follow your standard procedure, all you will do is make jokes about it and try to make me look like a fool. But hopefully this will sink in for at least one person.

So let me say the fatal words: I am Straight Edge. I read Flipside because I do a zine and feel that I should hear other peoples opinions if I expecting them to listen to mine. Also, you usually have a few good interviews per issue. Most of the time, I just skip overall the SE slugging stuff. If that's your thing, then you have the right to do it. If you're so uncertain of yourself that you have to put down others to make yourself feel secure, then so be it. Like I said, it's your deal. But eventually, I'm going to have heard enough and I'll find myself

writing a letter like this. Let me say first that I don't disagree with everything you have to say. There are a lot of cookie-cutter SE bands and people. There are a lot of ignorant kids who try to turn it into a social club, who discriminate against people who don't have the Air Jordans or big shorts. But let me ask you this: aren't there a lot of punk bands who do just the same? I can throw a rock in a record store and break the albums of dozens of bands who are trying to be just like the Misfits of Gwar. That's something you'll run into no matter what the music genre, and don't tell me that a punk kid has never discriminated against people. I'm not trying to justify it-- It's wrong no matter what, but it exists in both labels. In Louisville, the punks, SE kids, and what not all get along pretty well, and when people point fingers at us, were all labeled as freaks, not just the punks or the SE'ers. Isn't that how it should be? Aren't we all brothers and sisters in alienation? There's too few of us to be fighting amongst ourselves. If you don't like the sound that had been deemed NYHC then don't listen. Why is there the necessity to ridicule it? Why the kill HC attitude? I mean, I hate pornography, but I think it has the right to exist. When people start talking about destroying the generic SE sound, then isn't that like censorship. It's something fit for the PMRC not punk rock. Sure a lot of it sounds alike. A lot of New York Hardcore sounds alike, but when you going to be that specific in your categorizing, what won't sound the same? All 70's style garage punk bands sound the same. All Misfits influenced death rock bands sound the same. Look at the big picture NYHC, garage, death (or gothic - whatever it's being called) all sound different, so punk rock sounds different. It is unfair to segregate and isolate just the parts you don't like of have become bored with.

So just to tie this whole mess together, let's just say a lot of punks have become prejudiced against straight edge and a lot of SE has become prejudiced against punk. We all need a good slap in the face. We're not two separate entities - were one, so its like being prejudiced against yourself. Instead of spending so much time making fun of the SE philosophy in your zine, spend some time discussing what you believe in. No, we can't learn to live and let live, and live without this stupid, petty little war. Instead of spending so much time at each others throats, maybe we should work together for a little understanding. Isn't that whats its all about?

By the way, I know it was a long time ago, but someone - Joy I think - did a review of a Gorilla Biscuits show in which she was picked on and not allowed on stage to take pictures. First of all, I'm glad she gave them a chance even if she didn't like them. Second, whoever did that to you was a fucker man. I don't want to sound like I'm glorifying the Louisville scene, but maybe you should make the long trek out here and see what its like. We don't have that type of discrimination - The bouncers fuck with EVERYONE! Whether or not you'll take this letter seriously remains to be seen. If you feel the need to make snide remarks about it go ahead and take the cheap shot. I can handle it. But some day, we need to call a cease fire in this insane game and try to unite the scene, it will be hard. There are some really moronic attitudes, both punk and SE hardcore. We need to eliminate that, and it would feel good to see Flipside acknowledge that and be a key to ending this thing. It has

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(Dear Unsigned, we did receive a Bill Bartell hate letter, but the writer didn't want it printed... would you also want that to be in the Bill Bartell Facts column?... Bill?)

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- 34. SOULSIDE 3-song 7" (C)
- 33. THREE (3) 'Dark Days Coming' LP[†] (A)
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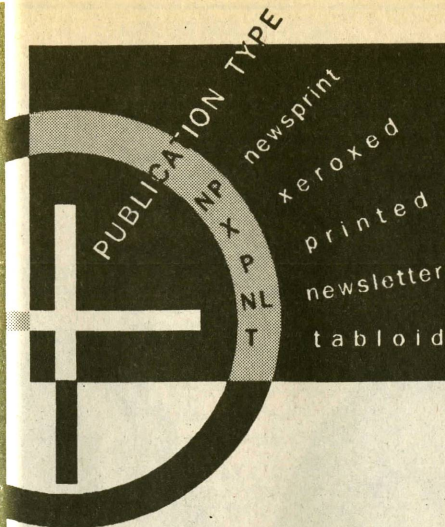
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SIZE... S-small M-medium L-large NOTES... MC-multi-colored GL-glossy cover I-with inserts

ACTION & DEFIANCE Spring '90, ?, XNL
POB 1162
San Francisco, CA 94101
News and contacts from the IMWU.

ANTI-MRR CLUB C/O PAUL M. #1,
\$2.00, XS POB 3326
Redwood City, CA 94064 USA
Fucking hell! \$2.00 for 4 double sided
xeroxed pages! C'mon Paul, you can rag on
MRR or Flipside all you want but we at least
give you a better toilet paper value. Like the
title says, all anti-MMR stuff, except for the
anti-Flipside back cover!

BACTERIA OF DECAY #2, \$1, XM
63 Lennox Ave.
Buffalo, NY 14226 USA
Quite a jam packed issue, featuring: Manic
Depression, New Approach, Dying Breed,
Go!, Sloppy Seconds, Subverse and way
more.

BAD NEWS #13, \$2.75, PLMC
125 E. 23rd St. #300
New York, NY 10010 USA
Big thick death of the '80s issue with
features on the Dickies, Stinky Finger,
Effigies and tons of other writing and
reviews. Nice and bold red and black two
color cover!

BANZAI 47, ?, TM
POB 6555
Kansas City, KS 66106 USA
Thin regional news and reviews tabloid.

BIRD CARPET 1, \$1.50, XM
4218 Hearstside
Traverse City, MS 49684 USA
New zine with good graphics but they need
a photographer. Interviews with Accused
and Grog and a whole page of Dee Snider!

BLOW UP #7, \$1.00, PS
POB 91716
Long Beach, CA 90809 USA
Long Beach's music scene in print. This ish
features Caterwaul, Too Many Joes and
local music coverage.

BRAZILIAN CYCLOS #1, ?, NL
Caixa Postal 28560 CEP 21.830
Rio De Janeiro, Brazil
Short newsletter, contact sheet covering
Rio De Janeiro!

**CADAVERS, FRUIT AND GOVT. FORMS
#1**, \$1.00, XM
442 Route 146
Clifton Park, NY 12065 USA
Music reviews, book reviews, movie
reviews and a 2 page spread of girls butts.

CAMBRIDGE ENDLESS SUMMER #2,
50p., GLMC
26 Union Lane
Chesterton Cambridge CB41, England U.K.
Not to be confused with the Canadian
fanzine Endless Struggle. Mike Conley

(cover shot), Tony Montana, Gang Green, Die
Kreuzen etc.

CLIPOPHILIA 7, \$2.00, XM
POB 5671
Portland, OR 97228 USA
Interesting articals taken from major
newspaper columns. Send in your clippings!

CLOT 3, ?, TMMC
P.O.B. 33330
Northglenn, CO 80233 USA
Neat metallic tabloid featuring Voivod, Gothic
Slam, Cerium, Animosity and women in rock.

CREEPLY #11, \$1.50, PLMC
P.O.B. 28472
Kansas City, MO 64118 USA
Not a bad zine, sorta right wing attitude with
an anti-burn your flag cover. Sorta antithesis
of MRR I guess.

DE NAR ?, ?, XM
Postbus 104
1210 Brussel 21, Belgium
Consistent and lively little zine, not in English.

DEADBEAT #2, \$2.00, PM
3 Freeland Pl.
Bristol 8, England
Killer English zine with good graphics and
feel. Features Fuel, Cringer, Dissent and
Visions of Change.

DER SKALP #7, 4 DM, PL
Tannenburgr. 75
4500 Osnabruck, West Germany
Zine full of gross comics and art. Pretty cool,
ya know. Some really good artists show their
never before published stuff here.

DIE FAT PIGGY DIE 1, \$.65, XS
POB 134
Waynesville, MO 65583 USA
Short, sloppy zine with reviews, ads and an
interview with the Base Apes.

DUMB BITCH DESERVES TO DIE #2, ?, XM
3911 St. Hubert
Montreal Quebec, Canada H2L 4A6
This issue features just what the cover says:
coverage of violence against women! This
issue is the special nurse issue, with reviews
of nurse horror flicks as well as a Linnea
Quigley filmography. It's only xeroxed but it
still pretty fun.

DUMPSTER DIVE #3, \$1.00, XLMC
74 Osbourne Ave
Norwalk, CT 06855 USA
A long time between issues but they've
knocked out a killer issue with color xerox
cover and features on The Wussies, Seizure,
SNFU, Fugazi, GG, the first I've read of Shelter
and way more.

EELGASTOE #2, \$1, XS
Route 2, Box 86
Larchwood, IA 51241 USA
Comics, graphics and ramblings.

EIGHTEEN WHEELER #2, \$2, PLMC
POB 4256
Dunellen, NJ 08812 USA
Short on graphics and visual entertainment,
but big on interviews with Embarrassment,
Buffalo Tom, Kramer, House of Large Sizes
and reviews etc.

ENDLESS PARTY 45, ?, PM
1765 N. Highland Ave. POB
Hollywood, CA 90078 USA
Distorted Pory cover with other reviews and
stuff on Holy Sisters, Slade, Hypnotics,
Married With Children etc...

FACTSHEET FIVE 35, \$3.00, PLMC
6 Arizona Avenue
Rensselaer, NY 12144 USA
Every address you'll ever need to get in touch
with any kind of small press you can imagine.
And better yet, Mike Gunderloy reviews every
one of 'em!

FILE 13 #6, \$1.00, PM
Box 175
Concord, MA 01742 USA
Lots and lots of reading in this comprehensive
issue. Along with the reviews you got
Hullabaloo, Community 3 Records, and
Debbie Jaffe!

FOR YOUR SKULL 20, ?, XM
833 1/3 N. Formosa
Hollywood, CA 90046 USA
This classy art zine also features a couple of
interviews with artists.

FREEDOM OF EXPRESSION #11,
\$.50, PM
4992 Indian Trail Road
Northampton, PA 18067 USA
Tons of reviews and news.

GOTHIC #1, \$1.00, XM
13 Chippewa Trail
Browns Mills, NJ 08015 USA
News, reviews, commentary and a chat with
the Cause.

HANDS UP #5, ?, PM
10104 Donegal Ct.
Potomac, MD 20854 USA
Neat and tidy zine featuring Edsel, Judge,
Camper Van Beethoven and lots of record
reviews.

HEADTRIP #3, \$1.50, XM
609 N. Belmont Ave.
Los Angeles, CA 90026 USA
Cool punk zine with features on Sick Of It All,
Judgeheads Revenge, OCB, Police State and
555 among other shit.

HEAVY METAL SUBTERRANEO #14, \$2000
peso, GLMC
Apdo. Postal 22-513
Mexico City 22 DF, CP 14410 Mexico
Mexican metal zine, really extensive, but all in
Spanish.

MIND OVER FOUR



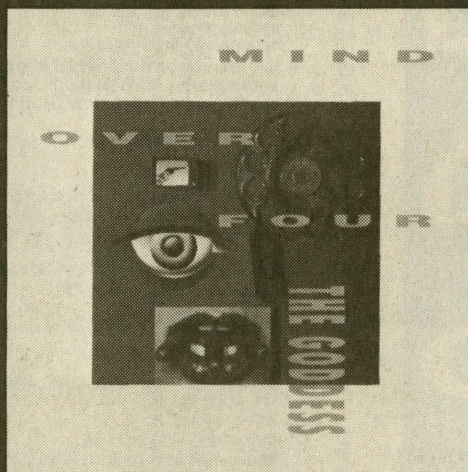
THE GODDESS

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5K KERRANG REVIEW

"The Metal Discovery of the Nineties"

Mike Gitter
Kerrang



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west coast CAROLINE RECORDS CALIFORNIA, INC., 12410 FOOTHILL BLVD., UNIT B, SYLMAR, CA 91342

© 1990 Caroline Records, Inc.

HIPPY CORE #7, \$1.50, PMMC

P.O.B. 195

Mesa, AZ 85211 USA

Big and thick, jam packed and enthusiastic! Wow. Features: Sins of the Flesh, Christ on a Crutch, Doyle (not that Doyle), Conspiracy of Equals, Screeching Weasel plus tons of good commentary and reviews up that ass. Always getting better, well worth it.

HOLLAND ROCKS 27, ?, GMMC

Wibautstraat 214

1091 GS Amsterdam, Holland

This is a commercial zine cover the Dutch music scene with many contacts from all genres of music. I think...

HOT SPIT #1, \$2.00, PMMC

POB 2106

Rancho Cordova, CA 95741 USA

All too clean desktop published zine with features on Thin White Rope, Penelope, Rudi Protrudi, Mudgethoney and more. Way classy cover, hope to see more.

HOT STOPS #15, \$2.00, PM

POB 1333

Lombard, IL 60148 USA

Quite varied music review zine that will cover just about any style of music, old or new. Interview with Dumpt.

IAN #3, \$1.00, PM

734 Ave. B

Redondo Beach, CA 90277 USA

INTERNATIONAL TAPE TRADER ?, ?, XS

Tervuurstewg 1H

3081 Perk, Belgium

This is a tape trader list that gives you contacts of other traders. Quite a good list if yer into this sort of stuff.

IT'S DAVE #1, Cheap, XM

20 Hudson Place

Weehawken, NJ 07087 USA

Incredible job for a first issue, stuff includes: Nude Swirl, Dread Zeppelin, Dramarama, Cramps, Ben Vaughn etc...

J.D.'S #7, \$3.00, XL

POB 1110 Adelaide St. St

Toronto Ontario, CANADA M5C 2K5

X rated zine for all you homo punks out there, even if you're not, there's some interesting stuff in here. Nice graphics... and a cool insight into old L.A. punkers.

K #15, *, TS

Box 7154

Olympia, WA 98507 USA

This is the K pop underground catalog, but it always has good information and lotta pictures.

KREATURE COMFORTS V3 #2, \$3, PMMCF

1916 Madison Ave.

Memphis, TN 38104 USA

Short but but concise zine that includes a big flexi from A Band Called Bud and the Martini Age. Music reviews etc.

KVINDE HADER KLUB #7, \$80.00, NL

144 Hester St. #8

New York, NY 10013 USA

Record reviews newsletter.

LIL RHINO GAZETTE #15, \$2.00, PL

POB 14139

Arlington, TX 76094 USA

Dense little zine featuring tons of reviews, Dallas area news and interviews with Pylon and Bob Burden of the Flaming Carrots.

LINK 32, *, PSNL

P.O.B. 164

London, SE13 5QN England

A news page on all the new Link releases and bands.

LIVING FREE 55, *, XS

Box 29 Hiler Branch

Buffalo, NY 14223 USA

The Newsletter for people trying to break-out. Always good features of interest to liberally minded.

LIZZENGREASY March '90, \$1.00, XS

Shuhoso #8B Umegaoka 1-56-4

Setagaya-Ku/Tokyo 154, Japan

Dense pack zine of living in foreign places. Music, poems, book reviews and commentary.

LOVE AND RAGE #1, \$1, TM

Box 3, Prince St. Station

New York, NY 10012 USA

A revolutionary anarchist newsmagazine, in both English and Spanish, with lots of good features and topics.

MONGO #2, \$5.00, XS

POB 17863, Denver, CO 80217

Mongo is an adventure comic book. In this episode Charlie Brown turns out to be Satan!

MORAL LEDGE 2, \$1.00, XM

6004 Indian Trail

Sylvania, OH 43560 USA

Cool zine that concerns itself with moral issues. Like ragging on the lottery or cigarette ads and promoting Earth Day.

NAUTILUS ?, ?, NL

C.P. 1311

10100 Torino, Italy

Italian news/reviews/graphics page.

NEW BOUTE #8, ?, GMMC

114 East 28th St. Suite 4

New York, NY 10016 USA

Freebie professional "college oriented" magazine with Silos, Grant Hart, Bad Brains etc...

NO EXTERNAL COMPULSION #3, ?, XS

N5939 Judnic

Rib Lake, WI 54470 USA

Short zine with contacts and a John Yates interview.

NOISY CONCEPT 2, \$1.00, XM

621 Baset Rd.

Bay Village, OH 44140 USA

Yes siree, a straight edge issue featuring Gorilla Biscuits, Chain Of Strength, Judge, Insight and Integrity. Good job but...

ON LINE #3, \$1.50, PM

19744 Beach Blvd. #413

Huntington Beach, CA 92648 USA

Good printing and writing in this predominantly straight-edge/hardcore zine. Features include No For An Answer, Haywire, Wrecking Crew, Headfirst, Inside Out...

OPTION 32, \$3.00, GLMC

POB 491034

L.A., CA 90049 USA

This smooth slick issue features David Byrne, along with KRS-1, Death of Samantha and the Ex among others.

PROFANE EXISTENCE 2, \$1.00, NPL

POB 8722

Minneapolis, MN 55408 USA

Lots of left wing/anarchist reading and info as well as interviews with Apocalypse, Confrontation and Media Children (all from So. Cal!). Good informative zine.

PUPPETHEAD #2, \$1, XM

159 Myrtle

Medford, MA 02155 USA

Poetry, comics, reviews and features on Skip Henderson and Walter Egan!

QUEST FOR SEX ?, \$2.00, XM

1264 Creal Cres.

Ann Arbor, MI 48103 USA

Small pamphlet but contains some useful and interesting information dealing with freedom, Libertarianism, drugs etc...

RAGMAN #13, \$1.50, PMMC

1015 Wentworth

Green Bay, WI 54304 USA

Wow, 3D cover! Should have been a 3D back cover too, oh... Inside features Sloppy Seconds, Sick Of It All, The AGs also articles, reviews and all that stuff.

REAL LIFE 25, ?, XM

6520 Selma #332

Los Angeles, CA 90028 USA

Cool zine that cover the L.A. underground and is free at clubs out here. This ish features on of my fave club rock acts Riot Act!

REVOLT IN STYLE V7 #3, ?, TLMC

7910 Nanhoe #106

La Jolla, CA 92037 USA

Large, classy style tabloid that covers all the bases: Creatures, Wendy James, John Waters, Adam Ant etc... Nice long informative interviews for all you fans.

ROBOT TANK 2, \$1.50, XM

8225 Spruce St.

New Orleans, LA 70018 USA

Music, awareness, and comix. Not just comix, but an artical on how cool comix are. Interview with ALL.

ROCKET 04/90, \$1.00, TLMC

2028 5th Ave.

Seattle, WA 98121 USA

Seattle's best source for news, contacts and information. This issue is a special all local issue and features an interview with Heart!

SCREAMER V3 #VI, \$2.50, PLMC

205 South Broadway #922

Los Angeles, CA 90012 USA

This is another one of those metal/ad/scene papers out of L.A. If you want to keep up on L.A.'s exploding metal scene, check this out.

SCREAMING FOR A CHANGE #2, \$3.00, XL

Gripari 13

A. Patisia III 41, Athens, Greece

Heavy duty foreign hardcore coverage, and in English too! Well worth your trouble.

SCUMFUCK TRADITION #9, 1.50 DM, PL

Muhlenfeld 59

4330 Mulheim, West Germany

Punk rock reviews and articles, all in German.

SKELS LIFE #7, \$1.00, XS

POB 711

East Northport, NY 11731 USA

Short and humorous scuz zine.

SKULL SESSION #14, \$2.00, XL

3187 Keynes Ct.

Mississauga, Ontario, Canada L5N 2Z7

Lots of comix and lots of interviews: Rhythm Collision, Base Apes., Skeleton and Tynator.

SLUG AND LETTUCE #14, ?, NL

30 Newport Pkwy #409

Jersey City, NJ 07310 USA

This is a way short reviews page. Page, get it? Didn't this used to be way longer with interviews and all that stuff?

SPLATTER EFFECT V2 #20, ?, TSMC

P.O.B. 2

Bound Brook, NJ 08805 USA

East coast music industry type thang.

SPUN 53, \$1.00, PS

38 Reservoir St.

Holdne, MA 01520 USA

Extremely neat and stylish zine, with lots of handwriting and personality! Good reviews of music and zines as well as features on tape trading and dietary fiber! Killer effort. Graphic genius.

STICKBOY #3, \$2.50, GLMC

7563 Lake City Way

Seattle, WA 98115 USA

Volume three of the comix collection penned by the very talented Dennis Worden. Well worth having.

STOREFRONT BAR-B-Q Spring '90, ?, XNL

428 Ridge St. NW

Washington DC, 20001 USA

Political commentary and other interesting stuff.

STREET SOUND 37, \$3.00, GLMC

174 Spadina Ave. #506

Toronto, Ontario, Canada M5T 2C2

Pro music tabloid type thang with tons of Canadian listings and other cool features, well, Depeche Mode 'n shit.

SUBURBAN NIGHTMARE 3, \$5.00, XM

203 E. 31st St. #311

Austin, TX 78705 USA

Ska, art, poetry and other good reading.

TEEN MEAT #4, \$1.25, XM

POB 161745

Sacramento, CA 98516 USA

This zine is a kick, a take off of those teen mags but at a fanzine level featuring local scenesters doing funny shit. And some people call Flipside the Tiger Beat of punk, shit they should see this one! They'd cringe...

TERRITORIAL HERALD V9 #4, \$.75, XS

POB 7075

Laguna Niguel, CA 92677 USA

News and commentary from an independant territory.

TEXAS BEAT V1 #5, ?, PLMC

POB 4429

Austin, TX 78765 USA

Fuckin' Tim Kerr of Bad Mother Goose graces the cover of this zine of comprehensive Texas music coverage.

THIS #4, \$2.00, PLMC

P.O.B. 1005

Dekalb, IL 60115 USA

Great zine! This, their "Pink Rock" issue has features on Buzzcocks, Lee Harvey Oswald Band, Flaming Lips, Flea Circus and lots more reviews news and commentary. Recommended.

THRASHER May '90, \$2.50, GLMC

P.O.B. 884570

San Francisco, CA 94188 USA

Skates, skates and rock and roll. What else is there? Oh... This issues rock section features KRS-ONE and the usual notes.

THRUST V2, #4, *, TLMC

8401 9th St. #B-220

St. Petersburg, FL 33702 USA

News and reviews tabloid for the Florida club rock scene! A lot of Hollywood coverage as well.

TRUST 22, 4 DM, GL

Salzmannstrasse 53

8900 Augsburg, W. Germany

Great, consistent German HC zine with features on VD, Lazy Cowgirls, Chemical People (yeah, Thomasso was in L.A.!) along with Cateran, Sink and Noise Annoys among others. All in Greek.

TURNING THE TIDE Vol 3 #3, ?, NLS

P.O.B. 10488

Burbank, CA 91510 USA

Nazi Skins watch your back because Turing the Tide has you under the gun.

TWISTED IMAGE #17, \$1.00, NL

1630 University Ave. #26

Berkeley, CA 94703 USA

Ace Backwards comix newsletter is always a crack up.

UNSCENE #1, \$5.00, PM

POB 7101

Fullerton, CA 92634 USA

Great first effort by these Orange Country peace punk types. Lots of info on music, direct action as well as social commentary and an interview with the Instigators.

VOX 76, Free, TMMC

Rm 107C MacEwan Hall

U of Calgary Alberta, Canada T2N 1N4

Radio station music and arts tabloid, mainstream type stuff.

VERA KRANT 19, ?, PMMC

Oosterstraat 44

9711 nv Groningen, W. Germany

Although this zine are in German, you can tell they are way fucking cool. Multi-color layouts, contrasty artwork and bits on SubPop, SST and Amphetamine Reptile make my attic twitch.

WAKE UP 5, ?, PLMC

11 Rue Mantelon

49 100 Angers, France

Thick and well put together French zine that includes features on Sub Pop, Mezzo, Shredded Ermines, Doors, Dischord, Louis Calaferte and Gl Love. Quite impressive.

WORD BURGERER #10, ?, XM

1107 Alabama

San Francisco, CA 94110 USA

Comix, commentary, reviews and a lot of paste-up. Sorta interesting.

WORMFEAST #2, \$5.00, XM

1405 Perrin

Arabi, LA 70032 USA

A lot in this little zine, and that includes interviews with Fugazi, Gwar and Die Kreuzen!

ZAP 24, 3.50 DM, GLMC

Postfach 403

3000 Hannover 1, W. Germany

German hardcore, in German, for Germans! With the Accused, Stone Puppets, Disorder, Moe Tucker, Toxic Reasons reviews news and etc.



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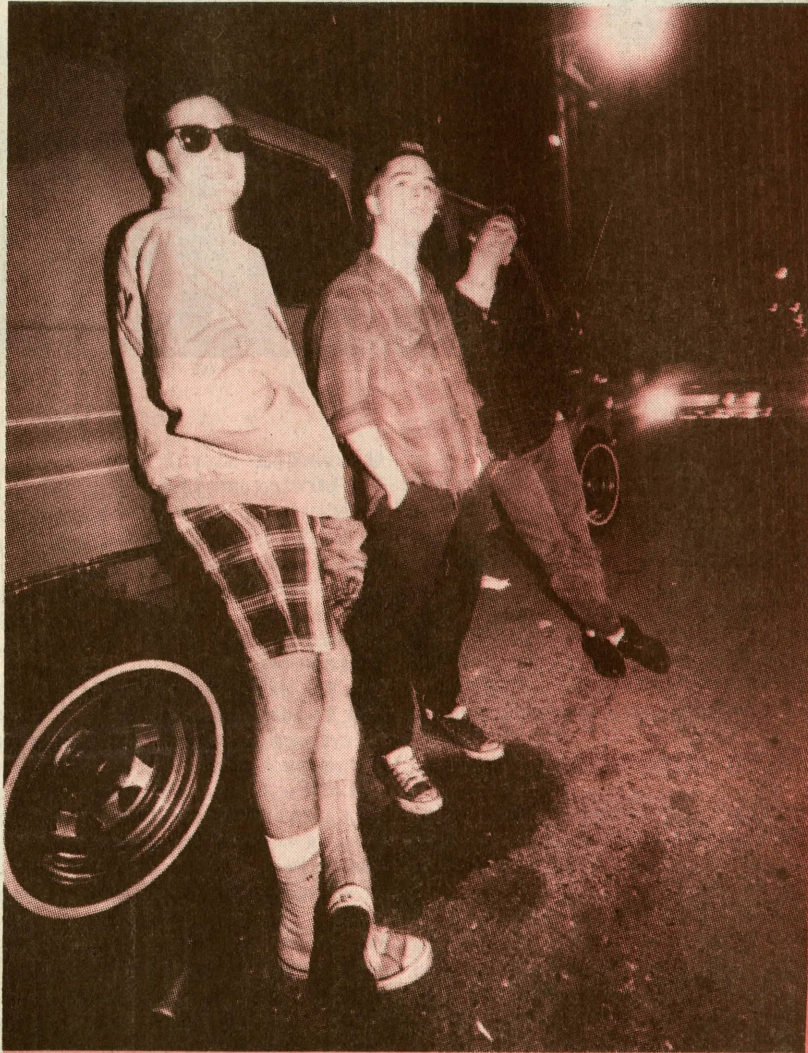
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IT'S
NOT
EASY
BEING

GREEN day

L to **R** Al Sobrante (John), Billie and Mike



All photos by Al

Interview by Al, Joy and Kamala

Green Day are a relatively new band from Northern California. They have that unique ability to make what would otherwise be cheesy pop music, cool and exciting. Not unlike All or early 3 O'clock, but with a much more youthful and contemporary feel. These guys are really great live, and also have two killer records out ("1000 Hours" EP and "39/Smooth" LP on Lookout Records). They also have a very sincere punk integrity that is nothing less than icing on the cake for me. Great band - go see them.



Al: First question, you guys are from north of San Francisco, right?

Billie: Crockett, Rodeo and El Sobrante - that's where we're from, the West County.

Al: Are you guys part of the Berkeley scene?

John: Weeelll... it's kind of a scene in itself...

Billie: A hick scene, hick meanies, that's what most of our fans are.

Joy: Does that set you apart from the typical Berkeley band scene?

Mike: I don't think there is a "typical Berkeley band scene".

John: Yeah, there is, we can play a party out there and not risk getting killed where a band with, like, green hair is gonna, you know, get killed. A band called the Harbinger Complex played at my school and the football team ran outside and rolled their van! That was awhile ago. Then my old band played there, Isocracy. They didn't roll our van but there was a big pit and the principal got on stage and said "Everyone has to stop!". And I'm rambling now so ask another question...

Al: You guys were a band before John joined, but you weren't called Green Day...

Billie: Yeah, um, we kinda played shitty metal covers, this was like 7th grade. We were called Truant!

John: Then they were called Blood Rage!

Billie: Oh, never mind. Me and him had just been jamming together for years and we just met John at a party.

John: Lenny had quit Isocracy and...

Billie: We were gonna kick our old drummer out because he was kinda weak...

John: So I just walked over to them and said "Can I be in your band because I don't have a band anymore" and then Martin and Jason (Isocracy) took off on a moped and I was in this new band. That was on a Sunday. We practiced on Tuesday and Wednesday and we played our first show on Friday.

Mike: At the Davis Veterans Hall. We were called Sweet Children.

John: We changed the name to Green Day because there was another Sweet band up here, Sweet Baby. We were playing with them a few times and it got to be too crazy, so we changed the name.

Billie: We also didn't really like the name...

John: The 7", the Thousand Hour single was coming out and I figured we better change the name now before the single comes out. It's a dumb name nonetheless - we went from a dumb name to another dumb name but at least it's a dumb name that doesn't get confused with someone else's dumb name.

Al: Well "Green Day" is a name of one of your songs, what is that song about?

Billie: Smoking pot.

Al: Smoking pot? Really. Oh, man!

Billie: It kinda got carried away, someone actually threw a big stuffed joint up on stage while we were playing.

Al: Well, how do the lyrics to that song go?

Billie: It's on the album.

Al: I don't have the album yet!

John: You want us to sing it for you... (they start singing the song, and of course I couldn't hear the lyrics)... We don't play it anymore.

Billie: Well, we don't play it that very often.

John: It's a hard song to play.

Al: So you went from heavy metal to this pop tart thing. Is that what you like to do?

Billie: Well yeah, it just evolved. We tried a lot of different things and we just got sick of the whole heavy metal thing because it wasn't that interesting.

Mike: We tried to be a really really thrash-punk band once but we decided that we really weren't talented enough for that.

Billie: We didn't really have the taste for a hardcore band so we just started doing this. I didn't even want to sing and I ended up singing! I didn't have a choice.

John: We're kinda Gilman Easy Listening. Billy got a love letter on stage tonight. I saw a heart on that, man!

Mike: Hey, print some of that love letter!

Billie: I didn't get a...

Al: Are a lot of your songs boy/girl relationship type things?

Billie: Yeah, I couldn't really sing about destroying the

"I think we are more successful than we ever planned to be. A lot of bands have plans to be successful and I don't think we ever did that." -Al Sobrante aka John

government or anything like that because I don't really know much about it.

Mike: We knew girls.

Billie: Yeah, that's my ultimate frustration in life. Girls.

John: Then we got beat up by skinheads in Sacramento and all of a sudden he had another frustration in life.

Al: Why did they beat you up?

Billie: They were so excited because we play too many love songs!

John: During our love song review, there was a fight at the show, the police came and threw everyone out. So afterwards we were loading our van and the skinheads came back to beat up whoever they were beating up, with baseball bats... and that person wasn't there so we conveniently filled their space...

Billie: Mostly the songs are just about being accepted as a person - just personal feelings and stuff like that.

Al: How old are you guys?

Mike: He's (Billy) 18 and I'm 17.

John: Wait, we could do this algebraically - last year I was three years younger than I am now, and our ages combined are 36 so find out how old I was two years ago...

Billie: We could, but it doesn't matter. He's (John) the really old dude in the band.

Joy: You're the 'old dude' but you can't legally buy beer?

John: Yeah...

Al: You were doing pretty good with the beer tonight, though!

John: ME!? You were way drunker than I was!

Al: So, do you write all the songs, Billy?

Billie: Yeah, pretty much, most of them. John wrote one called "I Was There"...

Al: Which is about surfing probably?

John: No, it's about being sad about the past - it's one of those Aaron Elliot songs actually. He said "Is that song about memories, dude?" and it is, so he said, "That songs the best!". It's about seeing the Germs in the '60s! I'm trying to relate this to you in L.A. terms, or like that flyer you have on your wall...

Al: New York Dolls...

John: Yeah, it's like a New York Dolls show. It's about your past, it's not saying it was better back then, it's just your frame of reference. I'm babbling still, aren't I...?

Billie: The songs are just about everyday frustrations...

John: He's a frustrated guy.

Billie: I guess so.

John: "At The Library" - girl song, "Rest" - girl song...

Billie: "Rest" is about absolutely nothing...

John: "Can't you hear me, I'm calling your name... is it hello or goodbye" tell me that isn't a girl song!

Billie: It could be if I was saying it that way, but I'm saying "that clem in urize" (he spelled it), see that doesn't mean anything.

Al: You have this new LP almost out, is that a good representation of what Green Day is about?

A small cloud has fallen
The white mist hits the ground
My lungs comfort me with joy
Vegging on one detail
The rest just crowds around
My eyes itch a burning red

Picture sounds
of moving insects so surreal
Lay around
Looks like I found something new

Laying in by bed
I think I'm in left field
I picture someone
I think it's you
You're standing so damn close
My body begins to swell
Why does one and one make two...

Billie: It's alright, it works. The cover is really pretty. The name is "39 Smooth".

Mike: It's named after Billy's brother because we recorded it on the day he turned 39, and he's a smooth character.

Al: Oh, my God!

Mike: He's the guy that's selling us this van.

Al: You guys are on Lookout Records. Are you happy with Mr. Livermore?

Billie: Yeah.

Al: Why?

Billie: Because he's honest and he's a nice guy. He made us play above Mr. T. (Kamala enters the van).

Kamala: What kind of sex do you guys like to have?

Billie: I don't believe in sex.

Al: What? You're in the pop tart love song band and...

Billie: I like girls but I don't like to have sex...

Al: That's why you're frustrated!

Billie: If I had sex we'd run out of band material!

Mike: We'd start writing sleazy shit and turn heavy metal again.

Kamala: Hey, wait, you probably don't even know what it's like to have sex.

Billie: I don't though...

Al: The Innocent Pop Band.

John: Our songs aren't about sex, we don't sing about sex.

Mike: I don't know, when Billy sings one of the songs he gets a hardon!

Billie: I DO NOT!

Mike: You imply it.

John: But we don't sing about sex, we're not like the Mentors or something, it's more innocent.

Al: What, more along the lines of All?

John: All? Are we like that?

Kamala: These guys never claimed to have sex with a girl every night on tour. That's what the drummer of All does. I don't see how anyone could have sex with that ape. I don't care what he says...

Al: You're are touring pretty soon, though...

John: Yeah, we're touring starting June 18th and we need shows the 22nd, 23rd and 24th of June! We'll be in the Iowa area.

Al: What do you guys do besides the band? I hear somebody shucks clams?!

Mike: I shuck raw oysters for people who need that extra help. I'm a cook at the Nantucket - the Nan-fuck-it!

John: Billy doesn't work...

Billie: Yeah, I like to sleep in till about 2. Then eat, play my guitar and then go to night school. I go to this school for once a week, one hour a week.

John: I used to drive a diaper truck. It was bad, it was totally bad.

Al: What is the next step in continuing the success of Green Day?

John: I think we are actually more successful than we ever planned to be. A lot of bands do have plans to be successful and I don't think we ever did that.

Billie: Tim Yohannon wouldn't let us

play at Gilman at first because we were too poppy!

Al: No way! (In disbelief)

Billie: Yes! But since then, John joined the band and since Tim liked Isocracy he let us play.

John: No, actually Tim had nothing to do with Gilman back when we started playing, but he did say that if we sang political lyrics that we'd be on the cover of MRR. He likes the music but he doesn't like the lyrics.

Al: Why don't you sing political lyrics? Don't you care about anything remotely concerned with that?

Billie: Well, yeah, but it's not our style. I don't know. We just don't write them. There's girls out there!

John: Political lyrics aren't as easy coming as they were when I was younger.

Al: You're not as pissed as you were.

John: I'm still pissed off. I'm not settling back into anything. It just gets more and more confusing...

Kamala: It seems like most bands that sing political lyrics these days do it because it's the cool thing to do. It's not something that they truly believe. Nothing they really work for. Just something they have to do because they feel pressure from the punk rock community to sing political songs because that's what punk rockers do. Which is true to some extent, but I think it's important just taking an alternative view. Just because you don't take a stand

Big Drill Car

Interview Type Thing...

Al: What the fuck is a Big Drill Car?

Frank: It's a car with a drill bit on the front end of it...

Bob: That's about 8 feet in diameter, and about 15 feet long...

Frank: And it tunnels to the center of the earth...

Bob: No, actually it's bigger than that - probably 150 ft in diameter and 100 yards long.

Frank: It's from the movie "Voyage To The Center Of The Earth"...

Bob: With Peter Cushing as the pilot...

Frank: There's like this big giant car, it's the Big Drill Car...

Bob: Our friend Boris saw the movie, I don't want to go into what Boris is all about!

Frank: He thinks up rock band names, his band was called the Love Tikis Full Of Stuff. He's really into it.

Bob: Big Drill Car, was like, he said, "Wow, what a cool name for a band!" and we said, right, it is, so when we started a band we named it that.

Al: A couple of you were in other bands, where did you come from, Bob?

Bob: I just knew Frank in High School, I was in this Joy Division wannabe band. I didn't really do anything. I just played a lot. Then we just started doing this.

Frank: Danny, our drummer, did the Hollywood band thing, he was in some heavy metal bands. He was in a band called Mega-Ton.

Bob: It was pronounced Mega-Tan, it has oomlots over the "o"!

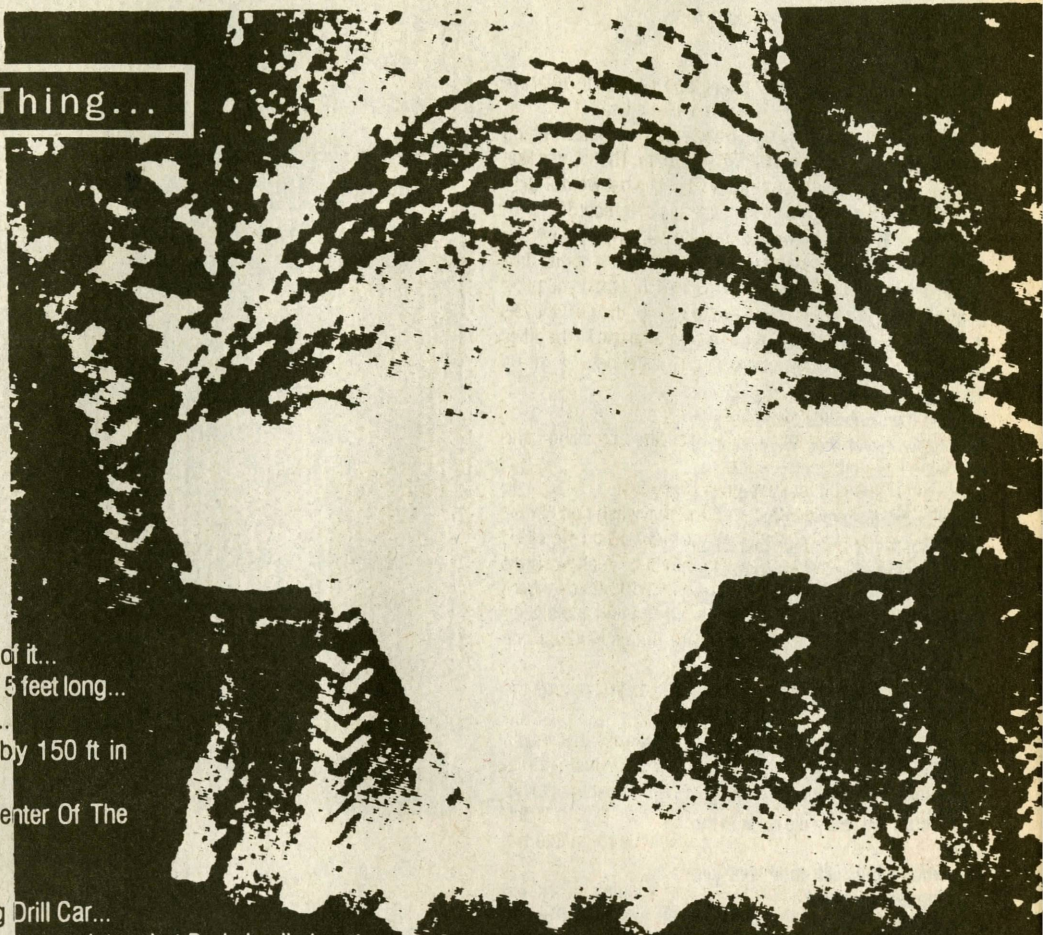
Frank: They were mega, it was funny. For awhile he played in both bands at the same time. His heavy metal band was supposed to be getting signed so...

Al: Then you (Frank) and Mark were in MIA but you played bass. Now you sing. Did you always want to sing or what?

Frank: Um, not always. I was just into playing in the band. I wanted to sing but I couldn't sing and play bass at the same time, it's kinda hard to do. Bob was a better bass player than me so, here Bob plays bass. In MIA I didn't want to be a singer, I just wanted to play bass and get drunk. That was fun enough, you know!

Bob: He's always had a good voice, though. When we were in High School I told him that. I thought he should do more vocal stuff.

KRK: What did happen to you and MIA?



Frank: I don't know, we came home from that one tour, we wrote a few new songs and stuff but it just wasn't happening. It wasn't satisfying or whatever. I guess mine and Mark's heads were in a different place than the other people, maybe. I don't know. It just fell apart when we came home... I think Chris wanted to go back home to Las Vegas...

Bob: We had this thing going on a little bit before they left. We were jamming and stuff.

Frank: We were actually in both bands, if you look on the thank yous inside "After The Fact" you'll see Big Drill Car are one of the first ones. At that time we were doing Tubes covers and Magazine covers, Dead Kennedys, Weirdos...

Bob: We played a couple of parties and had a different drummer. Things just came together with it.

Al: It seems like Big Drill Car is a really loose attitude band?

Frank: It kinda is. It's not like "we're straight edge" or "we're drunk edge" or anything like that.

KRK: It seems like your first record was a lot more experimental than your second one.

Frank: Yeah, that's the way it was. We were searching; "let's see how this works, or how this works". We couldn't even say what the next record would be like. I guess it would be the same because everything would be in A, but...

Bob: Our first record was just like, Frank and Mark said, "let's go into the studio!" I didn't think we were ready because none of us knew what we were gonna come up

with. But we went into the studio and listened to what we had and just said "Wow, I guess we're a band."

Frank: We went into the studio because it was just the thing to do right now. It was what we had to do. Then it was like, "Oh, this is what we sound like! This is what we do! Ok!"

KRK: Why was "Small Block" a one sided record?

Frank: Originally, we were gonna do 10 songs but we ran out of money. So we decided to do 6. We were gonna do a 12 inch like the Replacements "Stink", but then you put it on and in 10 minutes you have to get up and turn it over. That bugged me. So we put it all on one side and let the other side be shiny. We saved money on mastering...

Bob: ...And mirrors!

KRK: That was on your own label?

Frank: Yeah, Variant. Kane did the pressing and distribution.

AI: Then Cruz got onto you guys pretty fast.

Frank: We made a demo of the stuff that wasn't on "Small Block", a 4 track demo and gave one to Greg Ginn. He talked to Greg Jacobs, our manager, and he said, "Yeah, we want the band on the label and since you booked the tour we want you to work at Cruz, too!" They hired Greg on and signed us. He doesn't manage us anymore but he works at the label.

KRK: You guys took off really fast with the first record, the second record, the tours...

Frank: I don't know, I think that a lot of the work that we did touring-wise really helped in the growth of the band. It was like 'this is what we have to do to get where we want to be' faster. It was just 'this is something that we SHOULD do'. It was just like the first record, it was time to go into the studio. I guess it was time to tour again.

Bob: We toured the first time with the Doughboys and we said, "Wow, this is really fun. Let's do it again!" Then we did our nightmare 2 month tour without too many shows. But that helped, we made a lot of new connections and stuff...

Frank: We broke a lot of ground, it was a starvation tour and we got so deep into debt it was sick. But now when we go back to those places now, it's easier.

AI: You guys didn't seem to have a very hard time getting gigs in L.A., either.

Frank: Well, we did the Anti-Club a bunch of times. This is actually only the third club we've played in L.A. (AI's, Anti, Rajis). Oh, and we played the Country Club, I forgot about that. We try to keep busy. MIA never made it up to this end very much, we played at the Lingerie much.

AI: Who is writing your lyrics?

Frank: I write all the lyrics.

KRK: Did you write any for MIA?

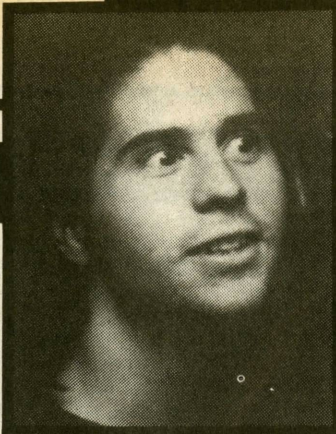
Frank: Naw.

AI: Did you want to?

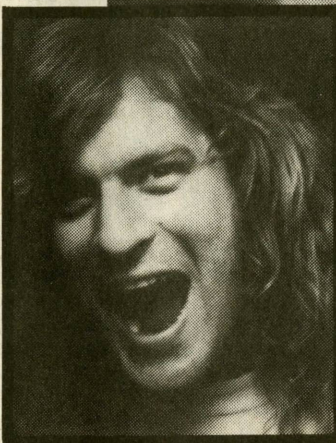
Frank: Naw. I still don't want to. It's just the hardest thing for me to do. I feel like an idiot, like, "Oh, this looks great!". That's why there's no lyric sheets in them. It's like my feelings, you know. Like, "Hey don't be reading that, that's my feelings!"

AI: What do you find yourself writing about?

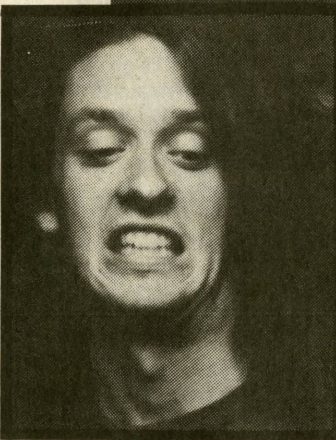
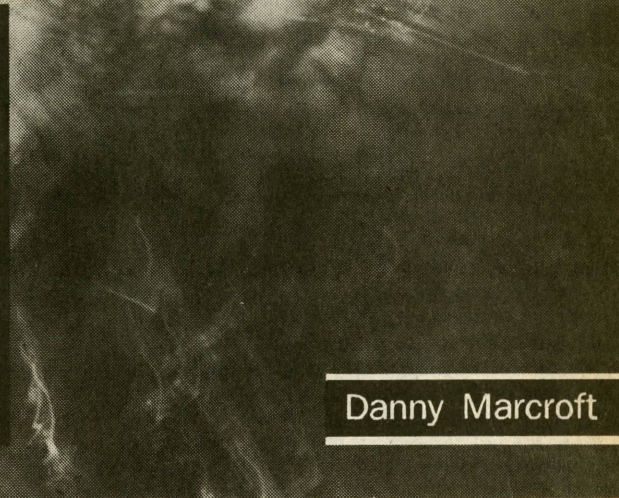
Frank: My ex-girlfriend, all the time. That's what a vast majority of the first songs were about. "That bitch, agghhh!" (laughter) But now it's not so concentrated around her so much, it's just more weird things, just scattered things. Like, for instance, "Reform Before" is about all these people getting older, our friends that are



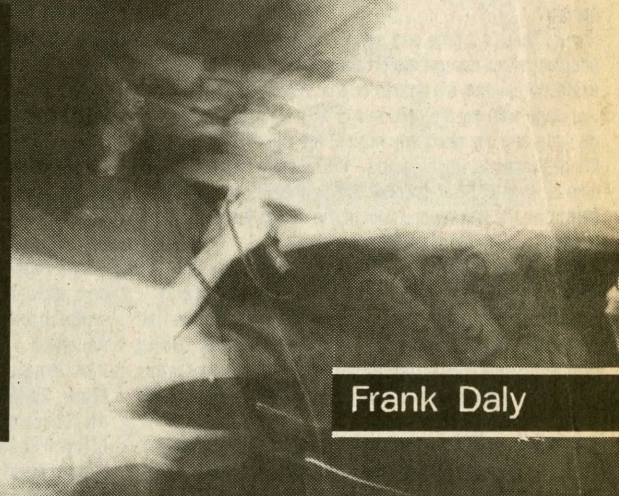
Bob Thomson



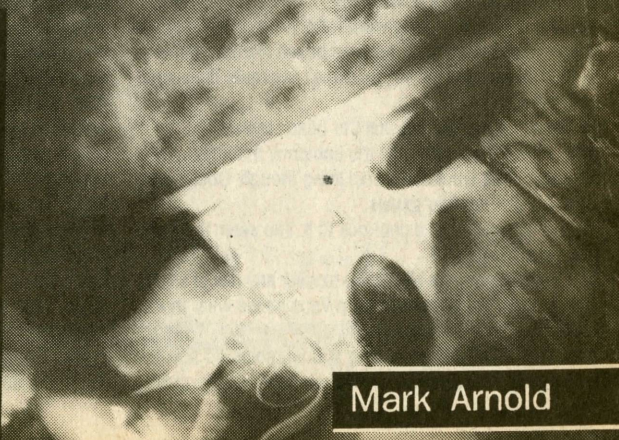
Danny Marcroft



Frank Daly



Mark Arnold



getting married and having kids and settling down and stuff like that. It's more like "this is how I feel about this situation" rather than "this is how I feel about my ex-girlfriend".

Bob: I just wrote my first lyrical song called "Sorry When I'm Dead". It's about our friend Boris, who came up with the name.

Al: Do you like Frank's lyrics?

Bob: Oh, yeah. Frank does the lion's share of the lyrics and about half of the songwriting.

Al: What are some of the newer things you're writing about?

Frank: Kinda the same ideas but just different. I'll be singing about the same things but it will just be in different words so maybe it's not so obvious what I'm talking about...

Al: Not the same ex-girlfriend!

Frank: NO! Just the "what are you doing to me!", that kind of deal.

KRK: How do you feel about getting older and the family and the job?

Frank: There's a time and a place for everything. Like the people that are doing it are probably pretty stoked. It will be a cool thing when it's time to do that and say, "this is what I've done with my life, and this is where I'm at, and this is my wife and my child, my house, my car and all the cool things that make up my world." and it will be cool when it's time to do that. But right now this is pretty much it for me.

KRK: One the last record a lot of the songs just faded out. Couldn't you think of endings or what?

Frank: Yeah! Pretty much. There's just so many hooks... "Let's see, this one we'll do the rock build-up and end!"

Bob: We really notice that live, now. So many songs had fades that we're ending every song like "daaaaaa". Doing like the big rock ending. And we're like "where the hell is this rock ending coming in?" We're trying to come up with some creative endings.

KRK: You'll have to get the sound man to fade you out!

Frank: That would be hot! "Hey, Danny, cool it, we ended!" (laughter)

KRK: Who does your artwork?

Bob: I do. It's fun. I do artwork for a living and I do kinda uptight mainstream stuff. I design beach towels. So this is really cool because it's the only time I can really draw what I wanna draw.

Al: When will we see Big Drill Car beach towels?

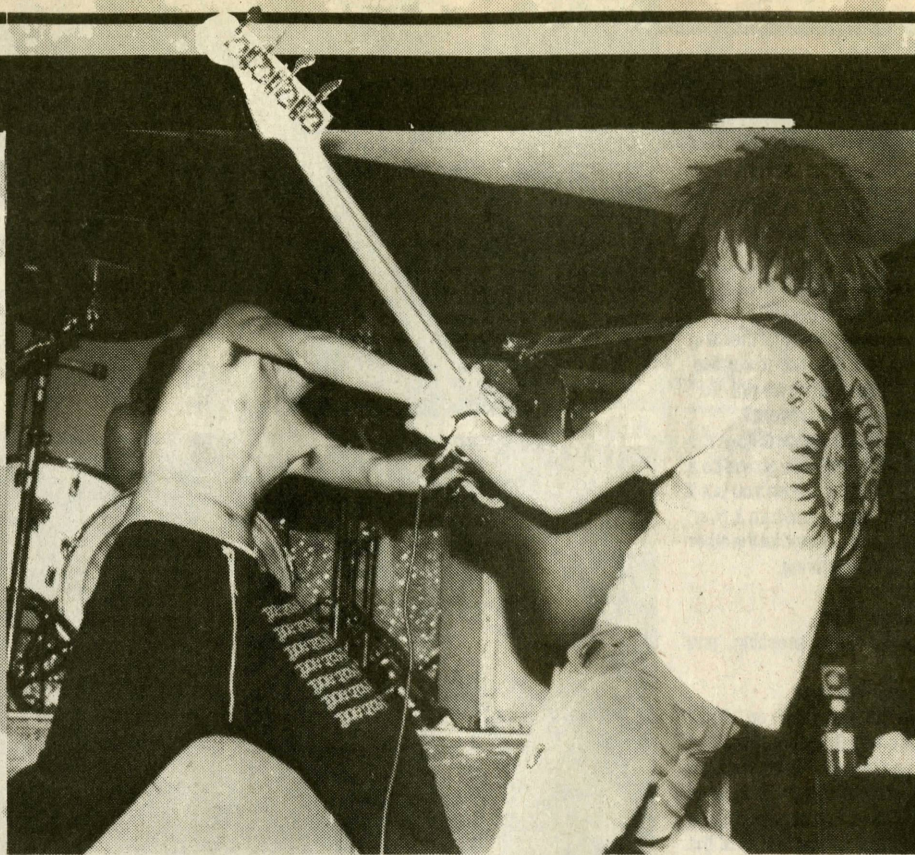
Bob: Yeah. I can't convince the company that they'd be a big seller. That would be a cool thing though. Cool merch idea. We do Thrasher towels.

Al: Your art really has a cool look to it. You seem to have a look on stage as well.

Bob: I don't know, we all just like to wear any pair of shorts and a t-shirt. We got shoes from Vans so we wear those.

KRK: Vans sponsored you?

Bob: Yeah! We've been getting sponsorships off and on. Vision gave us clothes for our first tour, but it was like pulling



teeth to get it. Then they didn't want anything to do with us. So we did a Dogtown thing for awhile.

KRK: What are the good things about touring for you guys?

Bob: Not having to work!

Frank: Yeah, not having to work. It's the only time that the band can actually support itself. We can eat from the band, we can get places from the band. It's the only time that the band is real. It's like "we gotta get to the show, we gotta set up". The band is the main focus and it's not hampered by anything else. We're out there playing and that's what we're gonna do.

Bob: You catch up on a lot of sleep. "Hey, what are you gonna do tonight?" "Oh, I dunno, I'll cruise up to the front seat and check out the scenery. Maybe about 10 o'clock I cruise back and listen to my walkman a few hours!" (laughter)

KRK: What about some of the bad things?

Frank: Some of the neighborhoods. Like if you pull up into a half decent neighborhood, then you're on the wrong side of town! You are always in the worst neighborhoods of any major city in the United States. You get homesick after awhile. For us, after a month it's gets pretty routine; how the van gets packed, this is when the merch comes in, this is when we do this. Then after about 6 weeks everyone gets bored with the routine and we're on each others nerves. By two months everyone is like "Ok, I want to go home NOW!". After two months it's like jail sentence.

Bob: We've been fortunate, we've been meeting really cool people on the road. They let us stay a few days at their house.

Frank: Everyone says the world is so fucked and everyone is just out for themselves, but that's not true.

Bob: You realize how much of that is true just for California. California is real cut-throat compared to a lot of other places. The people just aren't as friendly here in general. Like in Canada, people are just so cool.

Frank: I think it has something to do with their good beer!

Al: Where do you fit in when you tour because you're not

complete opposite reason.

Bob: We seem to do well with just about anything we play for.

Al: What do you call yourselves when you're setting up a show?

Bob: I usually just say "kinda college rock thing", but then a lot of people think we're like REM or the Smiths. It's easy just to say it's just rock and roll, unless they know where you're coming from. Like we'll say we're like Soul Asylum and the Descendants - that was basically our starting point, it's not where we're at right now. But you can say that and get a rough idea, as far as, like, pop, whatever, punk, whatever... I always feel like I'm not doing myself justice when I have to answer that question. That's a tough one.

Joy: Isn't it ultimately a good thing that you can't classify yourselves in that way?

Bob: Yeah, I think so. That pays off in the long run, for sure.

KRK: Can you think of any experience in your youth that might have caused the band to come about?

Frank: My brother and my uncles and stuff like that. They were in bands. My brother was in a Kiss cover band when I was 9 years old and I'm sure that had a lot to do with it. He gave me my first bass. My uncle was in a wedding band. I'd see him do Beach Boys covers and Beatles covers. My brother is our biggest fan! He's played with us. He writes cool songs.

Bob: He did a country version of "Let Me Walk", that song off our first EP. It was really cool. Three part harmonies... What started me was pretty much the death of John Lennon. I was a big Beatles fan as a kid. When he died, I said wow, I have to get a guitar.

Frank: You had to fill John Lennon's shoes! (laughter)

Bob: But... Paul McCartney played bass and it looked easier. My family is pretty much void of any musical sort of thing.

really the hardcore band, but not really a college radio band either?

Frank: A lot of times, on the first tours we hooked up with Firehose for a few shows, then we hooked up with the Doughboys. We haven't done a lot of pick and choose. We haven't ended up on a lot of hardcore bills.

Bob: And the last tour we did was with All. We did a lot of all ages shows with All.

Frank: All the shows have their good points. The college shows are good because it's like an older crowd and everyone is mellow. But at the same time the all ages shows are just so much energy, it's like the complete opposite. But it's just as cool for the

AGITPOP

STICK IT!

pain in my headat x DOGG

Vomit ♥

BOTO (w) Rap

FORK DOWN Throat

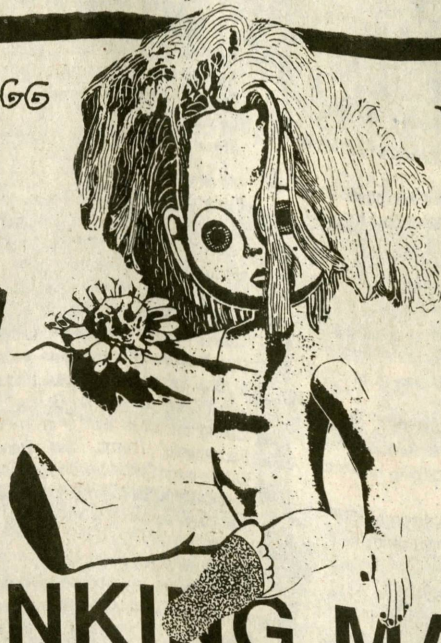
YOUNG BIGHT

SLIMP PUSSEY

LASHES x

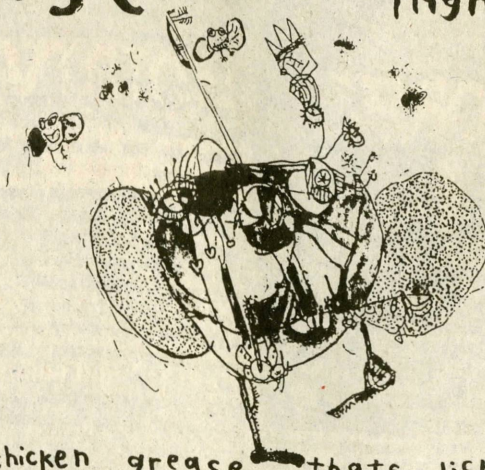
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We're in the Bahamas with Seizure Salad, it's a bright balmy day and we're drinking tropical drinks and hanging out around the salad bar.

Interview by Laurel

Dusty: Seize your salad! Get it? Are any of you vegetarians?

Laurel: I am.

Dusty: I'm not.

Laurel: Why are you not a vegetarian?

Dusty: Because we're carnivores. Kill animals and eat them!

Steve: Otherwise they just take parking spaces.

Dusty: If you let all those cows live then there would be no parking spaces left for all the cars.

Steve: Due to my current living standard I can't afford to choose what I eat.

Laurel: So you eat what you choose?

Steve: Mystery meat substitute, whatever it may be.

Laurel: How did this search and destroy venture begin?

Steve: It started on Dusty's birthday...

Dusty: Yeah, me and Steve decided we wanted to put together a band for my birthday party which was at the Shamrock. We got together a different thing, we picked the name off of a flyer. It was the punch line of a really bad joke. We rehearsed, did a couple of covers. The day of the show I got stabbed in the foot with a fork by the girl I was living with at the time, in the bathtub... So when I walked all the way down to the club they wouldn't let me in because I didn't have any ID. So there was no show. Me, Rob and Steve had all played together before and we kidnapped Ron from his band.

Laurel: What band was that?

Ron: Racetrain Schizo.

Dusty: So there you have it in a nutshell. So that's the night our first show didn't take place - at the Doghouse.

Steve: It started off as a one off thing but I decided I really liked the name and talked Dusty into it.

Laurel: How long have you guys have been in the rock and roll business?

Steve: I don't know, what time is it now?

Rob: 9 months.

Ron: I was a self made millionaire until I joined the band.

SEIZURE SALAD

Laurel: And you spent it all on studio time?

Ron: Yeah. And beer.

Steve: More like beer and then studio time.

Dusty: I've been in this farther back than I can even remember!

Steve: Last year! (laughter)

Dusty: Since I was a little kid.

Rob: The army wouldn't send me to flight school so I told them I was gonna get a guitar and join a rock and roll band.

Laurel: How far do you plan to take this band?

Rob: We're quitting next month!

Steve: As soon as this interview is done!

Dusty: Until were four balding has-beens playing the FM Station.

Rob: I want to play and go on tour until I actually end up back at the Shamrock.

Rob: We'll start with this 12 pack...

Dusty: I'm basically influenced by everything I read, and I think that makes me a unique person.

Steve: Everything from Dwight Yokum to

Motorhead.

Dusty: Dean Martin to Dokken, no Daffy Duck. Abba to ZZ Top and everything inbetween. Devo to Donna Summer, Sister Sledge to the Sex Pistols.

Steve: Slavic death metal. And the Bulgarian Womens Choir.

Laurel: Are you going on the road?

Dusty: We're on the road as we speak. Actually we're going on the road this spring with L7, on the Multiple O Tour. We're touring the cities with O in the end - Sacramento, Fresno, San Francisco, Seattle-o and Oakland-o. Ohio and Tokyo...

Steve: We're doing Santa Barbara with Rat Pack then a small tour with Pygmy Love Circus.

Laurel: What are your roots...

Steve: We're all a bunch of goddamn rednecks, man. Me and Ron are raging rednecks, and those guys are like valley guys.

Ron: We're talking gun racks, CB radios and country music. I'm from the mid-west and he's from the northern San Joaquin Valley so...

Rob: I used to go see heavy metal bands at the Troubadour when I was a kid. I was into Black Sabbath and...

Dusty: Between biker bars and his current status.

Rob: Yeah, I switched off.

Laurel: What was your first albums?

Ron: Kiss Alive.

Dusty: My first album was Alice in Wonderland!

Steve: My first album was Dr. Seuss! Cat In The Hat, right after that I got Ted Nugent, then it was the Sex Pistols.

Laurel: What is sacred to you guys?

Ron: My dick! Ha ha ha ha...

Steve: My penis and my hands!

Dusty: What is sacred to me is my cow.

Laurel: I thought you wanted to eat them to free up parking?

Dusty: We're practicing Zen Judaism, where everything is sacred, but everything is marketable.

Steve: I've never really thought about it, but that is us. Man, that is us...

Dusty: What is sacred to me is the entire female race.

Steve: Then you couldn't eat them, so forget it! Give it up!

Rob: A big pair of beautiful perfectly shaped breasts is what's sacred to me!

Steve: Oh God, somebody send him back to Gazarris!

Photo by Al

Rob: Real breasts, not...

Laurel: What motivates you guys?

Rob: We're back to the 12 pack!

Laurel: How did you guys meet Rob?

Dusty: Ron opened for us on our Rocket to Ruin tour on my birthday. Birthdays are very special for this band.

Steve: We all worked at the Probe, and Ron was doing sound there.

Dusty: I decided that Ron didn't do drugs but he drank as much as I did so I coaxed him to quit his other band.

Rob: I've known Steve since 11th grade and I've played with Dusty in two bands and I've known Ron for like 4 months and we've been playing together for like 9 so...

Ron: I was in this other band and my other band mates wouldn't move down to L.A. cause they were a bunch of...

Steve: Junkies.

Ron: No, well, most of them. That's irrelevant. Steve bought a case of beer and made me join his band at beer point.

Steve: No, he was crying on the corner begging me, Steve can I be in your band!

Laurel: Who the biggest asshole in this band?

All: Steve! Steve!

Steve: Thank you! Dusty has the widest asshole though!

Laurel: What's up with your record?

Dusty: We did the demo about a month or two after we got together. Our record is almost done. It just need to be mixed down. But it's all in the works. We haven't inked anything yet.

Steve: We're sacred, but marketable! We're just watching our butts because we've all been burned before. We're taking all control over it, we're retaining the Seizure sound...

Laurel: Which is?

Steve: Hard and raw and loud.

Dusty: Drunk rock we like to call it.

Rob: Back to that 12 pack - which is getting kind of empty isn't it?

Laurel: Well, is that about it?

Dusty: There's some people we'd like to thank, you know who you are?

Rob: We'd like to thank 7-11.

Steve: And the girls. THE GIRLS.

Dusty: And we have to thank our sisters, L7. And Yuki. Yuki is our biggest fan from Japan.

Steve: Yeah, Dusty has families all over the world. He's a family man, he started five since January.

Laurel: A whole generation of little crew-tons.

Steve: Scary isn't it.

Contact us:

Seizure Salad c/o Steve
6141 Afton Place #121
Hollywood, CA 90028

Dusty: Yeah, we'd like to get really big and play arenas and then do a club tour. Then we could pack clubs and make money.

Steve: They die in a plane wreck.

Laurel: Do you have any influences good or bad?

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Jim: We fuckin' love it in the States!

Al: Really? How long have you been here?

Jim: About 2 weeks. We've had only about 2 days off since we got here. Before we came over here, the record company said, "Ok, you have 2 months to make your new album 'Come Down Heavy', like a month to write it, a month to record it". We were literally getting up, going into the studio - 16 hour day, getting back, going to sleep, get up and doing the same thing again 7 days a week. On the last day we started mixing, we went home, got about an hour sleep, got up and got on a plane to America. It's kind of a daze. We had to leave them to finish up some of the mixing, and we might book some time in Seattle to do some mixing.

Al: Who did you record it for?

Jim: Beggars Banquet in England and it will be on RCA over here.

Al: Wow, not Sub Pop huh?

Jim: No, Sub Pop just had a deal for the first album. They were gonna do it for us anyway, but we thought it would be better to start off with Sub Pop on that level. Maybe it's not good to talk tactics in an interview, but that's what happened anyway...

We really like it over here. There seems to be enough space here to live in your dream world, you know what I mean? It's so big you can go through without touching the sides.

Al: What do you guys think of being called the English version of American Psychedelic music?

Jim: It's hard to say, really. It's in the eye of the beholder, isn't it?

Ray: Everybody labels the style as being a certain thing. Ok, burn up this earth, it's that kind of thing. It's blues influenced, soul influenced, from the roots of music. The later rock acts were influenced by blues and soul in that way. Yeah, it's similar to the English bands like Led Zeppelin and the Stones, then you've got the Americans like Jimi Hendrix, the MC5, the Stooges, Blue Cheer - that sort of thing. It's all uplifting music in that way.

Jim: I think it's important for you to know that when we started out, there wasn't anything about keeping with the fashion of what the music scene is. When we started listening to music it was like - there's all these records you can buy...and as far as we're concerned there's good ones and bad ones. The time thing doesn't come into it - whether it's 1968, 1961 or 1954 or 1984. It doesn't matter what year it came from, to us it was just good or bad.

Ray: What you listen to is what you are inspired by or what you are influenced by and it comes out in what you do. What we listen to is quite a varied range. People get the impression that we are just solely trying to be like the Stooges or the MC5 or Jimi Hendrix or something. But the stuff we listen to varies, including stuff we don't sound like

Englands Thee Hypnotics were in town recently to support the release of their first domestic LP, "Live'r Than God", on the Sub Pop label. Right away, you get the idea of what we're dealing with here: loud, bone-crunching, distorted, long-haired rock and roll! That's the flavor, but unlike other English groups of their like, thee Hypnotics give you the American live show, a frenzied version of Detroit 1968 meets Seattle 1988. We were lucky enough to find Jim (singer/song writer) and Ray (guitar) in a talkative mood before their show at the Second Coming on April 7, 1990 (thanks Cooper!). We didn't know a whole lot about the band before this interview, but they were eager to explain their ideas and were very articulate. Here it is:

THEE HYPNOTICS

Photo by Krk



at all like Robert Johnson or Muddy Waters, Sonic Youth, Bad Seeds, Tom Waits, Dr. John - bizarre things. It's just what we enjoy and that's it. Really.

Krk: How big of a scene is there in England for you guys?

Ray: We always play with bands like the Fuzztones who are playing tonight, but it's still really a minority. For some unknown reason, all that stuff that is considered alternative was always more attractive than the commercial stuff. It's just a minority thing. I don't know why that is. Maybe because what people perceive as being sexy or cool or good, the main part of the public just don't know what is cool or good or sexy all those other things.

Jim: It seems that music that has more commercial success has less soul. When you listen to it you can hear a lot of money, you can hear a lot of business heads. I feel sorry for the young kids that have to buy those records. The money element has really taken over the soul element of

just wanting to express emotions. The best thing that music can be is an expression of emotions. That's the records we like to listen to the most, the ones that you can hear the emotions instead of the money.

Al: What are some of the bands you play with in England?

Ray: Bands like Spacemen 3, Loop, the Telescopes... bands that have that wall of sound to them. They're quite laid back in their stage presence but they kick out really sonic noise. But that scene is a minority scene. It does reasonably well in the independent charts but that's about as far as it goes.

Krk: Was your earlier releases on Beggars Banquet?

Jim: Our first single was called "Love In A Different Vein" and "All Night Long" which was on Vinyl Solution Records, a very small company. Then we got signed to Beggars Banquet.

Krk: How long has it been since you signed to Beggars Banquet?

Jim: The first single came out a long time before we signed with them. We've been with Beggars Banquet for about a year and a half.

Krk: You talk about the money aspect of the music business, you've had pretty good success and got signed with RCA, how are you gonna keep that from going to your heads?

Jim: We don't know really. We'll have to cross that bridge when we get to it... A lot of the way a band is perceived is usually a part of the publicity department and if it starts getting like that I'm sure we'd kick up a big fuss. We've sort of got this obsession with uh, beautiful ugliness. That goes for the perceived image, the music, it goes for everything. If it's ugly in a beautiful way then we are on top of it. If it's not, then we get our manager to talk to the record company and tell them that we want to change it. That's about it.

Al: You two guys write most of the lyrics, what are some of the topics that come up on the new record?

Jim: Mostly frustration.

Al: Along the lines of your older stuff?

Jim: Yeah, but slightly more sophisticated. Basically frustration and angst. Things for lyrics usually come from being pissed off about something and you talk to people about it, various conversations. If it annoys me enough I'll put it in lyrics. That's usually the subject matter because it's about things that bug me. You have your own perception of how the world should be and it's never quite makes it. It's never as romantic, it's never as intense as it should be or never as cool as it should be. There's always these things that get you down for awhile and spoil your world. I'm sure there's a lot of other people that feel the same way. I would never try to preach. I always to say in my songs, "I'm kinda pissed off about this - do you feel the same way?" More of like I feel this way, how about you.

AI: Just from looking at the artwork and stuff on your records, I would think of you guys as a psychedelic band. What do you think of that label?

Ray: The dictionary definition for "psychedelic" is something like something that effects the mind. I guess we do as much as anything else could.

Jim: We just think of it as just a rock band, but more interesting than your average, run of the mill, down the line 4/4 rhythm. We try to make it more interesting, but it's basically based on rock. If it was psychedelic, it would be the heaviest side of psychedelic like Blue Cheer or Jimi Hendrix, not like Jefferson Airplane or something like that. I don't know how the word 'psychedelic' came into it. We usually like "interesting" or "unusual"...

Ray: Psychedelic can mean a dated sort of thing these days. It has connotations of retrogressiveness.

AI: Are you guys influenced at all by psychedelic drugs?

Jim: We've done our time with psychedelic drugs.

AI: Not any more?

Jim: Well, personally I'm trying to avoid them. You can get to the point where you know it's not doing you any good anymore. You just end up feeling self conscious all the time, you just feel like, fuck, I know too much. It makes me feel uncomfortable. So sometimes it's easier to just feel good. Some of the new Ecstasy and things like that... You know there's LSD and the amphetamine one. The amphetamine one (MDMA, "Ecstasy") has a lot of the qualities of LSD but at the same time it's not - it's doesn't make you self conscious. So you don't feel uptight, you just feel good. The thing for everyone in the band is just feeling good. Trying to get to that stage where you are in your world. Here's reality, here's the self conscious, learning sort of bit and on the other side there's the feeling good bit. It's just like just getting to the feeling good bit and missing out the middle bit as much as possible.

Krk: Do you consider music a form of drug?

Jim: Yeah, it's a emotion.

Ray: Songs and things bring out different emotions, so, yeah, definitely.

Jim: All the best music should make you feel different than how you felt before you put the needle down on the record.

It should do something to you.

Ray: And there are so many different good style of music there, that have a different atmosphere to offer. You can take your choice of what atmosphere you want tonight.

AI: You try to take yourself there with what you play?

Jim: Yeah, now you get those rare moments where you really feel lifted. Really uplifted. Like Sly and the Family Stone, it's so uplifting when you put that music on. You just feel like nothing is going to go wrong. It's like a drug. It's like taking some cocaine or heroin - I'm fine just where I am. Like, "nothing's gonna fuck with me..." That's the general feeling when it's a live show. It's like we're here, everybody's here, the audience is here and we're at this point now. Now we have to try to lift it out of that into something else and try to really make it happen where everybody is in a different situation. That's what a show is like for us, it's a struggle, a struggle with reality. You have to try to tear yourself away from reality and go somewhere better. That's what a show is for us. Sometimes you do it and sometimes you just can't get it on. It's not like a formalized thing where you go we do this and we do that. You just have to work yourself up to a position where you feel like it is happening. It can't be over once you get there, you have to keep it there. You can't lose it. There's a lot of eye contact between us in this band and we like to urge each other on, to get it as high as we can. Sometimes when it reaches that peak, it's the best feeling, you can never experience that feeling anywhere else. It's better than anything. It's something you feel quite privileged to be in a band with. I know for a fact that there are some people that will never feel that way; to be on stage and be responsible of uplifting everything that high. It's rare to get to that plateau, but when it happens it's worth the wait. It's worth the suffering everytime.

AI: Has it been happening a lot on this tour?

Jim: Yeah. Well, you need the audience's help, you can't do it on your own. Sometimes you can be made to feel like you're publically masturbating. Really. You're just trying to get into your thing and if people are just casually observing like you're some kind of freak show. But being in a band you choose to put yourself there.

Ray: There's satisfaction in our band because I do think we set our ambitions quite high. Real high.

Krk: Was there anything in your childhood that might have made you say, "Hey, I want to form a band, I want to play rock and roll?"

Jim: For me, I know it was Elvis Presley. Around the time when punk was really big, in England there was a clash between punks and Teddy Boys and I wasn't either because I was in school. But I loved Elvis Presley a lot. That was an inspiration and then it kind of died down. Then we (Ray) met at school and there were other things like Johnny Thunders, the Cramps...

Ray: My personal experience was the first big gig I went to. The first in a large place, where people congregate, was at the Lyceum in London to see Johnny Thunder. I remember to the finest detail the smell of hairspray in people's hair and things. It was really loud and it thundered through and it was like fucking "wow". The charisma of it all. It was that and also the Rolling Stones and the Cramps and the fact that they had their own little world. They weren't part of anything else. They had their own little scene. Which I think we've got our own thing, and I think in time it will get stronger and more refined.

AI: Is there anything else you like to add before we end?

Jim: Yeah. We totally advocate the people who are protesting the poll tax in England at the moment. I think it's really a good thing and I think it is time that the people rose up to show that it is an expression of the majority and not the minority. I'm really glad that it's happening. We've read about it over here, like 200,000 people in the center of London. The way the press portrays it is really disgusting, like "the majority of the crowd was well behaved". What the fuck is "well behaved"? These people are angry about something. They just want them to be quiet so they can ignore them. There's a problem and everybody knows it. It shouldn't be well behaved. It makes me sick to hear the comment from the government, what Thatcher said is "Don't worry, I've still got the stomach for a fight." Which is like she must be blind to not see what the majority wants. She is cutting her own throat and I'm glad.



Photo by AI

47

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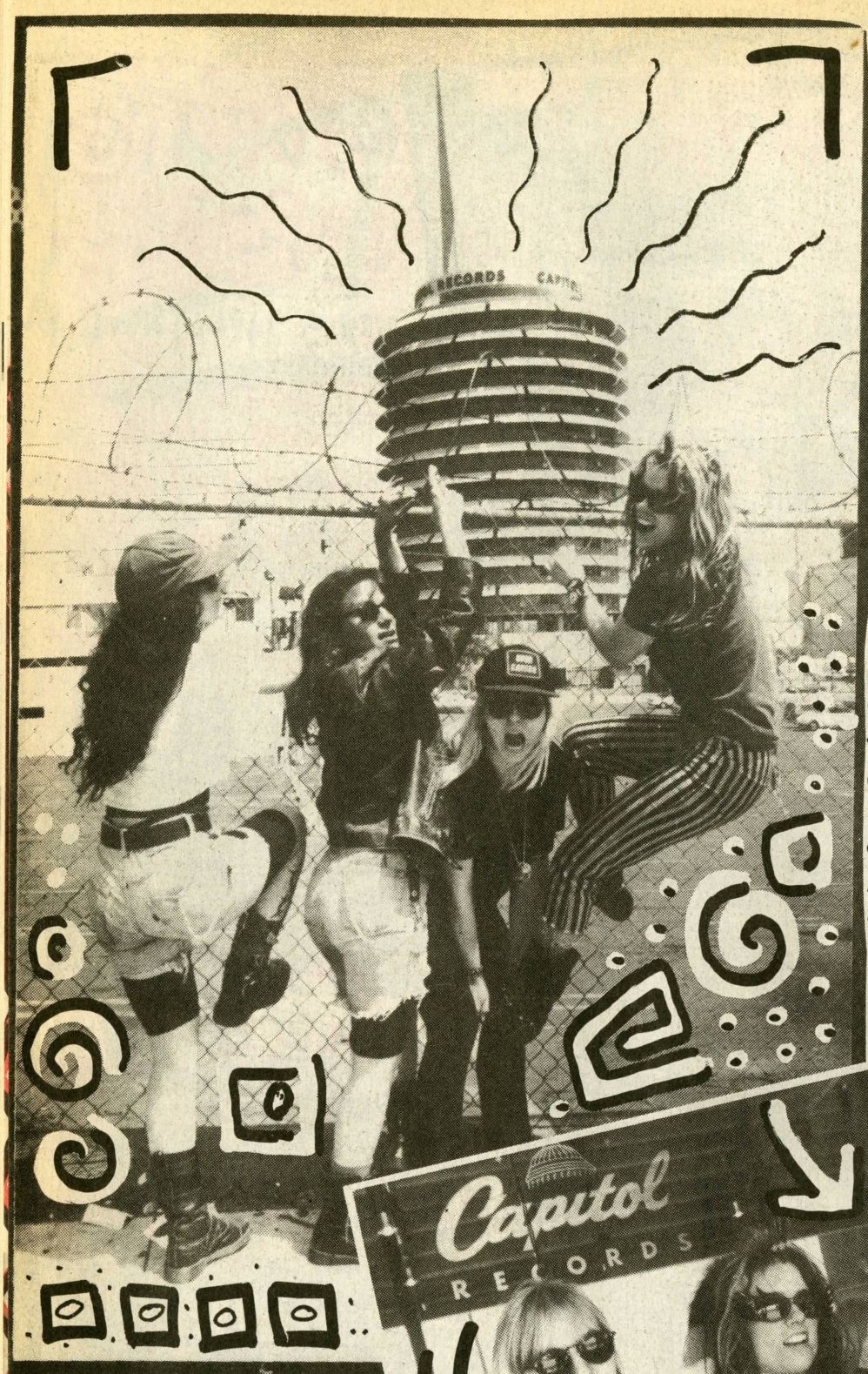
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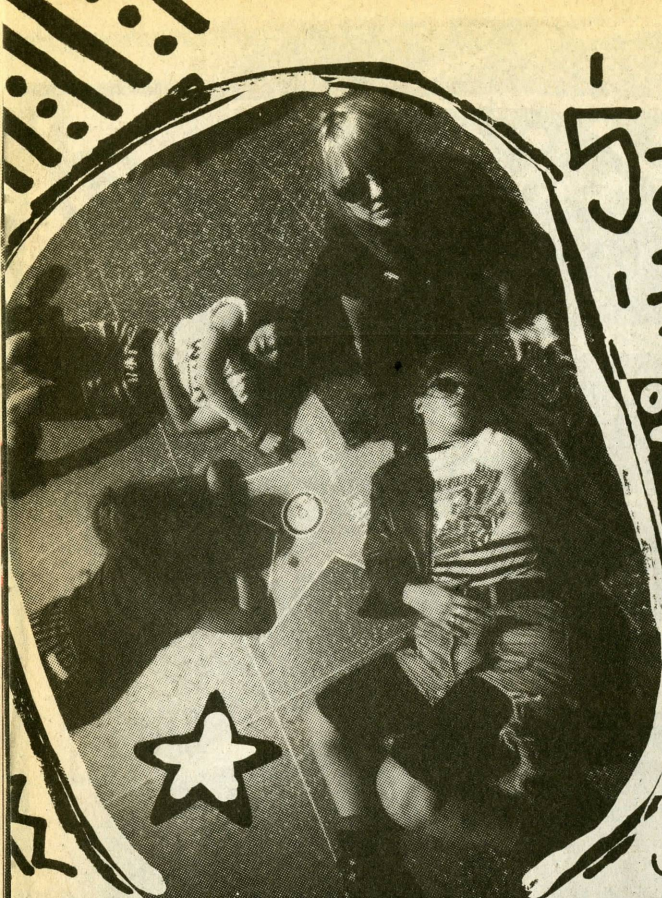
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L7 PHOTOS BY AL



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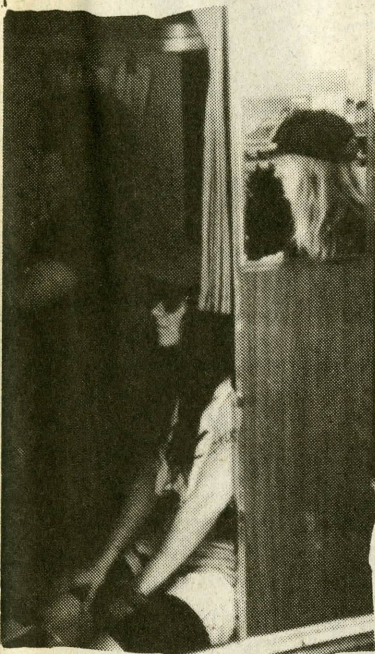
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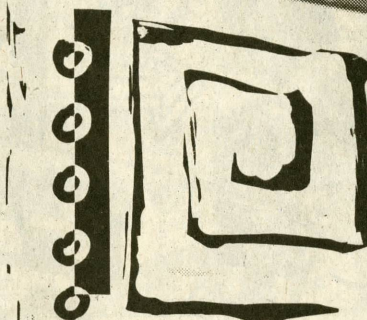
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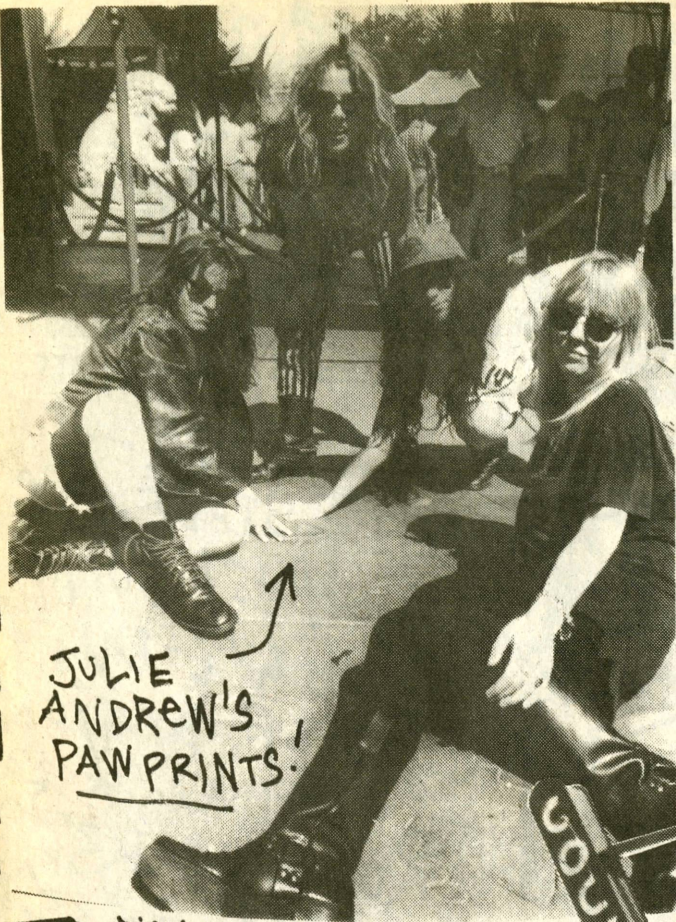
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VIRUS 78/78CD/78C

Fig.3, item 3:

DOC CORBIN DART

"PATRICIA"

VIRUS 79/79C

Fig.4, item 4:

TRAGIC MULATTO

"CHARTREUSE TOULOUSE"

VIRUS 80/80C

Fig.5, item 5:

ALICE DONUT

"MY BOYFRIEND'S BACK"

VIRUS 83 (Single)



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SATIVA LUV BOX

We want to be free, and we want to get loaded...

Sativa Luv Box, the L.A. based psycho-tronic rock band, have been tearing up the local club circuit lately and have been receiving much due acclaim for their debut LP. I happened to be in San Diego with the Anus The Menace crew to see Sativa Luv Box blow minds by doing 'beautiful' set at the Casbah. When Easter Sunday morning rolled along we found ourselves crashed out in various hotel rooms, and had a little time to chat while people were getting their heads screwed back on. Johnny Anus and I asked the questions, while lead guitarist/vocalist Patric Mata and fuzz bassist Gerard patiently answered.

Johnny: Where did you get the name Sativa Luv Box?

Pat: Ha! Um, we got it from, uh, my uh, my fiance's, um, ell, uh, er, from her uh, FROM HER PUSSY, OK?! What the fuck do you want, you know?

Johnny: (To Sativa) What do you think about that?

Sativa: I couldn't care less...

Pat: See, originally we were called Sativa's Luv Box, and we played our first show on Brain Cookies (KXLU). Then we did our first ever live show in front of live, visible people at the Coconut Teaser and we were called Sativa's Luv Box. The name used to be one word, the L.A. Weekly caught on and spelled it like that - Sativasluvbox - But people like Dale Gribble were like "what does that say?". Gimme a break, you know.

Gerard: Then we opted for more subtlety... next question. Johnny: Pat, you were in Kommunity FK for many years, what happened to that?

Pat: What happened was personal problems, distraction from the goal. After 8 years of having the band, we had a few personnel changes. We peaked many times, we could feel it. The band members, not matter who it was, knew we reached certain peaks. I mean, places were packed, we'd do three encores and that kind of shit. We'd be like "something is happening here". Then it got sad, we couldn't get along... it became just like the Temple of Dumb where people just mismanaged everything; people behind your back trying to fuck you up. So we all just killed it. We said, "Fuck it". Matt, the drummer, had been with me the whole time and when he bailed out I knew it was coming jaundiced.

Johnny: Margaret (Gerard's girlfriend) was in KFK too.

Pat: Margaret, yes! Now, I've been like offered \$2500 to do KFK reunion, but I turned it down. It's impossible. How can you be on the same stage with dudes that tried to stab you in your sleep? I can't get into that. The money isn't that important, that's stupid.

Johnny: What other bands were you in, Gerard?

Gerard: I was in a band in England called Woman about a year and a half ago. It was a really good band, a Johnny Summers, Zodiac Mind Warp type thing, with a couple of friends of mine. That was my first real proper band. It was a lot of fun. When I came back I hooked up with Mr. Mata and far so good. A year later and here we are. But we've been friends for ages.

Johnny: Yeah... seven years.

Johnny: Does this band have a different goal than KFK did?

Pat: Yes. Way, way. We don't take ourselves too seriously. The minute you think you're there, you're not, and to just have fun and write about our life's experiences. That's it. It's most like Mark Twain or William Burroughs in certain aspects. That's what gets me, people should check it out here. They should see what we're about. We're not a bunch of poseur geeks, we're real. We're more real than KFK were. It's 100% of each of us. It's stripped down completely, no special effects, no synthesizer...

Johnny: Are you saying Margaret wasn't real?

Pat: No. Margaret was a chanteuse, you know. She was more than Nico had to offer, definitely. But these KFK reunions, if she'll do it, I'll do it (speaking loudly so Margaret who is in the back of the room can hear).

Johnny: What exactly would it take to do Kommunity FK? A lot of people would think that you just need to be there.

Johnny: Kommunity FK? Ok, KFK was a concept, it did it's thing

in it's own time. To do it now... Ok, fine, a lot of bands do reunions, like the Buzzcocks... god, they were one of the fucking best to ever do a reunion, that great, you know? But there's that thing that's gone. There was a date, there was a situation. I don't know... People didn't want to know about it when we were doing it. Now we're not doing it and people want to know about it. It's ironic. We just were. What can you do? What can I say?

Johnny: Al: How will you keep this band from reaching that point?

Pat: From wanting to break up? Well, it's like Gerard and I had this drunken discussion once and he said, "Well, if I ever leave this band, at least I did this. This is happening. I did this. Let's move on". That's all you can say. Sativa Luv Box is a very serious band. It's very personal. I mean totally personal. When we go to the stage, I mean we live for that moment. There is that element of shamanish that comes into it. It's becomes cliché, that THAT is what everyone is doing it for. We'll do it until we kick and that's it. We don't rehearse like some bands, like 2 or 3 times a week...

Gerard: Can't you tell?!

Pat: See, but that element is good because still we're giving people that paid money to see us a LIVE show. We can be way out of tune, but we'll go up there and just do it! We'll put it off. That's the thing that's missing from a lot of bands these days. There's a lot of good bands these days that have the spirit, like Anus the Menace, you have it, you're born with it.

Johnny: Where is Mark (drummer) at?

Pat: At some other motel 20 miles away!

Johnny: I wish he would hang out more. We couldn't do it without him, but we miss him sometimes. We wish he would hang out more. But I'm telling you, he's one of the best percussionists I've ever played with. I thought Matt was good, but Mark blows him away. He's had tons of experience and the guy can play his ass off and he's into bongo parties... and the guy's nuts, you know?

Johnny: He played in Paper Bag.

Pat: Right, that was his mastermind. They were phenomenal. They were mind fucking, but they broke up, too. The whole idea when we asked him to play with us was we needed someone outside, who could play, then it doesn't matter what anyone thinks. We're gonna do what we want to do and have that sound we want. Mark can get it, that's why we play together. The same with Gerard, we'd be on drugs and we'd be talking together, "Yeah, we'll play together someday..." what, six years later we play together. Here we are, we've got this band. We've done an album in less than a year.

Johnny: Al: You write all of the lyrics, Pat?

Pat: yeah.

Johnny: John: What is "Beloved Satellite" all about?

Pat: "Beloved Satellite" is a true story. It's about, uh, Sativa and I trying to start a whole new trip, leaving everything behind and having friction from... like her people. Just thoughts in my head, like having nowhere to live, (being) considered homeless. You know, we were homeless. It's like playing a show with KFK, having Ex-Voto back us up, having money to live on and hang out and party and stuff and not giving a fuck. Forget it, live for the moment. Totally Rimbaudish. Very Rimbaud. So that's about families and non-families and love. It's about a lot of love.

Johnny: Al: And where are you drawing the sound from?

Pat: Oh, totally different ghost. Echoes of Link Ray...

Gerard: Soundtracks for Psycho-tronic movies. Psycho-tronic B-movies "Naked Angels", "Wild Angels", "Hell's Angels 69" - so many of those movies have brilliant soundtracks... a lot of fuzz. I run my bass through a fuzz. It's really inspired from people like Davey Allen, and those 60's biker movie soundtracks. It's kinda campy and it has a big sense of humor to it. It's colorful and fun, it's really rock and roll. That genre of movies to us is really inspiring.

Pat: Yeah, we'll get together and get wasted and watch these movies and some of that soundtrack is memorable. It's just amazing that it got by so many people. I think there is a small cult of people who are into that sort of thing. We want to reach them. They're so cool and they don't even know it. They're not even SST. I'm not talking rehash here, no way. There's not that many people that know what we're doing yet. It's like the early KFK days in a lot of respects, there were just 3 of us and we went against all odds. We didn't give a fuck about what anyone thinks. But hopefully soon we'll influence other people.

Johnny: Al: What keeps you coming up with these offbeat projects?

Pat: I don't know what it is. I'm just being myself. I have these weird diverse antennas. Man, I do weird things that aren't weird to me but are weird to other people. I just do what I wanna do. If it's a concept that's against the grain, which is what it will usually be, then that's cool. I'm not trying to be something I'm not. I have visions, I have delusions, I have sexual anxieties like everybody else. These things edge your concept, they do, they fucking grate it. It's totally that. It's like, why do such great artists come out of such strange little towns or countries? Bumfuck countrys, you know. Their environment let them do it because of the pressure. So there you go, you come up with weird stuff.

Gerard: Just take a drive down the Sunset Strip on a Friday night. Then you won't want to be Warrant.





Al: The album that is out is on what label?

Pat: Splat-Co. It's our friend's thing. The album is sold out and we just had to re-press. Now we're going CD and cassette, which is really funny because I can't even afford a CD player. I don't have one. We were selling albums at clubs in Hollywood for awhile, and people like it, so, there you go. Splat-Co. is doing a solo album with Ed Fromohio...

Al: You did the cover art for that album, do you do a lot of art besides the band?

Pat: Yeah. It's a hobby. I'm into the collageists. Even way back to Sophie Tober from the Dadaists in the 1900's, that kind of stuff influences me. The idea of cut-ups, Bryan Gisen influences me, too. I'm really into that stuff - taking a visible statement and slashing it, ripping it off, prostituting it, making a total whore of it, turning it into something else. That's what the cover art is about and sometimes the lyrics. Sometimes lifestyle. Believe me, I live by my own rules. I don't kill anybody but I do what I do.

Gerard: You'll be on America's Most Wanted!

Pat: Yeah, ha ha, we always watch it. All of those exploitation shows - A Current Affair, Hard Copy, Inside Edition, 60 Minutes. That's all you get, man...

Gerard: Who needs PBS when you got Fox?!

Pat: That's the stuff you want to see instead of fucking Booker or... something like that. It just blows me away. We're into tangents too, we go off.

Al: What are some new ideas you're coming up with for the band?

Pat: We want to get more percussive. I want more tribal shit happening. We've also got some stuff we want to do, like samples. I like Ministry a lot, their first album "Land Of Rape And Money" I think is really classic. Like the intensity of their percussion, it's a really vital element to have a great percussionist, to have the power of the drums. We want to go outside more and we want to make that more evident in

our sound. We'll be fucking with that. We have a couple of new songs that we're play that are still psycho-tronic garage sounding which is our very basis, but we want to combine it with modernism. We want to have them both merge. It will still be pure energy, it won't be diluted. Not that we have to write a song structure, or it has to be under 3 minutes, none of that kind of shit. None of these 12" single dance tunes either, none of that shit. We want to have more of our stuff on 45's so we could slap them into jukeboxes. In England they have these great jukeboxes with fuckin' Killing Joke, Alien Sex Fiend, the Ventures, Link Ray all on one juke box. Why can't we be there? Why can't there be a great bar where all the alcoholics want to hang out, like us, and like be demons together? Put in your 25 cents and get what you want! Why not? We want to do that. When KFK was playing Al's Bar and the Brave Dog, it was happening, we should have been on the jukebox then, but nobody had any money. If a lot of great minds had the cash they would be merchandised up the ass. Let's face it, if Einstein would have had a silk screen company, the dude would have been rich. I mean he would have been like, "I can't find my home from two blocks away but I have at-shirt out!", ha, "I've got a bumper sticker 'Fuck relativity'", you know. Like God, the jukebox concept is a great idea.

Al: Are you gonna branch out lyrically as well?

Pat: Yeah, what I'll do is probably do more cut-ups. It's a bit late and a lot of people will think that's kinda tacky but hey, I've always wanted to do a pure cut up thing. Bowie did it on Low and Diamond Dogs and that kind of stuff, and it got him flack. But I think the cut-up method gives you that subconscious seduction. And cut-ups with video. The possibilities are always there. I mean we have brains, we want to do stuff, we just need a little financial input. If we had money we could do a lot of really cool stuff without being a bunch of whores. Just be the whores that we are.

All photos by Al



ANUS the

THE MENACE

Interview by Alsie

and KRK and Gus

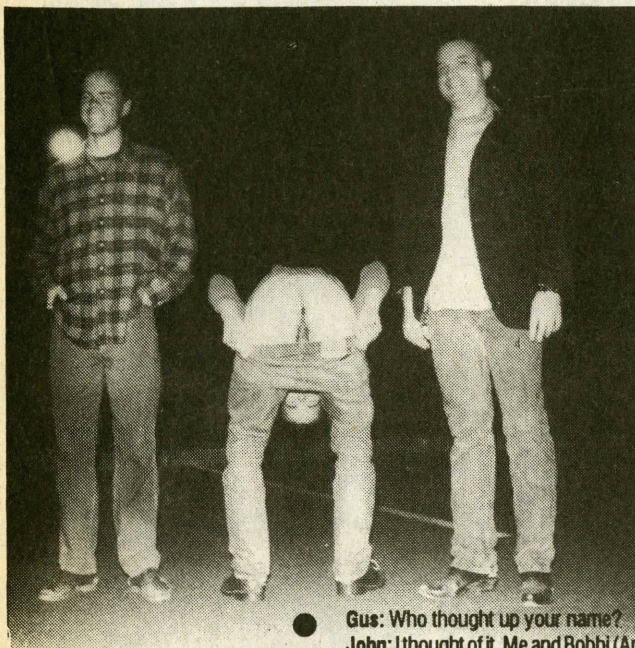


Photo by Kirk

- Gus: Who thought up your name?
- John: I thought of it. Me and Bobbi (Arnold, who did the artwork for their new EP) and Bill (John's brother) were sitting at home and we were just talking about band names... we were talking about Dennis the Menace and we came up with Anus The Menace.
- Gus: Did you start cracking up when you thought of it?
- John: Yeah. Shit, that was 2 years ago. Then we finally started getting a band together. Mike and I started working on songs and we were looking for a drummer. We couldn't find one, but we asked Phil even though we knew he was in another band. He was the only drummer in Whittier, really. So he started playing with us.
- Mike: We tried out singers, couldn't find one, so we decided to sing ourselves.
- Phil: We tried out female singers that couldn't sing...
- Al: So when was that, 2 years ago?
- John: No, that was about a year ago, we've been together about 8 months.
- KRK: And already a single!
- Mike: John's single, me and Phil aren't!
- John: So all you girls out there, when Al and I come cruising through! (laughter)
- Al: Remember what your sign is... So John, you used to be in Corpus Delecti. That was a bit of a different type of band wasn't it?
- John: Than what we're doing now? Yeah, it was. We got that together right when the gloom thing started, in the early '80s. When we started we were on the punk rock side but we went on to the gloom side of things. We came out with a couple of records and played a couple of big shows but that fell apart like everything else does.
- Phil: Me and Mike, we were in the same band together before this, Persona Defect.
- Al: Yeah, with Craig...
- Phil: And Jim... all the Cactus Fossils.
- KRK: What did you play, Mike?
- Mike: Guitar.
- KRK: Why did you go to bass?
- Mike: Because John taught me guitar, and I was sick of guitar! I burned out on guitar. I wanted to try bass.
- Phil: I've only been playing drums for 6 months... plus 7 years.

I wish I was gay

so you would hate me

I wish I was black

so you would hate me

I want to be

all you despise

I want to be the cause

of that fear in your eyes

Al: Is it tough to be a drummer in two bands?

Phil: No. I get off on it.

KRK: Both bands are pretty different, does that bother you?

Phil: No, not at all. I like to keep it that way. They're different and I try to make a different drum beat for every song - doesn't always work, but I try it anyway.

KRK: Corpus Delecti were kinda dark and Anus The Menace has a dark edge to it...

John: I've always liked that type of music - the whole Birthday Party, Lydia Lunch, Joy Division... Mike's been into that, too...

Mike: When we play, it's not like we try to sound a certain way, that's the way we are right now, that's the way we feel and that's the way our music comes out.

John: Yeah, it's not like we want to sound a certain way, it's my guitar playing, his bass playing and his drumming and it just comes out that way. The three of us together. That's the way it should be.

KRK: Corpus Delecti was a pretty serious name, but Anus The Menace is not exactly that serious...

drink water or iced tea...

Mike: I'm just drinking water and iced tea.

Al: You have a bet with Bill, right?

Mike: Yeah, \$1000.00... if I don't drink for a year and I'm almost done with it. Less than a month... But I'm gonna do it longer, I'm a year into it and it's a lot easier.

John: He wants to be a pro golfer.

Mike: Yeah, I'm working towards that. I can't do it if I'm drinking. I had my first tournament on Monday.

Al: Were you an overboard drinker or what?

Mike: More or less. When I drank, I got drunk. I didn't need to drink everyday.

John: But we're not straight edge, never have been, never will.

Phil: Or vegetarians.

KRK: Another one of your songs, "I Wish I Were Gay" is pretty heavy social commentary.

John: Yeah, it's an anti-homophobic, anti-racist song.

Mike: Anti-prejudice.

Phil: Some of my black friends took it the wrong way, I had to explain it to them. They understand now.

John: It's just meant that when you're around people and they are saying "I hate gays, I hate blacks"... so I just feel like I wish I was gay so you would hate me, I want to be all you despise. That type of thing.

Al: Most of your songs are pretty straight faced without a lot of humor in them.

Mike: I have one about lighting a match in a room. It's called "Firestick", for a split second the whole room lights up.

John: I probably will start writing songs with a little lighter edge to them.

Al: With a name like Anus the Menace...

John: It's keeps people guessing. We don't want to be in any certain mold, we just do whatever we want.

Phil: As long as we don't write any love songs I'll stay in the band.

Al: What have you got against love songs?

Phil: They're boring. Maybe a love song about a beer might be interesting, but not about a girl.

Al: You're getting married soon, aren't you, Phil?

Phil: Yeah, but that doesn't mean I have to write love songs.

KRK: You dedicate songs to her? (Julie the Mortician)

Phil: "Papercut". We were jamming one day and came up with that song and it reminded me of a paper cut. It has that noisy type beat to it, kinda annoying like a car crash. I'm not saying that she's annoying, it's just her favorite song

KRK: Was there any traumatic childhood experiences that would have caused you to form this type of band?

Phil: When I was in my mothers womb she listened to some good rock and roll, that was it.

John: I'm just a fuck up, that's it. Nothing caused it, that's just the way I am. There is no reason, really.

Phil: When I was in the second grade I lived on a farm and we had to butcher a cow. So these butchers came out and cut open the cow, took out the undigested hay, then put the cow on a hook and skinned it right in front of my face. I was 7 or 8 years old. I watched them do the whole thing right down to cutting it up and throwing it in the truck. The my mom sticks her head out the window, "Phil, come in for dinner!" I said, "No, wait a minute, I'm not done watching this!" Chickens getting their heads cuts off, my grandmother would stick their heads in a rake a pull three

chickenheads off at once. All the kids, all our cousins would be chasing them around. That has nothing to do with drumming but it has something to do with my psyche I guess. Somehow I'm fucked up that way. I'd never become a vegetarian after that.

Al: You never would?

Phil: No, because it fed us meat all through the winter, if we didn't have that we'd be eating rotten corn or something.

John: Why did we have to have a traumatic childhood to be this way, why couldn't we just turn out this way?

KRK: It doesn't, that's just the question I ask everyone.

Al: What makes you want to be everything some homophobic racist despises when 99% of the rest of the population couldn't care less?

Phil: The normal person will always think, or will always at least think once about having sex with the same sex. It will at least cross their mind once.

John: I'm sure everybody has some homosexual tendencies. I just don't see anything wrong with other races or peoples' sexual preferences. If that's what they want to do, as long as they're not harming anybody, it's ok with me. You can teach me, but don't preach me.

KRK: Did you have any traumatic experiences, Mike?

Mike: He (John) is my older brother, that's enough! (laughter) When I was a little kid he had real long hair, then next day he came home and he was bald. That really threw me. I shaved my head after that.

John: I gave him his first mohawk when he was twelve.

Al: You seem to cover the social topics in your lyrics, what about the more political concerns?

Mike: I write more personal songs, John writes the more socially concerned lyrics. His are more on the down side, mine are more on the up side since I have a lot of positive things going on right now.

John: As for political lyrics, I don't think I'm politically aware enough to write songs about it. I know how I feel about things, but not to exactly sit down and write about it. Mine are more personal feelings and I wouldn't want to be preachy about it.

Al: You guys helped arrange that benefit for Project Angel Food downtown, that's a nice political statement in itself.

John: Yeah, for AIDS victims.

Phil: Us and the Cactus Fossils did that. Jim and John did most of that. We were just looking for someone to give food or money to.

John: Everybody helped out in their own way at different times, the Flipside people too - even though Al was on vacation, Gus and Bobby did the sound, Martin did the announcing... Mike took the food down to them...

Mike: I just walked in there and said, "I have a truck load of food for you." They walked out and looked in my pickup truck and they were just - smiles.

Al: I'll bet it felt good to see the results of a benefit get to where it's supposed to. You usually give money and never know where it goes.

Mike: Yeah, it was. They said it was perfect timing and we got them all stocked up again.

John: Henry at Tiberios near MacArthur Park helped out a lot, he let us use his bar, he helped us out with a PA when ours went out, gave us a lot of extra beer. He was glad to have it. It was stressful as hell, though. The PA went out...

KRK: What's everyone's age and favorite movie?

Phil: 22, Debbie Does Dallas.

John: I'm 29...

Al: You're an old guy!

John: Younger than you, Al!

Al: Woooooooooooo!!!

John: Movie... probably Psycho. No, any Alfred Hitchcock movie.

Mike: 22 and To Kill A Mockingbird.



Photo by Al

Phil: It's serious, everybody has an anus and sometimes it's a menace!

John: How many times have you had gas? (laughter)

Al: It's such a punk rock name, do you like that?

John: Yeah, we like it, I feel that we're punk rock, too. Everybody laughs at the name, but it sort of makes them interested, too.

Mike: We've had band name of the week twice in the L.A. Weekly, and maybe the year!

Al: Who is writing the lyrics?

John: Mike and I write the lyrics, we all come up with the music.

Mike: At the start of every practice we sort of jam just to warm up and whatever comes out is usually the start of another song.

Phil: Those are usually the best ones.

John: Whatever comes out, that's our sound. If it sounds a little gloomy, that how we are.

KRK: A lot of your lyrics are also a bit negative or gloomy, like "Everytime I swallow, I swallow my pride".

John: Well, that song was about drinking alcohol, I was sober for a year and 9 months.

Phil: When we started this band I said, "Let's celebrate, lets get some beer!" John said ok and started drinking again and I feel guilty. He can make his own decisions but...

John: Yeah, I just went out and got a six pack, "everytime I swallow, I swallow my pride" it's about drinking...

Al: You don't sound too happy about drinking.

John: Yeah, that's the way I feel... Being sober didn't really change my life, I still went and checked out bands, I just

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STEEL POLE

KRK: The single with Mohawk man was getting airplay here in L.A. was that a big hit for you?
Darrin: It did well on Rodney on the Rod, we were real happy because it beat out that "Oh, Mickey, You're So Fine." They did Top 20 requests.
Mike: The Top 20 in Flipside. Boy, you still have that!

KRK: So whatever happened to Mr. Pop (and the Calculations)?
Darrin: Actually, that was just the beginning of the band. We never did anything else... well, a couple of compilations. In Seattle it didn't matter if you made a record. We never toured or anything, we just kinda peaked out then broke up.
Mike: It's just the high school straight edge thing. Darrin, I still have the guitar that Mark used to use and it has the lyrics for "Straight Edge" by Minor Threat typed out and taped to the back of the guitar.
KRK: The single was serious, wasn't it?
Darrin: Yeah, Smitty, Mark, and maybe Todd wrote the lyrics to that. Those songs, they're so bad.
KRK: So do you (Mike) and Dale have any past band history?
Mike: We used to play in a new wave band. You see, Darrin was really looking for that curve and these guys never just say "Well, we got instruments and here it is."
Darrin: The only thing I did is when I lived in Tokyo, I did a lot of music for television. I did fashion shows. I was a big model, no, their concerts! And doing commercials over there is like, the better! They eat it up.

KRK: Would Steel Pole Bathtub fit in there well?
Mike: I don't know because their taste changes so fast. One month you'd be the best, and the next... no one notices. But I'm sure we would fit. Not even with the punk bands.
Darrin: Agro, Agro, Agro. That's skate lingo.
Mike: Oh, well... I thought I meant Agricultural. So how did you two (Mike and Dale) get into making these New Age tapes... it was great because he gave us this money and we didn't really have to do anything for six months. Then the last two weeks we worked on these tapes day and night. So in the mean time we started the band, **Nate**. That was the name of the band, **Nate 9000**.
(They start taking off talking about movies, which I didn't understand a word. So back to the interview...)
KRK: So back to the tape thing.
Dale: Yeah...
Mike: Smoking a lot of pot, eating a lot of potatoes... and ice coffee. That's all we could afford.
KRK: I lately, Seattle has been such a blooming place, so why didn't you stay?
Mike: That was really Dale's decision. Dale? We didn't like living there... it's really small. We all lived and Darrin grew up there. After six months it was time to go.
Darrin: And at that time SubPop wasn't happening so we didn't think, "Well if we stay here, then we will have an opportunity to live in a financially secured band." There was really no reason to stay. There are like two places to play every two months.
Darrin: I think those bands rely on touring.
Dale: And at the time there were no bands there anyway... I mean, Green River, but...

Mike: I never really liked them anyway. It was just all the girls who should've been in LA who were in Seattle. And that's all it was, anyway... a lot of long hair and a lot of... posters.
KRK: How did you end up in San Francisco?
Mike: That was pretty much Dale's decision... Dale? I seem to make a lot of decisions.
Darrin: San Francisco was close, and it was larger so it made the most sense and we knew someone there. Then Mike met Clair and so we decided to stay.
KRK: Is that true, Clair?
Clair: I didn't make anyone stay!
Darrin: The first show we went to was with Op Ivy, Neurosis, Christ on Parade... and that's when we met everybody. The next morning Mike was on cloud nine.
Mike: And we ended up staying for a long time, which is weird because our first show took us about three months to get. It was at Gilman St. but then after that it was easy, we got a lot of shows. **KRK:** To me it seems like it's a real hard punk rock scene... is that true, do you think?
Darrin: That's more true in Berkeley, which is where Gilman is. Not so in San Francisco. We live in San Fran.
Mike: San Francisco is where everything actually gets done. MHR and such, but the actual punk rock stuff happens in Berkeley.
KRK: How does Steel Pole Bathtub fit?
Mike: We kinda don't really. You can really slam to what we play, but everything's starting to change.
Darrin: It's true really that we don't really fit in with the kind of... eat rice, eat rice... (says it really fast) But then again we play Gilman, so it's actually a bit screwed up. You play in a warehouse in Berkeley really unless you play in a warehouse and we've done that. "Do you have your get into this to go?" "Are you going to help clean up afterward?" "There's seven bands so you'll have to go to all the other bands to see whether

you're going to go on 4th or 5th." So it's really a hassle and you're usually there until 2 or 3 and the show starts at 6. So it's difficult to be patient there.
Clair: Yeah, but Gilman's been through a lot of shit. It didn't used to be like that.
Darrin: Yeah, we used to have a lot of fun playing with our names in it!
KRK: Do you have a manager you don't know about?
Dale: Maybe I'll try that. "You did that, too? Yeah, we didn't set up then it makes us look bad." **Mike:** How long did it take to get your record out?
Darrin: Two months longer than it should have! I arm. About a year.
KRK: So you hooked up with Boner pretty fast?
Mike: Well, Yeah. He came to a show and that was just money for the recording. We went a bit over the limit.
Mike: The new one is breaking new bounds, because we have included a comic book.
KRK: Any artists in the band do the book?
Dale: Yeah.
KRK: That was pretty much Dale... Dale?
Darrin: Clair did some also.
KRK: Who own the computer? Wasn't some of your artwork done with computer graphics?
Dale: No, none of it was done with a computer. I don't use a computer. It's all just xeroxed and taped, glue...
KRK: How do you feel about a drum machine then?
Dale: Same thing. If you don't have a drummer and you want to have a beat, then OK. I mean...

BATH TUB

Mike: Big Black got away with it and they're good.
Darrin: That's because everyone is looking at the weird way their guitar straps are wrapped up.
KRK: But you use pre-recorded tapes during your sets. You're just activating a device.
Dale: Well, you could say that with anything, we activate the amp, and the guitar.
Mike: But I think that's just growing up with Revolution #9. I can't believe nobody else does it. I mean the Butthole Surfers do, but they have someone else actually activating the tapes. I love computers... I think they're great. I have a sampler and I use it, but I think drum machines are different. If you're playing a sampler you're not taking over the whole process of a drummer, but you see, we'll never be like that because we have a drummer.
KRK: Mike, how do you feel about drum machines?
Mike: (leans into the microphone and imitates his best repetitive drum machine beat)
KRK: You recorded that Melvins/Steel P.B.T. SubPop parody on Boner Records, what was that all about?
Mike: Tom hates those kind of things, that's why it was a joke. I mean there's only 500 copies. SubPop's limited edition is 5000 copies, I mean how hard can that be to get? Why not have something everyone can enjoy?
Dale: But we did a Sonic Youth song. It's a great song.
Mike: We didn't do it to slag on anyone. It was just a chance to make more money.
KRK: Have you gotten into any trouble with that?
Mike: No, not really... Sonic Youth loved it and actually went out and bought their own copies.
KRK: You used Marcia Brady's photo on the cover of your album. Are you fans?
Mike: We were watching the Brady Bunch every-

d a y, just came from that.
Darrin: She's a great gal.
Dale: It was the right thing at the right time.
Mike: You just see that cover and it's so pleasant to look at. She's real pretty, but still a little evil looking... makes us seem kinda twisted. You never know what we're thinking about. Marshla Brady.
Darrin: Just another underhanded way to get more attention and possibly make more money.
Mike: We were hoping, too, that we would get sued and possibly get more attention and make more money!
KRK: Wow, there's a lot to this attention, money thing.
Mike: One of the songs is called Butterfly Love from one of the posters on Marcia's bedroom wall. The poster actually says Butterfly of Love, and it's amazing how many people come up to me to tell me that we forgot to put the "of" in. **KRK:** The first time I saw SPBT Mike had a DEVO t-shirt on and last night Dale had one on... are you hardcore DEVO fans?
Dale: Yeah.
Mike: I used to listen to at least three DEVO records a day, now it's down to only one.

Photo by Al

KRK: What's your favorite?
Mike: The first album.

Dale: I'd have to say the second.
KRK: How about you, Darrin?

Darrin: Oh, I have a Devo t-shirt, too. It's at home. I just wear it to fit in with the band.

KRK: I always thought that DEVO was a total guitar band at first, and I consider you guys a guitar band now, no offense, Darrin.

Darrin: Oh, no. I'm usually left out of it because I'm just the drummer. Maybe one of those drumming magazines will pick up an interview with me.

KRK: So, like DEVO, do you see yourselves getting caught up in to the computer/sampler stuff?

Mike: Oh, no, never. I can do it myself. I'm working on some stuff now. I do that on my own.

I could never do that, to set that shit up on stage! Having it all organized...
KRK: Would you consider SPBT a band that's not against any particular type of music, but not any rock or metal?

Mike: It's pretty rocking, but not too metal.
KRK: Last night you did some rocking songs.

Mike: Well, yeah, actually last night we did two 70's covers.
Darrin: We just decide on a song we like and we do it as straight forward as we can. We know a song well and just cover it. With that Hendrix there are so many versions.

Dale: Actually, the guitar part of the Hendrix song I do backwards. I just like it better.
KRK: What's your favorite Hip Hop/rap song?

Mike: Public Enemy. I haven't listened to the new one really.

Clair: It's pretty flat.
KRK: What do you think of a band like the Warlock Pinchers?

Mike: They're a bunch of little kids. What do you expect? They held a gun to Tom's head to release their record. They're pretty good about getting the media wrapped around their finger. They did this scam on Tiffany, sung them, and then it got out that she wasn't, and they said that their manager had done the scam... They're really weird like that.

KRK: I've heard that you like Madonna?
Darrin: Yeah, I think she used to be a lot better than she is now...but she'll have a new movie out and we'll all get to see her act again!

KRK: Could you guys ever see yourselves doing a thing like the Warlocks Tiffany scam?



Photo by Kik

Mike: We're way more vague than that, we would never want to do something where we would have to explain what we're talking about.

Darrin: We like playing music that we like, that we don't spend a lot of time on. Tiffany is really awful. We won't make two albums that are connected with how much we hate Tiffany. We don't have time to do that.

Mike: We would probably do something more like making a movie. We made a comic book so there's our first step.

KRK: How is the CD going to come, no comic book?

Mike: You have to send a dollar for one. Buy wax, it's dying out! The CD will have the first record along with the new 5 song LP.

Dale: The new album is more like we used to play

Photo by Kik

live, with all the extended play noises.

KRK: That's what it was like the first time I saw you at Bogarts. I tried to catch the shows at Al's bar, but I missed them.

Mike: We always play those weird gay parties on Sundays with a transvestite MCing.

Darrin: They're really not weird gay parties, they're celebrations of a lifestyle of pride.

KRK: Is there any noises, besides musical noises, that you are attracted to?

Mike: Well, I live in this really loud neighborhood, so I sit in my house and open all the window and doors...

Dale: I just like noise.

Mike: Some of the music is just noise, like they put the mike next to the freeway... I like my mix of noisy music.

Darrin: We're not into, like, 45 minutes of fog!

Mike: We spent six months making 14 hours worth of background new wave mood tapes... so now we NEED noise.

KRK: Was there anything in your childhood that sprouted the idea of forming a band... and sounding like this?

Mike: I was about seven and this kid blew his trumpet into my ear so loud that I had to start a band.

Dale: Jr. High probably, I just wanted to be in a band... I like being in a band.

Mike: Girls and money.

Darrin: I was listening to the radio and this song called, "Sing, Sing with the Swing". I didn't really want to play in a band, but I wanted to play drums. And now I'm in a band. Steel Pole Bathub.



C S H P I G

SITUATION

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UP



Photo by Kirk

Chi Pig was interviewed in March while on tour in L.A. with DOA. In case you've been under a rock for the last five years and you don't know, Chi has been the lead singer/ songwriter for one of Canada's foremost punk rock institutions, SNFU, who finally broke up late last year. We talked about led to this very heartbreaking disintegration, as well as plans with his new band, the Wongs.

Al: What are you doing down here in L.A.?

Chi: I'm selling t-shirts with DOA, my part-time job.

Al: Did you move from Edmonton to another part of Canada?

Chi: Yeah, I moved to Vancouver. The first week of February I moved there. I decided I needed a change of pace from where I was living. I didn't really want to start a new band in the city where I was at because, I don't know, I needed something new, a revival in my life. I decided on a new city, new people would be the best. After SNFU folded, which was October of 1989, when we did our last show, we actually did three last shows and they were totally awesome, and I haven't done anything since.

Al: What happened with SNFU?

Chi: Do you want my version, their version or the real version?

Al: Uh... How about the "real" version?

Chi: How about the combo. It's all combined anyway. They all came over to my house a month after the last tour, Mark and Brent, in July of 1989. I thought it was kinda odd, because I would see them 5 days a week, but it was strictly band stuff. We wouldn't really hang out or anything. It was like band and that was it. So they came over for a social visit which I thought was strange and odd. It turns out the reason they came over was, in their own words, was that they didn't want to do SNFU anymore. They kinda left it at that, they didn't really give an explanation as to why. Mark kinda said that he wants to sing and play guitar, so that's what he's doing now. I think that was one of the reasons and they just wanted a full-on change of pace. This is kinda speculation, but maybe since they're getting up there in age, 25 years old, that they wanted to play a bit mellower type of music. So I have no idea of what their new band plays but Mark, Curtis (who was the last SNFU bass player), and Brent have a new band with a fellow named Dave. They don't have a name yet. I sat around and did nothing, got my head together and rested my throat and legs and what not...

Al: You guys were certainly successful. It wasn't like you could complain that you weren't always gaining a following...

Chi: Yeah, that was the hardest and most frustrating part about it. The momentum was still going. We weren't slacking off in playing the live shows because I thought we were still a fairly decent live band and popularity-wise we weren't waning at all. People were still enthused about the records (but the) songs were getting harder to write. When we broke up we only had 4 new songs, since the last album came out. New songs are easy now that we are all involved in new bands. Maybe that was a part of the reason, just to revive ourselves and start anew - which is kind of a shame, but things don't last forever as the saying goes.

Al: What is this new band you have happening?

Chi: Well it's in the very infant stages right now, the band is called the Wongs, like the movie the Wanderers. That's where the name was sniffled from. It's just a four piece band, there's no famous people in the band...

Al: Except the singer...

Chi: Well, I don't know about that, he's probably the most recognizable. Famous? Famous is a heavy word. We planning on doing a demo tape in May and we're just taking it from there. We'll be playing by late summer. In Vancouver it's a lot easier to do things as compared to Edmonton. There's more people, more places to play and things just happen a lot faster there. What you can do there in a year, it would take about 3 years to do in Edmonton. That was part

of the reason for the move, I had to get out, man, I just had to get out.

Al: What kind of stuff are you doing? Is it along the lines of SNFU?

Chi: Well that's kinda hard to pin-point right now because we're new and we only have about 8 songs. The pace is more mid-tempo, there's some fast stuff, but not really really fast. Nothing compared to the speed SNFU was playing at. Which is good in a way, because it gives me more room to be creative singing wise. I have more room to expand on that. I never claimed to be a singer but this is like a feeble attempt for me to sing with this band. The lyrics are pretty much the same because I wrote about 98% of the SNFU stuff and I'm pretty much in the same headspace.

Al: Without that burden of SNFU on you now, is there something that you wanted to do in that band that you couldn't? Lyrically or musically?

Chi: With the new songs I've found that 8 out of 8 are serious. We haven't crawled into the humor department of my writing style - not just yet. The humor thing is cool and it's fun, and I like doing it, but maybe this is my last chance to have a serious say at things. To not "blow it" again, the serious ones are coming out quickly this time, there will be a fair share of the humorous ones. I thought SNFU was a good combination of humor and seriousness. I'd like to keep that in the humor department with the Wongs as well.

Al: What are some of the songs called? What are they about?

Chi: Well, jeez... I haven't even committed them to memory yet...

Al: Well, what was on your mind in general that you wanted to talk about?

Chi: We have one called "The Human Anchor" which is about depression coming into one's life and the person fighting the depression off. The title comes from the person "was not going to sink in the sea of life like a human anchor..." That's one of the songs. Getting a wee bit into the humor part, we have one called "What's Inside Of You", if you read it just boldly with the title it sounds like a straight edge song, but actually it's an anatomy song about what's actually inside of you - kidney stones, a ruptured spleen, a liver that's turning blue - all that kind of stuff. One's called "Haven't Felt" - "Haven't felt in a long time..." which is basically about like being an emotional cripple who doesn't feel things. Somebody who is just living and just being numb. For awhile there I just didn't feel anything.

Al: Is there somewhere you wanted to branch into musically?

Chi: Yeah, well, we don't want to stray too far away because we can't play all kinds of music. I'm not a reggae singer so that would be a real feeble attempt, so we're just sticking to what we know, which is what SNFU did as well. Musically the Wongs is aggressive and loud and hard. But it's just not as quick and there's more of a groove to it. More melody involved.

Al: Is that an effect of you getting older as well, changing the style a bit?

Chi: Well, it's kinda maturing a bit although I feel that I am immature for my age. I don't see any reason to do exactly what I did in the last band or what's the point in doing the exact same thing over and over again? If it's a new thing and a new chance then why not do it different this time instead of falling back on the past. The world is going forward so why shouldn't I go forward a bit. SNFU had it's limitations, the outer circle that we drew around ourselves

was just so big, I guess we didn't want to step over that line too much. With the new bands it's like a breath of fresh air and we can step any where we damn well please right now.

Al: Are you going to do any SNFU songs?

Chi: Not right now. I haven't really talked about it to the fellow Wongs. I think later on when we get our own songs established and shit, I wouldn't mind doing something for nostalgia or for sound check ...for those 3 people at sound check! You never know...

Al: It's a shame to lose that material forever and never be able to hear it live again.

Chi: Yeah, that was a shame with the last gigs, we should have got them professionally recorded. Then we could have documented it. With SNFU a lot of the energy was live, we didn't really capture that on record, I don't think. That was a shame as well.

Al: You've toured and bounced around on various different labels - you're not disillusioned with the whole music thing?

Chi: My main reason for doing music was because I liked it. I had a lot of fun doing it. I found when I took the 6 months off, that now more than ever, that is what I want to do with my life. Whether I get paid for it or become really popular, that doesn't mean shit to me. I just like doing it personally. One of the most fun things for me to do in my life is to perform. I was like an out of work trapeze act when I was just walking around being a civilian. It was cool to just be quiet, but I realized that I missed it.

Al: That last SNFU tour, when you were down in L.A. you didn't seem like the happiest guy on earth which is how I always saw you. Did you sense that imminent break-up...

Chi: No, to tell the truth. I don't know if I was being stubborn or just trying to shield myself from reality. I can't say, but to me I thought it was going to last. Forever... or at least I thought we had one or two more years in us. For them to decide that they didn't want to be in the band was a shock. In my mind everything was going alright although there was a little inner tension involved. Maybe the reason for the unhappiness was... I don't know. It just gets kinda tense when you tour that long with one band and you have to worry about this and that. Doing some of the managerial duties and playing in the band is kinda tough. We didn't have a manager or road manager with us at that time so that weight was on our shoulders as well. Just being really sober, not drinking or not smoking or anything on tours, you just get kinda tense. I don't drink anymore anyway but I think that might have had something to do with it. I was trying to have a good time but it wasn't always there, you know? I just wasn't feeling anything - maybe that was the state I was in last time when you thought I wasn't all that happy.

Al: Usually when you guys came to town you were bouncing off the walls, it was a bit different that time. It just didn't seem the same.

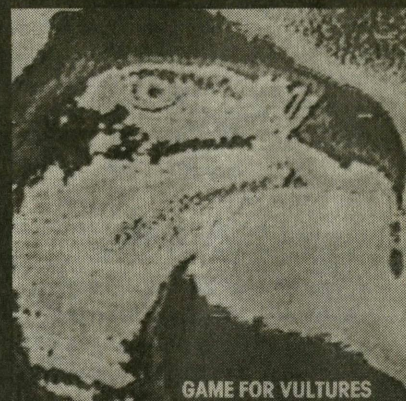
Chi: You lose a bit of enthusiasm after doing it for that long. Especially when you are doing the same songs. There's also pressure when you get a reputation, which SNFU had as a good live band, and it's hard to live up to that reputation every night - five nights a week on tour. It's rough. That can wear on you. I did between 6 and 7 hundred shows with SNFU over 8 years. Talk about squeezing a sponge until it's dry... Maybe on that last tour it was starting to show a bit, and the other members in the band could sense a few cracks in the sidewalk starting to develop so they just decided to re-pave it... But I'm glad I have this new project going, I'm really enthusiastic about it.

!EAR CANDY....FROM ESTRUS!



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Second slab of primal grind from these pulp city losers. Pin-up sleeve. Non-lp b-side. First 1,000 on throbbin' purple vinyl. Full lp out soon!!!! **ES74**



Game For Vultures

Debut 3-song 7" e.p. from this cinderblock trio. Snarlin' guitars. First 1,000 on sperm infested vinyl. **ES73**

Estrus Records P.O. Box 2125 Bellingham, WA. 98227 USA (206) 647-1187 (Tel./Fax)

DON'T BELIEVE WHAT YOU READ

I can picture this band being from D.C. for some reason, although a couple tunes remind me of HUSKER DU, plus more reckless abandon. "Shield Your Eyes" is a catchy tune. Good. (WG)

JAWBREAKER - "Whack & Blite" EP

Definitely a band with their own ideas. Combining the sensitivity of contemporary DC post-HC with the pop sensibilities of their So. Cal home, this trio has distinction and self-confidence. On gray vinyl. (TY)
(Blackball, PO Box 480321, LA, CA 90048)

JAWBREAKER-BUSY(7"): Much in the same vein as their previous 7" (reviewed last issue) Jawbreaker amaze the listener through two songs this time around. Still retaining their individualistic melodic hardcore style, they are (were) a force to be reckoned with. (JM)

JAWBREAKER - "Whack and Blite" 7"EP

Three songs on gray marbled wax, a cool optical delight pattern in the center of one side which comes complete with a lyric booklet and a sticker. "Lawn" and "Crane" are both fast with hints of Zen Arcade era HUSKER-DU. "Eye-5" is a weird song about freeway freakouts with a groovy chorus that ends up sounding something like NICE STRONG ARM mools SONIC YOUTH. -Evan (BlackBall Records P.O. Box 480321 Los Angeles, CA 90048)

These guys are from L.A. but I hear a definite DC influence at times, also a bit of Jones Addiction as well. Very emotionally fueled sound, although I feel this tape suffers from flat production, loved the song 'Shield Your Eyes'.

JAWBREAKER- Busy 7" (Shredder)

This just blew me away. Instantly I had to have more than these two songs. It took me awhile to place the likeness of the first song. Finally, it hit me. Husker Du. Yeah, kinda like an emo-pop-hardcore band. If Huskers were from D.C., they might have sounded like this. I think Jawbreaker is awesome, great music. Wonderful.

Jawbreaker "Busy" 7"

Hailing from that hellhole south of here, Los Angeles, Jawbreaker are probably the best melodic punk since Husker Du, an obvious comparison. Catchy & intelligent, thoughtful without beating-you-over-the-head lyrics. Add a low key, non-pretentious attitude and Jawbreaker are a way cool band. This 7" gets as many thumbs up as I have to give.

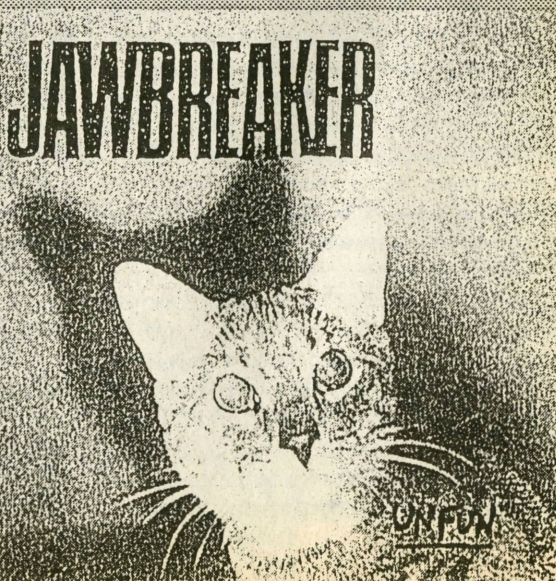
I must say I really enjoyed JAWBREAKER!! They are traditional hardcore with a lot of UMPH! I admired the singer/guitar player, he really seemed to be having a good time. In fact, judging from their antics, the whole band seemed to be having a good time. My only disappointment was that Al's wouldn't allow an encore. Everyone wanted one too! This band is absolutely worth the admission price wherever they are playing!

JAWBREAKER, "Busy" 45, from Shredder Records, POB 480321, Los Angeles, CA 90048. Catchy, tuneful, likeable punk with crisp production and hooks that won't let go. I like it! (Z)

● Shred 5: JAWBREAKER "Busy" EP
— I freak on this. Great, very melodic hardcore from L.A.

BELIEVE WHAT YOU HEAR

JAWBREAKER - The "UNFUN" LP \$6 plus postage from Blacklist, 181 Shipley St., S.F., CA 94107. \$2 for the "BUSY" 7 inch. \$2.40 for "The World's In Shreds" Volume 2 with "Shield Your Eyes" by JAWBREAKER. Include 90c postage 1st pound U.S.
SHREDDER RECORDS C/O BLACKLIST MAILORDER



Crave are a well known staple of the New York club scene, but who have heard them are familiar with the band because of their *Has A Shonen Knife Who Loves Them*", but that track does couple of hot chicks on bass and vocals and a crazed drum York, firmly staking a claim next to the likes of Lunachicks by Freaks' bassist Howie Pyro with questions prompted playing in the background.....



FS: Well, for a corny opener question, what inspired your lyrics?

Laurie Es: A lot of our songs are about dreams or nightmares, the subject of aliens, flying saucers, UFO's appear pretty frequently in Krave Tunes.

FS: What's the space alien thing all about?

Laurie Es: Ruby Starr from Black Oak Arkansas came to me in a dream once and told me I was to be kidnapped by the Mayan Indians in the year 2000 when they return from outer space to collect their offspring. You see, all females in rock bands are directly related to the Mayans, who came from outer space to seed our planet with their offspring. Ask any girl in a rock band, Leslie Gore goes on about it all the time in interviews...

FS: I hear Jackie DeShannon used to say it was Incas...

Laurie Es: Well, all the very Southern Mexican Indians, Incas and Mayans, the whole South American and Central American natives, and the Egyptians, all the pyramid cultures, they started rock and roll, long before Motley Crue or the DeFranco family.

Scara: It just goes along with the animal supremacy theme which is simply that everyone thinks that they're so high and mighty, but we're all so little compared to our environment. We're so selfish and we think that this planet is the only place where life exists. So many people have the same view of animals. Like they're nothing.

FS: Have you had experience with UFO's?

Laurie Es: I'm a UFO abductee, but the aliens erased my conscious memory of it. I used to have these nightmares about UFO's crashing in this valley and all of my friends would go down the hill to investigate the explosion. When they came back up, they were faceless. Everytime I had that dream I would sleepwalk and wake up somewhere other than my bed. That's what the song "Far Flung" is about. It's almost like having some outside force controlling your subconscious.

Scara: We write about experiences in our lives that inspire us. I met this Indian over the summer and I was in this incredible waterfall that had to be the most beautiful place I had ever seen. This Indian saw us and scaled down the falls like it was nothing. He didn't even look human. He was covered with dirt and completely bugged out looking. He picked up the water from the mountain and made us drink it. His hands were dirty, but we drank it anyway because we knew it was a test to see how much of a city slicker we were. After we drank the dirt, he said, "We're brothers now." So we wrote "Crowalker". A lot of my lyrics are about breaking loose and fuck all the pressure people put on you. You're

have had little exposure outside their local area until now. Most people first vinyl offering "Elmer Elevator" off the comp. "Every Band little to explain the band. With two lefty handed guitarists, a maniac, KRAVE are part of the coolest "non-trend" in New or the Freaks. Krave interview was conducted in person by Mr. Patrick Fear. "American Bandstand" was

FS: Do you consider Krave an underground band?

Scara: I hope it doesn't stop at just one circle. I think none could listen to our music and get into it. A lot of weird bands are really making it. We just played with Soundgarden. They're a bunch of scumbags, just like us, but they're on the top of the ladder. It took them some time before they got signed.

Now they have a huge audience, a major label and were nominated for a Grammy Award. I wonder what we'll be like when we're that far along?

Frank: We're not gonna take the shit end of the stick. We're gonna grab the other end and beat it over everybody's head.

FS: What other extra-curricular stuff do you do outside of Krave?

Scara: Me and my best friend since Nursery School decided when we were 18 to start bellydancing. Since we both had tattoos, we realized that we weren't going to make it in the mainstream bellydance scene because they don't allow tattoos. We're both left handed so we formed this bellydance company where all the moves start on our left feet. It's called "School of Fish." We were asked to bellydance at the Ritz before Sonic Youth and after Mudhoney. We did it at the Pyramid before the Lunachicks.

Laurie Es: I do a radio show on WFMU on Saturday evenings. I have live bands play and do interviews with them. Redd Kross has visited the show, Tator Totz, Freaks, Das Damen, Soundgraden, Die Kreuzen, Lunachicks, Sloth, Da Willys, White Zombie, Raging Slab... I've been doing it since 1982 so it's a long list. A lot of the live interviews end up in print in *Flesh* and *Bones* magazine. Hawkwind, Tator Totz, Raging Slab - they all ended up in print. Next issue will have Ruby Starr from Black Oak Arkansas. She's my idol.

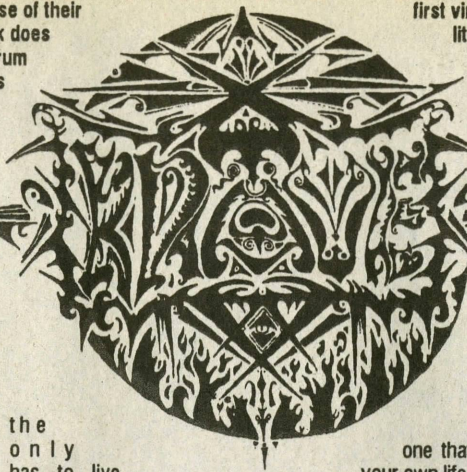
Josey: I'm into reading weird and mysterious books and I never go out. I only watch public television and *Totally Hidden Video*.

FS: What other experiments have you conducted recently?

Josey: I bought one of these balls that has the lightning inside of them. I thought it would be really cool to play guitar and freak out on the thing. The directions said "Never touch the orb while wearing anything metal." At the time I was wearing a ring and I got a little bit of a jolt from it and I thought it was kinda cool. I kept getting wilder with my experiments. Finally, what happened was I took a live guitar plug and held it in one hand, plugged it into my amp, tuned the amp up real loud, took the other hand and touched the ball with the rings on my fingers and I got electrocuted. My amp made this noise that sounded just like the doorbell on the Addams Family. The lights got dim and I almost blacked out.

Scara: He brought the ball back to Radio Shack and got a refund by saying "It had bad vibes."

Rob: He got one of those radio controlled cars instead.....[].



the only one that has to live your own life. I guess I wasn't the first one. "Free yo' mind and yo' as will follow."

FS: Josey plays upside down and backwards.

Josey: Standing on my head, of course.

Scara: One of the coolest things about Krave that gives us so much diversity is the fact that everyone is from totally different heads and schools of music. We're not all saying, "Oh, we want to sound just like this..." because we don't have a common ground. Our songs come out naturally from the blend of the five of us.

FS: What are some of the individual influences?

Josey: My main influence is everything. Everything from dealing with a wino to watching people blow their brains out on TV to squashing a bug by accident.

Scara: Josey listens to Sufi Gregorian chants. I listen to a lot of Soul and Funkadelic, old Sabbath...

Laurie Es: There's about 20 albums that I regularly listen to that don't fall into any particular category. Anything that will turn the air into cottage cheese... Budgie, Blue Cheer, Brownsville Station, Stranglers, Black Oak Arkansas, Hawkwind...

Rob: Slayer, Janes Addiction, Bad Brains.

Frank: Deep Purple, Motorhead, Judas Priest, ACDC, Aerosmith, Steppenwolf, Stooges.

Scara: Pink Faeries, Kiss, Tank, Alice Cooper.

Josey: Mr. Hendrix.

FS: Do you do any covers?

Scara: When the band first formed, we decided that we would all learn "Search And Destroy" and it was such a disaster. How can you take such a great song like "Search and Destroy" and think that you can improve upon it?

Josey: We did one Shonen Knife cover, that's on a compilation called "Every Band Has A Shonen Knife That Loves Them."

Laurie Es: Neither Rob nor Frank were in the band yet. Our original rhythm guitarist, Mike Whalen, is on it. Andrea from Freaks is the drummer. For a brand new band, the cut ("Elmer Elevator") does a lot of experimentation with Japanese monster movie clips and chanting, but we basically don't sound like that anymore.

Scara: My voice was a lot more out of control back then. We've developed our style more and sound a lot more original. Josey and I hadn't been in bands before, so whatever came out of a jam was made into songs. Now we have more of an idea of how we want to sound.

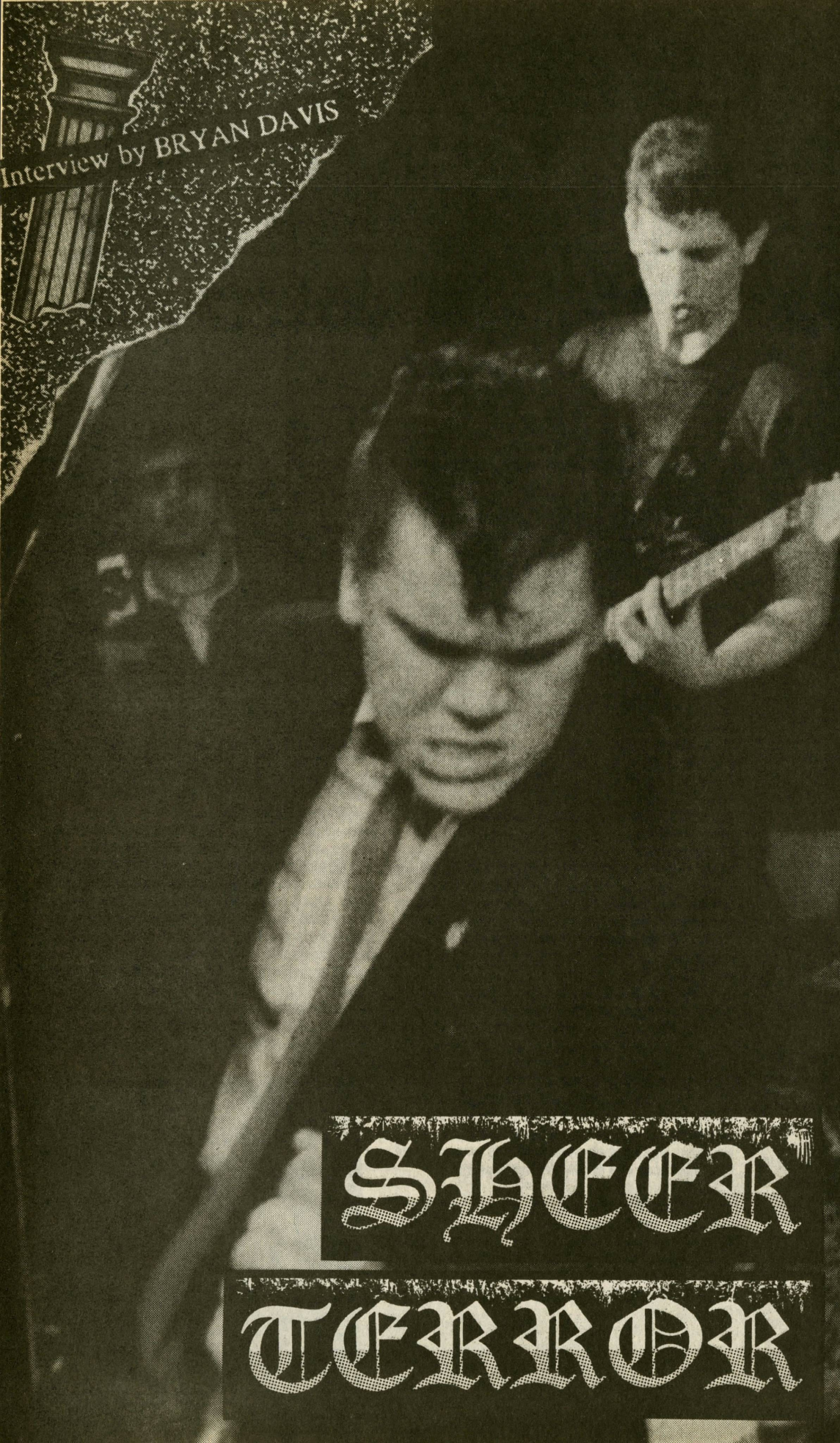
FS: Why do you call yourself Krave?

Scara: When the band first started, Josey had just moved to N.Y. from parts unknown. I was gonna play bass and he was gonna play guitar. He came over to my apartment to jam and he started eating cat food. I thought he was trying to shock me so I acted like I didn't notice that and I noticed that he bought a whole box of cat food.

FS: Did he have a cat?

Scara: No, he didn't. Wow, I never thought of that but he had purchased a box of Crave that had little chicken bones, fish and little X's in it. Anyway, all the fish were in the ashtray piled really high which meant that he had eaten the chicken bones and the x's but not the fish. It was then that I realized





Interview by BRYAN DAVIS

SHEER TERROR

Alright all you bastards, forget GG Allin for a minute... for there's no greater fear than SHEER TERROR! Somewhat notorious within New York and fairly unknown outside of it, Sheer Terror have been kicking and screaming since 1985. They can be described as hateful, sarcastic, cynical individuals of some reasonable intelligence or so they appear. After two demos; "No Grounds For Pity" and "Fall From Grace", Starving Missile Records in West Germany released the only album from the band, appropriately named "Just Can't Hate Enough". Recently a 3 song live bootleg (official) came out and sold out shortly after being offered. The album, that was previously available as an import only, has been licensed to Blackout (who else!?) to be re-released in the States. The latest development which just occurred in this twisted tale, was the departure of founding member/guitarist Alan Blake, who in his 30's has moved on to greener pastures (caught in a deluge of a mid-life crisis according to Paul). Mark has since taken over the empty slot, allowing Mike Walter to assume his former position on bass. The band reports that they have never been in a better standing musically than with their present line-up. So it looks as if things are looking up for the four members of Sheer Terror, or is this planet still a working class nightmare? We'll see...

Sheer Terror:
Mark Neuman - guitar
Paul Bearer - Grumble
Jason Martin - drums
Mike Walter - bass

Bryan: You mentioned that Hardcore killed Punk, how so?

Paul: For me anyways, Punk was a real hoot. Crazy music with a relentless beat... over the top stuff, you know? Even the early Hardcore shit and Oi from '79 up till '83 was fun and furious. Once everyone started taking everything so seriously, it killed the spirit of it all. Like when the Pistols were screaming Anarchy and all, it was supposed to be a "piss-take", smash it up and have a laugh, abandonment... reckless abandonment. It was young, both the bands and the fans. Youth is supposed to be a time for fun without "real" worries, other than maybe how you're gonna get a ride home after a show at four in the morning without your mom and dad finding out. Once people started involving politics, left or right, with the music and songs had to have a message, it put a damper on things. Don't get me wrong, I'm not saying that some issues such as homelessness, drugs, corruption, hunger and the like are to be ignored; but when I want to listen to a record, go to a show or dance, I want to enjoy myself. That may sound selfish or maybe immature, but hell, music is supposed to "calm the savage beast" not throw him into a frenzy or hurl him into the pits of despair.

Bryan: You sing in, what would be considered, a very Hardcore band yet you say that you dislike Hardcore and don't really listen to it. What's the difference between your band and the rest?

Bryan: We're better! Ha! The cats out of the bag! I like some of the older hardcore outfits, but the newer shit just doesn't do it for me. I like my band, I like my band members. The band is a release for me and I like to have a good time with it while I can. I suppose the difference between us and other bands is that we're Sheer Terror and they're not.

Bryan: Do you intentionally refuse to align yourself and Sheer Terror with the "New York Scene"?

Paul: Yes. We don't align ourselves with ANY scene, group of people, beliefs, thoughts or dogma other than our own. We don't hang out at shows or with clique-ish bands by our own volition. It's just something that we don't do, it just never appealed to us. I can't recall who said it, but there's a saying "The strongest man is he who stands alone" and that pretty much sums it up for us as an outfit.

Bryan: Would you even go as far as to say that you revel in your unpopularity, at least amongst the Hardcore kids?

Paul: Sure, I love bad press. It's a real hoot when I read a bad review or opinion of myself. It's hilarious. I mean, sure I like good press, but this is supposed to be a good time had by all and I'm not about to get my shorts in a bundle over whether some 16 year old kid on a skateboard likes my band or not.

Bryan: Do you want others to keep their distance from you or do you think people are just easily intimidated by you?

Paul: No, I don't want others to keep their distance, but on the same token, I don't want everyone up my ass either. Some people are just put off by our "honesty" and don't know how to handle or approach it. Some have said that we're "too honest". Hell, how can someone who plays in a Punk band be "too honest"? In a way it's good to keep some people intimidated, because if you play along with them, then you become complacent and readily accessible and boring. You've gotta keep them on their toes.

Bryan: Your well-known for what you hate but what do you like or respect?

Paul: Am I well-known for what I hate? Jesus, I hope not. I mean, I have a life you know. I just don't sit in a dark room and conjure up all sorts of ungodly thoughts or schemes. I work, I pay rent and bills, I feed my cat, I'm hopelessly in love and committed to a woman. I even on occasion, go to

church. I try to be the best person that I can possibly be (enough already, I get the picture - BD). Sure I hate, we all do. I like or have respect for people who are honest, real hard working, self-respecting and respect me. Obviously if someone does not have some of the personal traits as myself, we may not get along, but that doesn't mean I don't respect them. (so much for my gloomy intro. -BD).

Bryan: It seems you think that many of these young bands take themselves too seriously, do you think they need to depend on people to believe in them? Half the time these bands don't appear to believe in themselves.

Paul: ... and that's where the problem lies. Once you start worrying about who likes or dislikes you, you might as well call it a day or play top 40 songs. It's fine to be political or "socially aware" and I encourage it but try to enjoy yourself. You're put on this earth for god knows how long or short a time, try to make the best of it for yourself. If you can help others, fine, do it.

The Spoiler
 Jesus in the back
 Died of a heart attack
 Got satan on his knees
 Doing as I please
 All my love, the Spoiler
 All your strife, the Spoiler
 You're the one, the Spoiler
 Your dreams, they all are dead
 I shut them in your head
 So don't run out on me son
 Cause the party's just begun
 Tell me all your problems
 And the way you're gonna solve them
 And I'll do my best to prove you wrong
 Then you'll start to cry
 And it'll be the reason why
 You had me pegged all along
 Gonna ruin it for ya
 Cause I'm the Spoiler
 Gonna ruin it for ya
 Me, the Spoiler!

Bryan: What (or whom) was your inspiration for the song "The Spoiler"? Do you like to personify yourself as the antagonist in your lyrics?

Paul: Sure, I am an antagonist. You have to take sides in a fight, whatever fight, and most of all you have to fight on the side that you believe in. I'm not talking about a revolution or some gang war, but just the struggles that we face in our daily routines. "The Spoiler" was written about myself, my buddy Mike from the Nihilistics and my pals in Astoria and Staten Island. Basically it's about going to a party, getting loaded and spoiling everyone's idea of a good time. Maybe we are sadistic but hell we try to enjoy ourselves. Our fun, our way. Yeah it's a little extreme, but we're only human. It's harmless really.

Bryan: Does the band share your vision of the world?

Paul: Maybe in some respects, but certainly not in all. I really wouldn't want them to because it would be quite boring if we all agreed on everything. That's what I always wanted to ask all the "peace punks" or even the "nazi skinheads". Say you got what you asked for? Say there was a world in a perpetual state of peace, love and happiness or an Aryan nation. What would you complain about then? The bad old days? "Oh, I remember when there was the threat of war..." or "Remember the time when Blacks and Jews walked freely amongst our children..."? Lordy, will you people stop it already and get on with your lives. If it makes you happy, fine, but realize that there's not one law in this world that says that I or anyone else has to

like you, or that you have to like them.

Bryan: Your taste in music varies from what you told me but all the songs have a common theme; such as isolation, misery, disgust, hate, love lost. Then is your musical preference really determined by the lyrical content as opposed to the music it's put to?

Paul: Good God! You make everything seem so bleak! Well, I guess that's my own doing. My lyrics don't tend to be uplifting. I sing about my own personal hells, vices, devices and problems. I use my writing and singing as a release, so to me they are uplifting, where as I'm getting a load off my chest. If someone can relate to or appreciate what I'm trying to do then that's an added bonus. As long as it makes me feel good, or at least relieved, then my job is done and I can go home happy and continue with my next conquest. I can appreciate a good "love gone wrong" or basic love song. I guess that's part of the reason I mostly listen to Rockabilly, Motown, Blues and R&B. So, I guess you can say that my musical preference is determined by the lyrical content, but if I hear a good groove, rhythm or guitar lick, the lyrics can be godawful, but I might like the music behind it.

Bryan: Would you main emphasis in Sheer Terror also be in just the lyrics?

Paul: Yes, but the music is important. If I'm not happy with a tune or I'm uncomfortable singing to it, I won't do it. If there's a way of changing the chord structure or beat, so that I'm content with it, then I'll work with it. Feel it out. I don't know too many bands out there in this genre, but take a band like Gorilla Biscuits. I actually listened to their album and found some of the music to be good although their lyrical content left a lot to be desired for me. I won't say that I'm a fan of theirs because I'm not, but every so often I'll hear a sliver that I'll like, just for me, that's not enough.

Bryan: Is there an unwavering reason why you can never be optimistic in your songs? Do you perceive there "positive" bands as being false or unrealistic?

Paul: I guess I really put out this image of being an unhappy tyrant that thrives on misery and pain. It was never my intention to do so and I certainly am not putting on an act or the like. Sure, I'm pessimistic a great deal of things, too many to mention. Although I do consider myself to be very optimistic. Why would I want to see tomorrow, or do this interview or be in this band if I didn't have somewhat of an optimistic outlook. I sing about what I know and unfortunately I've had my fair share of dashed dreams, hopes and failures. It's not my mainstay, it's just something that I guess I have a knack for writing about. I don't perceive the "positive" bands as being false or unrealistic... idealistic, yes. I just don't like the music they play or the majority of the things they have to say, or how they say it. Shit, like that just annoys me. I don't use drugs, other than alcohol or tobacco, and I don't need some 15 year old kid telling me where it's at.

Bryan: Why did Alan leave exactly?

Paul: Blake's been involved in music for quite some time now and he's getting on in years (35), and I guess he just wants to see what else is out there for him. I really can't speak for the guy and I'm sorry to say that he and I parted on bad terms, but no matter what I'll keep plugging away until I've had enough. Maybe he's had enough, I don't know, but it's a shame that he's not here to share whatever fruits of our labor are with.

Bryan: Will your sound change with the new line-up?

Paul: It'll still sound like us but more groove oriented. I like songs that have something that you can grab a hold of, something that you can feel and remember. That's something our older material was lacking. There was too many parts or changes. For what they were, I liked them, but the stuff we're writing now is less confusing. It's a natural progression, nothing was forced, it's astep in the right direction. At least for us anyways. We hope to have a new single out by this summer and an album out by September.

Bryan: Any famous last words?

Paul: Yeah, In-Effect and Caroline are a bunch of fuck'n retards!

**CRUISIN'
WITH
THE**

Cadillac

Warren - bass

Gaby - vocals

Brian - guitar

Jamie - drums

Johnny - guitar

**T
R
A
M
P
S**

KRK: Last time I saw you guys was at Eddie Egans party, maybe a year ago, what's happened since then?

Warren: We got a 7" deal with XXX Records, it's not a very well recorded one but...

KRK: Different members too?

Johnny: Randy was on bass, he used to play in Dissension. We got a new drummer since then, Jamie. The other one died in a tragic kitchen accident... I'm just kidding.

Gaby: We don't really think of Warren as a new member because he's been in the band longer than the guy he replaced. So he's not new anymore.

KRK: I know you used to be in at least one other band?

Warren: I used to be in Final Conflict many eons ago.

Johnny: I used to be in some obscure weird bands with some weird obscure guys, that helped me a lot.

Gaby: I've been in a lot of punk bands, I don't know...

Warren: I used to be in a band with this guy (pointing to Gaby)...

Gaby: We used to be in a band together... 8, 9 years ago.

Jaime: They beat people up. I was in a few bands. I did a couple of reunion shows with Shattered Faith. Just a couple here and there.

Brian: I was in some bands, I played a lot of air guitar too!

KRK: Did you guys have to own Cadillacs to join the band?

Warren: None of us own a Cadillac!

Jaime: We're the Cadillac Trucks.

Warren: Gaby used to have a real cool Cadi.

Brian: It got towed.

KRK: Where did that name come from?

Warren: Johnny?

Johnny: Oh God, Brian?

Brian: Ok, Cadillac Tramps is just kind of a nick-

name or slang. Someone that can be down on the street, all the way down and still have some composure, still have some class. Kinda like a street person with blue blood.

KRK: The name seems so obvious.

Warren: What do you mean?

KRK: Well, a tramp in a Cadillac, I don't know.

Johnny: A lot of people don't realize it, but it's no big deal to us, we don't have to get up on stage and say, "do you want to know what our name is?" Some day people will know or they won't, it doesn't really matter.

KRK: There seems to be a big humorous side to the band...

Warren: It's not so much humor as it is having a good time.

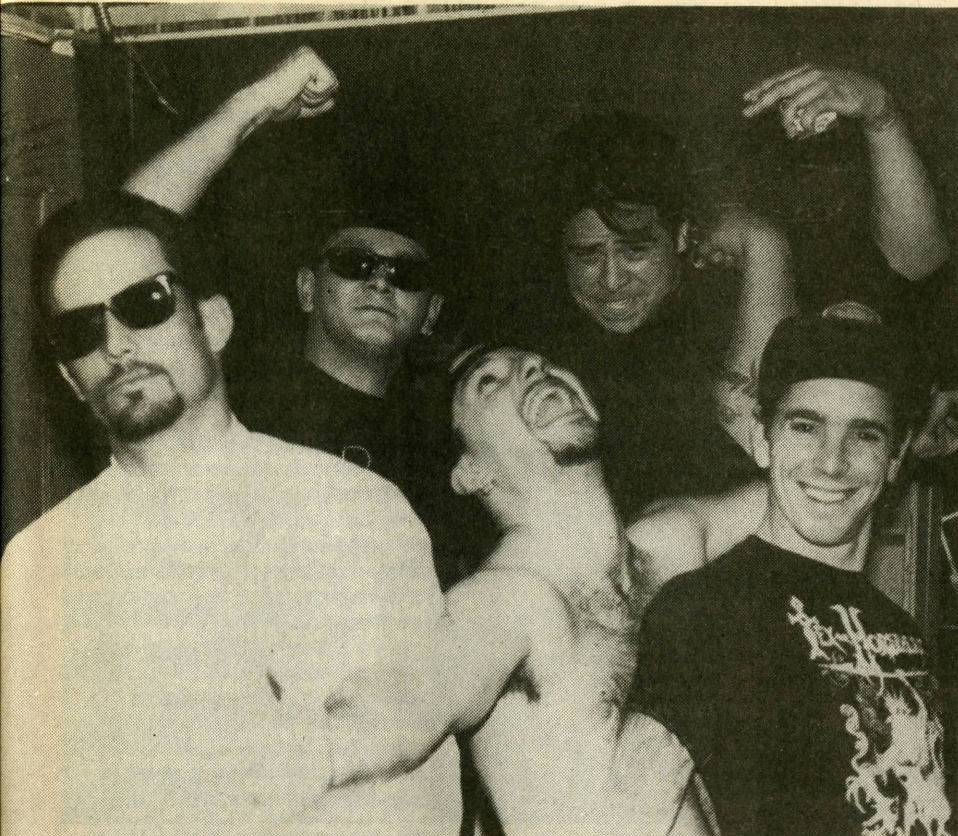
Gaby: You probably have 5 of the kookiest guys in the world here! We have a lot of fun with what we do. Humor is a part of fun as far as I'm concerned.

KRK: Do you have any problems playing such aggressive music and combining it with "fun"?

Warren: I don't consider it "aggressive".

Johnny: Compared to what we used to play, this is toned down music! We don't really think of ourselves as an aggressive band. We come from aggressive pasts. So I guess it all bleeds over a little bit. On the same token we temper it with humor





to, I guess, cope with life in this fucked up world.

Brian: I'm a serious guy, I don't find humor in anything.

KRK: You mentioned your single.

Johnny: We got a single out... we wanted to do an album, Triple X didn't want to risk a whole album on us! I suppose. I guess we're all unknowns, we've all been around but we've only been around as a band 2 years. That's it, I don't know. It's a good record, buy it! What do you think Mike (Gaby)?

Gaby: It's sold out many times in local record stores.

Johnny: One thing I'd like to be known is that the songs on our record are like our name. Not to be taken seriously, face value. There's a meaning behind what they say. The lyrics are like characters doing real life shit. There is meaning behind what we say.

Brian: There's a lot of humor behind our shows but the material has a lot to say. It's not just a bunch of bullshit.

Gaby: On the other hand, we're not trying to preach. We're just having a good time.

Brian: ...and after the shows we hand out pamphlets explaining that we're serious.

Johnny: We've been misquoted a lot of times in interviews. They seem to focus on things we don't want to say. Then the shit we did want to say is left out. So I'm trying not to say too much!

KRK: Tell me about the bands visuals, you have this certain tough look.

Jaime: They made me get tatoos to join the band! They tied me down and tattooed me!

Brian: I moved into his parents house to sleep on the floor at one time. I changed him, he was a pretty conservative guy.

KRK: You're to blame! How do you feel about that?

Brian: I feel pretty good.

Gaby: Misery loves company.

KRK: You seem to play a lot.

Warren: Right now we're trying to play here or L.A. We can play around here (O.C.) a lot, I guess. We want to get the heck out of this area, go to Las Vegas, San Francisco...

KRK: Almost sounds like you're serious!

Gaby: There's nothing wrong with O.C., we like playing

here a lot. The last few times we've played L.A. the shows went over real well. There's still a lot of people that haven't heard of us in L.A....

Johnny: And in 'Frisco, San Diego, Phoenix, Las Vegas...

Brian: Bakersfield...

Warren: We played Bakersfield and had our infamous Cock Fight Tour '89.

Johnny: I think what it is, we want to rock - all the time! And you can't do that in one county without burning yourselves out. There's been examples after examples of bands that kept playing the same clubs over and over... Now they're burned out. After awhile no one cares anymore, but if you move on and make the circle back around, you see new things. Feel fresh. (Talk gets into how cool a club Foul Play is, with Ted Nugent bouncing and broken phones).

KRK: What are your interests outside of the band?

Gaby: Whatever is the most popular on MTV... Doing cartwheels down hills - what do you call those things when you look in the sand for coins?

Everyone: Metal detectors!

Gaby: Gaby loves metal detecting on beaches!

Brian: I find ways to help protect the environment. I stopped using Aquanet on my hair. I now use roll-on deodorants. I'm really trying to help the environment.

Gaby: Warren is on a semi-pro football team.

Warren: Wide end!

Jaime: He used to be a tight end, now he's a wide receiver.

Johnny: A lot of bands get real lucky and get supported... in our lives a big part is making a fucking living. That's why I'd like to go on tour, make enough money to live off of our music, 'cuz working 40 hours a week and the band thing gets really tiring.

Warren: We don't want to get rich or any bullshit like that. It would be nice to live off of our music instead of going to a 9 to 5 job. I think we all agree that we like playing our music more than anything else. To do that for a living would be like a dream.

Brian: I almost lost my thumb last week!

Gaby: My boss yelled at me! In the long run... after a

show, after the sweat and the bullshit work, it all seems worth it. That really keeps me going.

Warren: I'm not a semi-pro football player by the way. I'm a semi-pro wrestler. I'm the Green Haired Mexican, they call me "Chili-Verde"!

KRK: I'm curious about your tattoos...

Warren: A lot of us, the tattoos are left overs from old days...

Jaime: Except for me!

Johnny: It's kind of a way to do something wrong without doing something wrong.

Warren: A way to satisfy our masochistic needs.

Jaime: I saw Axle Rose on TV with girls not pretty boys, right then I knew I had to get some!

Johnny: When I saw Axle Rose I wanted to get mine layered off!

Gaby: The only reason I have tattoos is because Sean Penn has a tattoo!

Brian: We have a good friend Dennis who does some pretty good tattoo work.

KRK: And where is that at?

Gaby: He's the travelling tattooist. Supply him with a battery charger and an E string from a guitar and you'll have a tattoo. All you have to do is take your shoes off first.

Brian: My tattoos are all symbols of my religion, a devout catholic.

Jaime: Especially the dragon!

Gaby: He's into Beanie Boy and Cacao! Warren has the infamous "cat hit with a bat" tattoo.

Warren: I was fifteen when I got that!

KRK: Wow, how old are you now?

Johnny: I'm 27 years old!

Warren: Old!

Gaby: Old as the hills.

Brian: I'll be 23 real soon.

Jaime: 15!

KRK: What have these years of life given you?

Johnny: I swear to god I used to be a snotty politician. I've mellowed out a lot because I've noticed most of the people that bitch and complain all the time are the people that aren't really doing anything about it. I'd rather do something than just bitch. Now I'm more a man of action than words.

Warren: The years have given me a 2 year old daughter and an ex-wife. My daughters name is Chelsea.

Gaby: It's given me a 3 year old son and a strange obsession for the blues.

Johnny: The most recent years have been good, given me a lot of good friends. There was a few years back when I didn't stand a chance and... they've given me a life.

KRK: What have the lack of years...

Jaime: Lack of years! I'm actually 22. They have given me a goatee! I've noticed some hairs on my neck and I'm irked!

KRK: Do you remember any childhood experiences that might have triggered your life as a rock and roll star?

Gaby: My dad has been into music all his life.

Warren: His dad is Mike Ness!

Brian: Music runs in our families, different types. Jamie's dad plays jazz, Johnny's dad was into rock 'n roll in the early '60's, now he plays really good folk. My dad was a choir director and a vocal coach!

Gaby: I had a couple of uncles into a '60s blues type band.

Warren: I grew up in a barrio and listened to a lot of Motown!

Johnny: I think I know what you're talking about and I did get a lot of negative attention as a youngster. I think that has a lot to do with it.

Warren: Is it going to turn into a therapy session!?

Jaime: The reason why I got into this band, this guy Gaby was at a show when one of my old bands was playing. He was drunk and decided to throw bottles at my band, hit me in the head!

Gaby: I hit him in the forehead, he stopped growing hair. Then he swore he'd be in a band with me to throw bottles at me!

KRK: What are some local bands you guys like?

Everyone: Shrinky Dinx, Joy Ride, Lunch Box, Big Drill Car, the Dis, Tender Fury and Social Distortion.

Warren: Hey Gina, MWOMPII!

Gaby: Thanks Eddie and Pat (You know who you are!)

Warren: Make that the last thin in the interview: Hey Gina, MWOMPII!

SCHOOL



stf: Do you take your other bands seriously ... as serious as Trash Can School?

Jack: Oh yeah, we're musicians, we just gotta play.

Manny: We're addicts, musical addicts!

KRK: When I saw you before there was a different line up...

Andy Seven: We had a different guitarist, he left about a month after we started, then John joined, then Jim and Jack. So now it's a three guitar line up.

John: Jim, John, and Jack! Just sign the credit "J" or the three J's.

KRK: How have you changed since the first demo?

Manny: More guitars!

Jack: I think we're more experimental. Or maybe we're the same.

Andy Seven: More people come now!

Jim: More members in the band. The more people you know the more people show up.

John: Well, I really got into TCS when I saw them here (Raji's), I'm a big fan of Sandy Smith, and Van Morrison, and they covered both... so here I am.

Andy Seven: All of our guitarists saw TCS before playing with the band.

Manny: Andy's our spiritual leader... so we just fuel him.

TRASH (trash), n. 1. anything worthless or useless 2. a disreputable person,

stf: Since there's six of you, let's start off with your names, instruments, and favorite movie.

Lucas: Hi, my name is Lucas, I play bass, and by favorite movie is Pink Flamingos.

Jack: My name is Jack, I play guitar, and my favorite movie right now has got to be Blue Velvet.

John: My name is John, I play guitar, and my favorite film is the Philadelphia Story.

Andy Seven: There's a character in that movie called Tracy Lords, I swear to god.

Jerry: My name is Jerry Miller, I play guitar, and my favorite movie is probably Dr. Strangelove.

Andy Seven: Hello, my name is Andy 7, I sing and play sax, and my favorite film is the Lubricated Goat Plays Devils Music.

Manny: Manny, I play drums... well... 200 motels!

stf: How did you come up with a name like Trash Can School?

Andy Seven: It's a pun out of this earth movement around the turn of the century called the Ash Can School, and basically these artists totally killed romanticism by painting guys sitting on fire escapes in their underwear sipping beer. It was a great art movement so Trash Can School is just a big pun on that movement.

KRK: Does the whole band have an artistic view of Trash Can School?

Manny: Well, I'm an art major at UCLA.

John: We have other bands we play in.

KRK: So TCS is not your only artistic outlet?

Manny: No, we have this whole other band.

Andy Seven: I'm the only one who's not in another band. I don't have time for it.

3 such persons collectively

-trash'y, adj. **CAN** (kan), n., v.,

Andy Seven: What a weight, my shoulders are hurting already.

KRK: So, is there going to be a tour?

Andy Seven: Well, we would like to but the main problem is transportation.

John: We'll have to call up Sympathy and see what they have lined up.

Manny: We've been recording for Sympathy for a long time... we'll have to check the contract.

KRK: Did you sign it with blood?

Manny: No, we signed it with cum, we have to outdo the Nymphs!

KRK: How influential is LA for you?

J: I'm from Chicago originally and there's no middle of the ground here. You either have to be a heavy metal band like a Valley band, or you have to be a dance party band. There's no just play band.

But I'm pretty happy with the LA scene. That's the cool thing about Hollywood there's a lot of places to play.

J: You want to know the bad thing about Hollywood... There's no California Natives.

KRK: So where is the band based?

Manny: Local burro. At one time everyone was from East LA except Andy.

stf: How did you start picking up the Sax?

Andy Seven: I've always played. I've played

CAN TRASH

canned can-ning, n. 1a. a small container for food preservation b. its contents.

with Crowbar, I played in bands at the Masque, De De Troit.

Manny: Some guy in Wall of Voodoo...or did you want that cut out?

Andy Seven: Yeah, I play with the guy from Wall of Voodoo, I play with him a lot...

stf: What LA bands now are worth playing with, or at least on the same stage?

All: L7!!

Manny: We're big L7 fans...

stf: You did L7's "Shove" tonight....

Manny: Yeah! Jennifer taught us it. John started playing it and she said...WRONG, WRONG...WRONG...

Jack: Since John is going out with three out of the four of them we must be big fans!

Manny: One week it's De, one week it's Jennifer...its like 976-John.

Andy Seven: I'd like to say I like Motorcycle Boy, I like Haunted Garage, I like...

Manny: The Nymphs...

Andy Seven: Yeah, the Nymphs are cool...let's see, all these Hollywood friends... Distorted Pony.

Manny: We like Black Angel Death (something)....they're the greatest!

KRK: What else besides movies and music compiled the band?

Andy Seven: Trash Trash and more Trash!! Dope, Guns, and fucking in the streets, basically!!

John: Distortion petals.

KRK: Is tonight one of the first times you had a pit going at one of your shows?

Jack: Yeah! Wow...I kinda like that...

Andy: We've been confirmed! I was afraid they were going to fly on stage and bash the sax into my cheek so I moved the sax away a bit to give them plenty of room to fly on stage....and they chickened out!!

stf: You've managed to play a lot of clubs in LA, what do you have to say about the bands who say they can't get a show in LA?

Jim: They've got to be able to play for free, or not that much money. Tonight is like the first night that were going to get paid, since I've been in the band.

Manny: I hope so!

Jim: Yeah, we still don't know if were even going to get that.

KRK: That probably doesn't do much for six people.

Manny: We don't get any of that, we play strictly for our...em...enjoyment.

Andy Seven: We'll play a show and it will go totally good, the place is sold out, they like us, and then I'll call the booker for another show and he'll say... "Well, call back next week" and then you don't hear from them again.

John: Just know more bands. They all help you. This place is just so saturated. Like L7, if they were in any other place, they would be the toast of the town, but because it's LA...they remain a good band...

Jack and Jim: You better watch it...

John: I mean any other big city. They should be like in the LA Times...but it's LA.

stf: So you don't recommend any bands move to LA?

Manny: Well, right now there's this whole regionalism thing going on with Minneapolis, Seattle, Washington, Austin...

Jack: Lots of things have been happening out there.

Manny: But LA's been happening throughout it all so Fuck Em!!

stf: Are there any favorite clubs in LA?

Manny: The one's we get into free, of course.

John: Well, Rajis has always been a favorite.

All: Yeah! Rajis! Nothing's better than Rajis!

Andy Seven: They don't treat us like assholes.

Jack: There's also The Shamrock.

Manny: Yeah, we want a food item named after us. Like the Red Hot Chili and the Thelonious Monster Burger.

Andy Seven: But we don't think it will be very appetizing. Trash Can Pizza?

KRK: What things outside of drugs and alcohol would you say you're addicted to?

Manny: What are you saying, we're addicted to drugs and alcohol?

John: Music.

Andy Seven: Girls that take me for granted and yell at me.



All photos by Krk

stf: How would you describe the cover of your single?

Manny: A photo of Jack's girlfriend.

Krk: Is there any meaning behind the woman swallowing the sword?

Jim: Some may take it as sexist...

Lucas: It's just erotic.

Manny: Yeah...that's the best word for it.

Andy: If it showed a guy shoving a sword down her throat then it would be sexist...but it's not.

Manny: On our next cover we'll have Andy with a sword down his throat!

Jack: It's just a photo we picked.

Andy: It's sort of like the movie where the sword rises from the lake. I just like that. It's sort of like that.

Manny: Except drop the bathing suit.

Jim: The difference between pornography and art is like 400 years...then it was art and now it's sick.

stf: With three guitarists do you find it hard to collaborate with one another?

Jack: There's a surprisingly small amount of static.

Andy: Jim and John have been playing together for a surprising amount of years.

Jim: We practically live together.

stf: Any last comments?

Lucas: Check out Trash Can School!

Andy Seven: Don't be afraid to do anything different.

Manny: Love is like a snowmobile, glazing across the tundra, and it flips over pinning you underneath. At night...the ice weasels come. My brother heard that and said to me, "Yeah, so what, I'll get out my 12 gauge and blow em away!"

2. receptacle for garbage, ashes, etc. 3. to preserve by sealing in a jar. 4. slang. to record, as on tape SCHOOL (skool), n.1. a place or institution for teaching and learning 2. any group of

persons having common attitudes or beliefs



REVIEWS

RECORDS
COMPACT DISCS
CASSETTES

24-7 SPYZ

Gumbo Millennium LP

I never really liked these guys in the first place, but they did rage out some cool hardcore tunes, but this thing, my god! They're doing more mainstream, soft-rock crap than anything else. Gimme a break. - Al
In Effect 187-07 Henderson Ave., Hollis, NY 11423 USA

3

Dark Days Coming LP

Nice full color jacket and sleeve! A fun, full of life garage band, taken quite a bit seriously. 3 have this edge that cuts but doesn't seem to hurt. From there the band continues to remind us of their existence with harmony hooked, short yet consistent guitar riffs that bring to mind nothing of the previous Dischord releases. The vocals are unsecure and snotty as they may seem, work. Work good. This, not so ground shaking release is worthwhile, and I imagine lots could claim higher. - Krk
Dischord 3819 Beecher St. NW, Washington, DC 20007 USA

3D INVISIBLES

They Won't Stay Dead LP

On their 6th disc the 3D Invisibles shed any "influence" they might have had, except for one, which they overkill - the Cramps. Don't get me wrong, it sounds good, the band has it down pat. Vocals are quite less convincing. Lyrics deal with spooky-fun B-movie type stuff. Get the picture. - Krk
Neurotic Bop 1316 Marshall, Ferndale, MI 48220 USA

3D PICNIC

Dirt LP

Much as I'd really like to like this... it's just too common, run of the mill pop. Ok, it has it's share of "maturing" folk, acoustic and country, but it's just so... blah. There are one or two poppy punk songs which must have been thrown in there to give it that "edge, dude!". College type radical revolution underground sounds, almost as extreme as REM. - Krk
Cargo 747 A Guy St., Montreal, Quebec, H3J 1T6 Canada

AGAIN

Train Wreck 7"

Middle of the road, new scene, fuzzy pop, post punk, emo type stuff. Vocals caught somewhere between talking and singing. Would be a lot better if any of the songs had some kind of real riff. - Krk
Donut Crew 1006 15th #3, Boulder, CO 80302 USA

AGITPOP

Stick It LP

On their 4th record, it's surprising to see Agitpop still thumpin' some snappy ditties. Yep, "pop"

with a swell amount of '50-'60s rock 'n roll and an admirable garage punk edge. Plenty of clever to minimal guitar playin'. Monotone vocals, bass and drums can go funky or flat out back bone. Either way, fun. - Krk
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

ALCOHOLICS UNANIMOUS

Ten Commandments of Drinking EP

Another drunk rock disc from Portland, Oregon, land of the ever intoxicated Poison Idea. Half a jigger of alcoholic humor, DK style vocals and a splash of rockin' guitar makes for a great nightcap. - Buckthead
Brilliant Prize POB 42376, Portland, OR 97242 USA

AMERICAN RUSE

7" EP

Punk rock straight off the beer stained blue prints. Quick, sloppy leather jacket sporting scum. Red wax! - Krk
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

ANTI-NOWHERE LEAGUE

Live and Loud LP

I always saw these English blokes as being the ultimately obvious punk rock rip-off flakes of all time, not to say that they didn't put out great music. They were more of a punk parody than an actual band with their obscene for the sake of being obscene image. Then they learned to play their instruments, wrote intelligent, meaningful lyrics and ruined it for everybody. Their increasing unpopularity lead them inevitably to this last, live recording of their farewell gig. Their original material being atonal contrast to their later mix; they play the old stuff sloppier with little effort and concentrate more on their pop-rock material (sounds like Big Country and Iron Maiden). It's all pretty decent really. I didn't mind the change as much since their old songs seem pathetically stupid and dated now. Still fun in a way. - Bryan Davis
Link P.O.B. 164, London, SE13 5QN England

APPLIANCES SFB

More Than Enough 7"

A safe bet, loud, somewhat dangerous rock. As worthwhile as this 3 songer is, unless they were to really find an edge or angle, an LP of this stuff wouldn't have a chance. - Krk
Bovine 108 South Broom St., Madison, WI 53703 USA

ARSON GARDEN

Under Towers LP

Geezus fuckin' Jack Casady on REALLY good LSD. Jefferson Underground/Velvet Airplane! This band is like a great updated version of Jefferson Airplane circa "Crown Of Creation" and the LP is dynamite. Not bland retro garbage or

fake modernism, the LP has a character of its own and the production is crisp and clean without sounding too '90s. This is the LP, the re-united Airplane should have made. - Pat Fear
Comm 3 438 Bedford Ave., Brooklyn, NY 11211 USA

ATROPHY

Violent By Nature LP

So many speedmetal bands (definitely not all) blend their arrangements to such an extent that if it wasn't for the gap of silence between each track, you'd think you were listening to an extended version of the same song. Atrophy may maleate (hammer) my senses with brutal thick distortedness but speed only strips down music to a basic science of repetition. Thrash in the hardcore scene died by majority and is only successfully resurrected every so often. I guess I'm just bitching that speedmetal needs some more innovation (before it meets the same fate as early thrash). The concept for the album says a lot about the aggressive tendencies we learn as children, which as to be the most fitting topic for the whole speedmetal "Death and Destruction" thing (ironic how both of those are names of speedmetal bands.) This mix of grim politics with the twisted innocence of adolescence is a great theme. The singers gravelly voice is better than most and a few of the leads and rhythm work is above average. A decent effort. - Bryan Davis
Roadracer 225 Lafayette Su 709, NY, NY 10012 USA

B.A.L.L.

Four (hardball) LP

As much as I dig Kramer, Ball are definitely moving, but they don't have much rollin'. At best, 1/4 of the "songs" on this farewell record might be tossed aside as Bong Water rejects. The other 1/4 are more hyp-no-sence guitar scuzz. That by all means are "ok" the first couple of times, after that it's to the glue factory. The b-side is full of first take instrumentals, which really are not a whole lot above self indulgent jam-mola-slam noise. Not too mandatory, although I'll admit Timmy The Toad should have been a single along with maybe one of the instrumentals. - Krk
Shimmy Disc JAF Box 1187, New York, NY 10116 USA

BABES IN TOYLAND

Spanking Machine LP

Babes in Toyland won me over the first time I saw them in L.A. last year. Since then I've waited for this LP, here it is, and I am not disappointed. These three girls let no one fiddle with their knobs, and came out with a record as raw and powerful as their live performance. Good for them. Heavy, dirgey rhythms combined with what I still think are Richard Hell inspired vocal screams and contortions, as well as fast, punk melodic guitar riffs produce some of the finest sounds around, let alone from a three piece girl band! Check this

out, you'll really be surprised at what they're up to. - Al

Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

BABY FLIES

A Colorful View Double LP

I don't know why, but there's no mention on the jacket that this package contains two records, one called Rain, the other A Colorful View. Oh well, I guess I should play the lottery today, or maybe not. While this is great sounding, it's way retrogressive and get downright tedious. There are some great sounding female vocals here, reminding me somehow of Joni Mitchell or Joan Baez (is that retro or what?), but somehow I find myself saying "So what?". I'd hate them live, and although this makes good background music, I can't say that I'd really recommend it to anyone other than my older sister. - Al
Resonance POB 549 Village Station, New York, NY 10014 USA

BAD RECORDS

I Wonder LP

A very unexpected cross between the pop/hook formula of All and the riffage/speed of mid-Metallica! It works too! - Krk
Running USA

BALTEK

Rain Pain Butane LP

3 piece dirge rock, stripped 'n riff structured. Baltek add to this a dark, moody layer of atmosphere which plops along in an almost pretentious manner. Sometimes interesting, at it's best it might appeal to the masses with major label push, but how many times have the masses ever been right? - Krk
Baltec POB 40144 Palisades Station NW, Washington DC, DC 20016 USA

BANNED

4 Songs Of Macho Energy tape

Basic punk with a metallic edge. The last tune "F*ck Y'u" has a down home feel to it. Lyrics are included. Only 4 cuts and not as macho as I expected. - Buckthead
Banned 409 S. 5th East, Missoula, MT 59801 USA

BARRACUDAS

Next Time Around/Take What He Wants 7"

Where in the fuck did John dig up this band? The 'Cudas were a pop/punk outfit of about ten years ago that had moderate success in the U.K. but never cracked the U.S. market. This is a pretty good re-introduction to the band, who have lightened up the pop a little and now seem to sound a bit more in the Stooges/Seeds vein. Good release, and great cover art by Baaad Otis! - Al
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

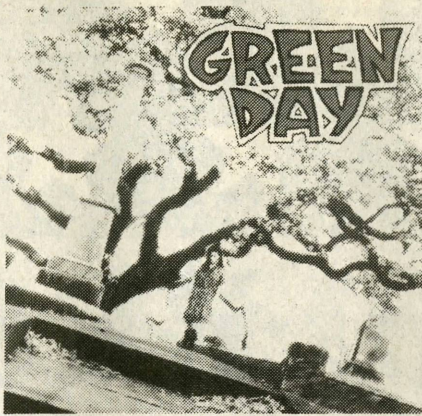
STAFF

AI

Sativa Luv Box LP
Sore Throat
 "Never Mind the Napalm" LP
Tad
 "Salt Lick" EP
Green Day
 "39/Smooth" LP
Coffin Break
 "Free Bird/ Pop Fanatic" 7"
Anus the Menace 7"
Babes in Toyland
 "Spanking Machine" LP
 Teriyaki Asthma 7"

Joy

Green Day
 "39/Smooth" LP
Reason To Believe
 "Reason Sleeps" LP
Celebrity Skin "SOS" 12"
Samiam CD
Mr T Experience
 "So Long Sucker" 7"
Fugazi "Repeater"
Babes in Toyland
 "Spanking Machine" LP
Teriyaki Asthma 7"
Agitpop
 "Stick It" LP
 God "Breach Birth" 12"



PICKS

KRK

Drag Racing Underground
 Sounds of the Drags 7"
Lush "Mad Love"
King Missile
 "Mystical Shit" LP
Sylvia Juncosa
 "One Thing" LP
Reason To Believe
 "Reason Sleeps" LP
Powerhouse 7"
Poison Idea 7"
Clawhammer LP
Cosmic Psychos
 "Go The Hack" LP
 Boo Yaa T.R.I.B.E. CD

stf

Cadillac Tramps 7"
Fugazi "Repeater" LP
Sylvia Juncosa
 "One Thing" LP
Drag Racing Underground
 Sounds of the Drags 7"
Don't Mean Maybe
 "Live Sample"
Flower Leperds 12"
Reason To Believe
 "Reason Sleeps" LP
Fluid/ Loveslug 7"
Babes in Toyland
 "Spanking Machine" LP
 Anus the Menace 7"

BEME SEED

S/T LP
 One of those records which you really want to hear but aren't ready to kick down \$8.50 and no, I'm not going to tape it for you. Ex-Butthole Surfers birthday suit dancer Kathleen Lynch has got this band together, but before this, while dancing with the Anal Surfers she was mute by choice for a couple of months. I imagine this has something to do with the fact she really bellows some piercing screeches through out the entire record which mainly consists of sub-rhythms, post-noise and one or two songs. The few actually "structured" songs this does contain are cool, psychedelic acid noise with an obvious NY layer of grime. Like I said, your choice, but just how much? - Krk
 Blast First 262 Mott St. #324, New York, NY 10012 USA

BIG DRAMA

Museum At Night LP
 Up beat pop with a soft Sparks feel. Up to par quality and worthy of the South East reputation. - Krk
 South East POB 3031, Iowa City, IA 52244 USA

BIG MISTAKE

Big Ego 7" EP
 10 songs all of which are so vastly diverse it's hard to imagine they're produced by the same band. Mainly hardcore, sometimes swirled with pop or funk. One song straight out RAP! One, a real sweet pop thing with female vocals. Such an effort deserves attention! - Krk
 Community Chest POB 808, Southwick, MA 01077 USA

THE BIG THING

In the Elbow Room LP
 Definitely punk rock, dude. No weak shit here, just yr all-American go-go-go don't stop to catch yr breath punk rock. Well they do throw in one or two of moderate speed and one cornball comedy tune but most of it is like yarrrrr fuckin beat shit outta them instruments and yell and scream and generally rock like hell. Excellent sound, lotsa things to read on the cover, buy it and check that West Philly homeboy sound, dude. I nominate this one for college airplay also. - Gary In.
 Rave Records PO Box 40075 Philadelphia PA 19106

BILLY SYNDROME

Vicious Burger LP
 Has-been hippie survived! Playin' some stripped, exposed and slightly twisted, acoustic protest. There's a certain amount of raw, primal, detail-silliness which really gives it character. A fun record which could probably grow to become more than that. - Krk
 109 Records 115 St. Marks Place, New York, NY 10009 USA

BLACK UNIFORMS

Faces Of Death LP
 With an Oi look and a thrash metal sound, I can't say I'll be playing this one too often, but if they were to turn up the vocals in the mix the catchy less derivative than usual songs might be more memorable. Cover looks like "Brain Salad Surgery". (Whaaaat? You ask? Don't worry about it.) - Pat Fear
 Hardcore Hero POB 51057-4078, Gothenburg, Sweden

BLANK SCHATZ

Grand Prize LP
 Very deceiving cover for this progressive, yet edge retaining hard-punk band. Lots of the impact received is delivered by the instrumental songs, when the vocals come in, I'll admit they are quite...blah. Still that doesn't tarnish this 8 song LP too much as there's still an admirable amount of post core power jams to be found. Good effort. - Krk
 Blank Schatz 201 Marilyn Dr., Findlay, OH 45840 USA

BLITZKRIEG BOYS

Back From Nowhere LP
 A young band with the carefree innocence of vintage Ramones. The lyrics are incredible and it makes you realize that as long as there are bands like this, punk in it's truest form will continue. Sure they're derivative, heck, they admit to being a "Ramones" band (all their last names are "Blitzkrieg") but there's nothing wrong with that if it produces good melodic no nonsense punk. They're from Finland too. - Pat Fear
 Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany

BLUE 7"

If Killdozer could rock, they might spit up a chunk 'o junk such as this. Fucked up, barely together rock with little in any direction. Get it. - Krk
 Gatemouth USA

BLUE STORIES

Now LP
 Sort of pre-punk, harmony faked punk pop. Blue Stories do have some worthwhile punches but too many swings miss. Not a knock out but still a good fight. - Krk
 Triton-Rayas Thiele KL9, V. 459 Parz 106, 2000 Hamburg 62, West Germany

BOMB

Happy All The Time mini-LP
 The few mediocre slouchers that "Hits Of Acid" had were easily overlooked, as that LP was a monstrosity. Unfortunately "Happy All The Time" smothered Bomb's fuse. Don't get me wrong, this 6 song chunk of hell is swell 'n all that shit. But it dangerously falls into background fuzz much too often. Worth it if you're a fan, or if you're too coward-like for their previous 2 LPs, which were

much more assaulting, both mentally and musically. - Krk
 Boner POB 2081, Berkeley, CA 94702 USA

BONG WATER

Too Much Sleep LP
 Formula too foo! As much as I liked/loved the first two BW discs, this is a totally expected extension of an already think noise/pop scuzzzz. If you really really really can't live without the Bong then you might wanna check the usual bins. - Krk
 Shimmy Disc JAF Box 1187, New York, NY 10116 USA

BORED

Negative Waves LP
 Stooges induced guitar bashin'. Lotts leaning on other rock Gods, but there's such garage rattling 'n thrashin' going on you can't help but to fuckin' dig it. Great record, look for it. - Krk
 Dog Meat USA

BUCK NAKED & THE BARE BOTTOM BOYS

Teenage Pussy From Outer Space 12"
 What can I say about these guys. I mean, you gotta see 'em to get the full impact, the total splendiferous Buck Naked experience which everyone can appreciate but the girls especially get off on for some reason. This here big twelve inch does indeed capture much of the creativity, sensitivity, and tasteful humor of Buck and the boys, especially the flipside, "Bend Over Baby and Let Me Drive". Give this record to someone you feel special about, request the A side from Dr. Demento, and look for the Teenage Pussy video which is real cool and should be on MTV if they have any balls which they don't. - Gary In.
 Scam Records 853 Baker St. San Francisco CA 94115

CADILLAC TRAMPS

Drivin' 7"
 Having witnessed the now legendary Cadillac Tramps only a few of the many times they've played, let me assure you that no local "punk" outfit is as fun or rockin'. Front man Mik Gaboro is a fuckin' nut and a half, backed by the rest of the tramps, who seem to have no end to their quick, up beat, very humorous rock 'n roll explosion. I am disappointed with this recording as it isn't the punch they wait out live. Still, a great find. - Krk
 Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

CANDLEMAS

Tales of Creation LP
 As much as I respect Candlemas' stubbornness, the vocals are just too much. The music is a slow and dark and metalish grind with a snudge of Sabbath type drone, except the vocals are too operatic and as good as good as they sound I can't stand it for over two or three songs. - Krk
 Enigma USA

CELEBRITY SKIN

SOS/ Monster/ Clown Scare EP
 Vibrant colors dance before my eyes in the opening notes of Abba's "SOS"; polyester greens, vinyl pinks, faux-fur dayglos, crushed velvet purples... The "Skins" anthem version makes me almost change my opinion about 1975. "Clown Scare" is an instrumental with Jula Bell wailing in the background while the Sparks-like "Monster" is more indicative of their hyperactive live shows. Nice cover package, vinyl that looks like a crushed bowling ball from the fifties, and excellent production through and through. I love this release, but with just three songs, oooohh, they're such a teeeaaaze...! Not merely recommended, this is demanded. - Joy
 Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

CHERRY POPPIN' DADDIES

4 From On High tape
 Big band type Glenn Miller gone ska, funk and Be-bop roarin' '20s. As confusing as it may sound, trust me it is. Incredible brass section. Your grand parents would love this. - Krk
 Northwest Concerts POB 5192, Eugene, OR 97405 USA

CHILDRENS DAY

Hooky CD
 3 years later this LP sees the light of day. Certain problems with band members caused this slight delay. Childrens Day are rumored to be back together and doing well. This 15 song CD, which also contains some older material is nothing below love ballads, acoustic and psychadelically electric, heart touching and somewhat tear-jerking. This LP could have come out on a major, chances are your mom would play it while everyone's at work or school. You wouldn't know about it, unless of course, you were playing hooky too. - Krk
 Posh Boy POB 4474, Palm Desert, CA 92261 USA

CHILLS

Kaleidoscope World LP
 "Kaleidoscope World" seems to be a revolving or entrance/exits into and out of dream scaped sound tracks. This LP contains a few choice selections from the Chills discography. I'm beginning to think a "best of" would have to be all of their songs on a double CD. The Chills seem to have a natural flare for hook framed pop tumblers. And as simple as that picture may appear, there's really quite a bit more to it. Subtle, erratic, slightly warped, very subconscious affecting with penetrating undertones. Somethings going on here. - Krk
 Homestead POB 570, Rockville Centre, NY 11571 USA

CHOPPER

4 Play EP
 "...Big, loud, fast music with readable melodies

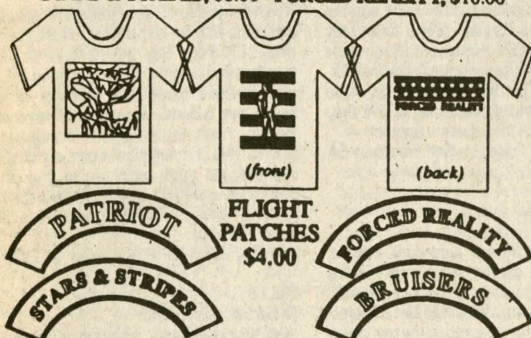
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and vocal harmonies" describes it's promo sheet. While the songs do have a pleasant, "tasteful" rock-n-roll sound, it lacks in the BIG-LOUD-FAST category that it supposedly proclaims. Too safe to be memorable, these guys need either a heavy dose of passion or LSD before they can become interesting. - Joy
Animal Five Records POB 2383, Milford, CT 06460 USA

CLAWHAMMER

Clawhammer LP

Ouch! John's vocals are about as screen door squeaky as I can take. Then again, so are the wire meshed guitars which are full fathom rock and roll. This 9 song LP comes to open arms as there's been plenty of times when I've violently bee-bopped to their two previous 7"s (Candle Opera and Poor Robert.) There's plenty'o dirge blues, Detroit riffage and '60s rockin', all of which might sound like an expected combination... but when Clawhammers got a grip on the handle, the only thing I can guarantee is absolute rock 'n roll satisfaction, someone give me a smoke. - Krk
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

COFFIN BREAK

Free Bird/Pop Fanatic 7"

Wow! This is thrash the way thrash was meant to be played and it never sounded better! Loud and clear with just fucking buzzing fuzz bass and distorto-guitar, and fast, shit... Coffin Break cover "Free Bird" and finally make it tolerable, I always thought it was too slow so these guys keep the melody but wind it up until it bursts. Classic. Good single. - Al

C/Z 1407 E. Madison, Seattle, WA 98122 USA

COSMIC PSYCHOS

Go The Hack LP

Catchy, hard-driving 3-piece rock from Australia. Cosmic Psychos always come across sounding fresh, never tired. The tunes stay with you, good hooks. The guitar just never stops, this is great stuff. - Buckethead
Sub Pop POB 20645, Seattle, WA 98101 USA

COSTES

Lung Farts CD

I can't be sure but it sure does look like Costes is stuffing shit into his mouth. Nice. If you caught the Lost Kittens on tour, then this release by the man behind the mayhem might make some sense. All I can do is stare at the speakers and wonder what the fuck kind of drugs was this man on while he recorded ("Recorded in my hole during the winter of 1988-'89") this 25 "song" CD. And why is it on CD? 8 track would have been hi-fi enough! As much as it might sound like I'm complaining I'm actually raving. Not about this mans musical ability but at his fuckin' guts! Imagine receiving a foreign exchange student, throwing him in your basement, feeding him an occasional chicken bone, 24 hour exposure to Tracy Lords videos, then beat him on the head with a synthesizer! Well, this might not sound that good, but it would be an excellent video for this CD. I'm a fan.- Krk
? USA

CRANE

Weathervein LP

I don't know enough about this band to say that they are perhaps jumping on the post-hardcore bandwagon, but that's just about where these guys fit. Loud, grungy, distorted guitar rock with a few quieter passages. Although this is a good record, the band never seems to go all balls out like their American counterparts on the Sub Pop label seem to. If you are into this genre, this is pretty cool, although it takes a couple of spins to grow on ya.- Al
Meatime 11 Salutation Rd., Darlington, Durham, DL3 8JN U.K.

DNA

The Halloween Tapes 7" EP

3 songs of ok thrash/hardcore, one instrumental 'n roll.- Krk
H.C.H.R. Solvadersgatan 28, 417 39 Goteborg, Sweden

DANIEL JOHNSON

1990 LP

A home made Lp from hell that is crude yet sophisticated at the same time. Parts of it sound

like Neil Young, other sound like God knows what. This person is either very dangerous or having a great laugh or maybe both. Delving far enough into the LP to discern which may have a serious effect on your sanity. - Pat Fear
Shimmy Disc JAF Box 1187, New York, NY 10116

DAYGLOW TADPOLES

Gunpowder tape

Ok pop, kinda folk, mostly middle of the road. Not a whole lot outside the norm, nice packaging. Acoustic song on the end is way cool.- Krk
Dayglow Tadpoles 11769 Terrytown Dr., Reist, MO 21136 USA

amazing and astounding and obliterating anyone who thought they were merely sitting around watching TV and making offspring. I first saw these guys in Bloomington in 1980 and the next year at the Vex and many times thereafter and got all the records and lemme tellya this is pure DOA as great as they've ever sounded, a real bad mof of a sound that they've worked on for years and which comes out consistently on every groove of this disc. (There's a cassette of course and I assume a CD which would be a good investment as you'll want to be playing these tunes years from now.) An even greater incentive to true fans is a new version of "Waiting For You" which at least as blazing as the original, as well as their

weird ass jam that destined to amuse or abuse. Hopefully both.- Krk
26-10 18th St., Astoria, NY 11102 USA

DRUMS ALONG THE GARDENER

Boronto tape

There's a certain trash can size of recklessness 'bout these guys that makes 'em irresistible. Ugly, primitive punk, complete with unsteady 2 chord rhythms. Choppy hooks 'n squeaky singalongs. Sometimes sounding horrible, sometimes horribly fantastic. For the brave.- Krk
Miracle Box 6994 Station A, Toronto, Ontario, Canada M5W 1X7



Photo by Krk

Costes

DEATH

Spiritual Healing LP

Well, their names leaves nothing to the imagination. No mystery here: Death, in relation to music, are exactly what you would assume them to be (like a clone of Slayer perhaps.) No surprises musically, gurgly spoken gargle for vocals, put to the usual rumble of trembling muted chords with predictable lead breaks that can be found in 96.8% of all speedmetal acts. There is thought and concern behind the lyrics, which is this albums only "Saving Grace", other than the eye catching cover art.- Krk
Combat USA

DEEP SPACE SEXTET

Deep Space Sextet 7"

A four song EP that mixes musical styles with blues sixties rock vocals by woman who has acute sex kitten high pitch appeal- GUS
Nile Records 266 Washington Ave Suite E 10, Bklyn, NY 11205 USA

DIRGE

Matrix 7" EP

I like this bands attitude, a little smart, a little scary and a fuck lot brutal. "Small Scene" is a pulverizing HC/speedmetal chunk'o hate with a very short 'n sweet acoustic dab thrown in just to prove someone has been at it longer than you'd expect. I dunno if I could take an LP of this stuff, but the single get's a high five. That's the poop, chow down!- Krk
Heat Blast POB 491, Eatontown, NJ 07724 USA

DIRTY HANDS

Gimme Love/ Suicide 7"

Post punk, alternative type rockish stuff. Little too long of a ruckus without out much of a focus. Almost songs with lots of potential.- Krk
Black and Noir 4 Rue Valdemaine, 49100 Angers, France

DOA

Murder LP

With this new vinyl and recent tour our fave cheeseheads are back with a vengeance,

former lament for the Indians reworked as "The Warrior Lives Again", and even Brian doing the Subhuman's "No Productivity". A must buy. - Gary In.
Restless Records
DOA PO Box 65896 Station F Vancouver BC V5N-4B0

DOC ROCKIT

Azugi LP

Having been together 16 years (!!!) and this being their second LP, I can't help but tho think that these guys are the laziest band I've ever encountered. They do play some pretty dated but respectable hard rock with a good amount of psychedelic guitar stuff. If you'd like you can wait another century and they might tour. Or maybe send them 12 bucks!! The cover also took 16 year to make and it isn't even finished! This is incredible.- Krk
D. Rockit POB 424, Spokane, WA 99210 USA

DON'T MEAN MAYBE

Live Sample LP

Well, everyone's been telling me that Don't Mean Maybe have gotten past their overt Minutemen influences and gotten into their own sound together. Sorry, but that doesn't seem to evident on their debut record. Good musicianship, nice cover package and cool painting, but the band, at least for now, lacks the innovation that made their predecessors a household name. - Joy
Dr. Dream 60 Plaza Square, Orange, CA 92666 USA

DRAG RACING UNDERGROUND

Sounds of the Drags 7"

Always playin' 7" records "B" side first, that's how I like it, backwards. I was halfway through the "song" when I realized, this is great! The "A" side is funny, just a couple of drag racing announcers going for it with some input from Big Stick. Back to the "B" side, "Hell Fire", a sad tale about a mans house wrecking relationship with... nothing other than... drag racing! The backbone being a very muffled boom- boom rhythm skip. Only 300 made so order right now or miss out on another

DRUNKS WITH GUNS

Drug Problem 7"

Amazing. Drunks with Guns are what Happy Flowers would be if they centered their form of audio torture towards pre-adult problems. Fucked up.- Krk
Noiseville POB 124, Yonkers, NY 10710 USA

EELS

Hard To Swallow Cassette

An out standing 6 song Ep of hard smart rocking pop band.- Gus
Eels 46 Rossmore RD #2, Jamaica Plain, MA 02130 USA

EXCEL

Blaze Some Hate 12" Ep

As much as I like Excel and the "A" side of this 2 song record, there is just no justification for this release as a 12" single. Doesn't the band realize that it is their audience that will be forking out 5 or 6 bucks for these two previously released songs ("Blaze Some Hate" CD only song). It could have been a 7" if it had to be released at all. Not a cool move. - Krk
Caroline

FEAR AND LOATHING

Wait Till The Cat Licks It Up LP

Another monster from down under (or up depending on you perspective) and on the always tasteful Waterfront label. This one leans a little more towards punk 'n roll with some thrash and a good sense of humor. Good guitar riffing keeps the interest and the vintage aggression drives the message home. Pretty neat.- Pat Fear
Waterfront

FIENDZ

We're The Fiendz LP

Quite a bit more "pop" driven than their 7", matter of fact it's very mid-Ramones. Snappy, All type hypo rock. Good hooks! Nice 'n calm vocals, a very solid LP with a punk black and white cover.- Krk
Pumpkin 158 Stewart Terrace, Totawa, NJ 07512 USA

FILTHY CHRISTIANS

Mean LP

Having presented on ear ache of an audio torment on the grind crusher comp., I was really expecting quite a bit more than these Filthy's could muster up, they did have the Napalm Death thing down pat but to this they merely added some rock and some punk. Disappointing. "Party And Fight For Your Right" does appear on the LP. - Krk
Earache
POB 144, Nottingham, England NG3 4GE

mess, but enhance and at times override the earpiercing rhythms with wall-rumbling lowend thumps and bumps. The first three songs are the ones that will win you over. The rest will make it all worthwhile. Nice Jim Saah snaps and a way cool Friedman on the back cover.

FUZZTONES

In Heat LP

I haven't been a Fuzztones fan all my life. There's my confession, now my story. This guy Martin (singer in Satan's Sadists) would constantly play

Germes first single, again, but it has also been released in Europe! This is the first ever punk vinyl out of L.A. and it's good and atrocious at the same time. Fucking cheesy garage recording of one of the best bands the world has ever seen. I'll take whatever germes I can get. - Al
Iloki POB 49593, Los Angeles, CA 90049 USA

GIANT SAND

Long Stem Rant LP

Giant Sand do take the guitar/drums duo on quite a drag thru everything 'cept the expected, on

UK's trembling version of our Swans with a much needed speeded up heartbeat. The re-issue of the bands debut (CD contains 2 extra cuts) is more dirge, plod a long, industrial darkness than the bands current "Streetcleaner" LP. While I prefer the pulverizing noise crush of the "bands" latest work, this early material is an excellent doom directed demolition crunch. An ass grinder of a release, must have for NY noise fans. - Krk
Earache POB 144, Nottingham, England NG3 4GE

Photo by Al



Giant Sand

FORCE FED

Claustrophobia LP

Sounds like Gwar's first record with a more pissed, brutal sound. Metallic influenced hardcore with more than expected breaks and flexes. Vocals DON'T fall into that Sore Throat bullshit. They are more into cries of despair with nothing other than a steam roller on your ass. Ok! - Krk
In Your Face POB 203, Nottingham, England NG1 3RF

FRIGHTWIG

Phone Sexy 12" EP

Six songs!! Ok, 4 songs, one goof off track "Frightwig Luv's Ya Baby" and the Shonen Knife cover "Public Baths" that is also available elsewhere. 4 songs! But, oh what great songs. Frightwig play dirgey rave-ups like no one else. Their cover of "Public Baths" is case in point, as you will find yourself singing that song in public and have some explaining to do. Great EP girls, but shit... - Al
Boner POB 2081, Berkeley, CA 94702 USA

FUGAZI

Repeater LP

"Fugazi are the most overrated band, besides Mudhoney." Yeah, yeah, I've heard all that shit. These idiots who insist upon this are one of the two; 1.) completely unaware of the recycled garbage that is pressed in the name of 'alternative' music or 2.) unquestionably devoid of any musical taste. In most cases, both. It's not like Fugazi are the only current band worth your time. It's just that these guys have overcome incredible past obstacles and remain strong with their beliefs and musical mass. My mainframe is and always be the music. Fugazi have this 'thrown on an island and learn how to play your instruments' freshness: the guitars continue the quest for the thickest, richest fuzz which is harmony curved, cliff hanging and edge pushing. The more this LP is played the more credit I have to give Brendan and Joe who not only do structural support to this mass of emotional

the Fuzzy ones full volume when we drove to gigs. Especially this LP (which is a little old by now). How can you help but like loud, distorted fuzz guitars with plenty of hooks and great catchy choruses? You can't! So like I got into these guys more and more. This LP is one hot rockin' disc, song after song powers it's way into your brain, it overcomes you like all good psychedelic drugs are supposed to. Now that I've just listened to it again I can forgive Rudi for changing the words to "Strychnine" to "Sixty Nine". These guys do goofy things sometimes... - Al
RCA USA

GARGOYLES

7" EP

Do you remember punk? Like with leather and spikes and mean lookin' guys and dangerously cute girls and an attitude that said fuck you (naw, we were just kiddin'. Usually.). Well, this is it, these guys got it right here on vinyl, punk's not dead just like Wattie said. Three hard-drivin' originals plus a cookin' cover of Iggy's "Kill City" to make you get a big grin, yell Punk Rock! and slam your unsuspecting friend or roommate right into the wall. Yeah. - Gary In.
Suede Brain Operations PO Box 170562 San Francisco CA 94117

GAS HUFFER

Fire Bug/Jesus Was My Only Friend 7"

"Nother J. Endino produced disc, which as to be at least a dozen just this year! What that little name is gonna tell you is big rock is a comin' your way. Garage, rock 'n roll with flammable guitars sparking left and right. Gas Huffer got a fun, sloppy thing goin', cool shit, should have had more songs. - Krk
Black Label 1506 E. Olive Way, Seattle, WA 98122 USA

GERMS

Forming/ Sex Boy 7"

No fucking way! Not only has Iloki (formerly What? Records, the same people who gave us the Germs the first time around) re-released the

HALF the songs. The other half are hokey country, folk acoustic gibberish. Not only are these songs yawners but they're longer and more "complex" than the odder, noisier ones. Which only means on of two things: 1) Acoustic is where they're at, noise is only to look cool. 2) They're too old. - Krk
Homestead POB 570, Rockville Centre, NY 11571 USA

GOD

Breach Birth EP

One of the best industrial bands since early Einstürzende, "Meathead" takes up all of side one with a medium-paced throbbing grunge with the occasional guitar scream and haunting vocal chant. Excellent production, as this type of music can easily turn out sounding like vacuum cleaner sludge without a proper mix. Side Two's "Swine Fever" and "Crash Victim" has a faster, more frantic and primal 'crash and bash' beat to it that I like better. The shorter (2-3 minutes each) length appeals to me more than the extended noise jams, which are better left for live shows, anyway. Great cover, too. Recommended. - Joy
Situation Two c/o Kevin 5 Jeff Rd., Brixton, London, SW2 1BG, UK

GOD BULLIES

Dog Show LP

The opening cut, "Let's Go To Hell" is pretty much a good description of the noise barrage that follows. Twisted, perverse, noisy and disgusting. I knew I was in trouble when I heard a sorta 'click' inside my head and then this slimy sorta grey stuff dribbled out of my ear and landed with a dull 'plop' onto my brand new modular coffee tables. This record gives me a headache. I wonder why I keep playing it... - Joy
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

GODFLESH CD

Godflesh, the immediate standout in last years round up of the UK trendsetters compiled on the "Grind Crusher" compilation. Godflesh are the

GOMERS

Comin' Atcha tape

Not really, but somewhat familiar to the Dead Milkmen. Post-punk humor overdosed jams. A big variety of music is played with talent and enthusiasm. If you're into it... - Krk
Gomer P. 607 E. Dayton St., Madison, WI 53703 USA

GREATER SLICKS

On Your Knees LP

First impression: Hideous. Second: Very hideous. Garage noise rock 'n roll with plenty of pain and sufferin' to the listener, a more monotone, post hardcore, Pussy Galore. - Krk
Gawdawful POB 1331, Cambridge, MA 02238 USA

GREENDAY

39/Smooth LP

I liked Green Days EP a whole bunch and even tho their drummer is a flaky guy (but good excuse) I still like this band and I fucking love the LP! Green Day make great "love" longs and executed them along the line of All, but with more of an Undertones punk feel. Billie has a great voice for doing this and it makes the whole band ring with uniqueness. If you like that infectious, not too sweet, punk pop shit then this is for you. - Al
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

GRISLY FICTION

C'mon Bean Juice LP

At best Grisly Fiction sound like a subpar Nice Strong Arm, when they have the adrenalin pumpin' they could carry their own. Little too arty at times. - Krk
Comm 3 438 Bedford Ave., Brooklyn, NY 11211 USA

GULAG

Big Talk 7" Ep

Greek hardcore with lots of emotional value. Pretty good shit. 5 songs that put to shame much of what the U.S. have spit out lately. Get it. - Krk
Wreckage Postfach 201406, 2000 Hamburg 20, West Germany

HANGMAN'S BEAUTIFUL DAUGHTERS

LP

A barbiturate induced Pretenders coasting along a '60s pop fizz. The out to lunch, less aggressive vocals bring to mind a content Hynde girlish sound. The background innocent bebop is a fringe laced carpet ride into the prehistoric bubblegum would of plastic heads and funny haidos. - Krk
Vox POB 7112, Burbank, CA 91510 USA

HAPPY HOUR

Horny Sonja 7" EP

Ok, rock pop. Title cut is kinda funny, I guess, considering there are 6 people in the band not much noise is made. - Krk
Destiny USA

HELLS KITCHEN

Fistful of Chicken LP

While Hells Kitchen still have eye catching Coder art, I'm afraid the rock parody thing is getting old. Still rocking metal gods Hells Kitchen has just got to get a new thing going. - Krk
Weird Syst. Alstertwiete 32, 2000 Hamburg 1 WG

HERRERA & THE HANDOUTS

A Handout From A Cheap skate LP

The moments that spark interest are few and far between. "Some Folks" a creepy low key rocker with the voice of experience muttering away. "Frog Booth" an instrumental that plunges your pipes clean with '50s rock 'n surf. Along with a few other toe tappers that could have easily made a great 7"er, as an LP this is a clogger. - Krk
Midnight POB 390 Old Chelsea Station, New York, NY 10011 USA

HYPNOLOVEWEHEEL

Candy Mantra LP
"Honey Moon Mow Down", "Carolina" two sloppy ditties which you would swear you've heard before. I'm afraid the rest of this LP runs way too timid. College charts bound "pop". Some balls, but mostly limp, hooks. - Krk
Fabian Aural Productions 655 Carrol St., Brooklyn, NY 11215 USA

IMMACULATE HEARTS

Fever Dream/ Happy Mothers Day 7"
A slightly cooler Zodiac Mind Warp. - Krk
No Age POB 54214, Philadelphia, PA 19105 USA

JACK TRAGIC

White Nigger Rising CD
If this is a joke, it's ill humored, badly written and stupid. If it isn't a joke, then it's sexist, homophobic and stupider. Either way, the music is so pathetic it's not even worth a trade in. This one goes into the stupid trash. -Joy

JERRY'S KIDS

Kill Kill Kill LP
Side one of this LP is throat slashin' musical crime which devours the innocent and anyone else within earshot. Hard rockin' guitar driven punkcore. Fucking great shit. Side two gets lost with songs that are too long and hookless. Still, a stand out in the wax sea of hardcore. A surprisingly good release from this label. - Krk
Taung! POB 51, Auburndale, MA 02166 USA

JONESTOWN

Genetics For Your Future 7"
Obnoxious, definitely a "love me, hate me" band. Rhythmic ching chang guitars, 3rd gear over revved rhythm section with a desperate singer that's got to have more than one lump on his head. Together it's quite an echo of stumbling noise. I don't hate it. - Krk
Skid Mark 3622 Grand Ave. S., Minneapolis, MN 55409 USA

KARL HENDRICKS

Where the Dogs Run Free tape
Acoustic, sometime fuzzy pop sound like it was recorded in someone's bathroom. Drum machine makes a couple of appearances. Super post-pop alternative art type hot air. - Krk
Peas Kor 813 Romine Ave., Port Vue, PA USA

KING MISSILE

Mystical Shit LP
As a traditional arabian song is performed to perfect detail with a slight edge, comes to a climax, a calm voice breaks and says "this is it, Mystical Shit". As preschool stupid as this may seem, it works! It works fuckin' great! Every song masked with this type of modern day Three Stooges slap stick humor. Musically a lot of the credit goes to Dave Rick the guitarist that can have you entranced with funky noise laced beebop or crispy classical gibberish. Either way he's just setting you up for a punch by John's softly spoken "lyrics" (more like stories) that makes Gibby sound like a stuttering retard. Another anvil sized swing to the already crumbling Butthole Surfers regime. King Missile are "way cool", and this LP is a "better not catch you dead without it" type of slab. - Krk
Shimmy Disc JAF Box 1187, New York, NY 10116

KINGS OF OBLIVION

Gotta Love Me 7"
Ya gotta love Mike Snider and this record which comes with instructions: Play Loud as Hell (and Drunk as Fuck); also Turn it up 'Til it Hurts. Three songs here so it's almost an EP, all quite good raving grunge rock with those amorphous 60's punk and 70's punk and every other influence made into a nasty sizzling hard souffle to hit you in the bean with. A good gusto-y beer drinking headbanger of a record, I like it. - Gary In.
Dionysus Records PO Box 1975 Burbank CA 91607

L.U.L.L.

Freakline LP
Quite varied of an LP, post hardcore; rock, funk and pop. Some songs are heavy riffed head thrashers, other lay off the distortion pedals and give a cleaner punk pop sound. Bass sometimes funky, sometimes blah - weird. - Krk
Starving Missile West Germany

LA SECTA

Don't Follow That Way 7"
Another curious U.S. release, from Sympathy of course. What we have here is some echo/fuzzbox type of classic punk from Spain. Wow, this is pretty interesting. I guess this stuff exists all over the world. - Al
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

LE BAMBINE

Mini LP
Rock with an almost out weighing punk edge. Sometimes riffing quick and jagged, sometimes chokin'. Not bad. - Krk
0432/231153 Viale Venezia, 218 Udine, Italy

LES SHAKING DOLLS

Teenagers Go Nuts 7"
Full'o fuzz rock 'n roll scuzz. Not a whole lot other than that, although the b-side "Rock, Bed and Chocolate" has a worthwhile hook. At least it's loud! - Krk
Black and Noir 4 Rue Valdemaine, 49100 Angers, France

LETHAL DOSE

Threshold Of Pain cassette
This is some well executed speed metal complete with high, screaming vocals. Very solid, well produced and well packaged. This is not my cup of tea, but I can respect the excellent musicianship displayed here. - Buckethead
Lethal Dose POB 2603, Lynwood, MA 98036 USA

LETHARSIS

Beyond A Joke tape
Somewhat creative abc diverse speed metal, thrash crossover. These guys stick out mainly due to the hook guitar work. Worth a snoop. - Krk
Brian Puplett 11 Nutfield Close, Memlington, Middlesbrough, Cleveland, England TS8 9QQ

LOOP

A Gilded Eternity LP
It's funny how some of these Beggars Banquet wall 'o noise bands are now getting picked by RCA here in the States (like the Hypnotics), oh well... What we have here is some pretty heavy ambient noise rock, this stuff just drones on and on, sometimes it gets pretty boring a real retro feeling, and in fact it's most interesting moments for me are when it does fall into beautiful hypnotic repetition. At this point I'm trying to imagine if I'll like them live... to get the full effect, we'll have to add mind altering substances to the plan. - Al
Beggars Banquet USA

LOS BOHEMOS

Screaming Mess LP
We played with these guys in '86 and they blew me away then and I'm happy to say they're still together and still blow my mind. I don't speak Swedish, but that's my loss, as the guys kick ass and Perre is a fine guitarist and I wish I could get the whole picture, but the stuff comes across anyway. I miss the purple hat though. Pick this up for 5 bucks, you won't be disappointed. - Pat Fear
Patrick Fredrikson 5 Klangsigtan 6 802, 52 Gavle, Sweden

LOST GENERATION

Midnight Meat Train LP
2 type of people will really dig this LP 1) Thrash heads 2) gorehounds. If you can overlook the bare breasted female corpse on the front cover and the meat hook pierced foot on the back, then you will be treated to a well balanced rock-hardcore-speed thrash outfit. A record aimed at a lost generation. - Krk
Anthrax 25 Perry Ave., Norwalk, CT 06850 USA

LUSH

Mad Love 12" EP
A snake charmers highest accomplishment, to produce a rhythmic ooze, subtle enough to slip through ones ears, thick enough to bind the gears in our mind. Lush could charm the tallest giant, send him waltzing over a cliff then come back for more. There's a mystical, fuzz, dimension altering angle to this bands view of pop. Maybe a distorted cross between a (still) creative Siouxsie and a (once again) drugged out Debbie Harry with the musical mass of an all too creative child listening to "lullabies" in the eye of a hurricane. - Krk
4AD USA

MAGNOLIAS

Dime Store Dream LP
Early pop punk intertwined with more rock'n'pop. Of course I prefer the ballsier stuff, which does a good job of bobbing ones head. Complaint no. 1, the vocalist sounds stuffy nosed and nerdy. Still a happening disk. - Krk
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

MARSHMALLOW OVERCOAT

Alive EP
Neo-psychedelic punk recorded in studio and in concert. Those "Question Mark" keyboards really make the whole thing happening for me. Some cool V.U. style pics on the back. Check it out, hipster. - Buckethead
Dionysus POB 1975, Burbank, CA 91607 USA

MASS APPEAL

Jazz Double LP
After just one side I quickly remembered what a fuckin' powerhouse unit Mass Appeal are, so I decided to play their first LP which I know (thought) I have. To my surprise... it's fuckin' gone. Some motherfuckin piece of shit snaked my Mass Appeal record. Hope you hang by your balls, asshole! Anyway, this gatefold, 2 black slabs of pulverizing core are all but ignorable. The first chunk is an LP full of guitar riffed rage beyond the expected Black Flag rip off or speed thrash doo-doo. This is slightly rocked, punkcore with a furious beat 'n feel. By no means generic or expected, although the second slab is less assaulting. One of the few bands of this genre whose t-shirts I would not only wear, but even buy. This shit is it. (Hi Dave!) - Al
- Krk
Waterfront POB A537, Sydney, South 2000 Australia

MIDNIGHT MEN

LP
I think the faults with this package outweigh its good qualities. The band consisting of 2 girls, one on guitar, the other vocals, and two dudes; bass and drums. Then why only the two girls on the front and the back covers? Why do both girls have guitars on the cover? A cheap attempt to sell us this LP with sex. Not even a good attempt mind you. With that aside, yeah the Midnight Men play pop. Sometimes aggressively, sometimes sweet, always with an ok to snappy hook, sometimes a

'sensitivity', loses distinctiveness. Although this is made with recycled paper and plastic, it still reads 'major label' all over the place. I'll pass. - Joy

MIND OVER 4

The Goddess LP
Mind Over 4 are not an easy band to love. I remember being shocked about 5 years ago when Spike (vocalist) jumped off stage, landed on his knees and started shaking his head simultaneously to the way off beat of post punk gloom rock that the band was rockin' out. Weird enough for me.
Still our paths haven't crossed until now when I am all of a sudden bombarded with Mind Over 4's current records. The band have dramatically progressed into a wide scope of influences, most noticeable is rock, which they do in a top notch way. Big, wrap around guitar riffs that are definitely metal, yet display dark emotional value and alternative influences. Spikes vocals are the finishing ghost like howls which come as a big surprise since the last time I saw him lurching about on stage with white make-up on his face. A true venture into alternative rock.
Next big thing, bet on it. - Krk
Caroline
114 West 26th St., New York, NY 10001 USA

MINISTRY

The Mind Is A Terrible Thing To Taste LP
Knowing little about this band hasn't stopped me from realizing this LP is a little slower and less assaulting, not that they were so fucking scary in the first place. I suppose it is kinda cool that they are on a major. - Krk
Sire USA

MIRACLE ROOM

12" EP
This 4 song 12"er seems quite a bit more Wax Trax directed than their demo, which I faintly remember as being more experimental. Still, momentum gaining and somewhat dark, the Miracle Room may give you the shivers, but that's about it. - Krk
Restless USA

NONOYESNO

Message Understood LP
Let's get a few facts straight. Nonoyesno are very U.S. influenced. Complete Blast Flag. Rollins



Misfits cover! Sometimes worth it. Sometimes... - Krk
Punk Etc. P.B. 41 1800, Vilvorde, Belgium

MIDNIGHT OIL

Blue Sky Mining LP
Smoother, mellower, more ballad oriented than previous efforts, this record is missing the catchiness of their last "Diesel" LP and more noticeably the conviction of Peter Garrett's intrusive vocal style. What used to be provoking becomes merely 'pleasant' and in the guise of

Band type "psycho" core. A sound which is the next "phase" for hardcore, they do it good. The cover, a beaut of a snap, clicked by none other than the queen behind the scene, Cinderella. Nice dull finish paper 'n cool insert with more photos, which I'm sure have passed thru Arabella's crystal like peepers. The Black Sabbath scratch was not funny and it is for this reason I am truly recommending this only for the album jacket. Makes a great hat. - Krk
Big Store Zeisigweg 2, 4355 Waltrop, West Germany

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NAIOMI'S HAIR LP

If REM had any balls at all, they'd probably sound a lot like Orlando's Naomi's Hair. Some cool college radio rock stuff, but as the tendency for this type of band is to get more and more commercial with each release, this could be the chance to catch this band while they still have a slight edge to them. Noteworthy bass player. - Joy
Figurehead 4537 Ringneck Rd., Orlando, FL 32808 USA

NECRAGEDIA 7"

On the cover, a squirt, attempting to look aggressive ridin' CW handlebars, an ancient hero plate, some just as crusty zap pads and what appears to be front and back shimano breaks. I wouldn't ride such a 14 year old compiled cycle if I was paid. Music: hardcore. - Krk
NFO 310 Craft Ave. #7, Pittsburgh, PA 15213 USA

NEGATIVELAND

Helter Stupid LP

Quite a stab at the whole "problem" that occurred with Negativlands last LP which had the song "Religion Is Stupid" that was supposedly linked to a murder. Some kid and a argument with his parents. Putting all this aside is impossible as the first side of this LP contains a 17 minute song covering the case. As cluttered and layered as this tape to tape to tape may seem, it works in a post punk disco thang. The concept alone is worth it. - Krk
SST POB 1, Lawndale, CA 90260 USA

NEOMORT

Hugs and Kisses LP

Sounding quite a bit like Anti-seen, except these guys have more hooks. Vocals gruff 'n abrasive, rhythms mid tempo with dirge rock undertones. There's a certain perverted, twisted angle to their lyrics that make them kinda cool in a ore clever than GG Allin way. Records a little too long, still appealing in a sadistic way. - Krk
Big Money POB 2483 Loop Station, Minneapolis, MN 55402 USA

NEUROSIS

The Word As Law LP

As much as I try to like this, I just do not. Metally thrash stuff that I've heard a million times before. I could however say that for this genre this LP is particularly well recorded and comes off really powerful. There's plenty of stops and tempo changes, so it doesn't ever get too tedious. And if in fact this style is what you dig, then I whole heartedly recommend this LP. So why did I review this record? I don't know, ask Krk, Joy, Stf and Gus. - Al
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

NICE STRONG ARM

Stress City LP

'Fraid it's only one out of every five songs that runs by side of their live disorder. Hazy, deranged noise with sweet hooks that don't hint at the hidden danger around the next riff. "Stress City" holding strong to this 3 pieces own blend 'o fuzz layered textures, funky bass lines and upbeat drumming. This LP is quite the romantic, moody visioned record. More laid back, still worth your snoop. - Krk
Homestead POB 570, Rockville Centre, NY 11571

NITRO PUPPY

Killdozer Summer / Shit Storm 7"

Killdozer gone rock on side, the other is a pop, noise, grunge fest. Either way you look at it, it's an ugly sight, so wear your shades and listen to it. - Krk
Nitro Puppy 11 Queens Park Terrace, Brighton, England BN2 2YA

NO USE FOR A NAME

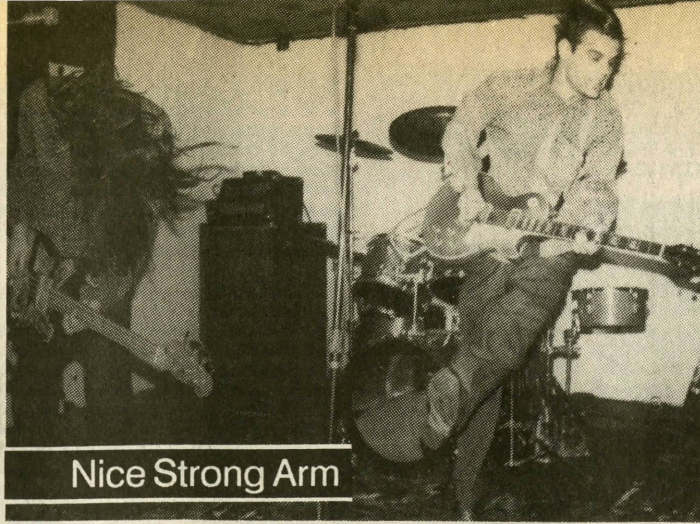
Let 'Em Out 7" EP

First slab 'o real wax from the ham slapper Chris D. NUJAN are a pist HC bunch, flexing a not too obvious Black Flag muscle. Hard, heavy and rockin'. Worth a snoop. - Krk
Slap A Ham POB 843, San Francisco, CA 94101

NOISE UNIT

"Deceit/ Strukter" 12"

Techno-goth with an annoying drum machine dance beat. "Deceit" has Nick Cave-like



Nice Strong Arm

Photo by Krk

background shouts while "Strukter" has typical British "pretty boy" crooning (ala New Order crap) that was so bothersome that I couldn't even sit through the whole thing. Another wimpy disc from Wax Trax. - Joy

NUNS

Desperate Children CD

The Nuns are back, still selling themselves with the face of the highly purchasable Jennifer Miro. After a long vacation these touch and go artists are back with a not tooo surprising rock sound. Really metal AC/DC influenced. Had the recording spotlighted the guitars a little more, this would have been complete KNAC material. Songs work best with Jennifer on vocals. - Krk
Posh Boy POB 4474, Palm Desert, CA 92261

OFFENDERS

We Must Rebel LP

Does not stand the test of time. - Krk
Bitcore Reepersahn 633, 2000 Hamburg 36, WG

PINK SLIP DADDY

LSD 10" single

Don't catch me falling for the instant collectibles too often, but dagnabit if this isn't a catchy fuck of a record. Pink vinyl, only 2000 made, one side plays from the center out, the other side plays at 33 RPM, and a few other details make this irresistible. Pink Slip Daddy have a garage rock and roll sound which is bound to be compared to the kings of the garage, the Cramps but still retaining their own identity. I gotta ask you tho check out this thing. - Krk
Skyclad 6 Valleybrook Dr., Middlesex, NJ 08846

PLAGUE

Unresting Place 7" EP

Way brutal hardcore, with metal blood boiling in their tiny hate driven minds. Great shit. Thrashers must. - Krk
Punish Profily 184, S-61200, Finspang, Sweden

POISON IDEA

Discontent 7"

When Jerry A belches out "Listen Nazi, never again!", you can feel his tongue wrap around your neck and strangle any slight amount of racism out of your breath starved carcass. Horrid fucking noise! "Discontent" sends shivers down your back and'll ruffle any mohawk. "Jailhouse Stomp" follows the smoke trailed road but the impact is quite less. Brutal release. - Krk
American Leather POB 86333, Portland, OR 97286 USA

POISON IDEA

Discontent 7"

AAAAAaaaaaaRRRGGGGghhhzzzFfllkkk. Fucking hell will these Portland crazies ever calm down??? Dude, it's the 90's who the fuck can handle this total anarchy in your face stuff, everyone's into retro 70's or rap mon. WELL HEY MOTHERFUCKERS if you like rock with some meat on its bones, the kind that leaves you with that great feeling you get after a major dose of aggro insanity then PI keeps pumping it out for ya, jeez they should start a single of the month club 'coz they keep gettin' better and better and this is monster ritecheer; flipside is Jailhouse Stomp

which it does on your brain. If you can listen to this record without jumping around going berserk you're a paraplegic anyway. - Gary In.
American Leather Records

POLLO ELASTICO

Jurupamae cassette

Well here's one of Tucson's better products on a nice lookin' cassette that sounds very clean too, these guys are inevitably described as funk or around here they might be called thrash-funk, got some Cult-ish vocals too, they also do some good clean straightahead metaledged rock. Buncha crazy-lookin' Arizona dudes playing crazy funk-rock, not as wild as Primus but they do get down yes. - Gary In.
\$7 to PO Box 77884, Tucson AZ 85703

PORCELAIN BOYS

If You Were Real 7" EP

Cool, boy/girl relationship pop/punk a lot along the lines of All or Green Day. Good hooks and really catchy choruses make this a prime contender in that field. - Al
THD POB 13136, Minneapolis, MN 55414 USA

POWERHOUSE

Garage Monsters 7"

Every issue has half a dozen to a dozen must haves, that's it. This is one of them, ask no questions. Clint Ruin's images of himself have always exceeded not only his releases but most of the ones he stains with his greasy little fingers. As for the Pizz, he at least supplied the crazy, sanity questioning animated free fall gibberish that not only flourishes the sleeve of this black slab but also one side of the disc itself. Yes, another etched disc! The other side is the soundtrack for what has to be Walt Disney's Hell. Cartoon instrumentals layered and layered with other fiction like noises and the expected trash can smashing. Get this. It's one of the rare times Mr. Ruin has done good, with the help of a couple of friends. - Krk
Sympathy for the Record Industry

PSYCHEDELIC FURS

"House" 12"

I remember when I used to like the 'Furs, oh, 'round 1980 or so until I just couldn't handle the commercial candy-coated crap that they became. While this 12" single is a long way from the effectiveness of their debut LP, it's still a little better than the radio shit I've heard recently. Less dance/product oriented, more 'song' integrity. Yeah, I'll admit it's better, but not good enough for me to listen to it twice. - Joy

RAT PATROL LP

The mid-'80s American Hardcore sound, which bordered on punk more than metal, is still alive and well - overseas! Reminiscent of The Offenders, Naked Raygun and Upright Citizens (Germany), Rat Patrol play with the same appreciation for clean, melodic guitar, a steady beat that is never exaggerated to the point of thrash and... vocals in English! They could use some more variation, but they have a few intro bits and start/stop interrupts that work well and keep the energy up. - Bryan Davis
Rat Patrol POB 2177, 9704 Cd Groningen, Netherlands

REASON TO BELIEVE

When Reason Sleeps Demons Dance LP

This 11 song twelve incher is the long awaited follow up to R2B's 1988 7" EP "The Next Door". That 7" was a harmony laced hardcore triumph, which truly set these Southern California newcomers apart from the thrashcore masses. Not only musically, but in style and natural emotion as well. What we've got here is an advancement in all the finer points, especially harmonies, which are nothing less than electric magnets tugging on your ears to the point where your body can't help but to follow. Songs like "Far From My Hands", "Places", "Eyes Of The People" and "Maybe Not" are even more dramatic in vocal passion and rhythm. There are also darker, questionably trapped feelings exposed on "Again And Again", "Drawing Board" and "FR-1-FL". As a whole the record has such minor faults, it has to be that one perfect slab every band wishes to produce. Power, emotion and execution. One of the few LP's for this issue that is a must have. - Krk
Nemesis

RED ARMY

Misspent Youth EP

Straight ahead hardcore with a funky edge. The lyrics are in a personal vein, leaning towards peace and anti-racism. A good mixture of HC, funk and pop. Worth a look, listen. - Buckethead
Robot Tank 8225 Spruce St., New Orleans, LA 70018 USA

REST IN PIECES

Under My Skin LP

Just when I thought R.I.P. had gone the way of Warzone (pitiful Hard rock), I gave their latest a listen. Besides getting used to the mono-melodic voice of Arman (drummer for Sick Of It All), I found an interesting culmination of rock, hardcore, metal a little of this, a little of that, and then some. If anything, it's a change of pace from the likes of New York. Memorable rhythms and choruses that may stray into alternative pop but are likeable none the less. The guitar playing sounds relaxed, not forced - hard with smooth breaks and bridges. This time, the best thing that I got out of it was that I didn't get what I expected. - Bryan
Roadracer 225 Lafayette Su 709, NY, NY 10012

REVERB MOTHERFUCKERS

Twelve Swinging Signs of the Zodiac LP

I dunno....I opened the box and played this with some girls I know and they loved the movie poster take-off but were skeptical of the band, not that the music's not OK, it's noisy funny grungy acidified dense weird shit, very creative and interesting indeed. But my friends scoffed at the lyrics, like Love Juice in All Three Holes and I crawled like a snake and I fucked like a dog and ate my woman's pussy even when it bled, c'mon guys only El Duce can do that kinda shit and be taken seriously. Otherwise it's a pretty good record from these New York scumbags who are said to drink lots and lots of beer and play like demons, my kinda guys! - Gary In.
Rave PO Box 40075 Philadelphia PA 19106

ROAD WHORE 7"

A disc like this could only be produced by the Meatmen or by an equally bored band from the colorful low rent district of Riverside. Since the Meatmen have been meatless for quite sometime now, I guess Road Whore look pretty good, make that "macho". Road Whore are the rock/rap parody you and I have been waiting for. A must have, but not for \$5. ppd as last issues ad requested. Hot guitar moves by a guy who looks like a Danzig reject. - Krk
Allen Wrench 5225 Canyon Crest Dr #73, Fl. 69, Riverside, CA 92507 USA

ROBYN HITCHCOCK

Eye LP

An acoustic album that is bound to tickle the funny bones of this mans fans. Don't ask what that means. - Krk
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

RUMBLE PUPPY

Double 7 inch

Cool double single gatefold package with colored wax tho make it a sure bet. Unfortunately Rumble Puppy don't stray too far from the proven mid-

grind rock-pop. Harmless and almost hookless, this band has a ways to go, but is off to a good creative start. - Krk
USGA 4515 Sleaford Rd., Bethesda, MD 20814 USA

SAMIAM CD

A new CD as part of a barrage of stuff coming from these Berkeleyites (also a Lookout 7" which is available through mail order and a NRA 12" which is not). Introspective and highly individual (which is somewhat of a rarity among the HC-orientated) their main strengths lie in their catchy guitar riffs, tempo changes and the plain fact that they can just write some damn good tunes. Powerful without becoming cliché, they embrace both HC and punk sensibilities with intelligence and maturity. My only reservation, though, is Jason's vocals; while great in songs like "Because You Don't" and "Insightful" and even almost brilliant in "The Bridge", he doesn't seem to be able to carry that range consistently into some other ones, thereby relegating them to 'alright' at best or filler at worst. But I'm just nitpicking here because it's in my nature to do so. Samiam are actually one of the best things I've heard from the East Bay in quite a while. - Joy
New Red Archives USA

SANITY ASSASSINS

Blow Torch Love Doll EP
Side A of this "Blow Torch Love Doll" sounds like a all-male Love Dolls on two hits of Sub Pop. Side B is even more trippy, you've gotta hear this guitar sound. - Buckthead
Tombstone POB 1463, Clakamas, OR 97015 USA

SATIVA LUV BOX

Sativa Luv Box LP
Kommunity FK founder/leader Patrick Mata combines his talents with a killer rhythm section to come up with a very heavy, powerful rock outfit. Solid drumming (thanks to ex-Paper Bag drummer Mark) and catchy fuzz bass lines will weaken your immunity letting the infectious guitar riffs and repeated chorus' attach themselves to your brain like a space alien, never letting go, forcing you to repeated listenings, and you love it. Sativa Luv Box write great songs, drawing their sound from motorcycle b-movie soundtracks, sounding very avant-garde and having a singer who can cut loose, approaching dangerously close to a metal singer but keeps in all in perspective with very cool, street wise lyrics. Killer debut record. - Al
Splat-Co. POB 643, San Pedro, CA 90733 USA

SATELLITE BOYFRIEND

YesMaam LP
From North Carolina, home of the Connells, as well as Tannis Root comes a nifty I'll combo with some pleasant non-REM damaged college pop rock full of interesting song structures and a slight Beach Boys feel to the harmonies. - Krk
Stew POB 6115, Raleigh, NC 27608 USA

SCATTERBRAIN

Here Comes Trouble LP
Scatterbrain includes the remnants of crossover martyrs Ludichrist, who split shortly after being pressured to change their name by religious groups (or something lame like that). I never heard Ludichrist, although I doubt they were quite like this. The vocals are "rap" in style which I find irritating in this instance. The lyrics have a Chili Peppers flavor are of equal mentality. As for the musicianship, in all areas it is professional and outstanding. True talent and versatility makes the band. Their mainstay being slick metal and classical riffs winding through complex changes, brought together with some funky bass and jazz percussion. Everything from Mozart's "Sonata #3" to an original entitled "Don't Call Me Dude" or maybe "Mr. Johnson and the Juice Crew". The best line out of all the lyrics (from what I could gather) would have to be from the anti-censorship anthem "Goodbye Freedom, Hello Mom" which firmly states... "1984 has passed, forget about Big Brother... welcome to the '90s, where the government's your Mother!" Now that I liked. I could go on praising them for their instrumental ability but unfortunately the overall novelty of their material wears thin fast. - Bryan Davis
In Effect 187-07 Henderson Ave., Hollis, NY 11423 USA

SCHRAMMS

Walk To Delphi LP
It's ok but it's still that REM crap. - Stf
OKRA Records 1992B N. High St., Columbus, OH 43201 USA

SECTION 5

The Way We Were LP
What a step up from their last album. Though the title may seem sentimental, the songs here have a very contemporary power rock appeal and still draw upon the root, melodic signature of this long standing Oi band. Section 5 play comfortably in their mid-tempo, verse/chorus arrangements. They're still the untainted, positive, sing-a-long, street smart band they always were, yet their sound is now complete. I believe the addition of a second "guest" guitarist and the production quality on this recording had a hand in the redeeming value of the final product. - Bryan Davis
Link P.O.B. 164, London, SE13 5QN England

SEKIRI

7" EP
Primitive, barbaric rock punk. Fired out by an all girl Japanese band! There's lotta hard driving riffage and obscure tones. Way cool, highly recommended. - Krk
Public Bath POB 2134, Madison, WI 53701 USA

SINK

Another Love Triangle LP
Sink come off like a veteran power trio with this 15 song LP! The bands influences are so widely spread it truly is difficult to categorize them other than impressive. "DC" influenced rock can suddenly go pop, punk or even acoustic!! Sincerity and emotions ooze out the guitar/vocal harmonies, which seem to be just as magnetic whether stripped to a folky acoustic number or bashed away on a more Soul Side type hypo drone. Even the graphix display a new generation of "punk rock" worth your efforts. - Krk
Vinyl Solution 231 Portobello Rd., London W11, England

SIoux NATION

demo tape
Rock with a mid-Cult imagery and feel. Somewhat alternative, but no big deal really. - Krk
Sioux Nation 230 C. South 19th Street, San Jose, CA 95116 USA

SLAM SUZANNE

Dead Watrh Bunny EP
Not it's not Sub Pop but it is from Washington. Actually it does roll along in that vein; heavy guitar, upbeat tempos, rough punk-style vocals. Pretty good. - Buckthead
Siam Suzanne POB 40254, Bellevue, WA 98004 USA

SMACK TAN BLUE

Jenni Lee / Heroin for Breakfast 7"
A smart gripping garage rock. These guys should switch to Wheaties for breakfast, no no, forget that how about Co Co Puffs, yea, yea that's better. - GUS
Arf Arf Records P.O.Box 860, East Dennis, MA 02641 USA

SORE THROAT

Never Mind The Napalm... 1/2 LP
I'm assuming you were born yesterday and I have to tell you that Sore Throat play a particular brand of ultra-fast, stench-core, grunge with the caveman style of vocals, which I happen to like. Now that that is said I can say that this LP (actually 1/2 the vinyl is an etching) is rather short, with only 16 thrashers (they had 101 on the last one!) but is never the less pretty cool with little added spoken parts and the real clincher for me is their cover version of Hawkwind's "Silver Machine" which they have re-lyric'ed and call "Silver Ker-ching". Fuck yeah. - Al
Weasel POB 1274, Manhattan Beach, CA 90266 USA

SQUELCH

South of Hayward cassette
Tom, 1738A Grove St. San Francisco CA 94117
Clean, crisp, intense licks from these Southeast Bay guys, well Tom lives in SF I guess so I'm confused about their origins but who cares. Tom

sings like the guy from Primus mated with whatshisname from Rush and plays git like both too (no funk here tho). Very neat wild little twisted tunes, my fave is Fear of Santa Rosa which is about suburban sprawl and disappearing farmland which pisses me off too, Tom and Rich do a gnarly crazed scary vocal duet. Definitely one of the more interesting efforts hereabouts, you should check this one out. - Gary In.

STARVATION ARMY

Execution Style LP
Yow, great cover on this one! One of Cleveland's original punk bands, re-formed with a new lineup and a hard, mean sound which no doubt owes a lot to their roots; this sure ain't no hair band. I'll admit I'm not too familiar with the Cleveland scene for some strange reason even tho I'm from one state over. Somehow this strikes me as eastern industrial working class rock, guys who've spent all their lives in the city probably and their sound comes outta that, I could go on about urban decay and hoodlums in alleys and all that shit but that's pretty cliché and no doubt these are nice guys you'd wanna have a beer with anyway no matter how rough they sound. Yea again no weak shit here, check it out it's well worth a listen. - Gary In.
Rave Records PO Box 40075 Philadelphia PA 19016

SWAMP DOLLS

Six Pac 12" EP
Having been together only 4 years, it's amazing that the Swampdolls already seem tired, out of breath and downright boring. Rock 'n roll bar band. - Krk
Punk Etc. P.B. 41 1800, Vilvorde, Belgium

SYLVIA JUNCOSA

One Thing LP
Ok, ok, first thing I noticed is that this wasn't on SST. No big surprise I guess. Next thing I noticed is that although this is Sylvia at here raging best, she is not quite as hard rockin' on this LP and is leaning in a more, sorta jazzy direction. Getting real soulful and personal with this set of songs. There's still some rockers here, but Sylvia seems not content to do the same thing over and over and appears to be branching into a lot of new directions. Good for her. Good LP to kick back and contemplate with. - Al
Nate Starkman and Son USA

TAD

Salt Lick 12" EP
This is one fucking heavy, well produced and executed monster of a fucking record. 6 songs and you're dead. - Al
Sub Pop POB 20645, Seattle, WA 98101 USA

TEN FOOT FACES

Sex Slave/Struggle 7"
Heavy duty chugging rock with a good sinister mix. This heavy shit sounds really cool, "Sex Slave" is a true classic. The B side is a more tribal kindathing, more of what I remembered the Faces for. A pretty solid release. - Al
Iloki POB 49593, Los Angeles, CA 90049 USA

TENDER FURY

Garden of Evil LP
As much as I like watching Jack live, with his total command of the stage, this LP lacks the inventiveness that made his earlier efforts memorable. Plodding and predictable, this 'rock' album just hums along on a very commercial path, neither particularly offensive or endearing in any way. I wanted to love it or hate it, but it leaves me unmoved. - Joy
Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

THE BROOD

Since He's been Gone 7"
Dark moody late sixties garage bliss pop. A girl band from Portland Maine. Greg Shaw of Bomp should put out their LP. - GUS
Stan Park Records P.O.Box 58, Newtonville, MA 02160 USA

THE SPACE NEGROES

Too Much Talk 7"
Too Much Talk - Son of Texas Chainsaw Massacre Part V. This two song single displays the eccentric wacky dance mix that becomes a bore after repeated listens. - GUS

Arf Arf Records P.O.Box 860, East Dennis, MA 02641 USA

THEATRE OF ICE

Murder The Dawn LP
Gettin' a tab bit too silly, this theatrical spook, pop is fun once in awhile but an LP of it is just too much. Lottsa filler songs don't help either. Christian Death fans on ecstasy take note. - Krk
Orphanage 1702 W. Camelback, Phoenix, AZ 85015 USA

THREE WOMEN IN BLACK EP

Scary rock with some heavy guitar riffing. Side B is a cover of the Pistols "Submission", pretty much straight forward. Micheline's vocals remind me of Jae from A.P.P.L.E., I like it. - Buckthead
Dionysus POB 1975, Burbank, CA 91607 USA

TO NUJE SALA

What makes Donna Twirl? CD
At what point does music become sound and sound becomes art? A lot of experimentation here with industrial rants and percussion though the different horns and guitars give it a very eastern feel, (ala Savage Republic). It works, though, on a variety of levels, from Dada to Cagesque minimalism. They have songs, as far as songs have a beginning, an end, and a lot of notes in the middle, though I dare say that their live shows are probably going to be labelled 'performance art'. I like this. - Joy
Ralph USA

TOOTH AND NAIL

Headhunters Banquet 12" EP
Pop radio shit which sometimes sounds kinda emotional and heart burnish. Danceable too. It's just so safe and admirable by the only type of people you want to fucking run over. It's like wake up. Life isn't that boring, or is it on that side of the fence? - Krk
Word Of Mouth 3533 16th St., San Francisco, CA 94114 USA

TRAGIC MULATTO

Chartreuse Toulouse LP
The first time I saw Tragic Mulatto I was kind of spooked. I just couldn't swallow it, y'know? This music takes a little getting used to. It grabs a hold of you when you're not looking. Tribal, rock, sludge and baritone from a planet called San Francisco. - Buckthead
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

TRIBE

Andy Andersens... LP
Don't see why the fuck Andy Andersen got the glory when it's so fucking obvious Bones is the man with the make or break. Andy (Attitude Adjustment) Oddy (who fucking knows), Bones and Baz (Broken Bones) get together for a one time project? Don't ask me, no promo shit came with it. By the way, as much as I really fuckin' dig Bones' work, this LP fails to do much other than flaunt the fact that they can make a record just for the fun of it. Rock-metal, speed-metal all played good. Ugly throbbing vocals, fuck, I guess I said all that I could under such a shitty situation. Are they going to tour? Does it matter? I hate it when my teen idols go metal! - Krk
We Bite Saarstr. 18, 7400 Tübingen 6, WG

TROUBLE WITH LARRY

Otto Messmer/The Rodent Song 7"
Opening with "Otto M.", a typical noise suck claiming "music" for the sake of "art". "The Rodent Song" is almost tolerable as they cut the progressive shit out, still one yawn too many for me. - Krk
Good Kitty 201 A. North Davis Ave., Richmond, VA 23220 USA

UK SUBS

Greatest Hits Live In Paris LP
Like the world really needs yet another UK Subs Greatest Hits record, but hey, this is a good live recording and I fucking dig it. Most of the hits are here, with a few exceptions, and some more recent material is performed. The UK Subs are just one great fucking band anyway, and throughout their history they have done no wrong. - Al
Released Emotions POB 132, Acton, London, England W3 8XQ

UYUS
cassette
United Youth of the United States plays thrashy hardcore. 7 songs on here with slightly political lyrics... no they're not racists. They're just kids having fun, this isn't very original but it does rip.- Buckethead
UYUS POB 231472, Houston, TX 77223 USA

UNITED MUTATION

Freaks Out LP
'Nother reissue of American Hardcore, this time it's UM who get the honor to return by popular demand. Thrashin', trash compactin' mayhem. You get the picture. Great cover.- Krk
Bitzcore Reepersahn 633, 2000 Hamburg 36, WG

URGE OVERKILL

Ticket to L.A. 7"
Less guitar mesh monstrosity and more straight forward riffage. Ugly, big chug of mud flung rock. It's noise. It's bound to put a frown on your girlfriends face. Buy it.- Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

VARIOUS

Broom Closet: Anti-Folk Sessions LP
A sort of folk compilation lp/jam session that mixes in some nice spoken word pieces and things that have a very Patti Smith feel to them. (I'm a little out of touch with this scene but there appear to be some big names here, and the quality of the material stands on it's own not matter who's behind it.) Charming and fun. - Pat Fear
109 Records 115 St. Marks Place, New York, NY 10009 USA

VARIOUS

Teriyaki Asthma V.III 7" EP
Yeah, I could go on to editorial length about how I think alternative music, especially "punk rock" took a turn for the worse and is now headed full steam in the right direction. But I won't, all you have to do is get this record and there is the proof. For years as punk went macho metal there was just no place for women in that "scene", now as we leave that behind we find a flourishing underground punk scene ripe with great bands, and lots of girls. This EP spots 4 bands: Babes in Toyland with their unique dirge, characterized by a screaming singer, Dickless a raging grunge band out of Seattle (of all places), San Francisco's legendary Frightwig and the incredible L7 doing "Bloodstains" while Agent Orange is no where in sight of making that kind of noise anymore. This EP is a killer statement of the state of underground rock 1990. And it looks good for once!- Al
C/Z 1407 E. Madison, Seattle, WA 98122 USA

VARIOUS

Driven To Death LP
This might as well be the sound track to the best the UK had to offer in the early '80s. The Lurkers, Abrasive Wheels, GBH, Discharge and the English Dogs. Top of the notch, hair raising punk rock before the term hardcore was stapled onto anything uncompromisingly loud and penetrating. If you don't have the LP's and 7"s these cuts have been taken off of then buy or remain in the dark. Saphead. - Krk
Clay 12 Thayer Street, London, W1M 6AU England

VARIOUS

Fluid/Loveslug 7"
Fluid fans collect everything by the Fluid and this live version of "Madhouse" is a must, just devastating! A crunching live recording remanifest of some MC5 live stuff I heard once. Good track, play it loud. The flip of this two band single is Loveslug also doing a live song, but sounding slower, more grunge oriented. By now you know what that Sub Pop sound is, and this is it. - Al
Glitterhouse Lange Str. 41, 3471 Lauenforde, West Germany

VARIOUS

The Icemen Cometh 7" EP
Slapshot, No For An Answer, Hard Stance and Pushed Aside - one song from each. It's the live Hardcore quick-play! Hard Stance and NFAA do unreleased that you probably wouldn't find anywhere else. Choke (Slapshot) lives up to his

name through most of "I've Had Enough" by losing his voice (or the mic). All cuts are taken from the same show. - Bryan Davis
Nemesis 1147 E. Broadway #436, Glendale, CA 91205 USA

much of the material is whacked out 3D animation spewing out of your speakers and surrounding you with vivid visions of abstract horizons all burning with emotional character. Worth your time and money.- Krk
Ralph USA

WALDO THE DOG FACED BOY

Gifts of the Finest Wheat LP
An artier than thou punch to your attention span. Every other song is a song, but honestly liking it is going to require lots of affection for clang clang, loud sax mayhem called music for the sake of art.



photos by Krk

VARIOUS

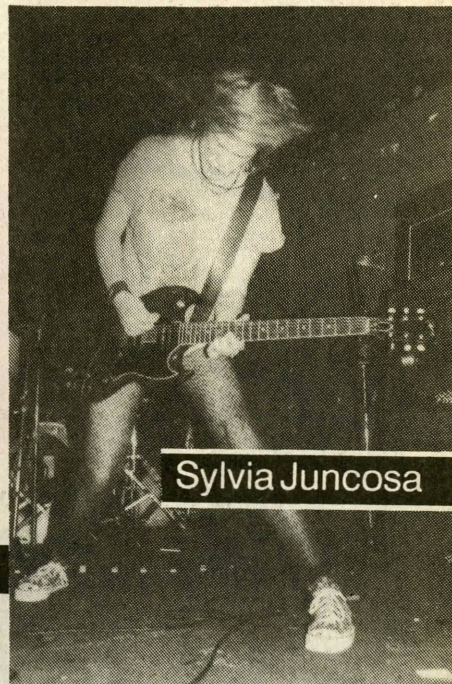
A No Record Deal LP/book
What we have here is a book, a couple of posters and some flyers compiled by "artists" Martin Sprouse, Doug Minkler, Harry Sherrill and John Yates and packaged inside a standard 12" album jacket. It's all really neat and well put together, political with a real Crassy feel to it (but no record) and basically impressive on that level. However, as an overall project I think it has failed miserably. From the 12" square flyer with one paragraph on it that tells you a "consumer... uses up or wastes something" to the "record" package itself that isn't sold in record stores (not in L.A. anyway, I checked), this project does indeed lead to a little confusion, just like promised in the liner notes. I don't think anyone will be surprised not to find vinyl in this package, especially when you buy it in a bookstore, and considering this is a product of the alternative market, distributed by alternatives and "consumed" by alternatives, I don't think anyone is gaining any new insight, just gaining some cool art for the walls. - Al
Pressure Drop Press POB 460754, San Francisco, CA 94146 USA

VARIOUS

10 ROIR Years cassette
80 whopping minutes of music compiled from ROIR's cassette-only library. It's a non-stop barrage of live and studio cuts from such great as MC5, Dickies, Bad Brains, Television, GG Allin, Germs, Flipper... and the list goes on. A total of 20 artists all together. Comes complete with liner notes by Ira Robbins, the man who put it all together. The best "best of" I've seen in quite awhile. - Buckethead
ROIR 611 Broadway #411, New York, NY 10012

VARIOUS

Potatoes CD
"A collection of folk songs", with a lion sized yawn I spin this 17 1/2 song compact disc. Folk compilation, a concept only Ralph Records could maybe pull off. 2 or 3 listens later and I've not only decided not to sell this, but I find myself actually tolerating to enjoying a good half. Most of the material is performed somewhat primal and odd. The rest varies, an extension of the many artists that compile this winning slew of porch scorchin' mayhem. Half Japanese, Terra Incognita, M. Mothersbaugh, the Unknown Artist, the Tinklers, Blitzoids and a few others really put this over into the winning ring. And quite a circus this is as



Sylvia Juncosa

VARIOUS

Terminal City Ricochet LP
Excellent soundtrack compilation for a new movie featuring...Jello! DOA opens up with a poppier than usual "Behind the Smile" that still packs a lot of punch. Then the Beatnigs' previously released "Television" and Jello with Nomeansno sounding exactly like...Jello fronting Nomeansno! I, Braineater, with "Modern Man" is early eighties style neo-futurism, Gerry Hannah with an acoustic "Living With the Lies" and Art Bergman's "War Party". Side Two kicks off with Jello and DOA sounding suspiciously like... Jello fronting DOA! (surprise surprise) followed by Evan Johns and the H-bombs and Nomeansno with previously released stuff, the Groovaholics, almost acidhouse in its guitarwork (a fitting name) and lastly Jello's "Message from our Sponsor" (From "High Priest") set to Keith LeBlanc's industrial background noise. No filler here, another AT must.- Joy
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

VARIOUS

The Keeping Score EP 7" EP
4 somewhat linked bands by the ever appealing acoustic to clean rock pop. A good variety of topics. Some go by quite a bit quick, most muster around in a lovely landscaped hazy vocale thang. Worth it for all you romantic fools or rockin' cocks. - Krk
Scarlet Drops POB 15983, Merivale Depot, Nepean, Ontario, Canada K2C 3S8

VARIOUS

Thank You Charles LP
Oooh baby, quite the hardcore kill with this 4 band Australian chunk of evidence that NYC and So. Cal aren't the only places on Earth God allows there to be slam action. Admitted, more guitar leads and hair on this comp than any dozen NYC bands, probably a good sign! - Krk
Waterfront

VOLCANO SUNS

Thing Of Beauty Double LP
Much as I like the Volcano Suns, this 20 song 2LP set is just too much. Good amount of filler material, there is definitely an albums worth of post punk, progressive pop here, but editing is a must.- Krk
SST POB 1, Lawndale, CA 90260 USA

I can't ride this groove although I imagine some of you might. Vocals are incredible. - Krk
Win POB 2681, L.A., CA 90026 USA

WALKABOUTS

Rag and Bone LP
'Bout as left field of a record you would(n't) expect from this otherwise "grunge rock" label. The Walkabouts don't stray too far from traditional folk, country and a tiny bit o rock. Like Blood On The Saddle meets the Divine Horsemen. They're a talented, naturally appealing bunch that surprised the fuck out of me. Adventurists take note! - Krk
Sub Pop POB 20645, Seattle, WA 98101 USA

WE THREE BINGS

NY Trash X-mas Music Comp. LP
Xmas always meant piss for me, so the only songs I dig are the ones that go easy on the "ho ho" shit, which are few. Still wacky, fun and maybe worth \$7.00.- Krk
Vital Music 263 E. 10th St., New York, NY 10009 USA

WEDGE

4 song compilation
Nice pop. - Krk
SMI 3510 North Eighth St., Arlington, VA 22201 USA

'WHEN KIDS ARE ALONE

LP
Great, well produced six song cassette EP for mainstays of the Inland Empire scene. Their dark, post punk brooding sound and hypnotic bass lines compliment singer Marc "friend" Goldstein's tortured lyrics and sinister crooning. \$5 well spent gets you in on the action. - Pat Fear
Bavee 4650 Rosewood Place, Riverside, CA 92506 USA

WHEN PEOPLE WERE SHORTED AND LIVED BY THE WATER

Bobby LP
Not an easy batch'o musical mayhem to swallow. Hell, I can't even smell it. This is a large dosage and anyone that can digest such a chunk of insanity is probably a person you don't want to take home to mom, anyone's mom! For the brave only. - Krk
Shimmy Disc JAF Box 1187, New York, NY 10116

A dense collage of various items. At the top center is a red rectangle with the text "LIVE REVIEWS". Below it are several handwritten notes and newspaper clippings. On the left, there's a black camera flash with "HARP" written on it. In the center, there's a black card that says "MURDER INCORPORATED". To the right, there's a white card with "COCONUT TEASER" written on it. At the bottom left, there's a parking violation ticket from the City of Los Angeles. At the bottom right, there's a motorcycle crew patch that says "MOTORCYCLE CREW ACCESS ALL BARS". The background is filled with various other items like a skull, a hand, and various pieces of paper with text like "COLOR ME CANYON ZEE", "SOLITAR CRIME STR", "good night Para Ramon", "Blanc Zero Shop", "DO IT DOWN NON", "I don't know me", "Mr T Exper", "PARKING VIOLATION", "CITY OF LOS ANGELES", "2 22235123", "MOTORPSYCHO UNCLE SLAM", "INEX", "CAT NAT", "FLYER", "ADULT", "SHARIEL GOLDMAN", "4 84 36", "096 1512", "1 AM 11P", "CALIFORNIA", "HATER", "GAMES", "MAR 29, 1990", "39", "40", "THUR MAR 29, 7:30P", "CHOCOLATE", "LOOK AT US, LOOK AT HIS PEN TO HAVE PEN IN", "MR + PG", "YOU THINK I'M A PRINCE", "CALL DOG", "BOMB WILL TERRAIN SOMETHI SILVERLINE", "HELTER SKELLER", "DOWN BY LAW", "AREA WILL BE TRAFFIC CONTROLLED", "VEHICLE MUST BE REMOVED FROM AREA", "VIOLATION SCHEDULED FOR APRIL 1, 1991", "DATE", "TIME", "LOCATION", "OFFICIAL", "SIGNATURE", "STAMP", "FEE", "TOTAL", "PAID", "REMARKS", "CITY OF LOS ANGELES", "2 22235123", "MOTORCYCLE CREW", "ACCESS ALL BARS", "STAR", "BOY".

Saturday, March 3

The Jeff Dahl Group, Tommyknockers, Kings of Oblivion
at Raji's
by Al

It was a good night for some good old shit kicking, head banging at Raji's - this being the last performance that Jeff Dahl would give this town because he was moving out of state. Raji's was in the mood, sold out and starting to tank up by the time the Kings of Oblivion went on.

For those of you who don't know, this is Flipside contributor Mike Snider's band. Mike has been kicking around in various bands for at least 10 years now and it seems this one is the one to click. He's got his bass playing down, and as a front person he has staked out his own style. Now some might think that Mike is one obnoxious, drunk, geek asshole up there - his between song bantering and off-the-cuff stage chatter can tend to find itself in that direction. But others might find his toxic psychosis as some kind of '90s Jim Morrison, the street poet speaking as if possessed by scum rock luminaries of the past. Whatever it is, it's his style, and it can grow on you. Anyway, the band rocks along with a real heavy punch, drifting in and out of influences too obscure to even figure out. And they're getting better ever time I see them. Rich Coffee's Tommyknockers were up next, jamming their high energy rock thang hard into the faces of the tightly packed room. Modern day garage punk at it's best - what more could you ask for to warm the stage for the night's big spectacle?

We're there. Taking the stage next were some familiar faces, but not the faces of the Jeff Dahl band, we're gonna get the whole fucking enchilada tonight, these folks were none other than Vox Pop! Paul Cutler and Don Bolles took their guitars up and along with Jeff proceeded to assault our ears with ear splitting volume and intensity, but, sorry to say, no chaos. The days of the past are gone forever, Vox Pop's drug and alcohol inspired chaotic rock and roll holocausts of the past are fond memories, what we see tonight is but a reunion of old friends getting together to try to reach that sonic peak one more time. You really can't recreate that spontaneity that was a different time and place, so Vox Pop played a few songs then quietly left the stage.

The Jeff Dahl Band musicians, Amy, Bruce, Jeff and Del then proceeded to get down to business and gave us a good workout of new and old material. Well, I guess Jeff has moved on to other things now, and I wish him the best, but somehow, I think he'll be back.

Sunday, March 4

D.I., Bulimia Banquet, Pushed Aside, Hardstance
at Hollywood Live
by Dug

All right, kids! Finally an all-ages Sunday afternoon venue in LA! 1st show of this sort tried at Hollywood Live and a small but very enthusiastic crowd showed up. Pushed Aside opened and despite the poor sound got the kids jumping. Jumping so much in fact, the security threatened to pull the plug if anyone else dove. Naturally this resulted in half the crowd testing their diving skills while the bouncers futilely tried to chase them down. By the time Hardstance played, the sound had improved and the audience had swelled somewhat. More of the same SE/HC blasts, better than Pushed Aside. This was their last show, I was told, so get that 7" before you see it on the back wall at Zed's.

Bulimia Banquet, Flipside's finest, hit the stage to a thinned out crowd. What happened to all those people with big T-shirts and X's on their hands? "Unity" sure sounds good as a concept, especially when all the people uniting are uniting to keep anyone out that doesn't fit the description. Could it be that these youngsters are experiencing a phase they'll outgrow by the time they're out of high school? Oh well, off this depressing subject. This was Bulimia's second show since returning from their big western states tour and they just weren't clicking. Technical problems plagued the set (one of the bouncers "accidentally" unplugged the PA in the middle of the song) the monitors weren't right, etc., but despite it all they held it together very well, reflecting the fact that they have been together for four years and toured three times now (twice with Mia). They're getting more melodic, more powerful, and tighter each time I see them. Blazing through "Loadhead", "Bobo", and closing with "No More" their fun attitude and warped sense of humor really shone through. If you haven't seen them yet, why the hell not?! Blow off that next party, they play all over LA. You'll thank yourself, and kick yourself for not having seen them sooner! D.I.... what can really be said? Their new album (Tragedy Again) may be their best yet and they played both old and new material. I have to take up the same point that Al did in their Iguana's review; is all that stuff Casey says on stage about a strong America just a joke? It sure didn't seem like it, especially considering the intro he made to "I like guns" (Basically that America won its freedom because everyone had a gun).

One really hilarious thing happened, though, a guy ran up from the

side of the stage, grabbed a bouncers hat, slapped him in the face with it and then jumped into the fray. You should have seen the look of surprise/confusion/anger on his face! By the time D.I. got off, the crowd was exhausted, but it was still only eight o'clock (!) so Johnny Anus and I headed off to Astro Burger and then to the Coconut Teaser. I leave that to Gary Indiana...

Sunday, March 4

SF Dogs, Angry Samoans, Tommyknockers, Riot Act, The Gargoyles, Electric Ferrets, White Trash Debutantes
at Coconut Teaser
by Gary Indiana

Hollywood is ultrafun, no doubt about it, and the Teaser (why do they spell it like that?) does the ultrashows on Sunday eves. You get ten or twelve bands for a decent price plus, early on, they tap a keg or two of el cheapo brew and have steam trays of wieners the world awaited (caution). This show was the reason for my being down there, coz friends were playing and they made me go with them. Got in fashionably late just as Ginger Coyote (Punk Globe)'s band, the White Trash Debutantes (from SF) were finishing their set, doing a cover of Hendrix or Aerosmith or something I can't remember much except Gere Fenellie, that blond bombshell who's often mentioned in the same breath as Elton John but is way cuter. Then I had a beer and a dog. Next band of note, I may have missed one or two, was Riot Act, featuring the fetching Carmen, who used to distribute Flipside up in the Bay Area and apparently played with Boss Hoss, does their (her) song "Train Wreck" anyway which blew my mind. Yeah, R.A. is a great rock band, Carmen very talented on vocals and git and I'd go see 'em anytime. Al showed up and spent almost the entire evening swilling on the patio with various friends and rock stars, so I joined him, but did go in to catch SF's Gargoyles. Blasted by the amazing set of Iggy-Roky-Dead Boys type punk, and ogling the Gar-girls, the crowd was totally won over and begging for more. But hey, these are short sets so on to the mighty Tommyknockers, fronted by the very hairy Rich Coffee who, swear to Gawd, was an original Gizmo!!! The first punk band in the world!! Or in Bloomington, Indiana, anyway but definitely pre-Devo. The Tommys are god, they definitely should do an album on Flipside (Al), they got the full-on sixties Strip look, actually woulda been too bad to be seen on the Strip in daylight. After more beer came the Angry Samoans, who did some of their own tunes and a shitload of covers

Teaser!) 'twas but a handful to witness a total balls-out show of sleaze-glam shit like Hollywood has never seen. Yeah, they played their asses off for a Monday morning at 1AM. But there was this woman, this big gnarly drug yeti, who was fairly pissed by this time and kept lurking at the band, finally climbing on stage to wrassle with singer Alin Black, who looked pretty amused and actually seemed to know this creature from some dark past better left unlit. The mock sex act was a riot, the broad acted like Alin orgasmed her to death but unfortunately she insisted on exposing her ghastly bosom which had this ghastly spiderweb tatoo on it. I dunno if it was that or the beer or the Teaserdog or the Astroburger or the chicken I had in Pico Rivera but I was one sick puppy all the way back to the cold cold dawn of a Frisco on Monday, and I sure as fuck didn't go to work.

Thursday, March 9

Sister Double Happiness
at Bogart's by Joy

The Fluid were scheduled to play this show but had to cancel due to an unforeseen van breakdown in a snowstorm somewhere in Colorado but Sister Double Happiness were still plenty enough to make the trek to Bogart's.

To be honest, I don't even remember if I've ever seen Sister Double Happiness before this night, all those shows years ago tend to become a blur after a while and though I do have sketchy memories of seeing a Sister Double Happiness at the Anti years ago, they sounded nothing like the Sister Double Happiness of today. This night, however, will stick in my memory for quite awhile because, well, they're just so damn GOOD. Heavy duty rock-n-roll with a deep blues singer named Gary who can belt out those Cryin-in-er-beer songs like there's no tomorrow. Drummer Lynn proved the saying that women don't have the power of men to sustain a powerful beat false and I've even heard that it was a bad night for her. She must pulp meat on her good days. Solid guitar riffs pervaded the whole set but that was academic compared with the golden throat that can wail and scream the anthemic cry "You don't know me..." over and over again til you just can't help but pound your fists into the stage until your fingers start bleeding.. Yeah, THAT good. As their show ended the soundman announced with a awed voice, "With a set like that, you can forget about the Fluid." Yep. Almost.



Photo by Krk

(I shoulda took notes) that had everyone cracking up while either slamming in the allotted ten square feet or else trying to avoid these human trash compactors. This was pretty much the climax of the show and a buncha people left but wait, next is Link Protrudi & the J-Men, no shit. These guys looked almost exactly like the Tommyknockers although slightly more subterranean somehow, but despite that they played-----surf music! Pretty good renditions of some surf classics I must say but not real gripping material. More people left so by the time the SF Dogs came on (never play last at the

The Fluid

Saturday, March 10

The Fluid, Sister Double Happiness,
at Second Coming
by Joy

I haven't felt such excitement leading up to a show in a long time and most of that was probably due to the fact that the Fluid played such an extraordinary show their last visit to Al's Bar. To say that they kicked butt there would be an understatement, to say they rocked my innards inside out might be a little bit closer, but whatever

the description, this Second Coming show was buzzing around peoples' lips for weeks.

Sister Double Happiness were even better than the night before, undoubtedly due to the much larger and more rowdier audience. Gary is a heartbreaker, crooning out some more of the best blues singing that I've heard in ages, and the rest of the band went all out. I could go on forever about this band... (* Note - for our more sadomasochistic readers, here's Flipside's "How to Hurt Yourself in 4 Easy Steps" 1.) Drink large quantities of alcohol 2.) Listen to a really really good rockin' band like SDH 3.) Stand at the front of the stage holding onto a monitor with one hand and the base of a mikstand with the other and 4.) bang your upper torso so hard that you crash your head onto the low Second Coming stage. stf and I both heartily recommend this, we bragged about our shiners for days...)

Ahhh... The FLUID. Let me tell you a little story. As a general rule of thumb, everything that Martin McMartin likes, I hate. Everything

music to revive, so if you gotta be on a retro trip this ain't a bad one to be on. A "Fox on the Run" encore would have had me throwin' cash at 'em. Pop Defect were next, and they came off much heavier live than the "Deal with This" album I have. Much more grinding guitar, and the vocals were right in your face. Check 'em out. The night was turning out to be full of unexpected pleasant surprises. I was working my way up to frenzy level when these dudes from Cafe Flesh ruined the party. These guys were just about everything I wasn't in the mood for, starting with the generic "pure-rock" image and finishing with the Bono-ish vocals and swirly feel-good guitar sound. No thanks. I was so pumped for Motorcycle Boy and ha, ha, they didn't show up. Whoops! They were the big reason I came. Ha! Ha! I listened to their demo all day to get psyched. Hee, Hee, Ho, Ho! Did their ride break down? I'll give 'em a ride next time. Could they all have been getting laid at once, precisely at show time? No explanation for the no show. I'm sendin' them a bill for the five screwdrivers I drank to forget about Cafe Flesh.

complaint (and I agree with him) was the relative sameness of all the songs of their set and vocalist Jason's singular tense treatment of them. The post-hardcore / punkpop tendencies (though more the former - they are NOT a pop band by any margin) sound was convincing enough but they seem like a band that isn't secure in their own sound yet and/or hadn't the time to break out into other ways of playing. I don't want to say 'immature' because that might give the impression that they are simple. On the contrary, I think some of the playing gets pretty sophisticated but I'd like to hear more catchy stuff like "Because You Don't", a song that switches instantly from some bass funky crooning to screaming guitars and then back again in the blink of an eye. Samiam is a band that makes me want to hear more from them, although I wasn't particularly overwhelmed by their show. I think this band has the talent and potential to be some heavy duty aural candy, but I also think some more experimentation could help them out.

The Mr. T Experience has also released a single with Larry Livermore that I absolutely LOVE. Punkrock at its finest, this single has gotten more use out of my turntable in the past week than all my Subpop and Lookout singles combined. Live, MTX were in excellent form tonight. While not as hot as that last legendary Al's Bar show, the enthusiastic Gilman crowd went totally bonkers with every beat on Alex's drumset. Even Al was walking around singing "Vel-vee-tah..." all night long. I could go on and on but I think I'll wait til our all-MTX Appreciation Issue comes out.

Green Day has an LP out now on Lookout called 39/Smooth which I've borrowed from Al's Public Record Library many a time. Al Sobrante was looking mighty suave tonight doing something quite different than when I last saw him in Isocracy; really pop-punk oriented but unlike Samiam, Green Day go more of the pop route. Now don't think I talking 'pop' in terms like the Dingo fuckin Boingo or something, Green Day would go right into the middle of the "punk section" in any half decent record store but are still miles away from headlining thrashers Neurosis. Think in terms of a suburban Undertones or something, add a great deal of teenage exuberance and a punk attitude and I'm a new fan. I MIGHT even forgive Lawrence if I have to BUY the record.

Speaking of Neurosis, I watched a song, wasn't entirely impressed with the hard 'thang' they were doing but was out the door to interview Green Day for the duration of their set so I'll not comment til I see them again. Sorry, guys; next time.

A big hello to Lint and Matt, I miss you, come back to LA soon.

Samiam (note cool graffiti)

Photo by Al

that I like, Martin hates (MTX being the only common ground.) Martin likes stuff from the mid-seventies. I HATE stuff from the mid-70's. The Fluid has been accused of being too 70's. Well, Martin hates the Fluid. I LOVE the Fluid. End of story? Their "Roadmouth" LP has gotten so much use on my turntable that I've even opted for the permanence of a Subpop compact disc. That, plus the fact that the Fluid just plain ROCK, makes for an especially fine evening.

Expectations high, they didn't fail us. John Robinson went all-out on the major Second Coming stage and James' and Ricks' guitars were as jubilantly loud as my hearing could take. I don't buy that current 70's schlock rehash because it's just so DAMNBORING but with the Fluid, well, they're just so DAMN ENERGETIC! None of that 'mellowing out' pot influenced crap or here, this is total cut-and-bled, bash-er-head electrocution. Sounding killer through "Hooked" and "Big Brother", when they broke into "Fools Rule", I came as close to losing total control as I possibly want to, I mean, I was singing, "Ah kno that Ahmuh little Craze... Ah kno that they wouldn't save meh... Ah da'wanna scream lahk ah baybee..." for days. Just ask Al and stf, they were singing along with me. Although I am far from giving "any 'ol Subpop band" the double thumbs up, the Fluid, along with Nirvana and L7, are examples of the best that label has to offer.

(P.S. if anyone lost a black leather jacket that night call Steve 818-577-2679 and identify the contents to claim it)

Friday, March 16
Motorcycle Boy, Cafe Flesh, Pop Defect, The Jakk
at The Shamrock
by Martin McMartin

I headed here early to check out the Jakk after being lured by the Weekly's MC5 blurb describing these guys. What I got instead was a trip back in time to my 70's Pennsylvania bedroom, sittin' around with some other white trash, blaring Jeff Beck's "Truth/Beck-ola albums" till Mom got home from work. No shit, this singer had Rod Stewart's sandpaper growl totally down. By the end of the set I was totally caught up in what this band was doing. There's much lamer

Friday, March 16
Neurosis, Green Day, Mr T Experience, Samiam
at Gilman Street, Berkeley
by Joy

Well, this show seemed like the Can't-Miss of the Month so undaunted by distance factors, Al, stf and I piled into my car and off we went to San Francisco! Five hours and fifteen minutes later (just set the cruise control on eighty, pull off the shoes, plug in the Buzzcock tapes and turn on the radar detector, no prob), we screeched into Berkeley with time enough to spare for a quick walk up Telegraph to buy some comic books for KKK and have a couple of beers to boot.

Hop in the car again, down University to San Pablo and turn onto Gilman Street and then some horrendously bad 'Mexican' food in this restaurant that's just a quick walk down the block. That bland crapola that tried to pass as a 'vegetarian burrito' just didn't cut it for us 'Mexperienced' SoCals and even the Heinekin on tap couldn't wash that shit out of our mouths for quite awhile (LA might have smog, gang warfare and glam rock, but its Mexican food sure beats the pants off anything north of Santa Barbara). While waiting for the appearance of our buddy, Lawrence Livermore, I spied the courtenourne of the one and only Murray Bowles, ace photographer, and drunkenly (and quite kiddingly) yelled, "Hey Murray, we're from outatown, buy us a beer!"

Well, let me tell you, Berkeley breeds Cool People like the fleas on Al's cats and before you could even say, "Maximum Rock-n-Roll" here comes Murray with a pitcher in his hand! What a swell guy.

Time for the show... Off we go to Gilman Street and what to our wondering eyes appear but a HUGE crowd waiting to get in for this Lookout blowout. Waited around. None moved. Looked at the walls...waited some more. Ah! Spotted Dr. Frank and Aaron of the Mr. T Experience and back we got to the restaurant for another round of beer! Got the picture?

The bands: Samiam opened the show and were represented by the release of a three song 7 inch. Like this band, especially the way the James' and Sergies' guitars play off each other but Al's

Saturday, March 17
DOA, The Weirdos, Exotoxins
at the Country Club, Reseda
by Joy

Waking to a ranting and complaining Al (he missed out on a surfing expedition with Al Sobrante) and after saying our goodbyes to our overnight host, Jon "Mr. Congeniality" Von, we spent a few hours roaming around Haight Street before setting off back down to catch the Weirdos in LA. Stopping only to cavort around some cow fields at Altamont Pass (don't knock it 'til you try it) and the usual gas stops, we cruised into the Valley around 9pm and joined the rest of the Flipside crew waiting for us outside the Country Club.

Exotoxins and Mad Parade opened up the show, which we missed by spending far too much time in the bar across the street. By the accounts of others who did see them, it seems we were the fortunate ones.

B'last! we were scheduled to play next but never showed up, they never even called. ??? So... as luck would have it, the Exotoxins played another set. Now, I don't know anything about this band; I don't know if they're local, or if they've ever played in LA, or how they even got to be on this bill for that matter (nepotism on Goldenvoice's part?). All I DO know is that I was beyond the point of being merely bored and was fast approaching semiconsciousness. Uninspiring 3 chord 'punker music' that would have been the standard of any Tuesday dollar-night at the Cathay de Grande, had this band been around in those days. They blew. I did like the name, though...

The Weirdos were a welcome relief as the first bars of their instrumental intro resounded from the darkened stage. Flood the lights as they break into that great tune "Cyclops Helicopter" and then onto a set of almost all new material! In fact, I recognized only a few between the early-on "Neutron Bomb" til the last notes of their closing "Solitary Confinement". The newer stuff, though not time-tested as the Weirido classics, have such the characteristic Weirido sound that it was as if they never took any time off for anything else. Vocalist John Denney wasn't at his most hyper mode and he wasn't working the crowd as much as I've seen him do in the past but his singing was faultless. Dix was also sort of mellow this night and it wasn't until their last encore-medley of Life of Crime/ Destroy All Music/ Helium Bar that he seemed secure enough to go off on his stage antics, spinning his guitar around his neck like a hula hoop.

New bassist Tony Malone was BORN a Weirdo. In fact, watching him play once, you couldn't even imagine him NOT being a Weirdo, as he literally slammed his bass onto the floor with every beat of the closing "Helium Bar". Nickey Beat, as usual, was quality but as much as I love the Weirdos, they seemed out of their element playing on such a large "concert" stage.

DOA headlined this show and were as exciting as always. Unlike most perennial punk rock staples, they are ageless, always blowing off the stage ambitious young whippersnapper bands who dare to dethrone DOA from their rightful place as Punk Rock Gods. Don't forget it, DOA is invincible, like death, like taxes, like Bill Ranford...

We hurried to Raji's to try to catch MTX but got there way too late so Martin can talk about that one...

Saturday, March 17

Mr. T. Experience, Crowbar Salvation

at Raji's

by Martin McMartin

I was half-plowed and spent from a rippin' All Day St. Patty's party, but Mr. T. Experience had enough energy to pump up the small crowd with some to spare. These guys have tightened up so much since I saw them a few months ago, and tonight's set was peppered with strong, new material - 3 & 4 chord pop punk with a heavy dose of humor is what you get; Chick songs like "Velveta" and a goofy one about the end of the Ramones, complete with facial imitations of the N.Y. punkers, a three-vocal attack, great sing-a-long choruses, and spirit galore. It's fantastic to see an opening band play with gusto in front of a few people. I thought Jon's head was gonna go through the low ceiling as he skyrocketed up with every other rhythm chord. These guys made me a fan tonight. Stop belly aching about the demise of the great old punk bands, kids. Go see Mr. T. the next time they blow down from Frisco.

Next came the sensational Crowbar Salvation. Ever since I saw the Reverend Marty Nation tie a bouquet of balloons to his penis I've been one of the converted. These guys have been described as psychedelic, but this is no peace, love or hug-a-tree crap. It's more like a good crack in the skull while peaking on the electric punch. Marty delivered with his casual vocals and the band always rips. Smokin' guitar riffs on "Crack Boom Bam" and a great cover of the Sweet's, "Little Willie." The strobe light drove the band's anthem, "Salvation", a little too far into my noodle and I began turning my own shade of St. Patty's Day green. As I headed for air I was overheard making bogus resolutions about "cooling out more" on weekends, etc. I had a good laugh about that the next day.

Sunday, March 18

Trash Can School, Clawhammer

at the Gaslight

by Al

Seems as though the Gaslight is getting a little bit better with their booking as of late, 'cept it's usually one good band stuck in with three others that just don't fit. Tonight was better, 2 out of 4 bands were killer. It's has taken me awhile, but I've finally come around to Clawhammer. These guys are pretty straight forward upon first listen, but then you hear these weird little bits and pieces that make you do a double take. Then you start noticing the unique vocals. Then you get the record. Then you go see them again. They're really got a cool thing happening.

Trash Can School, on the other hand, just out and out hit you over the head. Their thick wall of sound is charged by three guitarists and the singer, Andy, on occasional saxophone. They rock along nicely and put out a few cover songs to delight you even further. There's a lot of very good "punk" bands like Trash Can School kicking around the underground in L.A. these days, if these bands stay together and the clubs keep getting more open, like the Gaslight has, then this is gonna be one fucking awesome summer. I can't wait. And, I can't wait to see TCS again.

Thursday, March 22

Nymphs, Nuns, Slave

at the Coconut Teaser

by Al

I think it was last issue that Joy pointed out that there are bands you want to go see, and bands you always accidentally see. This always happens at the Teaser, and tonight was no exception. Slave is the "house" band at the Teaser, and so far I've managed to miss them, but fate caught up with me. Now I will AVOID them! Need I say more? Commercial rock band with a cute girl singer. Major label fodder.

Next up were the Nuns - I saw these guys at this very same place a few months ago and thought they were God-awful and well, I just thought I'd make sure. They did not disappoint me. The Nuns were never any good to begin with, I mean in their hey day they could pull it off with a good live intensity, and an honest-to-goodness sleazy

stage persona. I saw them many times and I did like them for that. They also had a few good songs, "Suicide Child" being their underground hit that everyone knows. Well, they homogenized their stage show into mediocrity and they've taken that very same hit song, extended it to an absurd length and beaten the soul out of it. Their "new" material is just not that outstanding, which leaves the Nuns standing there going through the motions like so many not-ready-for-big-time reunion bands have done. Oh, well.

I came here to see the Nymphs. That must be pretty obvious. They did not disappoint either. I love the dirty groove and in this small club (unlike their Universal show) everything immediately fell together. It was interesting to see that a lot of their old arrangements had changed, they must have learned a lot during their recording sessions, but that hypnotic groove was still there (not Inger! The music!). Of course, Inger was gracious as ever, feathered and flamboyant. Surprise of the night was having Perry Farrell (Janes Addiction) get on stage for a very rousing version of "Pigs In Zen" which totally brought the house down. I'm still patiently waiting for that fucking Nymphs LP that's coming out "soon". When it does the rest of the country will hear what we're always talking about...

Friday, March 23

Red Lorry Yellow Lorry, Blackbird

at Helter Skelter

by Joy

Admittedly, I am a Blackbird addict.

On Thursday night I drove the forty miles from Pasadena to Long Beach to get my monthly fix when lo and behold...they canceled!!! Shaking uncontrollably, almost to the point where I could no longer drive, I contemplated joining a methadone program immediately when news came of the impending Red Lorry/Blackbird show the following night at the local death-rock hangout, Helter Skelter. So, by listening to my Blackbird albums almost continuously, albeit a poor substitute for their live show, I managed to make it through that night and onto the next...

Well, when we arrived at Helter Skelter, the line was enormous, going around the block and amid fears of a sold out club and rumors of another cancellation, Al, Johnny and I finally made it inside.

A quick question to the promoter and "whew"...Blackbird were a green light. Now that the panic was over, time to check out the club itself... Hmmm... the last time I was here it was so fuckin' dark that we couldn't see our hand in front of our face. So we stole all the candles from every table in the room and then put them on our own

"Vibrations" (I think it's called) into an extended noise barrage. Tony Kinman put away his bass for that one and played with the drum machine intermittently while emitting almost dada-esque spurts of sound through a microphone sampler. Chip played a lot looser, also, utilizing more of the feedback style to go along with sound. As always, he couldn't seem to stop smiling even when he played some of the most twisted, perverse guitar screams I've ever heard him do. Pretty cool. Just as I was really into the groove, Blackbird went into "Lucille" and I completely, totally, and without reservation forgave them for canceling the night before when Chip knelt down in front of me and faced his guitar to me to play with. Well, without a pick, or even the slightest musical talent, whatsoever, all I could make was a whole lot of noise with my fingers...and I did! Ahhh...I've finally got my fifteen minutes fame. And my fix. Blackbird rule. Don't forget it.

Red Lorry Yellow Lorry are chronologically and musically somewhere between Joy Division and Sisters of Mercy/Mission. Well, the former were great, the Mission UK scrapes the bottom of the barrel for this genre, and Red Lorry is still somewhere around the middle. They started decent but got really boring after a little while with that same sorta sound throughout their whole set and towards the end, it became a major yawn. Mr. Brett Religion showed up and trying to get into the "Goth Rock Experience", we did some funky dance steps that were frowned upon by the much "cooler" death sect. I guess we weren't meant to be goth-heads... once a punk rock nerd, always a punk rock nerd, I guess. Thank god.

Saturday, March 24

Three Women In Black, Sylvia Juncosa

at Raji's

by Martin McMartin

My so-called designated driver was unable to deposit my fat ass at Second Coming in time to beat an 'round-the-block line for Haunted Garage, so, when all else fails, my fun-o-meter points to Raji's. If you're in the early punk groove and like female vocals, check out Three Women In Black. The singer's droning vocals made my ears twang like she was hitting on some secret frequency, sort of how dogs are only affected by those high pitched whistles. Go see 'em and yell for the "Submission" Pistols cover. You won't be sorry. Now functioning on "beer time", the delay between sets was especially painful, and just when super-waitress Penny has Francois (Motorcycle Boy) saving the day with a acoustic set, in walked Sylvia. People, if you're looking for a guitar hero, but barf at



Photo by Krk

(so we could see each other when we talked). None in the club even bothered to ask for their back and everyone else seemed very content to sit it out in the dark. Well, tonight, the place was still dark, but the place was crawlin', I mean just CRAWLIN' with little death rockers in whiteface, pokey hair (if you look up, it'll POKE you, get it?) and black capes. Ho hum. I felt old.

Blackbird went on and with the first beats of the drum machine, I was fixed. Front of the stage, eyes closed and a big goddam smirk on my face, I was in ecstasy. They did a different set than usual, not the more danceable numbers (They didn't even do "Howl"), but a noisier, more experimental set, turning the standard "Black

the thought of some skinny-butt, permed out, Sunset Strip dude sticking his big Strat-o-dick in your face, look no further. Sylvia creeps up on you with intricate solos and melodic but twisted leads, then brings it all crashing down with some heavy wah-wah. One minute her vocals border on the spiritual, pulling you closer, and just when you're sucked in, she makes it blow up in your face, kicking in reality with a crunching power chord or yelling a chorus. I'm draggin' the next whinin' baby who complains about "no more good stuff comin out" along to see Sylvia. If this is you, get your fuckin' helmet on and get in the game!

Saturday, March 24

Hole, Butt Wizards, Manzanita Sisters

at Jabber Jaw

by Al

The Jabber Jaw is this cool little coffee house just on the west side of downtown L.A. in a sorta quite semi-residential neighborhood. It's a small place, but half the club is a nice outside patio complete with picnic tables and lounge chairs! Inside is pretty small, a long thin building with the stage on the long side about 5 feet off the ground! Weird set up. They serve coffee and cakes. Comfy! Well, yeah, but tonight the place was jam packed. Redd Kross were supposed to show up and play - play an acoustic set, so I guess that brought some people, but the rest of the bill was impressive as well. Manzanita Sisters, featuring Julia Bell and Mia from Bulimia Banquet, went on early with a set of campfire songs. After a long delay the Butt Wizards took the stage. These guys and girls are wild and wacky, sorta like a non-serious Celebrity Skin in stage presence. They have a bizarre mix of band members which includes Paul K, the head singer ring-leader, Ingrid the sexy guitar player, Alan (Bulimia Banquet) also on guitar, Mike (3 O'clock) on bass and who else I couldn't tell under those costumes. They wear some of the wildest get-up to grace the local club circuit in some time. The fuckin' place was packed, the PA sucked and, like, I've seen 'em before (they do wear thin after a few times sorry to say) so I headed out to the patio where the homeboys had the stash of ALCOHOL! Yeah! So I never saw any more bands that night. I missed the new improved Hole, but under those circumstances it was probably just as well. The patio got down, plenty of she-nanigans to put a smile on any straight face! Everybody sitting and lounging around chit chatting, making-out, mouthing off and flipping-out. Of course there are always those that take it too far, and then there's always Blaze (TVTVs). Blaze had a great time jumping from table to table, but then he started kicking drinks over. Ah, not enough! He uprooted a picket fence and proceeded to smash drinks on the tables when someone in charge finally threw his ass out! What would we do with out such colorful people? Hey, this is a fun place, rev up that PA and it will surely rock.

Friday, March 30

L7, Killdozer

at Raji's

by Joy

Totally overslept (dreaming about trains going through tunnels and Andy Kerr handcuffed to my showerhead) and missed out on Bulimia's pre-show scarf-n-barf food fest at Second Coming. What a bummer, but I did manage to make it down to Raji's in time to catch the tailend of Trash Can School's set.

Killdozer was the band I came to see and with the first song, I knew they were going to be annoying as hell. But, whatthehey, I like this sort of thing sometimes and while I haven't really gotten into their latest recordings, "Little Baby Buntin'" is still a bonafide classic. Well, it turned out that they were more distressing than I expected and while I did like a few numbers, their style was so monotonous that it got boring pretty quick. Noisy and grungy, they seemed to lack a direction and kind of stayed at this same level, somewhere between hell and purgatory. It didn't help that Killdozers singer/bassist committed one of three major fashion violations by having two massive sideburns (the other two laws being the gay cop-style mustache and heavy metal poofy-doo). A bit of a letdown.

L7 are always fun, whether they play a good set or a lousy one. Tonight was a good one. Dem chix be rockin'. Always recommended, always delivered.

Friday, March 30

Bulimia Banquet, Field Day

at 2nd Coming

L7

at Raji's

by Dug

We started this evening primed. Two of LA's best, one of the wildest and one of the heaviest at two of my favorite LA clubs. I'm going to spout off my views on this underage controversy right here and now. Both the places we went to tonight are 18 and over, not 21, and I can name off the top of my head six places that are all-ages and have all different types of music. Country Club, Roxy, Whiskey Au Go Go, Jabberjaw, Spanky's Cafe in Riverside, and Meadowlark in HB. So where are all these people who whine about the scene is dead? It shows anymore/can't get in? Sitting at home watching videos on mom and dad's VCR, maybe? Well, anyway, we hit 2nd Coming about 10 and the place was almost empty. Field Trip came on late, about 10:30 and proceeded to play an arena-rock length set of plain wrap brand rock to about 30 bored people. The band themselves seemed really bored and listless. Maybe just an off night for them, but I doubt it.

Bulimia Banquet on the other hand, played a 30 minute set of

twisted, melodic punk rock. For those of you who haven't heard 'em yet, buy the album before you see them live, or you'll be scratching your head in puzzlement. Their sense of humor and individual personalities are an integral part of the band and without knowing the lyrics it won't make much sense. Well, they played old and new material, took requests, comments, paper airplanes, etc. from the audience and sounded much better here than at many places I've seen them. (2nd Coming has an excellent PA) Mia took over Alan's guitar parts and vocals a little awkwardly, but definitely showed talent and poise despite having only two days to learn. Alan couldn't make it to this show, he had a nosebleed, right, Julia? No, Allen left the band two days before for 'personal reasons'. Ingrid Baumgart, who Mia replaced, even got up there to sing "Survival". Definitely a loose, spontaneous, attitude to the whole set, both from the band and the audience.

With "Scatcore" still ringing in my ears, we made a quick exit and cruised over to Raji's about 12. A short line was still lingering outside, but we got in just as L7 were taking the stage. For the 4 or 5 of you who haven't seen or heard them, I'm sure you are all familiar with the Seattle/Sub Pop monster sound; L7 blows 'em all into the weeds, surpassing everyone except maybe early Sound Garden and hitting a solid 10 on the grunge-o-meter. New 12" coming out on who else, Sub Pop (probably out by now) so look for it.

This was the best show I've seen them play in months, the band and the audience just kept pushing each other to higher heights; literally. First time I've ever seen bodies on top of the crowd at Raji's. Donita narrowly avoided catching a microphone in the teeth, but the danger element didn't seem to bother them at all, quite the opposite. Physically and mentally drained after it was all over, Martin and I headed home to consume mass quantities.

Friday, March 30

Frightwig, Bulimia Banquet, Field Trip

at Second Coming

by Al

I've been spending too much time at the Second Coming lately! Shit, this place has been hopping and we all owe that to the great bills being put together by Cooper, the man with the magic. This was a record release party for all three bands! Wow! Especially for Flipside's own Bulimia Banquet, who had a whole banquet room set up with lots of food and party favors. I think Gus's Macaroni and Cheese was the hit of the party, everybody seemed to go right for it, although Julia's wine punch met with no sour faces either (until the next day, that is). Julia also made a lasagna, but she put dead animal parts in it so I never touched that. Yecch! Besides those two orange dishes, there were lots of other orange stuff as well: Nacho Cheese Chips, Cheese Puffs, Pretzels, Fritos, etc, and Paul brought a cabbage. After the feast the show began. Field Trip took the stage and delivered an alright show, but they're just so fuckin' typical it didn't phase me. You'll probably hear a lot of them on college radio. Big whoopee! They didn't throw blood or blow my face off with loud distorted guitar, so big deal. Right?! Bulimia were up next, as a three piece! Wooh. Alan just got done quitting to pursue a career with the Butt Wizards, so the gang are out to do it without him. They rocked solid enough, a heavy rhythm unit tonight for sure, but pulled it off. They'll be getting a new fiddler soon. Last but not least was Frightwig - at one time I swore by these girls, now I guess they swore at me. Ok, I got drunk and yelled for the wrong songs, I'm a dick! What can I say, sorry, Deana! Still a three piece, they have a fresh new drummer who complements the band well. They played a good spattering of old and new material but somehow never quite got into 5th gear. I know what this band is capable of, and tonight was not it. New drummer, first L.A. show in over a year, new record, I don't know... Come back and kill us, we need it. I'll tell ya how it goes next time. -

Saturday, March 31

Death Ride 69, Sandy Duncan's Eye, Ethyl Meatplow

at Second Coming

by Joy

I really wanted to catch All's farewell show (they are moving to Missouri) and tried to make the early 9:30 show at the Anticlub. Well, the show sold out long before I got there and a line was already extending down the block for the second show but fortunately (or so I thought) I was on the guest list. So I went to the door where the doorman then asked me to pay 5 bucks to get in. Get this... the show was sold out at ten bucks a head and the greedy bastards at the Anti don't even have a guest list for their bands (only a half-off list). As much as I wanted to see All, I have a personal grudge against booker and owner and their fucked pay-to-play policy and I was just not willing to let one cent of my hard earned cash end up anywhere near their grubby little paws. (When I hit up All vocalist Scott the next day as to why All plays the Anticlub, he responded by saying that it was

the only all-ages venue they could get at the time) Considering how much this band tours, no doubt I'll see them again soon (I hope). So I bailed, caught up with the rest of the Flipside partycrew and off to Second Coming!

Missed a bunch of openers but caught Ethyl Meatplow. My first time seeing them and I wasn't sure what to expect. John the singer, formerly of Here Eat This, leads a three piece consisting of himself, another female singer, and a drummer. Also included in the package are a drum machine sampler and two semi-nude mud-covered female dancers. Take a really heavy percussive sound with some funky keyboard tunes going at a more background level and vocal stylizations almost-raplike as John fires them out at a frantic, hyperactive pace until he starts to sound a bit like Donald Duck. Bouncing around like an insane epileptic, he's a good frontman but it was pretty funny when the other singer screamed, "I want everyone here to START FUCKING RIGHT NOW!!!!" Everyone just kinda stood there looking at each other scratching their heads and squirming a little as she went on, staring everyone down, "I DON'T SEE YOU FUCKING!!!!" I liked them, but maybe they could use a guitarist?

Sandy Duncan's Eye were next and to say they were 'great' would be the understatement of the year. Take a really excellent guitar player who just cranks up his amp so loud that it hurts", plays purely twisted, screeching leads with style; distortion without loss of melody and no indications of metal noodling to interrupt it's flow. Add a dynamic bass player who plays his guitar so low that he's literally stooped over to bang it on the ground with every beat (it sounds cool, it looks cool) who also sings with a simplicity that is effective as it is minimal. A good backbeat drummer closes up this trio. Good stage presence, a distinctive sound and some well written songs to boot, this is a band that was faultless in it's delivery. When I saw Sandy Duncan's Eye last month at a benefit, I was impressed, but the lack of adequate sound prevented me from hearing what this band is truly capable of. After their Second Coming show, I turned around to talk to Al and the gang to find that they, too, spent the set with their mouths open in awe. Truthfully, I haven't been blown away like this by a new band in years. Get these guys some vinyl! (*In cases like this, when you forget your earplugs, try bumming two cigarettes off someone of the opposite sex, unwrap them, pull off the filters and stick them in your ears. It works!)

Death Ride 69 were next and this is the first time I've seen them sans Ethan Port. Gone are Ethan's pre-industrial bullhorn rantings and guitar experiments and back are the more percussion-oriented tribal beats that are infectiously danceable. It seems more natural for Death Ride to be back at this, as it suits their day-glo acid dances more with strobes and fogs and while they had a great pulsing vitality that I've missed recently, it was just too anti-climactic for me. Another killer show from X=Art.

March 31, 1990

Thirsty Brats

at Boys and Girls

by Martin McMartin

I'm glad I moved to L.A. Rarely does a week go by that at least one show doesn't pop up to get the most jaded scenester to one of the many clubs. My only minor whine about the whole scene is being booted out of shows at 1:30 AM, all wound up with nowhere to go but a Hollywood Denny's to watch hair-sprayed metal babes eat fluorescent green omelettes and throwing creme pies at Al's head. Afterhours gigs rule. These happen when all the amateurs are home fast asleep in Mommy and Daddy's house and the semi-insane are left to their own devices. Enter the Thirsty Brats with lead singer/maniac, Wayne, ripping into a cookin' junk rock set around 3AM. The place was filled with just the right combo of late night swingers and chemically correct funsters bonding in a beautifully illegal atmosphere. Wayne is straight out of the "screw my vocal chords, I live this shit" school of frontmen, totally buggin-out while his band casually serves up some Dollsy trash with the lack of polish I prefer. Highlights included; "Take The A Train To The B Station", "Trash Angel" and vein popper anthem "Chinese Rocks". Get the picture? Six songs into the set, just when the bash was peaking, in bursts L.A.'s boys in blue to "protect and serve". Damn. To my surprise, no hassles at all from the man, and they let the disappointed crowd file out unprovoked. I ended up cruising in the car listening to "L.A.M.F." looking for more fun. I found it and it wasn't at Denny's.

Saturday, March 31

Seuss On The Loose Acid House

by Al

Acid Houses are the fucking rage in L.A. They are a lot of fun if you can put up with the music and the patrons, but what they hell else are you doing after the clubs close on a Saturday night?! Of course everyone who goes to these events has an x-cellent time, and we sure did! This isn't a music review, but because of the magnitude of

these events, I've got to mention this to keep y'all informed. If you live in the sticks, here's how it goes: you find out about these things sorta magically. The morning after a gig you find a flyer in your pants or a postcard mysteriously appears in the mail. You'll never know how you were chosen, but sometimes it's best not to question these things. The event description is cryptic at best, full of hip double-

mayhem. Complete thrash hell as these ex-Suicidals and co. cross into barbed wire riffs and fall face first into neck twisting speed metal vavooooooooo! They were lots of fun. The pit was at an all time feverish high as my camera fogged up. No doubt in my mind that you would be seeing more of these hombres in Flipside.

kept a certain punk/hardcore tune, it was the bass guitar that was cranked so loud that it overpowered BOTH guitars. They managed to pull it off because it was the intricate stylizations of Ed (Shit-I-forgot-his-last-name-again) that gave the songs that extra spark and freshness. Dave Naz did the usual excellent drumming job and they even closed with a killer rendition of "Values Again", one of the best tunes from Dagnasty's great "Can I Say" LP.

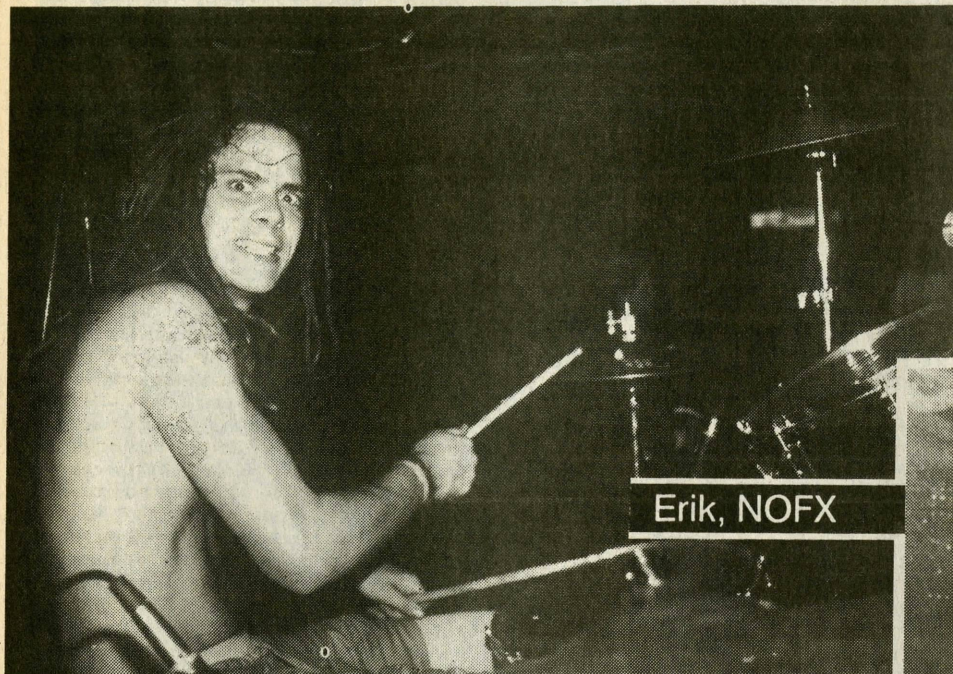
Friday, April 6

Big Drill Car, Reason to Believe, Pitchfork
at Raji's
by Joy

Round One of the Smythe Division playoffs prevented me from catching all but the last of Pitchfork's set but by all accounts they were pretty hot. Sorry guys, I'll catch ya next time.

Reason To Believe hail from the depths of Orange County and ride that Nemesis wave of vinyl but I have a lot of trouble lumping them in with all the rest of their OCHC labelmates. First off, they have more melodic hooks and while keeping that frantic snare-attack of HC, they balance in some nice singing and guitar riffs. (I highly recommend their new LP "When Reason Sleeps Demons Dance".)

Guitarist Chris was competent but bassist Lance proved that no



Erik, NOFX

photos by Kirk

speaking, with many references to story book characters and travelling to other worlds. It sounds good, you want to know more. The only other information is a phone number, so you call. The phone message says to meet somebody. It tells you how you'll know who it is, at some secret location, between some time frame! You get excited, you have to know more! You do it! You find the guy, he gives you a personal invitation to a very private party! You seem puzzled, but when you get there you find thousands, literally thousands, that have labored through the above process to come to the promised land! Indeed, then you are greeted with a cover of \$10 to \$15! But it's afterwards and that includes all the beer you can drink. This particular event was a little different. After that "house" party burned in NY and all those people died, the Fire Dept. has been coming down on these "illegal" gatherings. This particular one was held in a legit space, not like the industrial warehouses that usually house them, so the Fire Department could not do anything. Unfortunately the Vice Squad did. They managed to crash the door and eventually close the party down. Everyone left peacefully, including the police who found themselves quite embarrassed when all the could bust the promoter for was selling t-shirts without a license! Nevertheless, the building emptied into the streets of downtown L.A. without a fuss from patrons or police and soon everyone was gone. All except us, that is! The bartender, a fuckin' crazy guy by the name of Beer Boy, found himself with more beer than he wanted to pack up, and since it was all already paid for, a small party erupted with the people who don't leave simply because the police ask you to. I can't even begin to tell about all the things that went on or why, but we were truly in a different world, we were invisible, immune and had the Bionic Bartender at our service! Beer Boy is a great guy, but after hours of non-stop jokes and contests, he finally packed up and left. The party continued until the rising sun stirred a little panic in the survivors and all dispersed. I suppose you can't expect all parties to end like they do in fairy tales, and the funny thing is most Acid Houses end without a hitch, unlike this one. But if you're adventurous, you will check this shit out, it won't last forever. Oh yeah, this is when the Anus The Menace interview starts at the Shamrock.

Sunday, April 1

Uncle Slam
at the Coconut Teaszer by KRK

Uncle Slam, ahhh, what a name. Their LP (Forgot the name although I'm sure it was just as catchy) was a tad...how shall I phrase it...a bit too...lame. Predictable and undamaging. Live, on the other hand... Uncle Slam are true metallic thrash! Not just any ol' speed metal/hair flinging shit, but true, chaos centered diesel doused

Sunday, April 1

Down by Law, NOFX, Uncle Slam, Motor Psycho
at Coconut Teaszer
by Joy

Motor Psycho was crash-n-bash hardcore from Monrovia that was alright in their own genre but just not too original or exciting. Couldn't live up to the cool name. Uncle Slam had a more metallic edge to their hardcore, similar to the bandanna-clad sound from the Venice-SM area (Suicidal, etc...). The first big strike against them was when they took forever to get up and start playing. With this many bands (ten) on the bill who are forced into short twenty minute sets, spending thirty minutes waiting is unforgivable. I wasn't too excited with their performance but then again, I'm not really into this type of sound and judging from the rambunctiousness of the audience, it was well received.

I've known the guys in NOFX for years, I went to high school art classes with drummer Erik and when I was booking Roxanne's and 12XU (with Bob Farbtossom), they'd always show up, equipment in tow, looking for a chance to play. Much ribalded for their defense of Mystic Records, I had always sorta seen them as the "band-next-door" and half-dismissed their intentions to become serious musicians. Well, that was years and years ago and sometime between then and now, NOFX got good. I mean, really REALLY good. Now they have a killer record (CD even) on Epitaph and with these years of experience of playing and writing, they have become one of the great representatives of non-SE hardcore and have firmly etched out a permanent niche for themselves somewhere between SF and LA.

Energetic and playful, these guys can do punk rock better than most. Singer Mike practically drips with the sarcasm and humor that seems such the missing element in a scene that's become so singlemindedly serious these days. Flying dreadlocks and accomplished players now, guitarist Eric gets some of the highest air I've seen since SNFU (although he seems to have a problem with loose picks). To quote a song title... "Don't drink and drive, you might spill your drink!" You've come a long way, baby.

Down By Law features Dave Smalley fronting Chemical People doing all new songs (cept one) and did a really killer show. Using a more hardcore singing style, Dave has used his experience doing ALL melodies to break away from his lan-ish tendencies that I felt was Dagnasty's singular fault. Also playing rhythm guitar, he has again proven that he can sing with the best of them. While the guitars



John, Reason To Believe

amount of excess technical equipment can compensate for a dead fish stage presence. Shit, someone light a fire under the guy... Singer John is an excellent frontman and singer, though, but considering the relatively harmonious songs, I expected (and wanted) to see some more action from the other members; perhaps some back-up singing, tighter choruses, serious tempo changes...even some MOVEMENT from the others would've been nice.

I couldn't really get into the beginning of their set. Their sound seemed to come from all over the place (figuratively, that is,) and while the songs were delivered with precision, they took a while to warm up to the place. Halfway through, they seemed to pull it more

together and started jamming with more intensity. Yet, it was a sort of 'incomplete' sound, like a band straddling several volatile sensibilities without getting the upper hand of any, and while the intention is great, the direction seems confusing. If this particular show was a fair representation of the band, I think I like them better on vinyl. If it was just a bad night for them (which was probably the case), I think they have the potential of being one of the greats. They've cut loose of the pack, now let's see how they run with it.

The last time I saw Big Drill Car, I thought they sounded like All. Tonight, they sounded like nothing but Big Drill Car. Hmm...Same Big Drill Set...same Big Drill Members...same Big Drill Songs...yet, for some strange reason, they sounded totally different. Quite an excellent show, and to try to describe them as the cliched "punk rock with pop sensibilities" wouldn't do them justice (since that could cover anything from the Rezillos to Chemical People). Take my word for it, they rocked, they thrashed, they ruled. Check 'em out, they play in town and tour constantly. They may not have sounded like All, but they're as good as All, and they're called Big Drill Car.

Saturday, April 7
Fuzztones, Thee Hypnotics, Walkabouts
 at Second Coming
 by Martin McMartin

Question: How many ego-maniacs can you fit on the stage at the 2nd Coming? To get your answer, please add the number of people in the Walkabouts, Thee Hypnotics and throw in a Fuzztone singer and you've got the magic number. The Walkabouts are Sub Pop's hokey stab at breaking into the college/REM/ smartie-rock market. Add a little mid-western flavor and three too many encores and you've got yourself one inflated colon.

I liked most of Thee Hypnotics vinyl, but live, things really wore thin. Imagine people trying really hard to make the Stooges pretentious, coupled with a Woodstock length set and you will find yourself rushing home to mom and pop to ask what it was really like in the early '70s.

Next were the Fuzztones. These guys are the best at what they do and have stuck with it while many other retro-rockers bit the dust. I'd rate last years Shel Talmy produced "In Heat" one of my top fave of the year, and there's not end to the shit I take from people for loving this band. Tonight they broke out solid new material as well as treating the crowd to old nuggets like "7 and 7 Is" and "96 Tears". Even less accessible numbers like "Charlotte's Remains" sounded fantastic live. However, singer Rudi Protrudi's verbal masturbation between every song kept bringing the fun to a screeching halt, sort of like the sound of fingernails on a blackboard. Sometimes his shtick is right-on, but tonight even his band-mates were rolling their eyes, basically looking eager to play some music. After last year's show at Scream, I can't watch these guys without worrying they'll spring Ian Astbury on us again, which would have iced the shit-cake at this point in the night. Fortunately, we were spared a repeat of that debacle. Tonight's highlight was the constantly improving sound system in this place. If one of your faves is playing here, chances are they'll sound great. Door staff, barkeeps have gotten righteous over the last few months so there's no excuse for you not to check this place out. A valet will even park Mommy's Beemer for ya, free.

Sunday, April 8
Alice Cooper, Danger Danger
 at Raincross Square, Riverside
 by Al

Ok, so I grew up in the '70s, you know, my big influences were the likes of Bowie, Iggy, Sabbath and of course Alice Cooper. And having free tickets and a photo pass at my disposal, I wasted no time hopping the short 60 miles to Riverside. Well, we did waste some time, but that was only to make sure we missed the opening acts. Unfortunately we got there to see the end of Danger Danger, a rock and roll band so full of tired cliches that they were actually funny. Spinal Tap for sure, dude.

This is pretty strange, because the first ever rock and roll piece I wrote was about Alice Cooper's Billion Dollar Babies tour, and that was supposed to appear in the Whittier High School newspaper. But as things go, the journalism department didn't like my contribution (it didn't help that I wasn't in that dept., but I did have friends on the staff). They submitted it to the principal for approval and of course it was rejected, censored and generally thought of as unfit for high school students to read. The real interesting part is that if I had reviewed the 1990 Alice Cooper Trash tour, I think it would have passed with flying colors, I didn't have to talk about any blood, necrophilia, sex, alcohol or other niceties. Alice gave us his GP version of what he does best. Let me go back again to when I was a fucked up kid... Alice was the epitome of everything our parents despised. Really. He dressed obscene, did sick obscene things; he made radical political statements; he swore every other word; he

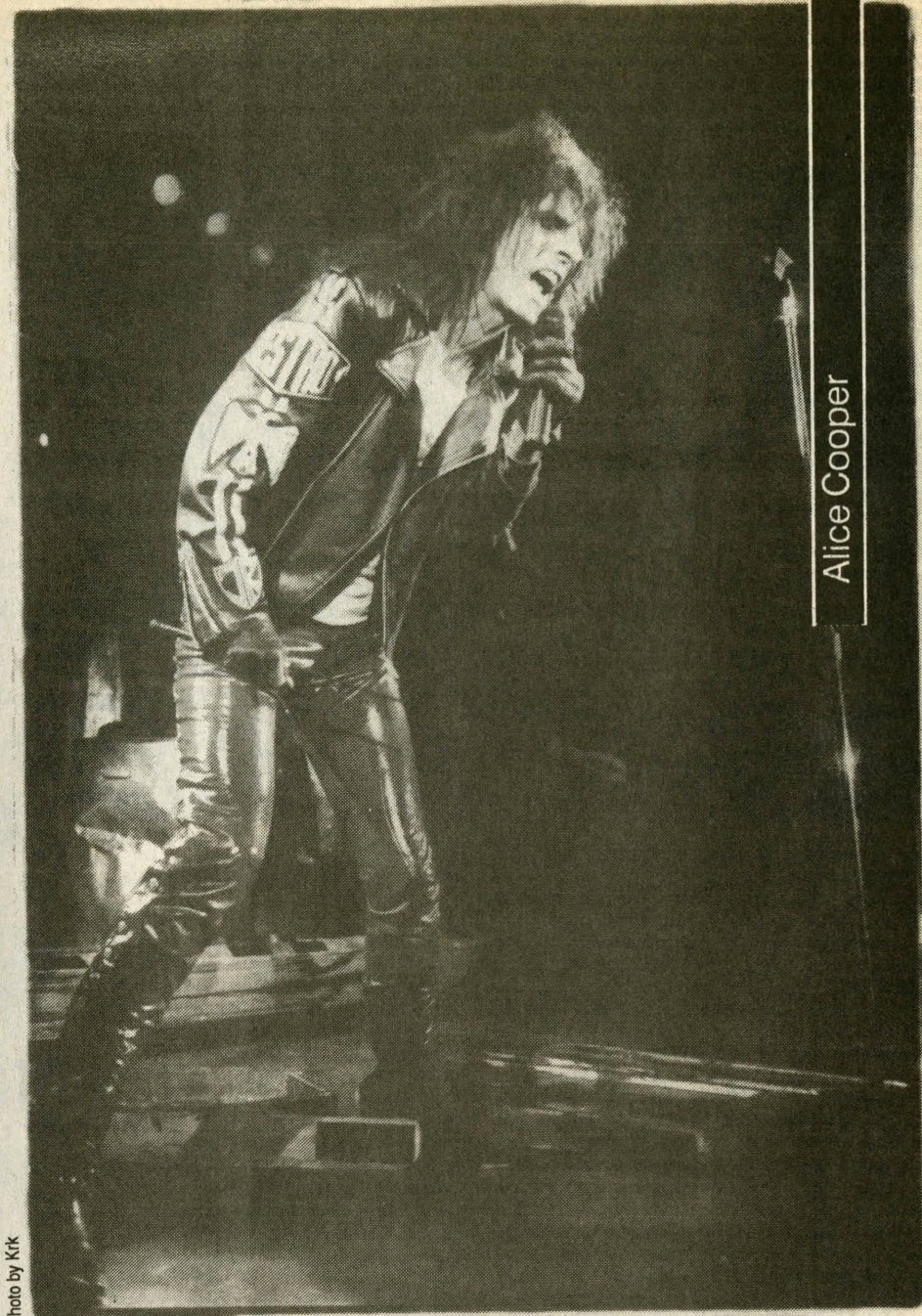


Photo by Kirk

Alice Cooper

played loud, hard rock and roll and he abused drugs and alcohol. My Hero. The guy brought it all on stage in a very theatrical and effective way. One of the most impressive and emotional things I had ever witnessed was seeing Alice open his Hollywood Bowl show by releasing a flock of white doves, proceeding to smash guns on stage and then personally hand a flower to each bouncer that lined the stage. That was during the end of Vietnam, that was earthshattering to me. Oh, I loved the blood and guts, too, but Alice had depth. So along about the time the original Alice Cooper band broke up is when I thought he started sucking. Alice went from the center of attention to a ring master directing spiders and giant teeth. Yeah, it was entertaining, the band was good, but they were hired studio musicians... Alice because a regular on Hollywood Squares and started golfing with the stars.

Then Alice got the Rambo dudes on guitar and it entirely sucked. That brings us to today. Alice has started over again. He has a new band of young metal dudes, but they're cool - black leather, not spandex, and play well and as a unit. Alice is also back as Entertainer, not Director of Entertainment. The show started off with a bunch of songs with minimal props. Half of these songs were off the new album "Trash", which are not exactly the Detroit style hard rock that I loved the Coop for, but more easily forgettable Hollywood glam metal. But hey, it was pretty cool. Along about a quarter of the way through the set the mood changes and the band cranks into

"Welcome to My Nightmare" then into "The Awakening" which transforms into "The Ballad of Dwight Frye" and the Alice Cooper show begins! Alice leaves the stage into a film of him in the mental ward, the nurses bring him out shortly in a full straight-jacket. Alice writhes around the stage and escapes. The set rolls on down to "Gutter Cats Vs. The Jets" with an onstage gang fight, Alice wins by slashing the throat of one assailant. He pulls the thug's hat off to find out it's a woman and the band kicks into "Only Women Bleed". A touching moment, but Alice is not wimp, he drops the dead girl and pops into "I Love The Dead". That of course leads into the Guillotine sequence.

After the main theatrics the show winds down with some old favorites. "Billion Dollar Babies", "Eighteen" and of course as Alice put it "the national anthem", "Schools Out" and others. What a great entertaining show! The Coop is back! Of course, like I said earlier it was Alice-lite; no dead babies on swords, no swigs of JD between songs, no fondling his pee-pee, no slimy sex with mannequins and only a little of the red stuff.

But what the fuck, you know, I'd rather see the Coop leave the vulgarities to Gwar (who no one on earth can compete with) and get back to the more subtle theatrics that impressed me early on. The band is pretty decent too, hopefully the next record will be a knockout, hopefully he'll write the songs himself.

Thursday, April 12

Double Freak, No Doubt, Desperation Squad, Psychofunkapuss
at the Roxy
by KRK

I walked in as Desperation Squad were midway through what they called a set. The only tables that were occupied in the standing room only Roxy had little signs that read "Reserved for MCA Records". Ha ha ha ha! The tables were empty and the kids were sitting on the floor! I sat on the fucking tables only to put frowns on the No Doubt pussies who I guess were waiting to have some bald fat man sign 'em up. When the MCA geeks showed up, I couldn't believe how cocky and pretentious these "hip" scenesters were. One quickly tells the waitress "These five are from MCA" referring to his friends, not me. This is the type 'o shit that makes the whole major label thing solid FUCKING GARBAGE!

Psychofunkapuss were the lamest white boy rock rap thing I've ever heard and unfortunately seen. The band had one token black guy on vocals. So predictable and stupid I couldn't handle it. I got up and left! There was no way on earth I was going to sit through this slew of backwash doo-doo. Double Freak I didn't have to see. I know where they stand and how deep in it they are. No Doubt had such a major label boner I didn't even want to stick around for fear I might have lost it and started throwin' chairs at 'em. Exactly the type of attitudes I try hard to avoid. What kind of band has their fans sit through such an obvious display of pompous, money starved antics?

World Trust were really upset on how the gig turned out. I'm sorry they got bumped to last as it was them I wanted to see.

Friday the 13th, April like

Weirdos, Celebrity Skin, Liquid Jesus
at the Roxy
by Joy

Another little story... back when I was in Jr. High School, the other kids used to torment me by throwing garbage and lunches and stuff and taunting me with "Punkers suck" jibes everytime I walked by. My locker was constantly vandalized and all my 'peers' generally made my life pretty miserable. I felt that I was the only one in the entire planet who absolutely HATED Led Zeppelin, Jimi Hendrix and pooka shell necklaces. Well, that might have been ten years ago but at the Roxy for Liquid Jesus on Friday night, all those emotions of anger, disgust and contempt came flooding back because this music is EXACTLY what made me become a punk rocker in the first place. As I watched this retro crap that, (while inexcusable enough to begin with for copying such a dismal genre) lacked even the slightest bit of originality or imagination, I couldn't believe that people were EATING THIS SHIT UP!! I don't know if they were old enough so

fire marshall. Anyway, as I was standing there with my face pressed into a leather-clad back, the lights dimmed and Celebrity Skin jumped into their opening song, "Monster". But wait...Where was singer Gary? All of a sudden, the rear balcony lights up and as everyone swiveled around to take a look, a figure totally clad in a suit of armor starts singing as clouds of smoke billowed down from the rafters. After the first verse the suit of armor disappears in darkness but SOMEBODY'S still singing! Turning to face the stage, there was Gary, surprise!, he was there behind the amps all along, looking amazingly like a sans-mustache Raymond Marle. Well, that was all of Celebrity Skin that I managed to see (although I did get a good view of the back of peoples' heads) before I manhandled my way to the rear of the club. Not getting any better of a view, I realized how terribly BAD the sound is when you get past ten feet from the stage. Anyway, through the glimpses that I got of the band, they were not at their peak. Yeah, the songs sounded okay but the intimacy of a club atmosphere was gone and I was not particularly fond of suffocation.

The Weirdos were such a fresh breath of relief that it was the turning point in the whole night. Even though they started off a bit slow and it took a few songs to get warmed up, the change between the Country Club show and this show was enormous. The few shows in between have made a lot of difference as they played tighter and with more energy. Dix, in particular, seemed more in his element (a gorilla suit) and seemed to go out of his usual stoical self and beat his guitar around a bit more. "Shining Silver Light" sounded especially good but every time I hear its' opening drums and guitars, I think that I'm going to be hearing the Dickies' "Hideous". Nickey looked like a Weirido once again, his glam-fag outfit was gone but his drumming was right on the spot. John was his usual insane personality on stage, glaring out at the crowd like his face was about to explode but it was new bass addition and resident fashion statement, Tony, that stole this show. Their set built up after the shaky start and was at full force when they broke into "Solitary Confinement". Directly after that, the bass amp blew out and after a few confusing minutes to get it to rights (gee, it must be nice to have Flea as a roadie) it took the "Destroy All Music" medley to get the momentum back. When they cracked into "Helium Bar" I knew that this was the climax as Tony jumped around the stage like a man possessed. Possessed by what, I don't know, but he climbed the speakers (still playing) then dived off onto the middle of the stage without missing a note. Six feet off the ground, as if it were six inches. The song itself was perfect, not too long and not too short (their experiments with it didn't work a lot of the time) and I think everyone there will pretty much agree that The Weirdos blew away the Skins on this particular night. Will there be a rematch?

Katon and Company arrived to a full house of wasted punks, skins, SE kids 'n just plain losers. Needless to say, World Trust were a little nervous. The atmosphere was headline riot thick as World Trust opened up with a Cheech and Chong classic. I closed my eyes for fear that the desperate for "slam" crowd was going to kill these funky guys on stage. Halfway through the song I opened my eyes in disbelief, as 20 ugly fuckers were dancing and yelling along with Katon on stage!! The ate it up!! World Trust went on to do "Play The Funky Music White Boy" and an original, then split. They said they wanted to make sure that all the bands got a chance to play. I think they just wanted to go home and change into some un-soiled shorts; great set.

I stayed to see Corrupted Ideals who put on a really cool gig. They were a no frills hardcore outfit with lotsa energy and enthusiasm. Political/social lyrics and what the band lacked in originality they made up for with sincerity. They could amount to quite a bit. Things started to get ugly as more people were stumbling around with bloody gashes on their faces. In fear of losing my third camera in 12 months, I left.

Still early in the night, so I jammed on over to see the Cadillac Tramps and the new improved Night Moves which is now called Foul Play. Located off Warner Ave., Foul Play is just a couple of blocks from my new pad, cool. The bar/club was packed with the tuff punk crowd which are always fun to hang out with once they've had a couple of drinks.

It's with great pleasure that I stand in front of the stage as the Tramps open up with "High Voltage Rock 'n Roller", authentic punk attitude, humor and just plain craziness. The Orange County scene hasn't seen so much life in years. There have been dozens of great bands coming out of O.C. these last few years and I'm as happy as a toad in an insect zoo being able to witness such spunk 'n zest outta such a seemingly dead part of Southern California. Wish these guys and all the others the best.

Saturday, April 14

Saliva Luv Box, Holy Love Snakes, Anus the Menace
at the Casbah, San Diego
by Al

I hadn't been to San Diego in a long time, so when the opportunity arose, I jumped. The Casbah (714-294-9033, 2812 Kettner St. San Diego) is a small, Gaslight-sized club, with a well stocked bar and a low attitude staff. They've had some cool shows here in the recent past (Weirdos, Celebrity Skin etc) and are good with pay and all that stuff. Anyway, I was a roadie for the Anus' tonight so I shouldn't really review them, except to say that they were beautiful. Check their interview in this issue for more on them. Up next were the Holy Love Snakes, who are one of those Janes Addiction/Chili Peppers offshoots that seem to be popping up everywhere. Energy and hooks in their original material as well as a few covers, including a rave up of "Parasite" (Kiss) made their set enjoyable and fast paced. They timed it right so ended before I even knew it. They'll probably do good in L.A., unless people harsh on them for their blatant influences.

Sativa Luv Box are a band you will certainly be hearing a lot from in the future. Chief character in this 3 piece unit is Patrick Mata of the legendary Kommunity FK. Pat, along with Mark (formerly Paper Bag) and Gerard on bass play a way more up-beat style than KFK did. Pat is still a very good front person, who sings with passion and conviction, and plays some mean garage hooks on his vox guitar. Adding to the garage overdrive is the fuzz bass, that seems to double as a lead instrument whenever Pat puts down the guitar to concentrate on some particular vocal passage. The drumming is no less than excellent, and totally compliments their sound, including a unique crash symbol sound that is such a signature of uniqueness it was all I heard for days. Put it all together and they've come up with their own sound - borrowing from everyone, sounding like no one, completely enjoyable. They raced through a good solid set and even threw in an old KFK song "We Will Not Fall" for all the Pat-fans, and there were a few there. If you have any interest in discovering new cool bands at all, then you should check out Sativa Luv Box. I know you couldn't help but at least like them, you'll probably love them.

Thursday, April 19

Steel Pole Bathub, Babes in Toyland, Naked Soul
at Bogart's
by Joy

Naked Soul opened strongly with their 'Mats style rock but I just couldn't get into them tonight. They were musically tight but there was something just a bit uptight about their stage presence, a little too conservative or maybe even too self-conscious in their attitude. The first couple of songs were pretty good, in fact, I even saw Al bouncing his head around (and he HATES the Replacements) but they ran into a snag with an atrocious cover of "Horse With No Name". That became indicative of what followed, a predictable,

World Trust

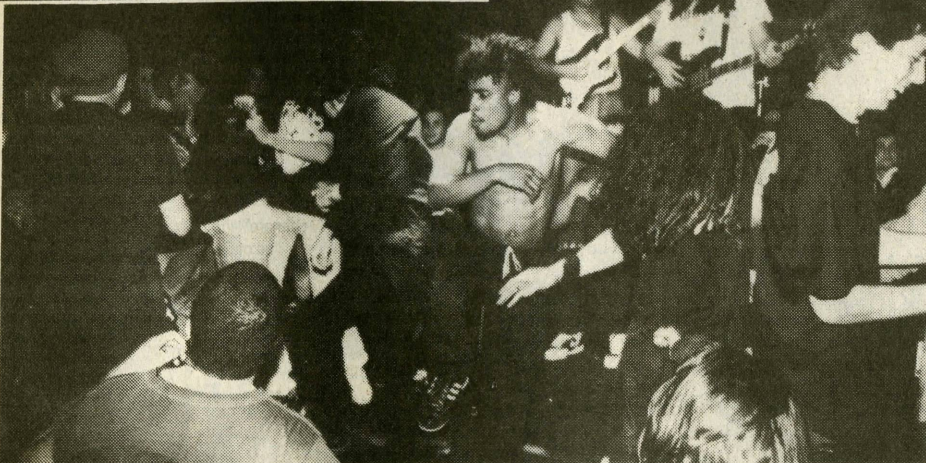


Photo by KRK

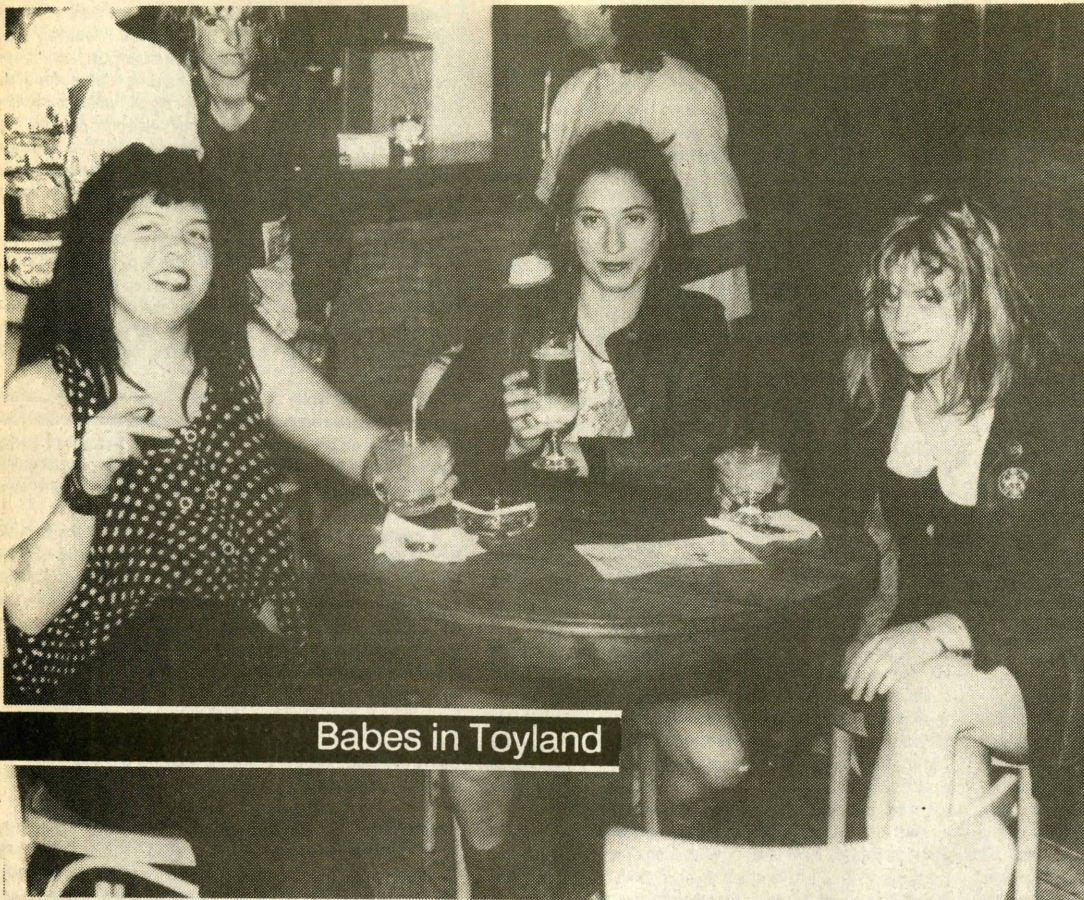
that they could look upon the 70's (bleah) fondly, or if they were too young to experience pre-KROQ music, but even thinking about their 'performance' makes me want to throw up. I only felt better when I threw my drink at them. Then Al's drink followed. Then I threw Gus' drink. Then Johnny's. Hippies suck. Cut your fucking hair.

By the time Celebrity Skin were scheduled to go on, the Roxy was so packed that it was almost unbearable. It was so oversold that it was not possible to walk from one side of the club to the other without a great deal of difficulty (bodies were packed solid from the stage to the back wall). Situations like this make me WANT to call the

Saturday, April 14

Face Value, World Trust, Corrupted Ideals
Rehearsal Studios in H.B.
Cadillac Tramps
at Foul Play
by KRK

Great hole in the wall practice place that couldn't have held more than 40 people, I counted at least 100. Face Value sounded a lot faster than the last time I saw them which I think was their first gig, guess they have some type of demo out.



Babes in Toyland

Photo by Krk

mid-level set of almost standardized rock, although very competently done, that was missing something internal. Their songs were too similar to each other for any to stick in my head afterwards although they did do a good punk-guitar version on "Mongoloid". I fervently hope that this is not an ideal show for them because when I've seen them before, what they lacked in professionalism they made up for in heart. I'd much rather see a band compromise musical perfection before physical abandon and knowing that these guys are experienced performers, I wanted to see some more spontaneity, even if the guitars were slightly out of tune or a few notes were missed. It's up in the air whether they'll choose to go one way or the other, I just want to see them do both.

Babes in Toyland are back! Midwest grunge-core with a serious beat to it. A female trio that don't overtly flaunt their sexuality in your face (which I totally respect them for) they achieve their success how bands (any bands, male OR female) should be judged; by pure musical talent and guts, not by how much skin they show or how cute they try to be (and LA has WAY too much of that right now). Musical talent and guts they have plenty of, good songs on top of that and a great drummer to boot. Singer/guitarist Kat Bjelland is someone you would never want to get in a shouting match with as she can belt out and scream like a banshee on Halloween. A lot of feedback treatment on the guitar with an almost-tribal beat and a repetitive bassline rounded out the sound completely. My only reservation is seeing such a gut-level, underground band in such a pristine environment like Bogart's. Check out this band live (and their new LP on Twintone) because Babes in Toyland, along with the likes of L7 and the Lunachicks, represent the best in All-Female Reviews in the whole of the goddam States. Amen.

When I voted for Nomeansno as best live band of 1989, I never thought that any band without a gimmick or a theatre show could arrest my attention so completely as those Victorians had. That is, until I saw Steel Pole Bathtub. If all SPBT shows have the intensity of this night, I could see these guys give those Canadians a run for the money in terms of sheer POWER (as generated by one set of drums, one bass guitar and one lead guitar). Both Nomeansno and Steel Pole Bathtub can be described similarly; combining elements of hardcore, punk, metal and a funky sorta bass beat. Their playing is impeccable; breakneck speed achieved with a musical clarity missing in 95% of hardcore bands who try to attempt that velocity. Where they differ most is Steel Pole's approach to songwriting; their

songs tend to be more conventional in their structures, more fluid yet still retaining an individual and original sound to them. Don't get me wrong, these guys are not imitators in a longshot, but when you've got such a great combo to review, why not compare them to the best there is?

Photo by Al



Spiderbaby

Saturday, April 21

Saliva Luv Box, Spiderbaby, Pillbug
at Al's Bar

by Joy

Al's booking policy has really gone done the proverbial tube since Jack Marquette 'left' and slim pickings remain from the commercial-style rock that is showcased nightly. Though this mainstay of LA's avant garde has mellowed, it still remains one of the best places to play or just hangout, with its great bohemian atmosphere and cheap beer. Come back, Jack, Al's Bar needs you, L.A. needs you.

Pillbug were 70's style guitar rock with squealing psychedelic guitars which were barely audible over the screeching vocals. As is typical with this type of band, they played too long.

Spiderbaby are named after one of the coolest movies of all time about these orphaned mutant children who suffer a disease that makes them regress into mental infants as they grow up. Sorta rock, sorta punk, sorta pop, these three guys and one girl have such a unique sound that it's hard to pinpoint. Try a starting point at the Velvets, cruise on through the spunk of early LA punk bands and then roam around early Camper Van Beethoven for that homey quality and maybe you can come up with a somewhat more concrete idea. I liked their sound a lot, especially the incredibly bad singer who had so much charm in his hokey, nasally voice that it WORKED. Some cool guitar licks, backup keyboards and female co-vocals here and an energetic drummer, Max, who not only plays his drums, but ON his drums, climbing all over them as he's playing, even when the bass drum is kicked over on it's side. In fact, this band has just so much personality on stage it's hard not to like them,

even through a sketchy, though energetic, version of Gun Club's "Sex Beat". After their last song, the bass player jumped a bit too exuberantly and bounced off the wall, his head bleeding like a stuck pig. Cool, this band even BLEEDS for its audience. What more can you ask for?

Sativa Luv Box headlined doing their gloomy, arty, mind-bending thing which sounded passable at best but with no stage movement (except for an excellent drummer and some finger exercises from bassist and guitarist), Al's Bar could've played their record over the PA, propped the record jacket on stage and saved us all some money. Glam fag style vocals bore me. Maybe if I did any drugs at all I would've liked them better, but then again, maybe not.

Saturday, April 28
Satan's Sadists
 at partyhouse in Long Beach
Sativa Luv Box, H-Bomb White Noise, Theatre Carnivale
 at Second Coming by Al
 A long time ago I saw Satan's Cheerleaders at Safari Sams in Huntington Beach. They were an awesome instrumental group,

playing through modest equipment that was more than adequate for the room. A small group of "Satan" worshippers gathered to pay respect for a rare live performance of a band that I find is black-listed or generally banned from playing at most places around town, especially Long Beach. This 4 piece unit of otherwise normal looking maniacs raged thru their set, led by yet another new singer. Loud and distorted, driving and satisfying. Some sort of religious experience. Eventually the police had to come and close down the fun, but I went away satisfied! The night was young, so of course we headed off to X=Art which had changed location at the last minute from the Second Coming (closed for drinking age violations) to the weird, all ages (where were the youngsters!) New Moon restaurant downtown. For some reason we got there early and so decided to go have a beer at Gorkys, just blocks away. I don't know if it's just me, but I was thirsty and Gorky's beer was still a hard brew to swallow. The stuff sucks! Finally L.A. gets a brew pub and the beer sucks! Figures. Otherwise we watched some GIT students do their Santana set. Luckily we got in without a cover. Back to X=Art for better fun, or so I thought. Mirakel put on some great bashes at the Second Coming, himself getting into the dancing or swinging from a rafter swing, he arranged various performance pieces to always be going on somewhere. That worked good at the Second Coming with it's various rooms, but tonight's quick change of venue must have caught him off guard. The living room atmosphere of the New Moon (no stage, only a carpeted floor) kind of took away from any special settings, and the bands/performance artists starting with Theatre Carnivale and ending with H-Bomb White Noise were way too experimental in a way too typical way. You know the way those bands sound, they fall into a certain tempo that is hypnotic in small doses, but quickly becomes toxic when you hear it all night. The performances were pretty cool but I actually came to see Sativa Lux Box who I have reviewed elsewhere and will spare you the drool. Don't get me wrong, I had a blast, Mirakel is a genius at digging up the obscure, twisted and insane. We'll see what he does next.

Saturday, April 28
Weirdos, Hal Negro and the Satintones, Ballroom
 at Raji's by Joy

Ballroom were good Ramones-style punk that sounded surprisingly contemporary for the type of stuff they're doing. Fast and energetic, they played a near-perfect set that wasn't too long or too short (about half an hour). I like this band. I hate their name.



Satan's Sadists

Photo by Al

Friday, April 27
Celebrity Skin, Fudge Factory, Warlock Pinchers
 at Helter Skelter
 by Joy

The Warlock Pinchers hail from somewhere in Colorado and though I've never heard their material before, I heard enough hype from KRK to get there early. The first thing I noticed was that they have enough merchandise to put even All to shame; WP towels, WP watches, WP shirts, WP golf tees, even WP 6" die cast metal cars! Their music was dual white-boy rap vocals with punk rock/ not-quite-metal music to back it up; two guitarists (dressed only in hightops and cheerleader miniskirts) doing a lot of heavy riffs and feedback, one bassist and a drum machine sampler. Bouncing all over the stage like a couple of hyperactive mice in a cheese factory, they put a really good show in front of an otherwise unappreciative audience at the gloomhouse, Helter Skelter. I like the bridging of these two rebellious genres; it gives it such a contemporary validity to the whole 'alternative' scene, embracing the street level ballsyness of 90's rap and the alternative industry of 80's punk. And they didn't have such a blatantly commercial sound ala Chili Peppers or Beastie Boys. They finished off a too-short set with the great "Morrissey Rides a Cock Horse..."

Just when I think I've seen the worst in Liquid Jesus, along comes a band that defies the most putrid descriptions I can come up with; and they go by the name of Fudge Factory. At least Liquid Jesus knew how to play their instruments. Fudge Factory did their damndest to be the next Lynard Skynard and in failing to do so, they managed to completely clear out the whole Helter Skelter Ballroom in the process. Too pathetic to even throw something at, I can't even imagine who they're related to to get on this show.

Celebrity Skin also played and since they almost duplicated their tired set at the Roxy, I'll wait til they do a set where they've gotten some sleep the night before.



The Weirdos

playin' up some of the meanist, vilest tunes this side of the Cramps, and doin' it better. I thought I'd be seeing a lot of this band around, but that wasn't the case. They crawled back into whatever cave they came out of and were never to be heard from again. Well not exactly. They changed their name to Satan's Sadists and released a group of singles with various singers, including one with Vampire! But still, no live shows - or at least none that I had heard about. 'Till now, that is. It just so happened that I caught wind of this secret party/gig by sheer luck, and wouldn't miss it for the world. The band was set up in a small room, playing only to the sinister glow of candle light and

Hal Negro and the Satintones provided comic relief in a Vegas-style lounge act complete with horns and music stand. Calling themselves folk music "This is the stuff my folks liked" quipped the singer, they should have followed Ballroom's lead in making it short and sweet. As it turned out they played so long that the joke got old quickly. Brendan Mullen of Masque/ Club Lingerie fame played on drums.

The Weirdos pulled off yet another killer show. People were slamming. John got rolled once or twice. I have bruises on my legs. I'm sleepy. Goodnight, folks.

FRISCO FUN ZONE

by Gary Indiana

We do try to have fun around here, I try despite the odds, being against me although I have reduced my fun intake somewhat due to various bullshit. Nevertheless it's been a raging coupla months starting with a field trip to LA courtesy of the **Gargoyles** who were playing at the Teaszer (see live shit). We got down Saturday March 3 and hit Raji's for the **Jeff Dahl Band's** final show as Jeff is moving to Arizona for some reason, anyway **Kings of Oblivion** did a sludgest set followed by the mighty **Tommyknockers** (with ex-Gizmo Rich Coffee!), my first time seeing them and man they smoked, then Jeff and his killer band which was so good I was totally bummed they won't be doing it no mo'. The crowd was full of celebs too numerous to name and I ain't LA Dee Da anyway but the stellar attraction was Paul

Cutler of **45 Grave** cruising around in a robe and jammies, totally pissed outta his skull.

Next day after wishing **Pooch** happy birthday Al and I jammed over to Hollyweird to meet **Toast** and **Greg of Paper Tulips** to go to Hollywood Live where we caught **Bulimia Banquet** blowing up the PA but nevertheless doing a fine set followed by **DI**, who I must say really blew the walls down for the undersized crowd, I mean those guys are rock monsters, time hasn't deintensified what they do. Ran into Tim (Kookie) Graves of **Pleasure Mask** and also my old Hoosier roommate, we lived in an old farmhouse next to a railroad, I mean you could reach out and touch the trains and those suckers would roar by in the middle of the night and blast you outta bed. Anyway we met Al and co. at Astro Burger where this totally hammered dude stumbled in, coulda swore it was Darren Peligro from **Dead Kennedys**. Then off to the Teaszer for the big show, see reviews.

Saturday the 10th was my first trip to the Sixth St. Rendezvous, a cool little club in the heart of Skid Row, you gotta watch your ass but it's a great club for shows. First up was **Cameltoe**, Julie really belted it out and had drunks stumbling in off the street to see the hot babe singer, an awesomely good set from these crazy offbeat swingin' dudes and dudettes. Next was **Clan of Crow** who made a hell of a lot of noise and had some people fleeing but had fun doing it. Sunday was more rock from **Engine Joe** at the Chatterbox for free, yee ha.

Finally at long last they came back, yes **L7**

played the 13th at the Kennel Club, one of my fave bands of all time, and they rocked pretty good while the dumb crowd sorta stood there. Can't wait to hear their new album. Speaking of which this was **Frightwig's** record release party, shit I don't have one to review yet, hope they sent one in. Anyway the album is out and you should check it 'coz these girls rock like Ozzie. But the height of the evening for me was bumping into the goddesslike Robyn Graves of the lately broken up **Serial Killers**, who was out visiting SF for the hell of it.

Then on the 16th the **Noize Boyz** surprised the hell outta me at the Chatterbox by being really tight and good, very basic stripped down punkrock type stuff in a hard and unrelenting set. Way to go guys. Finally ventured out again Tuesday the 20th to catch **DOA** at the Kennel Club, opening was the **Melvins** without the girl oddly enough but had the **Boner Records** guy, whatshisname dammit, on bass and they did a patented Melvins set, you either love 'em or hate 'em I guess but why they

times. I'll go see them every time because yes, I am a sucker for rocker babes. Then another first for me, I finally got to see the **Weirdos**. They played an energetic set for a crowd that was attentive and enthused although I think most of them have heard even less of the **Weirdos'** stuff than I have on old Dangerhouse singles and stuff. Yeah they did **Neutron Bomb** and **Helium Bar** and the rest plus some new stuff that was pretty good. Punk lives dude.

Then Sunday the 25th the Covered Wagon had **Virgin Del Squad**, an all girl band including ex-Frightwigger Mia on git and hey they were great. Headlining were the **Rotfers** from down Santa Barbara way, a band I've been wanting to see and yes they did do **Sit On My Face** Stevie Nicks, and if you have that record sell it to me cheap please. The singer was pretty wild, kinda like Lux Interior with hair like a shaving brush, they swore it was real.

Caught **Iron Scrotum** at the Chatterbox Friday the 30th, they were sloppy and a hell of a lot of fun.

nice day with a small but decent crowd and a few too many accidents, none in my corner tho. It's gonna be a great summer for racing so come up and check it out.

Hella big party dude, next Friday at the **Alien Beach Head** warehouse on Folsom. Huge dark place fulla drunken people and none other than **Carlos Guitarlos** was working the door, thanks for scamming me in buddy. Jackson Saints blazed then **House of Wheels** raged then Alien Beach Head previewed the show that they were taking to Russia which was why the party. Tight fun threesome with a guy on standup bass which I swear to god he picked up several times and **played behind his head!** Wild. All you people in Russia, go see these guys.

More motorcycle mania got us up before dawn to head down to Laguna Seca for the **Grand Prix**, transpo by Joe Joogerdude with me and Jim (Sid) Dispatchski, a great day, zillions of people, hella babes. First John Kocinski left everyone way back in the 250, then Kevin Schwantz and Wayne

Rainey had a helluva battle in the 500 until Schwantz beefed in turn eleven giving it to Rainey, followed by a great sidecar race. Can't wait 'til next year when we take over an entire hill and camp out the whole weekend.

The following Saturday had the annual Bike Messenger Picnic and Games, hosted by the gregarious and tie-dyed Don from Quicksilver. Several kegs of primo brew flowed, hordes of messenger scum sucked it up along with scores of friends and deviants, games were played, barbie was cued, and everyone had a blast. After I blew our chance on a fifth of Jack in the egg toss, Julie Cameltoe and I sought the sun down at 3rd and Hudson where we had just missed **Shit Howdy**, but caught a very fun set by **Thurston Howl**. The bands played on a loading dock facing the street

Photo by Kim Glaholm



JELLO WITH DOA

were so serious doing the cover of Neil Young's latest hit I dunno. Our fave cheeseheads **DOA** were murder-ous onstage, no chainsaws or funny hats this time just raw **DOA** as good as or better than any show they've ever done, the crowd of old and new fans certainly liked it as the space between stage and bar turned into a huge pit of smiling slammers. Check out the new LP (see reviews) it's killer. One treat of the evening was **Jello Biafra** doing some tunes with **DOA** from the movie they all did up in Canada, hopefully it'll make it down here one of these days. Lotsa old friends there too including some Reno hicks types and even Tim Yohannon of **Maximum Rock and Roll**. Yes, I saw him at a show! And when I walked up to the t-shirt stand I asked the guy hey, aren't you in a band? Turns out it was **Chi Pig** from **SNFU**, who've broken up and now **CP** has a band called **The Wongs** (Box 65512 Stn. F, V5N 5K5 Vancouver Canada). Write them but don't fuck with them.

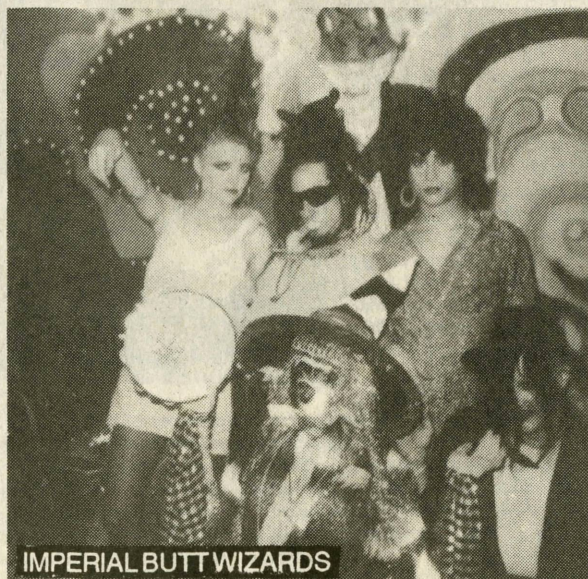
Come Friday another blowout at the I-Beam with the **Pandoras**, they were fun and Paula grabbed her crotch a few

and Saturday the gods of rock **Jackson Saints** rocked hell outta the Nitebreak for a sweaty crowd, still one of the local greatest and getting greater.

Next day it's April already and I worked turn eight

which people used to play soccer or lounged against the opposite building, while the occasional confused local drove by. Cool party, the coolest.

Easter morning called for the annual ritual, so I faithfully got up at 4:30 AM, boiled some coffee for my thermos, got on the bike and rode to the Mill Valley Arco station where hundreds of bikers gathered in the gloom, marveling at each other's bikes and the fact that so many of these people would get up so early. At some sign, probably from God, the Easter Ride rumbled into life and soon a line of bikes maybe a mile long snaked up the road to Mt. Tamalpais. About halfway up we found ourselves in wet clouds, and after the endless wet twisty turns we filled up the parking lot at the top. After sucking down the rest of my coffee I wandered around in the howling gale checking out the bikes, which are amazing, most of them very nice and at least half of them vintage bikes you've never seen in your life. After a suitable period of freezing misery many of us headed out, breaking out of the clouds on the west side to a spectacular ocean view over the steaming pine



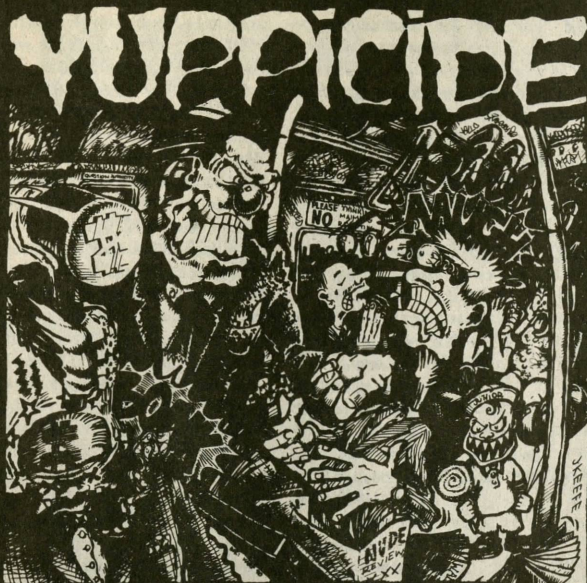
IMPERIAL BUTT WIZARDS

Photo by Jeff McDonald

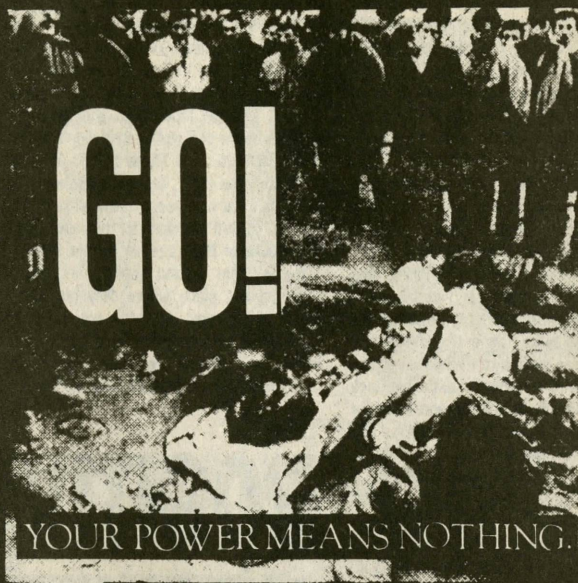
at the first AFM race of the year at **Sear's Point**. A

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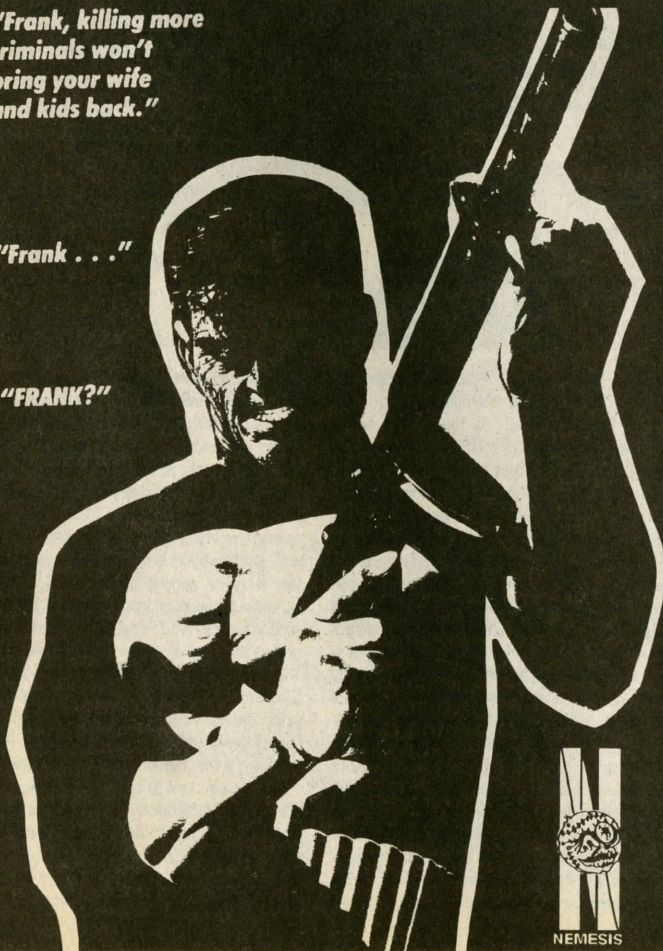


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trees. Destination was Jerry's Farm House in Olema for a major biker breakfast, with champagne flowing freely courtesy of Oakland Brit bike guru Mean Marshall. My boss Ray talked me into riding up to Tomales, so I squeezed all I could outta my Radian to keep up with iron butt Ray on his little Harley lowrider. More coffee at the corner store then off with a crowd of sport bikes on an even hairier race into the interior, trying my best to keep outta the fences while these race bikes whiz past. At one point I had to stop atop a ridge and admire the view and the total quiet, just the wind in the grass and a hawk riding it along the ridge, the scenery surely similar to what the hills and moors in the UK or Ireland look like. Finally after a hair raising descent into Lucas Valley I said farewell to the Sunday crazies and went home. Friday the 20th was **Annette's** big birthday bash at Zeitgeist, she went all out cooking and decorating and was definitely the hostess with the mostest. Afterwards the I-Beam had the big **Buck Naked and the Bare Bottom Boys** record release party at which Buck and co. let it all hang out and had the crowd especially females howling. By the way some idiot in the neighborhood thinks the I-Beam is too loud after living there for 7 years and the club being there far longer, and some brainless bureaucrats are taking it seriously and considering closing the place or something so show your support if they still need it by the time you read this.

Saturday Julie Camelbabe and Karen and Roxanne threw a big party at their plush digs, we all ate and drank and listened to Abba and Bootsie, then ran over to the Emperor to catch **Dama Thrush**, who blew the roof off the place, then the band I've been waiting for, **The Imperial Butt Wizards**. I cannot describe this band other than to say that Allen bailed outta Bulimia to look weird in this group and some guy from the 3 **O'Clock** is in it as well as a girl named Ingrid who looks fantastic and not weird at all, oddly enough, and they played very strange stuff and were pelted with raw weenies from the party which the singer creature kept slipping in and falling on his Butt. Stuffed animals were disembowelled and toilet paper draped over the crowd and I wound up wearing a wig for some reason and had way too much fun.

Then on Earth Day, what was it, 200,000 people? or something like that trampled Crissy Field to worship the earth, I ran into Jerry and Vicky and Jayme and a few dozen others all drinking beer on the beach, heard **Peter Paul and Mary** do "Puff the Magic Dragon" and suffered through Starship and finally after endless speeches and tons of bullshit and with the crowd totally soaked and sparks flying onstage, after hemming and hawing and saying they wouldn't play then they'd do one song, the organizers finally got **Devo** onstage. Never seen 'em in my life and they started to strum a few chords on acoustic when the idiot emcee blurted something about where's a blind man named Warren Boob and then the power went off for good. Aaaargh! So I drove, wet, out to **Annalisa Polkaslut's** birthday party, had some cake and watched **The Simpsons**.

Finally we end it all where it should end, at the Chatterbox on the 27th where the **Groovie Ghoulies** opened. A really cool threesome, they rock darn good and the drummer stands up, stomps on the kick pedal which strikes the drum behind him while he sings, pretty wild sight. Finally caught **Jill the Witch**, which has that ex-Bomb guy whatshisname and is a weird and unique sounding band that seems to have practically a cult following judging from the packed house. So that's it for now maybe I'll see more shows next time instead of being lazy and poor.

CORRECTIONS: See letters section regarding **Samiam**. If you tried to read that **Sister Double Happiness** interview last ish and were confused, it's because Al and Joy laid it out without reading

it therefore my comments and the band's comments were mixed together. Duh.*

MUCHAS GRACIAS: **Poison Idea**, **Scam Records**, **AnRa**, **Al**, **Mike Snider**, **the Gargoyles**, **DOA**, anyone else who gave me a record, bought me a beer, or scammed me a guest list. Thanks also to **Splat**, and **Voltage** for the tapes, they're both killer. Contact Chuck at the Chatterbox for a kickass Voltage tape. Also thanks to **Pelle Elastice** for the cool stuff, sorry I didn't catch your show. Hello to **Us & Them** in Palo Alto, Lori in Chicago, Irene in NY, **Trash Can School**, De De Troit, Paul Rat who keeps doing all kindsa stuff, Kellee O'Brien (I'm looking for that tape), **The Red Room**, **Liquor Ball** (another missed invite), **The Fixtures** from Encino (check out this new Subterranean place where they played, 1834 Euclid in Berkeley, someone tell us what it's about). And a great big thanks to **Sno** for the cool letters, ay carumba! Love letters and advice to **GARY INDIANA PO BOX 881343 SF CA 94188**.

POSITIVE ALTERNATIVE SCENE REPORT

by Tim Claws

Hey now - how are ya, and how's it shakin' for ya? Yes, indeed, yet another ink fest and paper staining... and with the Earth day upon us (instead of crowding the already crowded bandwagon by preaching and self promotion). If you feel the environment is going to hell, **START** with recycling your Flipsides! What a novel idea!! (Flipside is printed on 98% recycled paper! - ed.) That will be close to 10,000 less recyclable articles in your mother's back yard. Well, enough on that, all those smiley faced movie stars have just about given me a migraine and I agree with them. Too bad it is too late for our earth to survive. (Earthling say "Everyday is earth day!" -ed.)

Oh yeah, I'd like to address a sticky legal predicament that one can find themselves in: it is a DUI, DWI or 502. Yeah, you know what those dreaded numbers spell, and if you don't let me spell it out for you. Now, what I am about to list is for first offenders in California: first is \$800 to a grand (\$1000) in fines straight out of the gate. Guaranteed. Or 20 months of the low low payment of 50 bucks to the ever present State. Secondly is 3 years of probation, the conditions are as follows: obey all laws (a drug conviction could get you 6 months in jail), you may have no measurable amount of alcohol in you when you drive (that means one drink will get you another 502) and you must submit to an alcohol/drug test anytime a cop or any authority figure wants. Third punishment is three days in jail. The fourth you must attend an alcohol/drug school which is State controlled and lasts 12 weeks. You must attend 30 hours of bullshit classes for 3-4 months. Oh yeah, and to attend the classes you must pay \$300 to \$1000 to attend in the first place. And if

that is not enough, if you are under 21 and you get a 502 you get all of the above and you lose your license for a year. Now if you are stopped and you refuse the field sobriety tests (touch your nose, walk the line) and the breathalyzer, you automatically lose your license for a year. No matter what your AGE is. So if you are under 21 and are drunk, it is better to refuse all tests from the beginning and don't say anything to the cop. They will still try to convict you, but don't give them any evidence, because they won't win without it. One last thing: the legal blood alcohol level is .07, anything above .08 or up will get you popped. I strongly suggest you weigh your options before you drink and drive.

Ok, I'd like to respond to a couple of things from last issue (#65). First to Joy, I was not trying to say there was none, or less, violence at places like the Nest or Godzillas, but the situation was different. I'm not saying that the violence was welcomed but it was more more accepted then. The dancing was directionless and more nihilistic (not like the circle slam of 1984 and on). The presence of gangs was not as prevalent. They were in their infant stages. The violence was more individual and 1 on 1 than 5 or 10 on one. You could go to a show and not feel intimidated by a group or groups of people, simply because you weren't in their gang. The violence was the punk thing to do in '80-'81, not that that was right, but nowadays groups of people go to a show for the sole purpose of maiming anyone with different color bandanas or someone who looked at them for too long. Violence is violence, for whatever reason, I hate it. (Tim, the Fleetwood was far and away the worse in gang violence the L.A. music scene has ever seen. Fenders never even got that bad. -Al)

And to Steve Sleaze, that too-hardcore dude from the alternative music capital of Fresno, California. Steve thinks that bands like Metallica

for those who would like to make a difference instead of complaining without action.

Giovani from Juke Box Productions has been working quite a bit on shows lately. First he did a show in La Puente with Markovich Productions which turned out to be a mistake, with Markovich giving them security hassles, making them purchase it. They turned out to be total assholes, hassling people and spreading bad vibes. Other than that he lost money due to a no good turnout. Why, I don't understand. It was \$6 to get in with 4 good bands: **Saddle Sores**, **All Systems Gone**, **Garblecrat** and **Political Void**. Now this was a Sunday afternoon 2PM-6PM, I guess people are fickle on Sundays. Giovani is doing a tentative show in Las Vegas on May 19th with **Hello Disaster**, **Terror Train**, **Roughnecks** and a few local L.V. acts. Also he will be booking Wednesdays at Night Moves in H.B. and some Fridays with the 9th, 16th, 23rd and 30th of May. These will be 21+ shows with 3 bands. He will book all kinds of music; punk, metal, rock-a-billy. It will be about 5 bux entry. 50% of profit will go directly to the bands, according to their draw, no pre-sale, based on attendance, anyone will be welcome. He needs 100 people a night to stay in business. So now it's your turn, Giovani is also putting together a compilation record of happening local bands. If you are interested in any of this then call him at (213)947-3946. Whether this all comes together depends on your support.

Another person is Rain from Huntington Beach who has done a spring of shows at Murdy Park on Sunday afternoons. The last show was on March 18, 1990. The cast were as follows: **Apocalypse**, **Insecticide**, **Media Children** and **Evasive Action**. The show was a benefit for the O.C. Mission for the Homeless. Everyone attending was asked to bring food or blankets for the Mission. Admission was \$5.00 or whatever you had. Rain said that response to the food drive was extremely poor.

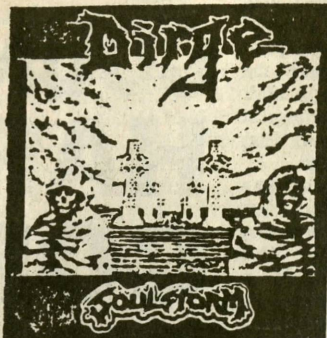


KRASH AND BURN

and Tin Machine are "corporate conspiracies designed to exploit true alternative music". Well, Stevie Boy, you seem to forget that before Metallica there was not metal bands that would take a stand on the issues of war, poverty, justice, equality and the bullshit of the record industry. They set prices for recorded merchandise, they allow people to tape their live shows, they play for 3 plus hours every show, and are not a sell out band just because they are popular. So, you misguided punker who never made it past that Black Flag stage of development, you should pull your empty head out of your ass that is so full of shit and realize that Metallica has done more for alternative consciousness than you or your punker from Fresno band will do in ten lifetimes. As far as calling me a poseur, I don't claim to be anything or anyone. Unlike you, the vicious punker, who needs that crutch because your personality is too weak to handle life.

Well now that that is over, I would like to take the time to tell you about a few independant people/promoters that have been active in doing shows and helping bands. I feel that this is very important

Other shows were better for food response but I can't help to think that if this was a benefit for Animal Rights the support would have been much better. It is funny how much compassion humans have for animals, all the while turning their backs on each other. Which brings us to the ironic part of this story, the show was fucked with by one, repeat one, I repeat ONE NAZI skinhead. One guy was starting fights or was trying to anyway, and this went on entirely too long before he was kicked out. It went on long enough for the owners of Murdy Park Rec. to say there would be no more shows there. Y'know it's funny if the skinhead was stomping on lab rats or beating a German Shepherd I'll bet people would have swarmed the prick and kicked the shit out of him. Well, when will we ever learn? But alas, all is not lost, Rain will be doing a free fest and an outdoor celebration. This will be in June at Central Park in Huntington Beach at the Outdoor Amphitheater near the lake. There will be free music, acoustic and electric along with poetry and speakers and lots and lots of fun. There will be free vegan food for all who attend. Rain asks for those who attend to



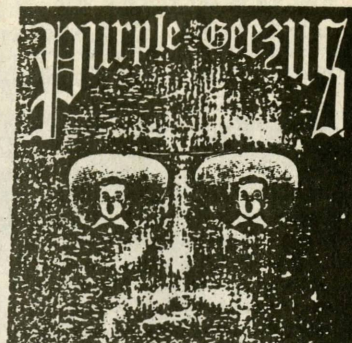
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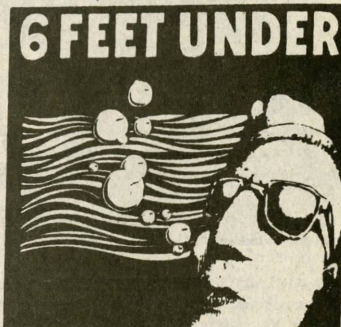
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remember to leave a donation to cover food. All who wish to participate are welcomed. There will be an open mic for music, poetry and speakers, so if there is anything you want to get off your chest, you're more than obliged. If you wish to perform, call Rain before 7PM at (714) 846-6939.

The last promoter I want to tell you about is Nirvana Society. There were a couple of good

distribution in the U.S. If you think you could help, write me. They do not want to have their album prices skyhigh, so profiteering snakes welcome.

For those of you who do not know, you can have your records independently distributed through the mail with **Black List Mail Order**, they have the mail order to the customer in a week. They put a 20% mark up on the price they buy it

hopefully a few will make it to America soon. I'll keep ya posted.

Also I have a favor to ask of any of you kind, generous and loving people who read this. I am desperately seeking the **Rudimentary Peni** bootleg live 45 that came out recently. If you can help please write me ASAP. I will pay a fair price.

Ok, ok, it's time for the promo round-up, the choice tunes of street and best tunes I've got in awhile. There are three, and away we go...

Firstly is **Terror Train** a 4 piece with a stand-up drummer and a stand-up bassist! These boys fucking smoke! With an ever present rock-a-billy influence and a pedal to the metal groove, they kick out tune after tune of liquid energy. With a sound that cannot be classified, they appeal to everyone. They have a killer singer that's like a cross between Lemmy from Motorhead and Taime from Faster Pussycat and Joe from TSOL. Their music is a cross between GBH, the Stray Cats and early TSOL, with a streak of

high energy rhythm that is all their own. They've played around quite a bit so catch 'em soon! For info call (805)295-1414 ext 236 ask for Tony.

Secondly is **Krash and Burn** out of Downey. With a diverse musical direction they play some straight ahead 5 chord Vice Squad sounding punk and reggae, with a Police sounding style, echoing guitars and groovin' rhythm and percussion work. It's all well blended to show a rock and roll influence. The good guitar playing is skilled and flows. The drummer loves to show his talent. Good package. Definite mid-'80s influence. Write to them at POB 6297, Whittier, CA 90609-6297.

Last but not least is **Hello Disaster**, who in their own words a spawning from different armpits of America, now re-spawning in the L.A. area. With neat voice overdubs of classic oreigns, they play a melodic rock 'n' roll with lotta sing-a-longs. Good rhythm rides that they have arranged in a familiar region. The say they are racing power pop, I would agree. They are talented, together and intelligent in their topics of musical endeavor. A well flowing sound and a good choice for those who like the Whiskey on Monday nights. See them at English Acid on May 1st, and in O.C. and in Las Vegas at Tarkianians in May, also in San Francisco

and Palm Springs.

Well that about does it for me, write me with what ever blows hot air up your skirt. And until we meet again.... Caio. Onwards... Tim Claws POB 2246 Anaheim, CA 92814

ORANGE COUNTY HARD CORE

by Dan O'Mahoney

(Ahem, 'scuze me Joy but the thing is called the Greater OCHC scene report isn't it? - D)

In any case, here we are again at the scene of the crime, and hey, what a scene it is huh? I'll begin with the labels. **Nemesis** is once again the most active of the local labels with new releases coming from **Visual Discrimination**, **Wall Proud** and the mighty rhythmic **Once And For All**. Also soon to rear it's ugly head will be the next installment in the **Nemesis** live series, a single from the Country Club featuring **Carry Nation**, **VD**, **Insted** and **Bad Religion**. **New Beginnings** has cancelled their long awaited 2 single compilation. It would seem that an experience between the label and local wall of sound **Insted** left the label somewhat disillusioned with artists and their dependability. Who knows? My apologies to **Conversion Records** who have gone previously unmentioned. It should be interesting to see what they have coming. **Epitaph** have signed **Insted** for a full length LP. Alas, we come to the mighty **Workshed**. Things are in a state of confusion as I try to decide how and when to release the **Voicebox** material. **Headfirst** is hard at work on material for a new LP, and as always I am hard at work on new and exciting ways to rip off my friends from Irvine. I'll keep ya posted.

In the concert forum things have been picking up. **Haywire** and **Headfirst** recently floored the Country Club with **Excel**, **Evol** and **Dead and Bloated**. A church in Irvine housed some of the final moments of local greats **Hardstance**. Amidst smoke bombs and a flock of Pat Boone look-alikes appointed to keep things mellow, **HS** combined with **Reason To Believe**, **Pitchfork**, **Against the Wall**, **Inside Out** and **Farside** to make for a great evening. This night was **Farside's** live debut and they definitely turned some heads and stole some hearts as they emerged as this areas first really young melody oriented outfit. Surprising maturity from these impressionable tots. **Carry Nation** took to the stage in March with half a set of new material to face the likes of **Judge**, **Walk Proud**, **Against the Wall** and **Farside**. **Carry Nation** also headlined Spanky's Cafe lately with **Haywire**, **Shocking Truth** and **End To End**. Enthusiasm reigned throughout the day and **Shocking Truth** made a significant impression on me.

In the works with the local bands... **Haywire** have recorded a second LP for domestic release on **New Beginnings** and European release on **We Bite**. **Inside Out** continues to shop for a label willing to take significant risks on a debut LP. The same is true for **Farside**. **Head First** is working hard on the "Enemy" 12 inch. **Farside** has finished a 4 song tape that will rock your bottom. The moving **Reason To Believe** seem to be experiencing technical difficulty. Gavin Oglesby of **N.F.A.A.** and **C.N.** is currently at work on a new band called **Trigger Man** featuring Detroit rhythm monster Sean Higgins on drums, an interesting progression.

Upcoming events, including a mass exodus to the S.F. Bay area by **Yuckmouth**, **Headfirst**, **Carry Nation** and **Haywire**. San Diego's "The Back Door" will host a sea of local dignitaries including **Headfirst**, **Pitchfork**, **Inside Out**, **Amenity**, **Carry Nation** and **Insted**. It is an interesting time for the empire.

That's all for now, take care, fly low and avoid Nemecide (Just kidding Frank, good luck in Jersey!) DMO.



TERRORTRAIN

shows, but poor support was the end of this cool but short-lived place. On Feb. 24th, Babylonian Tiles played to about 50 people, the show was absolutely free. John E. Law showed up and informed them and shut it down. The crew asked for donations, but once people were inside they seemed to forget all about the band and the place staying in business. So subsequently the place closed after 3 free shows. Oracle also played to 70 or so people. They may be doing a couple of blowout shows in early May. Hopefully you will hear more stuff by them in the future, I'll keep you posted.

for. That is a deal no matter how you slice it. Their catalog is growing daily. You can get in touch with them through writing to Blacklist Mailorder 181 Shipley St., San Francisco CA 94107 or call (415) 957-9390.

A bit of splatterings... **Social Distortion** played on cable TV CH56 in Anaheim on Friday the 13th. Their new disk is out on Epic and is fresh and original, wonder what they will be up to next? (2 month U.S. tour). **James Addiction** will be releasing their 3rd disk in late May/June, it may be called "La Ritual De La Habitual" and from what I've heard from people who have heard it, it



HELLO DISASTER

Ok, now I'll lay a bit of random news on ya... I'm gonna clean my news drawer on ya! **A-Soma** and **Eve Libertine** are continuing to do their live-art performance of "Last One Out, Turn Out The Lights" across England and maybe Europe soon. They are looking for independant record

smokes! (If you like them that is). It is "Nothing Shocking" one step beyond. Still no live shows though? Too much chiva, and much too muchtar. The way defunkt band **UK Subhumans** have released a tape of never before released songs. This is only in England on a street level; but

SOME STUFF WE STILL HAVE AVAILABLE

Artist	Title	size	Price	Country
Active Minds	Welcome to the Slaughterhouse	LP	4.50	England
Antiseen	Noise for the sake of Noise	LP	7.90	USA
Artistic Decline	Random Violence	LP	3.60	USA
Asta Kask	Live	LP	9.15	Sweden
Attention	Hearts of Stone	LP	7.45	W. Germ.
Bap	Bidehuts Eta Etexhuts	LP	7.90	Spain
Barricada	Barrio Conflictivo	LP	9.60	Spain
Barricada	Noche de Rock 'n' Roll	LP	9.60	Spain
Billy and Willies	Dogshit	LP	7.30	W. Germ.
Bloodstar	Bloodstar	LP	6.00	Switzerland
Bo-Weevils	Vortex Took Them	12"EP	8.25	Australia
Collaps	Bacteria	LP	7.30	W. Germ.
Cuba, Johnny & the Edge	Cuba, Johnny & the Edge	LP	4.80	USA
Debauchery	The Ice	LP	5.45	England
Destination Zero	Destination Zero	LP	7.20	W. Germ.
Distant Locust	Distant Locust	12"EP	6.10	Aus.
Doc Wor Mirran	Labyrinth	12"EP	7.45	W. German
Doctor Pablo & Dub Syndicate	North of the River Thames	LP	10.35	UK
Dragnet	Life in General	LP	4.80	USA
Eardamage	Hangover of Loneliness	LP	6.10	Belgium
Eighth Route Army	Nihilist Olympics	LP	4.80	USA
Fluid Mask	1 1/2	LP+12"	9.00	Switz.
Frolix	Reign In Ketchup	12"EP	7.80	Germany
Frolix	Teujahateltanjak	LP	8.40	Germany
Galaxie 500	On Fire	LP	5.80	USA
Heads Up	Funk Nice: Rock Loud: Rock Hard	12"EP	3.60	USA
Headstones	Lovers' Web	12"EP	7.00	Australia
Hell Bastard	Heading for Eternal...	LP	7.25	UK
Hostages Of Ayatollah	Simply Too Much Nothing	LP	7.20	W. German
Hot Tomatoes	With a Pinch of Salt	LP	7.90	Australia
Howling Commandos	90 Days	12"EP	5.10	Australia
ID Under	Genericide	LP	6.35	USA
Inbred	A Family Affair	LP	6.00	USA
Israelvis	Heart to Heart Politics	LP	9.90	Norway
Jon & the Nightriders	Live at the Whiskey	LP	4.90	USA
Kaes Vadius	Delirium Tremens	LP	4.40	Brazil
Kaes Vadius	Psychodemia	LP	5.00	Brazil
Kat	38 Minutes of Life	LP	6.00	Poland
Kobranocka	Kobranocka	LP	6.00	Poland
Krixhjalters	Krixhjalters	12"EP	7.05	Sweden
Kromozome 4/Heimat Los	Kromozome 4/ Heimat Los	LP	6.85	France
La Polla Records	La Revolucion	LP	9.60	Spain
Lethal Aggression	Life is Hard	LP	6.40	W. Germ.
Libresse	Krystuarkar	LP	6.40	W. Germ.
LULL	Freakline	LP	8.20	Denmark
MST	P.U.C.	LP	7.20	France
Milk Monitors	Dance With Me	12"EP	2.00	UK
Minor Threat	Live at Buff Hall	7"EP	3.00	USA
Naked Lunch	Things Grow	12"EP	7.00	Australia
Napalm Beach	Moving To & Fro	LP	5.85	W. Germ.
New Christs	Divine Rites	12"EP	8.20	Australia
Nickanuke	Back to The Roots	12"EP	5.30	W. German
Nirvana Devils	Twisted Tales	10"	3.45	W. Germ.
No Empathy	Freedom Of Flesh	LP	4.80	USA
Noise Promotion Company	ABR	LP	6.60	Greece
O'Neil, P.S.	Tomorrow's Wating	LP	5.00	USA
Perdition	Intoxicated	12"EP	5.30	Australia
Perfect Daze	Bubblegum	12"	5.00	UK
Perfect Daze	Regular Jailbreak	12"EP	4.40	UK
Permanent Damage	End Of Innocence	LP	8.00	Australia
Phobia/Gruel	Phobia/Gruel	LP	6.85	France/US
Pistoleros	Ein Mythos Wird Wirklichkeit	LP	7.50	USA
Plastic Dolls	Blindfolded	LP	7.50	Holland
Plastic Dolls	The Morning Lasts Forever	LP	8.90	Holland
Pobel Mobil/Anti-Hund Mina	Pobel Mobil/Anti-Hund Mina	12"EP	6.50	Sweden
Potato	Punk! Reggae Party	LP	9.60	Spain
Puritans	Puritans	10"EP	4.85	Australia
Razorcuts	Storyteller	LP	9.70	England
Razorcuts	The World Keeps Going	LP	9.70	England
Rest of the Boys	Days, Week and Years	LP	6.60	W. Germ.
Rijeka	Paris-Texas	LP	7.20	Yugoslavia
Rodriguez Brothers	Rodriguez Brothers	LP	7.20	Holland
Roots Radics/Bim Sherman	Training/Stop That Train	12"	6.30	UK
SAD	Behind The Fence	LP	6.00	W. Germ.
Senseless Things	Postcard C.V.	LP	7.50	UK
Sick Of Intolerance	Break The Ban	12"EP	6.60	W. Germ.
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V/A	Avalanche Underground	LP	8.40	Swiss
V/A	Czerwona Fala	LP	8.40	Poland
V/A	Farewell to Arms	LP	8.00	W. Germ.
V/A	France Profonde Vol. 2	LP	9.20	France
V/A	It Came From Canada Vol. 2	LP	4.75	Canada
V/A	La Nouvelle Frontiere	LP	6.00	Int'l
V/A	Make The Collector Nerd Sweat	10"EP	4.80	USA
V/A	Music from the Armpit of Canada	LP	4.80	Canada
V/A	On Our Way To Fools Paradise	LP	6.70	Holland
V/A	Savages Are Loose	LP	6.00	USA
V/A	Senseless Death	LP	7.20	USA
V/A	Sold Out EPs (X-Mist Collection)	LP	6.00	W. Germ.
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Vicious Circle	Reflections	LP	5.10	Aus.
Vorkriegsjugend	Vorkriegsjugend	LP	5.60	W. German
Wicked	Dawn of the Wicked	LP	6.00	Switz.
Wipers	Is This Real	LP	7.85	USA
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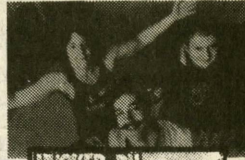
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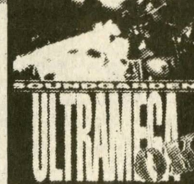
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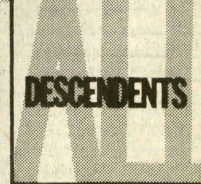
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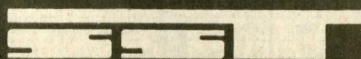
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Metallica, DRI, DOA, Psycho Sluts From Hell,
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SKINHEADS AND PUNKS 2 girls, Skinhead and
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We'll be in Orlando, FL, Clearwater, FL, New
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know where we can stay or know of decent cheap
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meet up with us while were in your city write
Melani and Cora 219-A Douglas Ave.
Charlottesville, Va 22901 After May write 1425
Kenwood Lane Charlottesville Va 22901. Also if
anyone knows Michelle (Scott McKee's
girlfriend) in Clearwater have her call me (804)
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SPUN magazine needs contributors and
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Please send one stamp for reply.

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C LASSIFIEDS

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Raw Power-"Wop" (blue), Absolution (red),
Attitude-"To Whom..." (white), Outa/SOB-"Live"
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(blue), Misfits-"Perfect Crime 79", PHC-"SE
Limbo" (orange), Southern Death Cult-
"Moya,COP-"Life, Dream", Maimed For Life,
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VIDEOS FOR TARDE. Have mostly Metal stuff,
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Sex Fiend, Bad Brains, also have some Hardcore
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listen and think. Tal POB 14246 Columbus, OH
43214

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Distribution c/o Kevin Laveau, 14026 Briarwood
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SUMMER IN DC NEED HELP: Male college
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magazine internship-need place to stay. Will pay
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Doughboys, Das Damen, Fuzztones, Redd
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WANTED: Necros, anything on this band, info,
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SEX AND MONEY are great but I need Doughboys
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I'm lonely and depressed. In need of a friend.
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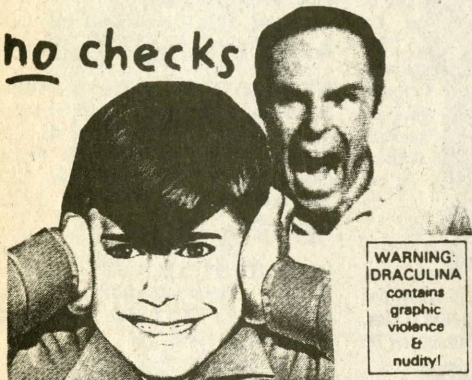
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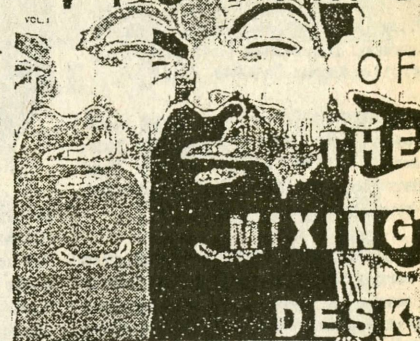


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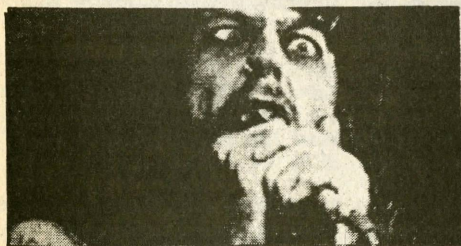
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ERIC FISHER 271 Hendrix Place, Philadelphia PA, looking for fanzines of circulations of 1000+ to consider him as a regularly featured fiction writer. A sample of my high school humor stories are available upon request. ANY overseas zines write too!

VIDIOS: Have-Buzzcocks, Dicks, Devo, Tubes, Social Distortion, Blotie, Wendy-O, Dictators, Clash, Pistols, Kiss, NY Dolls, DRI, Alice Cooper, Avengers, X, Jam, Blondie, Motorhead, and more, for complete list send stamp to: Jeremy Lander PO Box 584, Boston Ma. 02120

NOW ACCEPTING SUBMISSIONS for the "Powerless" compilation. Other bands include Citizen Fish, Devine A, Pounded Clown and more. We need your shit now!! Send tape demos, records, reels to Black Plastic Records 3030 W 46th ave, Denver, CO 80221 Hurry!!

NEUROSE "The Voice of Protest!" - "The Sound of Anger!" 7" Three song single. Limited red vinyl! Includes: Lyric insert with picture, plus free sticker! Only \$4 ppd. Influences are: the Clash, The Damned, SLF. etc. New Rose-163 Logan Ave. SI, NY 10301

FOR SALE TO THE HIGHEST BIDDER Social Unrest "Making Room For Youth" (original with plastic bag). Also I have one very rare copy of

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SELL/TRADE rare English Oil punk records (ie: UK Subs, Blitz, Sham, Upstarts, Crowbar, Crass, Damned, Exploited, Discharge, Vice Squad...) plus tons more (Witched, Slime 7", ZMV, Misfits, Go Mags...) from all over the world. Looking for old US stuff send list / SASE to: H. Prochnow/Meisenweg 4 / 23 Kiel A4/ W Germany

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STARTING A NEW ZINE-PSYCHEDELIC CLOSET. Send me your tapes, zines, stories, poems, essays, art, whatever. I want everything. If you've ever tripped, I want to hear from you. Even if you've never tripped I still want to hear from you. Closet, 656 E Ada Avenue., Glendora, CA 91740 USA.

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PORCELAIN BOYS "If You Were Real" 5 song 7" EP (pressing of 1000) \$3 ppd (\$5 foreign) from: THD Records, PO Box 1316, Minneapolis, MN 55414 (checks/MO's to D. Cripe)

IF THERE IS ONE OTHER PERSON in the Arizona/ So California area whose favorite band is New Model Army, I want to hear from you. non-imprisoned, Mature (19+) Intelligent persons please write; D Powell, 835 W. Brown ST., Apt B., Tempe, AZ. 85281

IN ESSENCE, I seek diversity. I like Sleep Chamber and Siouxsie among others. I'm intrigued by all, I have proof. All letters answered, even much later. Prefer white heat to red? Claudine, 160 Eaton St., Providence, RI 02908

LOOKING FOR SOME TEXAS PUNK? \$7 buys the compilation. \$12 buys both! send well-concealed cash only to- One Star Wave, Box #653, Bedford, Dallas, Texas, 76095

ANTI-MRR CLUB #1 out now. It's smaller than I would've hoped, because everyone just wanted to read an Anti-MRR newsletter, no one wanted to contribute to it (those people who wrote from MRR, whose ad was neither authorized nor authored by me, notwithstanding) Anti-MRR club

#1 out now, \$2.00 postpaid green money only. Featuring a well-known punk cartoonist from Jersey City, New Jersey. And I just want to say all you bands are pussies, I got lots of letters from regular punks but only one letter from bands, you bands are more scared of MRR than the regular punks are. (The Fuck Ups from San Francisco excepted). Write: Paul Mendelowitz PO Box 3326, Redwood City, Ca. 94064

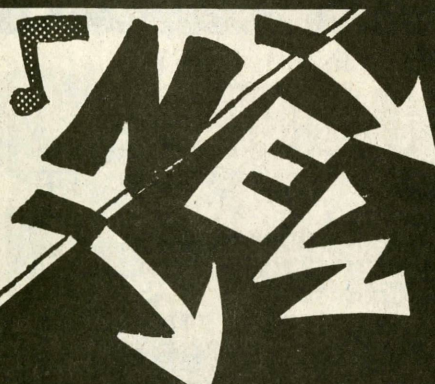
STALIN'S DAUGHTER Paraphernalia! Video "Live In Rush's Basement, Halloween '88 & '89" - \$7.00; Cassette - "The Complete Recorded Studio History" - \$4.00; 7" EP "Oktoberfest, A Comedy Of Errors" - \$3.00. Send to: Stalin's Daughter POB 18928, Philadelphia, PA. 19119

ANTISEEN FAN CLUB: As of March 1st membership \$15.00 (USA) \$20.00 (overseas). Includes 3-colored t-shirt, fanzine and periodic updates. Send money orders payable to Death Train Music, 7100 Mapleridge Dr., Charlotte NC 28210

WANTED: HUSKER DU audio/videos for trade. Also, Velevt Underground, Chameleons, William Burroughs/ beat, alternative, cult, weird stuff. I have Who, '60s, a variety of stuff. Please send your list to: S. Thomas, 136 Sea Foam Ave., Monterey, CA 93940

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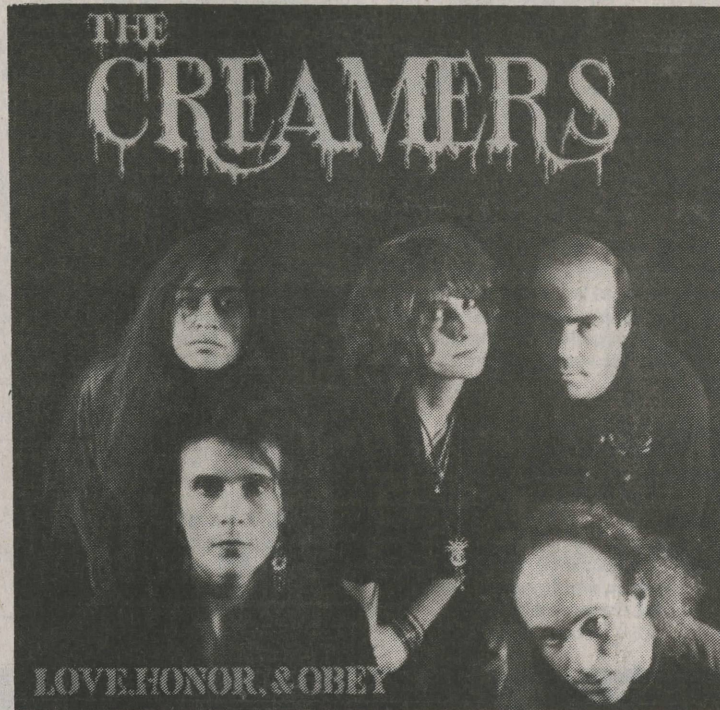
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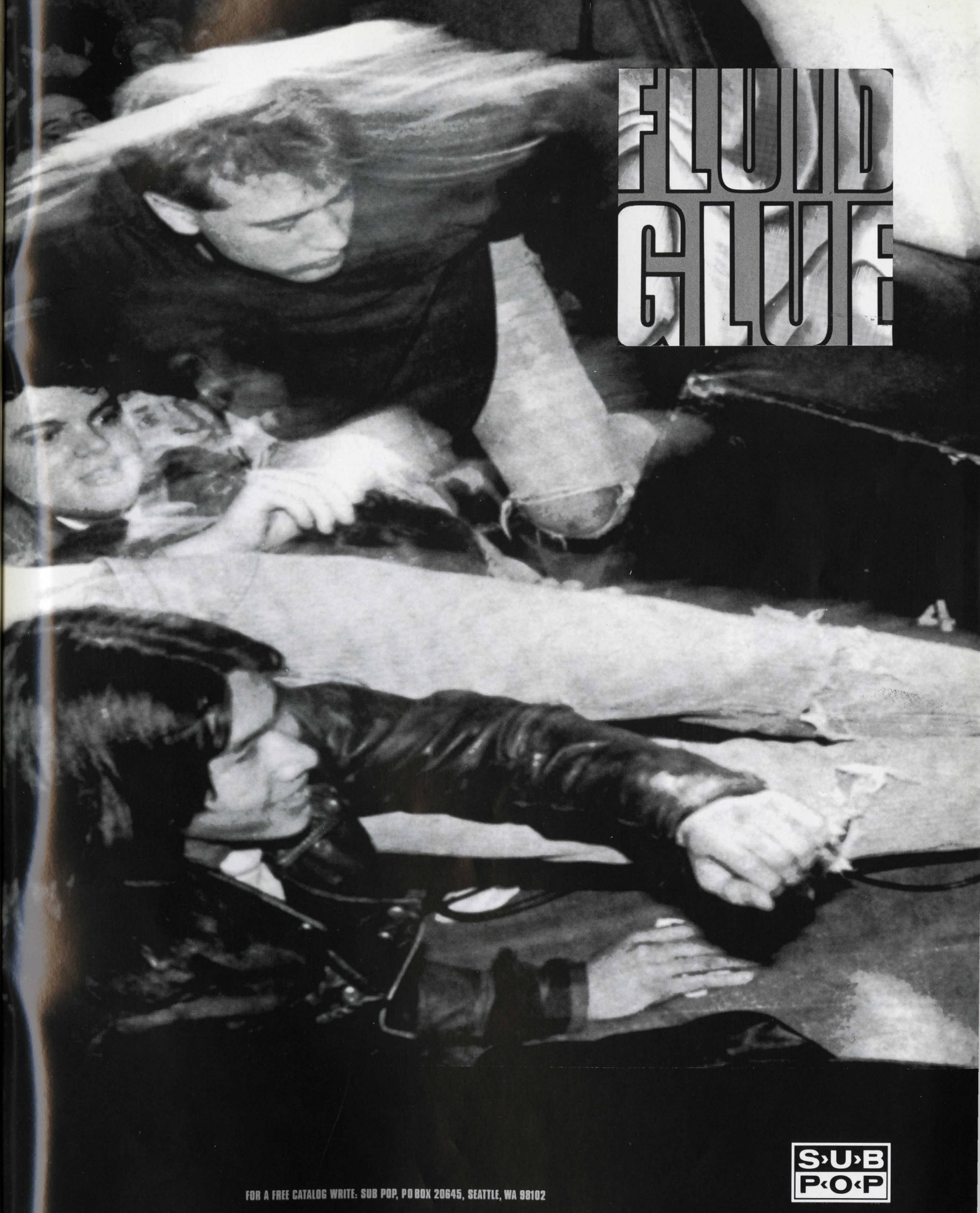
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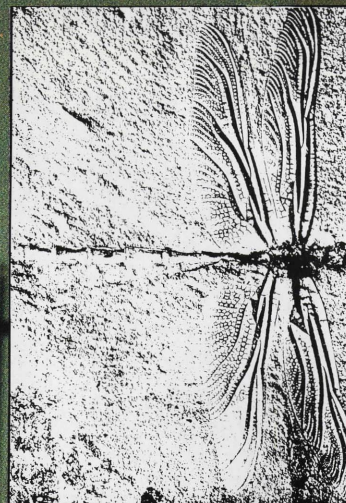
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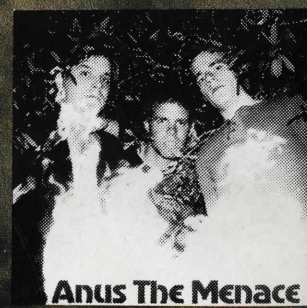




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