

ENGINE

Issue #3 \$2.00



LOS CRUDOS
N.O.T.A
FAILURE FACE
SPAZZ
ASSFACTOR 4
DAN O'MAHONY
WALTER GLASER
DAVE MANDEL

"QUALITY NOT QUANTITY"

ENGINE

NUMBER THREE • SPRING 1996



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LIFE'S TOO SHORT FOR SLOW MUSIC

Well, here it is, the third issue. Three years in the making!! No shit. Where do I begin? Writing these introductions are the trickiest part of doing a zine. It's always one of those situations where I know exactly what I want to say, and more importantly, how I want to say, and by the time I get the computer on, the file open, and I sit down at the keyboard, my mind draws a blank. Even if I sat down with a piece of paper, it would still be a task. Words are elusive. I think maybe a lot of it has to do with insecurity. Putting your thoughts in print, is almost, I said almost, like putting it in concrete. I'm always afraid of someone saying something like, 'I can't believe you said that. What were you thinking', or, 'This shit is cheesy'. Yeah, so anyway... That's the gist of the block that comes slamming down hard in my mind when it's time to pour thought on to paper. So where do I begin? Now that this issue is completed I'm pretty happy, a lot more positive that what I've been in the past three years no doubt. I swear, this zine was turning into a monster for me. Some mother fucker on my back, gnawing at me. The temptation to chuck this in the trash, and never do another zine again was strong. But, with all the work and stress from getting what I had together, throwing this mess out would have been a waste of time and energy.

No doubt a lot of this material in this issue is old. But I decided it was worth running anyway. I hope you can find some enjoyment in it somewhere. I'm not going to lie, for a while I was feeling pretty burned out on punk, or certain factions of punk I should say. Punk is definitely splintered, everybody has their camps, and seldomly do they mingle with another. It's like a school dance, guys on one side, girls on the other, staring over at each other all night, wondering. Without getting into it too deep, let's just say that I found that there are still a ton of bands who play music that rages out of control, which causes the crowd to do the same, and that there are still people around who can be political minded, but at the same time know how to have fun and are secure enough in their ideologies that they don't have to deny themselves things they enjoy.

As you'll notice, in this issue I've scattered lyrics from various bands in the layout. These are a few songs that I think best sum up the spirit I look for in bands and people, and at the same time, best articulate my feelings on the world and my surroundings, including myself. It's lyrics like these that drew me to punk, and helped shape who I am today. I hope none of this sounds self-centered.

Hmmm... I had a few topics I wanted to discuss, but how to say them without sounding bitter is a whole other story. Maybe next issue. Speaking of, if all goes well the fourth issue should be out soon. So far it has an interview with Capitalist Casualties, and hopefully we'll get interviews with Devoid Of Faith, Final Conflict, Agents Of Satan, Seein' Red, Evolved To Obliteration, Monster X, etc. That's a lot of interviews, but I like to try and pack these things with all the bands and people I feel deserve the attention.

I guess that's about it for now. I did have a few things I wanted to talk about here, but in the end decided that it can wait another time.

Three years, and it's finally over... Thank god.

- Matt Average

All back issues are sold out. Additional copies of this issue are a whopping \$3.00 post paid.

Soundtrack during the construction of this issue;

BLACK FLAG - anything and everything!
SOCIAL UNREST - Volume 1 and Volume 2 CD's

THE STITCHES - anything

AMBUSH - "Lach!" CD

THE MISSION OF BURMA - anything

BLACK SABBATH - anything with Ozzy

DYSTOPIA - everything

HUSKER DU - anything

SUGAR - anything

NOTA - anything

GANG OF FOUR - "Entertainment" CD

AGENT ORANGE - "Living In Darkness" LP

ADOLESCENTS - self-titled LP

THE DICKS - "Kill From The Heart" LP

BUTTHOLE SURFERS - "Psychic Powerless Another Man's Sac" LP

STEREOLAB - anything

GODFLESH - anything

SWINGIN' UTTERS - "Streets Of San Francisco" CD

V/A "Oi! Chartbusters Vol. 1 & 2" CD

MINUTEMEN - anything

THE VENTURES "... In Space" LP

S.F.A. "Pure Hate" CD

DEAD AND GONE - "T.V. Baby" CD and live

SPAZZ - everything

EVOLVED TO OBLITERATION - anything

SONIC YOUTH - everything

NICK CAVE - anything

LONNIE SMITH - "Think!" CD

SEENIN' RED - everything

GAS HUFFER "The Inhuman Ordeal Of Special Agent..." CD

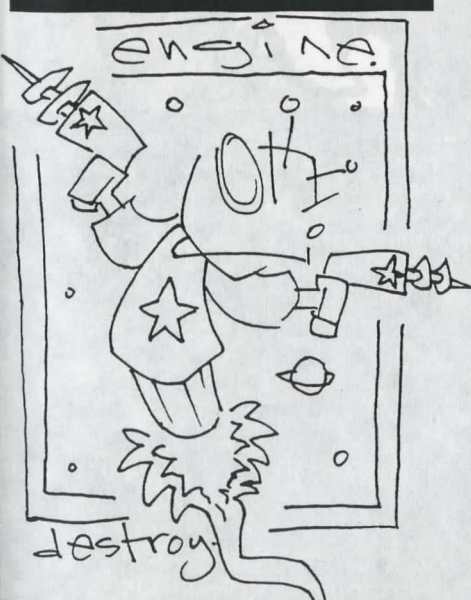
DEVO - anything

DEVOID OF FAITH - anything

MANLIFTINGBANNER - everything

BAD BRAINS - "Rock For Light" LP

AC/DC - "Dirty Deeds..." LP



COMPLETE CONTROL
YOU WANT US TO TALK
BUT YOU'RE NOT GONNA
LISTEN

YOU MAKE IT SEEM THAT WE
HAVE A CHOICE
IT'S NOT THAT EASY
YOU JUST CAN'T GRANT US
FAVORS
IF YOU TURN WORDS
AROUND
THEN IT'S AN ASSAULT
YOU WANT COMPLETE
CONTROL

AS LONG AS WE DON'T KNOW
YOU WANT COMPLETE
CONTROL

AS LONG AS WE DON'T KNOW
YOU WANT COMPLETE
CONTROL

DON'T LET THE OTHERS
KNOW

YOU GOT COMPLETE
CONTROL

AS LONG AS WE DON'T KNOW
YOU WANT COMPLETE
CONTROL

DON'T LET THE OTHERS
KNOW

TELL ME AGAIN HOW I HAVE
MY FREEDOM

YOU GET YOUR SAY
AND WE'LL COMPROMISE
BUSINESS IS FUN

YOU HAVE TO OUTSMART
THEM

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CONSTRUCTED BY; Matt Average

LAYOUT ASSISTANCE; Allan
MacNaughton

C O N T R I B U T I N G
PHOTOGRAPHERS; Seein Red was
taken by Theun K., Failure Face is
unknown, same with Assfactor 4
and Dan O'Mahony.

GRAPHIC ARTISTS; Ian Lynman did
the cartoonish characters with a
graffiti style, the stencils were
done by Brian from Phalanx
fanzine, the cover and the
illustration on the introduction
page was scratched out by Brian
from Fireball zine, D. Gonad from
Born Ugly fanzine did the mutant
comic strip, Welly from Artcore did
the 'After The Gig' strip, and the
back cover art was drawn by Jeff
Heerman.

Thanks to Erin, Christopher, Allan
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Failure Face, Dave Mandel, Dan
O, Walter, Martin and Los Crudos,
Epicenter, Dave and Brett
Hardware, Dario Adamic, Jeff and
N.O.T.A., Chad Malone, Brother
Inferior, New Red Archives,
B.Y.O., Rick Figure 4, Epitaph, Blu
Bus, Computer Crime Records,
Assfactor 4, Jeff H., Ian Migraine,
Timojen at Vacuum, Martin
Sprouse, The List, Brob, Agents Of
Satan, Profane Existence, Nathan
and John / Monster X, Ken
Sanderson, Kent McClard, Dave
Mandel, and anyone that I may
have forgot, it was'nt intentional.



FUG AZI

SONG NUMBER ONE

Song number one is not a fuck you song I'll save that thought until later on. You want to know if there's something wrong? It's nothing. Everybody's talking about their hometown scenes and hurting other people's feelings in their magazines, you want to know what it all means? It's nothing. Fighting for a haircut as you grow your hair, crying for the music? I doubt you really care. Looking for an answer? You can find it anywhere it's nothing. Life is what you want it to be, so don't get tangled up trying to be free and don't worry what the other people see it's nothing.

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ITIDWITI



Assistant

Eric - guitar
Kevin - guitar
Jay - bass
Alex - drums

M.AVRG : HOW'S THE TOUR GOING, WHEN DID IT START, AND WHERE ALL WILL YOU GO?

Jay : We left two weeks ago. Everything started out real awesome and we've met tons of nice people. We've had two shows cancelled, but everything's been real cool until the incident tonight. We had a weird show last night because we got dicked, but this other guy set up another show at the last minute. Otherwise, every show's been pretty alright. Tonight was the weird thing.

Kevin : Everyone beware of Ken booking shows in San Jose.

Alex : Ken Chipley is his name. He screwed over us, Impetus Inter, Premonition, Bleed, and Portraits Of Past. He's a real weiner.

M.AVRG : YOU WANT TO TELL US ABOUT THE INCIDENT THAT HAPPENED TONIGHT?

Eric : We were inside the Walgreen's about two blocks away from the Gilman Street Project, and we're in the store, walking towards the check-out counter, when all of a sudden these men in ski masks, holding guns walked in. Basically, what I saw was a guy from the shoulders down holding a gun in his hand, and I didn't know what the hell was going on, I heard a lot of people yelling, I looked over at my friend Jay, who was about ten feet away from me. I saw him (Jay), jump on his stomach, and I totally didn't understand what was going on, I layed down on my stomach, and these guys yelled for us to get our money out and lay it beside us and shit like that. Jay can continue...

Jay : The same thing happened to me. I saw a guy with a sawed off shotgun and a ski mask and I just hit the floor. He apparently fucked with the people up at the counter for a while. There was a security guard up there, and I didn't know what he did with him. He told everybody to get their money out, and he said that if the police came, he was going to kill everyone in the store. They said something about how they didn't have anything to live for and that they would do it. Then he went over towards the back end of the store, maybe looking for the safe. This woman must have said something to them, because one of the guys up at the front started screaming, "Smoke that bitch"!! He yelled it like six times. He was telling his friend to kill this woman.

Eric : He was seriously commanding this dude to kill her. Apparently the guy didn't do it.

Jay : It only lasted like three minutes. It was real fucked up. We were there with Impetus Inter...

Eric : And a whole lot of other people.

Jay : Just people we met who were real nice, and we just about died together.

Eric : It was real weird because you never really think about your own mortality that way. Our consciousness is obviously a constant thing and you can never really imagine that ending forever. Not like sleeping, but

they were just going to grab shit out of the register and run, and it would be over in a second. Then they just stayed, and kept yelling, and they were going to kill everyone in there, all of us, if the police came. Of course the police were going to fucking come! I just layed there thinking, "I'm going to die", then I was thinking this isn't going to happen. It's scary. It's crazy to think about that shit. It makes everything else seem so petty and stupid. Jay : We had to play this show right after that. Even when we were setting up and I was tuning, and the whole time since this happened, I keep playing back again and again in my head. We're



just like being over, you're done. I don't want to even get into what all I was thinking about. It's just really crazy, all that shit you're thinking about...

Jay : For me, it was like a blend. In one respect, I was down there, laying my face in the floor, thinking that nothing was going to happen to me. It was like he (Eric) said, you don't think about it like that or whatever. I was thinking that nothing was going to happen to me, and it was so surreal. Then, another aspect I was thinking that asshole was going to grab me and blow my head off. It was really scary.

Eric : At first, when we laid down, I thought

up there tuning and I'm still thinking about that shit. I'm still thinking about it now. It's scary as hell.

M.AVRG : CHANGING THE SUBJECT... A QUESTION YOU'VE PROBABLY BEEN ASKED A MILLION TIMES, AND WILL CONTINUE TO BE ASKED, WHAT IS THE NAME ASSFACTOR # ANYWAYS?

Alex : The name Assfactor 4 is just a song we had. Assfactor 4 was the name of a song we had before we had a name for our band. We had like three thousand names for our band, and that was the song I had written before we had a name. The song itself is just about being confused and scared, and just looking around at everything in the world, and just going, "Oh shit"! If it means

anything, that's it. I don't know where the name came from.

M.AVRG : DO YOU HAVE A HARD TIME SINGING AND PLAYING THE DRUMS? IS IT A TASK? LIKE, TONIGHT, WHEN I WAS WATCHING YOU PLAY AND YOU WERE SINGING THE WHOLE TIME...

Alex : Did it look like I was fucking up?

M.AVRG : NO, NOT AT ALL. YOU WERE PLAYING AND SCREAMING AT THE TOP OF YOUR LUNGS. IF I WAS TO DO THAT, I WOULD BE SCREAMING AND HAVE STOPPED PLAYING DRUMS, AND THEN BE LIKE, "OH, WAIT", THEN GO BACK INTO PLAYING.

Alex : The only problem I have is that I can't breathe when I do it. After we play a few songs I start seeing things in white and gray from lack of oxygen. It only happens when I sing repeatedly.

M.AVRG : THE ONLY BAND THAT I KNOW THAT DID THAT WAS THE ROCK BAND NIGHT RANGER.

LET'S TALK ABOUT THE NEW SEVEN-INCH, "SMOKED OUT". YOU SAID, BEFORE WE STARTED THE INTERVIEW, THAT PEOPLE THINK IT'S A DRUG REFERENCE.

Jay : We had some people go, "Man, that's such an awesome name"! So many people think that the name of the record is about smoking pot, and



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they think that's such a good thing.

Eric : What exactly is the song, "Smoked Out" about? Maybe you could explain that.

Alex : The song is about being like if you're in a house, or have you ever heard people say, "Housed up", anybody in an encampment (?), somebody throwing tear gas, you have to get out, you're smoked out.

Eric : That's just an analogy in a way for all the modern bullshit.

SOMETIMES I SUCK.

Alex : For us, as a whole, getting older, you just realise... I want to be a kid forever, but you get this shit thrown at you and...

Eric : There's more expected from you.

Alex : Yeah, there's a lot more expected from you. The song and the title...

Eric : Is about the way you feel.

Jay : If you're 16 doing this, everyone's like, "that's cool", but, if you're older, people are like, "Why aren't you getting on with your life?"

M.AVRG : WHERE DO YOU THINK YOU WOULD BE NOW IN YOUR LIVES IF YOU WERE'NT STILL INTO PUNK ROCK?

Jay : I'm in college, so I know I'd still be there, I might have a different group of peers (laughter). I really can't say.

Alex : I would be lost.

Jay : Same here.

Kevin : Your parents are like, "This phase, we'd been hoping you would get out of it since were 15. What the fuck is up?" Everybody thinks you're a fucking idiot for doing this. It's like, 'well fuck all of them!' But, at the same time, these people have, to a certain degree, control over your life, like bosses and professional people like that, who really do have a certain amount of control over you.

Jay : Over how your life turns out and your peers too. Just people you've known for a long time are like, "Man, you're still a punk rocker"? Or you're still whatever. I think it's (the song "Smoked Out") just about being sick of all that bullshit that goes along with it, but also feeling like it's still well worth doing. Simply because of it's legitimacy. It's something that's ours. It's something that we do and that we really feel. Whether people give a shit about that or not, it doesn't really matter.

Alex : It's too late now. It's pretty much, for all of us, a life thing now. Us four, as people and friends, regardless, like I know, for myself, and these three goons... (laughter) dudes, I know this is the way it's going to be for the rest of our lives. It's been established.

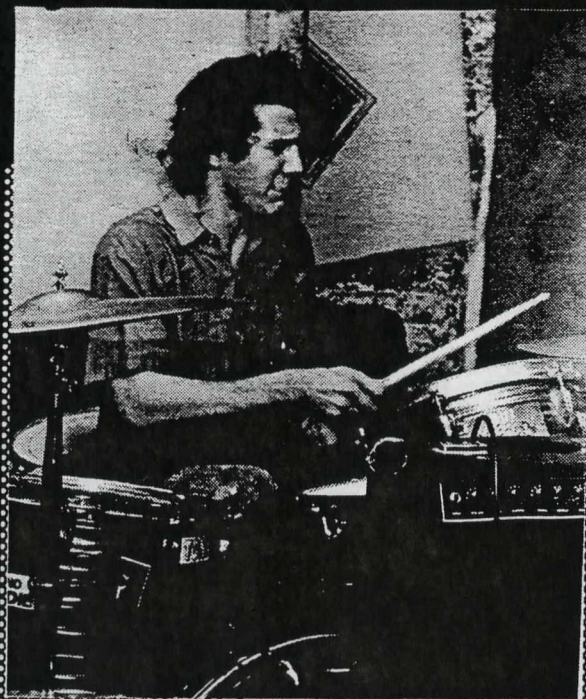
Eric : I can't even imagine it. It was so long ago. These guys were in it from sixth grade, and for me I was in the ninth grade when I got into it. Who I am right now, that was a big part of it. I got into skateboarding, and skate skateboarders listened to hardcore music, so I listened to it, and that's how I evolved into who I am. Not just talking about punk rock shit, but how you view life is effected by it.

M.AVRG : IT SEEMS LIKE YOU'VE BEEN A PART OF IT SO LONG IT BECOMES A PART OF YOU AND YOU CAN'T SHAKE IT. EVEN IF YOU TRIED YOU CAN CHANGE YOUR CLOTHES, YOU CAN CHANGE THE MUSIC YOU LISTEN TO....

Alex : Something would be there. You can't deny, and I wouldn't want to.

M.AVRG : THERE'S PERIODS WHERE I'M LIKE, "FUCK THIS, I'M OUT"! THEN, IT'S LIKE, WHY? I'M SURE EVERYONE GETS LIKE THAT.

Eric : Whatever phase punk rock goes through, there's always some stupid as shit elements and there's also wonderful shit going on. You



just have to create your own thing and believe in what you believe in.

Jay : What sucks and is so disheartening is like when we play in someplace like Texas...

Eric : In Lubbock.

Jay : And the way the crowd was, it makes you feel like all the stuff you're into and that we're travelling around the country for something that's completely dumb.

Eric : Some guys were slam dancing, and I don't really care if people in the audience want to beat each other up, that's fine, that's more the members of the audience responsibility to stop that shit than the bands'. I don't necessarily think the band can see all that shit, and it's not necessarily their responsibility to babysit the audience. I'll be the first to say something to them (slam dancers), and I don't expect the band to always have their eye on shit. But like these guys (in Lubbock, Texas) hitting the mic, it didn't hit Jay in the mouth, but it almost did, and that's an assault on the band I think. That would be just as bad if we had just as much right to throw the mic and hit them in the face as they do us. So I had to make a dumb little speech that made me totally feel self-conscious, being like their tucking kindergarten teacher. That's totally disheartening. But there's so many wonderful things too that make it all worth it.

Jay : There were some really nice people there though. I wanted to clarify that. Also, we tried to combat it in a silly way. I bought some marbles just expecting that people might slam dance. Just to be silly about it, it ought to be obvious that I'm rolling these marbles out while we're playing, trying to

thwart this, just to be silly about it. But of course, no one took the hint or the joke.
Eric : They just kicked them around and didn't get it at all.

M.AVRG : I'VE ALWAYS WANTED TO THROW BANANA PEELS INTO THE PIT TO SEE WHAT WOULD HAPPEN. DID YOU GUYS SEE THE CADILLAC RANCH WHEN YOU WERE LEAVING TEXAS? IT'S OVER IN AMARILLO I THINK.

Jay : We didn't go that far north.

Kevin : We did see Buddy Holly's memorial

Jay : A U.F.O. museum and Carlsbad Caverns too, and we also went to Juarez, Mexico.

M.AVRG : HOW WAS THAT?

All : Cheesey.

Alex : I don't know if I should be saying this on tape, but a lot of stuff we've been doing is like nature stuff (laughter). We hung out with sea lions in Santa Cruz. It was awesome hanging out with those guys, and going to the forest.

Jay : We hung out with this hippy guy who lives on this ridge. He was telling us about some hot springs we should go to, and we're probably going to see them.

Eric : He said there's a lot of naked people running around.

Alex : It's like a big hippy Rainbow thing.

Jay : A lot of the spots we go to, the hippies like them too. We went to the Haight



Eric : It was a bunch of rich white people, Americans and poor Mexicans.

Jay : And we went to the Redwood Forest today. It was awesome. We also went to Hollywood. We did our touristy things.

Eric : We've been trying to be a lot more touristy this time than last summer.

Jay : Last summer seemed like we'd go to places and hang out in these people's houses.

Eric : And when you're hanging out with local people, they can't really think that like someone out of town wants to see this cheesey shit, and that's exactly what we want to see.

Ashbury (laughter) and we were offered about two-zillion drugs so many times.

M.AVRG : "BUDS? DOSES?"

Alex : "You want brainfood"? (laughter) This guy started telling us on the street, like describing this pot, and we didn't want to hear it, but he went into it forever, like, "There's these little hairs..." (laughter)

Jay : This older dude, older than my dad, walks up and goes, "Hey man, want any brain food"? What a loser. (laughter)

M.AVRG : BEING ON THE ROAD, WHAT DO YOU MISS MOST ABOUT SOUTH CAROLINA RIGHT NOW?

Jay : Sweet tea.

Alex : Fried okra.

Kevin : Waffle House.

Eric : I miss my girlfriend more than anything.

Jay : Friends, family and fun.

Eric : Just being freaked out about that shit tonight in the Walgreen's, I've lived in South Carolina forever, and I've never had anything like that happen to me before, so it just makes me miss the comfort and security of it.

Jay : That was like your worse nightmare. Going on a trip like this and something like that happening. Shit like that happens where we live, but being however far we are from home, and a situation like that makes me everything about South Carolina that much more comforting. I know this stuff happens in South Carolina, but it makes you want to be home, because home is sort of like a security.

M.AVRG : WHAT ARE SOME FUTURE PLANS YOU HAVE? FUTURE RELEASES?

Eric : We want to do an album next, but we don't know with who. For so long we were excited about touring and now we're doing it, we don't want to get back and be bummed about the band, so what we're going to concentrate on is doing an album next. We want to make it really good, so we're going to take some time and write the songs.

Jay : I know for a fact that we'll have a song on a benefit seven inch comp. that Martin from Los Cruces is doing. It's going to have Mohinder and Spitboy on it.

Eric : We're going to have a song on the No Idea fanzine CD comp., about 72 minutes of music for about 4 or 5 bucks, which we'll probably re-record that song and put it on the album.

Jay : We also have a song coming out on an Old Glory comp. LP that's going to have Policy Of Three, Hoover, Julia, Fingerprint and a bunch of others. As far as stuff coming out, that's what we have right now. We hope to do an album and tour more next season.

Eric : We talk and treat our band as if we're going to be together forever. We all like doing it. A lot of bands just put out a record and go away, but we just do this.

Jay : We'll be dinosaur punks.



being bilingual
ain't all its
cracked up to be
when you speak
fluent bullshit in
either language
and the deaf
know what i
mean when
closed captioned
lies scream at
them from their
tee vees. and
you'll never
really know what
i really want to
say and i'm tired
of guessing what
you really want
to hear. closed
captioning for the
blind.

RATE A RECORD



Rate A Record, an idea that's time for resurrection! This is going to be a new section in this zine, in which I ask a punk 'celebrity' to rate a little about a few of their favorite records. To christen this mega-event, we have Suren from Failure Face, Sound Idea Disorder and Store, and Burrito Records guy, putting down his thoughts on a couple vinyl gems.

One day it just dawned on me - Black Flag is my favorite band. I never really gave the subject of a favorite band much thought. But then, it occurred to me that, yes, by golly, Black Flag is Numero Uno. Sure, you've got your Minor Threat and your Misfits. They're great, but the band that really hit home for me was the Flag.

As a frustrated teen, Black Flag's "Damaged" album was my soundtrack. To this day, everytime I hear "Rise Above", I feel like smashing windows and torching police cars. By the time the needle on my stereo makes it to the opening feedback of "Police Story", I am ready to gun down anything in uniform, be it state trooper or girl scout. (They're all part of the machine.)

Side one of "Damaged" is what I call the "Anger Side". I probably played side one twenty times more frequently than side two during my adolescence. Sure, it's all great, but side one of "Damaged" is the fuck-shit-up and that's how I felt for the most part as a teen. With lyrics like "Fuck this city, run by pigs!", and "It feels good to just go wild", what zit-faced, unladen, skateboarding suburban, teenage honkey can resist the urge to, say, light mailboxes on fire? I sure as hell can't!

Side two of "Damaged" is equally potent, but in a different way. Side two is the "Depression Side". Listening to the like of "No More", "Padded Cell", and "Life of Pain" on headphones just about drove me to the edge of sanity on many, many tormented occasions. I only played side two during periods of deep weirdness. I think that's the way the band would have wanted it. Side two was the side that I played after the cute redhead girl at the end of the street snubbed me for the umpteenth time that year. Side two was what I played sitting in the bushes near her house, watching her make out with her cooler, older boyfriend on steamy Saturday nights. Side two brings back a lot of bad memories. Black Flag was there with me.



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N.O.T.A.

M.AVRG : OKAY, LET'S START THINGS OFF WITH
A BACKGROUND OF WHEN N.O.T.A. FORMED THE FIRST
TIME, SPLIT UP AND RECENTLY REFORMED.

Jeff : Well, uh... We started calling it
N.O.T.A. in about 1983, but we spent a cou-
ple of years fooling around as NONE OF THE
ABOVE before that. I guess we split up for
good in about 1986. Bruce and Jason and I s
started to reform the band in late 1992, but
we didn't actually paly out until April of
1993.

M.AVRG : WHY DID YOU DECIDE TO REFORM THE
BAND, AND HOW MANY ORIGINAL MEMBERS ARE IN
THE GROUP?

Martin : One, you.

Jeff : One, me.

Martin : You old fart. I'm old enough to be
in the band really...

Jeff : You were actually in the group, you
just...

Martin : My equipment was in the group...

Jeff : We reformed the band just for fun
really. Bruce was in it for a while, but
he quit.

M.AVRG : WHAT ARE THE FORMER MEMBERS UP
TO THESE DAYS?

Martin : Well, I think Russel is moonshin-
ing in a cabin up in the hills (laughter)
Bob is living with the Bob-ette and going
bald.

Jeff : And Bruce is uhh... getting a doc-
torate degree in uhhh... how to stay in sch-
ool for the rest of your life.

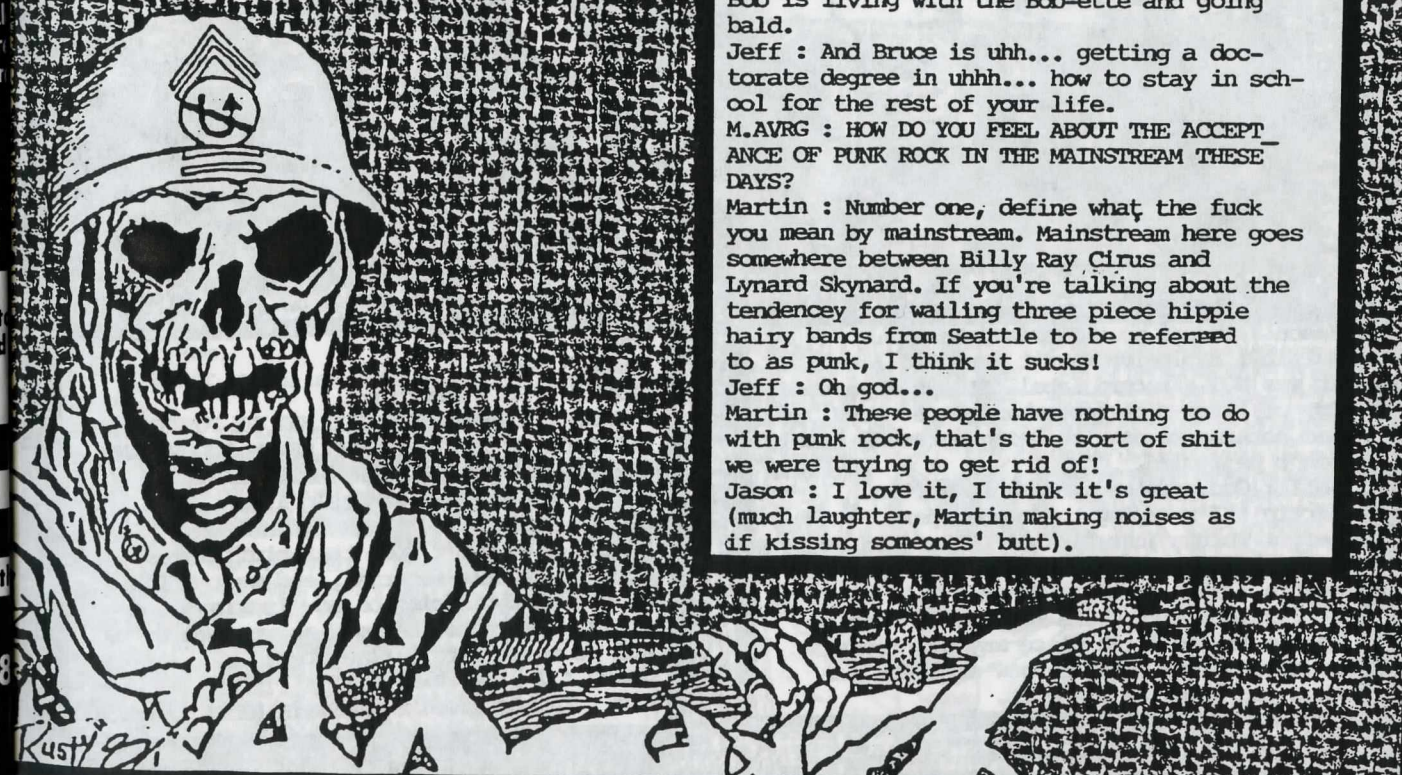
M.AVRG : HOW DO YOU FEEL ABOUT THE ACCEPT-
ANCE OF PUNK ROCK IN THE MAINSTREAM THESE
DAYS?

Martin : Number one, define what the fuck
you mean by mainstream. Mainstream here goes
somewhere between Billy Ray Cyrus and
Lynard Skynard. If you're talking about the
tendency for wailing three piece hippie
hairy bands from Seattle to be referred
to as punk, I think it sucks!

Jeff : Oh god...

Martin : These people have nothing to do
with punk rock, that's the sort of shit
we were trying to get rid of!

Jason : I love it, I think it's great
(much laughter, Martin making noises as
if kissing someones' butt).



Jeff : What a wuss...

Tim : Times haven't changed.

M.AVRG : WHAT IS YOUR PERSPECTIVE OF THE SCENE NOWADAYS COMPARED TO WHAT IT WAS LIKE WHEN N.O.T.A. WERE AROUND THE FIRST TIME?

Jeff : It's a lot lamer now.

Martin : Better PA's, lamer shows, uhh... the PA's are a lot better. You can actually play with fucking monitors nowadays, which

is something that didn't happen much back in the early 80's. It's a little too mainstream there's a whole bunch of people uhh... standing there.

M.AVRG : HOW IS THE SCENE IN OKLAHOMA TODAY? I REMEMBER DURING THE FIRST HALF OF THE 80'S THERE WERE THINGS ACTUALLY HAPPENING, BANDS ZINES, A RECORD LABEL, A RADIO SHOW, VENUES, ETC. THEN THINGS JUST FIZZLED. ANY THOUGHTS ON THIS?

M.AVRG : HOW MUCH NEW MATERIAL DO YOU HAVE? WHAT ARE SOME OF THE NEW SONGS ABOUT?

Jeff : Uhhh... Uhh.. We have...

Martin : Uh...

Tim : Wretched life.

Martin : About 13 songs that are about wretched life and ageing.

Jeff : We have 16 or 17 new songs.

Martin : Yes, the wretchedness of getting old.

M.AVRG : ANY PLANS TO PUT THIS MATERIAL ON VINYL?

Martin : What material? The new material or the old material?

Jeff : The new material.

Martin : Yes!

Jeff : Yes.

Martin : Yes, talk to Roger (unclean Records).

Jeff : Vinyl? Are CD's made out of vinyl?

Martin : No, uhhh... They're made out of



Jason : Things just fizzled, hahaha.

Martin : Explosive wasn't a record label! It was NOT a record label. It was a personal toy of like, Dale Lawton and those guys. It had nothing to do with being a record label, don't be fooled.

Jeff : God, you're an asshole Martin.

Martin : I'm trying to do your part.

Jeff : Things just fizzled, like when we broke up.

Martin : Yeah, yeah!! When N.O.T.A. broke up it fizzled, like there was really much going on in the first place anyway. There's probably more going on now as there was then you know, as I see it.

UNTITLED...

Jason : Stuff.

Martin : Poly something.

M.AVRG : I HEARD THAT YOU MAY BE PUTTING OUT A CD OF THE FIRST TWO SEVEN INCHES AND THE LP. IS THERE ANY TRUTH TO THAT?

Martin : Not if we can help it!

Jeff : Yeah.

Martin : We don't feel that stuff is as good as the new material, and we're sick of everybody harping on how fucking good it is. "We're not as good as we used to be and we never were"! (laughter)

Jason : I like it.

Tim : Things haven't changed. (more laughter)

Martin : We're especially sick of people who were 10 years old when this stuff came out, telling us how great it was back in th those days!

M.AVRG : IF YOU ONLY HAD 6 MONTHS TO LIVE, HOW WOULD YOU SPEND THE REST OF YOUR TIME?

Jason : Drugs.

Martin : God, I would quit N.O.T.A. immediately.

Tim : Move.

Jason : Yeah, who wants to be here?

Martin : I'd live in a Taiwanese whorehouse for 6 months, wearing a dirty white suit and smoke opium.

Tim : I'd probably be following Jason around.

Jeff : I'd probably just have a good long wank.

M.AVRG : WAS PUNK BETTER WITH REAGAN IN OFFICE, OR DOES IT EVEN MATTER?

Jason : The Reagan years were good to you.

Jeff : Yeah, they were.

Martin : The Reagan years were good to Jeff, he was young and... HOT.

Jeff : Yeah, YEAH! Young and hot!

Martin : But they're coming back, don't worry, they're coming back very quickly.

Jeff : VOTE REPUBLICAN!

Martin : Aaarrghhh! ASSHOLE!

M.AVRG : ANY PLANS TO TAKE N.O.T.A. OUT ON THE OPEN ROAD?

Martin : As opposed to the closed road?

Jeff : Yes.

Martin : Yeah, we're probably going to do a show in Bartlesville next month. (laughter)

Jason : Road kill, hahahaha.

Jeff : No plans right now.

M.AVRG : WHAT DOES THE FUTURE HOLD FOR THE BAND?

Martin : Misery, depression.

Tim : Wretched life, drugs, no pussy.

Martin : Especially no pussy.

Jeff : Speak for yourself.

Martin : I was doing your part again...

Jason : Another rehearsal next Tuesday.

Jeff : Yeah, rehearsal next Tuesday.

M.AVRG : ANY CLOSING COMMENTS? AN ADDRESS? DO YOU STILL HAVE THE NEW DEMO AVAILABLE?

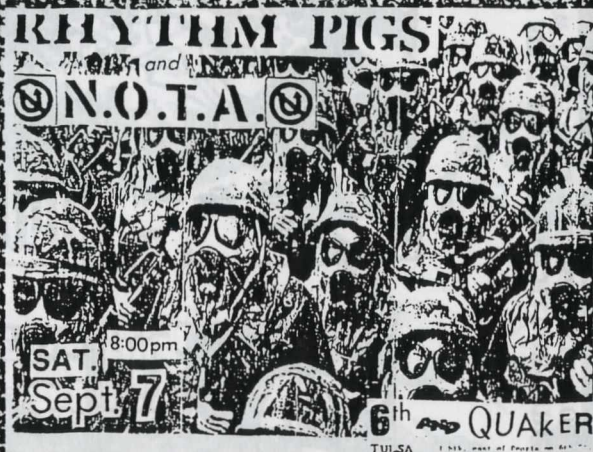
Martin : Well I still have about 15 of them sitting in my living room if anyone wants them.

Jeff : It sucks pretty bad.

Martin : Yes.

Jeff : Don't write us and ask for it, it fucking stinks.

Martin : We're better than that now.



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NEXT ISSUE: THE NIGHTMARE CONTINUES...



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No introduction is really necessary. SPAZZ interviewed on July 8, 1995 in the parking lot of the Cupertino Library.

M.Avrg. : Basic first question, we need a history.

Max : Dude, that's fucking boring! (laughter)

Chris : There's your answer, next question.

Dan : History is boring.

M.Avrg. : In the interview you did for Maximum, I think it was Max who said this, that you guys aren't "really a band". What does that mean?

M.Avrg. : What's this about you guys will never tour?

Max : No, never.

M.Avrg. : Why's that?

Max : Just because.

Dan : We can't get anything done. We barely get practice space. (laughter)

Chris : It's hard enough to play locally. We just need transportation.

Dan : Dude, it costs us cash just to get to Gilman Street.

Chirs : Although, we're playing in Reno with Man Is The Bastard in



THE 6 CRAZY FISTS OF SPAZZ:
The Grandwizard of Iron Clad Chicken Style, Max
Chief of the Clubfoot Goose Clan, Chris
Master of the 26th Chamber (Snail Style), Kung Fu Dan

Max : It's a Katon Depana fan club. It's all about power and money.
An appreciation of Hirax.

Dan : We're more of a band now.

Chris : Yeah, before it was more like a project.

Dan : (in a pseudo philosophical tone) You know, I think that now the band is congealing more towards sort of a...

Chris : Congealing, yes.

Dan : I'm using a Bad Religion vocabulary.

a month.

Max : That's our big one day tour. It's fucking massive.

Chris : The only reason we're doing that is because Man Is The Bastard offered to let us use everything.

Max : We got a sick ass bus with some fucking air brush on the side. We said we wanted a room temperature Arrow Head, we want two girls per band member. The whole thing.

M.Avrg. : When you get these girls, what are you going



to do? (laughter)

Chris : Talk philosophy, sports...

Dan : Do crossword puzzles.

Max : I took some notes from (a certain band) album, so I'm going to go over those.

Chris : We'll have a group discussion.

M.Avrg. : What exactly is the song, "You Got To Mold It" about?

Dan : It's about Mark Nelson. It's about this fool we know.

Max : It's about our friends all across the world, we hold hands...

Chris : Usually what happens is, we write the songs, we write the music, then we come up with the title just so we can identify what the song is. Then about three days before we record we come up with the lyrics...

Dan : Especially with that song. We went, "Whoops, we didn't write the lyrics for this".

Max : Originally it was about cooking baking soda coke, to form crack. You got to mold it with your hands. Chris : It somehow mutated into the ultimate emo song. It's the same thing.

M.Avrg. : What's with the line, "We are fruity, we hands with our brothers across the land"?

Max : That's about all the drug deals we make, across land, through the post office, everything.

Chris : We're holding hands right now.

Max : That's why we worked at Epicenter.

Dan : Epicenter was the phat connection. We had that whole area locked down.

Max : All the people that were shooting up in the back room (at Epicenter) were getting it from us. We're making phat checks. (laughter)

Dan : That whole neighborhood, we were running it. We were getting some shit from the Gardens.

Max : Lali was kicking out our clientele though. It's going to be a fucking drug war. Watch.

Chris : Yeah, we challenge all other bands to a drug war. Especially Brujeria.

M.Avrg. : What is a "Loach"?

Chris : A big candy toe. (laughter)

Max : You start by licking in between the toes to get them all separated.

M.Avrg. : Tell us some stories about your practice space.

Max : Crack with a capital 'C'.

Dan : Ran straight off of the crack dealers money.

Max : Bobby and Cindy, heroin junkies from Palo Alto. Bobby goes to Las Vegas, is winning at the crap table, gets out speedballs, got the shit from us, (laughter), fuck speedballs, comes back to the table, winning at craps, fucking croaks right onto the table. Dies right there, he was winning large. A week later, Cindy marries some other dude.

Dan : That chick we saw last night (in front of Epicenter).

M.Avrg. : The one with no shoes on?

Dan : Yeah, that was her!

Max : Eyes sunken in, cherry fields, between the toes.

Dan : That place is fucking nuts. In the heart of East Palo Alto.

Chris : Everytime we leave, there's fucking drive by's...

Max : There's this stop sign by the place...

Dan : And everytime I leave the homeboys are yelling at me.

Max : But they're not yelling, they're like, "What's

like "What are you doing". (laughter)

Chris : It's like "What are you looking for"?

Max : They don't know that we're already hooked up. (laughter)

Chris : They don't know that we're the source.

M.Avrg. : What's '625'?

Dan : That's my crew.

Max : It's like my label too, and it's dedicated to only West Bay Hard Core.

M.Avrg. : Who's the 'M.P.S.' crew?

Max : Mongoose Preservation Society. You ever see the guys who walk around in the pit like they're riding a bicycle, with the comb in the pocket? You know what they're doing? They're riding their Mongoose GT's. (laughter) Mongoose Preservation Society, that's what it's all about, it's trying to bring it back. It's about Violence, Forbidden, Exodus, Hirax, Cryptic Slaughter, especially



Cryptic Slaughter, all the old bands.

M.Avrg. : What's up with all the Hirax references?

Chris : Need you ask?

M.Avrg. : I need to. What about Phantasm?

Max : Phantasm is sick, too bad they never released any vinyl.

But, if anybody gets the chance, get the "Blasted In Bangkok" seven inch, it's two songs off the last Hirax demo, the best thing they ever did.

M.Avrg. : I hear Katon might sing on the next Spazz album.

Max : He's going to.

Chris : He said he would.

Dan : And we've got Kool Keith from Ultra-Magnetic MC's, who's going to be on it.

M.Avrg. : How did you hook this up?

Dan : I met him over at Neil Nordstrom's friends' house. We played him a Spazz record, and he was like, "This shit is bugged out"! The he was like, "Hey, you guys like Autopsy"? and he asked us about all these other bands, then the next day he wrote a song, and we're in it.

Max : He's like, "Autopsy, Spazz, and all that jazz".

Dan : "Def Leppard, Autopsy, Spazz, and all that jazz".

Chris : I talked to Katon a couple of weeks ago, and he said any-

time.

M.Avrg. : How did you get hooked up with Katon?

Chris : I called him to get the sample for the first album...

Max : He knows about all the stuff...

Dan : He's even heard the new stuff. A friend of mine works at Vinyl Solution...

M.Avrg. : What's up with all the kung fu graphics? Like on the split with C.F.D.L., the guy with his arm stretching out...

Max : Special powers! You've got thirty-six chambers to pass through and you've got it. It's all about magical powers. That's one of the main things in the movies, it's the fucking magical powers, it's not even physical skill anymore, it's the knowledge. Once you get it, you're magic, but they can fucking take it away through death blows. "Red Flower Society"...

M.Avrg. : So, what's the best kung-fu movie, one that you would recommend?

Max : For the knowledge, "Master Killer".

Dan : Yeah, "Master Killer" teaches you everything you need to know.

tanic... Actually don't put this in the interview, someone might steal it. (laughter)

Dan : Don't tell everyone our graphics!

Max : I think we've got a name for it too; Black Metal. I don't think I've ever heard that before. (laughter)

M.Avrg. : You should try something like having your records ran backwards with special messages.

Max : Ah no, but we've have something new. You'll see it on the new album.

Dan : It will blow your mind.

Max : We've got Katon going backwards! (laughter) We've got Katon



Max : The thirty-six chambers...

Dan : It's the whole trip through the thirty-six chambers. It's an old Shaw Brothers film.

(Talk then mutates into the history of their graphics, it started with 'freaks', then it became kung-fu, which will soon change into...)

Max : All Satanic. I've got a fucking rad graphic of Jesus being nailed to the cross, with Mary weeping.

Dan : All Satanic, even though we're a Jesus band.

Chris : That will be our next concept.

M.Avrg. : Yeah, no one's ever done that one before.

Chris : It's totally new, totally new. We've got this angle, it's Sa-

going backwards! You don't believe me? Just wait.

M.Avrg. : You ever seen a grown man naked before?

Max : Dude! Yesterday! I went to go buy a beer at the show (Epicenter), and a guy had his fucking pants down...

Dan : You're tripping.

Max : I walked in (to the store), the guy had his pants down, straight talking to the liquor store owner. I walk in, he looks at me and pulls up his pants. He was laughing too, and I was like, "What was that? A bet?", and he was like, "No, I was just talking to him (the liquor store owner) like that". The liquor store owner was talking to this dude with his pants down. The guy (with his pants down) was like some jock white guy. (laughter)

pure fuck.

m.

migraine.



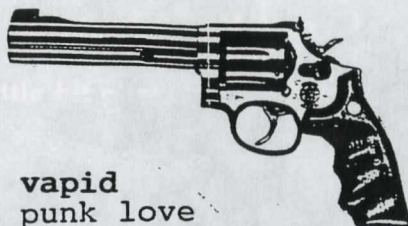
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In the four years that these guys have been around they've managed to catch a lot of people attention with their politically motivated messages, presented from a personal viewpoint that serves to drive the point home, presented in the form of furious hardcore blasts that call for awareness of what's going on around you. They have a couple of EP's, a split with Huasipungo appeared on a few compilations, and have recently released a split LP with Spitboy on Ebullition. Martin was interviewed in Black List, by the cassette rack, after their show in the steamy Epiceria on July 7, 1995.

M.Avrg. : Basic beginning, let's start off with a history of LOS CRUDOS.

Martin : Okay, this August will be four years that we've been playing together. The original members are me and Jose, the guitarist. We have two new members, one just started a month and a half ago playing drums for us, and the other one, Lenin, has been with us since last tour. That's basically where we're at.

M.Avrg. : In what ways have you progressed as a person since the band has started?

Martin : Well, as a person... It's interesting, I kind of view life in general as you never really stop learning. I'm always constantly learning something new, always getting information... I think as a person, it's thrilling for me to get to talk to other people about what we're about, and to get to

play in front of crowds, to just get our message across. I think it's a good way because we've come into contact with so many people, and have communicated with so many people. I think it's a good exchange of ideas. It's kind of hard to say, that's kind of rough one, to say how you personally grow. We're forever changing, everybody is.

M.Avrg. : I think certain experiences help progress change further, more rapid than most people. I would think, being in a band, you tour more, so you see more of the country and things than the average person. You get a chance to interact with more people.

Martin : That's been a big thing also, in that sense. You're right, an average person who has stayed in their neighborhood all of their life, in one place, never gets out of it, they're

stuck in this rut a lot of times, and never really get to see anything on the outside, never experience anything. Whereas, the advantage we have as a band is that we got to a fucking lot of places, we meet a lot of people, and all of that effects a person, it changes a person. when you see a lot more new and different things, you learn a lot more new and different things, whereas people that are more isolated don't really ever get that opportunity. So, I think in one way or another, we're pretty lucky in that sense.

M.Avrg. : How's the tour going so far?

Martin : The tour so far, it's really early on. We had to cancel the first shows because the van we were going to take died. My ear exploded, and all of this weird shit started coming out of it, like liquid. So I had this infection going on. It's going okay, there's been a little bit of drama, but it's been good so far.

M.Avrg. : Here's one that may a little bit chal-

seems like it was ground breaking in a lot of ways. Most bands, especially American bands, never go there, except for Tijuana.

Martin : It was really something else. That was crazy. The tour of Mexico was incredible. We met some really incredible people out there doing great things. It was an experience, that's all I can say. I encourage other bands to do it. I know the situation is pretty tough right now, but if things clear up soon, I would suggest, or hope that bands could go over. There's really a humongous scene out there, and a whole different world that people I think here, it would be great if they could experience it. Most people I know who get out there and do stuff there loved the whole thing. They're really moved, because it is a different world.

M.Avrg. : It seems like the American perception of Central and South America is that it's very poor and dirty, very desolate. Is that the

CRUDOS

lenging, what kind of music have you guys been listening to in the van?

Martin : We've been listening to a lot of hardcore, folk music, like Latin American folk, protest songs, a lot of that, a little bit of rap and house. Lenin busted out some Motown the other night. A little bit of everything.

M.Avrg. : The reason I ask is because it seems like, anymore, a lot of people involved with the punk scene rarely venture forth and listen to anything outside the realm of punk. It seems like it's becoming ghettoized in a musical sense. To me, there seems to be a certain type of soul that's been missing from punk music, and I like to think that by listening to other types of music, someone could take some of that soul and use it to influence their music.

Martin : I'm totally into disco and house. It's part of my history, and I'm still into a lot of that stuff. We listen to everything from folk to house to disco, but hardcore is the main thing. We listen to it on the road a lot.. We have all sorts of crazy tapes from L.A. to Japanese, everything, not just American hardcore, but hardcore from everywhere.

M.Avrg. : How did the tour go in Mexico? That

case or is that...

Martin : Latin America in general is pretty poor. I don't know, most people who go over to places like Mexico go as like a total tourist, and they go to areas like the Yucatan, where there's the beaches, or they go to Cancun, or whatever, so they get one perception of what Mexico may be, or one perception of Latin America, depending on where they may go. But, if they really were to travel outside of the resorts, they would get an idea what the people can really be like, what the situation is really like. Somebody ten years ago could have said, "Oh, El Salvador is beautiful". There's this part that is really gorgeous, but there's like these atrocities going on. I think if you go to places, it's good to learn about a lot of it, not just the resorts, try to learn about what's really happening, what the situation is, political and social, try to understand what the people may be going through.

M.Avrg. : What exactly is the situation in Latin America at the moment?

Martin : It varies from country to country.

M.Avrg. : You said something earlier tonight about punk bands having to lie to avoid being arrested.

Martin : In Mexico. From what my friend was telling me,

they had a really rough time recently. There's this outdoor kind of record punk bar that goes on every Saturday or Sunday in Mexico City called the Chopo, and it was raided not long ago by the police and federales, who are like the F.B.I.. They raided it, and went looking for specific people, and they have arrested certain people in the scene who have been very active. A lot of people we really scared, who were active, have fled Mexico City to seek asylum in other towns. It's stuff that's going on there because of the situation in Chiapas and everything. The whole country is like lifting itself and getting upset about what's happening. Be it the economy, or whatever, there's a lot of problems. Things have gotten really rough and really 'scary. It's definitely not like what people would expect is going on right now. It's tough for some people.' Because of the economy friends of mine can't really write to me, and that was the main source of communicating with people outside, it was through letters. It's gotten so expensive just to mail a letter that they can barely do that. The situation has gotten tough as far as Mexico is concerned. Other countries, it's not as bad, and in other countries it's probably worse.

M.Avrq. : What kind of effects has NAFTA had on the economy?

Martin : I think NAFTA is a funny thing. I'm glad with what happened in Chiapas, which was the part going against what was supposed to happen with NAFTA. I'm glad that happened. NAFTA just sounds like a shitty deal to me. It sounds like the people who obviously control the majority of the wealth are just going to get wealthier. This trade thing that they were going to do, I kind of think, and still do, that the people of Mexico were going to get the shitty end of it no matter what. The situation right now, as far as companies going in and opening up shop in Mexico and paying people pennies in comparison to what they would pay people living in this country, that's one of the things that I think is crazy. Mexico doesn't have the environmental protection the U.S. has, it doesn't have unions for workers to demand raises... It's just like, for



companies that would be beautiful, that's a beautiful idea, paying people shit, not worrying about environmental hazards, and things like. There's a lot of really crazy things going on. Then you have American people complaining about immigrants taking their jobs. Well, why are American companies pulling out and taking their businesses to Mexico? It's a twisted thing.

M.Avrq. : What is the situation in Chiapas with the Zapatistas? It seems the information we get here, in the straight press is very limited.

Martin : Chiapas is a town in Mexico. It's actually a state. The Zapatistas is a group of people made up of indig-

enous people who have finally gotten tired and fed up with their situation, and basically said, 'Hey, we're really getting screwed over here'. And they basically demanded what they deserve, which is the right to live and survive, which the way things were going, things were in such a bad situation, people were literally getting to the point of losing everything. I think it was a move out of desperation. It wasn't a new thing that just came about, because these problems that they've been dealing with are a very old thing. But finally the army, got together, the people got together and formed an army, which I think is great. It's basically a defense for what they believe is their existence. I think it's very just.

M.Avrq. : What do you think the final outcome will be on the situation?

Martin : I think it's going to be scary in a sense, because of the economy and economical problems in Mexico, and the peso dropping and losing so much value. They borrowed like billions of dollars from the United States, with that, Mexico basically signed their oil on the line. I think that's a really scary thing, because now what that means is the U.S. can step in whenever they want to, because they have interests there. That interest means that if Mexico can not pay them (U.S.) the millions and millions of dollars that they gave them, they're (U.S.) going to want the oil. If the situation gets to where the Mexican government says, 'We can't do anything because of the Zapatistas', the U.S. will step

in and it will be a disaster. I don't know where it's going to turn, it could go a lot of places. But people in general, in Mexico, not only in Chiapas, but outside of it, are really getting pissed off about a lot of things. There's been a lot of movements and actions.

M.Avrq. : Let's talk about politics in punk. In the past few years, as far as any real radical politics in the punk scene, it seems to be disappearing. Even in zines, everything now seems to be nothing more than just another form of entertainment. People will mention sexism and racism, and sometimes they'll address homophobia, but not much. It's almost like they're all regurgitating what one band brought up earlier...

Martin : And just repeating it. I think punk for the sake of punk is kind of useless, I think it's pointless. I think to a certain point, we need that, we like it, we're a part of it. But, I also think it's time that punks have to really go outside of the scene to try and get things done. It's good that people can get together and change things. I think Food Not Bombs is incredible. It's (punk)

is a pretty isolated community. I think it's unfortunate, because I really believe that if people wanted it, this community can really move waters. We could do a lot of shit, we have access to a lot of things, we have great ideas, but the thing is is that we're not sharing it with people. I

think that if we can work outside of this community with other existing communities, I think that would be a great thing, and a very positive thing. As far as punk in general, we say it all of the time, but it's hard. Like I said earlier, we're (Los Crudos) not doing that many punk things back home, I work as a teacher, we do things with community people, we work with and are around people in our community all of the time. As far as punk, this tour has been the closest contact I have had with most punk people it seems like.

M.Avrq. : Not to be living in the past or anything, but ten years ago punks were talking about Reagan, Thatcher, foreign policy, and nuclear annihilation, but now

days there are still fucked up things going on, even more so than before, like the media controlling our perceptions of reality, propositions like 187, abortion rights...

Martin : What happens is, I think a lot of punks, for an average white suburban punk, things like that don't effect them, things like proposition 187, at least they think it doesn't. So, they can kind of figure, 'Why should I care?', and they're caught up in their own little world. In the past there were bands who talked a lot about it, and there were bands who talked about it and didn't really mean it. I'd rather have bands who don't sing about, but do something outside of it, I have more respect for them than bands who go, 'Yeah man, this and that and that', and don't do anything besides sit up on the stage and

ILLEGAL, Y QUE?



play music

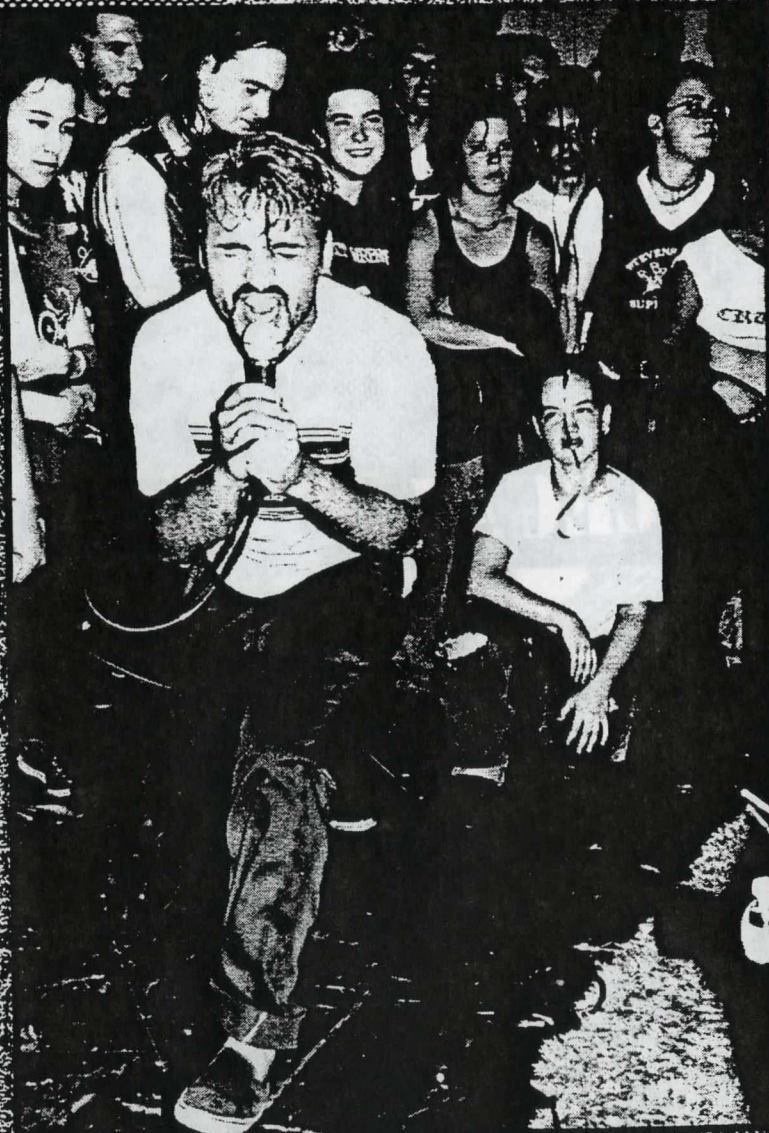
M.Avrg. : I mostly just look at the bands as planting the seeds of thought in our heads. When I do hear about a band changing their politics, in some ways I'm let down, but at the same time, it's their life not mine. From the things they may have told me in their songs I can take and carry with me.

Martin : Of course! That's what I always think about when I think of certain old bands. Their words obviously made an impact on us at one point or another, and although they may have gone on to other things that doesn't mean we have to erase the words that were there already. There

are certain authors who write incredible books at first, and then write something really shitty later on and change, but that doesn't mean that those first books they wrote were totally useless.

M.Avrg. : At the beginning of the show, you were talking about the message to the song, "Because You Taught It", it talks about how things like racism and fear are taught to our parents and then they teach it to us. Where does all of that begin?

Martin : I think misinformation, lack of education... If you ever look at old propaganda posters, or old racist propaganda, that was very big a long time ago, it's still around. People who are extremely isolated get information about a specific group of people, they have all of these lies about them, and that's what people take as true. Somebody out there is really twisted and wants to share this information with somebody, and it gets out to people, that's what people believe. They teach it to their kids, 'Oh, be careful with those people. Don't go into this neigh-



borhood because this can happen to you. Be careful with those people because those people can do this with you and those people do this and they believe in that'. So, all of these fears and insecurities are building up and the next thing you know is that you have this hate towards this group of people and it's all of this generalized bullshit information that's passed on to other people. I work with kids and I see it. I see how some kids are really open minded and some kids say stuff, and I'm like, "Where did you get that"? It's obvious that they're hearing that from home. Whether it's about racism or what a girl is supposed to be like, or

what a boy is supposed to be like. I'm talking six to nine year olds, and you're seeing that, and you just kind of go, 'Okay, I know what you're probably hearing that at home'. A lot of that, you bring it up, and once you meet the parents...

M.Avrg. : It reminds me of the construction job I had when I lived in Oklahoma. People would question my sexuality if I didn't have a girlfriend, and I would say that maybe I didn't want one, they would then go, 'Oh, what are you? Gay?'. It's really funny how stuff like that works out. Assigned roles and shit.

Martin : That's what it basically is, roles that are taught to everybody. I was taught certain roles, this is what you're supposed to do, this is how you're supposed to act, don't do this, do that, what you're supposed to wear, what colors you're supposed to wear. Stuff like that, it's really crazy. It's even a personal struggle that I've been dealing with for a long time. It's a lot of things that I've been dealing with in my own life, I'm coming to terms

with a lot of stuff, even the smallest things about clothing. I wear a pink t-shirt, it doesn't mean I'm gay, but I wear a pink t-shirt, and if I'm gay, well so what. What's the big deal? Even down to a color, some people will think you're this or you're that, it's really crazy. I think it's pretty insane that even little things like that are going to make other people judge you and put a label on you about what you are and how you are, and the way you are supposed to act.

M.Avrg. : Even when you think you're breaking through that, there are still those doubts and second thoughts in the back of your mind.

Martin : It's a scary thing. For a lot of reasons, I and other people have to put up defenses, and it's only to protect us. I know when I talk up on stage at a show, and I'm talking my shit or whatever, I have to be prepared because there is somebody out there who may not agree, and that's fine, I'm always willing to dialog. It's not that that bothers me, dialog doesn't scare me, it's people who react. Are they going to freak out? I don't know how they're going to react. I thought the other night in Salt Lake City, we were going to get into a really big and ugly problem with some of the people, but it didn't. I talked to one of them about what they were saying, and I put up a defense. It's out of fear, because you never know how somebody's going to treat you or what they may come up and say after the show. Somebody could say, 'Fuck you, I don't agree'. I have to look out for that.

M.Avrg. : Have there ever been situations like that? Where somebody was like, 'Fuck you', and they wouldn't listen?

Martin : Yeah, there has been. There's some really evident forms of that, like at a show in St. Louis, a bunch of skinhead Nazis came. That was a clear example of that. There are other times where it's more subtle. I would rather have somebody come and sit down and talk to me, 'What did you mean by this? I don't really agree with you here'. I don't have a problem with that. I hate it more if people just walk away and don't say anything, that don't agree with me.

M.Avrg. : I'm interested to know, for all the information you may give to people, how much do you receive in return? You may have thought one thing, but this person has shown you a different way.

Martin : There's times when I feel like there's dry spells, when I'm not getting enough information, and so I have to go out and do my own type of research on things. Sometimes information can be pretty hectic to get a hold of, depending on the issue. It's really my responsibility too. If I'm going to go around and do what I have to do, it's not easy, and sometimes I have a really tough time trying to get myself to talk about stuff. I open myself up to a lot of things. As far as information goes, I try to talk about things that have moved me, things that I feel moved

by, and how they effect me and the people around me.

M.Avrg. : When you do this research, do you mostly go through newspapers and magazines?

Martin : There's different forms of information. There are newspapers, there are magazines, there are articles you can pick up here and there. There are all sorts of zines, whether it's punk or political, there's also the story telling information, which is great. That's what I do, a lot of it's story telling. I talk about a personal experience or something.

M.Avrg. : Presenting it that way brings the point closer to home as opposed to reading some book discussing a particular theory with an academic tone.

Martin : I think the story telling aspect is really important. A lot of what happens, a lot of histories, it's not written down in books, it's in people's minds, and they've carried it with them forever. I think that's the best way of knowing what's really happening sometimes, is just talking to people. You can hear some really fucking amazing stories about crazy crazy things that have gone on. I have friends who have talked to me about their stories of being an immigrant. They're ten generations now, living in the States, the things that they and they're families have had to deal with, it's insane, like getting their house burned down, all of this crazy stuff going on in school while they were growing up... It's good, it's vital that we have those stories, because that's our truth, is those stories and experiences.

M.Avrg. : Changing the subject... How far do you intend to take this band?

Martin : I don't know. We'll go until we feel it's time to stop. I don't want to be this washed out band. When we feel we have run out of things to say, which is hard, there's never an end to what is going to be happening, but if we feel it's time, it's time. There's no specific day or hour.

M.Avrg. : Wrap this up with whatever.

Martin : If people want to write to us with questions, or if they want to give me a call, my number is 312.733.1564, my address is 2340 West 24th St., Chicago, IL 60608. If you have any questions about us or what we're about, or anything, you can contact us, there's nothing wrong with that. As far as the people who are going to be reading this, do what you want, take it for what it is, it is an interview, I hope that, not that my words will make much of an impact, but it's only each and every one of us will decide when we're ready to do something, and only each and everyone of us can actually get up and do it ourself. Nobody's going to make you do anything, nobody's going to talk you into doing anything, you have to want to do it, and it depends on how upset or how pissed off you are about something. That's going to be your motivation. But until then, we can only hope that over here that other people want to become more involved.



walter glaser

Walter Glaser is someone you have to meet in person. To describe him would be pointless. He used to work for Maximum RocknRoll and was a member of the legendary Pukes. I was able to get to write a story then I recorded the other at my house one afternoon inspired by a conversation we had one day coming back to Berkeley

DATING

In 1988 I worked as a janitor for a convalescent hospital for a few months. Most of my co-workers were youngish, in the 20's and 30's. One day, after I had worked there a couple of weeks, a nurse (whose name I can't remember) told me a new nurse's aide, Holly, was "interested in me". I sort of knew who Holly was and found her mildly attractive. For the next few days, as I was working, I caught Holly staring and flirting with me a tad. Then one day, she approached me in near panic, telling me that she had something "really important" to tell me. By the insanity and psychosis in her voice, I thought she might've overheard some talk of me getting fired or something, not any romantic hocus-pocus. I asked her what this cause for alarm was; she told me it had to wait until later and we agreed to talk after work. I swept, mopped, and scrubbed the rest of the day in a state of wonder and horror. We met after work in front of the hospital and she was all tweaked and acting like she wasn't ready to talk about it yet. I was getting a bit impatient and anxious as well, because I wanted to know what the fuck was going on. Trying to make things easier, I said, "Look, I'll drive you home and you can tell me on the way". She lived about a twenty minute drive away, so that would be ample time for Holly to spill her guts. We got in my car, and I got on the freeway. Totally nervous, Holly says, "I've never asked anyone this before, but do you want to go out with me sometime"? I, being mildly relieved that it wasn't more serious, said, "Okay". She let out a sigh and said, "I've never asked a guy on a date before". I responded in my typical Walter I - can't - ever - say - anything - isn't - a - faux - pas fashion, "That's funny, because girls ask me out all the time", which of course wasn't true at all, but she didn't find it funny. Anyway, I continued driving and we finally reached her house. I pulled in the driveway and she agreed to talk the next day at work about when we were going to go out. She said goodbye and opened the door to get out, and there was an odd pause. Still sitting in the passenger seat, she turned and stared at the back seat of my car with a puzzled look on her face, and said, "What is that", in a baffled tone. For a split second I thought, "Oh fuck", because at the time I used to find weird stuff and keep it in my car. For no reason whatsoever. For instance, I found a two foot long stainless steel skewer that took up residence in my car for weeks. So, anyway, I craned my head around to see what's in the back seat that's freaking Holly out so much. As my head is turning, Holly takes me completely by surprise, grabs my face, plants a kiss on me, her tongue flopping in my throat and everything. Before I could even react, it was over and all I heard was her hurried "Goodbye", and all I saw was Holly running frantically into her house. She had caught me totally off guard, and I was honestly wondering if what had happened was good or not. I drove home, wondering what tomorrow would hold for me at work. The next day I went to work, and I didn't see Holly for a few hours. About eleven a.m., I saw her walking down the hallway. She walked up to me quickly, thrust a postage stamp size piece of paper into my hand, and walked away equally as fast. It looked like something like this:



I'm sorry about what happened yesterday. If you hate me that's okay.

Love,
Holly

that I had to have a serious talk with her. So, one day after work, I brought her over to my house to "set her straight". We sat down and I told her, "Look, you don't even know me, and you keep telling me how you want to fuck me. That's just not a good idea. After I felt we reached an understanding, she jumped me. At first, I protested, but, before I know, we were making out. One thing

led to another, my pants were open, and she was feeling me up in a pretty serious way. It wasn't a very pleasant experience. In fact, while it was occurring, I was surprised at how mediocre it was, and how "nothing" I felt. Afterwards, she was smoking a cigarette and fanning her crotch, because she was "hot". I found that peculiar. I drove her home and I drove myself home and went to sleep. My alarm rang the next day, and I began my routine. I was almost out the door to go to work when the phone rang, which was strange because I worked early. It was like 6:30 a.m.. It was my friend Bob (not his real name), who lived in Los Angeles. That was strange, he called rarely, and definitely not at 6:30 a.m.. "Hey Bob, what's up"? "Not much, Walter, sit down". I sat down, "What's going on"? "Joe's dead". (Joe and Bob were in a band together on So Cal, who I had befriended when they came up to the Bay Area to play numerous times). Bob explained to me that Joe had committed suicide the day before, and their drummer, Vic (not his real name), had found him dead in his apartment. "I have to go". The phone hit the cradle and I felt like fucking death, shit, hell, the worst thing on earth.

I slithered into work, down. I was mopping. Holly came up and said "Hi", happily. "Hi", I replied, obviously more downbeat, and I looked down, and didn't speak any more. She walked away angrily and I didn't see nor talk to her for the rest of the day, but I did speak to my co-worker, who told me she said I was an "asshole" who "used her". I haven't talked to her since.

PUNK ROCK

I remember hearing the music the music coming from my brother's room, stuff like Black Flag, and at first I didn't like it very much, I thought it was kind of annoying. Sooner or later, it kind of sort grew on me, I started getting interested in it, and taping his records, and started buying them. The Ramones were one of the first bands that I really liked and bought records of. It just sort of grew from there.

What drew me to it... It seems like all of my life I was always the weird kid, the "wacky guy", or the peculiar freak. Punk rock was something I could identify with. And I also liked the energy.

I didn't look punk rock at all, I had a really bad, gooney, bowl haircut. I guess a big turning point, it was sort of like my secret, like my friends knew that I listened to punk rock, but no one else did in my high school. But, the big turning point was when U.X.B. played at my high school, it's the same U.X.B. that was on the Maximum RocknRoll "Not So Quiet On The Western Front" compilation, they played my high school at lunch time, and they rocked. When they played, it almost became a riot at our school. All the jocks and most other people were yelling, "Fuck you", and they (U.X.B.) were yelling "Fuck you" back, and they (jocks, and the rest of the student body) were throwing so much food at them, and the singer tried to pick a fight with one of the guys on the football team. Me, and the ten or twenty other people who were into punk rock were like, "Yeah"! They were the big band from our area, even though they weren't that big elsewhere. When they played, it was sort of like the turning point where all of the people who were sort of a little bit into punk rock got very into it. That weekend I cut all of my hair off. Everyone, after the show, were like, "Either you're going to be into this, or you're not going to be into this". The battle lines were sort of drawn. I cut all of my hair off, and a good friend of mine, Linda, shaved all her head off too, even though I didn't know she did this until we got to school the very next Monday. We became a "group", we became a lot more defined and identifiable as the punks of our high school. I was listening to the Maximum RocknRoll radio show religiously, bought the magazine, I think I started buying it around the fifth issue. When I could listen to the radio show I would sit there, with pen and paper, and write down all of the names of bands that I liked, song I liked, then on weekends I would take the bus, which at the time was not an easy journey. It took like an hour to an hour and a half to get to San Francisco from where I lived, and I would walk from about Van Ness and California all the way to Sixth and Folsom, where Hugh Trade was at the time. They were pretty much the only store in the Bay Area that had a large supply of punk rock records. I also at the time was a place called the Compound, which was at Sixteenth and Albion, right where the Killowat is now. The Compound was like a big punk rock shopping center. They had a cafe, a hair salon, where you could get punk haircuts, they had a zine, magazine, sticker store, and they had a record store. Upstairs they had a clothing store. We would go there also, but their selection of records wasn't as consistent or great. We would go there and buy records and fanzines, but, I never got my haircut there, though I did go to the cafe. It was pretty amazing.

One of the first shows I ever went to was U.K. Subs and Fear, which was held at the Old Waldorf, I was pretty excited. I went with my brother, and I remember him getting mad at me for being so excited, giddy and amped. I was like, "Whoo"! He was like, "What

the fuck? Calm down"! That was pretty fun. The first show I really went to, that was a big deal, one that I made a decision to go to, as opposed to my brother taking me, was Minor Threat. It was Minor Threat, Youth Brigade, 7 Seconds, Verbal Abuse and America's Hardcore, and Double Cross, but I missed Double Cross because I had to take a bus to get there. It was at the On Broadway. After that show I pretty much started going every week.

I only went to the Tool & Die two or three times. It didn't seem like it was open for very long. The same bands would play at the On Broadway and also at the Tool & Die, and the shows at the On Broadway were bills that I liked better. The Tool & Die was kind of claustrophobic. The ceiling was only like seven feet tall, it was really crowded and smoky, it was underground. It was beneath ground level, it was underground literally. There was only one stair case to get down there, which was literally only like three feet wide. If there was ever a fire there, everyone would be dead. Actually right now, that's where the



ATA gallery is. I saw Scream, their first tour, I saw the F.U.'s, right after "My America" came out, I saw Urban Assault, not Tahoe one, but the San Francisco one, which Mark Dagger was the singer of, I saw Die Kreuzen also.

I saw a lot of great bands. Minor Threat was great because they gave a really friendly vibe while being intense at the same time. SS Decontrol, I thought they were great, they totally had lots of energy and were so fucking powerful. The Feederz did lots of weird stuff. They would stuff like, at the On Broadway once, Frank Discussion (the singer) came out on stage with a road kill tied around his neck, and a dead bird hanging from a noose from the end of his guitar. People were like, "Oh God" when he came out. It wasn't as bad as when they would do it at Gilman Street. He also glued roaches to his head one time at Gilman. But I remember at the On Broadway show, he had a big butterfly knife, and he cut the dead cat off the string and he threw it into the audience. Of course all of the punks of the punks were thrashing around with this dead cat, which was stiff as a board. I remember there was this girl sitting on stage saying, "You sick fucking weirdo", and I remember he (Frank Discussion) just picking up the dead cat and hitting her in the face with it. Anytime anyone would throw this cat, more patches of it's fur would go flying. It was pretty gross. It's one thing to be punk rock, and it's another to be totally fucking weird. To me, that wasn't really punk rock, it was total freakishness.

I went to the Vats, and if I'm not mistaken, I think it was located on Florida Street, but can't remember the cross street, because they're all torn down now. I went to a huge outdoor show there, it was M.D.C., 7 Seconds, Condemned to Death, all these bands were like ten bands, it was pretty amazing, it was really fun. It was free. Everyone there was pretty mellow and cool. The Vats was like old beer vats, where they would have shows, bands practiced inside of them, and people lived there. I never went inside although. It was a really cheap rent place to live and practice. That's where M.D.C. practiced, that's where D.R.I. practiced, Condemned to Death practiced there. It was an important place at that time in San Francisco punk history.

The mid Eighties was when the Farm opened. The Farm was pretty wild. It was located at Army and Portrero. The building is still there, although I'm not exactly sure what they have done with it. This was at a time when all the skinheads were around, and they were wreaking havoc. It was one of those things where it seemed like they would pack it (The Farm) really full. There was a big show with Circle Jerks, Descendants and 7 Seconds, and it was so crowded and packed that I passed out because it was so hot and crowded. People would get really wasted and get into fights and stuff. The skinheads would of course jump in and do their thing. I did see some good bands there though, and it was pretty fun although it did get hectic at times. For some reason, maybe I just had good luck but I never got into any fights there.

It was totally exciting. It was an exciting thing, but at the same time, there was a slight fear, there were people at shows who would start shit and would fuck with you, you could get beat up if somebody thought you were a poser. Of course, they would think you were a kids from the suburbs, which we were. It was really super exciting. I was so into the music and bands. We'd scan the newspaper, and be like, "Oh my god, the On Broadway! The Necros are coming! Oh my god, that's so amazing, that's so cool!" I would be so jacked up for a week or so. We'd be shitting our pants we'd be so excited. Seriously, me and my friends Rob would go to shows a half hour before the show even began. We'd always be the first ones there, just because we were so into it. There were these theater style seats at the On Broadway, and we'd be sitting there like, "When the first band going to start?" Even if there was a band we knew we hated, we'd show up early. There was a total immediate excitement.

We were also kind of into the initial straight-edge thing, but we were the 'X on the hand' type thing. We were pretty much straight-edge through high school, even though we'd have our little brief forays into drinking beer, sneaking beers into the movies and doing dumb shit like that.

For a long time, when I was in high school, and in college I was into punk rock, but I was also into some other forms of music, but marginally. I listened to punk rock like 90% of the time, and I'd listen to their stuff like old rocknroll like Eddie Cochran, Gene Vincent, Elvis, stuff like that. I listened to a little bit of hip hop, I listened to ska for a while, I listened to rockabilly for a while, I listened to every form of rock music. Then for a while, when the speed metal and punk thing was kind of big, I was pretty much into that. But at that time, I was still into punk. I had short hair, and I would go to metal shows, and be the only person there who didn't have long hair.

What made it fizzle out for me... I worked for Maximum RocknRoll for a long time, doing tape reviews. Which Tim always says I wasn't working until I did all of those tape reviews. I literally did thousands. Maybe it was doing that and having to hear bands that have been together maybe the last months playing really generic hardcore, which isn't bad, it's just one of those things where you hear so many bands that sound really alike. I think that maybe sort of killed my interest.

My interest in punk was sort of rekindled when Gilman first opened. That was a really cool time. Which is kind of strange, because that

long after all of my friends had got out of punk. By my senior year in high school all of my friends had got out of punk rock, and I was still totally one hundred percent into it, and so I was blown off by pretty much a lot of my friends. When I was going to college, believe you me, there was even less people into punk, well, at least noticeably into punk rock. I was still into it then I still did tape reviews for Maximum RocknRoll, still went to shows, Gilman at least two or three times a week. I'd be there, either working or going to see the bands. I always did security there or worked there. It was a really tight knit group of people, you could go there and see your friends. It was a pretty amazing time. It was like punk shows but more of a punk vaudeville. It was completely insane, and so goofy, and friendly, and just cool. It was more like freaks than punks. In the beginning they tried to bring in different elements, things that don't usually happen at shows. People would play tricks on the bands. When Artless played at Gilman, someone organized it so that right when the band started everyone was going to walk out of the room. The second they hit their first chord, everyone turned around and just walked out. The band stopped playing because they were so like, 'What the hell is going on?!' They thought that something really weird was going on, but it was just the audience fucking with them. Which is pretty funny. There was always interesting things put into the shows themselves. They encouraged the bands to be creative and do something different, rather than just get up and play. Sticky once opened for Youth Of Today, and they played a game on stage where they brought up members of the audience to pin an 'X' on Ray Cappo's hand. They had this huge poster of a hand, then had someone put on a blindfold, then they'd pin them around and walk them on stage to pin this 'X' on a hand. It was pretty amazing. They had bingo, Sticky was good for shit like that. They had Sticky bingo, where they would hand out bingo cards to members of the audience. That sort of rekindled my interest. After a while I sort of got burnt on that, then I sort of got into, for lack of a better term, 'grunge'. It's such a stupid term. But I was into Nirvana, Mudhoney, Dinosaur Jr., Tad, Laughing Hyenas, Jesus Lizard, Cop Shoot Cop, just stuff like that.

Then I bought Public Enemy's "Apocalypse '91", and for some reason that record, I don't know, I just heard that and I was like, 'Man!'. I thought it was amazing at the time, even though Chris Dodge had taped me "It Takes A Nation Of Millions" for me, and I like that too. From there it just seemed like my taste in music got a little bit more farther away from the hard and fast music. It just kind of lead up to the kind of music I listen to today. I don't really listen to punk rock type of stuff, I like the more, kind of pop bands, I don't know if you'd call 'em punk. Stuff like Tsunami, Velocity Girl, Team Dresch... Stuff like that. I still appreciate older punk bands. I still have my Minor Threat records, a lot of the older hardcore bands. I don't listen to them much at all, barely at all. It was important for me, so I still hang on to them. I listen to mostly hip hop, and a smattering of other things like jazz, some soul...

Matt: What was the most important thing you learned from that whole time?

Walter: Maybe this could be the answer to why I got out of it. It was realizing that people who are into punk rock and the punk rock scene is a very very small segment of the world and it's population. When I was in high school, there were two-thousand people in my school, and maybe twenty were into punk rock, which makes that one percent of the population. It just seems to me to spend all your time and energy just dealing with that small percentage is just kind of isolating yourself. I'm not saying I totally shun it or ignore it. Punk rock is cool and what not, but there's lots of other things going on too that deserve your attention equally. It's not the end all be all of life, living the music, eating and drinking... Also, when I was in high school I was totally glad I was into that. It was fun. I had a fucking great time, I was totally into it. I saw a lot of great bands, heard a lot of great bands, did lots of fun things. It was cool. The thing I appreciated the most was the honesty and approach of punk rock. That was the main thing I liked and still like about it.

RESULT OF TOO MUCH FREE TIME...

very now and then I like to go through my boxes of records and read the run off matrix's. Don't ask why. Anyway, here are a few from last time.

EVEN INCHES

ARTIFICIAL PEACE / EXILED split EP - Side A: Rest In Peace Side B: Don't let others do your thinking for you
CHICANO-CHRIST s/t EP - Side A: Roses are red, lemons are sour... Side B: Beans & Tortillas = Chicano Power!!
BLOOD IS A CULT s/t EP - Side A: What makes green grass grow... Blood Side B: Is that your purse? That's a fake purse.

AD AND GONE s/t EP - Side A: May your wolves run free... Side B: And your sheep run scared
GAZI "Ritalin Summer" EP (bootleg) - Side A: Bald to the bad Side B: I'm emo for Cocoa Puffs
FEST s/t EP (the second one) - Side A: Like a plague, I'll continue to spread Side B: Fight their values until they're fucking dead! (Both sides also have "Legalize" written in the matrix)
LESBURY HARDCORE "In A Straight-Edge Limbo" EP -

Side A: If your fridge is full... Our stomachs are empty!

Side B: Poppin' Fresh Hardcore indeed!

UNIT PRIDE s/t EP Side A: You think it's funny... Side

B: You'll get yours

EIGHT INCHES, TEN INCHES AND TWELVE INCHES

BORN AGAINST "Battle Hymns For The Race War" 10"

EP - Side A: Sorry we disappointed everyone Side B

: Time for a new class president

BORN AGAINST / MAN IS THE BASTARD split 8" EP -

Side A: The rebel sound of shit and failure. Side B:

Think about the farm worker everytime you eat.

BLAST "The Power Of Expression" LP - Side A: I die

laughing at you, when you laugh at me. Side B:

Scream for tomorrow.

ECONOCHRIST "Ruination" LP - Side A: Death before

College Rock. Side B: Dookiefoot smoked Yohannon's

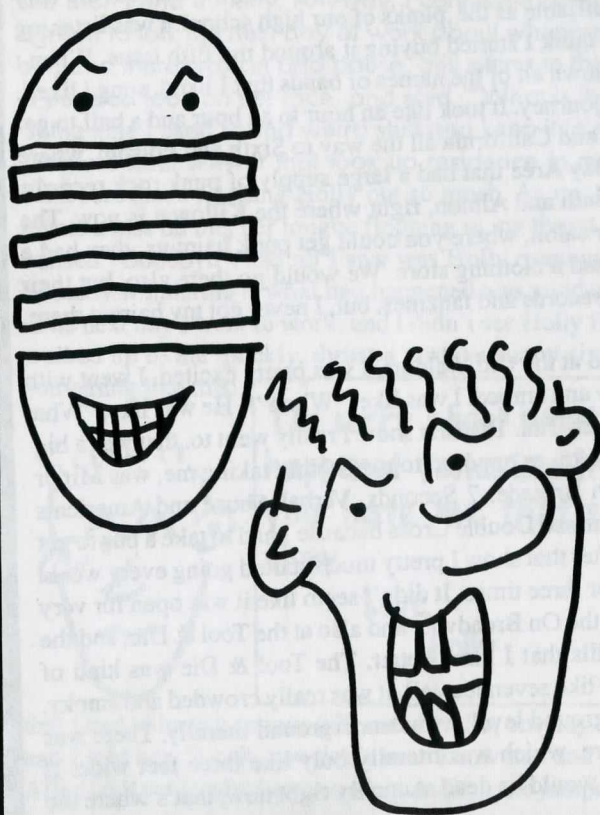
butts.

PHC "Pissed Playground" LP - Side A: Candy is good

food... Side B: Eat some every day.

POISON IDEA "Kings Of Punk" LP - Side A: Knowledge

ends... Religion begins. Side B: You're out of your



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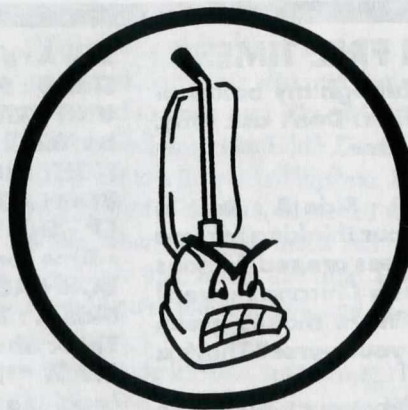


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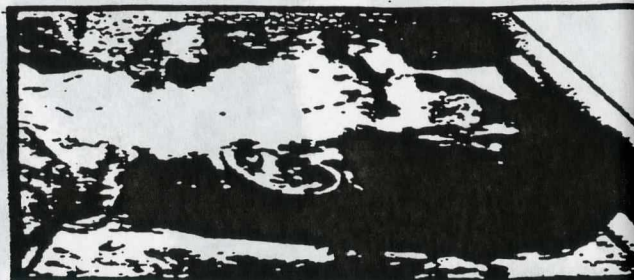
You're the man that makes my life a drag
And you're the one who gives the world it's snags
You're the one that gives me the will to live
You're the one that gives me the will to kill
You bourgeois Pig,
fuckin' Pig.

Everyday I see you on my job,
Everyday I think you're a fuckin' slob. I'll get a gun, I got a knife.
motherfucker gonna take your life.
bourgeois Pig,
fuckin' Pig.
I can see you on your knees begging.
I can see your little kids beheaded.
I got a gun, I got a knife.
motherfucker I'm gonna take your life.
bourgeois Pig,
fuckin' Pig.
You're gonna die.
You're gonna die.
motherfucker no one will cry.

The **DICKS**



FAILURE



FACE

Failure Face are from the hot humid state of Florida, playing intense hardcore with rhythm and crunch that gets in your face. Great stuff. They have a couple of seven inch EP's, one self released on Burrito Records, the other, "No Pain No Gain" a joint effort with Ebullition. They also have a split release with Ulcer, and are now looking to release an album's worth of material. Since the time of this mail interview they have added a second guitarist.

M.Avrq. : Who's who, previous bands, and please give a brief history of Failure Face.

Bob : Failure Face is me, Bob Suren, on vocals, Rob Sexton on drums, Brian Roberts on guitar and Kevin Shannahan on bass. Rob and Brian are also in Lazy Susan and Slap of Reality. Brian and Kevin are in a band called Ice Pick. I've been in a few bands, but nothing too notable. Failure Face is the only band I've ever been in that's received any sort of recognition.

M.Avrq. : What is a Failure Face?

Bob : It's like when you look in the mirror and say, "Man, what a loser!" It's a mask you can't take off. It's a state of mind. Everybody that's ever been in Failure Face - there have been a few earlier incarnations - we're all mentally instable. The current line up is pretty out to lunch.

M.Avrq. : What was it that drew you to punk?

Bob : One of my sister's boyfriends was into punk back in the early 1980's. He left a compilation tape at our house and

I never gave it back. That tape had the Meatmen, Dead Kennedys, Feederz, Minutemen, Circle Jerks - all the fucking classics. That tape was an introduction. It got me going. From there I sought out records and bands. This was 1982 or 1983, so the stuff was around if you knew where to look. There were quite a few punks in my high school and we traded records and tapes. Those guys turned me on to some good stuff like MDC and the Misfits. I was intrigued by the underground nature of punk rock. Nobody was a "star". Bands played in backyards and made their own records. Anybody could put out a fanzine. It was exciting and new. I started going to lots of shows and buying records. When I was about 16, I wanted to be more involved and I formed my first band. I'm still at it.

M.Avrq. : I understand that you guys may have an LP in the works. What is the status of it?

Bob : Well, we are working on songs for an LP or a split LP. We only have about

four or five new ones now. We really don't want to do any more 7"s. There's just too damn many of those things. So, when we have an LP's worth of songs, we'll hit the studio and do it. I will probably release it myself on my own label, Burrito Records. I'd also like to do a CD with every Failure Face song ever recorded. There are a couple of unreleased songs at this point and of course, all of the songs from the three records. I also want to put on some new songs and maybe a couple of good live cuts. Just pack the CD with as much shit as possible and call it "Complete Failure". I think that would be cool.

M.Avrq. : What is there to do for fun in Stuart, FL? If someone was to come visit you, where are some places that you would take them?

Bob : I don't live in Stuart anymore. I grew up there, but I moved to Brandon in March 1995. I don't have any friends in Stuart, so the things I did there may not sound like fun to most people. I went to the beach a lot. Read a lot of books. I did Sound Idea, Burrito Records and Heavy Rotation zine. I wrote songs for Failure Face. I used to go for a lot of bike rides and lift weights a lot. Evenings, I usually would go sit on a park bench and drink a Coke. It's a quiet town. No punk rock there. When people visit me in Stuart, I take them to the beach or my favorite park bench. There's a good pizza place in Stuart called Luna Pizza. I took All You Can Eat there when they stayed with me.

M.Avrq. : Bob, I read that someone stole your jock strap at an out of town show. If you could, give us a profile of someone who would commit such a dastardly deed.

Bob : I think that anyone who would steal my sweat - encrusted jockstrap would have to be pretty sick. He or she would either be : A. Some kind of pervert. B. An indiscriminating kleptomaniac or C. One of our many, many sex-crazed female fans. I feel that the person who stole my jockstrap was probably unloved as a child - possibly abused - and is withdrawn. He or she most likely steals personal items and then brags about them, saying they were

gifts. This makes the person feel loved and accepted. But, seriously, that jockstrap was disgusting !

M.Avrq. : Between doing Sound Idea distro., Heavy Rotation zine, and now a record store, where do you find time to do Failure Face? When was the last time you slept for eight hours?

Bob : Failure Face practices once or twice a week in the back of the store. Our practices don't last too long. We've been playing out more lately. You've gotta make time for the mosh



pit. I'm a workaholic insomniac, so things work out great. When I can't sleep, I work. I lay in bed for about six to eight hours every night. I probably sleep two to six hours a night. It's been like that for a few years now. It doesn't bother me at all. It's what my body is used to. Maybe two times a month I will be totally wiped out and there will be no more work to do and I'll get a solid eight hours.

M.Avrq. : Have you ever seen a U.F.O.?

Bob : Yes, as a matter of fact I have. You probably bring this up because of all of the UFO books I review in Heavy Rotation. When I first got into UFO's, it was sort of as a joke. I thought they were kind of funny, but believed that they existed. I used to make flyers urging people to pester the government to do something about the UFO epidemic. So, after a night of sitting on my park bench, looking for UFO's, I drove back to my parents' house to go to bed. When I pulled into the drive way, I saw these four bright lights in a staggered formation, floating just over our roof and side yard. The lights bobbed up and down in unison and travelled south at a very slow rate - maybe five miles per hour. I could tell that they were attached to something. I saw sort of a rough outline. I immediately realised what I was seeing was a UFO. I ran into my house and got my parents. They were still awake, watching Jay Leno, as it happens. They ran outside and saw it too. My dad

used to work at an aircraft company, so I said, "What the hell is that ?" He had no idea. The three of us watched it float slowly across the street and over a neighboring house. It disappeared into the darkness. We never talked about it. Maybe a year later I brought it up and my parents said they "vaguely" remember it. That was kind of disappointing. I mean, here three people see the same thing and are perplexed, and then they don't really remember it a year later. I know what I saw was nothing from this earth. I am completely sure of that and I am dead serious.



M.Avrg. : What kind of job do you think Bill Clinton is doing?

Bob : I think Clinton is really wishy-washy. He's Charlie Brown, man. But still, I think his views represent the young and the less fortunate better than any president in recent memory. If he ever does anything about healthcare then I'll be really happy. I was involved in an auto accident and I had around \$20,000 in medical bills and no insurance. Had the accident been my fault, I would have had to pay all of that money, and would have been in debt

for the rest of my life. Healthcare is an important issue. I hope Clinton gets something done. Also, I hope he continues to protect abortion rights.

M.Avrg. : Is there any particular band or record that really sums up your outlook on life?

Bob : I think Black Flag is the best band ever. They had a mix of humor and seriousness. A lot of the lyrics could have come from my own mouth. And the music is so awesome. I like all of the Rollins Band stuff until "Weight". Minor Threat was an early favorite, and they still excite me. My three favorite records are Black Flag "My War", Minor

Threat "Out Of Step", and Rollins Band "Lifetime". I also listen to a lot of the blues. I think John Lee Hooker and Howlin' Wolf are great.

M.Avrq. : Is there any certain subject or issue that hasn't been discussed enough in punk, if at all?

Bob : I think all of the punk subjects like religion, war and authority have been done to death. That's one reason why most of Failure Face's lyrics are personal. I do think that our few political songs have a different bend on the subject. It's like the song "Laws". It doesn't say, "'Cops Suck! Smash the system!" Well, duh! No shit. The main idea in "Laws" is that all laws are unjust because they are written with little consent from the public. Sure, we have a democratic system, whatever that means, but the individual is really pretty damn powerless against the system. The bridge to that song sums it up this way, "Why should we live by the laws we didn't write?" I don't know, maybe that is cliché, but it felt right at the time, and it feels good everytime I yell it into the mic.

M.Avrq. : What's the most interesting experience you've had on the road, so far?

Bob : There have been lots. It's hard to say. Kevin got beaten and stabbed in New York City. We've run from the cops in Ohio. Lots of cops stories. Lots of sexual stuff.

M.Avrq. : Any questions you want to ask?

Bob : Is Tim Yohannon really a midget? I heard he's like four foot eight.

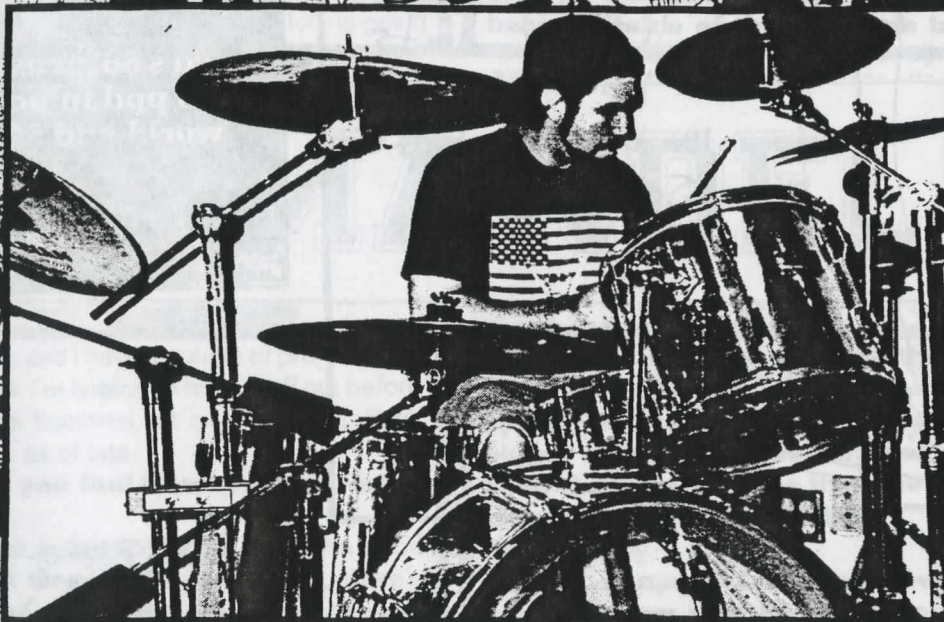
M.Avrq. : I don't know where you heard that. Ever watch the show Charlie's

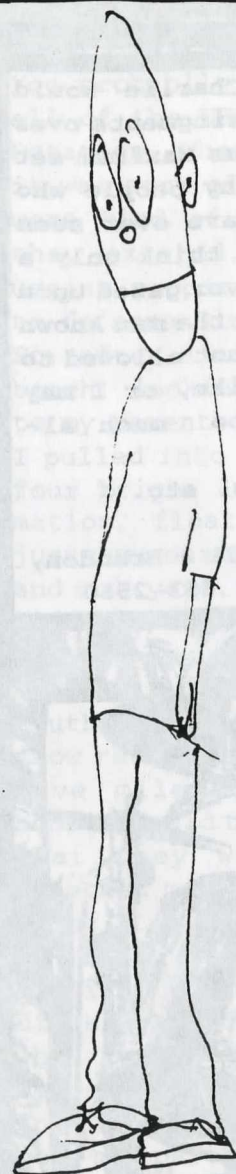
Angels? Remember how Charlie would give the Angels their assignments over an intercom? Well, Tim has Maximum set up the same way. Not many people who work for the magazine have ever seen him. It's mysterious. I think only a handful of people have ever gazed upon Tim Yohannon. I have seen the man known as Tim Yohannon, but I'm not allowed to discuss what he looks like, or I may disappear. I've said too much already...

Closing comments, jokes, etc.

Bob : Work harder.

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What can I say about Dave Mandel? The guy's pretty busy. He recently put out the last issue of Indecision, started a label under the same name, does a new zine called Can't Forgive, and still takes photos, and it's more than likely that you've seen his work in records and zines. But the thing I respect about Dave the most is the fact that he speaks his mind, and does what he feels is right for him, no matter how unpopular it may be. That, to me, is more honest than most people will ever be, with themselves or their friends. This interview was done sometime back in July of '94 in Los Angeles around the corner from the Maconda.

M.Avrg. : So, what have you been up to lately?

Dave : I've been doing a project zine called Can't Forgive, which I kind of find more fulfilling. There's no political bearing or anything like that. It's just kind of a fun zine. Indecision will probably have it's last issue out sometime after the summer. I'm still not sure who's going to be in it, but it will probably be the last issue, at least for a while, for a great while. I've just really been working and concentrating on moving, just trying to organize my life, basically. Indecision is going

ting them cut off. We're not going to do it anymore". It's more that people do it so they can sloganize, and I think it's stale.

M.Avrg. : Something I find with some people who consider themselves political 'activists', a lot of times for them, it's a security blanket to hide behind. Some of these people take

DAVE MANDEL

to take the form of a record label, and I have a couple of projects that are kind of in the works right now. I'm hoping to have stuff out before the winter. If not, I'm going to be bummed out on everything. Basically that's what I've been up to, as of late.

M.Avrg. : In what ways do you find Can't Forgive more fulfilling than Indecision ?

Dave : Just because it's more me. Indecision is like, you open it and there are interviews with bands there's pictures of bands, there's not really much of me in there, except for layout and me asking questions. So, Can't Forgive is almost like doing my own self-interview. It's pretty uncensored. I'll put down the first thing that comes to my mind. It's kind of turned a lot of people off because they're like, "I can't believe he said this! I can't believe he did this"! or "That's not right! That's not P.C."! But I don't care, I'm not P.C.. It's just real life, which is really what I'm trying to get in there. Not to really bag on people who do really politically orientated zines, but it's just something I don't find interesting anymore. I don't think they're going to change the world, I don't think they're going to change anyone's mind. Maybe they'll open up a few people to something new, but for the most part, it's just a rehash of the same old punk rock politics. Most of the things I've read lately are too vague, like, "Stop war", that's great, "Fuck racism", that's great, but what does it really mean? "Hey, stop being racist! It's time" ... Someone had a patch here (the Macondo in L.A.) the day before that said, "Only men can stop rape". It's kind of vague. It's a good sentiment, and pretty true, but it's like all the men are going to get together, in a committee, and go "We've been really taking advantage of our rape privileges, so we're all get-

on these ideologies, thinking they'll 'free' themselves of the oppressive system, but in the end they become bigger slaves, because their politics keep them more in line than the system that's already in place.

Dave : Exactly.

M.Avrg. : Anyway, I understand what you're saying about wanting to put more of yourself into your zine.

Dave : I'm not here to make a change, I'm not here to change the world. It (Can't Forgive) just kind of represents my life. Ten years down the line, what am I going to remember? Remember that I chanted a statement like, 'Fuck racism', or 'Stop sexism'? I would rather just look back and be like, 'Oh man, I remember that'. Almost, in some ways, it's just like a diary. It's just something I really enjoy doing. It's more personal, it's more opinionated, which...

M.Avrg. : What do you believe in, as far as life? What do you want out of life?

Dave : I just want to be happy. That's the only goal I really have, and just to not use people and step on them in the process.

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There's no way you can avoid hurting some people, it's a fact of life, but you don't have to use people and fuck them over. There's better ways of doing things. If you're happy with your life, regardless of what you're doing, that's a pretty good life. Everyone's going to have their complaints, more about trivial stuff, like, "Oh, my rent's too high. School's too hard. I hate my job", which will actually not make you happy, but... Just being in a happy state of mind where you can go home and actually go, "Yeah, I think there's a lot of problems, but I'm happy, I feel good about myself". I think that's the only thing that's important. You only live once, so you might as well make it a good one.

M.Avrg. : In Indecision #4, you said you were going to quit, but earlier today,

you said that you are going to do one more...

Dave : Just because I have a lot of stuff left over. When I was living back East I got really motivated, and when we (with Strife) were on

was so great, I was so happy, "This is what I want to do. This is how I want to feel at the time". I was so motivated to do something. Anything. That's why I decided going to do this record label. I got in touch with the kids and started setting stuff up, still going to do that, and I'm really psyched about that. But zine work is tedious. There's a lot to be done, especially when you do it by yourself.

M.Avrg. : After you quit doing Indecision, you'll continue to do Can't Forgive ?

Dave : I'll definitely continue to do Can't Forgive. That's something I don't have to put much effort in. Not that I don't put effort in

lately, I've been hanging out with a lot more people. I go to shows and know almost nobody, there's a select group, a few kids I know. If I wasn't doing something during the bands, I'd hate the show. The last show we came to here, I saw one band and sat outside and talked. That's what I want it to be like. I know that's not what it's going to be like at every show...

M.Avrg. : That's part of the reason why I do this (sine and take pictures) up in the Bay Area, because I don't really know that many people. Like you have a select group down here, I have that up there. So, when I go to shows, I hide behind my camera.

What's up with the next issue of Crank Call ?

Dave : That thing is so old. Me and Andrew did that issue in the summer of 1992, right after we did the first one, and we had all the stuff we're going to put into it, we'll have this flexi, and this, just funny stuff... That was such a fun zine, because there was nothing serious in it whatsoever. Just something you read and laugh. I think

that's good. I think laughter is the best fucking thing! I think more people should stop taking themselves so seriously, and do a zine that's just funny. I love to get personal zines that tell stories where I'm just like, "Dude, I can't believe they did this. That's so hilarious". More than like, "As a male, I just feel guilty and I want to chop off my penis". I don't feel guilty as far as being a man. It wasn't something I chose to be. One of the problems I have with a lot of the more P.C. thing, not so much the Bay Area, but the Santa Barbara bands, they're always coming up with these things, and you're like, "That's pretty stupid"! To think they have this profound point to make, whether they play or else they're just not doing their job, and their band is meaningless. But their band is meaningless because they're making the same points that everyone else agrees with anyway. It's not punk. There's nothing shocking about it. It's safe. They're struggling so hard to make a point that they're blowing things out of proportion. That's a big problem with a lot of things right now. Like Riot Grrrl. They'll take things, that I honestly don't see as that big of a deal, and make a huge issue out of it. I know I'm making gibberish right now because I can't give an example, but I think people are taking themselves too damn seriously. Anyway, Crank Call is something we threw together out of fun. We were sitting around my house, "Let's crank call people". We crank called them and printed it. It was fun. The entire actual size is one. There's just little pieces of it that aren't yet finished. I've been

busy doing Indecision stuff, the label, Can't Forgive, and working. Andrew is on tour with Strife. We don't have the time like we used to have, so it's just kind of taken a back seat and sitting there aging.

M.Avrg. : Do you find the older that you get, that more responsibilities come into your life?

Dave : Definitely. Once I move out, it's going to be really hectic. It really kind of bums you out, because, I guess the closer you come to getting more responsibility, the more you start to miss it. Like at school, the last few weeks of high school, you start getting scared, "Oh man, I've got to start real life now, get a real job, do this do that. Oh man, it's over for me". I kind of feel that way now.

M.Avrg. : Did you just get out of school?

Dave : I don't mean about school, but moving out and just starting over. I have to get a new job...

M.Avrg. : You may actually enjoy it.

Dave : I think I will too. I think it's good for me. But, you're always kind of scared when you do something new and you're not really sure. This could go either way. I could just go broke and be like, "Oh shit", or it could work out great and I'll be happy, and that's what I'm hoping for.

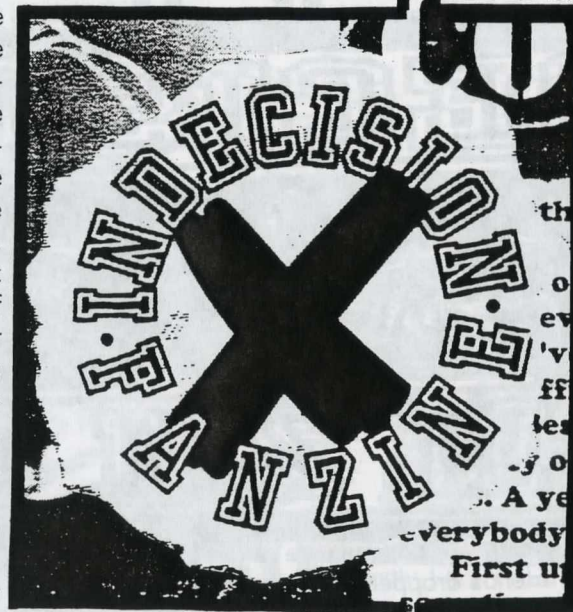
M.Avrg. : What initially drew you to the punk scene?

Dave : The first shows I went to, I was pretty young, and for the most part, it was fun. It

was something completely different. Bands were snotty. No one's snotty anymore, everyone has some kind of 'deep message'. A lot of the older punk bands were just so fun,

and that's what drew me to it. Somewhere along the line I got sidetracked and thought, "Naw, it's supposed to be about this". I don't know, maybe I read one too many MRR's or something. No offense. (laughter)

M.Avrg. : Um, that's alright. I don't really think MRR is that way anymore. I think what Tim is trying to



Everything's kind of become much more separated now. There's the straight-edge scene, there's the punk rock scene... It's rare that all of these bands play together anymore. All the problems in each scene are the exact same. It's just that they have a different label.



tour, it rejuvenated me. Like we were talking earlier, you said how coming down here and hanging out with everyone rejuvenated you and motivated you to finish up on this issue, that's kind of what it did for me. Like being back East was so great, having so much fun. I wasn't working, I didn't have a job for three months, just hanging out and going to shows and just being happy. It was so great. I was so psyched on people. Then I came back (to California) and all of the novelty kind of wore off. Reality just slipped back in. I'm working again, 45 to 50 hours a week, graveyard, I sleep all day. The only time I see people is on the weekends. It sucks.

M.Avrg. : Even if you live out East, it's going to be the same.

Dave : Yeah, it's going to be the same, no matter where you live. But, for those three months, and the three week tour afterwards, it

it. But it's not where it's like, "Oh, I have to go to these shows and take pictures of the bands". I just want to go to shows and have fun. I don't want it to feel like a job or a duty that I have to do. I can do a Can't Forgive one night.

M.Avrg. : I understand what you're saying about wanting to go to shows and just chill, but I've been doing that stuff for so long that if I go to a show and just hang out... I feel totally out of place. I feel like I should have a camera in my hand...

Dave : I completely feel that way. That's why

do is get some of that snottiness and attitude back.

Dave : I'd love to see that, just because bands right now are really devoid of personality. 'Okay, this song is about blah, blah, blah... Believe it'. I used to go see bands that would just go up there and talk shit, and I thought that was so hilarious. I loved it when bands would go up there and talk shit to the crowd, I thought that was the greatest thing. That's what attracted me to it. It was punk! I don't consider most of these bands punk. These bands we're seeing tonight (Ashes, Split Lip), they're not punk.

M.Avrq. : Oh no. All of the bands I've seen this entire weekend aren't punk. The sad thing is that the last show I went to and totally enjoyed wasn't a punk show, it was Velocity Girl. I went away with the same feeling I used to get from punk rock, and I should be getting that from punk rock, but I don't. I don't think it's because I'm getting older, or burned out, I just think the bands are getting terrible, and like you said, taking themselves way too serious.

INDECISION



FANZINE

Dave : How you just said, maybe because it is because we're getting older. I look at how many of my friends dropped out, kids that started taking me to shows, none of them are around anymore. (Back) Then, they were like, "This new stuff is lame", when I thought it was just awesome. Maybe the kids that are going to shows think it's the greatest thing, and we're sitting here thinking, 'Dude, they think they're so rad, but it's so...'

M.Avrq. : I realize that 100%. But, at the same time, I don't think that every band that comes out will be like that (gutless), right now it just seems to be the flavor. The whole veganism thing is a flavor. The militant straight-edge bullshit is the flavor...

Dave : Definitely. I'm not into what's going on right now.

M.Avrq. : What do you think about what's going on with straight-edge right now? It seems to be getting bigger and bigger...

Dave : The exact same thing with the more political type bands. The kids are taking it too damn seriously. Straight-edge is a choice about three little things. They should be important to you in your personal life. They're not something you scream to other people, 'You shouldn't be doing this because you're supporting this, supporting that'. That's not why I'm straight-edge. I'm not straight-edge because so many alcohol / drug related deaths a year, I'm straight-edge because

it works for me. It's something I needed to do. There's not really difference. Everything's kind of become much more separated now. There's the straight edge scene, there's the punk rock scene. It's rare that all of these bands play together anymore. All the problems in each scene are the exact same. It's just that they have a different label.

M.Avrq. : Do you think that will ever change?

Dave : I wish it would change. It probably won't.

M.Avrq. : If you had the power to change it, what would you do?

Dave : That's too hard to say, because it would be like, 'Well, I'm going to have the fifty bands that I like playing'. Every once in

while, a band will come along where you're like, 'Dude, this band is awesome', and that kind of gets you into it. But, I can't really say what one thing I would change. That's too hard.

M.Avrq. : Do you think the attitudes vary from the East Coast, as opposed to the West Coast?

Dave : Not particularly.

M.Avrq. : Really? I've always been told that people think we're (West Coast) laid back, and the East Coast is all 'hard' and 'in your face'.

Dave : That's like a general stereotype, that's not even a punk rock stereotype. I don't think people here are all that laid back. They're pretty uptight for the most part. Same thing back East. They have the same thing, just a different accent.

M.Avrq. : How was touring?

Dave : Touring is so fun. I think touring is the greatest thing. You get to meet so many people. A lot of bad shit happens, like you

get break downs, clubs rip you off, they don't pay you what they're supposed to. You worry about it then, and then when you get back, the next day you don't even care. We had such a blast. It makes you so psyched you want to on tour and meet all the people you met last time. It's the one thing that really motivates me as far as punk rock. I would like to do a band so I could just go on tour. That sounds cheesy and meaningless, like, 'Oh, he's just doing the band so he can tour'.

M.Avrq. : Most people do bands for money.

Dave : That's true. I think touring is punk rock.

M.Avrq. : Are there any bands or particular people that keep you motivated to doing what you do?

Dave : They change. Of course there is, or else I wouldn't... I'm not like certain Krishna bands that say, "My motivation is my own band, so I'm going to do a zine with like all my band pictures". If I was my own mo-

tivation I would be depressed a lot. For the most part, I'm a pretty negative, pessimistic, depressing guy.

M.Avrq. : Do you think today's hardcore is actually more metal than it is hardcore?

Dave : Sound wise, oh yeah! You always see reviews from records and I don't know what they were listening to when they reviewed it. Like Resurrection. Every time I see a review for it, it's like, "A thirtieth generation of Youth Of Today". Where did they get that? That first record they did was incredible. That was the most Blast Black Flag sounding record that's come out in a long time. I think that record's fucking great. I think they (reviewers) look at it and pigeonhole it form the way it looks before they hear any music. Honestly, there are very few, what I would consider generic straight-edge bands, as far as Youth Of Today sounding. There's no youth crew sounding bands. No one plays like that, it sounds more like punk rock stuff. Now, if you were to bill some generic straight-edge, you would have to listening to a player record. Every band has that 'evil' guitar...

M.Avrq. : Except for Mouthpiece.

Dave : Mouthpiece play '88 generic straight-edge, which I think is rad. But, I know they're going to get so much

shit for it. It's not generic from what people are doing right now. Take any kind of punk rock, how can it not be generic? It's all been done before. It's kind of hard to break barriers in 1994.

M.Avrq. : Anyway, in Indecision #4, you wrote about how you're not vegetarian, and you're not going to be vegan...

Dave : That's what I'm saying now. I can see myself going vegetarian, but I don't see myself doing it right now. Honestly, if I were to go vegetarian now it would be more because of people going, "Why aren't you vegetarian"? It would make me feel under the gun, like I'm supposed to be doing it, pressured. That's lame. If you get pressured into something, that means your heart's not really into it and it's just never really going to be. I'll just end up fucking falling on my face, which I don't care to do. I pretty much do that everyday anyway, why purposely do it? I'm not too big on animal rights, simply because, quite



honestly, I don't really care.

M.Avrq. : Did you get a lot of mail on that?

Dave : Yeah, I did. It's just like all of those kids that get mad about soandso not being straight-edge anymore. 'That band fucking sucks!' That guy's an idiot for talking so profoundly and boldly, all that 'true til death' bullshit.

M.Avrq. : I think 'true til death' is the kiss of death.

Dave : I'll never say something like that. I never will, and never have. At this point in my life I don't see myself not being drug free, but I can't say what I'll think five years from now.

M.Avrq. : Wrap this up with whatever.

Dave : Have more fun. You have to keep a serious side to it or punk rock is meaningless, but you have to be realistic about it. Everyone says I'm pessimistic, and that I hate everyone, I kind of am, but I think it's more realistic. I can't be walking around going, 'I'm so happy go lucky, life is great! Life is perfect'. It's not. Not just life, but the scene is not perfect. Punk rock is not perfect. For the most part, it kind of sucks. At least most of the kids, I think, suck. That's pessimistic, but I think it's more realistic.



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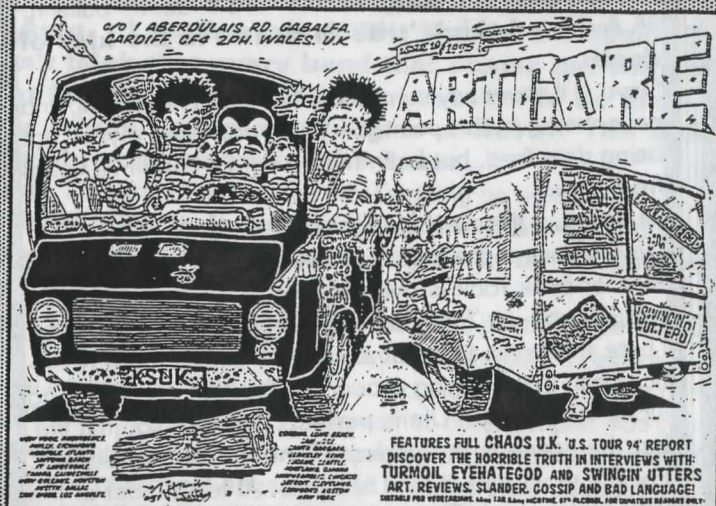


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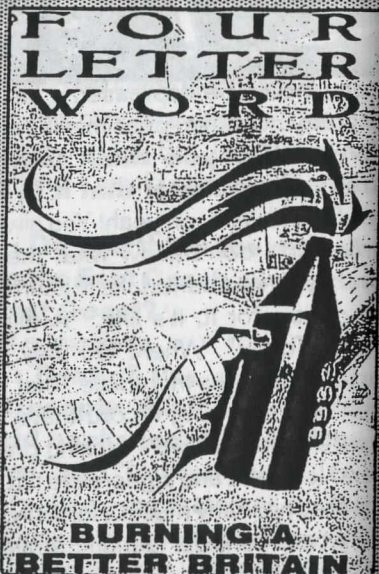
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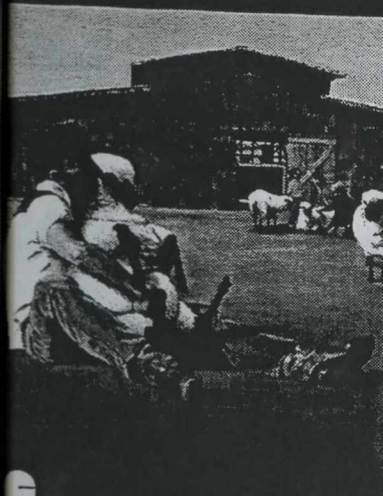


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DAN O'MAHONY

Hmmm... Yeah, this interview is about two years old, and you may ask, rightfully so, what relevance does an interview this old have? Well, for one, the topics of discussion revolve very little around musical projects, in fact, the main body of discussion is around personal feelings, which is the main reason I've decided to still run this. In a way, for me it's more than a little weird to put this out in public domain. This interview is probably the most personal one I've ever been involved with. Truth is, I cringe when I go back and read this. Two guys talking about dealing with broken hearts. I know some people are gonna laugh at this, but whatever. It amazes me how many hard as nails people I know. And some who have read this, say that Dan and I should be challenged for some of the things we said, and again, my response is, whatever.

Anyway, since the event took place, Dan has put out a book, the God Forgot seven inch came out on Allied, he played in a band called Both Hands Broken, and last I heard, he's in a new band.

It all went down on July 6, 1993 at Dan's house in Berkeley.

M.Avrg : Bring us up to date with what's been going on lately.

Dan : Well, about four days ago, I quit Maximum RocknRoll, and that's one thing going on in my life, where I'm either working for the magazine or just with Tim, and experiencing Tim's help in different creative things for almost eight years. I'm working on a studio project called God Forgot, which hopefully I can turn into a live project and keep going for a while. But, I say that about everything that I do. Living where I'm living and having the the other musician whose writing the material living where he's living, god knows how realistic that'll be. And I still fumble around with my book, but not as often as I should. Sometimes I'm not very optimistic about the likelihood of being able to get it printed. Other than that. I'm trying to

get rid of all my furniture, and keep from going insane.

M.Avrg. : Why did you quit Maximum ?

Dan : Well, for a lot of different reasons. A lot of them personal, a lot of them, I guess not political, but a lot of them were issue orientated. The more issue orientated thing, I think Maximum RocknRoll undeniably forwards the stagnation of an art form. I think that it stands to help things stand still and not move forward. It's very well organized, and it's very powerful, it's very creative, and it has a lot of well meaning energy that's designed to forward a beautiful and intelligent outlook. But, it wants that outlook to sit in exactly the same place forever. It's perfectly willing to fortify that outlook and make the punk rock movement bigger and stronger, and make the D.I.Y. ethic a more impressive thing by showing how much and

how large an entity people can organize on their own. But it doesn't want it moving in any directions it hasn't already moved in. Particularly on the music front. When there's a musical change, Tim has no real reaction to it. There have been philosophies put forward at meetings that suggested as new directions for the magazine which would eliminate the reviewing of music by artists who grew up in the punk rock community, who have total allegiance to punk rock's influence over them, who create music that doesn't really to one man's concept of punk rock. That's not cool with me.

Philosophically, the magazine goes where it wants to go. I feel like... Well, the things that Poison Idea and The Dwarves do are alright, and the things that the Hardline people do are alright, and the things that these people and those people do are supposedly alright because they're advertising in Maximum. They're not alright, and they go against the magazine's policy of printing anything sexist or not printing anything racist, and I find that hypocritical. If you're going to set up something linear like that, and something staunch, and something based on a moral rather than a business ethic, you can't have it go both ways just to accommodate your vision of punk rock. Which is what I feel bending these double standards does. So, I just basically got out because at the same time, it's too restricting and to free flowing. It's just not in synch with the way I think.

M.Avrg. : Tell us about God Forgot. You say you want to take it out live, but there are two people in the band...

Dan : Well, right now it's exactly the same thing as 411 was when it started. Which is one guy writing all the music and essentially playing all the instruments in the studio, and then I go in and I do all the vocals and I produce it. I write all the lyrics, and in this case, it's Kevin Murphy, the same one (as in 411) who wrote those songs before. He went in and recorded four songs so far, of just the heaviest, crunchiest, thickest, most pissed off, obscenely near metal hate I've ever heard, and then let me do the vocals to it, and then let me come up with the name and graphics. He's got to write two more songs and then we're going to release a six song mini-LP and a six sing CD.

He lives in Southern California, I live up here. We're four hundred miles apart, so god knows what will happen.

But, I've got to get back in a band. I've been saying that all year long, but it's becoming more and more necessary as I feel like I become a bit crazier everyday that I'm off stage.

M.Avrg. : How do you think it will develop? Are you looking for other band members?

Dan : I don't want to get into specifics, 'cause they have to be worked out between he and I. Ideally it would be based up here, and if it meant that maybe Kevin wouldn't participate in the project anymore, if that were alright with him, then that would be alright with me, if I could find suitable musicians. Certainly, I think that there are talented people in the area here, whether or not they're interested in working with me and I'm interested in working with them, whether or not we'll find each other's company tolerable is another story. There's always that chance. If

not, and I were to just find people who are writing completely their own compositions and who weren't really at all connected to the God Forgot project, and weren't playing any of the material, I could just do something under another name. But, in any sense, I've just got to get started and I've got to get to work. I can't stand the silence.

M.Avrg. : What does the name entail?

Dan : There's a verse I wrote one night, in reference to the experiences of a person I love very much, and it was just about, well the verse I wrote is fictional, it was

inspired by real life incidents. It's just about a little girl being unable to protect herself and naively believing in the things she was told, and seeing that they're not true. In this case, it was her mother telling her if she did her prayers, and she always did her chores and she always took care of her little brother and she was a good little girl, that God would protect her. But God didn't. The story is about sexual abuse. About her being victimized by her own father. It's happened on a varying scale to my own family, to friends of mine, and in the most extreme of senses, to someone I'm really close to. I don't know, it's the most inspiring trauma I've ever encountered. Survivors of it are true survivors. Their experiences aren't really understood or made room for in other people's appraisal of them as individuals. A lot of behavior starts to make a little more sense when you know what's behind it. I just wanted to do my part in naming my project after the experiences of last year.



M.Avg. : What are some of the God Forgot songs about?

Dan : I'm trying more and more to just write what I'm feeling. Like, if I look at 411 and No For An /answer, and this and that, and the other thing, they're all like these beautiful bands in the sense that they are politically sound, and that they state a very admirable, moral viewpoint. But, particularly in the case of 411, it's admirable and admirable only. It presents myself as I wish I were, as I would like to be, or as I am at my best. My behavior, I think, is always politically sound. I don't think I'm full of shit. I don't think that I'm a creep, I don't think I'm a pig. But, it doesn't explore my psychology, it doesn't admit a human side. I mean, I can sing a song like "Naked Face" or something, and express some vulnerability. But, does it really say anything about the fact my ability to hate, or be resentful, or to be possessive sometimes exceeds my capacity to love?

No, it doesn't. In that sense, it's sort of a dishonest representation of myself. So, in God Forgot, I'm trying to do a product that is whole, that represents more of what I'm all about. In the last year of my life, going through a real painful break up with someone I care about, going through a real serious severing of ties between myself and the city I grew up in, and my family, and everything else, I write a lot about isolation, and about resentment, and in particular, sexual, if not tension, flat out conflict of

interest. Last few years, I've tried not to be a very judgmental person about people's sexual habits. I've tried to say that monogamy is what's healthy for me. It's not necessarily what's healthy for other people. I can look at the experiences of other people around me, and know it's true. For them to have their two feet on the ground and be happy with what they're doing and to have the belief in themselves that they need, they can pull self-affirmation from a variety of partners and a variety of sexual experiences. Then I look harder at that, and I still have this deep seated No For An Answer "You Laugh" fucking psychopathic resentment of people who participate in the sexual meat market. So, God Forgot sort of represents that contradiction in myself, because I write songs about my belief that the meat is still on the bone. It's when you go for depth, it's when you try to get the knife in all the way, which is an ugly way to put it, or a thermometer all the way up the ass, we can't find one that ugly for that. But,

when you go for more, you get more, and for that reason, I can't justify going for less.

Am I monogamous? Definitely. Do I project that on to other people, and say that monogamy is really the only righteous sexuality? No. Do I resent non-monogamy? Yes. Am I human then? Of course.

M.Avg. : Don't you think it's societal conditioning? Some people feel that there's nothing wrong with being non-monogamous, but yet, at the same time, I feel that kind of cheap. But yet, at the same time, I have conflicting desires to be in a non-monogamous relationship.

Dan : Here's as close as I come to reconciling the whole thing, it's not ours to judge, whether or not it's a good thing. I do think that some of the things that hold monogamy in place is like a societal ideal, or the product of conditioning. I think that we're sort of raised, or we come

into viewing our sexual partners as our possessions. We refer to ourselves as having to have someone, "I've got to have this person. She must be mine. He must be mine", and when this uniqueness of that bond between you and that person is violated, the natural response then, is that someone hasn't respected your possession, or your possession of this person. I think that's sort of an ugly facet to monogamous psychology. But there's this, which is, the brightest flames come from the purest

fuels, and the more I give to one person, the less I give to other people. So, if I'm giving to a whole bunch of people, nobody's getting much. There's only so much of me to go around. I know what I want is to feel loved, and to feel cared for, and have someone recognize me for who I am, and to view me as being worthy of of them and their time on a rather serious level. They can't really view me as being worthy of that if I'm not willing to give the same to them. So, it's sort of like I'm monogamous in order to reap what I sew, in order to get what I want and to give other people, who would enter into that with me, want. After I left the last relationship I tried to go against that. I tried to tell myself that there's nothing really healthy about that, that's obsessive, that's not right, "You have a massive sexual appetite. Even when you were with this person, your head was always snapping over your shoulder and noticing a pair of cut-off denims heading the other way". Everybody's Captain Eyeballs. Well, so what. Sexual

appetite doesn't mandate sexual behavior, it doesn't mandate sexual activity. I got into a gnarly ass argument with Martin (Sprouse) one time about whether or not sex and adhering to your sexual appetite and satiating them was healthy or not. I said, "Fuck it, no it's not", anymore that every time I see a meal that looks good. If I eat that fucking thing every time I see it, I'm going to be obese. I'm going to be dietarily expended. I'm going to be gross. I don't think I cater to any of my appetites in an absolute sense., I have a great time drunk. Should I pursue my alcoholic appetite to it's fullest? No, I shouldn't drink at all. Because I have an alcoholic appetite. So great, I'm horny. I walk down the street and women drive me up the fucking wall, occasionally a man really blows my mind. Should I pursue it every time I witness it? Fuck no. 'But you're denying yourself. You're not healthy'. No. Wrong. Obviously, that's not true. There's no other part of your life

where's somebody's going to tell you it's intelligent to just do what you want. 'If you like it, it appeals to you, it must be smart. It's intelligent because you want it. It's healthy to do it because it appeals to you'. Tell that to someone who's acrophobic. Because almost always, an acrophobic finds it really exciting to stand on the edge and maybe jump off the building.

M.Avg. : What about relationships where it's basically just a friendship, but it may happen to go further at times?

Dan : I'm no saint. I've been dating one person and slept with another, and all under the nauseating pains that go with eventually breaking down and letting the first person, the person you're committed to, know. Or, in just dealing with yourself and feeling sick, or having it done to you. Am I still close with any of these people? Are they still close to me? Yes, we are. Would it have been right for them to have judged me and drummed me out of their life forever, or for me to drum them out of my life forever? No, because that's so judgmental. There's so much in what made me do it, or what made them do it, that I don't know whether the whole thing is just about right and wrong, it's just about pain and pleasure.

M.Avg. : What I've come to realize is that sex is much better when there are actual feelings involved. Not to sound moralistic or anything, but when it's just, "Oh yeah, we hang out, we're friends, but we happen to have sex on occasion", it just seems pointless.

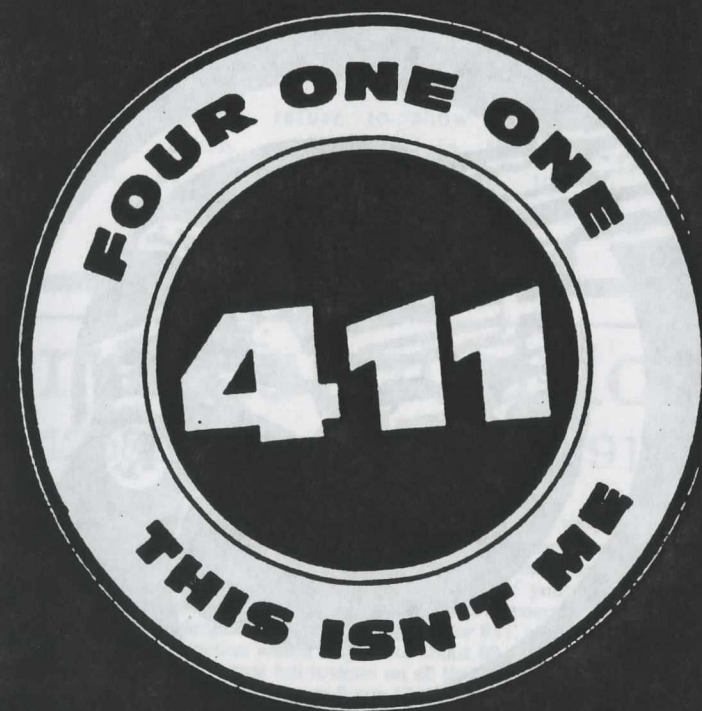
Dan : Exactly. I spent time with a woman on the road, last

time we went on tour. I spent a couple of days with her. We didn't have sex, but we were intimate. It felt really cool, I like her a lot, I respected her, she was a film student, she was bright, she had ambition, she had goals, she knew what she wanted to do. But it wasn't fulfilling 'cause there was no promise of any future in it. It was painful to deal with the thought of me doing that to someone who there was a promise of a future with me, who I was close to at the same period in time. So the right thing, the healthier thing for me would have been to ignore my appetite, and there are people who would argue against that, but the evidence bears it out. Now, when there's no relationship, when you totally eliminate any question of fidelity, when your life is an open slate, when you are not mentally or emotionally attached, excited, obsessed, committed, in love, you're just out there, you're just Matt or you're just Dan or whoever, you're just wandering... Someone excites

you, you don't know if you're really looking for a soul mate, you have good time, they're friend, you turn each other on and something happens, am I going to sit there and say it's a bad thing? No, it's not really my right. If I'm honest with myself and speak only of my emotions and not my intellect, if I admit that life is full of grey areas, it kind of ticks me off. I think it's kind of gross, I think it's kind of lame. I mean the fact that two friends can look at each other and say, "We should fuck sometime", and

be comfortable with it is really annoying, because what's the worth in it when they say it to someone they love and can't differentiate?

Morals are a weird thing and that's what my projects are showing up more and more. Right and wrong is really an odd grey area. I think more and more people need to be concerned with whether or not they're dealing out pain to themselves and other people, more than what's right and what's wrong. More and more I believe it's two things that motivate my actions and motivate other people's actions, are whether or not something is practical and whether or not it is something they would want done to them. In other words, the most beautiful people in the world have self-respect, but can still separate with a 'do unto others' philosophy. Some of the most popular, most effective people in the world simply put the mission ahead of anything, put the cause, their goals, ahead of everything. I try to find a healthy medium between the



two.

M.Avg. : After just ending a relationship with a person that I had been involved with for the past three years, I've come to realize that emotions defy logic. How I felt inside at the time when it ended wasn't exactly how I felt when I brought it up to this person that maybe it was time to call it quits. After it came to an end, I was like, 'Hold on a minute'... I realized that I still have these strong feelings. I wonder if it's the security or if I'm still in love with this person...

Dan : I have a friend, a woman friend of mine, who made this remark to me one time when I said our friendship was like a chase scene. It's not anyone that people who will be reading this interview knows, just to cut the fucking bullshit social mysteries. But, she said that our friendship, the reason that it is sort of a chase scene, and that we pursue each other for a time and avoid each other another time, is because instinctively the two of us know that our friendship is based more out of the time that we met each other and what was going on in our lives, than it is out of anything healthy. In other words, she and I are drawn to each other out of need. A need for security, a need for an ear, more than a genuine liking for each other, or a genuine appetite to be with this person in particular. It's more that we can be with this person and we find ourselves able to talk to this person, and that's why we hang out and maybe it depresses both of us sometimes.

It made me think how many relationships are like that on a non-friendship level, and see two people who are not happy together and don't necessarily click, but are the only ones they made themselves mentally and emotionally naked to, and no matter what, when they cut that chord, it's still going to hurt. Still, that person's going to be the only one who can see them, who looks at them and realizes who they are. For that reason, you're always going to go back. No matter what, no matter how long the relationship has been over, you're always going to look at that person and buy some fucking secret space that's only the two of yours, it only belongs to the two of you. I have to fight that on a weekly basis. About once a week I go back and inject the psychological needle in my arm because of the people I've been with... The women I've been with my whole life are really the only ones who understand me, strangely enough.

M.Avg. : That's exactly how I've been feeling. See, we

really had nothing in common, different interests, different needs out of life, but at the same time, she is one of the few people who knows how I feel, or actually sees the real me. How I may act in public, around my friends is not how I am inside my house, in my room.

Dan : It's not like you're phony, it's like that person's presence, more than your own hand, can spin the lid off the valve.

M.Avg. : What I'm still having a hard time figuring out, is that I can still have these feelings and this person who once had the same feelings as me is now able to turn them off.

Dan : Well, you got out of the relationship. It's the same situation with my relationship. The other person owes it to themselves to do a better job of recovering. There's nothing we can do to stop it. If you were to walk away from the relationship stronger than they were, it would hurt

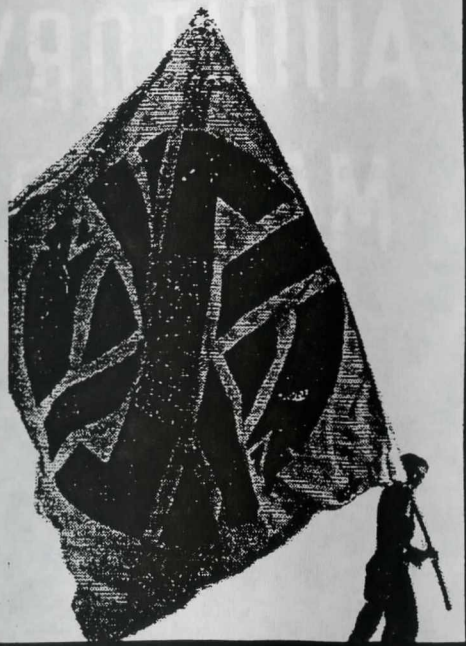
them for the rest of their lives. No matter how much two people love each other. I think that's the way the thing works. The one who affords themselves the comfort of saying, "It's time for us to stop", and reaches up to flip off the off switch is going to have to bleed a little longer if the situation is actually between equals. If you actually respect this person, you're going to have a harder time with than they are, because they're the ones who had the thing shut down on them, and they owe it to

themselves to put the pieces back together. In healthy relationships, between healthy individuals, that's what happens. Unless you got out because you really don't love this person, or you don't care about them, you're going to have a hard with it. Unless they really don't like themselves when you leave, when it's you who initiates the act of leaving, unless they really don't like themselves, they're going to have to really concentrate on fucking shutting it down and getting on. They can't have you shut them down again, so they can't make themselves completely available to you. It's not anything conscious, but I don't think any self-respecting human will let that happen.

I hate the fact that a lot of relationships are just like math, but I do think that there are a lot of two plus two principles involved. Too many times in my life things go down exactly the same every single time.



Be exactly who you want to be, do what you want to do
 I am he and she is she but you're the only you
 No one else has got your eyes, can see the things you see
 It's up to you to change your life and my life's up to me
 The problems that you suffer are the problems that you make
 The shit we have to climb through is the shit we choose to take
 If you don't like the life you live, change it now it's yours
 Nothing has effect if you don't recognize the cause
 If the programme's not the one you want, get up, turn off the set
 It's only you that can decide what life you're goon get
 If you don't like religion you can be the antichrist
 If you're tired of politics you can be an anarchist
 But no one ever changed the church by pulling down the steeple
 And you'll never change the system by bombing number ten
 Systems just aren't made of bricks they're mostly made of people
 You may send them into hiding, but they'll be back again
 If you don't like the rules they make, refuse to play their game
 If you don't want to be a number, don't give them your name
 If you don't want to be caught out, refuse to hear their question
 Silence is a virtue, use it for your own protection
 They'll try to make you play their game, refuse to show your face
 If you don't want to be beaten down, refuse to join their race
 Be exactly who you want to be, do what you want to do
 I am he and she is she but you're the only you.



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need us to do a little namedropping? well, some of the labels we carry include: **Ammunition, Art Monk Construction, Atomic Action, Blackout, Bloodlink, Chap-ter, Conquer The World, Conversion, Crucial Response, Dark Empire, Day After, Desparate Fight, Doghouse, Ebullition, 1124, Endless Fight, Engine, Equal Vision, Excursion, Final Notice, Fountainhead, Gern Blandstein, Glue, Gravity, Harvest, LJT, Indecision, Initial, Inner Rage, Jade Tree, Kidney Room, Lookout!, Lost & Found, Machination, Moo Cow, Network Sound, New Age, Old Glory, Outback, Overkill, Reflection, Reservoir, Revelation, Rhetoric, Scorched Earth, Significant, Smorgasbord, Sober Mind, Stillborn, Stormstrike, Subjugation, Tidal, Too Damn Hype, Trip Machine, Troubleman, Trustkill, Vermiform, Victory, Watermark, We Bite, Windward, Wreck Age, Yuletide**. & many more.

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last, but certainly not least, just a quick note on **Edison Recordings**, the newest addition in the **very** family. our first release is the mind-blowing **STARKWEATHER "Into The Wire" 12"/cs/cd**, out now. they will move you, haunt you, brutalize you, make you cry, make you tear down your wallpaper & paint your room black; all at the same time. we can honestly say that you have never heard anything like it before. **you'd never think something so heavy could possibly bring tears to your eyes...** anyway, the 12"/cs is \$6.50ppd., cd is \$8 ppd. within u.s.. foreign orders write first... worldwide distributors write! record labels write, too! we will trade for your releases in large quantities & they will be distributed thru **Very**...

P.S. since I am a cat, I am naturally curious & simply must know where you read this ad, so please mention it when writing in, ok? love ya...

AUDITORY MATTER

I let this section get way out of hand, never again will I let this happen. After so many reviews, one after the other, it's hard to say something new. So, if anything, this sort of thing will motivate me to get off my ass and get these suckers out. Well, that and the girls, limo, and free cocaine. Huh?!

Send your records or CD's in for review. I will not guarantee a good review, but that's life. You can tell what I like and pretty much despise in music after reading this section. ENGINE • PO Box 640928 • San Francisco, CA 94164 - 0928

AMBUSH "Lach!" CD

How do I describe this one? Somewhat ambient, really heavy, really powerful, almost reminds me of NEUROSIS, only more developed and therapeutic. Fourteen songs in all, heavy pounding rhythms, agonized vocals and various instruments appear here to create more than the average listening experience. This, for me, is an exceptionally great disc that finds a lot of time in my player. It's more than music, it's somewhat of a therapeutic experience allowing you to go into your mind and sort it out.

(Common Cause, Konrad - Adenaur - Str. 58, 73529 Bettringen)

AMBUSH "Pigs" CD

Hmmm... This one's kind of weird. I think their previous album, "Lach" was absolutely amazing, and this new one, "Pigs" is also great, but not as good as the monumental "Lach" album. The music is still intense, dark, neurotic, moody, and sharp, creating a perfect atmosphere for isolation, but there's something missing here. I can't quite pin point what though. They twist a cover of THE MINUTEMEN's "It's Expected I'm Gone", which works, and all of the other songs on here are great, track five being the most bizarre, and the first song, "The Funny Thing Is..." being the best cut.

(Common Cause, Konrad - Adenaur - Str. 58, 73 529 Bettringen)

ASSFORT "Ejaculation" LP

I was fortunate enough to see these guys these guys live twice this past summer, they blew the entire crowd away, both evenings. Sheer energy that doesn't let up until the very last note. Here's eighteen songs of relentless Japanese hardcore that rages start to finish. Thrashy, but not generic, and this captures the same energy as their live set. The best thing you can say about these guys, is that they're amazing. Prank Records will be releasing some vinyl for them sometime soon.

(Vinyl Japan, Seiwa Bldg., 2F, 4-9, 7 Chome, Nishi Shinjuku-Ku, Tokyo, Japan)

ASSRASH "Save Now For Your Doomed Future" EP

Thrashy punk with an anti-system message, from cops, "Pity (For The Innocents)" to the mindlessness of work, "After Work". Although this music isn't highly original, there's still a lot of bite, and the lyrics are interesting, and humorous at times. Also, how many punk bands have you heard use a banjo (check out "Fuck You I'm Drunk")? The sound bites on drinking are hilarious, and "Enemies Of Tomorrow" sounds musically like a wasted MOTORHEAD. An ace release.

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

AUTOMATIC 7 s/t CD

These guys sound a lot like current SOCIAL DISTORTION with a little more edge, but still too polished, with a very accessible sound. I could see this being played on commercial radio without a doubt. The first five songs have a punk sound, then tracks 6 through 8 are 'modern' rock, then track 9, "Hold On" kicks into the punk groove again, and is the best song here, and then track 10 closes off with a hybrid of punk and 'alternative' rock. I guess this disc is okay, at best, but a lot of songs sound similar, and there's a formula they use repeatedly that gets old really fast.

(BYO Records, PO Box 67 A 64, Los Angeles, CA 90067)



AUDITORY MATTER

BAD RELIGION "All Ages Show" CD

As much as I think it's fucked that they crossed over, I can't deny that I like their music. We all have our own lives to live. This disc is a twenty-four song collection material gleaned from BAD RELIGION's Epitaph catalog, featuring unreleased live tracks of a few songs. This stuff is great. Really powerful, catchy, and you'll find yourself singing along, although you may have to invest in a thesaurus in effort to totally comprehend what these guys are saying. The packaging is impressive with old fliers and lyrics scattered through the layout. Essential.

(Epitaph Records, 2798 Sunset Blvd., Los Angeles, CA 90026)

BARFEEDERS single

If you still can not get enough of the late '80's East Bay sound, then feast upon these two songs. Everything folks like about this sound is here.

(96 Highland Blvd., Berkeley, CA 94708)

BATTALION OF SAINTS "Death R Us" CD

Say what you want about CD's, but I think it's great to see all of these long out of print records re-released onto this format. No more scratches, no more pops, and best of all, people won't have to pay collector's prices the music, unless you must absolutely have the original format. It's the music that should matter, not the packaging. Yeah, so anyway, here's the complete collection from the recently reformed San Diego band, that features two new songs, "Hell's Around The Corner" and "Thru With You", then onto the "Second Coming" LP, and "Fighting Boys"

EP. Great stuff without a doubt. It's almost like punk has time warped with all of these old bands reforming...

(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

BLACK FLAG "Live Pain" CD

No doubt BLACK FLAG are the greatest hardcore punk band to ever grace this planet, and being the mindless consumer that I am, I don't hesitate to fork over my hard earned dollar for any BLACK FLAG product. Yeah, so I may have went without a meal or two on occasion, but hey, this is BLACK FLAG we're talking about here. Well, here's a bootleg that makes me

bootlegs aren't known for their pristine sound quality, but why bother releasing a shitty sounding product? Maybe it's fools and their money. Choke... ahem... (Lucky Discs)

BORN AGAINST "The Rebel Sound Of Shit And Failure" CD

BORN AGAINST were a breath of fresh air in a stale music scene, not just musically, but the attitude as well, calling the punk scene on it's hypocritical shit, and people rallied around them, maybe not what BA wanted, but... The sad thing now is that some of those people who cheered as BORN AGAINST went to heads with bands who signed d over, are some of the

people who say, "Well, they're nice guys" as their friend's band signs on the dotted line. Choke on shit please. This disc contains all of BORN AGAINST's songs from compilations, splits, and singles. My only complaint is the track "We Won" from their split with SUCKERPUNCH wasn't included. Incredible hardcore punk in the vein of ARTICLES OF FAITH and BLACK FLAG.

(Vermiform, PO Box 12065, Richmond,



wonder if this was worth the sum of money I shelled out for this somewhat lackluster disc. For what I paid for this, I could have bought a couple of burritos, a zine, and a seven inch instead. The first twenty-two songs were recorded in Pittsburgh on July 4, 1981, with Dez on the vocal duties, giving you an indication of what "Damaged" may have sounded like if they hadn't met Rollins. The sound is muddy with fluctuations, and for a live recording the crowd sounds absent. But, the remaining seven songs, with Rollins, recorded live in Monterey, CA have the worst sound production. Really flat, faint, and the vocals overriding the music. Really disappointing. Yeah, it's a bootleg, and

VA 23241)

BOUNCING SOULS "The Ballad Of Johnny X" EP

Three songs of up beat punk rock with a live sound. The title track is a song about a disenchanting rebel rocker, musically this sounds somewhat like if THE CLASH played train songs. Pretty good. The two songs on the flipside, "Here We Go" and "Headlights... Ditch!" are along the same line except with a hyper '50's era country music flavor tainting "Here We Go". I wish they would have included a lyric sheet with this, because the parts I can pick up sound cool. All in all a good record with great cover art.

AUDITORY MATTER

(BYO Records, PO Box 67 A 64, Los Angeles, CA 90067)

BOUNCING SOULS "Maniacal Laughter" CD

Catchy punk rock that cruises at a steady pace, with short bursts of speed thrown in to keep you on your toes. Musically this is nothing astounding, but it's good stuff nonetheless. The lyrics are great, presented from a personal view, without being vague, telling stories about friends, touring, girls, punk rock, etc. This also has the three songs from their previous EP.

(BYO Records, PO Box 67 A 64, Los Angeles, CA 90067)

CABLE / MALCOLM'S LOST split EP

CABLE check in with two scorchers, "Wireless" and "Paperaeroplane crash" that have sound similar to the bands on Ebullition. Really intense, thrashy with a little complexity, and raw vocals. Absolutely great! MALCOLM'S LOST come in with only one song, "Idle" that's fantastic musically, broody with a subtle intensity and a complex arrangement, somewhat like a stripped down NEUROSIS, but the vocals kill it.

(Moo Cow Records, 38 Larch Circle, Belmont, MA 02178)

CROWN ROAST s/t EP

Musically this reminds me of SONIC YOUTH, Am - Rep bands with less polish and more sludge. Predominately instrumental numbers which cruise along at a steady pace with very few vocals. Three songs in all, with the third being a distorted to hell cover of DRUNKS WITH GUNS "Enemy". Appreciated at a loud volume.

(Unclean Records, PO Box 49737, Austin, TX 78765)

DEAD AND GONE "T.V. Baby" LP / CD

Amazing. Combine CHRIST ON PARADE, NEUROSIS, ECONOCHRIST and the vocals from NEGATIVE APPROACH, and you'll roughly come up with DEAD AND GONE. Musically and lyrically dark, with the bleakest tone imaginable, that's somehow appealing. Live, these guys are godhead. The vinyl version of this has only eight songs, while the CD has fourteen, with the last six from

another recording, four of them appeared on their debut EP. The best band out of the East Bay in years.

(Prank, PO Box 410892, San Francisco, CA 94141 - 0892)

DEFIANCE "Burn" EP

These days it's a rarity when bands write songs that will have you walking around, arm in the air, stiff, and your hand in a fist, as you recite the lyrics that empower you and your friends. Articulating the rage you feel on a daily basis. This is the second EP from DEFIANCE (ex-members of RESIST, UNAMUSED and DEPRIVED) and it's definitely one of the best

records to come out in the past year. Catchy and aggressive punk with an anarchist slant attacking the police, the army, the rich, and what a sham voting is. All four songs are great, but the two tracks on the second side are classics. "Fodder" is an anti-army song with a strongly infectious

Oi style added to their sound, and the title track, "Burn" calls the rich out for what they are, with music that's thrashy and catchy at the same time, with a lyrical anthem for a Class War.

(Consensus Reality, 1951 West Burnside 1654, Portland, OR 97209)

DEVOID OF FAITH "Denial By Machinery" EP

This record is so damn good... With every listen I find more reasons to repeatedly put this on the turntable and crank the volume to a nice window shaking level. Earth shaking hardcore with abrasive guitars, dual vocals (featuring Nate from MONSTER X), a nice thick gritty and sinister sounding bass with tempo changes and the right amount of speed combined with an intense approach and great lyrics. Cover art is by Simon from Arnie zine.

(Crust Records, PO Box 8511, Warwick, RI 02888)

DICK CIRCUS s/t EP

It's too bad these guys have already broken up, because after hearing this record it's obvious they had the potential to gain some notoriety. Totally raw punk rock with an early '80's style, and the vocalist sounds kind of like the singer from LEGAL WEAPON. Another fine release from... (It's Alive, 900 Azalea St., Oxnard, CA 93030)



DEAD AND GONE

DOUGHNUTS "The Age Of The Circle" tape

All female, melodramatic straight-edge speed metal from Sweden. Where's the songs about Satan??

(Vistory Records, PO Box 146546, Chicago, IL 60614)

AUDITORY MATTER

THE DROP OUTS "The Primitive R&B Sound Of..." 7" single

Imagine if Johnny Cash grew up near a swamp, liquored up non-stop and chain smoked. It would probably sound something like this. "Bye Bye Baby" is an amped up train style song with harmonicas and a 'train going down the tracks' rhythm with gravelly vocals. "Bad Luck Cat" is a surf influenced number with a dark tone. Pretty good stuff. (Unclean Records, PO Box 49737, Austin, TX 78765)

DYSTOPIA "Humans = Garbage" CD

This is the best thing I've heard in years, and possibly the best of the '90's. The music is a mixture of metal, grind, doom, and hardcore. DYSTOPIA consists of members from MINDROT, CONFRONT, and CARCINOGEN, kicking out amazing music with a style reminiscent of NO TREND, right down to the lyrical content. Abrasive instrumentation with a dark tone, even more abrasive vocals that vomit up words of suicide, animal abuse, self destruction / hatred, the farce that love is, eco-cide, etc. sound bites are top notch, featuring serial killers, suicide notes, etc. It's unreal how great this disc is.

(Common Cause, Konrad - Adenauer - Str 58, 73529 Bettringen, Germany)

DYSTOPIA / SUFFERING LUNA split EP

DYSTOPIA occupy the A side with their grind sludge metal hardcore noise attack, and on this song there's an influence of the mighty BLACK SABBATH prevalent. The name of the song is "Diary Of A Battered Child", which is presented from a first person point of view, delving deep into the world and mind of an abused child. Insightful and disturbing, something that will leave you in a daze. SUFFERING LUNA on the B side remind me a lot of recent HAWKWIND, ambient space rock creating aural landscapes for the listener to lose themselves in. This kind of stuff doesn't appeal to everyone, but I enjoyed it and wouldn't mind hearing more in the future.

(Theologian Records, 200 Pier Ave. #2, Hermosa Beach, CA 90254)



EVOLVED TO OBLITERATION s/t EP

As Billy Ocean says, "Simply awesome"! Eight songs of brutal metal / hardcore thrash that can certainly obliterate all that crosses this band's path. Hands down, one of the best bands in the Bay Area, on record, and definitely live.

(Hemorrhage Records, PO Box 362, Northbridge, MA 01534)

FACE PULLER "Anatomy Of Noise" single

If I remember correctly, the early releases from this band were total skull crushing blasts of music that would leave you worn out after every listen. What's here on this record is a more laid back approach, with a '90's metal approach, more complex arrangements, time changes with very little dabbling in the speedier. These two songs definitely have power, but for some reason I'm not as impressed with this as much as I was with their earlier releases.

(Bang On Records, 544 - 810 West Broadway, Vancouver, B.C., Canada V5Z 4C9)

FACE VALUE "Choices" CD

If this is FACE VALUE, then where is Tony Erba?! Whatever the case, this band is still flogging

a horse that died long ago. Fourteen songs of tame hardcore, tough guy lyrics, and no edge.

(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

FORCED EXPRESSION s/t EP

What better way to remedy a shitty day than to put this record on the turntable. Sludgy powerviolence that blasts away song after song with full on intensity, and dual vocals, much in the style of CROSSED OUT and SPAZZ (especially in the heavy bass department), with maybe a little bit of BLACK SABBATH thrown in. Features Daryl Kahan, ex-vocalist for CITIZEN'S ARREST.

(Reek Havoc, PO Box 5624, Richmond, VA 23220)

FOUR LETTER WORD "Words That Burn" EP

Punk rock with pop influences, but this is anything but cutesy pop for the masses. This music has a solid kick, the guitars have a nice raw sound, the vocalist (Welly, from "Artcore fanzine") sings one moment then growls out thought provoking lyrics that say a lot in a short space of time. The deeper you get into this record the better it gets. Only four songs, leaves me wanting more.

(1 Aberdulais Rd., Gabalfa, Cardiff, CF4

AUDITORY MATTER

2PH, Wales, UK)

GAS HUFFER "The Inhuman Ordeal Of Special Agent" CD

Seen their records around a lot of places, but never bothered to check 'em out, so I'm not very familiar with them. This is actually pretty good. Country flavored garage punk that rocks at a steady pace. The vocals sound like a cross between Gary Floyd from THE DICKS and Lux Interior from THE CRAMPS. Each song gets better than the last. The more I listen to this the more I like it. Do yourself right and pick this one up.

(Epitaph Records, 2798 Sunset Blvd., Los Angeles, CA 90026)

GASMASK "Fear Of A Red Planet" EP

Straight-edge commie grind core gone awry!! This is as fast as it gets. Rumor has it that this is actually early NAPALM DEATH records played at 45. Hmm, well, maybe I'm easily amused, but whatever the case, this record rips. Allow me, if you will, to quote from their "Declaration Of War"; "This is an attack launched with an instrument that you all dispose of: your stereo. To re-discover past values which can also be the future. Never lower your guard, do not turn music into boredom for whims, have the courage to have balls. Otherwise, to listen to something new, we will have to play old records at 45 r.p.m. instead of 33". Aside from the fact that quote may lend some truth to the NAPALM DEATH rumor, it's also something you should mull over next time you're at a show checking the time on your watch while some band plays a three minute plus song to lull the obedient crowd to sleep. Life is too short for slow songs. Only 200 made.

(no label, no address)

GROUND WORK "Today We Will Not Be Invisible, Nor Silent" LP

Whoa!! This is a million times better than I was expecting!! Sludgeish BORN AGAINST meets Gravity meets Ebullition and that's kind of close to how these guys sound. While they may not go for the speedy route, they keep it at a cool medium pace packed with enough variety and changes at the right moment to keep things interesting. Chaotic bursts to heavy, thick, punchy rhythms and a shredded voice box. Fuckin' great stuff,

you could'n't possibly go wrong with this. (Bloodlink Records, PO Box 252, New Gretna, NJ 08224)

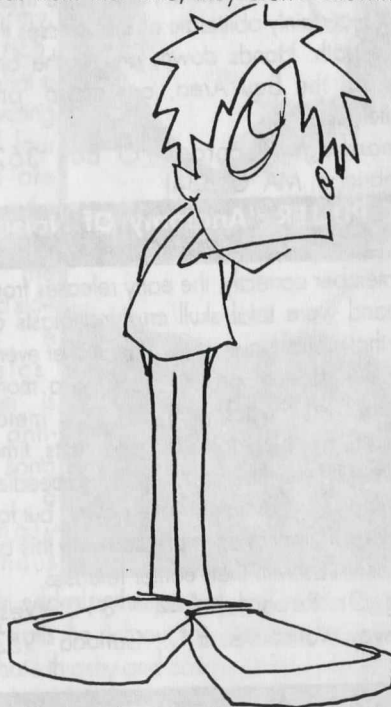
GROUNDWORK discography CD

It's a shame this band is no longer around, because as this disc illustrates, they made some great music. This disc contains their LP, the tracks from their split with UNBROKEN, the song from the "Lacking Mindset" compilation, and their two EP's, Hardcore with a nasty crunch, reminiscent of RORSCHACH.

(Bloodlink Records, PO Box 252, New Gretna, NJ 08224)

H100'S "Distort Cleveland" EP

Most music in the past few years has been over-produced shit, cookie cutter bands ripping off one band who has an original sound, but every now and then a band will come around that knows how to play hardcore like it should be. These guys crank out some mighty ugly hardcore punk that's unrefined, flailing about and getting dirty. The stuff dreams are made of. There's an '80's feel, kind of like a looser, snottier, and belligerent SIEGE, and like most bands from that time, they aren't following a



formula that bands today milk to death. Features a SYSTEMATIC DEATH cover. (Burrito Records PO Box 3204, Brandon, FL 33509 - 3204)

HATCHETFACE "Vol.II" LP

Formerly known as BOUND, these guys kick out furious blasts of hardcore that barrels down with intent to kill, from start to stop. While these guys thrash about, they can't be considered faceless, there's tempo changes, guitars playing notes over the other playing chords, and the drums go beyond the confines of snare-core. Fifteen songs of pissed off energy, one being a JERRY'S KIDS cover, makes for one great LP.

(Figure 4 Records, 35 Eliab Latham Way, E. Bridgewater, MA 02333)

HEIST "Bloodstained" EP

Seventeen songs on seven inches of plastic, and not one sloucher amongst the bunch. This Australian three piece unit plays some great hardcore that can be all out thrash one second then go into some catch rhythms the next. Full on 2/2 time signatures to 4/4 standards. Intense stuff indeed.

(Ecocentric Records, PO Box 572, 56005 Koblenz, Germany)

HERBIVORE s/t EP

This is noise core in the truest sense of the word 'noise'. Mutilated samples and various noises come together to create HERBIVORE. This 'music' is definitely not for everyone, but I tend to like this, especially during those times when your mind's racing, looking for something to do, because there's plenty going on here that it will definitely demand your attention.

(Hater Of God, PO Box 1371, Troy, NY 12181)

HOGAN'S HEROES "101 / 3 Fists & A Mouthful" CD

These guys are still around? After listening to this I have to ask why. This disc consists of their new three song EP, "101", and the "3 Fists & A Mouthful" LP, which was recorded in 1992. If you miss the days of glam metal bands like Motley Crue, Poison, Faster Pussycat, etc., then these guys may satisfy your craving.

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

AUDITORY MATTER

HUTCH "The Last Cold I'll Ever Catch" EP

Competent poppy 'emo'-rock that at times really clicks together and takes off, but on the whole the music just kind of lays there being nothing more than background noise. (Excursion Records, PO Box 20224, Seattle, WA 98102)

INHALANTS "Kill You" / "Automatic Pilot" 7" single

I'm not very much into the garage rock sound, but there are a few bands that do catch my ear every now and then. Here's one of 'em. Very raw, rockin' with a cool tempo, distorted vocals and buzzin' guitars. Good stuff. (Unclean Records, PO Box 49737, Autisn, TX 78765)

INITIAL STATE "Abort The Soul" CD

Out of the ashes of ANTI-SCHISM comes INITIAL STATE, taking the style of the previous band to another level. This is solid, very tight, direct and moody which leans strongly towards a dark edge which accents the lyrical content well. One of the best to come out in a while. (Clearview Records, 2157 Pueblo Dr., Garland, TX 75040)

JACK KILLED JILL "Well" CD

This sounds like a cross between LEGAL WEAPON and AGENT ORANGE. Somewhat aggressive music with a driving rhythm, and the majority of the material here is strong, and at times catchy, with only three songs, being ballads, throwaways. Features a cover of THE AVENGERS "We Are The One". (New Red Archives, PO Box 210501, San Francisco, CA 94121)

JAYHAWKER "Scale Model Failure" EP

DRIVE LIKE JEHU influenced noise rock with hardcore styled crooning, and if I had heard something like this about 3 years ago I would have thought this was 'the shit', but since then this style has been copied so much, and it's all done in a 'by the numbers' formula by nearly every band that plays this style that there's no real excitement or surprise. (Excursion, PO Box 20224, Seattle, WA

98102)

JIM JONES PARTY MIX / WARPETH split EP

Both bands play early '80's punk with an anarchoist slant. JIM JONES PARTY MIX execute this in a mid-tempo approach with gritty music and gruff vocals. They're pretty good, but a little more immediacy would help. WARPETH, on the other hand, come in with a little more intensity and a somewhat fresher approach. Their song, "Abomination" absolutely rules, more so than Ozzy. (Warfare Collective, PO Box 405, Monroeville, PA 15146)

JUGHEAD'S REVENGE "13 Kiddie Favorites" CD

Holy christ! This disc is fucking great!!! JUGHEAD'S REVENGE kick out vicious hardcore punk mixed with a heavy dose of BLACK FLAG, and THE DESCENDENTS. Like I said, great stuff. This is the perfect disc for those times when you're too pissed off to speak, and the music and lyrics serve to lay it all out. Features a cover of THE ADOLESCENTS "L.A. Girl". (BYO Records, PO Box 67 A 64, Los Angeles, CA 90067)

KINA "Nessuno Schema Mella Mia Vita!" LP

This was originally released as a cassette in 1984 on Subvert Tapes. The sound quality is very murky, but the unpolished sound helps capture the rawness and immediacy of times gone by. Italian hardcore that knows speed, but still this is able to create a song structure. The liner notes are equally as good. Great stuff. (Blu Bus, Via Consolata 5, 11100 Aosta, Italy)

MANKIND "Won't You Join The Army Now So You Can Fight..." EP

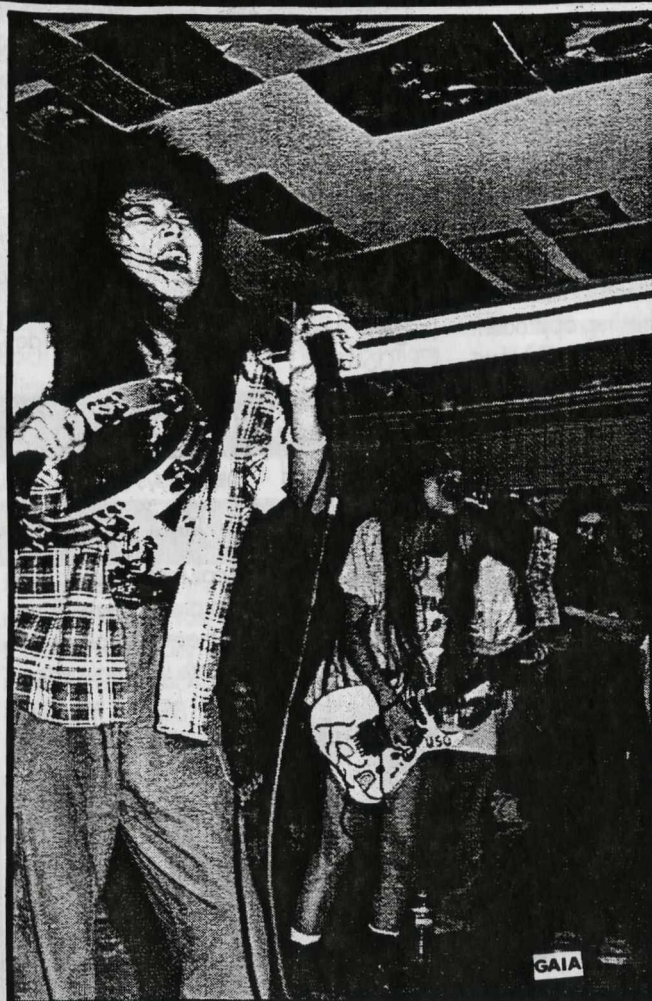
Fuck, this record is absolutely great!! Anarcho hardcore punk that rocks like a mother, is catchy, and has a solid kick. Very reminiscent of early '80's hardcore with the chainsaw guitar attack, speed, full on no frills approach, and anti-system / anti-war lyrics that are actually quite good. Simply put, this is one of the best records I've heard in a long while. (Eugene Records, PO Box 2183, Meriden, CT 06450)

MONSTER X s/t EP

As I understand it, these guys are the only Straight-Edge grind band in existence, and if that's the case, they may also be the only Straight-Edge band to call for the legalization of marijuana. But regardless of where you stand on the SXE issue, these guys play some awesome grindy hardcore with ugly vocals coughing up some great lyrics. Five songs



AUDITORY MATTER



MY WHITE BREAD MOM kicks things off with two songs of straight forward no frills hardcore punk, reminiscent of the early '80's sound. A little better sound production could do wonders for these guys. MOODY JACKSON on the B side play mid-tempo punk with a few hooks, here and there. There's nothin that really stands out, but this is good, foreshadowing a possible spark in the future. (Burnt Sienna Records, 207 Pohatan Ave., Cols., OH 43204)

NAILED DOWN "Violent Distortion" mini CD

Brutal hardcore that pulverizes all who cross it's path. Reminiscent of bands like DROP DEAD, INFEST and CROSSED OUT, this Australian outfit thrashes out twenty-seven songs with 97% of them lasting less than a minute, there's even one that lasts a whole nine seconds.

Here's a band who plays music the right way, god bless 'em!

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

NOFX "Heavy Petting Zoo" CD

These guys are definitely one of the most copied bands around today, which may help explain the over abundance of terrible bands around at the moment. I won't deny that this band plays some catchy music, but on the whole they are just over produced power pop. The cover is funny, and the layout for the lyric sheet / booklet is great, but the music is a whole other story.

(Epitaph Records, 2798 Sunset Blvd., Los Angeles, CA 90026)

NO MOTIV s/t EP

Here's proof positive that Nard Core is back. Keeping in touch with their roots, these guys crank out speedy hardcore punk that would

make for great listening while skating, or along side whatever it is you enjoy doing while listening to music. Four songs in all, fast paced, but not so fast that they would have to forsake any character, as there is plenty of rhythm and time changes here. Only 300 pressed, so act fast.

(It's Alive, 900 Azalea St., Oxnard, CA 93030)

THE OFFSPRING s/t CD

The popularity of this band amazes me. I listen and listen to this band, trying to figure out why they are as popular as they are. I still don't get it. Further proof that the majority of people will suck up anything put before them. The music sounds like something you would hear in a soundtrack for one of those mid-'80's teenage party movies, like what is shown on USA network on Friday and Saturday nights. The movie producer hires a studio band, used to playing for musicians like Rupert Holmes ("If you like Pina Colodas and gettin' caught in the rain"...) and Barry Manilow, he tells the band, "We need a little punky number for this movie. Something kind of wild, but not so wild it will turn the kids off. What can you give me"? The result is mediocre pop rock at best. Exactly like what Offspring play. This CD is a re-release of their out of print first LP originally released on Nemesis. I never figured anyone would be interested in this band, but I'm sure within the next year or so, these guys will be just one of the too many flash in the pan acts of the '90's. Who knows, one day you may just take your kids to see these guys play at a ball park when the games' over, in between the fireworks display.

(Nitro Records, 7151 Warner Avenue, Suite E - 736, Huntington Beach, CA 92647)

OPTIMUM WOUND PROFILE "Aphyxia" CD

Awww jeezuz... This is so cheesy it's unreal. From the beginning with the acoustic guitar and pathetic 'I'm so weak' whispered vocals to the very final note this is a non-stop laugh. Modern metal with nods to crap like NINE INCH NAILS and MINISTRY. Complete shit. (We Bite Records, PO Box 10172, Chicago, IL 60610 - 0172)

in all, and all of them great.

(Dysgusher, 2 Bloor Street West, Suite 100, Box 477, Toronto, ONT., M4W 3E2, Canada)

MONSTER X / HUMAN GREED split EP

Each band gets two songs each. MONSTER X are a straight-edge grind band, but they are worlds apart from the typical straight-edger. Ultra tight grind with horrendous dual vocals that wrench out intelligent lyrics. These guys are one of the best bands around at the moment. Definitely a band I'll remember ten years from now. HUMAN GREED blast out more grind with French lyrics (there are English translations) dealing with vegetariansim and apathy.

(HaterOf God, PO Box 1371, Troy, NY 12181)

MY WHITE BREAD MOM / MOODY JACKSON split EP

AUDITORY MATTER

THE PIST "Ideas Are Bulletproof" CD

Mid-tempo hardcore punk with a sloppy feel. Although this stuff isn't blazing with speed, it's pretty good. Lyrically this is top notch, with somewhat detailed verbal attacks towards the system, society, punk, etc. The only complaint I have with this record is the production. If the guitars were turned up a little more this would have more of a kick. But still, this is pretty good stuff from a band who deserves your time and interest. One of the few who keep it real.

(Elevator Music, PO Box 1502, New Haven, CT 06505)

RAID "Hands Off The Animals" tape

Who would have guessed that the Hardline legacy, which was never really that big or well-received when it was around, would finally catch on? RAID, one of the only three bands put out on Hardline, espoused the party line to the fullest, and it's all laid out in their lyrics. Animal liberation, pro-life, anti-fornication, etc., backed up with an authoritarian mentality. Musically, very metal influenced hardcore that's actually pretty good, and in that aspect I can see why people would like this band. But lyrically it's fucked. (Victory Records, PO Box 146546, Chicago, IL 60614)

RUPTURE / SCROUNGERS split EP

Still don't know what to make of RUPTURE. Musically they play some good thrashy and punchy hardcore racket, but a good chunk of their lyrics are moronic, somewhat equivalent to young kids telling dumb sex jokes on the playground. Did like the lyrics to "Your Hand Is On Your Rod" tho'. Never heard the SCROUNGERS before, until now obviously. From what I've heard here, this isn't half bad, although the production really hurts it all in the end. The production quality for both bands is muddy, especially for the SCROUNGERS side.

(Yeah Mate Records, PO Box 17, Victoria Park, W.A., Australia 6100)

SCRAWL "Q" CD

Twenty-four songs of atypical crust from Germany, mixina folk, jazz, ska, rock, etc.,

with throaty, crusty vocals, thick bass lines and short blasts of guitars to accent each song mixed with trombones, accordians, pianos, trumpets, saxophones, etc. Never heard anything quite like this, and as odd as it may sound, this weird mixture of music works well. Great stuff, and it's always good to see bands break out of the mold and create something new.

(Ecocentric Records, PO Box 572, 56075 Koblenz, Germany)

topics, but don't let that put you off. The anger carries over well. Excellent, indeed. One of the most important bands of the decade.

(Kaal / Left Wing Records, Jeroen Vrijhoef, Prof Bromstr 4, 6525 AV Nijmegen, The Netherlands)

16 / GRIEF split EP single

Somewhat contrasting... 16 check in with "Trigger Happy", which is a little slower than their previous material, the HELMET damage is still in effect, but these guys give the sound more of a crunch with a heavy delivery. GRIEF, this band knows how to interpret pain through music. Slow, torturous sludge that punches and kicks with deliberation. Depending on my mood, I like this style a lot or sometimes it's too slow for my short attention span.

(Theologian, 200 Pier Ave. #2, Hermosa Beach, CA 90254)

SNAPCASE "Steps" tape

These guys are really popular, but I have a hard time understanding why. Disposable metal.

(Victory Records, PO Box 146546, Chicago, IL 60614)

SNAP - HER "We're Snap - Her... And You're Fucked!" EP

What drew me to this record was their take off on the MEATMEN "We're The Meatmen" cover. But not only is the cover good, the music's good too. Mid-tempo punk in a humorous vein, which will explain the goofy lyrics, especially this gem of a line from "Fuck Earth Day": "I hate hippies in the park, I like to beat them

after dark". How can you top that?

(Real George Records, PO Box 40510, Santa Barbara, CA 93140)

SOCIAL UNREST "VOLUME 1" & "VOLUME 2" CD's

It's about time someone put this material out on disc. Both of these CD's contain the complete discography, in chronological order, divided into two CD's. "Volume 1" consists of their "Making Room For Youth"



SEEN' RED "Trefwoord Punk" EP

Definitely one of my all time favorite bands. Each record, they get better and better. I believe the IGNITION influence that was apparent in their earlier material has passed away with the more recent releases, because here the music is more immediate, very raw, thrashier, tighter, and catchier. Lyrics are written and sung in Dutch, as these songs mainly deal with Dutch

AUDITORY MATTER

EP, the cut from the first MRR comp., "Rat In A Maze" LP, and "SU 2000", which is when Jason Honēa stepped in on vocal duties. "Volume 2" contains their last two albums, "Before The Fall" and "Now And Forever", which was a departure from their raw hardcore sound that is found on the first volume of this disc. The stuff on this second disc is more dark, textured, and more on the post-hardcore side. Both phases of SOCIAL UNREST were great, and definitely stand the test of time. Highly essential.
(New Red Archives, PO Box 210501, SDan Francisco, CA 94121)

SOCIAL UNREST "New Lows" CD

A question you can't help ask about all of these bands that are reforming, along with why, is do they still have it? SOCIAL UNREST come back with a new sound, which is kind of a mix of their earlier material combined with their later style, topped off with a poppy edge. This stuff rocks without a doubt! They even do justice to a cover of QUEEN's "Sheer Heart Attack", doing it even better. Ten songs in all, all of 'em good. It's obvious these guys still 'have it'. They should have never left in the first place.

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

SONS OF HERCULES "Spittin' Fire" / "Snake People" single

Only two songs, one, "Spittin' Fire" is going to be on their upcoming full length, "Hits For The Misses", the other song as a non LP track. Like I said, only two songs, but these songs rock like a 'mother'!! Sixties style punk with a dirty edge that knows what rocknroll is. Great single, and I hope to hear the album soon.

(Unclean Records, PO Box 34627, San Antonio, TX 78265)

SPAZZ / ROMANTIC GORILLA split LP

Fuckin' awesome split!! SPAZZ just gets better and better and better. It's unreal... Tighter, more aggressive, and the bass heaviness adds more meat to the bone. Songs about Todd Bridges, kung fu, cat food, pagers, and an attack on a particular strain of hardcore that I'll let go unnamed for now. ROMANTIC GORILLA from Japan are absolutely amazing!! Hyper fast thrash, with rhythm, that

doesn't fuck around grabbing you by the throat. The vocals are some of the best I

I have ever heard, very abrasive. More, I say!

(Sound Pollution, PO Box 17742, Covington, KY 41017)

THE STITCHES "Sixteen" 7" single

Very few bands who play '77 style era punk can pull it off, but these guys can do it with ease, and even more importantly, they have the urgency that most bands lack. Only two songs, but you'll be so blown away you won't mind flipping this fucker over and over for many repeated listens. (Vinyl Dog Records, 18822 Beach Blvd., Huntington Beach, CA 92648)

THE STITCHES "8 X 12" LP

Okay, so you've already worn out the vinyl, and you still need more, well here's an album's worth of totally rockin' punk the way it's meant to be played; catchy, a great flow, nihilistic bend, and an anthemic approach to the songs. This music is fuckin' ace, upstart material that will remind you why punk rock is really where it's at. The best band to come out of Southern California in years.

(Vinyl Dog Records, 18822 Beach Blvd., Huntington Beach, CA 92648)

SWINGIN' UTTERS "The Streets Of San Francisco" CD

I've been hearing a lot of good things about these guys for some time now, but never bothered to check 'em out for myself. Then one day this disc shows up in the mailbox. I get home, put it on, and in a moment straight out of a V8 commercial ("I could of had a V8" says the persona s they smack their palm against their forehead) I ask, "Why haven't I checked these guys out before"?! These guys are great and worth all the praise thrown their way. Late '70's punk in the vein of bands like THE CLASH, SHAM 69, and STIFF LITTLE FINGERS, with a vocalist who sounds kind of like a less gruff Shane McGowan. This disc is so good



STITCHES

it's unreal. A lot of bands are playing this style of punk, but few can keep it sounding as fresh as this band can.

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

TEMPO ZERO "2 Minuti d' Odio" LP

Italian post-hardcore that runs hot and cold. Some songs and some moments this band creates really good music, and while they're good musicians and capable of giving each song depth, there are monets, maybe too many, where the music comes off uninspired.

(Blu Bus, Via Consolata 5, 11100 Aosta, Italy)

V/A "The Beginning Of The End" CD

This here compilation showcases the diversity of Unclean Records. The tracks are taken from singles, EP's, and LP / Cd's released previously by the label. The music ranges from FLIPPER-esque

AUDITORY MATTER

wave to hardcore punk to rocknroll to swamp rock. For the first time in a long time, here's a compilation where every band is great, every song is a standout... fill in with more positive adverbs. The bands are; FUCK EMOS, N.O.T.A., CROWN ROAST, BLIND WILLIE'S JOHNSON, DO IT NOW FOUNDATION, FLYING SAUCERS, ORANGE MOTHERS, CHERUBS, STRETFORD, THE HAMICKS, INHALANTS, THE DROP OUTS, THE SONS OF HERCULESE, THE HORMONES, and THOMAS ANDERSON. Highly recommended. (Unclean Records, PO Box 49737, Austin, TX 78765)

V/A "Cry Now, Cry Later #3" 2 x EP

The latest and best in the series. All bands offer primo cuts, and they are; MAN IS THE BASTARD, LACK OF INTEREST, SOILENT GREEN, LOOMIS SLOVAK, CROM, EXCRUCIATING TERROR, CAVITY, FLAME RETARDED, AGATHOCLES, and SUPPRESSION. (Theologian, 200 Peir Ave. #2, Hermosa Beach, 90254)

V/A "Endless Struggle" 2xLP

Here's the latest compilation from England's 1 & 12 Club. (Vol.12 /13) serves as a benefit for the Anarchist Black Cross and the Zapatistas. Most tracks are studio, with a few being live recordings. The best material came from TERMINUS, DISAFFECT, SEDITION,

ONE BY ONE, WAT TYLER, SORE THROAT, OI POLLOI, VOORHEES, CONTROPOTERE, DOOM, and HIATUS. All in all, a good compilation with the majority of material being really good. (1& 12 Records, 21 - 23 Albion St., Bradford, West Yorkshire, BD1 2LY, U.K.)

V/A "Left Back, Let Down" 2x EP

Here's a new compilation from the alliance of Pessimiser and Theologian. As expected from previous ventures, this comp brings you the best in power violence without a doubt. Four bands, on two records, each band getting one side. STAPLED SHUT unleash their speed assault, setting new speed

tribute albums that are so abundant these days, of MISFITS songs done by ska bands. But thankfully, that's not the case here. Instead this disc is a collection of ska bands who do not fit the traditional mild of ska, instead they add a twist to the sound, keeping it fresh. Twenty bands in all, and the standouts were from THE BLUE MEANIES, THE SUICIDE MACHINES (who do a cover of "I Don't Want To Hear It" from MINOR THREAT), GANGSTER FUN, THE TANTRA MONSTERS, SLAPSTICK, REEL BIG FISH, THE EXCEPTIONS, THE INDEPENDENTS, and SUBLIME. There are also a couple of live tracks from

S K A N K I N ' PICKLE, and THE V O O D O O GLOWSKULLS. A lot of people are saying ska is on the verge of blowing up, and from hearing this comp., it will not surprise me. A fun listen.

(Dill Records, PO Box 35585, Monte Sereno, CA 95030 - 5585)

V / A "Revolution Inside #14" EP

Threeband benefit compilation for, as it states on the



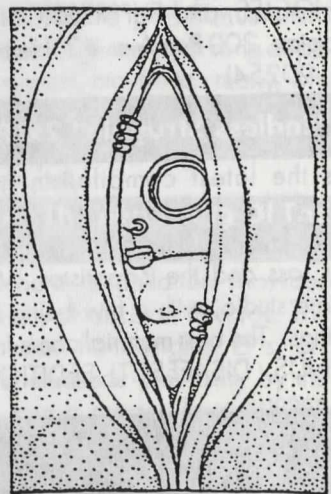
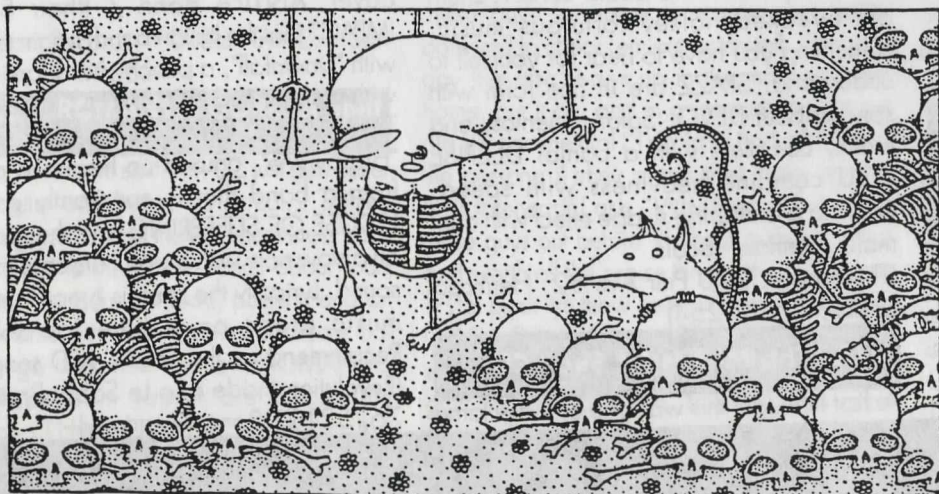
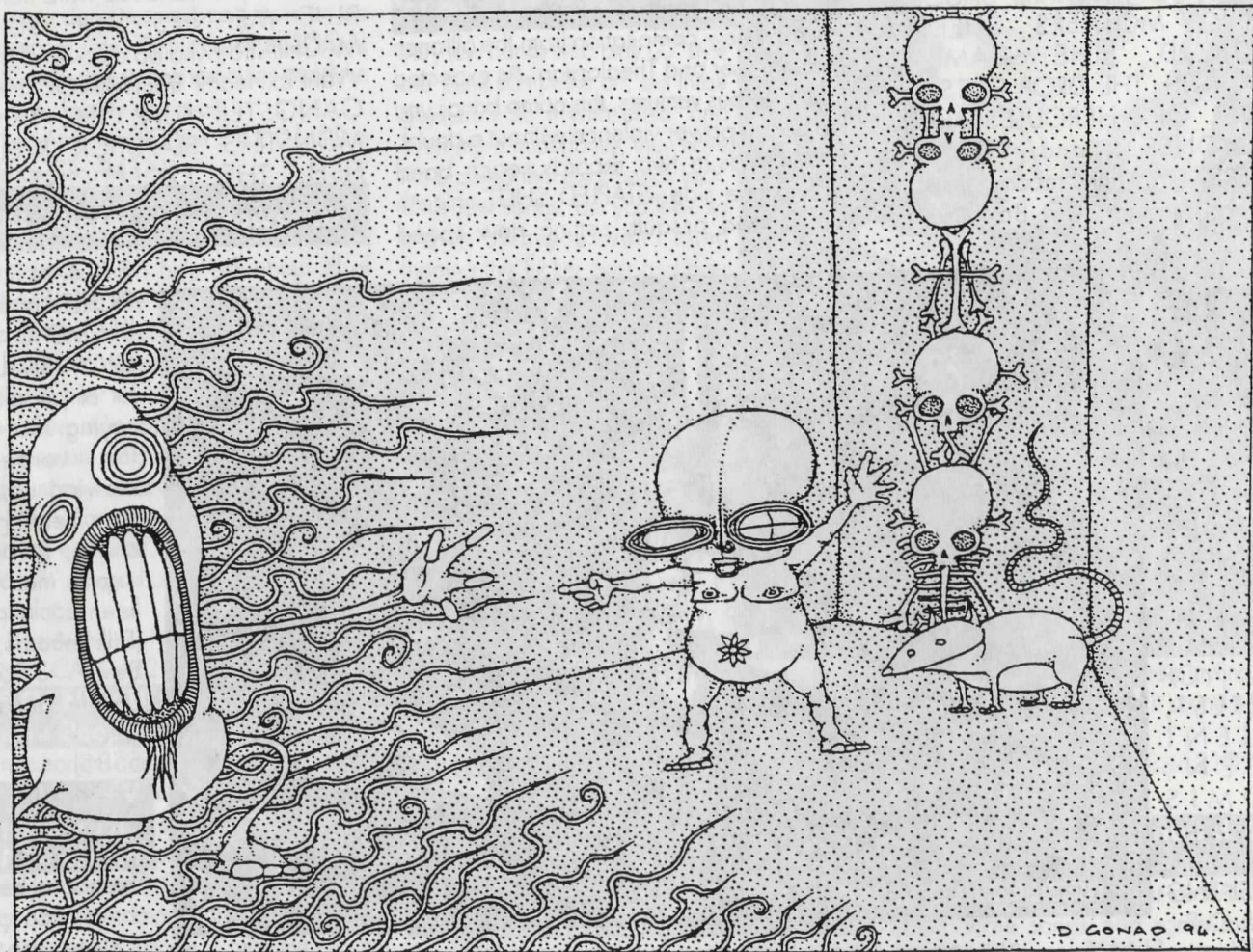
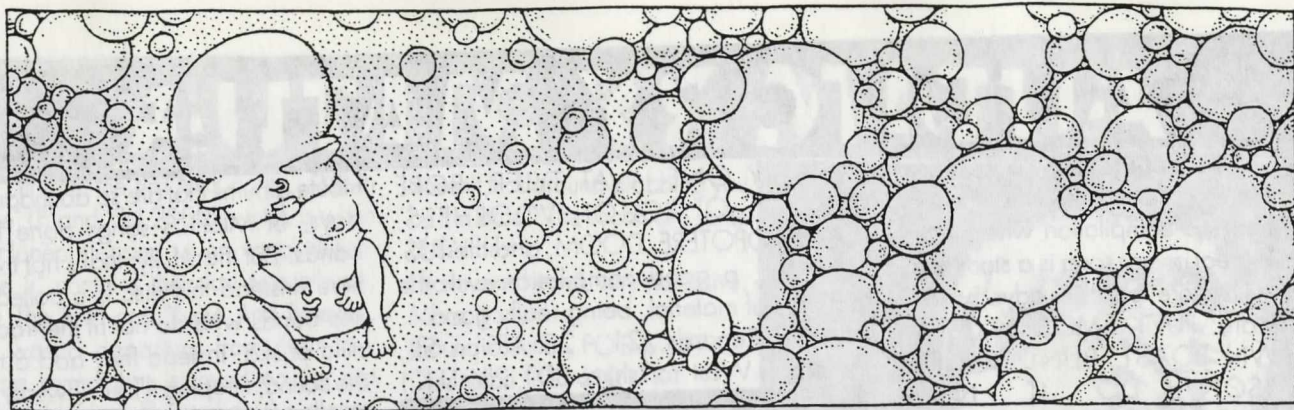
records in the record book. CROM churn out tweaked noisy torturous music, something you have to hear for yourself to understand. SPAZZ are in fine form with songs about DEVO, Satan, Mentos, and crack, complete with a banjo! DESPISE YOU combine heaviness with speed, creating a lumbering sludge effect with dual male / female vocals.

(Theologian, 200 Pier Ave #2, Hermosa Beach, CA 90254)

V/A "The Misfits Of Ska" CD

At first I thought this was one of those lame

cover, ANTIFA Bonn / Rheir Sieg. IMPACT (not the Italian band) begin things with "Downfall", a punchy hardcore tune with a slight mid-'80's NYHC influence. Then SEEIN' RED come around with "Happy Me", amped up hardcore punk from a band that is consistently great. HOUSE OF SUFFERING end the record on a slow note with a post hardcore metal sound. Lyrically the song is great, but the music drags on a little too long. Recommend for the SEEIN' RED song. (Revolution Inside c/o Le Sabot Bretestr. 76, 53111 Bonn, Germany)



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