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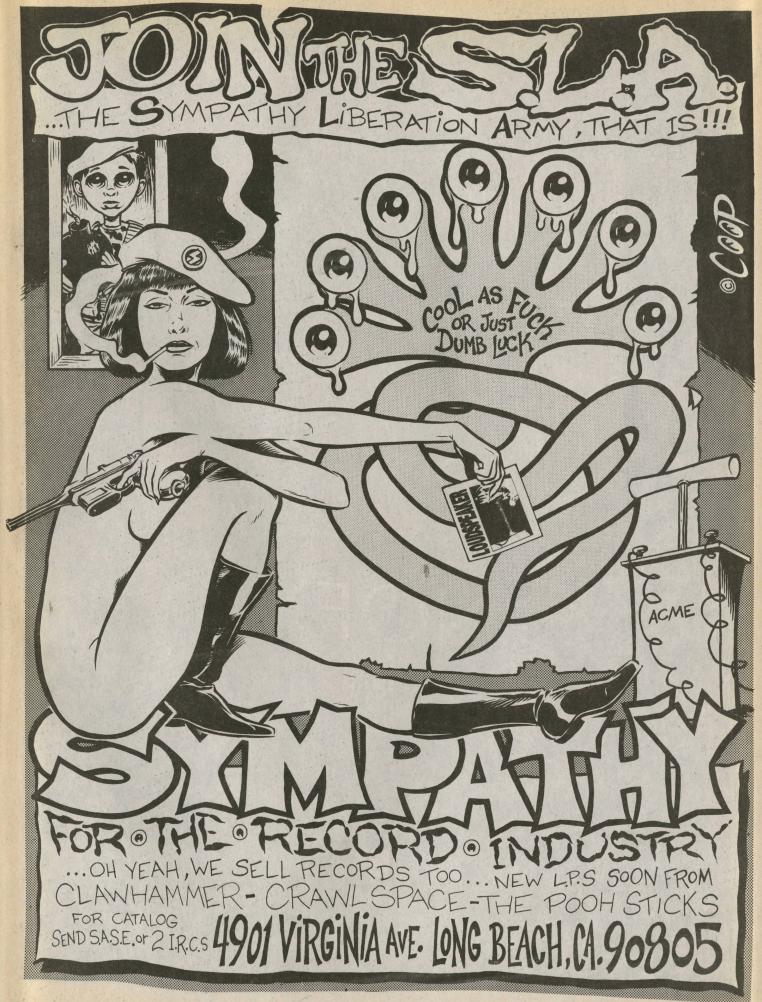


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SUBSCRIPTIONS

All subs are for 6 issues (1 full year!).

Please list the issue you want your sub to start

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

U.S. subs are \$10.00.

Canada or Mexico/S.A. \$20.00

- Europe or Asia \$30.00

- Australia, Japan, etc. \$35.00

(Note: The sub rates are primarily based on U.S. Air Mail/Printed Matter postage rates (as listed in the back issue section below.) For example: Postage for 6 issues to Europe is 6*\$3.01=\$18.06, plus mag cost/envelope/handling 6*\$2.00=\$12.00. Together totaling around \$30.00. We know it's high, but at this point it's all we can do.)

BACK ISSUES

46 - 53, 55 - 71.

- U.S. \$2.50 each.

- Canada or Mexico \$3.00 (\$1.48 postage!)

- Europe or Asia \$4.00 (\$3.01 postage!) - Australia, Japan, etc \$5.00 (\$3.85 postage!)

CATALOG

Details of all our shit is in our Summer '90 catalog which you can have for one 29 cent stamp / IRC.

RECORDS

#2 - Detox "Start... Finish" LP

#11 - MIA "After The Fact" LP

#14 - Detox "We Don't Like You Either" LP

#15 - Bulimia Banquet "Eat Fats Die Young" LP

#16 - Instigators "Shockgun" LP / CS

#17 - The Crowd "Big Fish Stories" LP / CS #18 - Death Ride 69 "Elvis Christ The LP".

#20 - Bulimia Banquet "Party My Colon"

#21 - Motorcycle Boy "Feel It"/"One Punch" 7"

#22 - Motor Morons 5 song 7" EP #24 - Paper Tulips debut 20 song LP / CS

#25 - Das Klown 4 song 7" EP

#26 - Popdefect "To Each His Own" / "Without" 7" #28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"

#29 - Popdefect "Puro Desmadre" 7

#30 - The Big One. L.A. / S.F. comp. LP/CS/CD

#31 - Anus The Menace debut 15 song LP / CS

#32 - Babyland 4 song 7" EP

#33 - Pooch's second solo single. 2 song 7"

#34 - Dirt Clod Fight 4 song 7" EP.
- U.S. prices: \$7.00 LP/CD, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$5.00 7".

VIDEO

ALL Flipside Videos except 4, 6 and 12 are available. Get our catalog for complete de-

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

ONTHECOVER

The mighty Dwarves finally get the big spot. Here He Who Cannot Be Named rocks out. Photo by Krk, color manipulation by Hal Lovie.

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney Bingenheimer walking across Abbey Road, London May 1990. Photo by Susan Ackerman.

Rodney can be heard on KROO every Sunday 8 to 11 PM, and now Monday thru Friday with his pick on Jed The Fish's shows at 4 PM.



1. Birdland "Shoot You Down"

2. Mescaline Drive"River Deep, Mountain High" 3. Vanessa Paradis "Walk On The Wild Side"

4. Ned's Automatic Dustbin "Kill Your Television"

5. Milltown Bros. "Which Way Should I Jump"

6. Hello Disaster "Native Sons"

7. Celebrity Skin "Hello"

8. Popin' Jays "Vote Elvis"
9. Sonic Youth "Personality Crisis"

Multi-color quotations on request.

10. Dangerhouse VI comp. CD

11. Janes Addiction "L.A. Woman"/"Lexicon Devil","Nausea" medley

12. TVTV\$ "Television Religion"
13. Dickies "Spirit of '76"
14. Pop Guns "Still A World Away"

15. Candy Skins "She Blew Me Away"
16. C.C. Ryder "She Sings Alone"

17. The Charlottes "Mad Girls Love Song"

18. Swerve Driver "Zed Head"

wait until the last minute.

19. The Cowsills "She Said To Me" 20. Redd Kross "Third Eye" CD

INFORMATION

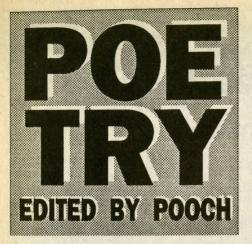
DEADLINES:

FOR ISSUE #73 - Friday, June 21st!

#74 - Friday, August 23rd, #75 - Friday, October 25th, #76 - Friday, Dec. 20th, #77 - Friday, February 20th.

SIZES (INCHES)	WIDE	HIGH	PRICES	REQUIREMENTS: 1. Send payments with ads.
Inside covers	7 1/2	10	\$200.00	2. Make ads the right size!
Full page	7 1/2	10	\$175.00	3. Use black ink on all art.
1/2 page	7 1/2	5	\$90.00	4. Halftone all photo-
1/4 page	3 3/4	5	\$45.00	graphs with 85 line screen.
1/6 page	2 1/2	5	\$30.00	5. Deadlines are when we expect to be filled up with
Business card	3 1/2	2	\$20.00	ads. Sometimes that is
Classified	(Per 40 v	words)	\$2.00	soonerthan later-so don't

Quote of the issue: "Sometimes I look out my window, sometimes I focus on the pain instead" - Detox Special thanks: to amazing shitworkers Mike Thrashead and Jessy, and especially Thomas Ink Disease and Dan Druff (welcome back), not to mention LIz and her patience.



oops by Pete "F" Barnes

that man has lost his head and the children think it's funny.

they play keepaway from the rest of his body as it runs around sightless tripping over pumpkins and melons that just won't do as a temporary substitute.

he should've kept it better fastened, I think, for a policeman might approach and say are you trying to be clever? - and he couldn't answer.

the poor fellow, mocked by elementary school brats, but how can one resist tossing about a ball that talks?

Go Paper Boat by Upside-Down Brown

This paper boat I made out of paper went sailing down the gutter because there was all this water going down it and I was running alongside of it going "Go, paper boat go!"

and all these cars were honking at me because I was blocking their way and they had to get to work; I mooned them, flipped them off and said "oh yeah, I've gotta work too, and besides, I'm not polluting like you;"

and the drivers all stuck their toupeed heads out the window and said "Oh yeah, what about that litter?" and I looked over as the boat went down the sewer--OHI--But it came out of the next manhole because it wasn't ready to die,

there was still more raging torrents to conquer and it took a left on Main and I made the bus wait while I crossed against a red chasing the boat and it stopped to save a little rat from drowning and the rat became its captain but he didn't get a power complex;

because he knew the boat was his equal and should be treated like a brother or sister if Mom's around;

I was really surprised that the boat wasn't getting soggy - it must've been made out of absorbing-proof paper and it picked up speed and so did I even though I was getting kind of tired because I didn't have any breakfast because who's got time for breakfast when there are raging torrents to deal with?

Self-indulged by Randy Boone

Last week,

I saw a little brown cockroach

crawling on the formica of my kitchen table

as I was eating a doughnut for breakfast.

Actually,

the cockroach wasn't so little,

and since I had nothing to squash it with,

I captured it in my hand.

I thought of throwing the cockroach

down the sink hole,

but decided it might crawl back out,

and reappear later on top of my kitchen table once again.

I thought of throwing the cockroach

onto the floor

and crushing it with my foot,
except that I had on no shoes or stockings
and a feeling of squeamishness
kept me from killing the cockroach in this manner
as well.

As the little legs of the cockroach were by this point tickling the palm of my hand intolerably.

I decided that any action, however rash,

would comfort me far greater than no action at all.

So I ate the cockroach.

Now, my belly is near bursting with cockroaches.

Occasionally, one or two of the cockroaches
will crawl from my anus,
and I will kill them.

But for the most part, the company of cockroaches remain perfectly contented within my stomach.

I once thought about taking a large kitchen knife and slitting myself in the belly

to release all the cockroaches living inside me.
But I decided not to.
Just the thought of all those cockroaches

damn near kills me.

Bad Husband by Charlie Paulson

Do you, violence, agree to take this race, human, as your lawfully wedded wife?

Do you say okay to the program in which you will overwhelm the faculties of common sense; disable the mechanism that replaces conflict with conversation; will you kick the shit out of cute domesticated animals,

and push around anyone who blocks the light you pretend to read by, justifying your motives even though they be ugly and irrational?

Oh yes oh yes, pucker up, send us to the conjugal bed, - Reverend, you know it; of course.

Do you, humanity, accept this vile, unmerciful butcher as your number one bud. Will you be there morning, noon and night to nurture, fellatiate and stroke this nastiest of spouses.

Are you prepared to let it lay waste to benevolence, except as a ruse for fostering more pain and/or destruction?

Don't bother answering.

The wedding march was marched by soldiers throwing handfuls of gunpowder, and the open bar served blood on tap. There was laughter in the streets and Yippeeki-yay behind the triggers and cannons.

Serial murderers replaced Gandhi and King on t-shirts and there were protests when there was no war. Satan ran into a dark cellar, fleeing the mod that wanted his horns and tail for fireplace trophies.

Those who had tried to object to
the marriage were
excommunicated. Rumor has it
they're out there, pooling their
resources, spreading propaganda
to recruit members for their
crusade.

An agent of violence who hasn't been heard from since, eavesdropped on one of their meetings. He wasn't quite sure what they were discussing, but he heard them chanting something that sounded like di-vorce, divorce, DI-VORCE. The Hunchback by Kastle Combs

The hunchback takes a seat among the erect, to be confronted by overpowering stares and sideward glances.

Muttering and cursing the self confident, he forgets how to remember, leaving kindness and sorrow behind. Slouching, he stands, and lags alongside his broken dreams.

The remnants of newly dying roses weigh heavy upon his soul.
His heart, a clenched fist, bites back tears of lost hope and desire. Peering out from darkened sockets, the inner blackness comes forth like a junk in the mist.
His visions; altered by cruelty, his mind; adjusted by contempt.

The T.V. Diner Culture Poem (excerpt) by Ken DiMaggio

that's where I get my culture from!

from McNewspapers that read like McDonalds and from McNovels that read like McCheeseburgers and from McMovies with the depth of Quarter Pounders and from McMusic pre-packaged and trayed like french fries Big Macs and other microfried things in styrofoam containers yes that's how I get my culture a culture that unthinkingly places killers along side of Santas and Santas along side of Coca Cola and Coca Cola along side of the killing fields of Cambodia along side of newly built Polynesianed-styled retirement villages in Florida! That's how I get my culture!

which is why it makes sense to be mediocre genocidal unimaginative and a half-hearted Christian

and that's why so many of us go to the University and major in business lose our sense of verbal and analytical capabilities and graduate as obedient and trained Dobermans and pit bulls

and like our Santas along side of Serial Killer culture

Untitled by Rod Sperry

WHEN THEY MET ON THE CORNER,
he said to her,
'I don't think I love you anymore'
She paused, looked down, took a breath
and then LOOKED UP and
held her fingertips to the heavens.
SCREECHI

a truck plowed over a stationwagon full of boy scouts black clouds cracked at hundreds of miles an hour above them

an avalanche tumbled through a quiet village houses crumbled

the roads opened up and filled with flood water, streaming with the contact of lava from volcanoes that had been dormant

for millions of years
the blood of millions of people began to boil
even the firehouses burned down
there was nothing left
it was just him
and her

and the corner they were standing on and he broke the silence and said to her

'I have changed my mind, I love you more than ever.'

Untitled by Vladix

I have become a feeling. my nails have grown so I can scratch memories from thought.

Sometimes I bleed and I have become a feeling unknown to me, am emotion brought to me by the western winds. But my sense escapes me to where I cannot comprehend what I've become. All that I know is that apathy is no more. But with that I was at rest, and now I have a mind in question, without sleep or sense. Yet my nails still scratch memories which only scar my thought, and what I have become is something like a sound in silence. Pleasing, yet disturbing. Not knowing, no,

never knowing.

Whatcha Waitin For?
by Mox Sonnabend

Lower yourself onto my throbbing
bypothesis,
there's no danger of it becoming
restrictive, as I have had my
premises rerouted

The postulates it arose from are quite a departure from the old ways, and I promise if it threatens to burst out of its parameters I will cease plotting its coordinates up your y-axis

The variables and exponents that come into play are of such exciting degrees that there may even be abbreviated exclamations that resemble gasps, or if the set becomes really stuffed with integers, groans.

The theories are so very new, dear student, you will surely have no choice but to squeal with delight.

It's a hypothesis that dares new terrain, swings from chandeliers and when any of its functional elements dry up, provides for automatic relubrication! How about that!

Allow yourself to be caresses by the network of subequations of my highest common denominator,

which are hot enough to melt an igloo.

Quick! Connect! The positively devastating philosophy's about to come pouring from the canvas stomach of the macrocosm!

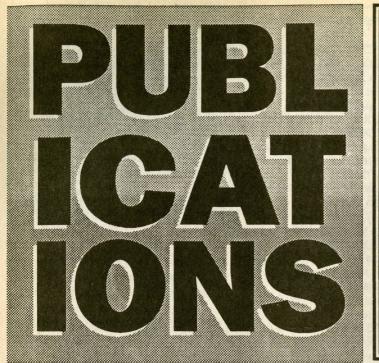
Unbutton your anxiety and just slip right out of that preconceived notion, get ready, get strong, be brave and maybe we'll come out of this ridiculous mess with a useful

proof.

Untitled by Jeff Mikhailovich

Happiness is a warm gun to have and to hold, for better or worse, until death do you part, forever hold your piece.

The storm clouds are brewing rain will fall soon She's coming-Mother War in all her vanity the new disease with no cure GODRIOT everyone's coming to the party.



ALL OUT WAR #2, \$1.50, \$-42 318 Hamilton Bl. Morrisville, PA 19067 USA Metal/HC coverage with Token Entry, Judgement, Killing Time, Lament, Biohazard, Beyond Control.

ALTERED MIND #8, \$1.50, S-16-T POB 1083 Claremont, CA 91711 USA Neathy done zine, with lots to rad - not many photos. Reviews, commentary and London After Midnight.

ALTERNATIVE PRESS #29, \$2.75
2820 Mayfield Rd. #303 Cleveland Heights, OH 44118
APisa really good magazine, even if they put Depeche
Mode on the cover. There's always pleanty of other
good stuff to make up for it. Long, indepth, researched interviews and good photos make this a joy.

ALTERNATIVE VOICE #2, ?, HS-8 POB 25125 Tempe, AZ 85285 USA Reviews of records and zines, classifieds and some commentary. In only 8 pages you ask? Yeah, the smallest type around! Saliva Tree featured.

AND I FEEL LIKE AN ALARM CLOCK, #10, \$2, HS-36-T POB 1551, Royal Oak, MI 48086 This is a real FAN zine, covering mostly 4AD, Throwing Muses and Pixies, but they sneek other stuff in here as well. For special tastes, then it is the best.

ANOREXIC TEENAGE SEX GODS #5, \$2.00, S-34
78 Plesant St. Cambridge, MA 02139 USA
Good old trashy rock and roll! Lottsa photos! Features
on Creamers, Trash Brats and Motorcycle Boy. Enthusiastic!

ANOTHER PAIR OF SHOES #5, \$1.00, HS-34-R POB 300031 Minneapolis, MN 55403 USA Some well thought out lefty views, tons of reviews and one interview: Babes in Toy Land.

B.C. CORE #1, 1 stamp, 5-4 POB 564 Furlong, PA 18925 USA Newsletter type zine featuring Sick Of It All and some letters.

BACTERIA OF DECAY #7, \$1.25, HS-24 63 Lennox Ave. Buffalo, NY 14226 USA Always a lot to read, this ish is no different: Letters, views, counter views, reviews, and an interview -Agnostic Front.

BAKERS DOZEN #1, ?, HL-44 849 B Aimar Ave. #154 Santa Cruz, CA 95060 USA Interesting and diverse zine, interesting comics, features with Psychosomatic, Melvins and Fiendmasterfreak.

BANZAI #55, *, T-32-M POB 7522 Overland Park, KS 66207 USA Tabloid news and reviews rock and roll rag.

Tabloid news and reviews rock and roll ro BARKING SPIDER #5, \$.50, HS-16-R 9820 Lockerbie El Paso, TX 79925 USA Dude! Find a better xerox machine! Agnostic Front feature as well as records reviews, letters etc.

BEN IS DEAD #12, \$1.50, \$-48-T
P.O.B. 3166 Hollywood, CA 90028 USA
BID is excellent is so marily aspects - certainly raising the
quality level of punkzines up a giant step. This issues
concerns itself with censorship and has many interviews
and esseys concerning that subject. Many reviews and
contacts as well

BIG DUCK ZINE #3, \$1.50, S-26 1100 Howe Ave. #255 Sacramento, CA 95825 USA Story's, cartoons, articles and loads of personal type junk.

BLAHBLAHBLAH V3 #6, *, T-8-T Box 30001 Las Cruces, NM 88003 USA Radio station zine with stuff on New Band Of Gypsys.

BLEEDING EYESORE #1, ?, S-36-R 35 Berkeley View Leeds, W. Yorks, England LS8 3RR Cool zine with lots of variety (everything but photos!). Spintered, Mega City Four, Legendary Pink Dots, Lydia Lunch and more.

BLIPVERT #1, 7, HS-12 N4309 County Y, Chilton, WI 53014 USA Collages, cartoons, graphics and a little bit 'o clipped out text. First issue is pretty interesting.

BOILING POINT #5, \$4.00, S-24-T POB 21281 Seattle, WA 98111 USA

Wow! Cool zine. Good writing and great, original photos! Features: Amenity (with free 7*!), Hammerbox, Soundgarden, Treepeople, Galleons Lap and a bunch of articles.

BUZZ #64, *, S-28-TM P.O.B. 3111 Albany, NY 12203 USA
Complete coverage of upstate NY, this issue features Fugazi (great cover), Toasters and tons of reviews and contacts.

CARRIE'S COMIX, Various
POB 481051 Los Angeles, CA 90048 USA
Carrie has been doing comix for a long time and this month
she flooded us with her groovy doodling. "Piercing OD"
(about exactly that!), "Little Skulls" (a poll on what people
would do with \$500 in mad money) and another edition of
"Sing Along With Geko", (Geko lyrics in action).

CARTER #5, \$.75, HS-20-R
1239 NW 22 Ave. Miami, Fl 33125 USA
Comix, reviews and spots on a local club closing, and the
Chemical People.

CHARETTE'S EYE VIEW #1, ?, S-8 242 Rathgar St. Fall River, MA 02720 USA Short, but pretty decent cartoon zine.

CLOCKWORK ORANGE #20, 7, S-20-R Postfach 1718 8630 Coburg, Germany Written in German sold on 't know, but their slant is towards the likes of Agnostic Front, Red Alert, Boots and Braces, How to read these reviews:

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

2. Price. Cost of the zine, which may not include postage. An *** means that although the zine is free, postage is not, so send stamps, IRC's for foreign response or some sort of change.

3. Description codes:

A: Size of paper

S- Standard (8 1/2" x 11") HS- Half standard (5 1/2" x 8 1/2")

L- Legal (8 1/2" x 14")

HL- Half legal (7" x 8 1/2")

M - Mini (4 1/2" x 5 1/2" or smaller)
O- Oversized, larger than tabloid or odd sized.

T-Tabloid, usually 11" x 17" on newsprint

B: Length Number of pages

C: Notes

R- Photo reduced type

T- Typeset or laser-printed

M- Multi-colored cover

M+- Multi-colored cover plus insides

F- Full-color cover

F+- Full-color cover plus insides

Hooligans kinda bald proud stuff. Good photos.

CLOT V2 #10, \$1.00, T-32-M+
P.O.B. 33330 Northglenn, CO 80233 USA
A free tabloid in Colorado with good features. This issues
features include Slayer, NIN, Cry Wolf etc.

CLOWNY TRIX #1, \$1.00, HL-36
POB 903 Madison, WI 53701 USAA
Pretty coolzine; stuff on Descendents, Blatz, Gwar, DOA,
lots of comics and a "cheap drugs" chart in which the
editors try some supermarket drugs like Robatussin DM,
Dramamine etc. Alkhough I didn't agree with all of their
findings, it is a great idea!

COMETBUS #25, \$.50, HS-36
POB 4726 Berkeley, CA 94704 USA
Low and behold another Cometbus! After that last epic
Ithought I'd never see another. Well, Aaron is back with
his hand written views of life captured in xerox. Wonderful. A refreshing break from another band interview.

COMOOL #8, 1 stamp, HS-40
1612 Tenaka PI. #1C Sunnyvale, CA 94087 USA
The writer spills thoughts to paper & presents 'em to you.

COMPLEX #3, *, XM 131 N. 6th Ave. Highland Park, NJ 08904 USA Pretty thin reviewsletter.

CRUNCHFACE #5, \$1.25, \$-20
392 Conmore Ct. Akron, OH 44311 USA
Letters, correspondence and some opinions as well as A1
Cult, Bowel Grindmasters and Face Value.

DE NAR #54, ?, HS-28-R Postbus 104 1210 Brussel 21, Belgium This zine comes out every month without fail, it seems really informative, but damn, I can't read it. Comes with multi-language International Womans Day insert.

DEAD MILKMEN NEWSLETTER #50, *, S-4-R POB 58152 Philadelphia, PA 19102 USA Hey, it's the Dead Milkmen's own newsletter! With reviews, commentary and graphics! Check it out!

DECONTROL #10, *, HS-12 POB 404 Dukuth, GA 30136 USA Short zine with lots of reviews and articles.

DIE FAT PIGGY DIE #23, \$.50, HS-8 POB 134 Waynesville, MO 65583 USA Crazy collection of comix and crap.

DUMPSTER DIVE #4, \$3.00, S-38-R
74 Osbourne Ave Norwalk, CT 06855 USA
Killer issue with Some informative interviews with Mike
Ness, 76% Uncertain, MDC, Walter Lure, Raging Slab and
Cheetah. Chrome. Also come with 3 band hard vinyl
record (Siezure, Wussies and Lost Generation).

FACTSHEET FIVE #41, \$3.50, S-110-MT 6 Arizona Avenue Rensselaer, NY 12144 USA

Every address you'll ever need to get in touch with any kind of small press you can imagine. Reviews of zines and music as well as classifieds, comics and some writing. Killer

FEED BACK #4, ?, S-32-R 1982 Scenic Circle Hollister, Ca 95023 USA Lots of review and decent features: Dissent, Brakdown, Larry Livermore, Nuclear Roach as well as that free flexi that seems to be just about everywhere these days.

FILE 13 #9, \$2, S-44-R
Box 175 Concord, MA 01742 USA
Thoughtful and informed reviews make this zine stand
out, the features (Pain Teens, Zeni Geva, Love Child) are
not your usual fare either. Good stuff, but they need
bigger pictures (C'mon, you've got good printing!)

FINSTER #1, 2 stamps, HS-20 666 Hidden Creek Rd. Arcata, CA 95521 USA Short but inspired zine with poetry, writing and little bit of this and that.

FOSTER CHILD #7, \$2.00, S-20-R 7635 Marcy Ct. Glen Burnie, MD 21061 USA This zine is growing up fast! Tons of live, zine and record reviews, features on Date Bait and Barbed Wire Dolls. More photos and this would be killer!

FREE THOUGHT #4, \$1.25, \$48-TM+ 5219 Wyoming Rd. Bethesda, MD 20816 USA Very quality zine. Interesting articles. Great photos. Stuff of interest Ann F. on witchcraft, Verbal Assault, Factsheet 5, Commonwealth and Man Lifting Banner. Reviews etc as well

GARBLED TALES #3, ?, S-52-RM

8 Hastings Rd. Banbury, Oxon, England OX160SF
All around great zine: good printing, photos, writingand they cover all bases: comix, reviews, news, features.
Bands featured include: Mega City Four, Drudge, Nutmeg, Neds Atomic Dustbin, Jaikell Recipes and a bunch
of others.

GOTHIC #3, #1.50, S-36-R 13 Chippewa Trail Browns Mills, NJ 08015 USA Some good reading in here, the main stuff includes: Antischism, Media Children, Reaction and Road Whore. Could use a photographer but what the hey...

GRINCH #2, \$1.98, HS-72
2 Knox Terrace Totowa, NJ 05712 USA
Heavy duty line up of lengthy interviews: Bad religion,
Cringer, Lemonheads, Hard Ons, and Fiendz. Comes
with a "burn your flag kit" that also came with another
zine. Shit, pretty late for both!

HAPPY THRASHER #12, \$1.00, \$-24 POB 2248 Anaheim, CA 92814 USA Another issue with a lot of anti-war coverage. Lots of thrash reviews and commentary as well.

HARD COPY #2, \$1.00, \$-14-R
1337 Chew St. 1st Fl. Allentown, PA 18102 USA
Not too much on the graphics, but besides a few reviews
this issue is a debate between Jack Thompson (the
attorney who put 2 Live Crew on trial) and Henry Rollins.

HAWKFAN April 1991, 7, S-1 29 Cordon St. Wisbech, Cambs PE13 2LW, England This is the Hawkwind Feedback newsletter that is pubished whenever. Chock full of recording and touring info. A must for Hawkwind fans

HEALTH #3, \$2.00, O-36 207 Ave. B #2A New York City, NY 10009 USA Super high quality comix zine. A variety of stuff, quite a

HOLLAND ROCKS #3, ?, S-10-TM
Wibautstraat 214 1091 GS Amsterdam, Holland
This is a commercial zine cover the Dutch music scene
with many contacts from all genres of music.

HOT SPIT #2, \$2.00, S-40-T POB 2106 Rancho Cordova, CA 95741 USA Good features, photos and interviews make this otherwise dry looking zine a great read. Stuff on No Means No, John Lurie, Tad, Nirvana, Vokano Suns and Mecca Normal.

HOUSE OF PAIN #5, \$1.75, S-28
POB 120861 Nashville, TN 37212 USA
Lots of good and varied reading with features on AntiSchism, Road Whore, Sonic Youth, Rood Society, OCB
and lots more.

HUNCH #2, \$.50, S-14 2117 Rolling Br. East Lansing, MI 48823 USA Decent interviews (Melvins, Creamers) and reviews, but pretty dry presentation. INK DISEASE #17, \$2.50, S-114-T

4563 Marmion Way Los Angeles, CA 90065 USA Just when you thought... there's another one. Good band features on Sandy Duncan's Eye, L7, Laughing Hyenas, Trash Can School, Naked Raygun etc, plusinter-esting stuff on "Bubble Gum Propaganda" and "Stan-dards of Justice". Great photography, great zine. Comes with free vital music sampler flexi.

INTENSITY #3, \$2, 5-40-R 2502 W. Opal St. Pasco, WA 99301 USA There's plenty to read here - reviews, commentary and features on Comb, Tad, Derelicts, Dark Angel, Cannibal Corpse, Game For Vultures and more.

INTERMISSION #1, \$2, O-30 77 Park Dr. #12 Boston, MA 02215 USA This photo zine features tons of amazing photos. Wow! I wish some of them were printed bigger but what the

INTERNATIONAL ADDRESS LIST #1, ?, S-16 Via Pergolesi 8 20052 Monza (MI), Italy As the title says, this is filled with "classifieds" type address listings

INTERNATIONAL CONTACT ZINE #4, \$1, 5-8 1045 Haman Way Roseville, CA 95678 USA Ads and classifieds from everywhere.

INTERNATIONAL TAPE TRADER #5, \$1.00, L-12 Tervuursestwg 1H 3081 Perk, Belgium This is a tape trader list that gives you contacts of other traders. Quite a good list if yer into this sort of stuff.

IT'S ALIVE #8, \$1.50, S-20 900 Azalea St. Oxnard, CA 93030 USA This zine features good photos and bold graphics. Features include Henry Rollins, No For An Answer and a big thing on pros and cons of HC shows.

JAM RAG V6 #10, *, T-8
POB 20076 Ferndale, MI 48220 USA Metal/rock coverage featuring Cinderella, Junk Monkeys etc. Lots of contacts.

KOAN #2, \$7, S-16-T POB 18278 Washington, DC 20036 USA This zine has an interesting decadent and sexy edge to it. Features include Borox Orgy interview, virtual reality article, a few reviews, "camel-toe of the month", and pictures of a penis superimposed over Madonna's image on a TV screen.

KRYLON UNDERGROUND #4, \$1.00, HS-28 POB 5830 Bethesda, MD 20824 USA Avery good read indeed. Not much to look at but a great Tesco Vee interview and well as tons of good contacts and info

LITTLE FREE PRESS #86, *, S-4 Rt. 1 Box 102 Cushing, MN 56443 USA Short newsletter type snack for your head. This issue features "Priceless Economics".

LIVING FREE #61, \$1.50, S-8-R Box 29 Hiler Branch Buffalo, NY 14223 USA yep, living free. More interesting stuff than you might imagine. Very informative Libertarian newsletter concerned with,

LIZZENGREASY V2, #2, \$2, 5-20 Shuhoso #8B Umegaoka 1-56-4 Setagaya-Ku/Tokyo 154, Japan

This enthusiastic zine takes a unique approach in its coverage. Enthusiastic, yet subversive commentary. If you are interested in what living in Japan is like, this zine

LOOK AGAIN #3, \$2.00, S-44-R POB 1090 Hudson, NH 03051 USA Good quality metal/HC zine with features on Slayer, Voivod, Wrecking Crew, Bad Trip, Neurosis, Biohazard etc. Lcts of reviews.

LOOMPANICS '91 Spring, *, S-16 POB 1197 Port Townsend, WA 98368 USA Loompanics is a catalog of books that you might think are illegal - and this is the spring suppliment.

LOVE & HOPE & SEX & DREAM #1, \$1.00, HS-16 1337 Chew St. 1st Fl. Allentown, PA 18102 USA Skimpy ass poetry zine put together just as fast as the author Trent could write. Hey, at least he did it! Ok?

MARCHING FOR TRASH #2, \$.75, HS-32 20-21 Utopia Pkwy Whitestone, NY 11357 USA Lively zine with some spunky articles - interview with 3 Chucks, a Go! tour diary, reviews, recipies and more. MASODIK LATAS #6, ?, HS-72-R Racz Mihaly 1172 Budapest, Hungary XIII. U. 35

Interesting zine covers just about everything in a good PAIN V2 #1, ?, HS-24 POB 6581 Canton, OH 44706 USA

MAXIMUM ROCKNROLL #96, \$2.00, S-124-T POB 288 Berkeley, CA 94701 USA

Always a good read, and new twists spring up all the time. Besides the usual letters, columns, reviews (movies, books, records, fanzines etc), news and opinions, this issue is a special dealing with punk in the Soviet Union. What an effort!

MERLIN'S #6, ?, S-80-F+ Arigiroupoleos 27 Athens 114 71, Greece Very pro, colorful and bold zine covering the underground. Not in English but great photos! Featured are: Danzig, Country Joe and the Fish (!), Husker Du, Charla-tans, The Ultras and Lunachicks!

METRO MUSIC JOURNAL Mar 91, \$1.00, T-16-TM POB 6555 Kansas City, KS 66106 USA Local, commercialish entertainment tabloid. Lots of contacts and reviews.

MONTHLY MUSIC REPORT #2, \$65/yr., \$-30-T 738 Main St. #387 Waltham, MA 02254 USA Well done zine with a new approach to presenting music. Lots of contacts and instead of reviewing music. they give you a cassette full of new stuff so you can make up your own mind. Cool idea.

MURDER CAN BE FUN #13, \$1.25, HS-32 P.O.B. 640111 San Francisco, CA 94109 USA The fanzine of murder and mishap - always interesting. This issues has a big feature on death at Disneyland which is pretty informative. Great, unique zine.

MUSIC SCENE V3 #2, *, S-32-T POB 4661 Annapolis, MD 21403 USA Neat pro-zine covering the Annapolis music scene. Plenty of listings, contacts and reviews. NEXT STEP #2, ?, S-10 8238 Valley Ridge Trail Cordova, TN 38018 USA Young, progressing zine with Plaid Retina, Semicids, Just

Say No, Jungle Fish and Dr. Nemesis. NO EXTERNAL COMPULSION #4, 7, HS-12 102 E. Gorham Madison, WI 53703 USA A big chat with Lainie from Oyster Publications, some

reviews and some commentary.

OPEN ROAD #25. \$1.50. T-16-T Box 46135, Sta. G Vancouver, Canada V6R 4G5 The Anarchist news journal always has up to the minute news and features concerning that community. Very informative reading.

OPTION #38, \$3.00, S-132-M+ POB 491034 L.A., CA 90049 USA Option continues strong and relentless with more color photography than ever. This issue features: Morrissey, Robin Hokomb, Evan Lurie, Hank Shocklee, Maureen Tucker and tons more.

PLUMBERS BUTT #1, \$1+stamp, HS-24 31529 Tyler Wayne, MI 48184 USA New zine with a great sense of humor! A 10! Check out: how to make your turds green, a Ray Cappo connect the dots drawing, interview with the Dwarves (as in Snow White), and more. Killer.

PROGRESS #1, ?, S-40-F+ Vesterbro 110.1 D.K.-5000 Odense C., Denmark Full color pictures of tattoos, and many of them on your favorite rock stars. Incredible effort!

PROTECT YOURSELF #1, SASE, HS-12 POB 1551 Roya Oak, MI 48068 USA "Womans survival guide on câmpus" is a collection articles, lyrics and cartoon dealing with sexual harrassment.

PUDDLE #5, \$1.00, S-32 POB 381 Miranda, CA 95553 USA Haven't seen this zine in a long time! It's grown. Hand written with plenty of hand drawn graphics and comics. Heavy Berkeley influence.

PUNK PALS #16, \$.60, HS-24-R 2331 Blake St. #204 Berkeley, CA 94704 USA This punk rock classifieds zine continues to get bigger a! the time.

PUPPET PATROL #1, ?, HS-32 Bren, 5 Glasnevin Park Dublin 11, Ireland This chaotic zine has a little of everything - news, opinions, reviews, and features on Fugazi, Quicksand, Grown Ups, Shred and more.

RAGNAROK #4, \$.75, HS-40-T POB 29274 Cleveland, OH 44129 USA Letters, reviews, radio, all that stuff plus Bitch Magnet! achievers.

Some out of the "ordinary" stuff in this zine: "A Paradise of Christendom", "Jesus Part Two" etc.

REAL LIFE #36, *, S-40-M 6520 Selma #332 Los Angeles, Ca 90028 USA Real Life is steadily expanding with many more reviews, columns, and articles - plus the still have that one big interview each issue. This time it's with the Gargoyles.

ROCK AROUND THE WORLD Mar '91, *, 5-32-M POB 40684 Portland, OR 97240 USA Cool zine that features a guide to live music for all over the world!! It lists tours of tons of bands, very helpful.

ROCK CITY PRODUCTIONS V1 #3, ?, S-4 1415 Main St. #720 Worcester, MA 01603 USA Small newsletter type thing with info on a lot of new

ROCKET #138, \$1.00, T-52-M 2028 5th Ave. Seattle, WA 98121 USA Seattles best source for news, contacts and information Features a cool psychedelic Happy Mondays cover! ROOM SERVICE ?. ?. HS-18

POB 361 00121 Helsinki, Finland Gaga Goodies catalog and a lot more. SCREAMING FOR A CHANGE #4, 35P, S-48-R Gripari 13, A. Pattisia 111 41 Athens, Greece

Wow a fanzine from Greece with a lot of writing in English! Cool. Features on Anti-Cimix, Antisect, Kiima, Industrial Suicide, Man Lifting Banner, 2000 Dirty Squaters and a lot more.

SEE HEAR #17, \$1.00, HS-44 59 E. 7th St. New York City, NY 10003 USA This place be a zine store, and this is their catalog. A very good source indeed. the selection is pretty wide and you can order direct. Videos and books as well.

SEE YOU IN DISNEYLAND #3, ?, HS-76 Teldersweg 26 9311PX Rhenen, Holland Very very unique magazine. Page after page of text and graphic collages, very interesting to look at. Not in English however, so that's about it.

SHREDDING MATERIAL #6, \$3.00, HS-32-T 2515 Bidle Rd. Middletown, MD 21769 USA Well put together zine which features Naked Raygun, Jobbernowl, Jawbox and Mr. "Homophobic Rasta" HR.

SKOINK #3, \$2.00, S-32 Postbus 41 9550 Herzele, Belgium Big type news, reviews and commentary with features on Clockwork Legion, Anhrefn, Les Ejectes, UK Subs, Watch You Drown and more.

SLUG AND LETTUCE #20, \$.25 SASE, T-4-R POB 2067 Stuyvesant Station New York, NY 10009 USA Tons of tinsey reviews, classifieds and news. Amazing how many quality reviews they can cram into this paper.

SPIN V7, #1, \$3.50, O-114-TF+ 6 West 18th St., 11th Floor New York, NY 10011 USA Spin? Well, I haven't been checking these out 'till we made a good trade deal with Daniel, and I'll have to say I did find some interesting stuff. Partying in Tel Aviv during Skud attack, Bobby Fuller's mysterious death, a good long review of Cyberthon to name a few things.

SPIRAL SCRATCH V2 #9, \$4.99, 5-100-F 6 Chapel St. Cambridge, England CB4 1DY Professionally done English zine with it's roots planted firmly in punk rock. Tons of everything in each issue, this one features the Rezillos, Quireboys, Meteors, Marillion, Stranglers and Paul McCartney among others!

SPLINTER #5, \$1.00, HS-20 83 Evelyn Rd. Howick, Auckland, New Zealand Live reviews and other stuff from New Zealand! Neat-o! Plus stuff on Coffin Break, Deep Sea Mullets, and Flour.

SPOTLIGHT #82, *, T-20-T POB 63423 St. Louis, MO 63163 USA The St. Louis music and entertainment paper. Features: The Skeletons, Mojo, Jim Manley, reviews, news etc.

SPUN #65, \$1.00, HS-24 2 Shirley St. #3 Worcester, MA 01610 USA Short reviews, features and commentary in a graphic, adventurous layout makes turning the pages fun. Good effort as always.

STARK REALITY #3, \$.50, 5-8 1206 Monroe Ave. So. Milwaukee, WI 53172 USA Stories, poetry, tid-bits o'writing and basically whatever Zac decides should go into this interesting zine. Coffee **STRAIGHT OUT #8, \$2.00, HL-36**

7103 Oakwood Glen #15 SpringSpring, TX 77379 USA Bold graphics and big type make reading easy. Interesting features make it interesting: Vegeforum with various people talking about veges and a piece on Shelter.

STREET SOUND #46, \$3.00, T-44-F+ 174 Spadina Ave. #506 Toronto, Ontario, Canada M5T 2C2

Pro music tabloid type thang features tons of reviews, playlists, news and contacts up the butt.

SUBURBAN VOICE 30, \$3.50, 5-64-T P.O.B. 1605 Lynn, MA 01903 USA Another killer issue, lots of fine stuff here (Poison Idea tour diary, Jawbox, Cosmic Psychos, Leeway, Living Colour, Dick Manitoba), lots of variety and good photos. Comes with free American Standard/Crucial Youth real, actual hard vinyl 7°

SUPERDOPE #1, \$1.50, S-13-T 520 Frederick St. #33 San Francisco, CA 94117 USA Good writing, good choice of features, good photos. I like this zine! Spotlight on Clawhammer (cover), Sonic's Rendezvous Band, Flesheaters and a lot more.

TEXAS BEAT V2 #3, \$1.00, 5-24-T POB 4429 Austin, TX 78765 USA Well put together zine contains everything but concentrates on Texas. Loads of contacts, regional news and reviews and some features..

THRUST V3, #1, *, T-22-F+
8401 9th 5t. #B-220 St. Petersburg, FL 33702 USA
News and reviews tabloid for the Florida club rock scene!
A lot of Hollywood coverage as well. Big Kings X feature.

TRUST #27, 3 DM, S-86-R Salzmannstrasse 53 8900 Augsburg, W. Germany If only Trust was in English... ah but it's not. Killer photos make it pretty worthwhile anyway. Features: Poison Idea, Citizen Fish, Leatherface, Charlys War, Bad Yodelers and tons of reviews and hot news

TURNING THE TIDE V4, #2, \$1.00, 5-10 P.O.B. 1990 Burbank, CA 91507 USA The L.A. area anti-racism newsletter. Good stuff on the

TWISTED IMAGE #26, \$1.00, 5-8 1630 University Ave. #26 Berkeley, CA 94703 USA Ace's comics and reviews zine. Always something to shake ya.

U MOJIM OCIMA #8, ?, HS-52 Dz Bijedica 10/49 34000 Kragujevac Thick and spunky zine with some wild comix! Features include God Bullies, Killdozer and All. it's not in English.

U.K. RESIST #4, \$3.00, 5-32-M POB 244A Surbiton, Surrey, England KT5 9L4 The best U.K. hardcore zine, each issue comes with a flexi. This issue features: news, letters, contacts, columns, Suicidal Supermarket Trolleys, Ice Cube, Chumbwamba,

UNTITLED #1, \$.50, HS-20 1333 St. Clair Ave. Collinsville, IL 62234 USA Live and record reviews as well a stuff on Ultraman and **Uncle Tupelo**

Astronauts, the Price and tons of reviews.

VOX #86, *, T-36-TM+ Rm 107C MacEwan Hall U of Calgary Alberta, Canada T2N 1N4

Radio station CSJW pro-program guide with lots of cool stuff to read, like Sonic Youth, Beat Happening, Ambitious Lovers and tons of reviews etc.

VICIOUS HIPPIES FROM HELL #11, ?, HS-24 Box 34 Portland, OR 97207 USA All text zine with many many review and other titdits. A interview with Calamity Jane tops it off.

WHAT'S NEXT #2, ?, 5-60 110 Maria St. #2 Sarnia, Ontario, Canada N7T 455 Whomping thickissue with a variety of coverage (Primus, Doughboys, Destruction, SNFU, White Trash etc) plus lots of reviews and regional news.

WHO CARES? #0, \$1+, S-24-T POB 1181 Bethesda, MD 20827 USA Neatly laid out with killer photos - not bad for issue #0! Stuff on Holy Rollers, Jawbox, I Spy.

ZAP #35, 4DM, S-60-TF Postfach 403 3000 Hannover 1, W. Germany Zap leads the hardcore scene in Germany with it's pure unrelentless enthusiasm and drive. Excellent full color cover featuring Poison Idea "Wimps of Punk" cut chest photo. Other features include: Skeezicks, Bu tthole Surfers, Bad Trip, SPBT and more.



STUFF THE BALLOT BOX (UP YOUR ASS)

Flipside;

This letter is one of shock more than disgust. I just got the Flipside readers poll issue and am questioning your Flipside readers or readers poll should I say. #39 "label that has not released a good LP in years", SST #1. Okay, I'll go with that. Homestead, yeah I really haven't liked anything since Squirrel Bait, Combat Core, yeah never really remember putting anything good out ever by that label. Taang! I disagree. I think Taang! is the best indie label going I'm not totally in defense of Taang! I don't like every record they've put out, but shit I don't like every Sub Pop or Dischord record either. I think these are really the only three labels that have stuck to their guns as putting out stuff that is good. Most labels haven't diverged in any way. Touch & Go used to be my favorite label, but I must honestly say I don't like the direction they've gone, but I think they put out what they really believe is good... but I see stagnation with the same flow of stuff. I say Taang! is the most diverse label there is. I mean a Boston Hardcore label was the original intention. Gangreen, Last Rights... but fuck, Killslug was a turning point. This showed they weren't a HC label. Then Stranglehold, Manic, Targets, Lemonheads... fuck. Maybe Taang! distribution doesn't get to Flipside subscribers, I just thought that was weird seeing Taang! in that category. It doesn't fit. I buy a lot of records and I must admit I think in the past couple of years my 10 fave records at least three are on Taang!

(Dear faceless pussy that didn't sign your name;

I too disagree with the majority of the polls, but that is what was voted. Did you bother to vote? I didn't think so. - Krk)

SLAG RELIGION

Dear Flipside:

Here's something I don't understand that I'd like you folks to explain. As an oldtimer, I've seen this over and over thru the years, and its always stupid, usually hypocritical, and frequently just plain mean. I'm talking about doin' the slag. Now, of course, Kirk's the worst offender, devoting a whole page last issue (#70) to slagging Bad Religion. But others do their slagging in snide little asides here and there. This is a partial score card.

BAD RELIGION-independent label-slagged SOCIAL DISTORTION-major label-slagged JANE'S ADDICTION-major label-not slagged RED HOT CHILI PEPPERS-major label-slagged

SONIC YOUTH-major label-not slagged FAITH NO MORE-major label-slagged

What's the logic here? What's a sellout? Someone on a major? Then Jane's Addiction deserves slagging too, as do Kirk's gods Sonic Youth. Or is a sellout someone whose music has become "more accessible?" In this case then, Sonic Youth and the Chili Peppers should be it. Bad Religion is on their own DIY label, and their music is consistently great and still as punk as ever.

More likely, as what seems to be the case with Kirk, a sellout is a band he didn't like in the first place that is now popular/successful. What's the matter, Kirk, are you jealous? The only overnight success on this list in Jane's Addiction (although Perry's paid his dues). The others have been at it for ten years to get where they are now. That's hard work and admirable dedication, not a sellout.

This is the reality. If a band is really good (creative, distinctive, committed, tight, hardworking etc), the odds are that their audience will grow--if the band stays together long enough. Eventually they'll become nationally or internationally successful, limited by the degree to which their music is "accessible." Mainstream tastes do change to include a few truly challenging bands, just very slowly (I remember when Bowie was really wild). If a band gets popular, they have to play larger venues so their fans can see them. Larger venues charge more money. Being popular results in the band actually making enough money to do their music full time! Is that a crime? Does that fact alone mean they're no longer punk? Fuck no!

Most of us have shitty jobs and would love to be able to give them up to do music or writing (or whatever) full time! What's your job, Kirk? Still living with/off your folks, eh? Where'd you get the dough to go to NY for the NMS? How can you afford to spend over \$80/month on music? That's at least \$1000/year, 2-3 months income for me. And, of course, you go to shows absolutely free, being a major underground music journalist!

Most of these successful bands use the money they don't need to live on to start/expand their own their own labels and/or help out struggling bands. That's the main thing that keeps punk going (Dischord, Alternative Tentacles, etc.). And a popular punk band wins new fans for punk-not just poseurs but folks who live in the boons and haven't previously had the opportunity to hear punk. Be honest-

that's how many of us got into punk in the first place.

Your own policies at Flipside also make such a stance hypocritical, for example your new policy of not reviewing cassettes. While I understand your reasons, if you're really going to support the great but obscure, struggling punk bands, cassettes and demos is where they'll be found. Bands that can afford vinyl are already either rich or successful, by my standards. Cassettes are the only truly punk medium for getting your music out--anyone can afford them. Vinyl requires a minimum of \$750 to just do a 7"-- more than an entire month's living expenses for me and many of the working poor who don't have rich/middle-class parents or a generous fan, etc. And in this area, we pay to play 90% of the time. But I'm not jealous of successful bands. They give me a hopeful example, and I can learn from their methods and growth.

If you just plain don't like a band's music, that's perfectly legitimate. For example, I think the Motor Morons 7" is the worst fucking shit I ever heard, as does everyone else I played it for. Kirk thinks it's great. We all have different tastes, and a uniform, conformist punk community is not our goal (unless you are militant SE and PC). A holier (punker) than thou attitude is detrimental to a scene--just another example of how many of us can't overcome the bad examples given to us by mainstream society to really create an alternative that doesn't marginalize

those who are different.

So let's support the deserving, even if their music's not to our taste, and save the slagging for real sellouts: Rollins is giving fashion advice in the new Yuppie Details!! And I'm sure he doesn't need the \$\$. What does he do to help the punk community? If I'm wrong about him, please correct me (with facts). Finally, unless you actually know the folks concerned, it's hard to say who's a sellout (or a poseur), isn't it?

Check out the lyrics to "Do The Slag" on the DK's Bedtime For Democracy. Sick of it all. Jillian Oblivion

Rochester, NY

(Jill, Baby,

Let's get a few things straight. I don't recall ever mentioning "sell out" when writing about Bad Religion, but who cares, your tear soaked letter still bored me even more so than the bands you listed (except Sonic Youth, of course). Who by the way have released twice as many records, toured a dozen times more and have also "endured" quite a bit more than your gods, Bad Relation. Sonic Youth never went "into the unknown" to play music they "really wanted to play", broke up, then reformed years later and played the same old shit. Sonic Youth never stuck to a boring formula just to sell records and most importantly Sonic Youth never claimed to be socially/politically correct in their lyrics. And that is my biggest beef. I don't care that Bad Relation is popular. Good for them, they can sell thousands of records, good for them. They can fool idiots like you into believing in them, good, great, hooray for Bad Relation. But I don't buy it. Get it through your thick skull. I don't care what some "long time scenester" like you says. You pay 20 bucks for a punk rock gig.

Yeah, I live at home and I've got it made. I have a full time job making two or three times as much as you probably do, you untalented loser. Yeah, I spend all of my money on records, alcohol and gameboy cartridges. You jealous? I spend more money on film and batteries than you do on tampons you bloody cunt. I don't think it's too

much to ask to be on a guest list. Fuck, I'm going to put stupid bands name, or picture or interview in ten thousand copies of a "major underground zine" (and no, I'm not a fucking journalist). Besides, you talk about me "slagging", how about me giving positive reviews? How about all of the good things I fucking do? Interviews or photos or other bands that you do like? Oh, those don't count. Of course the Dead Kennedy's would do a song like "Do The Slag" on "Bedtime...". That was the biggest piece of shit ever. Plus, I'm sure they had tons of bad reviews for all that other crap they released. That was a one record band, and I hope you know which record was the only one worth buying.

Which brings me to another dull point. It's not that I hate bands once they become popular or once they get signed to a major, it's just that most popular bands aren't capable of writing more than a dozen hit songs. After that is usually just formula back wash. Live these bands can only keep their audience awake by playing the "old" songs. Face it, it's true. Whatever, I've wasted enough time on you, and don't ask me for facts about Rollins just cuz you got your panties all wet, but I will sell you an 8x10 picture of him in loose black shorts for 20 bucks.

Your pal, Krk

PS-Oh, one more mistake on your part. When you speak of the "no tape reviewing policy" - you're speaking of the yellow bellies at Maximum

Rocknroll. We try to review tapes but most of them suck shit, and by the way you speak of them I can tell you are in a shitty band yourself. You want to review tapes? Send us a LARGE self addressed envelope and a few bucks for postage. We'll see how much "punk rock" your pristine ears can endure, short cakes.

If you want to catch up with me in NYC this summer, send a picture and a phone

number. Later babe.

YOUTH GONE WHAT

Dear Flipside,

I'm outraged. In regards to a letter written by a "Chuck What" in Flipside #70 where he talks of a Victor Bazzarro who clams writing most or even some of Youth Gone Mads material, and not getting credit for it. First of all I'm ENA, I been around.

Who are you Chuck What? Some dick from Fullerton who I forgot to put on the guest list at the Cuckoos Nest? And who is this Victor Bazzarro, and is he really dead, or was it that he was never with us in the first place because of this acute alcohol problem. (Get it). Anyways I'm ENA and I've been around. I wrote everything that Youth Gone Mad has recorded to date along with Tammi Estquivel, and we've been doing this since 1978. In fact some of the songs were written by Johnny Tastemaker. When he was only 9. I'll let him put his 2 cents when I'm done. We have never heard of either Victor Bazzarro or Chuck What. And if you whoever you are had enough guts to print your address, I'm sure you would get so much hate mail that you actually would drink yourself to death.

DEAR CHUCK WHAT, YOU ARE AN ASSHOLE.

Signed ENA, Youth Gone Mad, NY, NY.

PS: We don't care what you think of us anyway. Johnny / Youth Gone Mad (Ena - And all this time we thought YOU wrote the letter! - Al)

TELL US SOMETHING NEW

Flipside;

Well its over. Danzig has completely sold out. As if an interview with Glen in Spin wasn't enough, now they're on the cover, and are seen on MTV's Headbangers Ball sandwiched between Poison and Trixter. For years I've always thought of Glen as this god. That vision is now gone. If you watch the Danzig home video you'll learn that Glen is a very educated and interesting person with some cool philosophies on religion, life, etc. Listen to some of the stuff he says. The things Danzig are doing now seem totally against everything Glen has ever said. With all his talk about religion, I actually received a card from Danzig saying "Merry Christmas" on the front. I like Danzigs music (not as much as Misfits or Samhain of course). I live in a small boring town in western Mass. Danzig was supposed to do a concert about an hour from here. So I wrote Danzig informing them that I was going to the show. A week of so later I got a phone call and the lady (PJ) told me that I was on the list to meet the band and to bring my camera and whatever I wanted signed. Words can't describe how happy I was. The night of the show my friend Tammy called and told me the show was canceled. I called Katinas (the place they were supposed to play) to verify. It was true. Said the stage was too small to fit in their huge Danzig skull background. The only thing that the stage was to small for was their huge fucking egos! There were 800 tickets sold. 800 people waiting and the pricks wouldn't play. Thanks Danzig.

Sunshine

YET ANOTHER GG ALLIN LETTER!

Dear Flipside

(him in FLA. Walt Wisney World.

The weather is

fine the water

is fine However

the battle between

D. World J'D. Land

Dremy Lines ... mo who s AFAID? ... mo that I Tive Lette Pige Even proper mass and a World in turn up any who and the shaper of proper World in turn up any who are the palling age. Having been a reader of your mag for about ten years now, I find it amusing to see that the majority of your letters are about the exact same subjects as they were a decade ago. Something is stagnant here. Let's start something new. The subject

of mental illness for example. As a psychology major and having had my own real-life psychotic break, I can say with much authority that GG Allin is finally where he belongs - behind bars. (Yer a little late, he's out now - ed).

Now before GG starts calling me ignorant, let me point out that I received the highest score in my abnormal psych class and did a little unintended extra credit work in Patton Mental Hospital at the same time. GG is paranoid, delusional, a danger to himself and others, with a touch of megalomania on the side. Sure, he has the right to express himself freely, but the right to free speech does not include the right to be taken seriously. Certainly not when it endan-

gers the safety of others.

As a human being, I pray for his soul, and pity his miserable existence. People, he's not a leader, he's merely pathetic but equally interesting. He's like watching a mental "20 car pile up." Yes Al, he gets (got) a reaction, but a brainless speck of pollen gets one also. Why am I focusing so much on this particular self destructive man? Because he embodies so many of the negative traits that exist in all of us. Because I understand GG Allin (his predictable reaction to this will be to deny my understanding) am I not like him? We can choose to either climb out of the toilet of ourselves, or flush it. GG I know for certain that one day you will fall on your knees and find God. (I can hardly wait for the letters from all you God haters.) Just like me, you'll wait until your life is no longer in your hands, and death is but a second or two away. What makes you a confident you may ask? When a man really wants to die, he dies. He doesn't wait around to see how many people care. Climb out of the same pit I did GG, and enjoy life.

Marcus Solomn Alta Loma, CA

(Marcus - It's people like you who make me want to be like GG. - Al)

OUT ON THE TOWN

Dear Kids,

This letter is a response to no one in particular, but to a persuasive attitude that serves as a preamble to any discussion of the NY Scene. After reading band interviews and letters in your magazine and others, all I hear from New Yorkers is that "The Scene Sucks!"

I've been living here 8 years now and let me tell you I've seen almost every band. To be sure, some, but so what? There's still plenty of bands that kick motherfucking ass. I'll tell you what is lame though, those fucking poser douchbags that can't cough up 5 bucks to go see somebody other than the same 10 or 12 bands that everyone else goes to. Punk fucking rock. I don't need someone to tell me a band is cool to go check them out.

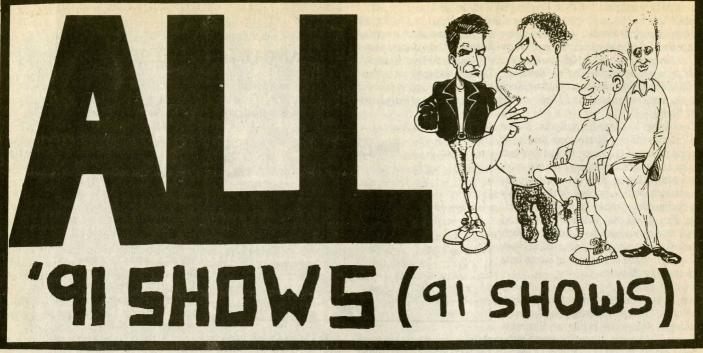
Equally pathetic is the common complaint that the clubs here suck. Perhaps if some of these whining pussies were paying cover instead of trying to snake their way onto the guest list, then maybe promoters could afford to pay bands some fucking money. More often than not, when these loosers get in for free, they don't buy drinks until later when they go to their favorite dive. No wonder clubs shut down or go disco.

Also it seems to me that according to a lot of these people, every club is great when it opens, then almost immediately it sucks until it closes when low and behold it magically transforms into one of the greatest clubs ever to grace the scene.

The truth is we've got our problems in the NY scene (don't we all) but there's a lot of cool shit going on here if you give a fuck to get off your ass and bust out a few bucks. In fact, if you wanted to, you could go out every night (to two clubs even) and see good music and get away pretty cheap, provided you didn't insist on going to see only trendy bands.

In closing I'd just like to say that the only motivation I can identify for dissing your own scene (instead of supporting it) is to make yourself look good. How daring you are if you can survive in a bad situation, huh? Wake the fuck up.

Jim



ALL 91' SHOWS (91 SHOWS) THE REMAINDER

MAY 1 FT. COLLINS CO. JULY 2 MADISON WI.

2 COLO.SPRINGS CO.

3 DENVER CO.

18 ST. LOUIS MO.

23 OMAHA NE.

24 IOWA CITY IA.

25 DES MOINES IA.

26 SIOUX CITY IA.

27 RAPID CITY ND.

28 BOZEMAN MT.

29 MISSOULA MT.

31 SPOKANE WA.

JUNE 1 PORTLAND OR.

2 EUGENE OR

3 TACOMA WA.

7 SEATTLE WA.

8 VICTORIA BC.

9 VANCOUVER BC.

10 KAMLOOPS BC.

11 CALGARY ALB.

12 EDMONTON ALB.

13 REGINA SASK.

14 WINNEPEG MAN.

15 THUNDER BAY ONT.

16 MINNEAPOLIS MN.

28 CHICAGO IL.

29 GREEN BAY WI.

30 MILWAUKEE WI.

3 GRAND RAPIDS

4 FLINT MI.

TOLEDO OH.

DETROIT MI.

7 WINDSOR ONT.

LONDON ONT.

TORONTO ONT.

10 GUELPH ONT.

12 HAMILTON ONT.

13 OTTAWA

14 MONTREAL QUE

16 QUEBEC QUE.

18 PROVIDENCE RI.

19 MARBLEHEAD MA.

20 BOSTON MA.

21 NYC

22 D.C.

23 MANASSAS VA.

24 RICHMOND VA.

26 RALEIGH NC.

27 CINCINATTI OH.

28 LOUISVILLE KY.

MANY OF THE SHOWS LISTED HERE ARE YET TO BE CONFIRMED. CALL 816-258-2218 TO LEAVE A MESSAGE IF YOU ARE INTERESTED IN BOOKING ALL, OR NEED FURTHER INFO ABOUT THE TOUR. PLEASE LEAVE A MESSAGE AS WE ARE TOURING NON-STOP. HOWEVER, WE DO CHECK OUR MESSAGES DAILY. THANK YOU FOR YOUR COOPERATION.

Rats Of Unusual Size

I completely agree. Dumb fuck dorks should get out and check out "new" bands and paying 5 bucks isn't too bad. I'll vouch for the fact that there are a lot of cool clubs in NYC. My only problem is... I don't remember YOU going out every night (or much at all) the last two time I was in your home town. But I know money's hard to come by - so if I can scam a list you know I will. Your bud - Krk)

THE CRITICAL EXPERIENCE

Dear Flipside

Just got a recent issue (#70) and reading it realized how much of a kick I get whenever I find a new issue. I live in London (England) and can't get all the stuff you review/see the bands you cover, but whenever I'm in America you can be sure I look out for bands you've mentioned I think I might like. Flipside is a great read. Full of energy and enthusiasm and genuinely positive. Not jaded and full of bullshit opinions. The people involved obviously care and I can't think of a more up front and honest publication.

Entering some of the debates/commentary going on in the letter column, here's my thoughts on punk vs any-other-music. Ilisten to all kinds of shit. Ranging from grunge thru bands like Lord, No Means No, Leather Nun, The The, Clash, Love & Rockets.....and a million others. There is a point to such a long listing. What do the above have in common? Lyrically they offer something which is not exactly in tune with the existing order of this world, and musically they either oppose standards set by the music industry or use existing forms in a way that expresses their non-

conformity and indiretuality.

Put another way, they evoke though their music a mood and a feeling which gets beyond muzak. Ok, so what is this sensitivity they evoke? Well, this might be obvious, but here goes - what all these artists evoke, in my opinion, is a more honest view/feeling about this world, based around a diverse but shared rejection of this worlds crushing order and diversion. Music surely primarily is about feeling/ sensuality/and sex (usually). Lyrically it usually offers the acceptance of existing order of things views on sex/love/romance and does not criticize the way this world is structured, except in a kind of shrug of shoulders "that's life" acceptable; incorporated scene. Musically, muzak represses. It's now a kind of straight-jacket:

safe, something your granny can snap a finger to. It reinforces a very pedestrian way of dancing,

and looking at the world.

In my view, the kind of music I listen to is about something else - a world that is not neat and orderly, it's a bit dangerous, it's a fucking struggle to get through to anyone; the existing order does all it can to stop it, distort it or absorb it and sell it back in a less challenging form.

So punk vs the rest. Listening just to punk surely limits you and the way you can feel / express yourself. This world just "loves" you to target yourself / limit who you are / can be, cut yourself off from their human beings. Surely we should all be open to any music / poem / book / comic / film / art / experience that is critically

honest and gives us a great resource: looking at the world through others eyes of course we all need some sort of focus in our own life and punk is a great resource. Thousands of good bands to go and see, records to hear and the likelihood at any gig you can make friends with like- minds folk. Punk is by definition a critical experience and for me a rich and rewarding form of music, but it's not the be-all and end-all

Well, anyone who wants to write me about my views - please go ahead. I'll be in San Diego for the big comic book convention in early July- anyone there who wants to meet up, gig, swap tapes and generally hong out - make contact! The New

York address is c/o friends and I get mail forwarded OK. So Flipside - thanks for all the energy and hard work that makes the magazine so special- I hope that my contribution back stirs up some comments in you letter column. Regards.

David Stanlake

76 Corroll ST, Brooklyn, NY, NY 11231

"WHAT'S HAPPENED TO THE SCENE?" LETTER

Dearest flipside and everyone reading this

I know your obviously tired of getting "What's happened to the scene?" letters, but being a part of the underground for close to a decade, I cannot help but to raise my frustrations towards what has become a stagnated, dying scene. To be very truthful, I feel the scene is basically dead! I had noticed the changes in 1986 and I cannot say they have been very positive. I have seen pretty much everything from marxist, fascist, capitalist, and religions assholes influencing (and dividing) the scene to dumb lamefucks who see the scene as some excuse to be some exclusive clickey social club to use and fuck your "friends" over. Also, I see a major lack of creativity out there music-wise. The stuff being put out by most of the bands out there is nothing, but a mishmash of boring metal with neo-1970's Led Zeppelin/ Eagles noise. Those who consider this shit as "punk" are absolutely misguided and

I realize that changes are always inevitable, but when these changes are more self-defeating than benefitting, it fucks things up. Much of the new music that's been coming out basically sucks sheepshit! It will never compare with what was done 13 years ago. You can take almost any recent band like Mudhoney, Hole, Beat Happening, Thee Hypnotics, and compare them to let's say Fear, Angelic Upstarts, Buzzcocks, and Adolescents, the more recent bands I mentioned would be fucking blown back to the stone age. The only recent bands I can think of that are actually worth listening to are Sheer Terror, Gwar, Operation Ivy, and any SKA band now playing. In fact SKA is pretty much the only real part of the underground that has

people with their shit together.

Don't get me wrong! There's some cool people in what's left of punk/hardcore just like anything else, but there are those fuckheads who think they are punk by dressing up and "acting" the part. Anyone that doesn't fit in to their own personal amusement. It's even more pathetic when they are fucking each other over. I've been fucked over so many times by assholes who I thought were my friends. It isn't even worth going to shows anymore. It seems that shows are attended by those 90% who go to show off the new color of their mohawk or new boots or stick together in their little "packs" and dare not mingle. Anyways, wasn't the whole idea of punk "Fuck society" instead of "fuck your friends!" Proven fact that punk is really dead. Face it kids! There is no unity. Just another division and nothing more.

There are 4 common enemies of the underground. Those things are Marxism, Fascism, Capitalism, and more recently religion. As a whole the left wing have firmly set foot onto the late, great scene. A few years ago, I went to a show in Berkeley and there were some people from the Revolutionary Communist Party passing out flyers, newspapers, and other bullshit. You see these idiots organizing demonstrations and bragging how they are going to oust the government and praising Mao and Lenin, whom were as oppressive as any Saddam Hussein would

> be. Many of the "punks" eat that shit up. Maybe that's why whenever we drop bombs on a country like Iraq, there are more people whining about that than when Soviet tanks rolled through Afghanistan or Lithuania. Why weren't those demonstrators out protesting those atrocities as well as US atrocities? Because the communists are among the main organizers of such demonstrations and have to blow - up one side of the coin without looking at both sides of an issue. No government is a good one. Which leads to Fascism which made a poor attempt to take over the underground with their "Sieg Heil" salutes and talks of "White Power". While they tried to push that in, they nearly destroyed the Skinhead and Oi! name and what skins are

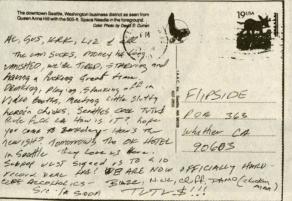
really about thanks to an already distorted media. Capitalism and that same media machine even exploited punk and it kills me to see chain shops selling Sid Vicious memorabilia (fuckin' let the guy rest in peace!) and leather jackets with punk bands already painted on. Rich kids who don't know what the fuck is going on watch the TV view of punks and skins and they get mislead like flocks of sheep. It is very likely that's why some of these kids use the underground as a social click. Then we go on to religion. What the fuck is this Krishna crap? And what of these Christian "punk" bands? Give me a fuckin' break! These are tools of brainwashing (just like the media!) and never should have even been considered. Now you've got a bunch of Ray Cappo clones dancing around chanting. What's next? Catholic priests doing Black Flag covers? I really hate to think what's next on the bullshit list, nor I don't think I want to know anyway.

The bottom line is I'VE HAD IT WITH YOU ASSHOLES OUT THERE THAT HAVE FUCKED THE SCENE OUT OF EXISTENCE. YOU SUCK! FUCK YOU VERY MUCH!! Now if you'll excuse me, I'm going back to my Skatalites tape and

my bottle of beer.

A YOB in Seattle. (Dear Seattle dork;

Sounds like your problem has more to do with your friends, or lack of them, than it has to do with "punk rock" or your "scene". I don't know if your acting fucked over has anything to do with you being an over analist, cry baby fuck or if you just lost your girl to your best friend. Whatever the case I don't care and neither does anyone else









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reading this shit.

It's goobs like you that put Sid Vicious in chain stores. Nostalgic losers that can't get off their drunk ass to find something new to hear/see. Fear, Angelic Upstarts, Buzzcocks and Adolescents - what a load of shit. There are plenty of bands that can match and surpass those bands with intensity and originality. Maybe it's not Hole, Beat Happening, Mudhoney (and definitely not) thee Hypnotics, but I guarantee there are dozens of bands in existence today than can kick ass over any stupid TSOL/Vandals reunion shit. Take it from me you lazy fuck, I've seen every band that has come through L.A. since god knows when.

As for all that religious / political diarrhea, who cares? And what will all your

crying do in the long run? Nothing. Yer pal, Krk).

I AM CAKE

Dear Flipside and riff raff,

I have finally been driven to write. Some of you pay attention to a specific point I'm making. Time for war.

First- "Cake" & who the fuck is this idiot and get him (or her) the fuck out of Flipside. The Butthole Surfers "BLOW AWAY the Grateful Dead in their instrumental prowess"? Who the fuck are you kidding? Another typical example of some little fucking "punker" trying to gain acceptance among his "peers" and "readers". I'd like to think most people would know better. Now, I personally love the Dead and I'm

not going to get on a defense kick (It ain't worth it fuck faces), but whenever Gibby Hayes or any of you other fuckin morons writes a song as good as "Looks Like Rain"

I'll gladly kill myself.

Second- I caught that infamous Bad Religion show at the Palladium...it was great to finally see T.S.O.L. as I was too young the first time around and I want to thank you guys for making an effort...and doing something..for some of us it was a special moment in life. Thank you!! However...it was easy to see why I stopped going to shows. Fuck the door price; who would want to go to a show to be "entertained" and spied on by pigs (L.A.P.D for you ignoramuses) and security and then watch some idiot doing jumping jacks on stage? Fuck you buddy and fuck the rest of you for loving it. (Good luck in college, babe, hope my grammer and syntax pass your (talk about grammer, asshole-CAKE) fuckin test.)

Which brings me to the conclusion of my wrath-Any group or individual who uses "I SPY" in their logo or personal philosophy should be blown in two and then

ass-raped. No For An Answer and all you fake religionists take note.

Well, believe it or not, Peace and ta-ta

GUESS WHO?

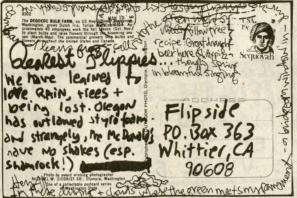
(Well you want a reply, huh? First off, you dick, HAVE YOU HEARD THE NEW BUTTHOLE SURFERS ALBUM???? Have you heard that particular song (it being "PSY")? To me, the song personifies the brilliance of the Butthole Surfers instrumentally. You must be a real tough guy to deal with by your tone in the letter. It amazes me that people like you exist who are ignorant and are afraid to branch out and experience new shit. Don't give me your "wanna-be-tough" image which you're showcasing in your letter 'cause I don't particularly need it. Why don't we meet and talk about our little problem? I'm sure that I could change your mind about certain...things. Also, you ignorantly misspelled Gibby Haynes' name, but that's alright 'cause I'm sure that you'll still graduate from High school (or grade school) before summer. "Oh, what fools these mortals be" said Puck in those great Shakespearean plays of yesteryear and you (whoever the fuck you are) are absolute proof of that. Believe me, you spineless jelly fish (I'm getting mean, aren't I), I am not a "little punker trying to gain acceptance". I am CAKE: Flipside reviewer. Period. I think the Grateful Dead are tired, but not particularly because they've been around for over twenty-five years. It's because the excitement is gone. Sure, they have millions of fans, but so does Vanilla Ice. (Believe me, I'm not comparing the Dead to that in ane asinine rap-frat.) Personally, I think that Grand Funk Railroad are more revellent today than the Grateful Dead will ever be because you can hear elements of their music in today's indie world (grunge-grunge-grunge). Instrumentally, the Dead are brilliant, don't get me wrong, but they're predictable, dude. Anyway, thanks for replying to my review and FUCK YOU, YOU COMPLACENT BAS-TARD!!! "Ignorance comes in many forms and sizes"-unknown genius quote from 1393 and found in an abandoned shoe in 1974 when I visited La Coruna, Spain whilst I vomited trying to change my brother's diapers. Really!!!)

LEFT WING RIGHT WING

Flipside, Hello there, how ya all doing? Well, after years of crying about how shitty society is and complaining how some drastic changes need to be made, I've come to this conclusion. Changes are being made....for the worse. Now, I don't know about you, but I'm getting fed up. If you think you've escaped the main-stream society by hiding in the back allies, woods, mountains or wherever your secret cubby hole is, it's only time before they find you and squeeze what they want out of you. And you know what happens to non-participants. You get to help fill up their new jails and prisons. This fuckin greedy ass police government has got to be stopped. NOW! I too have a dream of peace, love and anarchy. Its unrealistic to think we can go straight from where we're at now to anarchy. What I'm suggesting is all you anarchist and basic freedom lovers, to take a look at the Libertarian Party. True, its still a form of government but I think their platform will get us alot closer to our own goals.

its still a form of government but I think their platform will get us alot closer to our own goals. Then we can work from there. The Libertarians believe in "Live and let Live" as long as your not hurting anybody else. Isn't that what we want? Lets pitch in and fight for a freer country before its too late. At least call their 800# and see what they have to say. I think you'll agree with me. Here it is-Libertarian Party 1-800-682-1776 Fuck the Democrats and Republicans, we want our freedoms back. Thanks for listening.

Punker "D" 901 Talbert Ave., Simi Valley, Ca. 93065 PEACE, LOVE, ANARCHY P.S. Viva La Punk Rock



LET THEM EAT ACID CAKE SAID

Hello Folks at Flipside! This is a letter intended for print, but if not, oh well...
This is my review of THE DOORS movie that I didn't see...I had/have no desire to see it & hearing about it from people that have make me not even want to rent it for \$1... maybe in 20 more years... something to look forward to, right? Ha!

I think acid is boring, personally I'd rather save my dreams for sleep... I dunno, I'd just prefer to see a movie about speed freaks or something. The only problem

would be that no one would go cuz the movie would go by so fast.

If you wanna see a cool "Hollywood" movie, get MOMMY DEAREST. That's a great movie, I don't care one way or another about that dork Christina Crawford or her story...her mom was a good actress. Quite frankly, I don't care about Joan Crawford's personal life either... But MOMMY DEAREST, it's a great revenge theme, and mother/daughter fist fights are much more exciting than seeing some prick like Jim Morrison fuck a bunch of dumb teenage girls-talk about boring!

Besides, both Joan Crawford and Jim Morrison are dead, and I bet none of you know that I'd be much more impressed by a person that had been slapped in the

face by Joan Crawford than fucked by Jim Morrison...

Signing off,

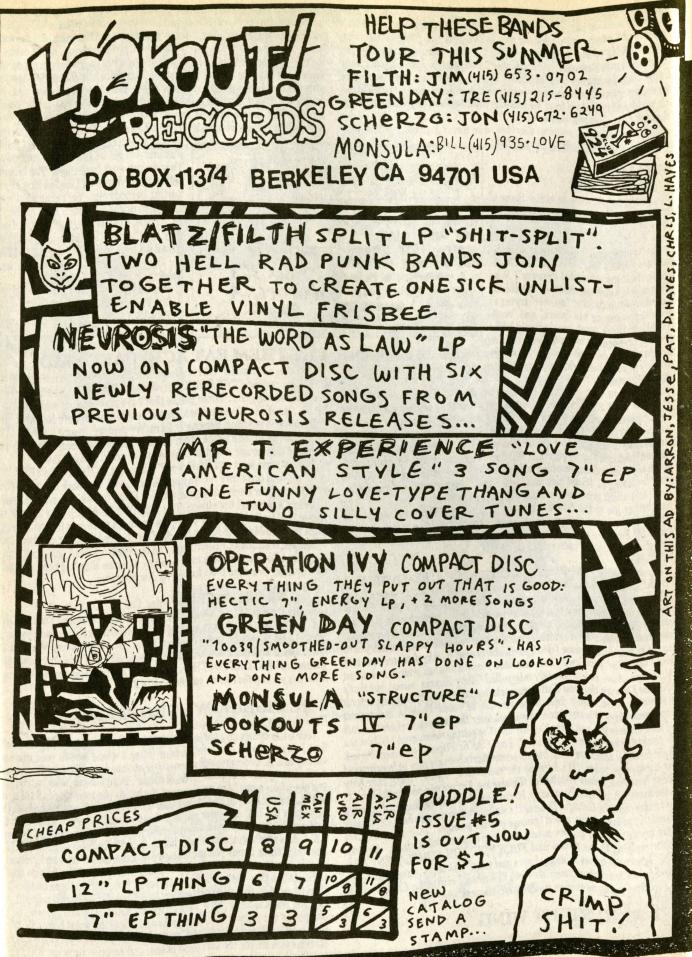
Wendy the Witch, Palos Verdes, Ca.

(Insanity prevails. I have, as of yet, not seen the much heralded THE DOORS film, but I believe that it will have more of an impact than a film about peoples' sexual fetishes with clothes-hangers. Anyway, Wendy, you sound pretty insane. I, though, have enjoyed my experiences with LSD (at Disneyland; a Tikki Party) and think that you should VENTURE FORTH and experience the experience 'cause you never know what lies around the corner, ya know? - CAKE)

THE FISH BOWL PROBLEM

Dear Krafty Cheeze and Flipside,

Your letter brings up a subject which I've wanted to whine about for awhile. But first I do agree with one point in your letter. I would love to read more about a variety of L.A. underground/ alternative/ etc bands in Flipside. I've become real tired of the "good ole Flipside circle of bands". But I wonder, who are you? Why did you use a fake name? Are you in one of the bands you mentioned? Face it, if you're in an L.A. band and you want to get your shows reviewed, interviewed etc, then you gotta play the L.A. scenester game and intentionally make friends with the L.A. zine people (I'm refering to all editors/writers of Flipside and Ben Is Dead) and KXLUd.j.s which brings me to another subject. The bullshit scenester KXLU circle. Several of those bands you mentioned are comprised of past and present KXLU d.j.s. It's no secret that if you play friendly with many of the d.j.s on that college radio station then they will play your band. But, back to those bands. Distorted Pony (they're ok, one of the better local bands but they're hardly original. A second rate Big Black is more like it.) are all former KXLU d.j.s and gee whiz do they get plugged on the station. Slug (a big joke and one of the worst bands I've ever seen. C'mon let's get pretentious and make noise. Wow.) are all current d.j.s at the station (with maybe the exception of one) and surprise surprise. KXLU is always playing them with no mention of them being KXLU's very own. Two of the guys



even host their own show - Michael B., and Damian (dorks) "psychotechnics". More or less the "listen to us rant like geeks and talk like 8 year old boys that finally discovered the thrill of masturbation" show. I know Pressure Hed kisses ass to particular d.j.s, but what can I say? KXLU has turned into a load of shit. If you're a new band and want to get played, like I said, you've got to kiss up to someone. Same with the zines I mentioned. You have to be "in" or forget it. And, can't forget how it's cool to slag a band, either in print or on the air, if you don't know them. Flipside and Ben Is Dead you are both guilty of this. I'm sick of this L.A. attitude and the hanging out at clubs and talking to people just so the band is noticed. It's bullshit. The L.A. industrial/noise scene isn't new or original. It's already become stale and boring. Please Flipside, tey to seek out the bands that are in no category and/or keep to themselves and have individual style. KXLU d.j.s please stop playing your games and start seeking out and playing a variety of unknown L.A.

Heyreaders:

to summer! Dent

forget us on your vacat. The readers:

an interesting post 100 362 caved - tell us what suffer car plug, make our day etc.

bands. And Krafty Cheeze use your real name. What are you afraid of? For some reason I'll assume you're in one of those bands you men-

tioned.

Robert Alatorre (Yes my real name. Yes, I'm

in an L.A. band).

(Bob, (Yes, you're probably in some stupid L.A. band):

Let's get a few things straight. I don't cover "Flipside bands". I don't give a fuck about a band just cuz someone else does. I cover bands that I, most importantly than anything else, like. I cover bands that have enthusiasm. Bands that release their own records. Bands that tour. Bands that are into it; not just of get a "review or interview", but to play their music, because that's all that matters to them.

Let's face it, 90% of ALL L.A. bands couldn't cross the 101 Freeway unless a record label or fanzine helped them. Most L.A. bands are lazy, can't tour, can't release their

own singles and just plain suck.

I don't cover bands that "kiss up". No one ever does any of that shit to me, nor do they do it to any of the people that I know. I don't know who / what you're crying about.

I can't speak for Ben Is Dead. I know a few of them, but how they handle their coverage is their trip. And I don't have a radio and know nothing about KXLU, except they interview a lot of cool bands and plug lots of otherwise unheard of gigs (so I'm told by these bands). Slug I know nothing of either. Distorted Pony I saw once and wasnt' impressed. But I'm only one of the "writers" here at Flipside. Al, I know is into L.A. He always gives preference to L.A. bands, not only in Flipside but on the cover as well. Something I wouldn't do, for reasons I've already mentioned. Gus, who does seem to write about the same 12 bands over and over is an L.A. club local. He always writes about L.A., matter of fact, that's all he writes about! Cake, our newest contributor writes a lot about L.A. too. Now that I think about it... so does Martin McMartin, Thrashead and even Pooky! So it sounds like you band is the only L.A. band that hasn't gotten coverage. Maybe there's a fucking reason for that?

But being the fair, all around swell dude that I am... send me a tape, record, whatever, of your band and if I like it I'll go see ya and do what I do, no matter how shitty I do it. Don't forget the guest list thing because much to the contrary of what everyone thinks, I don't have all access to L.A.. And rich, I'm not. - El Krky.

Al here, I just wanted to add my 2 cents worth -

Now that Krk gave you a formal invitation to send us your stuff, maybe you'll do some promotion. Geez, you could have even mentioned YOUR bands name at the end of the letter! If you don't want a plug, fer christsakes, what do you want? Now in defense of "friends" all I have to say is that there is a big difference between people who are friends (as in the L.A. experimental people) and ass kissers. When people try to kiss ass or blatently ask for us to do an interview with them (not to mention put them on the cover!), that is such a turn off that it ends up being the last thing that we'll ever do. But as Krk said, if you're good, you're in there. We interview 12 to 15 DIFFER-ENT bands per issue and never does the same band get the cover twice! How do you see that as a "circle of bands"? A lot of the L.A. scene knows each other because they do what they love to do - go to the clubs! You see the same people enough and you become friends. You play with the same bands enough, you become friends. It has nothing to do with ass kissing. If you are out there doing it, you are it. And we will see you. But, if you sit at home waiting for the phone to ring, you can just sit there and the world will pass you by. You'll never get noticed, hell, you don't even exist. - Al)

SUB POP RULES

Hey Flipside,

I'm getting a big kick from all of these anti-Sub Pop letters of late. Granted, the label is the "flavor of the month", but that probably has something to do with the fact that they put out an awful lot of 1st rate vinyl, by good, no bullshit bands. Why else would bands like Fugazi, L7, Lubricated Goat, Laughing Hyenas (June '91), Sonic Youth, Babes In Toyland, Dwarves, the Derelicts and the worlds best band,

thee Headcoats put shit out on the label? You can't deny the quality of the majority of Sub Pops shit ...

Bill Valentine, Glendora Ca.

NO, IT DOESN'T

Dear Flipside;

First of all this letter is not going to be another ridiculous Wax Trax vs. Sub Pop diatribe. But I feel compeled to raise a question many in the past have raised. Why do you show so much bias and attention to noise/grunge/dirge bands and what exactly does this genre of music have to do with punk rock?

I think the Wax Trax vs Sub Pop "issue" is kinda funny because both styles of music have their basic origins in the various "noise" scenes of the mid to late 70's

New York. For instance the early "industrial" (ie Throbbing Gristle) and the "no wave" scenes. The only real difference between a Revco and a Babes In Toyland is one relies on synth/samples and the other relies on guitar for its brand of oppressive noise. Noise bands have long been a pet-peeve of mine. This is because where as they often masquerade as being "punk" the are really the antithesis of punk rock (And there's never been a "poseur" punk rock band? - Al). Punk rock from the Ramones to the present has always been a liberating maximum rock thing. Noise has traditionally been a pretentious rock meltdown kind of thing. A band like Hole might borrow some guitar maneuvers from 70's arena rock but whereas those early rock types played songs that, no matter how lame, meant something to somebody,

Hole just incorporates it into the pit of lifeless sound that it creates.

Punk rock has also traditionally been an outlet for non-stereotypical rock type people to play some kick ass music and have a say at the same time. Those Sub Poppers L7 with their long locks, rock star poses and Janis Joplin-like vocals have no more resemblence to a Poly Styrene or a Julie Sin 34 than Lita Ford or Janet Jackson. In the evolution of any movement - whether it be music, art or whatever there are two ways to evolve; progressive and back to basics. Both are equally valid and worthy and both have their time. For the past several years punk rock has gone the progressive route, incorporating metal influences left and right. At first the results were exciting (I totally disagree - Al)- the crossover/speedcore bands - and helped revitalize the scene at a time when things were looking grim. But over time this "experiment" in metal punk fusion backfired and inadvertantly opened the door for countless "alternative" hard-rock acts to pass themselves of as a punk type thing. I mean, come on, what exactly is so punk about Mudhoney? If that's punk, who in the hard rock realm isn't? Certainly a Slayer or an Anthrax has just as much resemblence to punk rock as they do.

Lastly, I'd like to say that even if the Sub Pop and noise rock types did play punk rock that still wouldn't change the fact that they're a counterforce against the greatest invention of punk rock - the "punk rocker". I didn't get into this scene to be a fuckin' neo-hippy, head banger or rocker hairmonger. I was attracted to the same fucking kick-ass music and the greatest and most liberating "alternative" identity we ever encountered - the punk. I use that term in the most enlightened

sense (I'm no fashion freak).

PS: Al, if the early L.A. punk scene had been dominated by lands like Clawhammer and the Melvins would you have gotten into it? (Only if they cut their hair. - Al)

Thanks for your time - Quinn

(Yo Queenn,

Oh God, another piss poor excuse for commentary, but you did bother to write and

some bored people actually read the letters section, willfully.

So... I like grunge, I love "industrial" and I will always give punk rock the first shot. I write about what I write about. There is nothing behind it except honest enthusiasm. Look at the alst two issues: #70 Babes In Toyland, Bewitched, Laughing Hyenas, Tar (all weird "noise / grunge"); Cringer, Monsula, Fixtures (all punk in one way or another); Bosstones, Riot Act, Shadow Project, Ultra Violet Eye (other weird shit); Vaginal Creme Davis (ultra trippy fucker!). #71: Born Against, Accused, Aggression, Glycine Max (all as fucking punk as you're going to get); Fastbacks, Hunger farm, Weather Bell, X (off beat punk); Helmet, Killing Joke, Skinny Puppy ("noise" or whatever you call it this month); Loompanics Ltd. (more weird shit). Now looking directly at these two line ups, how could you ask for more? If you want solid Ramones punk rock, go start your own fucking fanzine you cry baby little shit. I really like where Flipside is at and all the stupid mail we get isn't going to change what I cover (I doubt it will bother Al much either). I like diversity and that's what I cover. Punk? Can you tell me what punk is? And what's so great about it that makes you cling to it like flies on shit? Kapt. Krk).





All photos by Krk Hnd ued Ag SI SV Hank - guitar Roj - guitar Bill - drums Steve - bass

Druff: Do you ever consider leaving Orange County? Bill: Yes!

Roj: Definitely.

Alfie - vocals

Druff: What's wrong with being a band in O.C.?

Steve: It's an undedicated following

Affie: There doesn't seem to be much of a crowd interested in live music anymore. I dunno if it's because they're spoiled or because they're content with CD's and MTV. Roj: People would rather go see a DJ turn fuckin' discs than see a band.

Bill: They want to see a "neat" looking band that jumps around a lot on stage. The music doesn't matter that

Druff: Why don't you jump around then?

Roj: We're too busy creating art!

Affie: I jump around!

Bill: Without trying to sound cocky, the music is kinda complicated to jump around to.

Druff: Ok, the music... when I first heard you guys in early '88, you were very O.C. punk rock. About a month later you went in this new direction.

Bill: That's because of personnel changes.

Roj: Maybe it was because we didn't know how to play anything else.

Druff: Was Mozart really a big factor? (Long pause).

That's what I thought, am I wrong? Bill: Hank's gotta answer that one.

Hank: Huh?

Druff: I remember you saying Mozart, uh...

Hank: Yeah, I used to fall asleep everynight listening to Mozart. And wake up with it.

Druff: How'd you get into that? I've never met anyone

our age who listens to Mozart.

Hank: I was such a hyperactive kid I had to listen to classical music to calm me down.

Druff: And that really worked?

Hank: Yeah, it helped

Bill: Look at him! (Laughter! Hank is practically asleep). Druff: What do the rest of you think of Mozart?

Alfie: I love him. He's a genius.

Bill: I appreciate him, but I don't really listen to him. Alfie: All I can say is I listen to him at least a couple of

Hank: He was like a punk in that century. He did what he wanted, whether it was accepted or not. We're influenced by that.

Alfie: Taking things to extremes... using some types of methods and styles that are unorthodox. He didn't mind doing that... and no one in this band does either.

Steve: Yeah... people have told us our music is too "busy".

Hank: Too many notes.

Druff: Oh yeah.

Bill: They just need to give it a chance and listen to it a

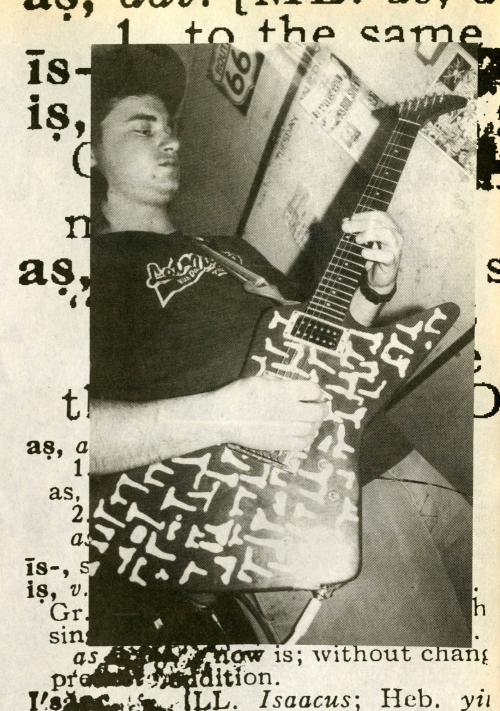
Alfie: A band like Rush probably could be criticized the same way we are... well, we're not criticized that much... but look at their following.

Hank: We're also influenced by Dixie Dregs. They're a real "busy" band, just instrumental.

Druff: Do you see yourselves reaching that type of

Bill: We have real complications fitting in the music scene... any part of the music scene. Rush fit in a certain way, but we can't even fit in that way. We're not punk, we're not straight ahead rock. We're just outcast beyond anything. We don't try, that's what's fucked.

Hank: We're not real hard like a speed metal band. Yet



we're not mellow like a "Cure" band. We're right inbetween. We're so far... uh.. far...

Steve: Farvegnugen! (Laughter).

Bill: (Laughing) Shut up!

Hank: We're so inbetween, that ...

Bill: Let's just say we're versatile. We have at least one song that will appeal to somebody no matter what they're into.

Hank: We're on our own road right now.

Druff: What would you call it?

Affie: "Honest". I swear, not even a joke. We're slaves to our own musical desires, more than our audience's. We're taking an uncommon route in the fact that we're not trying to jump on a bandwagon.

Druff: Are there any other bands you'd like to be billed with? Who's audience do you think you could swipe?

Hank: We could play with anyone.

Bill: The only ones I've thought of are big bands. Real big, like Living Colour, or Faith No More, or Rush. There's no bands that haven't made it that we can think of that we'd want to play with.

Alfie: I wouldn't mind playing with Big Drill Car.

Druff: That's exactly what I was thinking.

Hank: Or All.

Roj: We can play with anyone and get away with it. Alfie: We've played with...

Hank: Glam..

Steve: (Weird voice) "Riiiings Of Satuuuuuuuurn", aaaaa! Bill: "Nitro".

Alfie: And at the opposite end with some of these hardcore bands, at the Dungeon for example.

Bill: We played with "Roxy Music" at Goodie's last time. Or "Spandau Ballet" or something.

Alfie: We didn't really NOT fit in, but, I dunno.

Druff: If anyone recognizes Alfie and Hank from Almost

Hank: Hasn't happened yet. Affie: Yeah it has. Once.

Hank: Once.



Druff: I was thinking some people might think this band is a distant relative of Almost 21...

Bill: Or an Alfie Agnew project.

Alfie: I was the last one to join the band, so... it isn't an "Alfie Agnew project" at all. We've seen flyers that say "Alfie Agnew's As Is". The majority of the material was already written when I joined.

Druff: I heard a clerk in a record store say "That's Rikk Agnew's little brothers new band." That must really piss all of you off.

Alfie: I guess there's no way to escape the fact that I belong to a certain brotherhood who belonged to certain bands.

Druff: You must get sick of "There's Rikk and Frank's little brother!

Alfie: I don't mind. I'm proud to be their brother. I just wish that when people judge As Is, they don't judge it on account of me, and especially on the fact that I was in Adolescents or DI. It's such a different thing. It's not comparable. I'm not saying what I did was better or worse or whatever, it's just not comparable

Hank: We've all grown up with the OC sound. We're just doing it OUR own way. Different.

Alfie: Now people can look at it with a fresh pair of glasses

Druff: Ok, since you'd like to leave O.C. but can't, what are you going to do to break through here?

Bill: That's why we called YOU, Dan! (Laughter) Affie: We figure you can interview us every month... get us on the cover! We're just going to keep trying to hack away, that's all we can do. The scene's at an all time low. The last breakthrough in music was punk rock back in 1976 or whatever. It's been 15 years, you'd think it would be ripe for a new type of breakthrough or something!

Bill: C'mon, we've got the new 60's going on! Druff: Yeah, you're talking like the whole "New Roman-

tic' thing never happened!

Everyone: Oh God, oh shit, oh fuck. Etc...

Alfie: When something comes out, I'd like to be riding the top of the wave.

Druff: Do you really think AS IS is that revolutionary? Affie: Well, revolutionary is a little, um...

Druff: Pretentious. Affie: Flamboyant.

Druff: Are you ready to do an album? Everyone: Yeah!

Druff: How do you envision it?

Steve: A debut album. (What a smartass).

Druff: No shit Sherlock. Of course, you could do your second album first.

Steve: There you go! Then we wouldn't have to worry about the "Boston" syndrome. (I'm sure you're all aware of the band "Boston").

Bill: We're not going to be one of those bands where people say "I like their old stuff, but their new stuff sucks."

Druff: What will the cover look like?

Steve: It wouldn't have us on it. Bill: Just weird art on the front.

Hank: I'd like to find a new artist off the street. Maybe there's some genius out there. Someone honest.

Druff: So when's the record coming out?

Bill: Whenever we play a party, people come up and say "I've never heard a band this good play a party! Why don't you guys have a record out?" We don't know what to say. We don't know why we're not on vinyl.

Alfie: The right people don't know about us. Everyone loves us except the makers and the shakers in the business.

Bill: We need a manager.

Roj: It goes back to the scene. People come up at shows and say "You're the best band I've seen in a long time!" But where are they at the next show?

Steve: They've only seen two bands! (Laughter)

Alfie: It's really frustrating. People just don't seem to appreciate it anymore. I remember back in the good 'ol days people would die just to find a place for a band to play. You didn't even have to flyer, and you could pack the place. People would love it and be so appreciative. Druff: But look how many bands there are now.

Bill: Everybody and their mom is a musician.

Alfie: Maybe they have a right to be spoiled 'cuz they're flooded with so much shit. But there's not a lot of places to play. When you cut out "pay-to-play" you cut out most of your top billings.

Druff: You won't do pay-to-play?

Alfie: We can't! Steve: We did.

Bill: We've done it a few times and we've lost our ass.

Hank: We refuse to pay to play now. We've lost some shows, but oh well.

Bill: It sucks cuz a lot of the A&R people only go to the pay-to-play clubs.

Hank: If you think I'm a tree, cut me down but leave the

Everyone: (Laughter) WHAT?! Alfie: Where'd that come from?

Druff: Steve, you played guitar for years before playing

bass in AS IS, right?

Steve: Yeah, 12 years. I still play guitar. It was a change, I had to undergo to be in a band. I came here 6 or 7 years

Druff: From where?

Steve: From Ohio, I left my band in Ohio.

Druff: What were they like?

Steve: We were pretty much punk rock.

Bill: C'mon, give 'em the name.

Steve: Oh, "Savage Tractors". (laughter) I was gonna see about singing for AS IS but when they found out I had a bass, they decided "fuck the singing." As far as playing bass, I enjoy it.

Druff: Do you ever miss playing guitar Alfie?

Alfie: Yeah, major. I feel naked without it.

Druff: How come you don't play?

Alfie: Cuz most of the places we play there's no room for a forth neck. No, actually it's just not required of me. If it was, I would play. The only way I could add to it right now would be with keyboards.

Druff: What's your story Bill?

Bill: I moved to Illinois when I was 14. I was in a couple of punk bands. One of them was a... kinda like a hardcore/ skinhead/Grateful Dead/thrash band. (Laughter). Three of the guys had skin heads, me and the other guy cut our hair real damn short just to go along with them, but we knew we weren't skinheads. The three skins would go to Grateful Dead shows and fry their brains out! We played as fast and as loud and as obnoxious as we could for 8 months and then I quit. Moved out here, and hooked up with these guys in '87. Later I had to quit this band. I think we've all quit at one time or another. I quit for awhile, Hank quit, Roj quit...

Roj: My mom thought I worshipped the devil.

Druff: Seriously?

Roj: Well, when I started playing guitar...

Druff: Yeah, what makes you think you can play Roj!

Roj: It's all the expensive equipment that I bought. Bill: Didn't you once work for Roger, Dan?

Roj: I believe Dan cleaned the bathrooms... (Laughter) Druff: How important is equipment, really?

Roj: I think it's real important. I used to be sworn to a Fender and a Marshall, but with my new set up I think I

have more diversity. Hank: I think musicians are spoiled these days.

Druff: Including you guys. Steve: We could be.

Hank: If we had the money.

Bill: We just take advantage of what we have. Hank and Roj have good stuff. They have all the effects available and they use 'em all, in different songs.

Roj: You can get more feeling out of the music, you can express more.

Hank: You can get the point across easier.

Alfie: It's like painting with 3 colors or painting with 20. It doesn't make you less of an artist if you use 5 colors. It doesn't make you a cheater if you use 20 colors. It just takes a good artist to make 20 colors look good on a

Roj: You have to go to Derry just to learn how to use the shit.

AS IS info: 2841 Merlin, Fullerton, CA. 92635



Pressure Hed are on to something. By combining the best aspects of trance inducing psychedelia with the modern urgency of techno-experimental hyper rhythms, these guys dare to actually "sound different". And on top of that, I like the way it feels. So here is my interview with a vinyless band. From left to right: Mark, Tommy, Len. All photos by Al.

Al: As a reference point for our readers, what do you call the type of music that you are doing?

Tommy: It's got so much in it... to me it's the psychedelic point of view.

Mark: It's at a cross roads actually. For Tommy it would be "Psychedelic industrial", for me it would be "industrial psychedelic". He puts the accent on the psychedelic, but I put the accent on the other side of it. It's not one or the other, it's inbetween.

Tommy: The influences are so different because we are so stubborn about our own particular kind of music, we go by it but there is something in common there. It's just by chance that we all managed to get together. Like for me I like progressive rock; Amon Duel, Gong, Hawkwind, Neu, that whole shtick. That's what I'm into, what's what I listen to, but I do listen to a lot of "industrial". I hate that word, I prefer experimental. What we do have in common is a lot of early Cabaret Voltaire, early Severed Heads...

Len: Early Stranglers...

Tommy: Yeah, but the early period. Both me and Len like the early period when it was really experimental...

Mark: But I don't think it goes to the point where it comes into the music we play.

Len: I call it the kind of music Henry Mancini would be doing if he was born in the 60's.

Tommy: Music for a punk sci-fi movie or something like that. That's another thing we have in common, we are all science fiction fanatics.

Len: We watch too much TV!

Tommy: When we started we actually sounded like the Fall because that is what Len and I had in common. Then I sort of put Hawkwind style riffs into his Fall style of drumming and keyboard playing. He was drumming and we were just making tapes. Then the sound just came together. We were experimenting with tape loops and stuff and they were really fucking weird but we decided we wanted to get more organized. Then we did our first show at KXLU on the air and the response was so good we decided to make a go of it.

Len: Our first live gig was when we filled in for Four Way Cross when they got sick. We played with Sylvia Juncosa and Red Temple Spirits at X=Art last January.

Tommy: We just went up with a load of tapes and just made a lot of noise and stuff. It was not really music, we were just making noise. We couldn't believe the response. We realized that the music scene must be in pretty dire straits if people were coming up to us and saying they liked us. So we said let's go for it.

Al: Tommy mentioned the music he's into, what are you guys into?

Len: I like, gosh, Stranglers, I like soundtracks, John Berry, James Bond 60's spy movie type of stuff, Billy Strange. I like a lot of old Moog albums and stuff. Dick Hymen... Just a lot of 60's soundtracky kind of stuff. And I like the Fall and the Stranglers...

Mark: Well you know in Belgium we are into technomusic and stuff like that a lot. I guess I'm just part of it. I'm no different from the rest of the people there. There are bands like DAF, and electronic bands like that. Belgium, you must understand, is an old country. There's not too many young people and dance music is a form of rebellion. I'm not into dance as a pure form of music but I like to have that drive. I like the fact that people want to dance from when they listen to it. I can't just be mental about the music and I think the bass is just the instrument

that goes along with that. I ended up playing bass because... before I was playing guitar but it wasn't giving me that energy.

Tommy: His riffs are just like sequencer riffs. He never plays straight chords he always plays up and down scales. Like when we record it almost sounds like there's a sequencer going on.

Mark: In one particular song I will play different notes at different times and it really works - the magic of it is that at the same time it reaches the feeling of psychedelic music, and that's not where I'm going but it just goes there and that is fine. I just liked these guys before I played with them and I said I'm sure I could play with that. But they asked me, I never asked them!

Tommy: We were playing with Death Ride at the Lictisternium, which we miss, it was a great club, it was a terrible show, I broke my strings as usual. So we were just doing like a noise thing at the end. Mark came up and said "I really liked that", and he said it so sincerely that we asked him to come down and jam with us... It worked really good, it speaks for itself. When we did the Hawkwind show (the first show with Mark) we did our own version of "The Right Stuff" and Hawkwind came up to us and said that it was really great...

Len: With tears in their eyes...

Tommy: Well, we did it as a tribute to Robert Calvert, who is a really big hero of mine (ex-Hawkwind singer who died).

Mark: The fun of it is that I had never heard the song.
I just created the bass lines... it was kinda different but
it was into the same spirit.
Tommy: They gave us a lot of praise for it, that was

really nice.

Al: Well it must have been something

to open for Hawkwind anyway?

Tommy: Oh! I was so excited I couldn't sleep for two days!

Al: How did you arrange that one?

Tommy: Oh, my wife Cathy Johnson, she's our manager and she has this thing going where she can just bug the shit out of people until they say yes. She was ringing them up ten times a day, every day. That's mainly the only way that we can seem to break out of the mold of playing the "stereotype" industrial clubs. We've got some other gigs coming up, we'll be playing with Tim Blake the guitar player from Gong. That will be a big show for us, and Hawkwind wants us to play

with them again in May. Mark: It will help when the demo is out...

Len: It's not really a demo-it's an eleven song tape. Most of it is recorded on 4 track but we mastered to DAT...

Tommy: We like doing these 4 track recordings instead of going into studios...

Len: Because we can't afford it!

Tommy: We want people to hear what we sound like live. It's so much of a disappointment to hear a band that puts out a great album but live they don't sound anything like that. We sound exactly like we do on the tape.

Mark: This will, I hope, let the people get more into us by recognizing the songs. That's the big problem when you go

see a band and don't recognize the songs, you don't get into them as easily.

Tommy: We are treading sort of dangerous ground here with this music because it's not classifiable and it doesn't fit into any of the alternative molds. There's a few other bands doing it, like Distorted Pony or Babyland, but it doesn't link in with anything so you can say "this is what we do". Everybody is doing this heavy funk stuff now, but we're just doing what we want to do and we're not going to change from it. This is our enjoyment. We're not doing this to be like "stars" or anything, if people like it, that's all the better.

Al: Do you guys have a good relationship with other experimental bands like Distorted Pony or Slug...

Tommy: Oh sure! It's like a club. We're always likephoning each other up and having gigs with each other. The thing that I have noticed in L.A. in this experimental thing is a very close knit community... Len: Yeah...

Tommy: ... everybody knows each other. All this equipment here is like Slugs...

Mark: And Death Rides, and Stereotaxic Device - all those people.

Tommy: Everyone really sticks together. This type of music is reflective of the type of people that are into it, people that are into that type of music (a "rock" band is rehearsing in the background) are basically jerks. They're anally retentive and...

Mark: Well, you need to give them a reason why to look around to different music, to give them an education. They get used to a certain style of song and when you propose to them something different it is like a foreign language. They have to understand the meaning of it and before they can get the meaning of it they have to

put all those notes together and try to make sense of it - then they will get into it. That's why it is dangerous ground because we aren't quite doing one style or another. Like if we wanted to be one style we would have probably excluded the idea that I was singing. Because the voices are too different and I sometimes sing in French.

Tommy: We have as many people that like us that listen to a completely different sort of music than people who listen to experimental or punk. We seem to be getting across to a very wide group of people. There were a lot of hippies that went to the Hawkwind show that were really into us.



Al: I think that for a band that uses a drum machine, you don't sound like that typical "dance beat" kind of band...
Mark: But still there is that dance element in it.

Al: Yeah, but not that loud snare slap every other beat...
Len: You always have that dance stuff with a drum machine and a sequencer, whereas I think in terms of 60's drum beats, Sandy Nelson or something like that...
Mark: We never know what we're going to play, weather it's going to be a dance track or not. We don't pre-think things like that but it just happens to us. We've got the music going on and we find a beat that is alright with it - or sometimes it's the opposite.

Tommy: We seem to get the best stuff out of cheap, really nasty instruments. That guitar is a real piece of shit and I got a new guitar but I didn't like it because it sounded too clean. We've got those \$70 samplers and all of our stuff is way outdated. All of our drum beats were done on really cheap, Mickey Mouse drum machines. Almost all of our drum patterns are from different machines. We'll have a cheesy drum beat, then tape loops made on a cheap thing. It creates a different mood when no one drum sound is the same. It's more interesting. Equipment is so expensive and we can't afford it so we just do the best we can with what we can afford. Al: I was wondering if you preferred knobs and analog stuff to digital...

Len: Yeah we do, but I can't afford a ten billion dollar sampler and a MacIntosh computer and all that crap. Tommy: It has given us a very distinctive keyboard sound...

Mark: Plus Len is doing weird sounds with his keyboards like I've never heard before, so he's got his style as well as his equipment.

Len: What I like about these keyboards is you work out the sound you want with all the knobs then you can record it in there and punch it out when you want it. It's not like factory set, like a Yamaha DX7 or something, that you can't really work with. That's why I have Moogs and crap all over the place.

Tommy: With me it's different as well because I have a bass string on top to give it a Spaceman 3 type of throb. I don't tune my guitar, when I picked up guitar I figured how would I get to play something original if I learned how to play chords. So I twiddled around the fucking things and put my hands in weird positions until I found a sound I like and that's how I got that style.

Len: We're no MIT graduates!

Tommy: I like repetition. I personally think repetition is the most beautiful thing. Sometimes one note played over and over again can be more beautiful than doing a load of notes. One note played being played in the right way, with the right throb and the right sound can be a lot more interesting than like trying to do a lot of changes. Mark: That is the one thing that gets us together, repetition. You can find it as much in any psychedelic bands as any techno or industrial bands.

Tommy: Something about repetition really hits me, these guys do a lot more varied stuff but I like to keep a lot of repetition behind it.

Al: The only song available "Complacent American", is on the Spasm sampler. The title sounds almost like a punk

song. I was wondering what you are singing about lyrically?

Tommy: That was an instrumental. We got this part from an old Civil Defense album that we got out of a Thrift Store, it was just such a horrific sound "Thee HHHH-Bommmmb" that we thought there was a big enough message just in that. That was when we were a two piece.

Len: About 1/3 of the stuff now has lyrics and the rest has backing tapes to fill in the instrumental parts.

Tommy: Lyric wise, I like to use interesting words and phrases more than I like to sing about something because I like people to have their own interpretation of what it's all about. Something like listening to a Tangerine Dream album where your mind is creating it.

Mark: It's like a French phrase - which means "artistic blur" in a way. You have general mood in it and the music is supporting it, but it means something, it's not just senseless.

Tommy: A lot of the songs I wrote are about situations, but I've put them in such an almost avant garde way that you wouldn't guess that's what they are about. There is a motive behind them but it doesn't really matter. We don't want to do political stuff, it's just free and easy music for people to make their own interpretation.

Mark: My lyrics are dealing with what is inside your brain, how you are inside. I think we are more into what is going on with people, or what is going on in their heads, their feelings - not just like a social issue, but that doesn't mean it doesn't have value.

Tommy: The stuff we are releasing ourselves on Brain Squid / Spasm, me and John Napier from Ethyl Meatplow's collaboration, we recorded on 4 track at

KXLU with Damien Romero. It's was really good because there were no conflicting influences when we were recording and we want to thank Damien for that. We were on the same wavelength and had the same ideas behind it. He did a really good job on it. It's really well put together.

Al: Mark, you are from Brussels and Tommy is from Belfast. How long have you been in the United States?

Mark: It's already 3 years, something like that.

Tommy: 4 1/2 years for me. I was living in London for awhile because I had to get out of Belfast at that particular time. There was like so much shit going down in that country. It's really hard to explain about Ireland but it's just a hassle living there. I moved to London and couldn't seem to get anything happening over there. I

got married and came over here. L.A. just seemed to be the only place that I, being an artist, could make some money and have some security. Over there I was living on like a hippie convoy, free and easy. I thought if I keep this up I'll just be a bum! America was definitely a land of opportunity for me. I mean I've been working really hard to get my

life together and I could have done it over there but there's seems to be more of a push in L.A. to get up off

your ass and do something.

Mark: We are like people of no man's land. Tommy was not belonging to his own country because he would have to choose sides. I was a little bit like that In Belgium, I was neither left nor right or whatever politically. Economically, I was nowhere because when you are not studying there and you don't have a job you are on unemployment like everybody else. It doesn't give you any hope. It helps you survive, which is cool, but it doesn't help you make your life interesting. When we came here we just came with ourselves and just got in touch with people. I have been able to meet people very easily here. Tommy: That's another reason why we are together because we are all good friends. It makes it easier. It's not just three people that "have" to do this...

Mark: I don't want any of that shit. I don't just want to be a proficient player in a band - it has no meaning for me. It will never happen. If you don't have total enjoyment in what you are doing then how can you give it to

the people?

Al: Were you from anywhere interesting Len? Len: Downey (California)! (Laughter)

Tommy: I met Len in London when he was playing trumpet in a jazz band! I was working on a sort of Hawkwind rip-off project. Hawkwind are almost like the Greatful Dead are here and I lived in a community where we would follow like them and Gong all over the country and live in tents... that's one thing that they don't have over here which I fucking loved -huge outdoor festivals. It's fun because you're with all your own people and it's a real community thing. Another reason why I had to leave was because the government started stopping all these free festivals, hippie get-togethers. I wasn't a hippie -well, I guess I was more of a hippie back then. But they stopped all that. It was horrible. People are going through really bad times there for being expressive or subversive.

Tommy: There were times, and I'm not exaggerating, when I would get hassled two or three times a week by the police in Brussels. Brussels is trying to be the capitol of Europe, and there are so many cops. People like me are supposed to be a danger because we might be politically left oriented. It's bullshit.

Tommy: I was picked up and beaten up a lot of times for no reason. It was depressing because it was my country and I couldn't live there anymore.

Al: It's seems interesting that you would pick L.A. to move to considering it's reputation for police brutality.

Mark: Well, that is a little hypocritical because you are

more protected here. Because the white people here aren't really the ones who get bothered by the cops - I don't get bothered as much as I would if I were black. Tommy: Racism is very strong over here. Through our travels, our main objective and goal, because they are talking about colonizing Mars, is to be the first underground band to play on Mars.

Mark: Or on the moon at least...

Tommy: I love fantasy, that's what progressive music was all about, getting out of the (singing) "I took my baby in the car and we drank a lot of Jack Daniels". Progressive music back then was the underground music.

Len: I'm into cheap nostalgia. I like cheesiness.

Tommy: I like what is happening over in England these

I really suffered through the Partridge Family and Abba and punk rock did so much to change that but now the people are wanting that shit back. It's really confusing. I think that hatred for the mass

music world kinda fuels my anger in the band. The energy behind it just makes me want to annoy people more and more.

days because none of the older artists are appealing to the younger kids anymore. They're all into the Manchester bands and Lush and stuff. I think that is great. That music is good pop music, bands like Ride and Lush and stuff, it's not my cup of tea, but I can listen to it. I want to see these bands like Rod Stewart and Phil Collins out of it! I'm tired of that!

Len: Like every year at the AMA awards or the Grammies they give awards for the most over-produced albums... Tommy: It seems like that for the last ten years I've watched people like Paula Abdul and Phil Collins with this horrible horrible soul/funk. There just hasn't been a change. Like this clone of Janet Jackson music, you just

can't get away from it. And this is the thing that just really bites me, like people who were into punk or stuff like Chrome are turning around and saying "Yeah, I bought the Partridge Family album and Abba's album". Fuck man, that stuff was a load of shit years ago, and that stuff is still crap! This 70's rehashing of stuff that was really horrible - I mean bands are doing Abba covers! I really suffered through the Partridge Family and Abba and punk rock did so much to change that but now the people are wanting that shit back. It's really confusing. I think that hatred for the mass music world kinda fuels my anger in the band. The energy behind it just makes me want to annoy people more and more. I think our time will come, I'm not worried about "success" but I want people to hear our band.

Mark: "Success" means that if you do some true thing, that what you do you do honestly and then you reach people, and people really like you, it is the reward.

Tommy: There has been some really good stuff happening in the last few years in America, the Amphetamine Reptile stuff has been so incredible with

stuff like Helios Creed and Helmet, I mean, I'm really happy there's stuff like that happening. The Sub Pop stuff I'm not really into but most of the good music seems to be coming from America these days. I used to only buy European records but I haven't bought any in a long time.

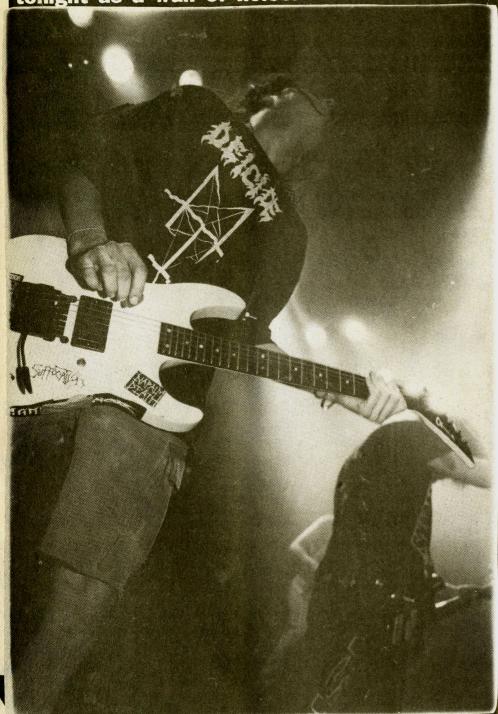
Mark: There are times when people try to be as conventional as possible, then they will get fed up with that and go to the experimental again. And maybe that's where we are right now.

Write to Pressure Hed at: P.O Box 38220, Hollywood CA. 90038





"Napalm Death hasn't changed. You'll see us tonight as a wall of noise. As we are!"



Dan Druff was purty deadset on not talking to Napalm Death. He thinks they, how can I put this cleverly... blow. While agreeing with Mr. Druff, I was curious to talk with them and ask the big question can you recall any childhood traumas ...?" Besides, I figured if we interviewed them, maybe we could get a viee t-shirt, or better yet, a hat! So there we sat, bored out of our minds, wondering how on earth anyone could possibly consider tonight's entire bill (except Godflesh of course) above rubbish. When all of a sudden Pookie Musclehead pushed his big musclebound self across the club. Wearing a Slapshot t-shirt he eagerly spat "Have you interviewed Napalm Death yet?!" No! With drool running down his chin he ran off to set it up. We had found our man...

Krk: How did your autograph signing go today?

Shane: Good, as good as autograph signings go. All they want is the name. They're happy. Then they walk away. Krk: You like that kind of stuff

Shane: Whatever! I was into that stuff when I was 12 and 13. I prefer a conversation more than that. Being in Napalm is pretty good for me cuz I make friends... but I like going to the record shops. Checking stuff out. Really, strange was... I was walking around the shop and no one came up to me uptil I got behind the desk. Really stupid. Pookie: Do you think you're getting too big and people are looking all you as a rockstar?

Shane: Nah! It's no rockstar thing! People think because you're in a band you're unapproachable! I play music and that's it. Back home in Birmingham the Napalm novelty has died down rapidly. Cuz people see me around

everywhere. Like in local pubs, where I live. There are die-hard Napalm fans, my friends, good friends. It's all just a friend thing. But someone from out of town sees me at a shop, they run over to me! But my friends it's no big deal. I just play in a band. I hope it doesn't get to the stage where have to hide myself. I refuse to do that. Pookie: Was it easy getting into this country?

Shane: No problem. I've been here 4 times before. Krk: With the band?

Shane: No. I came over during X-mas. Vegas. We recorded the album in Florida as well. The show at CB's in New York, in '89. The first time they give you some shit, then they don't bother.

Krk: Do you think your music getting slower contributes to the whole autograph signing thing? Heavy metal

Shane: What do you mean?

Krk: Seems like you're appealing more to heavy metal

Pookie: Instead of hardwere

Shane: No! Napalm hasn't changed! The only thing that's changed was on our last album it was clean. The production... we're not happy with it. That's why on the new 12", which is coming out in England in May, is a lot more noisier. Napalm hasn't changed. You'll see us tonight as a wall of noise! As we are! But unfortunately we went in with an American producer... who is a great person, really good friend of ours. But he produces bands too clean. He doesn't give Napam what we need. We have to have the live sound. We're appealing to a lot of people. That's probably because of a couple songs on the last album... they can relate cuz of the slow stuff... but the new stuff is far more extreme. We're wondering what the reaction to it is going to be

Druff: Are the tours in Europe on the same scale as

these? 2 big busses...

Shane: Pretty much: Last tour of Europe... it was us and a band from Germany, "Protector". It was the same basic thing. We sold like 22,000 in Germany alone, so we did ike 14 dates in Germany. We're really big in Germany. We're the first thrash band to enter the charts. In Holland as well. But we're not appealing to the heavy metal crowd only. We cross over to the alternative people. In England a lot of the kids into us are into Happy Mondays and shit like that. We still keep the indie thing. To us its more important to keep indie/alternative than the metal

Druff: Are you guys influenced at all by industrial? Shane: Napalm Death is a combination of a band, Seige, from Boston... Swans circa 83-85... Repulsion from Michigan... Celtic Frost. Discharge of course... Industrial... One of my favorite bands is Skinny Puppy.

Krk: Did DRI play any influence on the early songs? Shane: No, never. We played with DRI... The thing people notice is that we are fast like DRI. DRI never

nfluenced us. It was always Seige. Pookie: Do you think you've infulenced smarter lyrics in neavy metal, singing about smarter things than satan, its and ass?

Shane: Like what bands? A lot of bands still sing that shit.

Pookie: Bands on Combat...

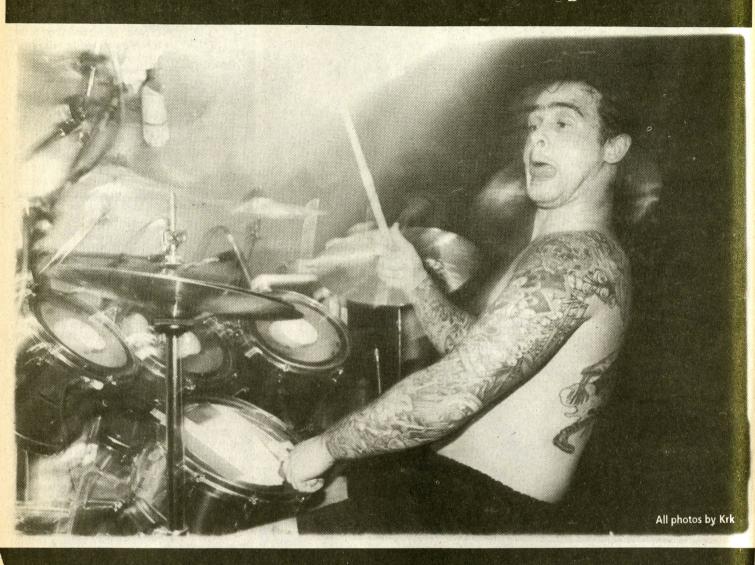
Shane: I don't know, I don't listen to metal. I don't have any idea what bands you're talking about. We were never into that. I bet a lot of bands that sing about that aren't even into it. I come from a heavy metal background but i was never a racist or a sexist. When you write lyrics like that you might as well say something, rather than talk a lot of crap.

Pookie: Like Nocturnus was one of them tonight. I thought their music wasn't too bad but a lot of there

lyrics are like... satan satan satan.

Shane: Yeah, you see... that's bullshit. I can over pass that because I know the band and I know none of them are really into it. They probably can't take the effort to fucking...

"You either understand Mick or you don't"



Pookie: It seems like a waste.

Shane: It is a waste, taking the easy way out. So they write some bullshit lyrics that mean nothing. In a way you create a problem with that bullshit. Napalm is constantly questioned for everything. Lyrics, why the old singer left, blah blah blah... all this load of shit. We're always questioned, "Why do write your lyrics like that if you can't understand them?" So if you write about shit or not you still get hassled but it's not worth the bother.

Krk: Well, that was what I wanted to ask, was there musical differences with the old singer who left?

Shane: We got ripped off all the time, on tours. Tours were canceled. I'm not in it to make money, I make money now and it's basically enough for me to pay my rent, to eat, to support my habit which is getting fuckedup-drunk all the time and I buy a lot of records and videos. My tastes are simple. I can't drive, I don't want to drive; so I don't want a car. Simple things please me. We have just enough to do that. So I consider myself lucky. If I stayed at this stage the rest of my life, I'd be happy. Lee... all we wanted to do was stop getting ripped off. Still keep control, but have things properly organized and have a manager. Lee was opposed to getting a manager. And this manager we've got is a bumbling fool. You know, his heart's in the right place. He makes mistakes, but never rips us off.

Pookie: Bad businessman...

Shane: Yeah he is but he isn't as well. Knows enough but not too much. We always tell him what we think we should do. He takes 20% but he never takes it half the time. He's a bumbling... He's the guy I wanted and Lee would say 'No, no, no! It'll just take things out of our own hands. I want to release our next album ourselves.

Lee wanted to release our next album ourselves, go on a tour that was not organized properly anyway. Lose money on that! Not be home to organize the album. You can't do that anymore, Napalm was getting too big. You either move on or you go back. And it's not just that. He hated our drummer. Because our drummer has an absolute manic sense of humor. He talks shit to people. Doesn't want to hurt people, that's just the way he is. You either understand Mick or you don't. If you don't understand him, who is a really hard person to understand, then forget it. He irritates the shit out of me but lunderstand why he does it... so it doesn't bother me. He says shit about me behind my back. Some of it is quite hurtful, but it doesn't bother me. Because I undertand that he is attention seeker. Once you understand that, you eliminate him being a problem to you.

Pookie: A little nasty?

Shane: Sometimes. But he doesn't mean to be. He just talks without really thinking. But Lee couldn't accept that as well... and lots of other things as well. He just left! Bill left to concentrate on Carcass... The band is more together now than it ever was. The old Napalm... Lee

lived in Liverpool, Bill lived in Liverpool. Mick and I lived in Birmingham. We never socialized. We rehearsed once in a blue moon. We got together for a gig and that's it. Now we all live with Mitch and Jesse. We see each other constantly. We're always practicing... more friendship, it's more like a family. I feel more comfortable with Napalm than I have in years.

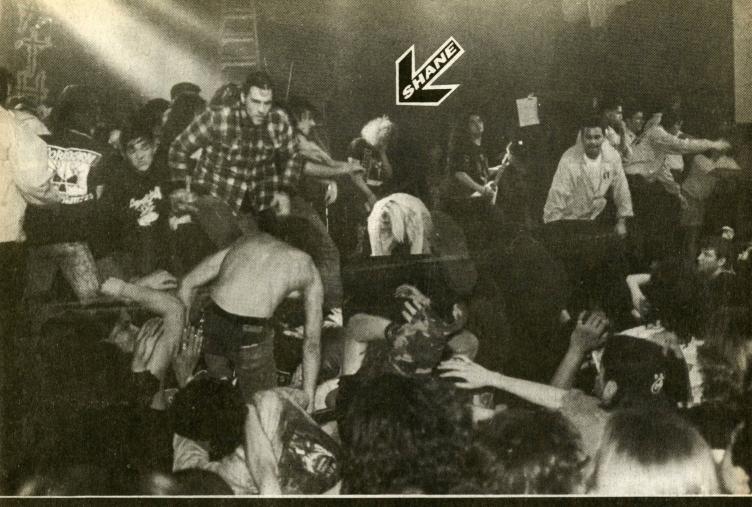
Druff: Who put together Earache?
Shane: Dig, with the help of the bands. We got him Morbid Angel, Carcass, an awful lot of bands. He wouldn't have had all these bands if it wasn't for us. That's why he still regards Napalm as his prime concern. Even though he's an asshole most of the time.

Pookie: What do you think of Intense Degree talking all the shit they did about him?

Shane: I don't think I've read anything they've said, what

did they say? Pookier They said he ripped them off!

Shawe: I can't believe he ripped 'em off. He's many things, but one thing he's not is a rip off. He's always paid royalties to every band and I don't believe he ripped off Intense Degree. I think Intense Degree were under the impression he owed them more. I don't know. Dig is a complete fucking cunt, he can be a wanker. He can go into a power trip and dictate to you. That just doesn't cut it for us, cuz we'll say "Cut it out or your FAX machine will go out the window." But most of the time he's genuinely



Pookie: How do you feel about being on Combat?

Shane: So far its no problems, cuz Combat hasn't tried to dictate to us. The moment they dictate to us and we disagree, problems might arise. In July when the tour ends, they want to end it with a semi-'Clash Of The Titans' thing, the new sort orbatch, you know what I mean? Which I don't want to be part of. We're not a metal band, we're not just a metal band, we're like a combination of 5 different worlds. So I don't want to get so stuck in metal that I can't play with a band like Ministry. I'd ideally like to play with Ministry. Skinny Puppy, then a band like the Cocteau Twins. I don't want to get lodged in the metal thing.

Krk: How do you feel about Godflesh leaving the tour?
Shane: I'm not happy about it. I don't think it's fair. The problem is with Godflesh. Justin... He's a good friend of mine. The best band on Earache. I think Justin got it into his head... He came over here not knowing how the tour was gonna be. We knew how the tour was going to be. Obviously their manager didn't tell them the shit. Justin has it in his head that there are some secret fans of Godflesh that aren't turning up! Which is bullshit because over here and in Europe Godflesh are mainly considered indie metal grind, most of the people that are into them, whether he likes to admit it or not. He claims they should be playing with bands like Ministry. I know them. They might pull a few more weirdos, but it's mainly metal/hardcore.

Pookie: I figure Godflesh would pull people who are into Surgery... Helmet, stuff like that. An alternative crowd. Shane: You see, we were doing what Godflesh was doing before them! If you ever heard our 2nd album "From Enslavement to Obliteration"? The opening tracks are 4 minute slow Swans songs! Before Godflesh did it! Yet Combat still insists on pushing us into the metal side

of things, even though we're not comfortable being there.

Pookie: So you're a hardcore band.

Shane: I don't really like labels but I like hardcore more than metal. If you say hardcore I'll agree but I won't like it. Cuz then you get lumped in with bands like You'h of Today, which I despise. I'm not into Youth of Today and I think this whole straight edge thing is weird. I'm not really into it.

Kirk: Big SE scene in England?

Shane: Yeah. I used to get a lot of stink because I tapetrade. I had the YOT demos. People are offering me like 100 pounds for the first Crippled Youth EP. People say "Oh, you've got the first YOT EP!" Then they find out I drink and they give me shit about it. They shouldn't do that because I've been into the bands before them! Not that it makes me any better. Don't give me that attitude because you're straight edge and I'm not! I know when to stop drinking!

Druff: Would you go to a major label if you could, or would you turn them down to stay with Earache?

Shane: Can't do it! A major wouldn't know what to do with us to start. A major would just put money into us, then forget about us. That's not what we're trying to do. Pookie: What if they touch you or tell you what to do? Shane: What need is there to be on a major? There's no need to be on a major.

Druff: Have you had any offers?

Shane: A couple years ago we had some offers from Polydor and what ever shit. But I got no need to be on a major lable cuz I've achieved exactly what I need without being on one. We're getting bigger and the album is selling more. I really don't give a fuck anyhow half the time. I'm doing fine without a major. On a major we probably sell just as many records and get ripped off

more

Krk: I'm curious to know about the artwork. There seems to be a consistancy to it.

Shane: It didn't turn out exactly how I wanted it to. Krk: You know what I mean, the themes...?

Shane: It's like harmony and balance. Like a distorted mind. What people percieve to be reality, but it's really not. There's saftey guards. Every day life security, when they haven't got security, It's just fucking gnarly.

Krk: Do you think ji's a good representation of the

Shane: It didn't come out the way I wanted. The next one will be better. The next album will be the same theme. We're pretty easy going people. Humorous, but we can be hateful at times. I can be very hateful. Krk: Is that released through your music?

Shane: Yeah! I write lyrics as well. I'll wake up in the morning depressed. I have my moralistic code... just simple things like girls. More give and take from all sorts of things. From my business people... Sometimes I've had it. I release it through my lyrics and music. If I didn't release it, it might build up and I might hurt somebody. Pookie: What happened with Bolt Thrower not coming

Shane: They just didn't want to support Godflesh. They have a slight attitude problem, "All of a sudden we've sold a million records" type of deal, and they haven't. They're pretty cool people. A lot of the bands are really happy with Earache and they aren't. They're not happy being associated with Napalm or whatever. Bolt Thrower were never happy. They were on Vinyl Solution, then they thought they sucked. Now Earache sucks. They want to be on another label now. Bolt Thrower are just fussy people.

(Tape runs out... Krk can't ask his question...)

Shawn Stern: The War, the BYO, and That's It.

A lot of you probably remember Shawn; the mastermind behind the Better Youth Organization, the singer guitarist for Youth Brigade and general man about the scene. Well, he sort of disappeared after Youth Brigade, but with the Middle East war Shawn has resurfaced in a big way: a new band, a new record and a new involvement. I talked with Shawn at the Coconut Teaszer on 4-14-91.

Al: Hey Shawn, where have you been? Bring us up to

Shawn: Where have I been Well ... We broke Youth Brigade up at the end of '87 because me and Mark were just like going in different directions. We were getting real frustrated because we got some stupid manager who was supposed to be doing all of the things that we always used to do, but of course that didn't happen, and we were tired of doing all of those things. We were talking to major labels and they were just jerking us around, and we always just spread ourselves too thin by running a label, and being in a band and producing our own band, booking our own bands and doing all those other bands. Plus so many things were changing at the time. A lot of the majors were picking up the indies, and a lot of the other indies going bankrupt. Greenworld had gone bankrupt a few years before that, Jem and Sounds Good were just going bankrupt then... so a lot of things were falling apart and we had had it. Youth Brigade had been together almost constantly for almost 7 years. Mark and I had been playing music since we were 16 so at that point it was 10 or 11 years and we just said fuck this. Mark said he didn't want to be involved with running the label anymore so we basically handed all of the pressing and distribution to Southern Studios. They had already been doing our European stuff. We just did the same thing that Dischord did because we didn't want to deal with it anymore. They handled all the classic stuff like our stuff, and 7 Seconds and SNFU... I took off for awhile, Mark started playing again a couple of years later in a band with my brothers called Royal Crown Revue which is a swing band. I got involved in a lot of grassroots organizing and political stuff. Within a year of us breaking up I got involved with the '88 election, I just sort of got drafted into it. They gave me some sort of pitch on the phone "You've gotta come down, well pick you up!". Whatever, they picked me up, I went to this rally and the next thing I knew I was a precinct walker in my neighborhood trying to get people to go out and vote. It was cool, I liked it.

In Youth Brigade we had always tried to be pretty political and socially conscious anyway. We always did a lot of benefits and stuff-we did stuff for AIDS Project L.A. and Sane Freeze, in England we did a Coal Miners benefit. We always tried to support all sorts of things like that. I always felt I could do a little more, I always tried to talk about things from stage or when I was doing interviews. So this gave me the opportunity to do it with my neighbors on a real grassroots level. I learned a lot.

Then I got involved with a group called Venice Renters Canvas. They sort of came out of the Coalition '88 which was for the election. After a lot of us were really inspired by that we wanted to keep walking in our neighborhoods and meeting our neighbors and try to get them organized for different causes. This group

started around rent control and renters rights, keeping low income housing in Venice. Venice is real eclectic and it's got a lot of... it's getting gentrified kinda like the East Village in New York has been over the last 6 or 7 years. It's very mixed the way the neighborhood is, there's about 14 low income housing projects in Venice. We were working with the tenants there to keep them open. All that sort of stuff.

So then Tommy (Stupid) called me up, he got my number from John in London and he wanted to play music. I wanted to but I hadn't really found anybody. I actually tried to do something with Chris who used to be in Rigor Mortis and with Oliver. But that didn't really work out. That was the summer of '88. Tom called in '89 and we played around a little bit with Chris but it wasn't working out. We were playing for about 10 months before Tommy found these other guys, Mark and Andy. We already had a set, we had 12 or 14 songs so we just aught them the songs, worked on some new ones and went down to West Beach in February and made a record. Right when we got these guys in the band, the war started up, they sent the troops over.

Al: Did you always use "That's It" as the bands name? Shawn: Yeah, I came up with that name before I ever started the band. I don't know how I came up with it, just goofing around and thought of it. It's a little less serious than the stuff I did before I guess. I was kinda thinking I didn't really want to start a band that was 3 or 4 or 5 people playing guitar, bass and drums and go and do their 10 or 12 songs every night. I wanted to get something more eclectic. When I saw Chumbawamba in the summer that really inspired me too. I really liked what they did. I liked how they had so many different people doing different things. It reminded me of Gang Of Four, Lalways liked them a lot, and I liked what Fugazi was doing, I like the Pixies a lot and the Clash of course. So I wanted to do something instead of like a "band" just sort of bring members in and out and do different things, do an acoustic set if we want, if we want to play cover songs for the whole set we could do it. Obviously at first we won't be able to do that, we'll have to establish ourselves with our stuff to a certain extent. Actually liust want to be able to have fun-if it's not going to be fun I don't want to do it. I'm getting pretty old. I'm already old! (Laughter). I'm up there in the elder statesman generation!

The war came about and I got involved with that because of the people I had been involved with in these other things. I started helping out with that, they were using my PA for the demonstrations down at the Federal Building in Westwood starting in November. They had decided to do this big thing in January and I said to my friend; "You should do music, you should have bands. You want to draw in kids because they are the ones who are gonna have to go fight the fucking war." They're the ones you have to get the message out to. They drew

5000 people out in December to one of the rallies. And it was great, but a lot of those people were older, older hippie people. A lot of people basically preaching to the converted. There wasn't a hell of a lot of young people. So they finally decided to do some music for the national demonstrations on the 26th. I said fine! I got the bands together, the PA, the generators the stage and all that. I got the Chili Peppers, L7 and my band played. Bob Forest of Thalonious Monster got up and did some acoustic stuff. It was really good, they had between 15 and 20 thousand people from the march, and about half of that when the bands finally came on. My thing was to have the bands last so hopefully the kids would come early for the free show and hear some of these speakers. Maybe it would enlighten them a bit. It was a big success. Unfortunately, the coalition is kinda unorganized and I wanted to do more but I don't know if it's going to happen. Eve always envisioned trying to do it on a regular basis - every 4 to 6 weeks do a benefit for different causes, to raise awareness and raise a little money. As usual I bite off more than I can chew. I can't play my music, and record and run my company, put on shows and everything without some help.

Al: Putting on a show the scale of one at the Federal Building is a major undertaking

Shawn: Well, it was good because they took care of a lot of the logistics of taking care of the cops, getting the permits-but still put together the whole music program and dealt with all the PA, the stage - that was a lot of work. A pain in the ass, and then had to play too.

Al: Considering your choice of bands, why did you pick the Red Hot Chili Peppers who are/were EMI recording artists - a defense systems company?

Shawn: I know, totally. But, because it's a compromise. The Chill Peppers are a band that is somewhat politically aware - the obvious reason is that they are a band that draws a lot of kids. And they draw kids that would be open to this sort of thing, this sort of a message. Granted their politics may not be perfectly correct but they are much more preferable - believe me - one of the guys in the coalition wanted to have, seriously, New Kids On The Block, That's the kinds of things we're dealing with. They had people like Kris Kristofferson and stuff like that, it's all well and good but he's not going to bring kids out. New Kids On The Block are certainly not a political band. The Chili Peppers might not be politically correct, but they draw people and they were into it and supported it. I asked Fishbone, and they wanted to do it but they were in the studio, lasked Janes Addiction but they were leaving the next day for tour so they couldn't do it. I asked a lot of bands and the Chili Peppers were into it. My thing was, yeah, I could have put up a lot of smaller bands that are really political but they wouldn't have drawn anybody.

Al: What was their attitude on it...

Shawn: They were totally into it because they do not support the war. Anthony said a lot of really good stuff from stage. He was really good. Everybody compromises, I guess, unfortunately a lot of life is. In Western Culture especially because this society is based on money. you've got to make a living to pay the rent and blah blah blah. People look past the important things in life because what becomes important is surviving and surviving means making money and that means compromising. What can you do? Hopefully you try to change some people's minds, you try to educate people, you try to inspire them to live different ways or look at the world differently or at least bring up their kids differently. Bring up a new generation because that's totally necessary if the world is going to survive.

Al: Well the war is over, so to speak, but it seems that the message that the general public got is that war is ok, it served a purpose and was a means to an end. George Bush is a hero.

Shawn: Yeah, well of course. Anybody that is half way

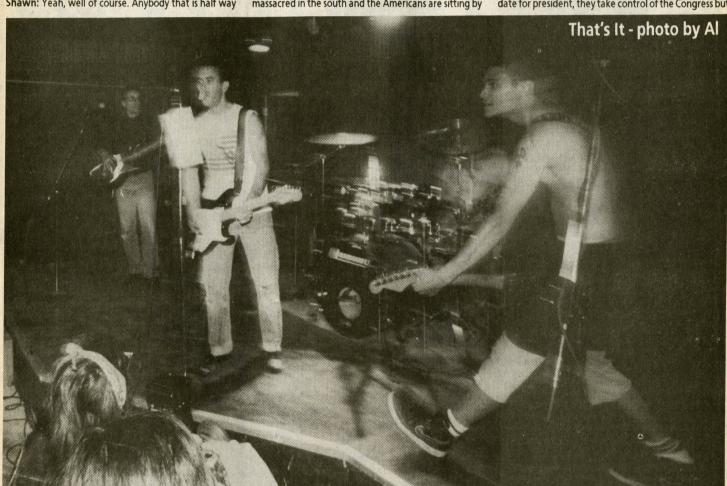
homeless in this country when we're having these trade wars with Japan and Germany all the time, when our country's economy is just based on military weapons. The cold war is over so that throws a wrench in that whole philosophy. The government need a war to us all of those expensive military machines. They needed a war to boaster patriotism to get over Viet Nam, because it's good for business, because all kinds of stupid reasons but not because of freedom. It's a interventionist war and we've been doing them now for the last century on a regular basis. They justify them whichever way they can. I mean it was a completely censored war, they basically tailored it to how ever they wanted to. They killed at least tens of thousands, quite possible hundreds of thousands of Iragis and you don't see any of that or hear anything about that. They encouraged the Iraqi people to stage an uprising against Saddam Hussein and then they let them all die. The Kurds are getting massacred in the north and starving, and the Shiites are getting massacred in the south and the Americans are sitting by

last 3 or 4 years to fight Iran. It's a catch 22, you know?

Until our society and our culture change from being an economic society based on building weapons, and 'growth' and all these catch phrases, then nothing is going to change. And that means new leadership, We're not going to get that with either the Democrats or the Republicans, they're both full of shit.

Al: What do you see the grassroots organizers doing now that the war is over and there's no longer that focus?

Shawn: The Coalition is trying to say that the war isn't over, which it isn't in many respects, now that that country is devastated and the people are a shambles. There's been a problem since the Republicans got into office in the early 80's of where the "left wing" is going to go in this country. And I don't know where the hell it's going to go, I just know that the Democrats aren't going to do anything. They haven't been able to do anything for the last 10 years. They can't put up a decent candidate for president, they take control of the Congress but



intelligent knows that this is bullshit, it was a scam on the American people. There are millions of reasons why we are in the war, and one of them is not to free the people of Kuwait. That's pretty obvious.

Al: But 99% of the American public believes that because of the TV whitewashing and...

Shawn: But see they want to believe that. I think they really want to believe that because America is in a really bad situation, we've been in a recession and everybody knows that the 10 years that we've had of Republican government is just complete fal-

lacy. Complete bullshit. You can't keep on having this healthy growth economy when the world is being polluted, when people are out in the streets starving and

doing nothing. Why? "It's an internal war." The same reason we stood by and watched the people of China get massacred by their government, did nothing. Then do business with them within a year. But we can go into

Actually I just want to be able to have fun-if it's not going to be fun I don't want to do it. I'm getting pretty old, I'm already old! (Laughter). I'm up there in the elder statesman generation!

> Kuwait and say we are protecting these people. Why they fuck did we ever give a shit about them especially considering we were giving Iraq their weapons for the

they don't do shit, they're all careerists - all they care about is their jobs. That's not what "government" is supposed to be, it's supposed to be people who want to go out and represent the people in their areas, and try

to make life better for them. But they are all narrow minded and only look to the next election. They may go into office for some good reasons but they become convinced that the only way they're gonna do anything is if they stay in office for life or something become careerists. It's all about making money so they can make the next election - that becomes the most im-

portant thing in their lives - making money and staying in office. Not trying to do some good. It's totally frustrating. I think the Green Party in Europe are paving the way.

I think it can work here but it's going to take awhile. It needs to be more on a local level, national politics are bullshit. Things need to be de-centralized. They are decentralizing them in the Soviet Union, they need to be de-centralized here.

Al: Why don't you think that more people would share your opinion on these things? They just don't care or just believe it's for the best...

Shawn: Look at our education system in this country people are brought up to be consumers. The education

system prepares you to be a consumer because that's what it's all. about. You have the opportunity, if you want, to go out and read up and question things, but people don't appreciate people in this society that question the government or the education system. Our education system sucks - they cut back on so many programsthrough the Republican government in the last 10 years. They keep spending money on more weapons and the education system is worse. It is inconceivable to me that a kid can go through 12 years of school and come out illiterate! But they do! All the time, on a regular basis.

People are being They make it so

brainwashed.

you have to go work at some shitty job that you don't like, by the time you're finished with that you are so fucking tired that you just kick back in front of the TV. You don't want to deal with anything - you want your free time for yourself. And that's how this society is set up. It's no ones fault, it's not a conspiracy by the government in my mind, it's just the way this society is made up. Where we come from 100 years ago where people were more intent upon surviving everyday, now everybody is intent upon shortening their work time so they can have more leisure time. Our whole lives are spent working so you can save up enough money to retire, but by the time you retire you're too old to really enjoy it. What are you doing? Most people who retire are so fucking bored most of the time - move to Florida, kick back on the beach, watch TV, play with the grandchildren...

The music scene in the last 5 years has just gone so down hill because the majors got involved with it. The message has been diluted... it's really gone full circle from what punk rock started to be, it's just come back. They've found a way to make money off of it - heavy metal came back, which has always been mindless and moronic bullshit music with nothing to say. It doesn't say anything about my life or most kids lives. It's just more brainwashing - sex, drugs and rock'n roll - "I just want to party all day long because life is boring and life sucks." Which punk rock said, but it also said so much more than

that - Think for your fucking self. Get off you ass, if you don't like it, do something about it. Start an alternative lifestyle. Rebel against the culture. Do it on your own. Start your own record label. Set up your own tour. Start your own band. Say what you think is wrong.

Al: Is that what your current band is all about?

Shawn: Yeah, my message is always going to be political or social. Tommy, with the Stupids, it was always more of a fun band. But I don't want it to be so serious that I can't enjoy myself - life goes on you know. My message is

always going to be what's about fucked up in the world, and I'm always going to utilize my luck or good fortune to be able to stand in front of a stage and sing to a certain amount of people who are going to listen or think about what I'm going to say. I'll try to influence their life's to think for themselves and go out and find out about these sorts of things. That's what I've been doing for 12 years and I'm not going to stop.

Al: Who is in the band right now? Shawn: Me and Tom, Tom is on drums. Mark Phillips is the guitar player. He used to play in D.C. in a band called Young Caucasians and this guy Andy who was in some blues band in L.A. plays bass. That's who is in the

and who recorded on the album. Hopefully we'll be hitting the road in June and going to Europe in August.

Al: Will this be a BYO album? Shawn: Yeah, a BYO album. We'll probably go to Southern Studios (in England) and record another one by the end of summer.

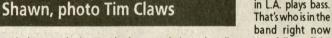
Al: I noticed that you still answer the phone "BYO". I guess it never disappeared.

Shawn: No, it never disappeared. It sort of went underground a little, we took a little vacation. But BYO has always existed. Basically we kicked back, paid off our bills, licked our wounds from all the distributors going bankrupt, let someone else have the hassles of pressing and distribution and all that shit. It's a pain in the ass. We took a little time off and re-grouped.

To be honest, what I've been doing more than anything the last two years is gardening. Organic gardening. I've got a huge garden in my yard, hopefully one day I'll be able to buy a place and start a big garden. I really like doing that, it's relaxing and you learn a lot

(Not that I don't personally find gardening fascinating but after drinking beers for some time, I had to go-badly. Natasha took over but covered the same ground and by the time I was back Down By Law were playing. So we just ended it right there. For more information you can write to Shawn Stern and the BYO at POB 67A64, Los Angeles CA. 90067).







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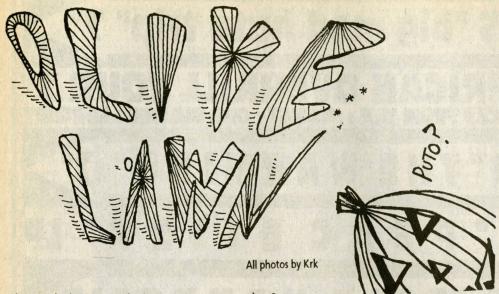
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SHUDDER TO THI



Krk: ... so what's your next ad going to say?

Mike: It's going to have a picture of AL Flipside in the middle... it's going to say 'Maximum Rocknroll hates Olive Lawn, Ben Is Dead hates Olive Lawn, Flipside hates Olive Lawn." then in big giant letters "Do you hate Olive Lawn?" (Mike-Since I type this I get to put in these annoying comments. Flipside doesn't "hate" Olive Lawn, ok? I (AI) gave your album a bad review, it deserved it. I did like other stuff you put out. I like O, I don't know the rest of you guys, but I don't hate any of you or your band. Obviously Krk doesn't hate Olive Lawn or he wouldn't have done this interview. - Al).

O: I'm bummed Ben Is Dead hates Olive Lawn.

Mike: Then we're going to print a phone number 'call' and tell us how we could change to be your favorite

O: Actually I'm bummed that all of those magazines hate us but Ben Is Dead I really like. They always do that raw shit no one else will do. That Amok thing... stuff like that. Mike: That last issue was lame. That guys face all mushed

O: That was hot!

Mike: Yeah, that's really cool. Krk: Oh, on the back you mean? Mike: His face is all mangled.

Krk: Oh, let me get everyone's name and instrument...

O: I'm O and I play guitar.

Johnny: I'm Johnny and I play bass.

Ed: Eddie, drums.

Mike: Mike on throat.

O: Skin flute, rub your dolls ballies.

Krk: So people either love Olive Lawn or they hate them.

Is that good or bad?

Everyone: Fine by me!

Mike: Didn't ya ever see that episode of "Taxi" where Bobby Wheeler wanted to be an actor? He wrote this really nasty review to this guy who writes reviews for the New York Times. Then the guy wrote a really great review about Bobby and he showed it to him and he said This is a great review. This is the review that's going to make you a star" and then he tore it up in front of him. Then he said a good review can make you a star and a bad review can make you a hero but no review makes you anonymous. So we figure if they hate us that's good because then they know who we are and if they like us that...

O: Enough talk about reviews.

Jessy: I have a question: what about your name? Did you guys get that from the infamous mortuary in La Mirada? O: Yep! Right by Eddie's house. It was Eddie's idea.

Krk: Olive Lawn, have you guys taken any pictures down

there?

O: No, we're not a death rock band. Johnny: We used to be called "Mushroom".

Krk: Really!?

Mike: We have tapes of us under the name Mushroom. Krk: So you guys didn't want to take any pictures by the skateboard ramps?

O: I didn't feel good.

Krk: Do you guys feel you have a skateboard image to

O: No one in the band really, but me. Me and Johnny work at a skateboard magazine (Transworld), so... Johnny: All the people that go see us in San Diego work at the magazine, so...

O: A lot of people come up to us that have nothing to do with skateboarding.

Johnny: I see everyone that works at the magazine at every show.

Mike: a lot of the reviews lately have been saying "The legendary skate photographer O' and things like that. Up in Seattle we were playing at the Vogue and Mark Arm asked me 'So, you guys are all pro-skaters and you're



JOHNNY- BASS

all photographers, huh?" I go "No, just O and Johnny." He goes "Everyone up here thinks that you guys are all pro skaters and you're all photographers for a magazine." So that might have gotten around at the time.

Krk: Bad rumors haunt you guys.

O: I never heard that one.

Mike: It was in the bathroom. You weren't there. We were taking pees.

Johnny: What other kind of rumors can we start? Krk: Or end? So tell us about your choice in recording studios and engineers?

O: I went up to Jack Endino after a show, asked if he wanted to record it, and gave him a single. He liked it, he said "Let's do it." and we did it. That's all there was too it. I didn't know which way I wanted to go really.

Jessy: Are you going up there soon? O: Yeah, I going up to hang out with Don't Mean Maybe. They are recording their album up there next week. It was a good experience, Jack was good to work with. You (Krk) don't think there is enough guitar?

Krk: Yeah.

O: I think there could have been more guitar. We did it in 4 days. Hauled ass. 4 days in a row, dude. While me and Mike bitched about who was going to sing what...

Johnny: He (Mike) quit during the middle of the recording. O said "Good! Go home!" and everybody kinda got sick.

Krk: So what happened there Mike?

Mike: It was just going too fast. It wasn't really what happened, it was just something that Osaid. He said that HE didn't want something on HIS record. I just went 'O, ok!". I didn't care about her voice, she sang something on there and frankly it was really lame. And O said "I don't want that on my record!" So I said "Oh, ok. Give me my sideman's compensation pay and I'll go home." So we argued and that was it.

O: And we haven't had an argument since.

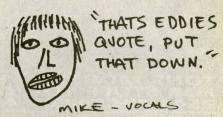
Jessy: Did you guys get into a fist fight?

Mike: No!

Krk: & Jessy: Darn!

Mike: We haven't had an argument since September. Johnny: Except when O kicked Eddies drums last Satur-

Mike: That was the hottest thing ever. Right in the middle of playing, O kicked Eddie's drum. "Boom!" Johnny: Eddie threw water on his guitar and shorted it



O: Shorted my Jazz Master!

Eddie: You turned the knob...

John: So we had to humor the crowd while these two fought it out.

O: He was laughing at me after he threw water.

Krk: Where was this?

O: At the Cas-butt. The best club in San Diego.

Krk: No doubt.

O: They serve Cream Soda there!

Krk: Do they?

O: Any place that serves Cream Soda...

Jessy: They have good beer there too.

Johnny: Dark beer.

O: It's a great place.

Jessy: And those silver rocket ships benches with speckles on 'em.

Johnny: Two years ago they had these two really bad

lounge chairs there. The hottest.

Mike: Not as cool as the chairs they used to have at the Grill and Gardens in Seattle where they actually had DC-10 seats. I saw Faction there once and all the kids we jumping on the trays you pull down in front. They pulled all the trays down and ran and jumped in each one and broke them off.

O: We had a show up there at the Voque. It was kind of a nightmare but also really fun.

Krk: You're originally from Seattle, right Mike? Mike: Yep.

Krk: So do you feel like this is a Seattle continuation

Mike: Well, no. If I had met O on 1988 and formed the band right with the Sub Pop thing it would have been

the same kind of band. Ever since I moved out here I wanted to form a band. Right when I moved down here was when Green River broke up. That was my favorite band when I lived there. I'd go see them or listen to them everyday. So when I moved down here I was going "Great. I don't know anyone down here and if I ever put a band together I'd want it to sound just like Green River." By the time we got the band together, Sub Pop was already like "the big thing". I lost a year trying to find some people to get it together.

O: He was working at Moby Disc, that's where I met him.

Mike: Schleppin' drinks behind the counter.

Krk: So what do you guys think of that, the Seattle connection?

O: I don't care.

Mike: I was born in Long Beach so... in that hospital right over there...

Krk: St. Mary's? Me too!

Mike: Then my parents moved to Seattle when I was 8 months old. I lived there for my formative years.

Krk: Where do you come in Johnny?

Johnny: I don't know. I came in, played for a week, got kicked out without being told, then I was back in the same band again.

O: I never really knew he was in the band. He just played with us a couple of times. He knew the songs and in a couple of days we played a show.

Johnny: This is my story. 11l tell it. I was in the band and then we practiced, what, 20 minutes and then we played that show at BCI.

Eddie: We practiced once in my garage and I learned the first single.

Johnny: I learned that one when Neil was on tour.

Krk: That's Neil Blender?

Mike: Yeah. Now he lives in Ohio, now he's the president of Alien Workshop.

O: Good skateboard company.

Johnny: I have a question for Mike. Why do you want to expose yourself on stage? Why do you want to be Blagg (Dwarves)?

Mike: That was a dream. It didn't even happen.

Krk: I've got pictures. You're in trouble.

Mike: I was unconscious at the time.

O: We're gonna sound like the Rock-abouts on our next record. We just love Jonathan Poneman.

Krk: Who?

O: That's the guy that owns Sub Pop.

Krk: So Eddie, where'd you come from? What's your history?

Eddie: La Mirada.

Everyone: Well, that sums it up! (Laughter)

Krk: Are you the original drummer?

Eddie: Yep.

Mike: No no no! Once we had Paul DeMort. He worked at Moby Disc with me. Paul's in this new heavy metal band. They're going to Japan. They're never playing a show on American soil and they're going to Japan as part of this exchange thing.

O: If you're white over there, you rake a buck. So we practiced in Eddie's garage for a year or so then some-

body scratched the Mercedes.

Mike: Eddie scratched his own car and we got kicked

O: We got kicked out of the whole house. Not just the garage. On the back of the album cover is Eddie's house by the way. If you want to see what he lives like.

Krk: So how long were you guys together before that first single was released?

O: That's a good one. A week.

Mike: We recorded that single before we even played a show. It came out 10 days before we played a show. We

had magnets to commemorate it. We played a show,

that Vision skateboard thing. Krk: That's was quite a show.

Johnny: Hot! No PA! Hot!

Krk: But you got paid.

Mike: Yeah, we got paid and left as soon as possible.

Johnny: I really wanted that Persian rug from that other band that played before us.

Krk: So how'd you get on a hardcore label?



O: We're hardcore.

Mike: We're bent edge.

O: Frank's (Nemesis) is my friend. He didn't want to do it at first. I was telling him "Do this record!" Then he came to see that show March 23rd and he said "We're doing the record".

Johnny: The only thing I remembered about that show was Mike wearing that Kiss belt.

Mike: I have a 100 pound Kiss belt.

Krk: Were you doing covers at that time?

O: Yeah. We're always.

Johnny: We're gonna start putting out bootlegs and act like we don't know they're out. So if you see and Olive Lawn bootleg, buy it!

Krk: So why do I catch you guys doing a complete cover set sometimes?

O: It's fun.

Mike: Now we do ZZ Top every show, "Heard It On The X".

Krk; Who always said "Oh we hate our records. We don't want to play those songs."?

O: That's Mike.

Mike: No. That's probably someone in the crowd.

Jessy: I love that song "Where Was I When You Were Sweet?"

O: Yeah, we play that one. We play like three songs off the album and the rest covers.

Mike: I'd rather do the four songs off the singles than anything off the record.

Krk: Tell us about the lyrics to that song, Mike.

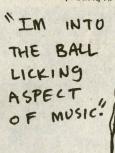
Mike: Yeah. They're about the book "Breakfast of Champions". It's just about some guy who goes crazy. He always refers to all the chemicals in his head turning sour. So I just stole that.

Johnny: I always think of Michael Myers when I hear that

Mike: Yeah, cause one of the lines is "I stand in your backyard." Cause I was watching Halloween one day that part where she's upstairs changing her clothes. She looks out the window and Michael Myers is standing out there with this mask inbetween all the sheets on the clothes line. I was thinking what that would feel like.

O: Everytime I.heard that song I think of Greg from Bad Religion singing from the best album ever - "Into The Unknown". They never play those songs ever and everytime I tell Greg he says "Yeah, I want to play those songs but none of the other dicks ever want to do them". Krk: What about "I'm Not A Sub Pop Hero"? That's an interesting quote.

Mike: Ya know, that's the funniest thing because I seriously thought... I saw the BAM article and the guy put that as the quote and the last four reviews have all quoted that. I was just doing that to be a dick. I never meant anything by it. I just did it to date the record. To just put like a stamp on it, like this was recorded exactly at this time to say Sub Pop was THEE THING at that time and we were in Seattle. I'm not a superhero and I'm not a Sub Pop hero and everyone was going "Don't say that!". So I said, Fuck it, I'll say it then.





0-DUDE

O: We're doing another single now with Sympathy, and a compilation with Teriyaki Asthma with Dan House up north. And another album before the end of this year. Krk: What's with the pumpkins O?

O: The pumpkins are like smiling at me and I'm like "Killer!"

John: Eventually we want to have a giant toybox on stage with all these toys.

O: We just want to have fun.

Mike: Girls just wanna have fun, man.

O: I want to go to the show and have everyone else have fun when they come to the show.

Eddie: We're a fun band.

Mike: That's Eddie's quote, put that down.

Johnny: The owner guy at Bogart's hates me. He (Mike) threw a shoe at some judge! Hey, I saw that guy at Zed's today, he said "You're in Olive Lawn. I'm gonna kill your singer, man!".

Mike: I was standing two feet away from him and he didn't even recognize me.

Krk: What happened to this guy?

Mike: I don't know. I threw a shoe at him and he took offense.

O: In the face.

Mike: No, I didn't hit him in the face.

O: Yeah you did. He said you did. Then he threw it back and it hit me. Almost.

Mike: This was at the Bogart's Battle of the Bands. I just threw it as hard as I could at anybody straight ahead. Whatever it hit it hit. Whatever it hit it didn't really matter.

Krk: Except it hit a judge? You guys didn't win?

Mike: No! This Great Religion won! Aren't they on MTV now? They're the safest band. Before summer's over they'll be signed by somebody. They had a bunch of candles on stage too, I felt like I was being transported to another dimension.

Krk: Did anyone like them?

Mike: The judges did. Mike, down at Zed's, said that all the judges kept saying to all the other judges; "Now remember, who's the most commercially acceptable? Who's the easiest band to sign?" So as soon as I heard that I said "Fuck it, we're gonna lose anyway, I might as well throw shit around and break things." People hate

(O farts.)

Krk: Are O's farts hard to deal with in the van? Johnny: We don't have a van. He's always in my truck and leaves a green fog.

Mike: I'm lucky, my car's too small!

Johnny: I leave and come back three hours later and it's still hanging in there.

Krk: O, you were releasing records how many years ago? O: A long time ago, 1982?

Krk: Did you ever think about being on records?

O: Idon't know, whatever happened happened. I wasn't really into people not doing anything in the band. Like Mike, he just sings, he doesn't play an instrument. So we tried this as an experiment and we ended up loving it. It was Neil's idea too. He's (Mike) a free player.

Johnny: But he wants to play guitar now so he's gonna

get kicked out.

O: Out of everyone in the band, Mike's the most Seattle influenced because I happen to love Sonic Youth and Dinosaur Jr and Galaxy 500. They're God.

Krk: No way that's getting printed.

Johnny: The influences of this band are so weird. No-

O: You can't dwell on things from the past so much. They were cool, but you can't go see them. So you have to rely on the new bands. Galazy 500 are so intense, they rule. And Sonic Youth rule too. What about David Bowie? What a weak thing that is now!

Krk: Doesn't it ever get on your nerves to be in O's band? Like "celebrity O"?

Mike: No, not at all actually. It helps.

O: He didn't do nothing.

Mike: If someone came up to me and said, "Hey, you're in O's band!" I'd say "Yep, that's right."

Krk: What do you think about that Eddie?

Eddie: We don't do anything. O does all the ball licking in this band.

O: I'm into the ball licking aspect of music.

Johnny: Big Frank says you give a pretty good blow job. O: Especially Frank, with the small mar-balls. One lick takes you to the center of Frank's balls. Nemesis has been really good to us. They're cool. They paid for everything. Johnny: 'Cept us.

Krk: How many copies of the first single are out?

O: 2000.

Krk: What about the 2nd.

O: 2000.

Krk: What about the album?

O: About as many as anybody wanted to buy. It's gonna come out on purple vinyl now so everyone who bought the black one, go out and buy another one. Just buy it so you can sell it later for \$30.00. There's only going to be 600 of them. It comes with a free slice of jalepeno cheese

Johnny: From Manhattan...

Krk: What bands do you like O?

O: I don't like Madonna. But I love Sandra Bernheart. I'll always wait for her. Sandra, if you're reading this, I'll go to Jenny Craig for 6 months.

Krk: She's so over rated. What does she do?

Johnny: She's a public bitch.

Mike: She's Madonna's lesbian lover. She makes he living from being a snot. (They go off on who's hot, who's not.) Mike: Our next recording is going to be "Oh Well, I'm A

O: "You're A Fucking Dick and I'm Going To Kill You", a new song.



body likes the same stuff.

O: Eddie writes a few tunes. We're playing some of his stuff now.

Krk: Is this the music or the lyrics? O: The music. He plays everything.

Krk: But you all wear the same shoes. That's good. O: I'm wearing Vans. They're free thanks to Everett

Rosecrans. Mike: I've got Beatle boots. I'm gonna start wearing

those.

Krk: O, why to you have to refer to everyone as "bitch"? O: It's better than "dude"!

Krk: That's another thing that bugs me, why do you guys make extra-large t-shirts?

O: One size fits O.

Krk: So is there touring planned for this band? O: Totally.

Mike: We have to go with a band that's twice the size of

O: We want to go with Big Drill car. If they can hook it up, we will.

Mike: Frank wants us to go with Hunger Farm.

Krk: Can you trace back any traumatic experiences that might have triggered your life as a rock'n roll star today?

Mike: Is this a packed question? Johnny: Hanging out at my dad's church when I was 5 years old listening to Peter Frampton in a station wagon.

O: I have a lotta equipment so I gotta use it. Eddie: Breaking my arm on my skateboard.

Mike: The main reason I ever wanted to be in a band was hearing "Funhouse" for the first time. I said, "Yep, if these



guys can do it, then I know I can." The Dead Kennedys reinforced my beliefs.

O: I'd rather be a roadie than be in a band. I like to play with guitars.

Krk: Do you have to give shit to every band that comes into town about the guitars?

O: Totally. Helmet, they were defending their guitars. Those hunk-o-shits. Metal guitars with lock in treble. Their guitars are the worst, but they are the raddest band. They had to stop their tour in Vancouver. John the drummer got appendicitis. Amphetamine Reptile is having a hard time these days with bands on tour.

Krk: What bands have you played with that are worth mentioning?

O: Rocket From The Crypt.

Johnny: Yeah, I'm a back-up singer. We're called the Skuds. We play in drag.

O: Gorilla. We played with them in Seewa.

Mike: They were a heavy band, literally a heavy band. The best band we ever played with or been on a bill with was the Dwarves. They're the best band in existence

Johnny: Alice Donut are great too.

Krk: Ok, O. Spit it out. Let everyone know who's coming through town what to bring or not come at all

O: Don't bring fuckin' metal guitars! Especially if it's pink pearl. You're bumming hard on cold steel facts. Helmet should be soooo much better without those guitars.

Mike: The Cows, those guys are scary! That guys teeth fall out when he sings. He has dentures, he's like 25 years old. He had two broken hands in casts, he was shakin'his head so fast when he was singing that his teeth flew into...

O: Someone got a real collectors item that night!

Mike: They'll be here at the end of spring. (Out of nowhere) I personally challenge Wood and Smoke to a brawl, Friday night behind Bogart's.

O: Hair-dos amuck on that fuckin' fight. Full George Washington and a Sinead O'Connor cut.

Mike: Well, I guess we've pretty much wasted all your time Krk.

O: Thanks a lot Al.

Mike: I want to ask Al a personal question.

Johnny: Next time you do a review, don't listen to the record while you're doing your laundry!

Mike: Yeah, there you go. The review of the Mom's Farm single says "this is interesting but it's not as interesting as it was last year." If he goes through phases and he only likes things in year spurts, what is his favorite band year and what's he going to hate next year? That's my question. "Oh, I haven't liked the Rolling Stones since

1971." O: Dude, that fucker shot 8mm footage of Led Zeppelin and Hendrix.

Jessy: He probably just meant that they were better then. They don't live up to what they were then. (Thanks Jessy, it seemed pretty simple to me too! - Al) O: Come see us and see raw punk rock.

9) BI N



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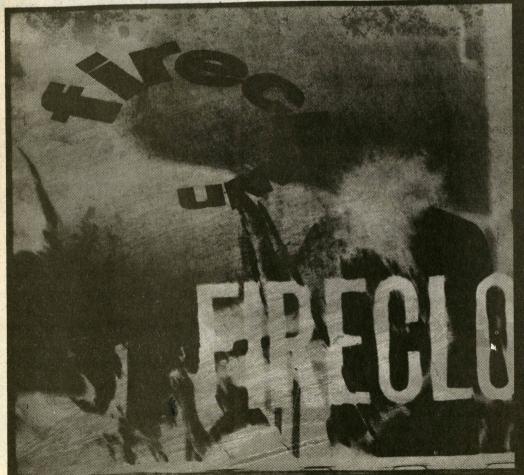
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Interviewed April 6th at the Casbah in San Diego.

Krk: Let's start out with your name, instrument and favorite movie?

Wade: Wade, guitar and "Aliens".

John: John, bass. I don't know the name of the movie but it's the total California suburb from the 70's that had Matt Dillon in ("the Outsiders"?). Totally cool movie. It's about these kids who totally takeover...

Clint: Oh yeah! They shoot that kid with a B-B gun! Woooeee! Oh yeah. Clint, guitar, "Great American Traffic Jam."

Krk: Superchunk can't swim, is that what you were saying?

Clint: Chuck (drummer for Superchunk) is a awesome man, cause he was out there bashing the waves with us. Cause we're dumb. You know how everyone in California is out there with their wetsuit? Not us! We're wearing pants in the water! Chuck's a good swimmer but the rest of us are babies.

Wade: They're just whiners.

John: We're whiners too, though.

Clint: Here's a story. Today, Bob, our drummer almost drown and he had to get rescued by a Lifeguard. He got caught in a rip tide. He came out to tell me and Chuck that it was time to go in and he kept going out. Then the lifeguard went to get him and I swam back in. No Lifeguard to check me or even talk to me.

Wade: This is my story. Bob was swimmin' and he started movin' out there. Then Clint went out to get him and both of them started to gradually move out. Then the Lifeguard went out to get them.

Clint: I was like "Hey Bob, just fuckin' swim and ride the waves." And he was gasping for air. Then he started panicking and freaking out saying "I can't touch the bottom!!". So I grabbed his wrist. I failed miserably. I didn't save him but I got in myself.

John: Actually the thing that Clint has over Bob is that Clint didn't have that orange (safety device) around him. Bob was dazed. He didn't know where he was. Wade: That was our close to near-death experience. Krk: You we also telling me that your van blew up?

John: It killed itself. Actually one day we did a show up in L.A. and we had the day off and went to the beach and in the middle of downtown L.A. we pulled over to get gas. We were on the offramp and the van stalled. We caused a traffic jam.

Clint: Yeah, this truck driver's like "You fuckin' assholes, push it out of the way!". And we were just like "not our town, look at the license plates." But the band's gonna help pay for a new one.

Krk: So does this type of stuff happen on your tours all

John: Last time on tour, the worst thing that happened was 3 of our vehicles got broken into in L.A.

Clint: And four guitars dropped out of the back of the truck. A police officer found a guy carrying 4 guitars and we got him. It was a miracle.

Wade: We drove a pickup truck last time and never had a goddamed problem.

John: The tarp started falling off in Montana and we had to hold it down for like a half an hour before we could get some silicon.

Wade: Yeah, it was scary.

Krk: What happened to your finger today Clint? Clint: I was carrying a fuckin' case, woah! No, see I didn't know how to play guitar so when I play I just hit the strings really hard (he spazzes out) and there it

Krk: I guess we should get down to the early stuff. So how long have Seaweed been together? Clint: Uh, since September 1990. Wade: A year and a half.

John: We put our first record out 5 months after we formed. The record was out January 1st.

Krk: Was that the first Leopard Gecko single? John: Yeah, it was.

Clint: Was that the one you gave a bad review to?

John: It wasn't a bad review.

Wade: "Mid-tempo distorto rock".

John: Then it said "Give them a chance." That was our first demo.

Wade: We consider our singles kinda like demo tapes. Except for the second one. The 3rd one and the first one are demo tapes.

Krk: The third one was good too.

Clint: Everyone likes that one.

John: We don't like it but everyone else seems to. Wade: I like the second one best. (A train passes by and the talk drifts to Charles Peterson.)

Krk: So what's Charles Peterson's darkroom like? Wade: Tech. Tons of stuff everywhere. Big enlarger and tons of trays everywhere.

Clint: He has a 3 by 4 darkroom with trays full of stuff everywhere. And he has camera tattoos! Hasselblad and Leica. It just says "Leica" and a picture of the camera on his arm.

Krk: That's too weird. So what were you guys doing in his darkroom?

John: He took some pictures of us.

Krk: So the words gotten out that you guys are on Sub Pop now or something?

Wade: Yeah, it's pretty much been out for awhile. Clint: It's official as of about 10 days ago.

Wade: But it took us from about last August to really do it.

Krk: O (photographer extraordinaire, guitar player for Olive Lawn) was tryin' to tell me that you guys signed for \$100,000 dollars!

Wade: What a joke.





John: I wish.

Clint: Yeah, that's us.

Wade: O's a nice guy. He's a real sarcastic human. One of the most sarcastic human's I've ever met.

Krk: He's amazing. He's a bitch. I love the guy, I hang out with him all the time. But he's a dick, he's so funny. Clint: He's friends with someone at Sub Pop. So he's coming up and we're gonna party.

Wade: We use "party" as a verb because of all the high school kids around there with their "Local Motion" stickers.

Krk: Oh yeah.

Clint: They say "Party, dude!" and stuff.

John: What I noticed was that everyone in Washington tries to be Californian, and there's no Californians in California compared to how many there are in Washington.

Krk: What would be a typical Californian?

Clint: Totally tricked out mini-trucks and safety cuts. What we call safety cuts - short hair in the front and long in the back. Short for your parents, so you're safe but long in the back so you're "cool".

John: Surf stickers on the back of their car, but you can't surf!

Clint: You can, but it's a far drive - 3 hours and it's really cold.

(Wade takes off his band to expose a massive "gash" on his finger).

Krk: Wow, what happened there?

Wade: Punk rock. I cut myself on one of our effects boxes. It has this piece of metal sticking out. It was at that Strip-Mall place (Nightmoves, Huntington Beach) and the soundman said "Seaweed get you stuff off of the stage, there are 25 people here to see the next band." So I ran outside and bled all over our cases. That was a weak show, tonight wasn't so bad.

Krk: I thought tonight was a good show.

Clint: We were good but the crowd... we try to get all ages shows. You see... I'm 18, it's just a bunch of fucking bar rockers - kind of a weak thing.

Krk: Ok, there's two Leopard Gecko singles, on K and? were warriors.

John: We're on a compilation on Estrus, "Lunch Bucket", we do a Beat Happening cover. Last summer we went on tour with Superchunk and Geek from DC and we did a split single with all three bands to celebrate the tour. Clint: D'you hate Beat Happening?

Krk: No, I love them!

Clint: Oh, we just did this new cover. Estrus Records is doing some damned Beat Happening tribute record, which is kind of a dumb idea but it's a good cover, so we're putting it on there. We did "Foggy Eyes" cause it's way punk.

Krk: We the singles intended as 7" releases or would you have preferred an LP?

John: No, actually those original 4 songs (first 7") were just to record. They weren't really supposed to be on a record.



Clint: John, who owns Leopard Gecko didn't want to put up all the money for the single so I helped him.

John: It became a band project that worked out really well. It wasn't like we should do another single - it was just assumed. The first one did good so we did another.

Krk: I was curious about the art work, there seems to be a consistency as far as symbolism or something. John: Well, the first one was like five warriors and we Clint: I think that it was with the first record, we needed art, didn't have any and John had his Indian artwork book. We went through it and picked one.

Krk: Even the second one has that type of imagery. Clint: Our friend did a wood cut of that.

John: The cover of the last single was also a woodcut she did. Kind of Native American.

Clint: And our new record - on Sub Pop will have a Native American cover too. It's kind of a theme. It's kinda like... I take the Native American class and Aaron does too. Up in the Northwest if you don't take a class and study it, or understand it you can't appreciate it. But I've learned to totally love it. Like there's a museum

John: A lot of people don't understand how West Coast indians are really different from the rest of the North American Indians.

it even existed, now I think it's really great.

there and a year ago I couldn't have given a fuck that

Clint: They really got fucked over too!

John: A different type of society.

Clint: Plus, we're descendants of the killer whale too!
Wade wanted to get away from it cuz... I can see why...
we don't have an image. We just like the artwork. We
had another artist do a woodcut for our new album but
we didn't like it. So we're going with a photograph
instead.

Krk: So does that art drift into your lyrics?

Wade: No, our lyrics are about Aarons's girlfriends, his emotions, his problems.

Clint: You try to get him to do something and he is like "I write the words!", but he doesn't write the music. John: We (the band) write the music then he adds the wrice

Clint: We used to hack on him a lot but he's getting better. Especially on the new stuff.

John: He's really... we'll write a song, just music, then live he'll sing the song making up words. It sounds like a song. Then finally on the day we're in the studio or a couple of days before he'll sit down and write the words.

Krk: Do you think getting on Sub Pop is reaching a

Clint: What I think about that is that it's just an independent record label. As far as the hype goes, something has hype for just so long and if we're going to be liked it's because people like Seaweed not Sub

Pop. But they are just an independent label that does bands right and helps them out. For instance, we're down here without a van and they are having two employees drive a van down here to pick us up. You really can't ask too much more from a label. That's way cool, otherwise we would be totally fucked. Bob has to take a train back cuz he has to be in school-they totally work for you and help you.

John: They did a lot for us even before we signed with them. A lot of promotion for us with this tour, did promo pics.

Clint: We weren't even a signed band and they gave us money. They just went on good faith.

John: They gave us money for a video.

Krk: What song is it?

John: One off the new record "One Out Of Four". It's one of the songs we recorded with Jack Endino.

Krk: Is that a single of an album?

John: It's a six song EP, the CD and cassette will have 10 songs.

Clint: We were lucky, they couldn't decide on a 12 inch or a 7 inch, but we decided on a 12". We have too many 7 inches out already! We like 7 inches and we'll do more later but we have to do something different.

Krk: Where are the extra tracks coming form?

John: From the first 3 singles, bonus tracks for the
people who didn't get the singles.

Clint: And we also have, on Tupelo Records... John: Yeah, Tupelo is re-releasing all three singles on

John: Yeah, Tupelo is re-releasing all three singles on one 12 inch in Europe. It might get over here.

Clint: It's weird. We don't write songs that fast but people still want to use our old songs even though they've already been released.

Krk: I wanted to know about the name Seaweed. Is that

the fear of getting seaweed wrapped around your legs in the ocean or are you guys vegetarians? I had to hook up one of those two...

John: Actually we're meat-edge when it comes to that sort of stuff. Like that song "Deertrap", it's a vegetarian struggle song. It's like Aaron's facing the terms of himself being a meat-eater.

Clint: Now we're off to get some AM/PM corn dogs. John: No, we're not all vegetarians. There's no real symbolism in the name, we just made it up.

Clint: But I'll tell you one thing, we were swimming in Huntington Beach today and seaweed got wrapped around my leg and I got fucking grossed out! Ahhh!!

Krk: But they do find sharks out there.

Wade: Do people get fucked up on 'em?

Krk: (Being the Oceanography expert that he is) I'm not sure. What other type of natural dangers are there where you live?

Wade: The poop out on the logs. There's rain and floods.

Clint: There are floods. The last few years people have lost their houses.

John: We don't have droughts like you do down here. Wade: There's no natural dangers really. It's more punk rock dangers.

Krk: Like cutting your fingers and stuff.

Wade: We create our own dangers by beating each other up like when we get into fist fights.

(Wade shows a big red bump over his eye...)
Clint: I said "Fuck off before I kick both of your asses!!"
John: We always fight but we love each other.

Wade: When Atkins (John) and I got in a fight, I picked him up over my head like I was Andre the Giant. It was fun

(Talk drifts to punk rock clubs, punk rock movies, punk soundmen at the Gaslight and...)

Krk: So do you guys listen to a lot of punk and metal? Wade: Sure, anything.

Krk: But you're doing a Beat Happening cover? Wade: Yeah, we do two of them. John: Beat Happening is our singers favorite band. He grew up worshipping Calvin Johnson.

Clint: Oh dude, that's negative. That's all I have to say. Calvin's a pee-pee hole. He just kinda tries to pick up on everyone's girlfriend and sorta annoys the shit out of me.

John: Yeah, we like metal.

Krk: Calvin seems so innocent and childlike.

Clint: It gets totally old especially when you know him. Everybody I know who has a serious relationship, he totally tries to fuck the girl. Always. And he doesn't care, it could be his best friend, it doesn't matter. I just can't respect that. I like his band, but I used to hate it. Wade: After we tried to learn "Foggy Eyes", that took us about 2 hours to learn, I realized "Maaann, they don't really have order to their songs." Unless it's the same riff over and over again. "Foggy Eyes" was a tough one I thought.

Krk: As a finishing question, I guess I should ask if there were any childhood traumatic experiences that might have triggered your experiences as a punk rock person?

Wade: My mom's boyfriend spilled coffee on me once when I was laughing at him.

Krk: Spilled it on accident?

Wade: Nope. Then I said "Fuck you, I want to play guitar in a rock band!".

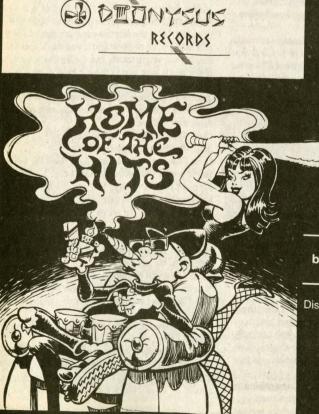
John: One time I was taking a bath when I was like six years old and my dad and a friend were like drinking and they came in with beer and they dumped it all over me and started laughing. So I picked up the bottle and I threw it at them and said: "I'm punk rock!".

Clint: I don't have any traumatic experiences. Well, I'm sure I do. All I know is I masturbated in an airplane with two strangers next to me with a blanket over me. Two ordinary strangers and they had no fucking idea.

Wade: You hope, you think. Clint: Oh! I hope they had no idea!

Krk: That's hot!

Clint: Masturbation rules this bands life. Collectively, in seven days, we masturbate 35 times or something like that.



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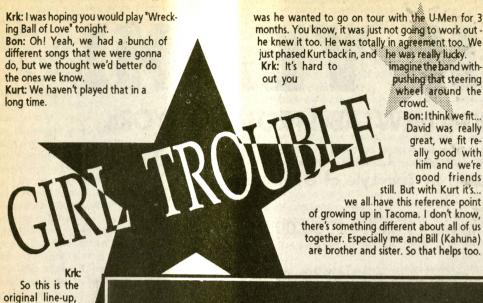
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right?

Kurt: Yeah, this

is the original

line-up except I

sang for...

Seattle...

Tacoma to practice.

Kurt: Yeah, cuz he

lived in Seattle and stuff, couldn't stay in

Bon: The final thing

Tacoma.

It's different with us, we're all from the same place. Kurt: We hang out together all the time. One the weekends all we do is go to the Big Kahuna's and sit around and watch TV. Eat... Watch "American Gladiators", watch movies and stuff.

Krk: Do you guys think that if you came from L.A. you would sound the same?

Kurt: Maybe not. I don't know... I think that's one good thing about being from Tacoma - we're so removed from everything. There's not very many bands from Tacoma. Once they start out, it doesn't work so they move to Seattle. Everybody moves to Seattle. We're so glad we don't live in Seattle because you don't get involved with all the bands, and who knows, it probably would effect

Bon: Seattle-it's a great place and everything but there's real heavy gossip. Everyone knows everything about everybody. In Tacoma we just kind of hide out! If we were from L.A. I think it would be hard.

Kurt: L.A. is so big. We think Seattle is big and then we

come to L.A.! It feels like we're driving across Washington and we're still driving in L.A.! We went to Disneyland yesterday and we drove and drove, gosh... Last time we came we saw a sign "Anaheim", we booked a room we were gonna go sleep all day, take it easy, wake up and go to Disneyland and run wild. Then we drove and drove...

We always have a rule when we're on tour. There's a driver and there's a navigator. Those two have to stay awake no matter what. I was navigator and I'm usually good with maps. couldn't find the Motel 6 - I had us get off on the wrong exit!

Bon: He was going mad! It's frustrating because we couldn't help cuz he "kinda" knew where he

was going. Krk: Besides Disneyland, what else do you look forward to in California? Bon: I just like to look at the sights. Lee (Joseph -Dionysus Records) took us over to the radio station and we went by the Hollywood Bow!! Kurt: Yeeahhh!!!

Bon: I just thought that was amazing.

Kurt: Then we went by the Disney studios. You could see the back of the set and stuff.

Krk: I've never even been there!

Kurt: The Warner Bros. studio! We've only seen it on a documentary show, like on channel 9. Bon: Like the Hollywood

Kurt: Like when we went to New York in '88, we went on an East Coast



tour with Beat Happening and we went to the Statue of Liberty. And I was kinda thinking of not going, but we try to stick together and stuff. Then I was so glad! There it was, the Statue of Liberty! Right in front of us, so huge... Bon: Like when other bands go on tour I always hear how they go out drinking and whatever. We try to see... like the Liberty Bell!!

Kurt: Touristy!

Bon: It's great! All these tourists around us and we look like... like we've been out on the road too long.

Kurt: We took pictures in New York's Central Park. When I got them back it looked like I was wearing sun glasses! My eyes were so dark!

Krk: You must be doing good financially if you can take days off.

Bon: Yeah.

Kurt: Yeah. One thing we do is when we make money on shows, like playing in Seattle, we always stick the money in a band fund. 1'Il see bands split it up, running out and buying beer with it. Bands start fighting; "Well, I paid for

this beer!" We all have dayjobs, so we buy beer on our own and stick the money in the Girl Trouble fund.

Bon: Yeah, that way we can put out records when we want - or record.

Kurt: Yeah, a lot of bands rely on the label for recording time, and if they can't afford it at the time then the band is screwed. We can pay for the recording, then look for the label.

Kurt: We've done all the recording with Steve Fisk.

Krk: Most bands seem to be changing producers a lot. You guys are always; Steve Fisk - Tim Olsen.

Kurt: Tim is their brother in law and we bring him along because he is so great about interpreting stuff. We can't explaintechnical.

Bon: Yeah, when we first started to be a band, it was the soundman. We couldn't get the soundman to do what we wanted to do, so we brought Tim along cuz he knows all that stuff. So he would be the interpreter. He would go up to the soundman,...Tim is older and kinda intimidates the younger sound man, "Hey, you need this!" And they do it! If we said it they would say; "Yeah, get outta here!". When we first started to record we did some stuff with Calvin Johnson and it just didn't work out. Didn't sound right.

Kurt: The guy that recorded us never say us! Bon: He recorded us separately. Krk: Was that released?

Kurt: Never released it, canned it. For one thing we recorded separately in this Barn House in the middle of nowhere. We had done a little recording, but this was horrible, a disaster.

Bon: And people said it didn't sound like us. It was so stale. The next time we did something we got Tim. So Tim and Calvin got together and it sounded better. We recorded in a real interesting, former in-door "Put Put Miniature Golf Course". They were having shows in there. A short time after that Calvin introduced us to Steve and we thought that we'd take Tim along anyway, just to make sure. Tim and Steve hit it off real good. They knew exactly what each other were talking about and had the same kind of jokes!

Kurt: Like we drove up there the night before recording, me Bill and Dave... we walked up to Velvet Tone Studios, where the Screaming Trees used to record. It's huge and everything is so sterile and clean! "What are we doing

here?" Then we met Steve, 10 minutes later we're talking about the Partridge Family - how short Lorie's legs are on the lunch box!

Bon: That is so important for us - to be with a producer that we are comfortable with. Right now I don't see us ever going with anybody else. I think a lot of people think a producer is going to take them and mold them into something. But with us we know what we want to be and can't be anything else.

Krk: Have all the recordings been live?

Kurt: Pretty much, yeah. We've done a little over dubbing, the only overdubs we ever did was on "Out Of Our Tree".

Bon: We played around with that a lot.

Krk: I'm thinking of that "Batman" 7 inch.

Bon: No, that we just recorded it and gave it to him. We had played it live and it went well. We played it at a show and had a big pillow fight, it was very spectacular.

Kurt: We gave out pillows! 15 huge...

Bon: We gave out these pillows!

Kurt: I put on these glasses so no one would hit me, and of course they did anyway!

Bon: It was a sea

of foam and feathers and you just couldn't see or breathe. Kurt: It was weird, in this old boxing club in Seattle and it had way too many people. One door, only way in or out. If Firemarshals would have come.... were thinking that if there was an emergency, it would be death! Then in the basement was this S&M club! Weird, really bizarre.

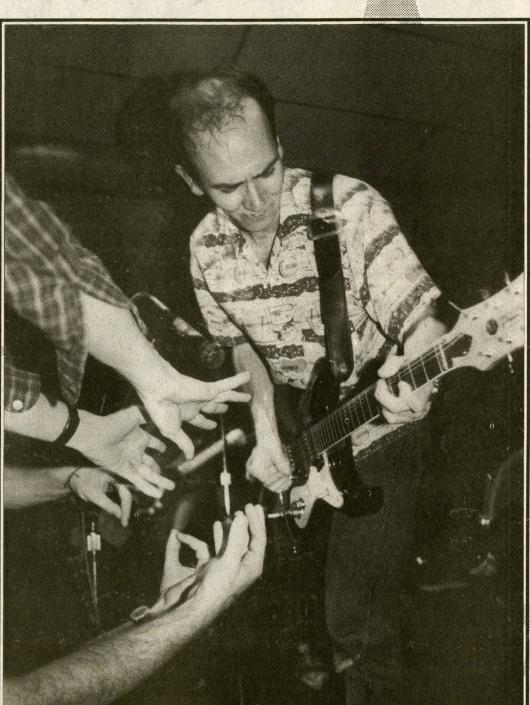
Krk: You guys seem to have so much fun! Like little kids would think of doing that, except you're older and still doing it!

Valentines Day last month we put on a Valentines show where these guys wore boxer shorts with hearts.

Bon: Like on

Kurt: It was Dales idea. Bon: It was the

most amazing thing lever saw! It was all these skinny legs. We made a giant hoop with a



heart and Kurt busted through it!

Kurt: It was this huge hoop and it said "Wig out" on it. In the beginning we had these go-go girls come out. Luckily the club, a newer one in Seattle called the Offramp, had curtains. We had the curtains open partly. The band started playing and I dove through! Then the curtains opened all thew ay.

Bon: The curtains opened and it was all of them, except me of course, with these shorts on. Later in the show these girls did this routine with Kurt. It was really good! That's the stuff we like to do.

Kurt: It was sooo fun practicing with the girls-practicing in her parents garage.

Bon: Practicing jumping through the hoop. I said to Kurt, this is more like putting on a school play. We like it. Wesit around andsay, "wouldn't it be funny if..." Hahaha... then we try to do it. Kurt: If we're not too

busy or lazy!

Krk: The music seems serious too.

Kurt: Definitely. That's the number one thing. Bon: Yeah, we are serious about it.

Kurt: We practice a lot. We've had so many songs we've shit canned. We've had lots of songs. We'll get them going - have words and everything, play them awhile and then think 'This _____

stinks!". Horrible.
Krk: That's what I was
telling the Big
Kahuna, the songs on
the LP, the singles and
now the new LP are
good songs.

Kurt: Thanks. Bon: Everybody said when we did the first LP, "When's the second one coming?" But it took two years to do it. That's ok. It took us that long to write the songs and be really ready. I was really afraid. I have seen that so many times - someone will come up with a second album and everyone will say it's not as good as the first

Kurt: That's one thing we were worried about, the slump thing.

Krk: Like they say 16

years to make your first album, 6 months to make your second.

Kurt: Yeah, some of the stuff even sounds like out takes from the first, or even the same recording. Like that second B-52's record, some of it sounds like it could have been on the first. Except it wasn't good enough. If someone comes up with something, maybe we'll tape it,

save it...

Krk: I like the way you split up the song writing credits. Bon: Yeah, it is everyone.

Kurt: That's another thing. Sometimes I'll look at records and that song has 4 names, that one has 3, it's like, save yourself some ink! Put the bands name.

Bon: Like they are going to get these big royalties or

last to leave. The four of us! "Ok, you guys, Girl Trouble, please leave!"

Krk: What do you guys have in common besides TV and football?

Kurt: Football?! Not football!!! No sports is something we have in common.

Bon: We were all nerds in gym class.

Kurt: Dodge ball! Rope climbing! Bill could climb ropes, Louldn't. Bon: We have the same

Bon: We have the same kind of morals. Like with "Wigout" (the Girl Trouble zine) or with our shows. We try to make them so mom and dad can see them.

Kurt: Yeah! Even in songswe try not to have curse words. It doesn't offend me on other records, real foul mouthed...

Bon: It's not us.

Kurt: Who really cares.
Anyone can cuss. Like at a show, we all see something weird and turn to each other, was that weird or?
One thing we really hate is stealing. Even last night, we stayed the night at...
Charlie's going to kill me when he reads this... but we stayed the night at Charlies from Popdefect. I took my boots off, ready to go to sleep in the living la cold and I didn't want to

room. The bedroom was kinda cold and I didn't want to get a sore throat... and I set my boots down. Bon comes and gives me my neck strap which I always just throw...

Bon: Yeah, he's always forgetting it

Kurt: Solput it in my boots and I woke up and I'm surprized I didn't realize sooner. We got ready to go, we had an interview on KXLU, then I couldn't find my boots, socks or strap. All gone. I don't know where they went. There wasn't any people over when I went to sleep. Krk: Groupies!

Jessy: They probably took them to get shined for you! Kurt: These stupid boots different sizes and ugly. I can't dance in them. I have to take them off. One thing I hate are carpeted stages (at Rajis). I brought them because I figured I'm in L.A., I'd better take them-I might get stomped on.

Bon: Charlie said no one there would have taken them, but where did they go?

Kurt: And the socks too! I've been wearing them for four days! I had a shoe horn

to get them off of me. One of them shattered when I threw it.

(The interview went on and on. It was 3:00 AM in the morning and we could have rambled on for who know how much longer. Luckily the Big Kahuna stuck his head in the van window and announced "I have a Girl Trouble emergency!").



something! When we first started playing, we did all covers and everybody said "Yeah? Well, don't you play originals?" We thought, oh all right. I tried to write an original but it just didn't work out. I never would have



thought we could be writing them altogether. But that's how we do it!

Krk: You guys seem like such buddies?

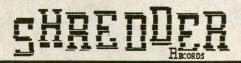
Bon: I think people in Seattle, or anywhere, are real surprized to see us show up together at shows. We hang out at shows or parties together.

Kurt: Yeah. Sometimes we'll go to a party and we are the



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Black Angel's Death Song's Jim Miller and Jack Gould (also of Trash Can School fame) were interviewed early in March, 1991 at Jim Miller's plush Hollywood apartment by Robert Cantu. The next day BA's DS drove up north to play a few shows in the Bay area.

Robert: Will this be your second trip to San Francisco? Jim: Yeah. We weré up there last November. It's real nteresting. The scene up there has almost entirely been taken over by these funk bands. Speed funk. White guys with grins on their faces, slapping bass. Both times we were up there with Trash Can School we ended up with these funk band bills. Once at Gilman St. we ended up with these three funk bands.

ack: Well, the F Boys weren't funk.

Jim: Well, what were they?

Jack: They did that Slade cover.. Robert: "C'mon On Feel..."

Jack: No, the other one that horrible Twisted Sister band

lim: There's almost no one to play with up there any-

Robert: Did they all wear silly hats? Jack: No, fortunately they don't dress the part. They don't look like Liquid Jesus.

lim: John and I were standing outside of the Chameleon and this guy from Vitamin F was telling us about these bands. We said "There seems to be a lot of white funk bands on the San Francisco scene... " and he goes "There's a new movement called Jazz-core. Maybe you've heard about it?' I said 'No, we must be behind the times in Los Angeles.'

Jack: We're part of Fox-core. There's a diametrical oppo-

sition between Jazz-core and Fox-core. (Fox-core is Spin

Magazine's catch phrase for bands like L-7, Hole, Babes

Jim: John and I were standing outside of the Chameleon and this guy from Vitamin F was telling us about these bands. We said, "There seems to be a lot of white funk bands on the San Francisco scene..." and he goes "There's a new movement called Jazz core. Maybe you've heard about it?" I said, "No, we must be behind the times in Los

Jack: We're a part of Fox core. There's a diametrical opposition between Jazz core and Fox core. (Fox core is Spin magazine's catch phrase for bands like L-7, Hole,

Babes in Toyland, etc.)

Jim: I really like playing up there, it's just that trying to find a band that's compatible is very hard. Everybody is damaged with Red Hot Chili Peppers, I have nothing against Red Hot Chili Peppers. They're great at what they do but...Did you see that thing in Spin about the ten worst influences?

Jack: Some of them were like David Bowie and all the people who were influenced by him. How horrible they are. I can't stand David Bowie. I think I liked him once, a long time ago...He's grown so tiresome

Jim: Iliked David Bowie until he started getting involved with Brian Eno. Boring, boring...Some of those worst influences were really great and right on. Morrisey tops the list. Syd Barret.

Robert: Lou Reed

Jack: Of course, we don't know anybody in this room

influenced by Lou Reed.

Jim: People always ask us 'Why don't you cover the Velvet Underground?' Well, we admire the Velvet Underground for their originality, so why should we cover them? That would be totally against what we like them

for.

Robert: People say you sound like the Velvet Under.

Costain elements are ground, but I don't think so. Certain elements are

Jim: We like the way they put things together. We try to put things together that way too.. try to be eclectic...try to do what we like in a certain musical format. Other than that, you're not going to see us covering "Sweet Jane." Or, God forbid, "Femme Fatale"!

Robert: Did you formulate in your minds that you wanted

a percussion sound with girl bongo player...?

Jim: Yeah, that's exactly what happened. It grew out of something that John Connors and I started. We had this Indian girl playing drums for us, who didn't play drums at all. We got a snare drum and a floor tom and basically taught her how to play some things. She looked really cool and John would be into dressing black and wearing dark sunglasses. I would do Patti Smith covers ... By the way, I just want to say for the record that I was probably the first person to start this whole "let's cover a song from Horses' thing. I've been doing it for five years and you can ask anybody. Dee from L-7, John, any of these people will tell you. I was covering Patti Smith first... Jack: He's adamant about that.

Jim: What I'm saying is, don't pat me on the back for it. We don't do Patti Smith anymore and the reason is because for the last two years everybody has been covering her. It's been driving me up the wall!

Jack: It's because Patti Smith is great. Jim: Well, yeah. But, the thing is that nobody seemed all that interested in her and then all of a sudden...I'm not saying it's because of me...

Jack: Jim don't cut yourself short!

Jim: I'm just saying that ever since she turned out that

Black Angel's Death Song L to R: Jack Gould, Lisa Nardoni, Jim Miller, Eric R., and J Trancis Connors. Photo by Robert Cantu



album in '88...and I wasn't pleased with that record. Robert: It got people interested in her again, though Jim: Yeah. Now U2 is covering "Dancing Barefoot," and it seems like everybody in L.A. is covering Patti Smith. I don't have anything against it really

Jack: Don't our alter egos in Clawhammer do a Patti

Smith song?

Jim: Yes, they do "Pumping My Heart" from "Radio Ethiopia," which is a great song, and I like the way they do it. You know it's really funny because Jack and .People are constantly coming up to us and they think I'm Rob, the bass player from Clawhammer and that Jack is Christheir guitar player. It's funny because I have long, straight brown hair and Jack has wavy brown hair. We even have a similar stage presence. I stand in one place, you know, rocking, which is exactly like Rob does. Chris swings his hair when he plays

Jack: Long Gone John wants to do a record with me and

Chris, like dueling guitars.

Jim: The hair twins

Jack: The hair twins Sonic Assault Squad or something

Jim: Well, we have another project we want to do first. An album of L-7 covers which is going to be called "V-8." Jack: Yeah, it's our concept album.

Robert: This is serious?

Jack: Yeah. We're going to change the titles, though. We're going to do a song called 'Push.' We're going to do

a song called "Slow and Scary."

Jim: For a while Trash Can School was covering "Shove" and that sort of petered out, I think somebody's got to do it, we need an all male band to cover L-7, it's crying out

Jack: We're just the guys to do it

Jim: We have to have a male Fox core band

Jack: Besides Eric from Hole

Jim: It's really interesting that Hole is constantly being referred to as an all-female band. I wonder how Eric feels about that?

Robert: The two of you co-produced the first Freak

Scene single. How did that work out?

Jack: The way that we produce our stuff is that whoever writes the song has the final say, but we give each other input as to how we think it should sound. Sometimes at the end of these marathon sessions, one of us will walk out of the room and then you've got to make sure that all the levels are where they were when you left.

Robert: Can you tell who wrote the song by who sings

Jim: Pretty much. We have a song called "Bernadette" which I used to sing and now Jack and I sort of co-lead sing it. I like to sing, but I like to match a vocal to what's called for

Jack: We think it unifies the band's sound if we sing coleads or a real up front backing vocal. Our singing styles are pretty much different, so if we sing along on each other's songs it gives it that Black Angel's Death Song togetherness thing. We're very much into theory and construction in this band. We think a lot about what the band's about and how we want to present it.

Jim: Right now we're getting to the point where we need some time to work on new material. As you know, we're also in another band. Celso, who's in Possum Dixon, is playing drums with us now. We're constantly doing shows and it's really hard for us to get together. We've got lot's of new material.

Jack: We have a new record coming out. It should be imminently released on Dionysus.

Robert: What songs?

Jack: "Nothing Equals Nothing" and "What Do You Mean?

Jim: We're doing a compilation record with our pals Possum Dixon for Piece of Mind

Jack: It's our goal to record for every independent record label in Los Angeles.

Robert: You're off to a good start.

Jack: We're definitely racking up the releases.

Robert: Both Possum Dixon and Black Angel's Death Song stand out as being different...

Jim: That's a great development in L.A. I think the last

year has really opened up. I see bands getting reviewed in Flipside and Ben is Dead that you wouldn't have seen a few years ago. Bands putting records out that you wouldn't have thought could put a record out. Not that they aren't good, but the scene was always certain categories. Metal, punk, funk.

Jack: And now that Post-Modernism is in full effect, diversity is the watchword of the age

Jim: I think we are where we were in the seventies, where rock destruction is in now.

Jack: Jim's formative years

Jim: Yes, I was raised on Black Sabbath, Alice Cooper and David Bowie. Led Zeppelin.

Jack: I was fortunate to miss out on all that. I grew up with a nice healthy dose of punk rock.

Jim: Now he's totally involved in their retro. "Oh, I love Jane's Addiction! How did they ever think of that stuff?" Jack: I'm not going to get into my opinions about Jane's Addiction, except to say that I hope they'll be great when they enter their Love & Rockets stage

Jim: This reminds me of the late seventies, when punk was first starting. You would see the most odd combination of bands playing together. This is all happening again. You've got Neil Young and Sonic Youth playing a tour. I remember one time in Wisconsin I saw Lynyrd Skynyrd and Blondie! I'm sure they were friends and all, but musically it was the weirdest show. People were on the verge of booing Blondie off the stage, but they sort of won them over

Jack: Well, Deborah Harry is so cute. Jim: Yeah, it's kind of hard to boo her

Robert: Did that ever happen to you guys? Have you ever won an audience over

Jim: We got scared once when we played with Bulimia Banquet. But, they started to like us after awhile.

Jack: We haven't encountered any hostile audiences We've encountered some raging indifference every once in awhile. They seem to like it but are too cool to acknowledge it. Then, we've also played in front of audiences that have gone nuts. When we played with Popdefect, that was such a great show! We got a real encore that night, they wouldn't let us off the stage...

Jim: Come on, let's not exaggerate

Jack: No, that was the only real encore we've ever

gotten. I'll remember it 'till my grave!

Robert: Being that you guys are in two different bands together, do you ever get tired of seeing each other? Jack: I feel weird when I don't see Jim or John. I'm serious. When we came back from our Trash Can School tour of the Northwest a day early, the next day I felt like I just had to call John.

Jim: The interesting thing about us, I would say, is that even though we generally get along personally, it's really an unlikely combination of people. The fact that it works at all amazes me sometimes.

Jack: We're all coming from very different places, but we have very similar political views.

Jim: I really think that when I can trust somebody's politics I can work out the rest of it. If I didn't agree with someone's politics I would find it really hard to work with them in a band. That would be a big problem for me. Jack: There's nothing more of a turn off than hearing

someone say, "I support the President!"

Jim: This may sound kind of bigoted but sometimes you can listen to a band and I can almost tell them what they think about certain issues. You know what I mean? Sometimes you can be listening to the radio and you can think "Yup, gun club members..." or "These guys have a picture of Adolph Hitler on their wall...". I like to know that the people I'm playing with have a sensibility that's close to mine

Jack: Which is not to say that we don't split political hairs

Jim: I'm not going to name any names, but one time I went to the Gaslight... this was on the tenth anniversary of John Lennon's assassination and when the Persian Gulf War was heating up... and I wore a shirt with a picture of the earth on it that said "All one people" Pretty harmless, almost nonpolitical. A girl from a pretty popular Hollywood band, which I won't name, looked at my shirt and asked me if I supported our troops in the

Jack: And he said, "Of course I support the troops. I want to bring them home in one piece."

Jim: I told her I was a communist and we ended up getting into an extremely heated debate. It's interesting to me that people who have right wing beliefs in the music business tend to guard them. I see that a lot. They won't just come out and go "Look, I think you're a pinko communist..." Maybe it's because they think that it's not really cool to be right wing.

Jack: Well, it's not!

Jim: Oh, of course it isn't...

Robert: Jim, you were in a band once with J. Francis Connors and Dee from L7. What was that like?

Jim: Years ago in Chicago, where I'm from, there was a club called the Space Place which closed in '83. Punk bands from pretty much all over the country would play there. I used to write for my school newspaper and I wrote an article about Space Place. John Connors and Dee Plakas were in a band called Problem Dogs and they would rehearse there and that's how I met and became friends with them. They moved to L.A. pretty much about the time that I did and I eventually saw them playing at a club. They changed their name to Pirate Radio and I eventually joined the band. About a year after Pirate Radio broke up John and I formed the semi-acoustic punk type of thing

Jock: Black Angels's Death Song was pretty much born in the 8121 Club and at Jabberjaws. I saw them play... Jim: We're pretty lucky too. 8121 used to be free to get in and was crowded all the time. Lots of good bands used to play there. I remember NoFX used to play there

all the time acoustic.

Jack: We used to play there electric..

Jim: We played there constantly, like once a month. That's how we built an audience. People aren't going to pay money to see somebody they've never heard of and has no vinyl. Getting backing gigs with the kind of thing that we do... well, yeah, we could get them but would anybody be interested in seeing us? I think that's what's missing from L.A. right now, good formative clubs where bands can go and get their shit together. If 8121 wasn't there at that time, I don't know what we would have done. We would have been playing Natural Fudge on Wednesday night for three of our best friends. There was nothing else happening. Well, there was the Breakaway, which..

Jack: Luckily, we never did play. I know a lot of people that have played there and everyone always tells them that A&R people approach them there. Now, what kind

of A&R people go there?

Jim: You know what's really exciting now, though? All the indie bands that are being signed to major labels. Jack: Sonic Youth have really paved the way for that. Jim: I don't know what the plot is, but something is

Jack: The death of good bands that have been signed to the majors is that the majors want you to do it their way. They've seen now that the alternative scene can make them money... it's a viable market. Now, hopefully they'll let alternative bands be alternative.

Jim: I think that's a really cool development. I think that Jack and I are two of the luckiest people on earth because were in two of the best bands in L.A. As long as we have places to play, I'm happy. My only complaint is, like I said before, a lack of formative clubs in the L.A scene.

Robert: Who's idea was it to name your band Black

Angel's Death Song?

Jim: We spent about 4 seeks going through various names. We were thinking that a name off the Banana album would be cool. I think it was jack who said Black Angel's Death Song. For awhile I wasn't into the name very much. Eventually we decided to go with it because... well, who else would have it? It's kind of original.

Jack: Finding a band name is... the only thing harder than finding a band name is getting clean! That's been my experience, but we both did.

Kim: bass Adam: drums

Jay: singer, guitar Bill: guitar

Kim: We're sitting at the (Rock'n Roll) Denny's on Sunset Blvd In Los Angeles. Hove the thing in Flipside where it says where

the interview took place.

Krk: Across the street from the Hollywood Palladium! I noticed that no one ordered meat. Is everyone in the band a vegetarian?

Jay: Yes, exactly. We're vegetarians.

Kim: We are but not vegans. We're pretty lazy, it's too hard to go on the whole vegan thing on the road. Way too much

I don't think they sound anything alike. Same as I don't think Beefeater sounds anything like Embrace sounds like Holy Rollers.

Bill: Or Fugazi...

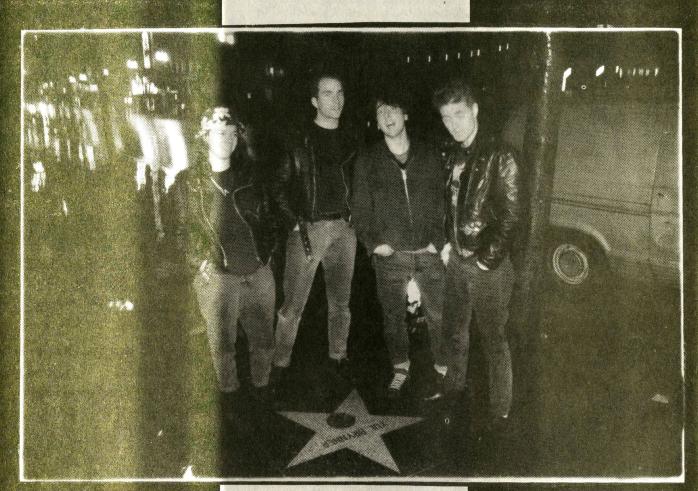
Jay: Right.

Kim: But yet... it is slightly annoying in the sense that people do tend to lump you into this "DC sound". We've certainly done

Kim: It's made things easier being from DC, ya know, not

Krk: Well that whole crowd that was at Spanky's That was definitely a hardcore/straight edge crowd. Is that the crowd you've been getting on this tour?

Bill: Not explicitly that yeah we have 14 year old boys show up at every show, but not necessarily a straight edge/hardcore



cheese this trip. Mellow vegetarians

Krk: It's hard to avoid by-products, you try but you never really

Kim: Restaurants especially, but at Denny's we noticed that it said "everything fried in soy oil"

Krk: Earlier today. I was listening to your single and thinking to myself that if I was in a band the last two places I would want to be from is Seattle and Washington DC. Do you.

Jay: Just cuz like, why?

Krk: "The Seattle sound". "The DC sound" "The NY Noise sound". Do you think it's true?

sound" Do you think it's true?

Jay: I don't think it is true. I think it is beneficial to a degree. I guess from a purely selfish standpoint. I think it's good because if there's a certain amount of hype about bands from a certain area that helps people come out and see you. Some people have come out to see us before just because we're from DC Philosophically speaking. I don't think there is a "DC sound". Generally, people use their ears. Like, I don't really buy that there's a new noise sound either when you think that it has to include a band like Helmet and Cop Shoot Cop and Surgery. See.

a lot of interviews, where that comes up. It's kind of discouraging in a way, people would lump a whole music scene. It's actually limiting sometimes. I know people that aren't interested in bands because they are on Dischord Records, because they think they all sound the same, hardcore sound. People have told me that, "Wow, I didn't realize that there was such diverse stuff on Dischord now." In that sense it's bad.

Jay: There's a weird dischord... like people think of Fugazi as a "hardcore" band or people think of DC or Dischord as a "hardcore scene". Quote unquote "hardcore". But if you hear a band like Shutter to Think or Holy Rollers... or Fugazi or us, I don't think those bands have much in common with "NY thrash", which is what I think of when I hear "hardcore". So there's a weird semantic thing.

Krk: It hasn't effected you guys too much. You're here doing it

Jay: I think it's really good even from a practical standpoint. I'm glad we're from DC. I love the scene there. I love all the bands. There's a general warm feeling.

Krk: Brotherhood.

All photos by Krk

following

Kim: We really found it varies a lot from place to place. That's what's astounded me from this tour. How different cities are from each other even in the same state. Like a couple hours drive we'll get an older, more college oriented crowd, then the next crowd will be younger. Mostly, ya know, boys.

Krk: It also varies club to club Spanky's has the same crowd every time, unfortunately.

Kim: Yeah, we know.

Jay: A lot of times we might end up with that audience because we generally prefer to play all ages shows. We can't really make a lot of demands like "we have to always play all ages shows" because sometimes if we need a show then we might have to do an 18 and over or 21 and over show. But in general I think age restricted shows kinda make me feel sorta creepy. So I'd rather play an all ages show. If we're looking for that sort of show, a lot of times the places we'll get will be like sorta straight edgostyle

Krk: It seems like if I was in a band I'd rather play in front of a ton of straight edge kids who are totally getting into it than a bunch of 26 year olds just standing there bobbing their heads...

Adam: That's not the only option, it's not either or...

Jay: It's not really black and white like that.

Kim: We've talked about that... there's been many a show where we're like "Wow, there's a really diverse crowd here tonight and yet they're really getting into it."

Jay: The shows we did with Naked Raygun aren't an exact example but kind of because we played with them in Memphis and in Austin also. Both of the shows were totally packed. In Memphis a lot of the people just sat down because they just do. And it was sorta older folks.

Krk: Were there tables?

Jay: Yeah, most everyone sat down. They were grooving and stuff but it was hard to tell if they were into it. But then the

so we just thought it would be cool to keep it going, but it's not really a label.

Krk: What did Dischord do. distribution and pay for manufacturing?

Jay: No. all they did... we did all the work for it, and it was great. We choose to do that instead of putting it out on Dischord because we wanted to learn the process of putting out your own vinyl. Which we did learn an awful lot. Dischord distributed it. We paid for it ourselves. But. I mean, obviously it was a big help to have that Dischord label on the back. We totally realize that. The distribution is good.

Krk: How many times has that been pressed?

Jay: Three times, a thousand each.

Kim: There's not tons of them out there. We just ran out of

Bill: "Tools and Chrome".

Jay: We usually play two out of the four.

Krk: Is that the hit "Tools and Chrome"?

Kim: Yeah.

Krk: So you're not cutting out the old material?

Kim: No. Not really. The only difference is Bill is a new addition to our band. We started out a three piece, so some of the old stuff is really made for one guitar. It's not like we don't owe allegiance to the old stuff. We're just moving on. Writing more songs for two guitars.

Krk: Why did you add another guitar? No offense Bill!

Kim: He looks so pitiful!

Bill: I kept bugging them. Calling them... don't ya want a guitar? Jay: I think it's cool to have one more person to bounce ideas



younger people were up front. In Austin everyone was into it and went up front. They were both good shows.

Krk: Is it just that single that is out?

Kim: Well, that and a track on a MRR compilation. Actually, they pressed quite a few of those. A lot of people out here have heard of us from that, surprisingly enough. I wasn't sure about that, but it helped us out a lot in the beginning.

Krk: What's that comp. called?

Kim: "They Don't Get Paid, They Don't Get Laid (But Boy Do The Work Hard)", and our album, the release date was yesterday so it'll be working it's way out here.

Krk: Is that a full Dischord release?

Kim: Yeah, a full Dischord release this time.

Krk: And DeSoto, what's that?

Kim: It's a local collectively run label. It more a matter of convenience. Like if people need a name to use in DC to put out their own stuff, bands use DeSoto.

Krk: What the other band?

Kim: Edsel.

Jay: It's their label to put out their single. They're friends of ours

energy to do them.

Krk: You're not going to press anymore?
Bill: Well. it's going to be on the CD.

Krk: Oh. is Dischord going to be releasing everything on CD

Kim: Concurrently with the releases. This will be one of the first. Our CD will be \$8.00 PPD through the mail, which is so

amazing. Not even embarrassed about it.

Krk: Flipside did their first CD and it's real inexpensive, if you can get into making a couple of thousand and sell them. You can sell them cheap.

Kim: The mark up is a joke! The CD prices in the major stores don't reflect the cost of making a CD!

Jay: Especially when they make so many of them.

noticed one the other night

Krk: Especially if you get cheap with the packaging. Cardboard envelope...

Kim: I'd like to see CD's go that way - less packaging - because you really only need that cardboard to put them in.

Krk: So what songs have you been playing off of the single? I

off of. Distribute the decision making process a little further. To enable us to do things we weren't working on... He could do back-up vocals but didn't like to... just the process of arranging... Bill: Jay can sing more too. Instead of looking at the guitar neck. Everyone say it sounds a lot more fuller.

Kim: We love the wall of guitar sound. And he sings like a bird!

Krk: Why did you want to join Jawbox?

Bill: Um, well it's like a kids dream come true. Jawbox was my favorite band. And why wouldn't some down-on-his-luck musician want to join his favorite band? I went away from DC to college for 4 years and I was in a band there and it never really went anywhere. We went defunct shortly after we graduated. So I was sitting around after playing in a band for 4 years, that was no longer, so I was like tooting around... I had known Adam for awhile and he was talking about how Jawbox was looking for a new guitarist. I kinda just kept my hopes up, practiced a whole lot and upgraded my equipment and... one day the phone call

Jay: We made a list of demands, he had to have a Marshall 100 watt head...

e had to get a haircut... he had to get his braces

d to change my stage name...

two more tattoos that's why I wanted to join Jawbox, cause I was driving or \$6.50 an hour and my life was going nowhere. d he wanted an excuse to get those tattoos...

were you guy in any previous bands? ayed bass in Government Issue for three years.

ring what releases? ou", and "Crash", the last three years of Government

nd "Strange Wine".

range Wine" doesn't count because Government Issue write any new songs.

Jay: Ego maniacal control basically. I don't know. No good reason. It's easier to fake playing guitar than it is to fake playing bass and singing.

Kim: One reason is, we all wanted to play together and I played bass. Partly. He wanted to try guitar, it worked out

Jay: It was kind of the punk rock "Why can't I learn to play guitar?", "Why can't I have a band?"

Kim: Krk, I really curious, you said you listened to our 7" today, so you reviewed out 7". Does this mean you save everything you review?

Krk: I only save stuff I like. It would be ridiculous to keep everything. I actually went back and bought another copy because I saw it on clear. I love colored vinyl.

Kim: I'll tell you the reason for that...

say "I thought everyone from DC was straight edge?" That's almost too naive.

Jessy: I'm sure they think it...

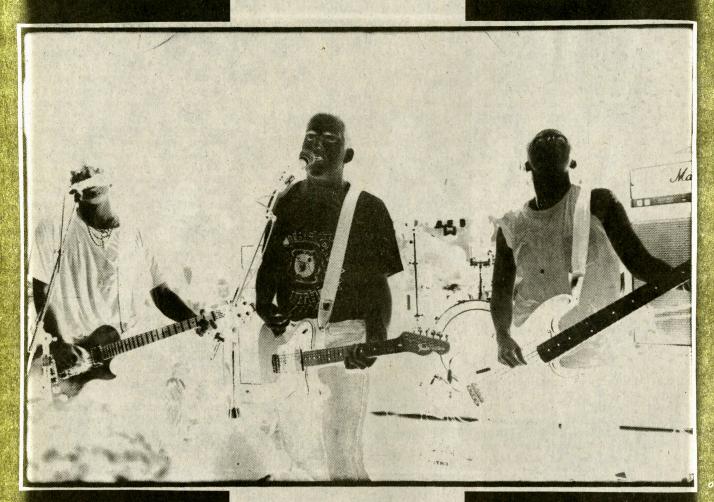
Kim: Think it, I can imagine it.

Bill: The people who run Spanky's were probably surprized. Jay: They were confused because they do so many straight edge

shows, no because we're from DC, but because they thought it was a straight edge bill.

Kim: The straight edge movement is not really existent in DC... not really a movement like it was in other places. People were telling me in Orange County it's a big thing. Xing their hands, but no one was antagonistic towards us.

Bill: I got some dirty looks, more confused than dirty. They just look at me, wondering if I'm in the band or not cause I'm drinking



We really started right after Government Issue broke up. Were you in any other bands Kim?

Nope! This is my first band!

m: I was in the Strange Lords. That's the first time I've ever heard that answer. He usually

were you writing much music for Government Issue? eah, I wrote, well, I always feel weird.

Oh! Toot yer own horn!!

rrote between 1/3 and 1/2 of the last GI songs. Stab wrote vords but just like in Jawbox, nobody was really responwhole songs in Gl. All songs are credited Gl, just like in

re the songs credited?

it was always GI. Same thing, all songs Jawbox, even if whole song and said "Here. play it", it would change by we finished arranging it.

why did you switch from bass to guitar?

Bill: It's a marketing scam to get collectors to buy all three. Krk: I know it is! I couldn't help it!

Kim: I'll tell you... I always wanted to have colored vinyl. Dischord doesn't do colored vinyl - so this is my big chance. Each pressing, according to our whims, we picked a different color.

Krk: Which is the first?

Kim: The first was in white. The second just black, the third on clear. It was fun to switch because I knew I could wheeeeee. They're equally rare.

Krk: I just like colors, they're fun.

Jay: That's the extent of the philosophy behind that.

Krk: I hate to go back to the DC thing but do you think you have a flag to carry? I noticed that one of you guys were drinking alcohol. If any kids saw that would they burn out? Bill: People usually don't say anything.

Jay: If they do that's really up to them.

Kim: We do have that on occasion. When someone will

Krk: Roadie!

Kim: I don't really drink but it's such a strange thing to judge peo by. Like that is too weird for me.

Jay: I feel that by having a band, I sorta have a flag to wave apart from the whole straight edge thing. But it's not... I don't think it is specific from being from DC. I think it's more specific from having a chip on your shoulder. Like wanting to have a band, dammit! Listen to me play loud! Sing my song!

Kim: (Laughter).

Jay: No, I'm serious. Maybe I should underline MY song. I've ha enough of listening. I'm going to talk now. I always got that from seeing bands in DC. what's where I grew up, how ever you want describe it. Wanted to be part of an alternative community, want to be part of it. Having something to have to get out. There's other way of getting it out. I mean... that's the kind of flag I'm way Krk: It must be great to tour and to survive off of your song Kim: Even if it's limited surviving. Currently we all have day jobs we will again when we get back.

Jay: Touring is a great suspension of everything. Kim: Of reality! It took me 4 days to get into what we call "tour mode". You forget all your worries and bills from back home.

Adam: You get a whole new set of worries! Kim: It's more like, "I'm really cramped in the van". It's a great

way to see the country... Everyone: Well, mumble, mumble...

Bill: A great way to see the inside of dark dingy bars.

Jay: It's great because I never have enough money to take a

Kim: A lot of my friends have toured the country by themselves, they just get in their car or their van and they go. And they're are kind of pointless. But I always feel like if we've had a bad day or are at a place that's not too much fun, I always think "At least we get to play tonight". There's something each night or every other night to look forward to. And the people you meet are great. You get somewhere and they have dinner made

Kim: Things like that.

Adam: Very accommodating, especially in Gainesville, Florida. Bill: After we spend 12 hours in the van and play a show 'till 3 in the morning, we can be a little bit cranky or something. But so often we've run into people who are like "whatever you want! Here, I have a bunch of towels for you. There's food in the refrigerator, help yourself!" And that amazes me because I don't think I could do that.

Kim: Actually, many bands have stayed with us in DC.

Adam: But do you give them free run of the refrigerator and

Kim: Yeah, we cook for 'em. But towels? Only have one towel each but yeah they could share a towel...

Bill: Adam and I don't do that.

Kim: I appreciate that sort of hospitality and I'd like to extend it back to other bands when they come. Because I realize what can make a band happy when they're on the road.

Krk: It must be inspiring to see bands like Fugazi who are selling a lot of records and who are obviously making it on their music. Doesn't that make you feel like "Hey, if we keep pumping..."

Kim: Yeah! They're my role model because they're doing it in an uncompromising way. They're on salary now. They make enough money to support themselves.

Krk: So do you guys see that within reach or is that just way

Kim: Well, there's just a 7 inch out now but there is something to be said about Ian MacKaye and every projects he's done for the last 10 years. I know that a part of it is him. Sure, we dream about the Fugazi thing.

Jay: I'd be wary of ... well it's weird on the one hand. I feel like that's true, Fugazi is big because of a certain amazing alchemical thing that they have, some kind of personality factor and just the fact that Ian is so involved in that. But on the other hand I just feel like because they do it, it proves that it can be done. And if it can be done then why can't we do it? That's what I love about touring too, because I don't feel focused on the future at all. I'm just focused on the immediate tomorrow. Well, I'm just enjoying the immediate present. Like my future plans are "We'll write some new songs". (Conversation drifts to bands endurance and ongoing "battle".)

Kim: There seem to be a lot more musicians in this area... Krk: A band here, like 411 Dan O's band, they released a 7" before they ever played. Was that their first gig? (With Olive Lawn and Jawbox at Spanky's).

Kim: That's bizarre! It was their second.

Krk: That's the way bands work around here.

Kim: It's bizarre, that's a strange approach to me.

Jessy: It's the Hollywood thing

Krk: Everyone wants to make it.

Bill: Hollywood has an infrastructure that eats you. Whereas DC has an infrastructure that supports you.

Kim: That's so profound!

Jay: So eloquent!

Krk: What bands do you remember seeing when you were young that really grabbed you?

Bill: AC/DC, Van Halen...

Kim: Oh!

Krk: Band you couldn't stop playing their record? Jay: Scream for me, "This Side Up

Bill: Rites of Spring.

Adam: First Scream album. Bill: Even the Minor Threat LP. The comp of the first two EPs when I was in the 10th grade. I used to play that over and over Kim: I didn't grow up in the DC area. in the Boston area. Live it was always the Minutemen. I always lived for when they would come to town. I definitely lived for live performances. I really couldn't get into hardcore vinyl so much

Bill: Husker Du used to get me too Jay: I only saw Husker Du once and it was like

"Kkhhhheewwww!" (makes a loud noise!)

Krk: Do you think your 7" will be like that? Remain a... Bill: Maybe it's changed since I've been in the band, but before

I used to love listening to it. And I still do. Great record. Hove

tools and chrome

deny responsibility. you make yourself into a tool, but the forge is never called into question. the eye beholds the reward. you need to be adored. you're the finish so you'd better look good. from day one this has been your lesson. if this is all you need to be, your conscience is a liability. do you ever doubt this was meant to be? you shine. this kind of polish can be very expensive, but soul is unknown to tools

playing the songs, I think they're great songs. Even the first demo - I got it from Adam. I used to listen to that all the time. For me, I still listen to it. still like it.

Kim: For me. I think it will make a difference if we are successful or not. Or continue going. People in retrospect might think our 7" is important down the line if we continue to gain popularity

Jay: I can't be objective about it.

and chrome.

Bill: There are some 7"s that set the standards for what bands will become and there are others that are mistakes. It really sets

Jay: I don't see it like that at all. I think we are constantly getting better. Virtually every song we've written has been better than the one before. I just feel like we understand better.

Kim: It's true. I still look back with pride. It's the first record I've ever done. I think the songs are really solid.

Bill: It more of a foundation Krk: Can you think of any childhood traumas or experiences hat might have triggered the band?

Jay: I hit my head on the table and was sent to the hospital, got stitches...

Krk: How many stitches?

Jay: Oh, like 3! Kim: (Laughter!)

Adam: I don't know if there was any one single event.

Bill: Just a lifetime of hardship for Adam. Adam: School of hard knocks

Kim: You know, I grew up in New Hampshire... and a lot of people I know got into punk rock because they were bored. It was something so vital and exciting. You know slam dancing was just the most amazing concept.

Bill: So you got into it for the slam dancing.. Kim: Violence was such a good way... I don't find it as cathartic

as I once did, maybe it's because I'm older or maybe it's because things are different - it seems to me these days. Bill: My trauma was when I got a really bad haircut in the 7th

grade and I was shunned by my peers.

was completely obsessed with it. Not just punk rock, but all

Krk: Besides the band, what other sorts of releases would you

Adam: I've never had a good haircut. I grew up in a nurturing environment, my parents were artists and they wanted me to do this kind of shit. I just got into music because my dad played jazz for me when I was little. I always grew up with music and I

have for this energy... creativity... boredom...

Jay: Art. I've always done photography or art.

Krk: Did you design the sleeve?

Jay: Yeah. (The conversation drifts to art and how creativity is the food for "punk" rock.) I've never listened to rock and roll as a kid. I used to hate it just because all the kids who I went to school with who liked Led Zeppelin and Van Halen - like rock kids - were really lame. I felt totally outside. I totally had no peer group. The first rock 'n roll I really listened to was punk rock because I had friends in my art class who tried to turn me on to it. We could tell our heads were all in similar places... like the way that we were seeing things but I never wanted to hear any rock Kim: We should add, Jay hears classical music and knows what

Jay: I hear classical music that I like and it has sort of a kindred element to punk rock... I don't know what it is... it's a soul thing. Adam: All the kids in my Jr. High school were burning out fucking red neck assholes grit shitheads AC/DC Led Zeppelin.

I secretly loved all those bands. Luckily they didn't like the Who so I liked the Who. Jay: I had to learn to like all those bands long after... like I never heard Led Zeppelin, I NEVER wanted to hear Led Zeppelin until like 3 years ago or something. So it was kinda cool 'cause I got to discover those bands on my own. But I still can't hear them without experiencing a sort of knee-jerk reaction against them.

to Rush for so long. I used to think "Oh man that's just three chords. They're just playing real fast, that's it." Then I started to get into it. I just felt so dispossessed... a wasted bored suburban youth. So I started to like punk rock and oddly enough I had to start to learn to love later Damned records. Then I thought later

Bill: I just started learning to like punk rock because I listened

Damned records weren't punk enough. Oh man, I hate that stuff. And now I'm the well rounded young...

Kim: Yuppie punk.

Krk: Well, is there anything else at all you want to get in? Bill: Our haircuts..

Jay: He (Adam) talked to Jeff for like at least a half an hour about

Kim: Jeff, singer for Naked Raygun.

Jay: He was like, before you go, where in Chicago can I go for

Krk: Are they really that stylin'?

Jay: They have a great consistent...

Krk: Did you see those Naked Raygun combs that were going

Jay: I have one in my pocket!

Kim: I also have a Naked Raygun flyswatter! Jay: I have a 76% Uncertain oven mit!

The following interview is just a small portion of an extended conversation that occured with Paris and his DJ, Mad Mike, a while back at SF's K-POO radio. In case your not familiar with Paris, here's a few facts; Paris owns his own label, Scarface, which is liscensed to Tommy Boy, Paris is a Muslim and a member of the Nation of Islam, Paris's debut album "The Devil Made Me Do It" is a must have.

Interview by Devon Morf photo by Eli Bishop

Devon: Is your work with Scarface Records taking a backseat to your career?

Paris: Actually, no. Right now we're getting ready to start production on a new album. We also have some people who we're interested in locally who should be seeing themselves on Scarface soon. It will probably be produced and distributed through a major. Devon: What are your feelings on Tommy Boy being bought up by Warner Brothers?

Mad Mike: It doesn't really effect us.

Paris: Our part of it never went to Warner Brothers. More of the crossover product and R&B product, the non-rap products, are put out through Warner Brothers through WEA Distributing. So WEA is responsible, WEA meaning Warner Elektra Atlantic, for crossover Digital and crossover Latifah. The stuff that they did that crossed over. Force MDs, that kind of stuff. The rap product is still promoted and distributed by Tommy Boyv because they already have the network for that. So when that changed hands it really didn't effect us in any way because the staff is still the same. It's more of an on paper change.

Devon: How about what you hear about Warner Brothers suppporting the military and helping to manufacture the triggers for nuclear weapons? Do you trace things

that far? Mad Mike: You can't avoid it. It is so deep in this society. Business and the military, they go hand in hand. Big business runs the country. It's like I couldn't wear any clothes, I couldn't breath air, I couldn't do anything. You can't totally avoid it. A few years ago a lot of people were trying to find out what products were coming out of South Africa. What businesses in the United States were doing business in South Africa, and then try to boycott the products. But as we started to find out more and more information it is impossible to avoid all the products. There was one major car rental company down there that when people found out they were down there what they did was change their name in South Africa. So it doesn't really matter because the money is still coming and going in South Africa. That's just an example of how deep big business goes. It's impossible to avoid all that. It's impossible for me to protest against everything that I disagree with. I do what

Devon: A primary message you seem to be promoting is the revival of the Black Panther movement, have you received any feedback from ex-Panthers?

Paris: We're not promoting that, we simply embrace the ideologies and in doing so are making a statement on the state of affairs in our community. We've been in contact with former Panther members from around here like sister Kihlo Niyasha who's the editor of the





"Commemorator" which is the Black Panther Party's newspaper. Brother David Hilliard. We met brother Bobby Seale last year. When we first started that's how we were structuring a way to put our message out that would be relevant to the times today but yet updated from what was going on the 60's.

Mad Mike: We have received support from the ex-Panthers. We did a couple of benefits for them. We have very good relationships with them. We do whatever we can for them and they put us in the newspaper when they can. Basically what we did was we networked and we went across the Bay because that was the birth place of the Black Panthers. Coming out with the Black Panther imagery was a new way to embrace the grass roots brother on the street with a little historical movement in there. Because what we need to do is hit the grass roots brothers that are out on the street and don't get the message all the time. That's why rap is a very effective tool because it goes straight to them without any middle man, without too many middle men I should say, because there are middle men. I mean it's probably the cleanest message you can get out there on the

streets without going out there and talking to them yourselves, which is something that we also do.

Devon: Have you tried to reach any of the incarcerated brothers and sisters with your message?

Mad Mike: Yeah, I do. I go to county jail when I can. It's hard to get in there because of the buearacracy, but I go into the county jail and youth guidance centers, Log Cabin Ranch which is just outside of Pacifica. Whenever I get a chance to go speak and interact with the brothers I do, because I learn a lot. Not that I teach a lot, I learn a lot.

Devon: Have you ever visited San Quentin, isn't that were Geronimo Pratt is?

Mad Mike: I've never been to San Quentin. We did a benefit for Geronimo Pratt, that's one of the benefits I was talking about earlier.

Paris: Sister Kihlo Niyasha organized that as well.

Devon: When you guys went to Cuba, you went with a black filmakers union, do you have involvment with the black film community or was that just a way to get into the country?

Paris: Well, really we were invited by, I believe, the city council in Cuba for the Latin film festival down there. We came down with the Black Filmakers Union out of D.C. and did a show there.

Mad Mike: Basically we were invited to perform at the film festival. That was under the old management so we didn't get all the details until we got down there, but everything turned out very nicely. It was a very good experiance to go down there and see socialism from socialism and not just read about it. I just hear about all the evils that go on there.

Devon: How was crowd response? **Paris:** Remarkable.

Mad Mike: Remarkable. For a group that speaks very, very broken Spanish to go down there and do a concert in English and recieve...

Paris: There was a Spanish segment. Mad Mike: Right, we wrote a speech and read it in Spanish becuase we both took Spanish in school so we both know how to speek fairly well but we also got interpreters. We did all the songs in English but they really enjoyed it, and we enjoyed being down there. There were 15,000 people in there. The concert was free. What they did was they mailed tickets out to the people. There were three other bands there and we sort of headlined the show because we were the rap band from the United States. We still haven't seen the televised version of it. They televised it, some really nice work in editing.

Paris: They had it on all three stations.

Mad Mike: So even if you couldn't go
to the concert you saw the concert

that night.

Paris: But now there exist trade embargoes instilled by this country so that it's difficult to remain in contact with people and receive products from down there. When Desert Strom broke out that complicated everything for us; we still want the tape to be able to show it up here.

Devon: When you talk about black men being 'exempt from military service' in your song 'Escape From Babylon' are you going back to the unfair draft policies by the government during Vietnam?

Paris: No, when I say black people being exempt from military service, I'm coming a posistion of why should I support and fight for a country that has a policy that hasn't looked out for me. If I go overseas and possibly die, when I come back nothings changed for me. No more opportunites have emerged for me, I still have inadequate everything relative to what other people have. Why should I support a system that has systematically oppressed me? Why should I support that policy?

Mad Mike: Before the war ended I did some speaking with a group where I talked about the fact that it was just a battle to me because the war rages on everyday in the community. So why go all the way across the world to fight in a war only to come back and have to fight in another war and not reap any benefits from fighting? Black people have fought in every war that America has ever had and we've always had the problems with freedom and the stopping of the oppression everyday. Nothing has ever changed, fighting in a war has never done us any good. If you don't learn from history, what are you gonna learn from? You can't continually bang your head on the wall.

Paris: That should be more apparant even now that there were so many of us, some many black people, over there on the front line. There was the vetoing of the civil rights legislation. Just things that have reflective pull on the government with regards to the way they treat us. So I can't support the government at all. Anytime that there's somebody who stands up for their rights in opposistion to this government this governemnt cracks down on them whether they're subtle or blatent. Agovernment is supposed to benefical to the people. Any form of government. This one isn't. It most definatley isn't for my people. I can't support it.

Devon: I'm pretty certain you're from SF, but others I know insist you're from Oakland, which is it?

Paris: San Franciso.

Mad Mike: San Francico, to get the record straight.

Paris: And we ain't leaving here.



Johnny Thunders R.I.P.

Johnny Thunders Obits

I've heard the rumors so many times, I didn't believe it when I heard that Johnny Thunders died of a drug overdose in New Orleans.

Thunders death rumors circulated so often during his too-short career... he, OD'd, he was shot in a drug deal gone bad, he had AIDS... It was easy to laugh off yet another one. But this time, tragically, pathetically, it was true.

So Thunders is really gone now. It's taken a few days for it to sink in. I'll never see him play "Pipeline" again (for the millionth time). I'll never see him do "Too Much Junkie Buisness" again (for the millionth time). I'll never hear any of his bad jokes again while he wastes time between songs. And I'll really miss it. I'll really miss him.

If I had my druthers, all of the thousands of Thunders impersonaters (most of whom don't even realize it) would have died instead of him. I don't care how.

But you won't hear any cries of "what a shame" or "what a waste" from me. Thunders was what he was, and everyone who cheered for "Chinese Rocks" or "Junkie Buisness" or "Born Too Loose" gave their approval and encouraged what he was doing. I guess it was only a matter of time.

For me, the tragedy is that if it had been someone like, say, Morrisey, there would be another depressed but sensitive English guy to jump right into his pose and nobody would hardly notice. If it was some guy from Guns 'N' Roses or some other Hollywood hard rock outlit, another tatooed rocker would take his place and a month later nobody would be the wiser. Thunders can't be replaced. Sure, most of his true fans gave up expecting another "LAMF" or "So Alone" a long time ago, but even at his most nonchalant, mediocre nadir he was at least the real thing of what so many lesser "talents" pretend or try to be.

So please, no Thunders tribute albums or memorial shows. No tearful recountings of "I Gave Johnny His Death Fix." Let him rest in peace. Wherever he is now, it's probably a much better place than he was ever in here. What more could you ask for someone who was born to lose.

The leader of the pack, now he's gone...
By Jeff Satan

I refuse to believe it 'till I see it in print. I don't have enough fingers to count the number of "drug and alcohol" related death rumors floating around since the late 70's. How can you kiss off your idol without getting sappy? my saddness turned to anger in under an hour. If he didn't care about his life, why the fuck should 1? The last living punk rock legend, he played a guitar that sounded like a train and a cat fight simultaneously. So many people and places rushing back to me as I recall numerous gigs, or in Johnny's case, neargigs. I remember taking two busses, a train, and a cab several hours only to arrive at the Ritz to find a solo gig cancelled because he slammed a car door on his hand. He returned that year, mean and sober (or at least coherent) and took care of buisness. His rock and roll was timeless, much the same as those in whose footsteops he followed, other flawed, yet living legends like Chuck Berry, Keith Richards, and Dylan. The timeless quality of his music was stunningly apparent during clips of the Heartbreakers included in "The Punk Rock Movie". They embraced the roots of 50's rock and roll, added the muscle and streetwise humor of the Dolls. Toss in a heavy dose of outlaw attitude, they made real rock and roll that could hold it's own against anything a roomful of his imitators could concoct in a lifetime. Writing this seems pointless and cliched, which pretty well sums op the way Johnny checked out. He picked up his acoustic guitar in the middle of his set for 15 minutes. The hard edge was dropped and he became fragile and exposed. His most touching number is "Sad Vacation" which he dedicates to you, Johnny. By Martin Mc Martin

So, you never thought you'd see Timothy Leary in Flipside. Well, I didn't either. I could never figure out where this 60's drug-guru would fit into anything out of the 60's. But that was only because I wasn't listening to

that was only because I wasn't listening to what HE was saying, only to what people were saying about him. But that changed.

Some years ago I was getting into computerized bulletin board systems, commercial telecommunications networks and information systems in general. I got a modem hooked onto my computer and telephone line and I wanted to see what that baby could do Impressed I was! For those of you still in the dark ages, what you can do through a computer and a modern is tap into thousands of bulletin board systems. These are virtual worlds of immediate information exchangeystems. These are virtual ate information exchangehing from business applica-ear complete social life, all from your trusty home, computer. You can interact with hundreds of people and actually refer act with nundreds of people and actually FEEL like you are sitting in a room conversing with them. Personalities and feelings are indeed exchanged. For the most part these networks were set up for business, but they have lectures and forums on everything from rock music to philosophy. It stuck me quite strongly that a pretty consistent lecture person in this virtual world was none other than Timothy Leavy.

son in this virtual world was none other than Timothy Leary.

Gone were his 60's slogan's like "tune in turn on, drop out" and hardly a word was mentioned about that wonder drug LSD, instead Tim came off as the biggest cheerleader for high technology, especially home electronics - something he saw as "individual empowerment", and he also pluged "Mind Mirror", software that he was developing Whatthefuck? This "60's burnout" had passed up the 70's completely and had quite firmly placed himself in the future. About that time "info-Psychology" was published (Falcon Press - 1987), and of course I devoured the book with a great deal of interest. I was convinced. Tim was onto something. In one short masterpiece Tim had completely enhanced and changed some of my thinking about evolutionary biology, religion and psychology. This book was a revision of "Exo-Psychology". In his own words "the psychology of post-industrial society, in short - the information age. Tim's meta-science reads like a text book from the future, and only time will deliver a verdict on his speculation. Tim sees this information age as an important step in our evolution as a species, and has embraced it with mation age as an important step in our evolution as a species, and has embraced it with great enthusiasm. Of course, Tim can get a little far out, his creative imagination always running rampant and at times one wonders if his train of thought is indeed from the outer limits, but hell, it sure makes for interesting

Needless to say, I have been reading some of Leary's other works and generally trying to keep up with what he and his buddies (Wilson, McKenna, Lanier, Sirius etc) are up to (the whole "Cyber-punk" thing). So, what do you think, Tequila asks me if we'd publish a Leary interview - YES.

An interview with

Dr. Timothy Leary

by Tequila Mockingbird

Fortune Magazine calls in to check one of Tim's quotes that he is enjoying the onset of senility, he said yes. He is not advocating the onset of senility but for those who are thoughtful and curious, there is a lot to be learned, if you can remember it.

When were you born?

October 20, 1920.

You must have seen a lot?

I've seen a lot, I've seen some of the most interesting people of the twentieth century, including you Tequila.

Tim, what do you want us to know?

Let's talk about computers. The computer is an office instrument. Now it is used for shuffling words, files and numbers but because of the break through with the Mackintosh, we now have electronic graphic processes which will allow the new buzz word, which is "home media". To an establishment person that's an oxymoron because "media" is supposed to be "mass media". But that's controlled by ABC, CBS and NBC, KGB and you know who. But the concept "home media" means

it empowers the individual who is using these new electronic multi-media image and sound devices to edit, script and produce their own movies at home with inexpensive appliances. We are talking about the classroom in the living room, the places where the new electronic devices will be used by the individual or the individual in small groups.

And what is your computer homework?

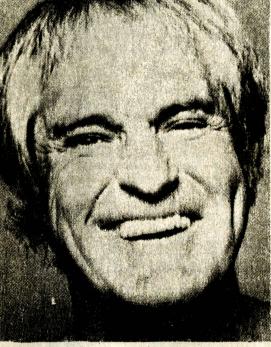
Every 18 months Japanese technology produces a new enormous monsoon wave of appliances that empower the individual. These are electronic devices for the individual. They now have for about \$100 what is called "16 bit graphics", it's like a video game player but it has as much power as a computer. Well, that a computer had 2 years ago. You can attach a compact disc so you can have full motion video. They have all this equipment but they have no software for it. The software is Mario Brothers kicking and screaming and shooting down tanks. It's all something to attract small ten year old boys like George Bush and General Schwarzkopf, but anyone over the age of 10 and not given to aggressive behavior

has no software. That's where we come in, developing tools so that in classrooms students can develop their own software. Instead of software for selling final products, you get software tools.

The last time I was here you were developing some mind toys. What did you do with that idea?

Mind tools, yes, that's right "Mind Mirror". We see that what is called a computer is a device to allow people to communicate. The telephone allows me to send my voice at the speed of light 1000 miles away. Tremendously empowering me and you so that we don't have to go 1000 miles to meet each other. The computer can and

should be seen as a device that we can send our minds out with. So our software is to help a person process our thoughts, put them on a screen, and then through telecommunications to modem them onto telephone lines. For example, the classrooms we are designing for Penn State University there can be three or 4 students at Penn State or there can be a retired lady in Scranton Pennsylvania. All she has to do is look at her screen because the living room is our screen and we can share graphics and pictures. We share a multimedia phone presence which breaks down the barriers of class, geography, economics and language. The multimedia language is not



English or Japanese but the very definition of sound and graphics. We put a little scene up there that tells exactly what is on your mind - which words cannot do. If I say to you "The boy fell out of the tree." It takes about 12 seconds to do that, and only the 15 percent of the race that understand English will understand what I mean because the other 85% will think it's gibberish. They don't know what I'm talking about: What boy? What tree? Why was he in the tree? Oh I know, he was a bad boy, an Israeli boy throwing rocks at Arab settlers. No. I know, he was a good boy. He climbed the tree to get an apple. Or he was another boy who climbed a tree to look inside his sisters bedroom. It's obvious that words like that are designed to deceive and confuse because you never really know what people mean by: "God", "war", or even "boy" and "tree". In the same amount of time I can play a little on a disc and go "tap tap tap" and on your screen 1000 miles away, I haven't said a word, but you see a 30 foot palm tree with coconuts made of diamonds and rubies, and a 14 year old Hawaiian boy with a pink polka dot bikini doing double backflips into a swimming pool full of chocolate pudding. And you know exactly what I mean. Not only do you know what I mean but you then can edit it, you can change it from a boy or girl, you can take the bikini off and make it into jockey shorts. So not only do you know what I mean but you and I are in a partnership here. The political and cultural implications are staggering because now for the first time we know what we want to say to each other and we can edit it very quickly. Nothing is carved in rock or printed in paper that can't be changed. We are trying to get the target person in all of our fantasies and all of our plans, the young person in the United States or the Third World person who has no ability to learn the particular code of language, or move geographically. We keep that 14 year old deprived child and we want to equip him or her for the amount of money we spend on a Walkman or that the school department spends on books they don't read. For half that amount of money we can equip them with appliances and whack, they're on screen with somebody in Tokyo or you're on screen with the little old lady in Scranton. The

amazing thing about it is it turns out that the basic function of human existence is not the individual. For years I've been saying "empower the individual", but the individual, no matter how empowered you are, is just a

raving lunatic or a nice pretty Schwarzkopf unless you are in a small group. So it's always the individual in a small group. That's the original tribe. We all started there. That is the original family. Most of us grew up in a small group where you knew the family and your uncles and aunts and the people next door. The problem with the tribe and the problem with the family is it is limited. Your dad and your mom and you're limited to who's next door. It's wonderful that you are appreciated as a human being. But on the other hand you are expressly limited by the parochial nature of that situation. Now there are communication devices

The best school situation is not the present day college building that looks like a factory or the elementary school that looks like a factory. The only difference between a prison and a factory and a school is that a school and a prison has athletic fields around them and the school doesn't have a barbed wire fence. Otherwise they are all the same building to do the same thing: standardize, package and depersonalize the individual. The obvious, wonderful place to learn was the old fashioned frontier one room school house. Because in that school house, you have the first grade kid learning their "ABC's" and the forth grade kid can point out and help. Meanwhile, both the first and forth grade kids are watching the two high school kids that are now doing mathematics or chemistry on the board. So everyone helps each other. The older help the young and the young help each other. Again, the disadvantage of the one room school house is that you're stuck with one teacher and you're stuck with her eccentricities and her morals and so forth. You're stuck but now with my technique you can have as many one room school houses, electronic school houses that you want. So you'll be studying chemistry at 9:00 with 4 or 5 people or 10 people in different places and you are all in the one room school houses, on your screens. And in the afternoon you are studying Huckleberry Finn and we are breaking down the factory depersonalization

In your classroom, the electronic classroom, you can have the little old lady from Scranton, you can have a brilliant young guy in Japan - you can bring them together. You can have the old and the young and the people who know something about electricity or know something about dance. We want to preserve the incredible power of a small group who know each other and work together very well, with the possibility of many such groups without you having to move your body to it. It is a real breakthrough in that everybody says the education system in the country is not working but I disagree. I say the education system in this country is working. It's producing exactly what they want - a generation of scared young clones, who are economically frightened, who are motivated by greed and sorely afraid of expressing themselves individually.

What do you think of MTV?

...everybody says the education system in the country is

not working but I disagree. I say the education system

in this country is working. It's producing exactly what

they want-a generation of scared young clones, who are

economically frightened, who are motivated by greed

and sorely afraid of expressing themselves individually.

Again, it was invented to empower the individual and as such you will get a large range. Some of it is awful. Some of it will be terrible and some of it will be too repetitious. Some of it is going to be too far out. It's not the content. The message is the media. The fact that people are doing this I might not like but so what? Change the channel.

How are you feeling about the government these days? What about the last war?

What is happening is not the government. America, since 1980 when Bush took over, the Bush Administration has been leading America to become a totalitarian state. That's why there is an increase in incredibly violent movies, violent TV and violent video games. The average prime time TV viewer sees

50 auto crashes and 200 punch outs or shoot outs. This is deliberately designed to vulgarize and brutalize American consciousness so that the average person feels that through violence and ac-

tion you're going to get your satisfaction. The war was the ultimate triumph in mass media brain control. So what is happening now since the war, America has become a totalitarian state - 80% of the people love the military, 80% of the people love the killing, 80% of the people love waving the flag and seeing that we are carpet bombing. And it's always a third world country, or rather, white males killing anyone else; Latinos, Nicaraguans, El Salvados, Middle Easterners... There is a tremendous exhalation that goes along when a totalitarian state comes into power. The average person loved it when Hitler came into power. 90% of the Germans loved Hitler. "We're number 1, we blitzkrieg, today Germany, tomorrow the world!" There is a tremendous rush that industrial age white people get from being in charge, number 1 no matter how stupid the reason. And it can't last because no totalitarian state can last because of economics. You can't keep a country going if all your industrial pressure goes into making

Were you frightened by the phrase "New World Order"?

It was straight out of Hitler's "Mien Kampt", and it's also so white bread American. People right next door to their nice fat General, while he's out there sweet talkin' right out of Isle of Main Street, chosen for their of creative or human motive. And "God", "God", "God", "Praise God", "Thank God", "God bless America", "Thank God no one was killed in that war." Except the colored people.

Everything that I've been talking about since you've been here before is about empowering individuals in small groups. I can't think of a more beautiful illustration of this point than something that happened recently. One human being saved up some money and bought an electronic recording device, namely a home video camera. He took it home and heard some noise outside, and focused on this not knowing he had in his hand the power CBS has. CNN and the military had done everything in their power to prevent that from happening in the Gulf. Not even NBC could do what the little guy had done. But there's this one guy, how many people know his name? He's a hero to me. This guy has got them investigating the police in every State in the Union. The whole world has focused on brutality. He has done more, how? Not by big demonstrations. Not by screaming and shouting. Not by plaques saying "Hell no, Gates must go!" It was by the power of electronic media. The mans name is George Holiday, and the motto is that everyone should have an electronic image processor. If anyone gives you a bad time or a good time, hey, you've got it all down on film. That was the best love I've had in years and I got it through home media.

"The 1960's witnessed a general raising of consciousness, a massive "mind-fission," a widespread retraction of larval imprints. The new realities imprinted were not thoughtfully selected. While there was a "drop-out" away from the artifact-symbols of the parent-culture and a joyful hedonic acceptance of the rapture of direct-sensation ("feel good, stay-high"), there was an unfortunate tendency to reject technology and scientific thinking. The drug culture of the 1960's wandered around "Spaced out" (this is a good term), "high", but with no place to go. One generation too early for interstellar migration.

Into this neural vacuum rushed the "occultists", second hand Karma dealers, Jesus-salesmen, "spiritualists", fadcultists, "astrologers providing occult terms and "other-worldly" explanations for the new transcendental states.

The question of the 1960's was: After retracting imprints from the material culture, where do you go? The answers of the pastwere: back to Jesus, back to Hassidism, back to India, back to the nature of simplicity of the pioneers. The Here and Now of Transcendental Masturbation. The "Me" generation.

The consciousness fads become soothing terrestrial "turn-offs," offering peace of mind, detached serenity, health-foodism, feel-good sensory supermarkets for pre-mature mutants who have no idea of where to go. The waterbed fad is a classic example of premature 5th Circuit mutation, with its hint of zero-gravity sensory freedom.

The hedonic spirit of the 1960's was a manifestation of Stage 13, the receptive, exploratory use of a new neural circuit. It is natural that the first postlarval generation would appear confused, dis-oriented, frivolous, irritatingly vague. The task of the next generation is to learn how to transmit the new experiences, to raise intelligence, to control time, to create extra-terrestrial models based on scientific evidence.

A mutation is always disturbing to the larval culture. No one wants the reality game to become bigger than one's childhood imprints."

From "Info-Psychology [A Revision of Exo-Psychology]" by Timothy Leary, Falcon Press 1989

Info-psychology (Psi-Phy) is the psychology of Quantum Physics: Philosophy based on scientific fact. The psychology of the post-industrial society.



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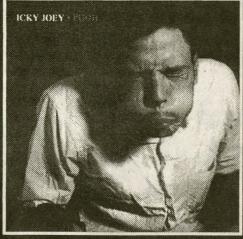






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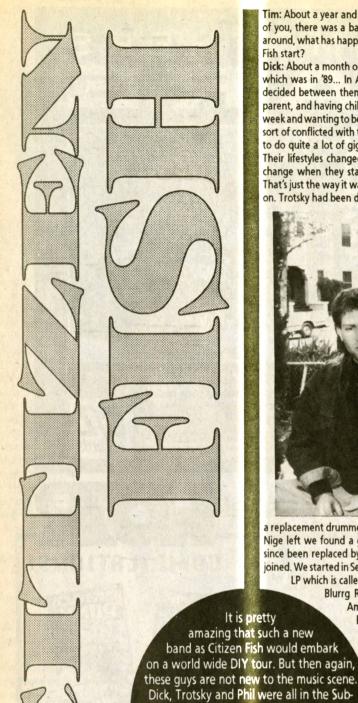
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COMPILATIONS!







Tim: About a year and a half ago I talked to about half of you, there was a band called Culture Shock playing around, what has happened since then. How did Citizen Fish start?

Dick: About a month or 6 weeks after we had seen you which was in '89... In August of '89 Nige and Bill both decided between themselves that the task of being a parent, and having children which involved working all week and wanting to be with their families on weekends sort of conflicted with the way me and Jasper prefered to do quite a lot of gigs. They decided to call it a day. Their lifestyles changed. A lot of people's lifestyles do change when they start to have children and things. That's just the way it was - Jasper and I deceded to carry on. Trotsky had been drafted in for about one week as

too much at the moment. We came straight from Europe where we played in Germany, Hungary, Czechoslovakia, Yugoslavia - we did 3 weeks there. Then a couple days at home with gigs and straight over here. 6 1/2 weeks over here, loads of driving, get back and it's straight back to Europe again. We're gonna be like zombies at the end of that.

Tim: Since there's 3 Subhumans here, how would you say that your attitudes or your music has changed since the demise of the Subhumans?

Dick: Why are you looking at me???

Phil: Well, Culture Shock was what Dick got into right after the Subhumans, and musically that was strongly influenced by Paul and Nigel. So that was a whole new sound, nothing like the Subhumans.



a replacement drummer for Bill, before Nige left. When Nige left we found a guitarist named Larry - who has since been replaced by Phil, roughly a year after Larry joined. We started in September of '89, we recorded one

LP which is called 'Free Souls ... ' which is out on Blurrg Records. This is our first tour of America, we're 5 dates into it and

having a bloody good time.

Tim: What is your impression of

America so far?

Phil: Weird! I've never played gigs in people's backyards looking over Los Angeles before.

Trotsky: This is nice. We've never played afternoon gigs at all before.

Tim: Do you guys consider yourselves brave for trying to cram 30 some shows into 30 some days?

Jasper: Naive rather than brave.

Dick: It's just a case of you've got a tour with this many gigs and this many days and loing it. You don't think about it because

we're doing it. You don't think about it because once you've got something sorted out you don't turn around and say "Oh well, we don't want to do that!" We don't know what it's like, we've never done it before, it's a whole new experience to do that much in that little time.

Phil: When we were with the Subhumans the schedule was pretty similar to this...

Trotsky: Naw, it wasn't as long as this.

humans, a band that toured and recorded

heavily. When they broke up Dick and Phil

formed Culture Shock, another touring

band that never made it to the States.

Now with Jasper from Culture Shock

and the other three we

get Citizen Fish.

Phil: But I think we all will agree that we did set out for

Dick: It had this energy that came through in the playing, very much more rhythmic and reggae and ska influenced. Citizen Fish, because of the nature of the different people in the band, different pasts and musical experiences, we now have a combination that works... a combination of reggae, ska and punk a with mixture of rhythmic and energetic rock type of beats. We've gone through so many styles of playing between us, I mean Jasper's musical history is something in itself, it's a whole new book. And we've all been in Subhumans and/or Culture Shock and we have a lot of experience playing a lot of different types of music which we are bringing out in Citizen Fish.

Phil: Subhumans had a lot of hints at reggae, we were into reggae beats and stuff.

Dick: One of the first ever Subhumans tracks was "Human Error".

?: What about rhythm and blues?

Dick: Nooo. Only when we're being silly.

Tim: Speaking of the European tour, I had heard that the President of Czechoslovakia was going to come to your show.

Dick: That was a really ace rumor, if it would have...

Jasper: It wasn't an entirely unfounded rumor... the people who we did the gig with, the organizers, they are well aquainted with Mr. Horble, and they still see him

Dick: The point is he used to be in a political group called Charta 77, so there was that nominal link. I dare say that Charta named themselves after that group in the first place. Charta 77 are a really good band, by the way, the best independent Swedish band going. If you ever see one of their records then buy it.

Tim: With the previous bands you guys were in you were

Interviewed on St. Patricks Day in someone's back yard.

By Tim Claws

Jasper - bass, Trotsky - drums Phil - guitar, Dick - sings rather political. Culture Shock was more socio-political. Would you say you have a certain set of topics that you choose to write about and sing about?

Japer: That's a question for Dick, Dick writes the words. Dick: No. It's whatever comes in at the time. You can write one or two songs about pollution or environment and after that you may as well have covered most of it. So it's not like "we are environmental" so we write a lot of songs about that, because you start repeating yourself. So basically whatever political things are going on the poll taxes, the environemnt, whatever. "Political" is a weird word, you could say "television" is a political thing and it's a social thing as well. There's labels of what songs are; "political" or "personal", or "social" or crossover and get mingled up.

Phil: Everything is political, your whole life is related to politics whether you like it or not. When you talk about politics people right away think you are talking about

government but that's not the case. Dick: No. Being a vegetarian is a political statement if you want to say that but it's also a personal statement. Phil: "Political" is a shit word that encompasses a lot of

Tim: As a band, would you say that you are trying to get any message across?

Dick: Well, be yourself, have a good time, mean what you say, say what you mean. There's a lot of cliches there but cliches are sort of based on a foundation of truth. It's a weird question.... trying to say that there is one message coming out in all of our songs would be a lie because each song has it's own thing. There are political songs, and personal songs, social-political songs, socialpersonal songs, songs that are just abstract rants - all sorts of things. The songs are just a collection of lyrics that come out of my head and a collection of music that comes out of everybody else's heads..

Phil: There's no master plan or formula that we work for. Dick: The only general message could be like to get people to think at least twice about everything that goes on. Far too much in this society gets taken for granted as being "what is" and can't be changed at all. All change comes from the individual, but collectively. If everybody just leaves it to everybody else to think about it then nothing will change.

Tim: Are there any spacific goals or things you would like

to accomplish as a band? Dick: We'd like to get more people into the idea that you can do things yourself - the DIY ethic. There are so many bands who rely on managers and promoters and people who are just in it for the money they can make out of it that the whole message of independence and autonomy is just getting lost in a barrage of high prices, contracts, and diluted messages. If you want to put a message across, the way you put it across is actually part of that message. So for us it's just as important to do political songs at a party like this, where it is dead relaxed, as it is at an anarchist convention or something similar to that. Tim: Do you like doing parties of this nature, where you can talk and communicate with everyone that is here. Dick: It's excellent, yeah. There's so much tension at some gigs that you can't talk to anybody - noise, tension, regulation as to when things start, when things finish... Phil: Like this incredibly shit place that we played at last night called the Scream Club. It sucks. The fuckin' big heavy muscle bound meatheads pushing people around, stopping people from dancing. The ripped us off for loads of money as well.

Dick: It was the most expensive gig of the tour, \$7 to get in after nine o'clock... It was a dollar for a glass of water! It was totally money based. If it's the only venue in L.A. that lets all ages in that that is a real sorry state.

Trotsky: The more parties the better. Forget those clubs,

play at parties. Tim: You are veterans...

Dick: Careful with that word!

Tim: Yeah, veterans of the English music scene, how would you compare that to here in L.A. or San Francisco where you've played so far?

Dick: It's good to see places like the Gilman Street, which

is far more like the European gigs that we've just been doing in terms of the attitudes - there's no bouncers, there's no real hassles at the door, no searches at the door. It very much self run and organized and there's no violence because that sort of thing breeds good natured atmospheres. Phil: It had a real German atmosphere to me, organiza-

tion wise. The Germans are the masters at organizing really brilliant gigs where everyone chips in, does a bit of the work. The people get in for a really good price... Dick: There's getting to be more places in England like that. The mainland Europe example, bands go over there and come back and say. Wow, we got fed!", "There weren't any bouncers!". That sort of thing. In Germany this is standard behavior for gigs. They bring those ideas back to England.

Phil: L.A. could learn a lot from Germany! Tim: L.A. could learn a lot from anywhere!

Phil: Well, it's not really fair to say that because you have a lot of legal restrictions, with liquor laws and stuff like that.

Tim: There are a lot of people that come to your shows who may look up to you because you're playing in a band or have a history of playing in bands, what would you say to those people?

Dick: That's difficult because people have come up to me to say that the Subhumans were their favorite band they saw us 7 years ago, it was really good... And there's a sort of fear that they're gorina compare Subhumans with Citizen Fish and Citizen Fish will come up worse because we're not playing Subhumans tracks. But the fear, so far, has been totally washed away because have really gotten into what we're playing and doing. And loved it. SO it doesn't matter, it's ok

Tim: Well what do you say to people who say 'Wow, you're in Citizen Fish, let me have your autograph!" Jasper: Oh, let me have your autograph.

Phil: You don't like people to look up to you as some super human being above them but at the same time if you are patronizing and refuse to sign autographs, if you're not careful, you could totally alienate that person You put yourself above them by not doing it -it can go both ways.

Dick: In Santa Barbara there were these people who wanted us all to sign the LPs that they had just bought and I hate signing things, but it was like "just do it". So last night in L.A. a guy said "Can I have your autograph?" and I was like 'Get serious. Do I want your autograph?' Then we just had a really good conversation after that. It was like level to level after that. He figured that was the last thing he could ever say to me but after that we just leaned on the bar and had a conversation.

Phil: To me an autograph is one thing but if someones asks "Can you sign my record?" that they've just bought or just seen ya, I see that in a bit of a different light. If I was really into a certain author, you know I can appreciate people wanted to get a little bit of that person on it as well. Perhaps it's jsut a healthy respect for your music - I like people to have respect for the music, that great. Tim: Let's say you all had schildren and they're gonna read this in 10 or 15 years, is there anything you would like to say to them. Anything you want to pass on... Jasper: 'Tidy yer room' up a bit!'

Dick: 'Don't fuck are und so much, be quite and go to

radio off!" 7: Listen to your old man's stuff!

Dick: Yeah! 'Don't get a job!' (Laughter!) Tim: Are you going to treat your kids differently from the way your parents treated you?

Phil: No, not really. Dick: Naw... They just let me get on with it. My dad neve understood what the fuck I was doing except that it was working and I enjoyed doing it so he let me do it Jasper: My folks have always backed me up with every thing I've done, even if they don't agree with it. What's

the point of alienating your kids? Telling them to fuck of doesn't help at all, so they've always backed me up. Tim: What do you see the future holding, not just in

Jasper: Um, the world blowing up in about 1000 years time (subtle laughter)

Dick: I don't know. Two months ago when the war started I thought, Well this is it, let's go nuclear. Third world war. We've got about 6 months to live, But that's me, that's pessimism.

Trotsky: There's too much ripping off of the world, it is

Jasper: I don't know, I'm a bit more optimistic. Dick: And Jasper is ill at the moment!

Jasper: Yeah, when you get ill you get spiritual and you see the truth in this mess! (Laughter!)People like Joe Public, and I'm Joe Public as well are much more aware of environmental issues now. People like my mom and dad, they're aware of it, they take heed. Dick: A lot more than say 10 years ago

Jasper: You've got to be optimistic from that point of

Dick: We've got to put pressure on our governments to change these things... a good book to read is "Start" by Ben Altman which sums up a whole load of problems that are happening. Book, a lot of people are really scared to talk about what books they are reading. I think people should come out and recommend books for other people to read because there's enough time that people waste watching the fucking television - which is

not educational. I say get some good books. Tim: Ok, who would you recommend as authors. What inspires you?

Jasper: "Bluebeard" by Kurt Vonigut - that's a good book, warm, solid. Phil: Me and Jasper were talking about George Orwell

the other day. Everyone knows him for:"Animal Farm and "1984" Dick: ... which are good books.

Phil: ... they are good books but I really like one he wrote

called "Aspidistra Flying????

Tim: Would you guys say you draw inspiration for your music from authors, or books that you've read? lasper: That's a new angle, yeah. Has a quality to it.

Dick: "Literary-core", I like it. Jasper: Book-core. I mean books, you can do anything

with books... (the band is snapping pictures...) Tim: The way you guys are snapping pictures, what are

you going to do after this, Disneyland? Dick: We are tourists! After this we go and do another

Tim: So Disneyland is out of the guestion?

Dick: Disneyland?!? That's like going to see the fucking Tower of London, or the Eiffle Tower or the Taj Mahal... Phil: What's wrong with that?

?: You have to take some acid!

Dick: Oh, I'll have fucking nightmares forever. Tim: Outside of playing shows, is there anything you

would like to do while here in America? Phil: I'd like to walk around in the countryside a bit nellow out.

bed!" "Listen to some decent music, turn that fucking

Jasper: I'd like to go on a train, you know those ones that are like double deckers. That would be ace.

Jasper: Everyone here has been to America a few times before.

?: What do you think of Rodeny King, they guy the LAPD beat up on video?

Dick: Well, it's about time the pothe police got caught doing something like that.

Phil: That Chief of Police is unbelievable isn't he? I don't know how he's still there.

Jasper: Oh, it was horrible, he could hardly move and they were still hitting him.

Tim: In America we see a lot of video from England of bombing and terrorist acts of the IRA, is that commonplace in England like the police beatings are commonnere in L.A.?

Jasper: Yeah terrorism is pretty common in Northern Ireland and in Britain as well...

?: You do any yourself?

Phil: Yeah..

Jasper: No. We don't get into that.

Tim: For people here that don't really understand that, could you explain a little bit about the problem in Northern Ireland and why it's happening.

Jasper: First off you should ask an Irish person...

Dick: It goes way back into history...

Jasper: It really is complex.

Dick: Back to like the 1700's... there's always been revolt from the Irish to the English because the English have always been invading and taking over property and controlling things to the detriment of the actual people who live there.

Phil: A lot of it's about Catholic oppression because they are the minority and get a real shit deal.

Tim: Is it political or religious?

Dick: It's a mixture of both. It's really hard to work out what should be done. If the English Army were to pull out, would the IRA keep on going or not. They want a united Ireland. From that point of view (could see why any country would want their own country back...

Phil: Right, that's the Catholics on that, the Protestants don't want a united Ireland... but who's to say who's right. But they can't sit down and work it out amongst them. The religion gets right in the way.

Tim: What would you say is the best place you've ever played?

Phil: Right here, now, in Palos Verdes! We saw that where ever we're asked.

Dick: Gilman Street was a fucking classic, it must be said.
I was on a fucking after playing that. But I was on a fucking high before playing that, uh uh uh uh uh.... (laughter)...

Tim: What do you guys think about drugs. They are like the main issue here in 1991.

Dick: Drugs!? What about the war?

Tim: Ok, we'll get to that next. What do you guys think about the war that just went on?

Dick: Oh it sucks. Especially right now. There's so much disinformation going on. Like half the army is left behind but they send a few people back and the whole place is covered with fucking flags and yellow ribborus "Yeah yeah our soldiers!". But it's not true, half of them have been left over there to control what's left of Kuwait and to control some of Iraq no doubt. The CIA knew that Saddam Hussein was going to invade Kuwait a least a month before it happend and did fuck all about it! It's all woong.

Phil: I was talking to this guy the other day and he was saying that this has taught the children that you can have wars without people dying, I don't think that's true really. In the public's eye it has been a very sanitized war. And it has shown that wars can succeed and be effective in stopping something that is happening, without a lot

of people being killed.

Tim: Teaching people that war works...

Dick: It undermines the whole nature of the teaching element in the first place because that is un-true, there were a lot of Iraqi citizens that got killed. You can't shoot missiles and not expect to kill lots of people... it's all

Phil: And they killed loads of people when they were on the retreat as well... a lot of 17 year olds, 18 years olds,

conscription kids... they just gunned them down on retreat...

bullshit...

Dick: There's a 60 mile long line of dead bodies, jeeps and tanks of retreating Iragis, the dogs and vultures are pecking at the bodies... for 60 miles every vehicle has been blown apart... Phil: My life is not worth anymore than theirs, an American life is not worth any more than an Iragi life, we all equal as far as I'm concerned... All we hear about is 'allied losses', what about losses over there?

Dick: Definitely hundreds of thousands...
Tim: How do you think this will shape the future?

Dick: The next nuclear war is most likely going to happeninthe Middle East because there is so much more turmoil. The Palestine/Israel situation has not gotten any better whatsoever. The more Americans over there, the more people are going to retailate against the American influence.

Tim: You guys have just gotten back from Europe, with a reunited Germany and the boarders are down. Is there anything that struck you as being very different?

Phil: The first thing that struck us, we though great, let's go to Eastern Europe,

what was East Germany, a nice change, see what it's like... we get there and all you've got fucking is Madonna on the radio and they're got microwaves and instant hamburgers...

Dick: ...and they're still poor...

Phil: ...it just went straight in, as soon as the wall came down, big business.

Dick: Like a disease really, because the people aren't really any better off-the business men are better off, the McDonalds are better off. There's a drug addiction problem that was probably never there two years ago. They've got the freedom to do a lot more things, but they've also got the freedom to fuck themselves up without quite knowing how. They've got the freedom to be subliminally influenced by a load of crap. Phil: They're at the mercy of the marketing men.



Tim: You just mentioned drugs and I asked that question a minute ago. How do you feel about drugs, or the war on drugs?

Dick: I think any natural drugs is ok, any chemical drugs is not ok. That's about as fine a line as you can get really. Phil: I figure it's up to the individual person, it's their decision. Some people really enjoy taking drugs and

think they get something from it, if that's the way it is

Dick: There are more people hooked on tranquilizers than anything else.

Jasper The 'War on Drugs' in England, I mean more people die from sniffing petrol or lighter fluid, more people die from that. People in England have got the

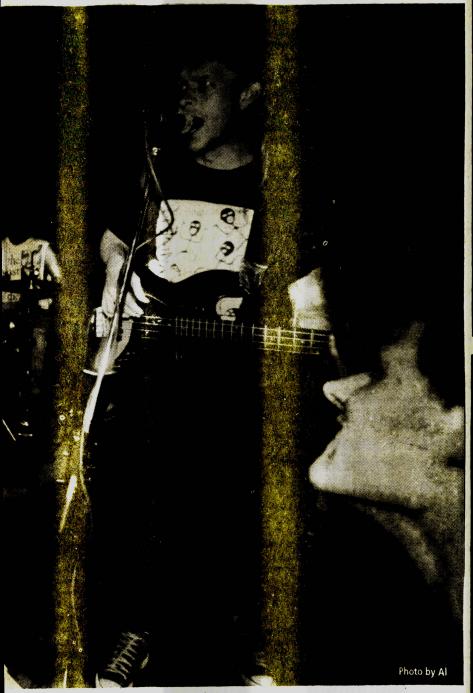
Phil: Smoking and drinking, those are the main drugs, if

problem with drugs is the crime that is related with it. Tim: There's about 10 or 15 people standing around listening to this interview, is there anything you'd like to say to them?

Dick: Read the fanzine!

Phil: Buy us a beer!

Dick: Think twice about everything. What you read might not even be the truth, I might not even be saying



they're gonna ban drugs they should ban those...

Dick: But they make so much money off of it, they same way that the CIA is making so much money out of

Phil: It's just hypocritical. I'd say the main reason for the War Against Drugs is being an anti-crime issue, because most crime areas are drug related. That's the biggerst Tim: Which one of you has the longest penis? All: Yeah, ha, Dick! Dick, really! Dick: We don't know! (Everyone talks at once...).

Tim: That's really important to people in L.A.! Write Citizen Fish at:

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FANZINE SPOTLIGHT

Some female zine editors and their zines. by Shane Williams

This is a pseudo symposium - pseudo because I am in prison and all the editors were interviewed by mail and their respective answers have been collected and interspersed, almost as if we'd all been sitting around talking. Too bad that wasn't the case, because mail interviews aren't often as illuminating as the real face-to-face thing - but with that apology out of the way, let it be said that all of these women/girls deserve to be read about and their zines deserve to be read.

I wanted to do this because I intend to resurrect the "zine spotlight" as a regular feature of Flipside. This two part symposium with female editors will get it off to a good start. I say two part, because more responses are already on the way, and I have some other editors I'm trying to contact or trying to get confirmation from. But before I mention them, or even get down to business and tell you about the girls whose zines you are about to read about, let me salute some of the other great females in fanzines. Whether or not women are well enough represented is certainly open to discussion and I'm sure no one, women especially, want to hear my sociological musings on why the ratio of scene participation in general doesn't match the actual boy:girl ratio in general. But regardless of the folderol, I myself have been inspired by and enamored of zines from the past, like Truly Needy, done by Barbara Rice, and Disgorge by Charx, and Autistic Chainsaw Gazette and the girls who did Bitch. And let us not forget that Flipside itself has had plenty of female co-editors. In California alone there are two extremely long lived publications, both done by women that aren't featured in this symposium, Puncture and Rad. But the least I could do was mention them for those readers who actually want to acquire and collect zines put out by women.

The next part of this symposium, hopefully to be included in the next issue will feature Verna who has done My Awe and Heavy Petting, and her new collaborator Kaija, who between them will be doing The Ten Condiments. I hope to have Ivana F. who published Sensured, L.A. reportage on the all hours "house" events, and Gloria Berlin who works on homo-core zines out of Canada like Bimbox and J.D.'s, and hade a cassette zine called Hide previously. I'm still looking for one or two more participants, so check out the follow-up/ end piece/ info after the interview/symposium proper. Which is just about to start after I introduce the other zine editors.

Fittingly enough, Flipside, which has always had a local/regional focus, three of the four editors and their zines are based in L.A. The odd woman out is Christine Boarts. Her zine is called Slug And Lettuce and she was the only one of the girls who sent the requested photo to use as graphics. The scene she documents in NYC is an alternative to the more well known scenes there like the pigfuck scene or the straight edge scene. In fact I'd have to say her and her zine are helping to document something that ideologically is akin to the Gilman Street scene and musically akin to the UK's "crustcore". I'll let her own answers give you a better idea of what I'm talking about.

Kimba's zine is not even out yet. I decided to include one struggling aspiring editor, and though her answers don't necessarily document just how much effort goes into the sometimes seemingly insurmountable effort of getting that first one out, I do hope that if nothing else, Scrogg Munsta, which, like so many planned zines started out as a classified in Flipside, comes to fruitation and the readers of this will make sure that happens by contributing and subscribing up front. I happen to know the first issue will contain interviews with Clawhammer, Fu Manchu and Shoeface.

Carrie is an old friend of mine, and as many zines and mini-comics as she has published, I can't think of anyone who deserves to be spotlighted more. Currently she does For Your Skull (22 issues to date), Little Skulls Bay-Bee (17 issues to date), and Brane Skan (3 issues so far). She does comics too, and as you'll find out her zines are full of art. Her band Geko plays out in L.A. and one of her latest projects consists of mini-comics which illustrate song lyrics of Geko, called Sing Along With Geko. The bands tape and these various publications can be found at Vinyl Fetish Records in Hollywood.

Debi Dip does Real Life In A Big City, and has for a few years - in which time most of L.A.'s coolest bands that play the Hollywood club scene have done lengthy interviews and gotten the cover. Pigmy Love Circus, Kings of Oblivion, Miracle Workers, Clawhammer, Tommyknockers and lots lots more. Sometimes other creatures of the night make it to the cover, like Kitten Natividad who is an exotic dancer up on the Sunset Strip but who is best known for her appearances in Russ Meyer movies.

So just remember, if due to the nature of mail interviews the answers verge on repetition, that we are talking about and spotlighting 4 very different women as far as the intent and content of their zines go.

A few digressions and comments of mine can be found in brackets in their answers, regular parentheses express the parenthetical thoughts of the answerer themselves, I've done some editing for clarity, hopefully no one will have a hard time recognizing their answers. Information on ordering their zines, and being included by me in future Zine Spotlights including Females: Part 2 will be found at the end of the symposium.

Shane: So where do you call home for your zine(s)? And does the locale/location influence it's character or content?

Debi: The home of Real Life will always be Hollywood, I was living in Hollywood when I started publishing and even though I've moved to another part of L.A., I continue my PO Box in Hollywood. Hollywood to me is one of the greatest places in the world because it attracts not only the really far gone weirdos but so much of the "subculture" including what I consider to be a high percentage of intellectual sub-culture [Tim Leary in an '82 book, Changing My Mind, Amongst Others, enthuses about the center of evolutionary consciousness being in L.A. "westside", he includes most of Hollywood in the actual boundaries he gives.] When someone in a small town decides to hit the "big time" they often choose between NY and LA, and face it, the weather's better out here. And Hollywood will always be home.

Chris: The Lower East Side of New York is where Slug And Lettuce comes from. The neighborhood does have an effect on a lot of politics which I touch on in S&L and it has also become a lot more political since I've lived in the neighborhood. Basically because there is a lot going on here under our noses, a lot of really fucked up thingsthe whole gentrification process, the squatters, homeless and poor plus the general radical activity which is so much a part of the neighborhood. Then of course there is the whole punk rock scene which is pretty much centered around the Lower East Side, and that aspect is the main focus of S&L.

Carrie: Los Angeles. Hollywood to be exact. I don't think the neighborhood or city have any influence on the contents of the zines I do. I use contributors/ artists/ opinions etc from all over the place... I'm not concerned with doing a "local zine". I have a sneaking suspicion the zine would come out basically the same no matter where I lived.

Kimba: La Puente. [An outlying area of L.A. not far from where Flipside's home in Whittier is]. All of us involved are 2nd generation La Puente-and except for Joel who is from Pomona. The zine is inspired by the boredom and the never ending sickness of the so-called changes that are really conformity within the supposed "scene" here - one year straightedge, one year skinhead, one year skaters. Now it's the cholo-types. We refused to follow.

Shane: What about the fact that you, the editor, being a female? How does that influence the character and content of you publication?

Carrie: None, as far as I know.

Debi: I don't really notice anything specific arising out of the fact that I am a female. I think the people that read Real Life are less attuned to differences between males and females, less likely to be chauvinistic. Of course seeing a females name in the masthead probably turns away a lot of the sexist types so I never see or hear anything from them to begin with.

Kimba: I think being female makes meslightly kinder in what I would print and how I review things. Also pro-choice views on abortion and other feminist topics could crop up - although I'm certainly not an extreme woman's libber (especially not with the war — joke!).

Chris: Doing a zine and being female gives me an opportunity to voice my opinions on the lack of other females in the scene, which I think is a real problem. I really try to encourage more women to get involved and not sit back and let others speak for them. I also try to make it clear I AM a female (because there seem to be so few active) but that it shouldn't ultimately matter or have any effect on what the zine is about.

Shane: Assuming you do consider your publication(s) punkrockfanzine(s), is there a particular sub-genre your prefer to cover? How did you get interested in the type of music you feature? And has your favorite types changed or evolved with your zine having a corresponding change?

Chris: If I have to get down to classifying the zine, well it does lean to the DIY peace punk type scene, but it is not limited to only that. I try to open the lines of communication within the underground and alternative scene. I used to cover a broader spectrum of hardcore and punk, but I feel it is important now to especially work on the DIY movement and support that as much as possible 'cause a lot can be done ourselves and by promoting ourselves with help from each other. I don't limit anything to any certain genre or category but I do want to keep the whole thing on an underground level. As in what is truly underground and not what has become mainstream within the underground.

Kimba: Although it is a punk rock fanzine I also like to cover any local music that is good, which could be in a different category. Like ska for instance, a personal favorite of mine. Contributors have and can influence my current tastes, and thus what the zine will be about.

Carrie: I'm interested in covering two aspects of the punk rock / alternative zine/ music deal. Art and comics that have some kind of connection with the "scene". I think art and comics are overlooked. Also, in Little Skulls Bay-Bee I'm into printing opinions of people involved in the art/comix side of the scene, as well as other interested participants. It may sound corny, but back in junior high Queen and Black Sabbath weren't doing it for me anymore, and one night I actually discovered the Rodney On The Rog radio show [that Flipside still salutes with Rodney's playlist, even if he is a twit in the eyes of this editor/staffer, his show has been and still can be worthwhile!] and it was playing the Sex Pistols and that was that... I found the music I was

Debi: I don't associate Real Life with any particular genre of punk rock. My main qualification is that I like the music in question. I can certainly tell you the kind of music I don't like or cover - which is prima-

rily that college radio "alternative" highly touted stuff. I got interested when I was a teenager and a friend of mine took me to a few shows... and when I moved to Hollywood and met Edwin (of Moist and Meaty fame at the time) and he continued the fine tradition of escorting me to shows a lot... and the rest is history.

Shane: So what is your most important reason for doing a fanzine? What motivates you?

Carrie: Not only do I enjoy it, but I've become addicted to it. And I think there is cool stuff out there that needs to get exposed.

Debi: Believe it or not, when I started my own zine it was because I was frustrated I couldn't get my stuff published anywhere. I didn't really start out to do my own fanzine, but since that time my reason has evolved into exposing other people's stuff (who might never have been exposed or pushed to create without Real Life), and it's the sheer pleasure and ego-caressing I get from walking into a club and seeing everybody in the place with their nose buried in the zine.

Chris: The most important reason to keep the zine going is for contact and communication purposes. Classifieds used to always be my favorite part of fanzines (like Flipside and MRR), especially when they were more pen-pal oriented. People all over hook up and hold the scene together that way. That is why I give space for people to do that - to find people to write to and make contacts to distribute info, literature, records etc. Whatever they have to say, it keeps a true underground alive.

Kimba: The most important reason now is to just not flake out and get it going. I want to help local bands. I want to have something to do outside of school and work and hopefully meet people and maybe even make a few dollars [good luck on the last about the only way to make any money when you are just starting out is if you did flake out and kept the few bucks from early subscribers!

Shane: So what turns out to be your favorite aspect of editing/publishing - what gets you off - what is in it for you?

Chris: My favorite thing is all the people I meet through writing. I've hooked up with a lot of really great people and it is really a great thing to write people and know that you can go places and be in on what is going on there, and find people that share your ideas and views. I still think this is a truly amazing and wonderful thing. I just recently got to meet a lot of people I write in California. Plus I enjoy writing and I'm really into trying to write back quickly to everyone. It seems I spend an enormous amount of time on mail, but communication is the key to the whole thing.

Debi: Like I said, seeing people read my zine and exposing people and prodding them into doing something for the zine.

Kimba: Getting mail. It is great - different -interesting. Also getting demos and art to review or include in the zine. I love seeing the creative side of people.

Carrie: Besides the fact that I thrive on doing it-the communication and response. Shane: Is there something special in each issue you hope doesn't get overlooked by your readers?

Carrie: I don't think anything gets overlooked. The zines I put out range for 8 to 24 pages. I'd love to do larger zines, but don't have the money, so, because of the size I don't think anything gets overlooked.

Kimba: Probably whatever stuff that gets included that pertains to current issues - or commentaries on serious topics.

Debi: I like to think that Real Life readers read it cover to cover, but I guess that isn't always the case. Of course I think everything I publish is well done and a must read. But if I have to plug a feature I would have to say Bitter Eds infrequent columns or the "Strange But Weird" section...

Chris: The fact that I am female, even though my whole name of Christine is sometimes used, it seems like some people who write assume I'm a guy. I wrote to a guy for a year and a half before he figured out I was female - that kinda got to me! Also the photo credits are important to me.

Shane: If you could get paid by a larger magazine to write about music or your scene would you prefer that to work and expense of putting out a fanzine?

Kimba: No way-that contradicts my whole purpose.

Debi: I would probably take the opportunity to do something for magazine as well as probably my own fanzine. At this point Idon't really "write" for Real Life as much as do everything else: type, transcribe, layout and edit. I do co-interviews and write reviews and occasionally "editorialize". "Being paid" sounds like having a day job, it just doesn't seem like it could be the same creative outlet doing what I do for someone else instead of myself.

Chris: I could contribute to other mags, but not at the expense of mine.

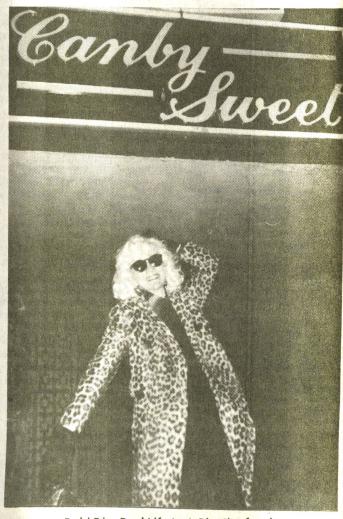
Carrie: At times, yeah! If there were no restrictions and I could write on anything I wanted to I'd definitely do it - but I would still want to put out my own zines. [It should be noted again that Carrie DOES contribute to lots of other mags, some pretty large like Factsheet Five - her art that is - and for copies not dollars up 'til now as far as I know. Chances are everyone reading this has seen her art in some zines.]

Shane: Do you get much face-to-face response - like do you sell copies at gigs? Or do lots of people at the gigs you go to know you do the zine?

Chris: Yes, because I run the record table at ABC No Rio where I also hand out Slug & Lettuce regularly. I also walk around handing them out at the club so I get a lot of responses and people know me along with S&L. Since it is free it gets to a lot of people, I can give them to everyone and it enables things to work out better since the info gets out to lots more people. That is a big reason why I've been keeping it free. Carrie: Not much-I sell mostly through the



Chris Boarts Slug and Lettuce fanzine.



Debi Dip, Real Life In A Big City fanzine



mail order. I don't sell copies at shows but I may leave issues out at shows for free. I prefer selling through the mail.

Kimba: Not yet, I hope.

Debi: I often get responses in person from people I've known for awhile. On rare occasions a stranger or someone I haven't met but who knows of me gives me feedback. A lot of people don't know I do the zine - and I'm actually guite shy and I go to great lengths to look different everytime I go out. I'm glad I'm not recognized and talked to by people I don't know yet.

Shane: How about bands? Have you met and gotten to know bands you might never have known as well without doing the zine? Such as?

Chris: Yes, I've met lots of bands through S&L-both through interviewing and doing photos. In fact now it is all through photos since I quit doing interviews. In the same way that people in bands generally know a lot of other bands all over, people in zines are constantly meeting and dealing with them. I can't even begin to list them. [I can, I saw a photo of Chris getting bussed by Jerry of Poison Idea. No doubt most bands who've ever played ABC No Rio could say they know her.]

Carrie: No, I don't think I've met any bands strictly through zines. Seems funny, huh. Well, I'm in a band too so it seems like I meet bands that way. [Whereas she meets artists through mail with her zine.]

Debi: Without a doubt. The latest example would be Spiderbaby. I just introduced myself to them and asked if they wanted to do an interview. Publishing does make me more apt to go to a show where I don't know or haven't yet seen anyone on the

Kimba: So far I've met bands I helped interview like Clawhammer and Voodoo Glowskulls

Shane: What other zines do you read regularly? Do you have respect for stuff covering music that is more of an alternative magazine than a fanzine, like Spin, Option or Alternative Press?

Kimba: I read Dawn Is Ugly, Flipside, A Madman Dream, Cancer, Joe News(letter). Most bands want to be in those magazines, so I guess I do respect them but they are a little pricey.

Carrie: Oh boy! Let's see... all L.A. area zines I can get my hands on (of course that includes Flipside!), all the zines people send me in trade for my zines or my art, Factsheet Five, Thrasher, MRR, comix like Love and Rockets, Neat Stuff, Stickboy, and let me be sure to mention Technology Works and Substitution. I'm not bothered by the larger magazines. I read Spin too. I see nothing wrong with alternative music being covered in magazines with larger circulations - it deserves all the exposure and attention it can get.

Chris: Profane Existence, MRR, Not Your Bitch, Disobey, Shadow, Raisin'Hell, Pschitt, Tiny Fanzine, Stranger, UK Resist, Mindless Confusion, Time To Unite. Most of which are done by people I write to and trade with regularly. I respect but don't really follow the larger magazines. I put my attention on the DIY zines.

Debi: I regularly at least browse through Flipside, Factsheet Five, Ben Is Dead and various freebies that pop up in L.A. I also get to see some zines from all over that people send me, but often just as a one shot. I don't read Spin or the other alternative "industry" mags.

Shane: Is there one particular writer - not necessarily a rock critic, not necessarily alive, that you wish could/would write something for your zine? Or an artist?

Carrie: I can't think of an answer for that one at the moment.

Debi: I thought about this question a long time and I can't think of anyone. I'm not really impressed with names... although I can think easily of people I WOULDN'T want writing for me (like Robert Hilburn, the L.A. Times music critic). [L.A.'s answer to Christgau?]

Kimba: Yeah it would be great to have Andy Warhol write the dirt on people. [Hey, I thought cuz you were a girl it was gonna be a kinder, gentler zine! | Camus would do an advice column. Escher or even Perry Farrell would do the cover art.

Chris: Not really, never thought about it. I gave up a long time ago trying to get or even writing to get people to write for or help me out at S&L. I found out things only happen if I do them myself, and that is how it has always worked.

Shane: Give me some kind of ratio or idea of what elements your zine actually consists of (interviews, reviews, art etc.) Is there anything you would like to have more of, and are you actually looking for contributors in any department.

Carrie: The ratios fluctuate from issue to issue. I'd say For Your Skull is 45% art, 45% interviews (usually with artists but also bands) and 10% could be anything. Brane Skan is 50-60% art, 5% poetry/writing, and the rest show and record reviews. Little Skulls Bay-bee is around 70% people's opinions on various topics and the rest art or whatever I feel like. [When Carrie says opinions what she means is that her artist friends answer various questions so than an issue of LSB could have 10 people whose art is found in her various zines telling what kind of beer they like or even how fast they pee it out after drinking it.] I'm always looking for new artists and comics that I like and want to include. Always looking for contributors to interview bands or bands to send stuff for me to review.

Kimba: All that you mentioned and whatever comes up. Not sure of the ratios yetbut we need artists! And could use colum-

Debi: Each issue has an indepth interview with the cover band - usually like 8 to 10 pages, plus a Stubo comic by Edwin. The "Strange But Weird" news items and record reviews. Then there are the semi-regular contributors who appear in various issues. I would like to have more of everything. with the understanding "if I like it, I use it." Chris: S&L consists of photos, classifieds and zine, record and tape reviews. I'm

always accepting classifieds as the main focus, so anyone interested send them in. Shane: Are all zine writers frustrated musicians? If you had a chance to do an interview/ get photos of a band - or become a member of that band - which would it be?

Chris: I'm not a musician, nor do I want to be. That is why I do the zine, if I wanted to play music I would do that instead. I prefer to photograph bands. I consider myself a photographer.

Carrie: No. I'm not a frustrated musician cuz I'm an actual musician and I quess I put even more importance on my playing than on my zines. But I would love to be a member of bands I like for at least long enough to do a live show with them.

Debi: At one time I tried to play bass and I probably could enjoy being in a band, but if it was a choice between editing and playing, I'll stick with editing. I'd rather interview the bands that play than play with them but if I didn't have to have a day job I'd get in a band AND do the zine! Kimba: No, not me. But a co-editor, Joel, does aspire to get a band together.

Shane: Do you practice any censorship... meaning for either reasons of desired political correctness or aesthetic continuity or just to avoid any legal hassles do you exclude anything from print?

Carrie: No. I deal with stuff that interests me and I don't worry what others think. Kimba: Ask me after I've been doing the zine! Not so far.

Chris: Idon't really censor anything. I haven't had much of a need to, though I will not print any sexist or racist stuff. I haven't gotten anything I've felt to be offensive. Only one classified which talked about a guy's dick and I just tossed it. Everyone else gets a fair chance. [Uh, I think your answer should have been "Yes, if it offends me it doesn't go in." I mean it is your zine and I dig it or I wouldn't be spotlighting it, but why can't a fella talk about his dick?]

Debi: I don't censor anything. One time I did object to ad content for the back cover that could've caused me legal hassles since it was explicit oral sex and I don't want someone's mom seeing it and deciding I'm harming her kid.

Shane: In the expression "sex, drugs and rock and roll" do you feel anyone of those is incompatible with punk rock, or your zine? I mean it is conceivable that someone could reject all three if they didn't even like to equate "punk" with rock and roll. Debi: Sex, drugs and rock and roll all apply to Real Life, hence, the name. One time I was accused of being "art fag hippie trash" when I rejected a disgruntled material though.

Kimba: While I'm not into drugs the zine is open to the subject and all experiences

Carrie: I guess... what it all comes down to is.. it is all whatever you want it to be. It is all up to each person's interpretation. In many ways, sex, drugs and rock and roll are all related and at times they have nothing to do with each other.

Chris: I don't have a problem with any of them, they're all a part of life and punk rock music. It all falls together on some level anyways. I just have a problem when the sex thing gets egotistical or derogatory towards women, which can be prevalent in the "rock" world but which "punk" should be able to show the other side of the coin to. Punk is also about ideas and not just sex and drugs.

Shane: Is having fun more important than changing or influencing people?

Chris: I don't think anyone should try to change people. You can make information available to people which could influence them, but you can't force anything in the way of change. Plus I don't think any of it should take the place of fun. I mean hopefully wherever people are coming from they enjoy themselves and can still have fun.

Carrie: Well yeah! What is the point of doing something if you hate it? Someone is not going to change if they don't want to.

Kimba: Yes. I tried changing people once before in a small underground paper, school paper, and realized that it couldn't be done too easily. I'd rather have fun and get responses than fill someone else with me.

Debi: I can combine having fun with influencing people. Although in the realm of things, having fun is ultimately most important to me.

Shane: Is there anything that has been implicit in your zine or your answers so far that you'd like to say more explicity now... perhaps as a bludgeon to get a point across or as a hook to draw in prospective readers?

Debi: I guess the only point I'd like to make is that in Real Life, one will find material that can't be found anywhere else. I don't demand exclusivity from my contributors, but many of them don't send their stuff anywhere else. And I believe it all to be very readable, very enjoyable stuff.

Kimba: Too soon to say - hope Scrogg Munsta thrives and people enjoy it, respond to it, contribute to it...

Carrie: No... [1] answer for her - this is a bludgeon - poeople who love to draw/do comix should check her stuff out. She likes to collaborate as do many of her contributors. Some people might even remember the mini-comic she drew and I scripted called Buddha Moodist, Punk Zen Detective... soon to be resurrected.]

Chris: I've touched on it a few times, but basically with Slub & Lettuce I want to emphasize the classified's and encourage communication through pen pals writing. I don't want the classifieds to turn into record collecting lists. To me that is not what punk rock is about, and I hate to see it take up so much space in various classifieds. I also want to encourage more support for the alternative DIY movement. It really is going strong and there are lots of people working to hold it all together, if people just keep this in mind and keep working together it can only get stronger.

You can order a single copy of Scrogg Munsta #1 by sending a buck to Kimberly Burns (Kimba) at PO Box 2723, La Puente CA 91746. I'm sure stamps or a contribution or a nice letter offering to contribute would be just as appreciated.

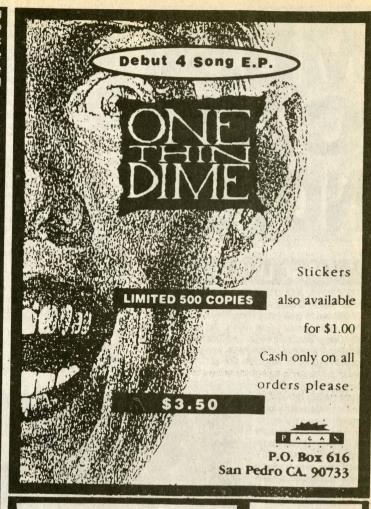
Sending a buck or some stamps to Carrie at PO Box 481051 Los Angeles, CA 90048 will get you some current items. She also likes to trade zines. Remember, she publishes multiple zines and comics. Sarah Folkman, Carrie's co-editor will be exhibiting her paintings at Ministry (on La Brea) in August/September 1991 and at MOCA (on Melrose) in July/August. Those of you in L.A. ought to check that out as well.

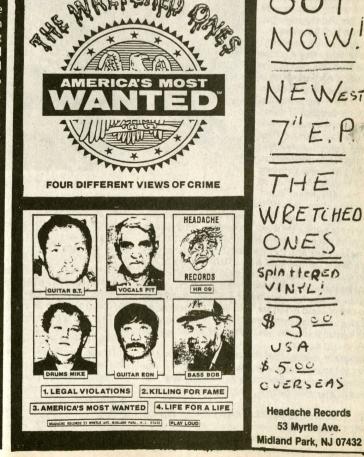
Slug And Lettuce can be acquired with an SASE to Chris(tine) Boarts PO Box 2067, Peter Stuvevesent Station, NYC, NY 10009.

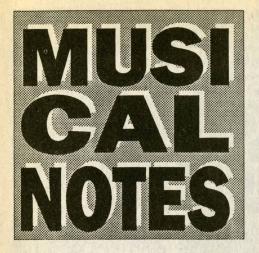
Debi Dip would like you to make money orders payable to her in that name to 6520 Selma Ave. #332, Los Angeles CA 90028. \$10 for a year or 1 buck per issue. It can be found free around the time it comes out at clubs and record stores in L.A./O.C., and both Blacklist Mailorder and Big Spazz Production also carry it. Issue #34 is the third anniversary issue with a press run of 3000.

Now here is the deal - to be spotlighted by me in a feature you need to send me your zines. You still need to send copies to Al/Krk at the Flipside PO Box for regular inclusion in their zine reviews - but if you want me to be reading your zine and sending you letters of comment and possibly featuring it, you need to send me a copy at: Shane Williams 73673-012, Saguaro East #319, FCI Tucson, 8901 S. Wilmot Rd., Tucson AZ 85700. As I said I am looking for more female editors to send me their mags and answer the guestions I've asked in this symposium. I'd especially like to hear from Gloria Berlin of K.K. (who does Lil Rhino Gazette) if they're reading this, but in general I want to read any and all zines and anyone who has been a consistent reader of Flipside through the years and pays attention can judge how likely I am to enthuse over their publication in a featured Spotlight.

Final word out of my mouth. Don't waste your time or energy or money being generous and sending vinyl/cassettes/CDs to my address. Only printed matter such as letters, zines, softcover books will be delivered to me. Thanks in advance. - Shane







MISC LIVE SHIT

REDD KROSS, JELLYFISH AND TEXAS VAMPS Granada Theatre, Ontario, 4/5/91 by Moe Hock

Ontario was its usual Friday afternoon stink of smog, heat, traffic, flags and puerile yellow ribbons. But night comes the smell of Orange blossoms in the air. Even Ontario can be magical, especially in this gem of theatre awash with gold-leaf decorations and balconies (of course the Granada's under constant threat of destruction to make room for some godawful office

building). Nothing can be more tiresome than the clothes of the Texas Vamps-the usual black stuff along with the usual silver dangling this & that to look like the next big thing (for the last ten years) out of England or MTV. Musically they were more original-a minimalist Cramps-meets-Devo I guess. What they should do is keep the music the same but put on weight, wear accountant-length hair, glasses and plaid shirts from Penny's. Maybe grow a few zits. Then they might grab my attention a little easier.

Jellyfish really is this month's next big thing. They've got the looks, the playing, the songs, the attitude, the screaming girls in the audience, the great harmonizing voices-everything that (with the exception of harmonies maybe) you could have seen five years ago with the Three O'clock or more than a few other neo-psychedelia conglomerates. C'mon guys-gimmie something that'll keep me from drifting off to the refreshment stand.

After some of the Jellyfishers faded out of the theatre (jeez, it was already 11:00) Redd Kross showed why they thoroughly deserved to headline the show. This band gets put down a lot (dinosaurs that never have/never will make it etc.) but it's hard for me to see why. After the forgettables before them, we finally get a blast of the REAL ROCK & ROLL TRUTH that maybe only zillion-year veterans like Redd Kross could possibly deliver on a night like this. Hard for me to say where I've heard this so-called dinosaur music before-crazy, noisy organ openings shredding into straight-ahead rockers like "Linda Blair"; lounge music descending to industrial chaos; bursts of "Frere Jacques" thrown in with inverted Beatles/Kiss type originals. All without arty pretense-it's just music, man.

Redd Kross obviously works their asses off on the tour circuit trying to bring something original to the masses so that your band might have an audience ready for something other than the usual "alternative" garbage. Send them your spare guitars.

THE TOMMYKNOCKERS, TRASH CAN SCHOOL AND CRAWLSPACE

January 18/ The Shamrock by Carmin Hillebrew Crawlspace returned to live performance for the first time in a year and a half, and it was worth the wait! A revitalized lineup (with new bassist Jozef Hoden) surprised the crowd by shunning the humorous, demonic L.A. blues-grunge done so well on their records and delivering a gripping, intense set of heavily-improvised jazz/noise/insanity that never let up! For you trivia fanatics the band features longtime fanzine scribe Eddie Flowers and various Clawhammers, Riot Acters, and ex-Lazy Cowgirls. With influences as broad as Can-meets-Ornette-meets-Robert Johnson, Crawlspace told formulas to fuck off, while not being so selfindulgent as to not offer something really exciting to the crowd. With shows like this (and a new CD out soon), Crawlspace are back

in a big way. Trash Can School waged a mondo three-chord, three-guitar attack in a Stooges/Radio Birdman vein. This is a big, deafening band in which the lead singer blows some sax, too. Check 'em out if you dig their influences. Last up were the debut of the reformed Tommyknockers, fronted by singer/guitarist/ Hollywood stalwart Rich Coffee. Rich's bands have a fine tradition of musical excellence, and this was no exception. This lineup (bassist Laura Bennett, ex-Screamin' Sirens, and "Al," drums) rocked harder, faster, louder, and better than ever on his great songs, guitar work, and presence. With killer, no-bullshit rockin' like the Tommyknockers, you know the future of R&R is alright. By the time you read this they should be back from touring Germany, where there are labels that put them out, radio stations who play them, and crowds who appreciate them. Sometimes it's embarrassing to be an American.

FEARLESS LEADER, THE HELLBILLIES, THE EN-EMIES AND KILL CITY

April 20, 1991/The Shamrock by Carmin Hillebrew

The latest in the ongoing series of Dionysus Records Nights

with the mandatory songs about graveyards, etc. They offered little in the way of individuality or imagination when all the other bands of this ilk are taken into consideration. The sole redeeming factor of their set was the fine drumming of Greg Langston and the song "Rockabilly Rumble," which Langston was doing over 10 years ago in his old band No Alternative, a great, underrated Frisco band from days gone by. Last up were big headliners Fearless Leader, Jokebandus Maximus complete with Kiss makeup, women's clothes, Spam baths, and a guest vocal appearance by Mike Snider (Kings of Sloblivion). Snider mooned the audience, the guys stripped down to their undies, the whipped cream flowed like champagne - you get the picture. Their '70's/ '80's guitar-rock stylings have improved quite a bit since their early shows. Watch out, they're comin' to your town!

ALL, CHEMICAL PEOPLE, BIG DRILL CAR

4/19 @ the Roxy by Dug

Viva el revolucion de Cruz y la guerra por el reorm de negocio de musica! Cruz party II is how this show was billed and everyone seemed to want to be in on this one. By the time I called the Roxy the late show was already sold out but Sidney assured me there were 150 tickets left for the first show. I had just bought a new carthis very day so I gassed it up and headed for Sunset Blvd. After spending 30 minutes trying to park, I finally got in. Chemical People were in the middle of their set when I walked in and as I looked at the stage my first thought was "Who is that shorthaired guy on drums? Where's Dave Nazworthy?!" I was told later he cut his mop off over six months ago; probably a few months after I cut mine. Is short hair the new revived trend of the 90's? Send me your opinions... (Cut it ALL off, stinking hippyscum. -Pookie, the Anal Retentive Weightlifter)

Last time I saw these guys was at the 2nd Coming, about a

year ago. They rocked harder here than I've ever seen 'em, sounding like a Sub Pop/HC hybrid. They seem to go through evolutionary phases ably because of their huge vinyl output. Get all of their 45's you Drill Car opened the late set and by the 2nd song had my ears attuned. I've seen these guys at Al's Bar, Chapman College, etc. and always thought they were just following in the All/Descendants footsteps. This set definitely changed my tune. One of the other band's members said it all: "I wish I was in their band." Last up of course were those coffee achievers, All. How these guys endure and still have such energy and enthusiasm is one of modern man's more abstruse (not a missounding less and less like their old band, but sure played plenty of Descendants songs: "I'm Not

faster than most bands, probcan still get your hands on. Big such long tours year after year spelling) mysteries. They're a Loser", "Suburban Home", "Kabuki Girl", "Cheer", "Silly Girl", and



was a thoroughly rockin' affair. Openers Kill City, despite their name, do not allude as much to Iggy as they do to the late '70's; they remind me a lot of those French hard-rock bands that were coming out during that period. Kill City is a hard-hitting but onedimensional sorta thang in which most of the songs sound the same. It was their first show in a long time, and the band was a bit stiff (literally). However, the closing number "Secret Smile" (from their Dionysus e.p.) was really great! Singer Andi Hayes is visually stunning and nothing less than an awesome vocalist; and she doesn't partake in the annoying habit of dancing all around on stage during the unsung portions of songs like so many instrument-less lead singers think they have to do. There's definitely some good playing here, and with a few more gigs, Kill City should worm its way up the hard-ass, no-frills niche where they belong. The Enemies were a one-off thang that Lee (guit/ voc) and Zebra (bass) of Dionysus put together for the night with Alien Clarke (Fearless Leader, ex-Lazy Cowgirls) on drums. Their 30 minutes of play-for-our-friends noize was swell indeed, with such covers as "I Remember You" (Ramones) and "I Can Only Give You Everything' (Them). Zebra was breathtakingly gorgeous and stole the show; she could play out more often. Next were the Hellbillies, a routine male punkabilly foursome from Frisco

ROBIN HITCHCOCK & EGYPTIANS / PET CLARKE 4/21/91 - Bogarts by POOCH

of course quite a few All songs too, "She's My Ex", "Skin Deep", and

a bunch more songs about girls and food. Someone told me last

July "I don't like All, they're too happy." Well, fuck that, these guys

have the best lyrics in punk rock. I came to this show a casual

Located in a Long Beach shopping center, Bogarts

observer and left this show a fan.

is close enough to, but just out of reach of, the grasp of L.A.'s music biz. For this reason artists can play the occasional one-off gig without the powers that be scrutinizing every chord and warble. Performers gearing up for tours and out of country/state acts in the midst of recording (Robin, in this case), often try out new material here to receptive audiences.

The opening band, Pet Clarke (goin' downtown anyone?), looked like an East coast collegiate pop quartet but had all the passion and danger of Snuggles the bear. Mid-tempo songs and a good instrumental/vocal blend may sound fine, but with absolutely no chances taken the whole concoction has all the substance of Jell-O (w/o fruit, of course).

Robin Hitchcock, on the other hand, sounded equally as full but actually had something intelligent to say. The two-piece rhythm section pumped tough and tight while Robin allowed open, phased chords to lend atmosphere to old favorites ("Somewhere Apart," 'The Man With The Lightbulb Head," 'Airscape') and selections from his album-in-progress. The songs he previewed appeared to be more straight forward in content, losing some of the disjointed quirkiness of old. Not to worry though, there are enough non-sequiturs and mixed metaphors to please any Hitchcock fan. The whole set was sort of low key, but his between song banter and the tunes themselves kept everyone bemused and entertained. In all, it was a fine hour and a half spent with one special, if slightly askew romantic. Hey, how many other headliners would come outside before the show just to chat with his fans? You gotta like a guy who would do that.

LEXIS ARQUETTE, MC TASTE, MORANG, WILD-FIRE FERRIS and TRUDY TRUELOVE

Thursday Apr. 24, 1991 at Sissy Club USA - By Maw

Thank God for the Sissy Club USA, it's the only place in Hollywood that's producing interesting alternative music shows. Their 'Diamonds Are a Girls Best Friend Nite' featured 67' drag diva hostess-Dora, all done up in her best Dynasty gown introducing such diverse talents as industrial androgenue 'Lexis Arquette (Rosanna's younger queer brother) who starred in last year's indie flick 'Last Exit to Brooklyn' whose humpy fuck band Eva Destruction played a quick set of homocore tunes about the state of sex in the post-AIDS era. Mr. Arquette looks amazingly similar to his superstar sister and that was disturbing in watching him perform, but it was thrilling to see this kind of cutting edge performance.

Next up was the electrifying singer/songwriter Morag who

used to be the lead singer of the dagger band Lovedog. Then the rock nroll roller derby tag team of Wildfire Ferris and Trudy. True-love literally attacked the audience on skates, screaming anti-yuppie slogans and general thrash-a-rama.

The headliner of the evening was MC Taste the former fagbashing rapper, now turned queer-rights advocate, who in reality is the masculine alter-ego of the most publicized punk rock drag queen in the world, Vaginal Davis. Davis' latest creation was anattempt to show her fast growing legion of fans that she is versatile and can doother characters besides the feminine ones. I love Vag, and the new breed of queens who are rightly getting their deserved media attention. Vag/ Taste was clad appropriately in acid washed Guess jeans ensemble, Raiders cap/jacket and greasy jeri-curl wig singing memorable songs, "I Used to Hate Faggots, But Now I'm One" "Fudgepacking in the USA", "Eat-

ing Out Nancy Reagan's P-Hole" with the funniest samplings from a variety of musical and non-musical sources.

"Wave your hands in the air, and make it like you just don't care, but I know you care cuz I caught you last night fistfucking your girlfriend's younger brother."

Where are all the party people tonight?!" screams MC Taste as he leaves the stage, and with songs like the above we know where.

LOST DOG, SUPERCHUNK, CLAWHAMMER 4/5/91 @ the Gaslight

by Martin McMartin

Lost Dog is a Long Beach trio composed of 2 rather large frontmen, Mike and Scott, who traded off angryrants and raves during a solid set. Their tunes jerked back and forth between a 60's power trio blues style and some pissed off punk rock, creating enough of a contrast within a song to hold interest. Something like 2 nuts exchanging screams over the rhythm of Jimi Hendrix's "Manic Depression". I'll watch them again, but wouldn't hurt if they chopped about 20 minutes off their set. Superchunk blew super chunks. That whole mature man/boy vocalist thang sounded worn out 5 or 6 years ago when Soul

Asylum and Paul "I'm grown up" Westerburg took this sound from college radio straight to the bank. Save your money and ask your mother to play some weak cuts off any 70's Neil Young album. Clawhammer are so god damned good they ruin it for everybody else. Set apart by their white trash backwoods ROCK with SOUL... which can't be bought for any amount of dough at Guitar Center. Singer Jon "2 Flasks" Wahl seemed especially pumped, the action peaking with my fave, "Brother Brick Says", into "Hey Old Lady + Bert's Song". All this capped off with Devo's "Uncontrollable Urge". If you don't see them soon, you'll be craning your neck from the back of the Whiskey or the Roxy when they inevitably reach that level of deserved success. A WHOLE set without a dull moment, every gig! How long can something like this remain?

DICKIES, TINY TIM, CELEBRITY SKIN

4/13/91 @ the Hollywood High School Auditorium \$16 by Martin McMartin

Man, the gigs in MY high school gym consisted of losers doing "Freebird" & "Cocaine". This was definitely an 'only in Hollywood' type thing. Purposely timed to miss GREEN JELLO, I accidently skipped NO DOUBT. Growing up in Nowheresville, I'd have given my left testicle to see the Dickies in the early days. When I got to CA 2 years ago, I practically did that, busting ass to see them once or twice a month, despite the cost or drive involved, going for the whole merchandise bit. "What for?" said my local, jaded pals. Well, I think it's cool these guys are still here, writing great new tunes like "Just Say Yes" and "I'm Stuck In a Condo (with Mr. Marlon Brando)". Maybe I've seen them too much, or perhaps the lack of "excitement fluid" (alcohol) at the all ages show was what made me want to shoot a couple of free-throws on the Hollywood High Sheiks' home court halfway through the set. A hearty FUCK YOU to whoever decided to cut the sound in the middle of



27 Devils Joking photo by Krk

"Gigantor" to abruptly end the set. The Dickies deserve better treatment. A rather perplexed Tiny Tim played some hot ukelele during intermission and I was pleased as unspiked punch to see (some) kids treat the elderly with respect. Y'all probably way to punk to dig trashy, tongue in chic glamsters Celebrity Skin, but less than 2 years ago, before crossing into Flipside cover/record contract territory, us kids here at this rag trooped out 3 or 4 times a month to watch them dish out their punked out power versions of Mott the Hoople and Sparks tunes in dives where one could get close enough to count their ribs. As much as I rag on the clothes gimmick, these guys do it best and can stand on musical chops and enthusiasm. It was great to hear them fill a hall that size with a great mix, especially Don Bolles' monster drum sound, but to see some drunk idiot reach up and twang Celebrity Tim's guitar at Raji's is a thing of the past. Hung on for 1/2 the set until the craving for an adult beverage overwhelmed me. Headed to Raji's to see the Jakk, only to be turned away by some new personnel taking pleasure in enforcing the new "21 & Up" policy, making 1/2 my party ineligible. I'll forgive them if they get back. I'll forgive them if they get back on track with the killer shows that made that place great. I'm available for booking advice in exchange for a bar tab. Ha!

TREADING THROUGH THRASHEADS THOUGHTS

Tad, L7, Helmet March 1 & 2 at club Lingerie

Helmet is like having a 100 pound weight dropped on your head from a 50 story building. This band is HEAVY!!! They brought the hammer down tight and loud. I thought their album ruled, but their live performance blows the album away. Check these guys out, great band. Then L7 rocked like a runaway bulldozer with no brakes. They plowed through their set with abandon, knocking everything out of their path. Great set. Last but not least Tad hit the stage. The big guy rocked like there was no tomorrow. Playing stuff of his old and new albums, it was a good cross-section of material that shook the house down. Great line up, fuckin' great show.

Hole, Helmet

March 3, at Jabberjaw

I haven't seen Hole in a while so this was a treat for me. Hole got upon stage and performed one of their classic sledgehammer sets. The song 'Dicknail' and 'Garbage' sounded fucking great. Helmet got up next and played another anvil on the head dropped from 2000 feet up type set. I've bugged them for two nights to play 'Impressionable'. Tonight they played it and DID THEY EVER FUCKING ROCK!!!!!! Helmet rules!

Girl Trouble, Paper Tulips, Pop Defect March 7 at Raii's

Two other bands played that night, but like an idiot I was late.

Girl Trouble were a full on 60's garage type band Seattle style. They rock and rolled, bopped and shook everyone into a frenzy. Real energetic and fun. The Paper Tulips were next and kicked some of that good old punk rock with some interesting twists. I still can't help comparing them to X, great band. Then one of my local favorites Pop Defect hit the stage. People really started to move. Pop Defect have this knack for bringing out the hyper-active child in people. Their music is so energy filled and catchy it kind of takes over and blamo!!! Your grooving hard. Plus this band is way tight and great musicians to boot. Anybody who says they like energetic tunes should seriously check out Pop Defect, their fucking killer.

Fixtures, Anus the Menace, 27 Devils Joking March 9 at the Shamrock

I was late again so I missed the first band. I got there just in time to see the Fixtures. The

Fixtures played one of their usual rocking sets. Rhythmic, driving, and energetic sums up the Fixtures pretty well. Anus the Menace were next and this particular show is their last one for a while because Johnny Anus relocated to Ohio to be with his girlfriend. So their just in hiatus, not broken up. This show they totally rocked out. This was one of their best shows I've ever seen. I'm looking forward to their reformation. 27 Devil's Joking were next. these guys played some cool punk 'n' roll, early style type stuff that kicked. "Good Luck, Good bye, and Fuck You" is a classic. And a great album to boot. Killer show.

Greatest Kissers in the World, Trash Can School March 14 at Jabberjaw

The Kissers play a more poppier version of the Seattle grunge sound, not bad but they didn't move me too much. They were funny to watch though, fun band. Trash Can School ripped out an awesome set of their three-guitar barrage sound and climbed the intensity scale big time. Loud, tight and heavy, Trash Can School rip, Yeah!!

Spoon, the Fixtures March 15 at Jabberjaw

Back to Jabberjaw for another killer show. Spoon play this original mix of blues and grunge type stuff with some punk

thrown in for good measure. Mia does some really cool vocals for some of the tunes, especially this one total blues tune they do. Check them out. For the people who have seen the Fixtures before it was one of their usual kick ass sets. For those of you who haven't seen them that's your loss.

Naked Raygun, Pop Defect, Vomit Launch March 16 at Al's Bar

When I first heard about this show I didn't believe it, but after checking around I found out it was true and went early just to make sure I would get in. Vomit Launch went on first. They played a cross between folk and pop-punk, happy sounds. Insightful and sometimes funny lyrics this band was pretty enjoyable. Pop Defect were next and got everybody all riled up with one of their usual exciting sets. Between the band and the audience the energy was incredible. Everybody was freaking out including yours truly. Finally the almighty Naked Raygun took the stage. I've been listening to these guys for six years and this the first time I got to see them live. Naked Raygun played an amazing cross-section of tunes from "Throb Throb" through the newest album. I knew they were going to be fucking great and I wasn't disappointed. Plus they were really really cool people on top of it all. I hope they come back soon and either get a bigger gig or more than one gig because they deserve it. Naked Raygun

Citizen Fish, Cringer, That's It, Offspring March 17 at Radio

St. Patricks day, and what a better way to celebrate than a rockin's how and lots of tequila (maybe a little too much). When I got in Offspring were on stage rocking out their great style of melodic hardcore. Good set guys. Next up were That's It. That's It have Shawn Stern on guitar and vocals, and Tommy Stupid (ex-

stupids) was on drums. They played this cool Post-Hardcore style that reminded a lot of Fugazi, maybe too much so. But that not so bad, I liked them. Cringer rocked out hard with their pop-punk sound. Kamala broke a couple snareheads, and me and musclehead exchanged insults with Cringer's guitarist/vocalist Lance. All jokes aside this band is a pretty powerful unit and get better everytime I see them. Real cool and fun people, rockin' band. Last but not least, Citizen Fish. A band comprised of Dick Lucas (ex-Subhumans, Culture Shock) and other people he has worked with for a while. They got up and ripped out some really really intense ska influenced punk that had me skanking. Dick's lyrics are still thought provoking and intelligent as ever. Great band. I'd like to thank musclehead for driving me to Radio and putting up with my drunken antics (basically getting sick) on the way home. Hey what do you expect out of an irishman on St. Pats day anyway huh? Besides getting sick it was a fun night.

Lovedog

March 18 at Club Lingerie

This was one of those free nights that Mary Nixon puts on. Lovedog ripped it up with their classic Dead Boys meets the New York Dolls punk 'n' roll sound. With a runaway train rhythm section and Cheri's killer, raw vocals. Lovedog took off not to be stopped. Anybody who liked older style punk should definitely check out Lovedog.

the Flesheaters, the Creamers, This is Edwin March 22 at Al's Bar

This is Edwin went on First and played some good punk inspired rock 'n' roll type stuff. The thing that really grabbed me about this band was Edwin's funny stage antics and the obnoxious costume he was wearing. That was fucking great. The Creamers were up next and kicked ass as usual. Hove their great energetic punk sound, they played some new tunes that totally rocked. Watch for a new album in the works. Then the Flesheaters got on stage. I like their old stuff but their new stuff doesn't do that much for me. They played all new stuff mostly. I gave it a fair shot and tried to get in to it, but it was no use I found myself bored, oh well.

Wild Stares

March 25 at club Lingerie

This is the first time I really got to watch and listen to the Wild Stares. They are so original I really can't describe accurately. Me and Cake sat through their set to try to compare them to other bands. We went from the Talking Heads to a punk rock version of Pink Floyd, but that doesn't even describe them. All I can say is if your looking for something very very original the wild stares is your cup of tea. Check them out, I enjoyed them. great band.

Evasive Action, Sort of Quartet, Pop Defect, Guttermouth, and others

March 30 somewhere in the middle of the desert

This was a strange show. Sort of Quartet live out there and have a generator. They called up Pop Defect and other bands to play this show. I rode out there with Nick and AI of Pop Defect and Darby of Ben is Dead fanzine. When we got there we found some people we knew. To our surprise along with the Sort of Quartet people, some thrash bands and skaters from Orange County had the same exact idea. So both promoters talked and each generator was set at opposite ends of the playing area and each particular group switched off. Basically when one band was playing, the other was tearing down or setting up which meant no breaks in between bands.

It was fucking great, lots of bands, around 300-500 people and total cooperation. I wish all shows went this well. Evasive Action play your pretty standard hardcore fare, but do a real good job of it. I thought they rocked. Then Sort of Quartet went on. If the Minutemen played full on jazz this what it would sound like. Killer sounds and great musicians, check them out. Next were this speed metal thrash band I don't know the name of. I didn't really get into them too much so I didn't pay much attention. Pop Defect were next. They fucking raged! Half these people never

really isn't my bag of beans. Next up killer locals Trash Can School tore through one of their classic sets. Their song "Incinerator" sounds more powerful each time I hear it. Yeah! Great set guys. It was rumored that Sonic Youth were going to play, but they dign't.

Spoon, Duchess De Sade, Mudwimin, Grateful Dead Kennedys

April 12 at the Shamrock.

Spoon played one of their cool down and dirty grunge sets that got the crowd going. I like their killer blues type stuff. Next up were Duchess DeSade. Songs about sex, s&m, Masturbation, etc. Set to dirty rock'n'roll type tunage, complete with whips, blow-up dolls, and other sex toys for props. The whole thing didn't do anything for me, but their crowd like them. I look at it this way, if I want to see sex I'll go to a porno shop, as a matter of fact there is one about two or three from the Shamrock. Duchess DeSade were decent, but not my thing. Next up the band I came see the Mudwimin. The make up, the costumes, the bass heavy grunge with a killer tribal beat. The stage antics are great and the lyrics bizarre. The Mudwimin brought it down with a vengeance. A great original band who packs a punch, the Mudwimin rule. Next up were the Grateful Dead Kennedys. I thought it was going to be Grateful Dead covers done Dead Kennedy's style or vice-versa. But nope, more r'n'r complete with blow-up dolls and a heavy metal sense of humor. Yawn! Once again the Mudwimin rock!

Pull your head out, Hunger Farm, Pop Defect, No Use For A Name, Down By Law, Green Day (Joy Aoki's Birthday Bash) April 14 at the Coconut Teazer.

First thanks to Joy for putting me on the list. When I got there Pull Your Head Out were playing. This band consists of Phil

Slusher (ex-Anus the Menace, Cactus Fossils), Jim Slusher (ex-Cactus Fossils) Jim's girlfriend Cindy on Bass, and Paul Hessing (major FS shitworker). They played really cool twisted punk. I like Paul's vocals, good set. Next up was O.C.'s Hunger Farm. This bandalways packs a punch when they play. Tight and a lot of quick changes. Musically a mix of a lot of different styles predominately punk. Energy wise this band is incredible. Speaking about incredible energy, next up was Pop Defect. They played one of their usual hard rockin' sets. I've seen them plenty of times lately and haven't been disappointed ever. This is one killer hard working band, check them out! Great punk stuff. Next up were No Use For A Name. These guys play some prettyrippin'hardcore. Good, fast tempo and some melodic parts. Tight, raw sound push these guys over the edge, cool band. Down

by Law were next. Down by Law are Dave Naz and Ed Urlik Form the Chemical People, Scott from Clawhammer, and at the helm is Dave Smalley (ex-D.Y.S., Dag Nasty, All). Down by Law play very powerful, strong, melodic hardcore reminiscent of early Dag Nasty. Lyrically Smalley's sincerity and conviction shows through with a strong delivery. A-1 stuff here, check these guys out. Finally to cap off a great line up is Green Day. Green Day played a killer set of their happy pop punk type stuff. Green Day's tunes had everybody dancing and smiling. The band jammed hard, jumping around and being goof balls. They were great. Thanks to Joy for putting on a great show, and I hope you had a great B-day.

Pull Your Head Out at the Doll Hut, photo Al seen Pop Defect before, these kids loved Pop Defect. People by Law were next, Down by Law

seen Pop Defect before, these kids loved Pop Defect. People were slamming, Pogoing, and just plain dancing. It was fucking incredible. Guttermouth were next these guys play total early 80's hardcore with a vengeance. The lyrics are hilarious and poke fun at everything. These guys fucking rule, I thought they were great. I hope they get more gigs because they deserve it. Then this pop-punk type band got up next, they were rockin'out really good when all of a sudden POP!!! The power goes out. Yep, it was johnny law and the donut patrol come to shut things down. Oh well it was fun while it lasted. I hope to see more shows like this. It shows that people can cooperate and have fun without the bullshit, great show!

Pay the Man, Supersession, Trash Can School April 5 at Raji's

I came to Raji's straight from a killer show at the Philharmonic (no bullshit). After traffic and walking a mile and a half, I finally made it to Raji's. When I got there Pay the Manwas on. They were a grungy, bluesy type punk band, with a lot of weird twists. Interesting band. Super Session were next and played that 70's retro type grunge. They were real good at it, even though this

The Fixtures, White Trash Debutante, Detox, The Muffs

April 19 at the Shamrock

Igot to the Shamrock just in time, the Fixtures were just about to go on. The Fixtures ripped out their twisted punk/HC barrage as killer as usual. The White Trash Debutante were next. Crossdressing, sexual innuendos, etc. Robert Cantu said it perfectly when he told me this. He said "Back when I was in high school,

I knew people who went to the Rocky Horror Picture Show. I didn't get it then and I don't get it now." I agree with him, they even covered "Time Warp". What a joke. Detox were next, minus the lead singer Dan (He got thrown in jail the night before, drunk driving). Eric of Das Klown filled in on vocals. Detox just jammed that good old drunken punk rock that they're known for. They played a selection of songs off both their records. They played killer versions of "Ick the Eem", "Henderson St.", and "Submerge". It was like the Cathay all over again, but years later and with slightly more sedate crowd. Tony of Detox said as soon as Dan their singer gets out of jail they'll try again. Last up were the Muffs. I've never seen this band before, but I knew they had two ex-members of the Pandoras. So I was expecting kind of a more raw Pandoras type sound. Boy was I wrong! They got up there and ripped it out Ramones style. Way distorted guitars and guick paced tunes. killer set, great show.

DIGITAL DESTRUCTION

This next bit of info is mainly for people trying to replace their record with CDs, to these who are into the anti-CD, whyl trip, skip this section. I'm mainly covering early punk and early hardcore releases (1977-1986) that have been re-released on CD.

There is a lot of this going on in Europe and Japan than here

in the U.S., but I don't have much information on CD releases overseas. Once I find out I'll let you all know, so I'm just going to stick to the U.S. labels.

Taang Records has the Jerry's Kids "Is This My World" is on CD with their recent LP. Taang also has a bunch upcoming releases of the same caliber. All of Poison Idea's early stuff is coming out on CD. There is an SSD CD and Freeze CDs in the works, and the DYS CD should be out anytime.

San Francisco's CD Presents has also put some CDs. The Avengers album is on CD with two extra tracks. The DOA Blooded But Unbowed LP is on CD with six extra tracks. The Canadian Subhumans Incorrect thoughts Ip is also out now on CD.

lloki Records released the killer What stuff LP on CD.

Frontier Records has released a multitude of stuff on CD. The Dangerhouse Vol. 1 CD which has classic song from Dangerhouse Records of course. The Circle Jerks first two LPs are on one CD, T.S.O.L's Dance With Me LP is on CD. The first Adolescents LP is on CD with Rikk Agnew's yard sale LP. The Damned's first LP is also on CD domestic release.

.Touch & Go have release some real hardcore winners on CD. Die Kreuzen have two CDs out. the first CD is the first album with October File, The first album rocks on CD. The second is the Cows and Beer EP and the tracks from the Master Tape Vol. 1 along

with the Gone Away EP. T&G have also released the Meatmen CD called Stud Power Cock, it has everything plus more. A Negative Approach CD is on the way sometime.

Dischord Records has also released some older gems on CD. The entire Minor Threat catalogis on one CD. Both the Dag Nasty albums that were on Dischord are on one CD. Dischord also released a Gray Matter CD with the Food For Thought LP, the Take It Back EP, the track on the Alive and Kicking comp., and a couple of demo tracks.

BYO have released a Youth Brigade CD that really good. It contains the Sound and Fury LP, the What Price... 7*, and some live stuff.

Restless released some killer stuff on CD. The Buzzcocks Product box set is a must get, with every LP, the 12*, and live stuff. Both Plugz LPs are on CD, the Electrify Me CD has a couple of extra rare tracks. Wasted Youth's Reagan's In and Get Out Of My Yard are out on one CD.

Keep in mind this is just a few labels and a few releases there is a lot more out there to be sought. There's more releases coming out every day. In future issues 'Il try to keep you informed about new CD info. Some of this is old news, If you have any info on new CDs or European or Japanese CDs early punk and HC (1977-1986) please write to me in care of Flipside and let me know. Thanks and happy digital damage, Later.

Pookie Musclehead says "You're wrong and I'd like to leg press you through a wall!"

Howdy! Pookie Musclehead here, well actually my name is Gary

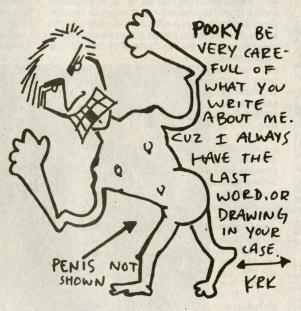
Powers. I'm a prosurfer and "I call the party line to meet new women and find out where the parties are." I'd like to write about several topics that will hopefully bore you, the reader. First I'd like to part of a letter from my best bud, Josh, who once had a smartidea but decided to ignore it and join the army instead.

He writes: "How's life down there? Shitty as usual I suppose. You can't expect things to get better just because I leave. Anyway I miss your cheerlessness and narcissistic pessimism, and I wish to thank you from the heart of my bottom for the shitty birthdays I know we're both having. Happy B-day."

Happy B-day to you too Butchie. Sorry to disappoint you Private "Pile" but my B-day wasn't so bad actually. Cake and Thrashead took me down to Zed Records in Shlong Beach (News flash: Soon Zed's will be changing their name to Zmed Records and selling nothing but dance fever soundtracks.) I took the money Thrashead gave me and purchased some records by S.E. bands with vocalists that sound like Jim Martindale had a rammed "garden wease!" up their ass. Big Hank found out it was my B-day and tried to slip Mr. "Mighty Pythons" (yours truly) some nutritionless sweet tart candies (yuch!). Just then Al staggered in and tried to plant a wet one on me. I smelled Al's breath and knew full well he had been drinking whiskey and milk again.

By now Big Hankwas getting kinda loopy from dropping all those sweet tarts in one hour. He told us why they really call him Big Hank and was about to show us his brightly tatooed Hankfurter when we decided it was high time to leave. After that we went for my second free meal of the day, this time at Lenny's. Driving back up on the freeway, we noticed a man completely naked, arms flailing in the air, screaming "Eat me, fucking eat me, Goddammit!" into a Mr. Microphone. Cake, being the nice sap that he is, tried to avoid him but I grabbed the wheel and veered us straight towards the crazed man. As he collided with the front bumper, I could see that he had articulately sprayed whipped cream over each eye socket and topped each one with a maraschino cherry. Ka-blam! A triple summer-sult over the car and headfirst into the asphalt. As we drove off laughing, it suddenly dawned upon us, we had killed a fellow human being! Another poor living creature. Well alright! Party on! But then a less pleasant thought suddenly entered our minds. No that couldn't have been, or could it? Gus!?! Anyways, we cruised on, thus ending a pretty wild B-day.

Now it's time for me to bag on a few dorks. First those losers at Pure Filth Whimpzine who had the nerve to call me a wuss. Look who's talking about Wussies. I could pick my teeth with your arms bean sprout. Wanna talk hippies, then how about you and your flowing mane complete with pony tail, John Lennon You talk about "70's crap rock" but that 60's garage psych shit your Shane listens to is twice as old and tired. How about the illegitimate retarded offspring of Yul Brenner that calls itself Ralph. On second thought let's forget about ralph, modern medicine did. Now I have a few question for you whimps:



- 1. Only hippie twats like yourselves should drop 10 hits of acid on layout night so you can play the Grateful Dead and see god in lots of psychedelic colors.
- 2. Lift some weights. A body like yours only gets that way subsisting wholly on kiddie cereals and Tab.
- 3. Before you puds start calling anyone wuss, you'd better at least enroll yourselves in a self defense course for 90 year old women. From the way I could hold off Ralph with one arm, it would be an improvement.
- 4. Quit ragging on Al. He can grow hair too, in just comes out in the wrong direction.

Speaking of Al, "How many Al Flipsides does it take to screw in a light bulb? None, he has a contributor do it for him!" (Ha ha, looks like I'll be recieving my last Flipside paycheck in the mail.) No but, seriously folks, Al works very hard on the fanzine so he deserves all the millions of scams off the scene to keep his huge palacial Whittier estate and extravagant lifestyle. Pure Filth is just jealous because they can't kick back and count Sub Pop payola while getting nude foot rubs from prostitutes paid for by

Large Record Co. mod P.R. men like we do. Anyway, all of us here at Flipside challenge Pure Filth to a rumble. Be there or be square. Case closed!

Now that I'm on a roll, let's piss on some more people. Namely some of those weird S.E. cults like those Hardline homophobes. We know what kind of meat you secretly long to eat. Hardline sounds kinda phallic doesn't it? Yeah yeah, we also know how much you like eating vegetables but if they ever catch you, you'll surely loose your job at the Sanitarium. How about the time you fell asleep eating that one with the yeast infection. You woke up

in the morning thinking she had cooked you a pancake for breakfast and left it sitting on your face. If you snotty little brats had to go through half the shit my friends or I had to go through in life then you'd be puckering up to the old crack pipe or turning your bodies into heroin pin cushions in no time flat. You'd steal your rich parents money and turn tricks to get it too. While we're at it, what about the S.E. turned Krishna dupes. They don't believe in sex for pleasure or any pleasure for that matter. Well you're only twice as boring and conservative as your parents proudly proclaim to be. If you truly like to imitate every thing Ray Cappo does, then I heard he's taking along walk on a short pier. What's next, Moonie Core? Jahovah's Manicurists? Well if you decide to create Jonestown S.E. and hold a final gig, the koolaid is on me. I suggest an alternative - Pookiecore. You don't take drugs, you pump lots of iron, and have sex without feeling guilty. Send me all of your money and you too can belong.

In closing I'd just like to say that I back every word I wrote with Gus's fist. Send Flipside lots of hate mail (we live for the stuff!) and force Al to give me my own section. I guess I didn't get any mail from Muscle women because Flipside doesn't sell well at gyms. I'll leave you with an idea I stole from Maximum Rocknroll, my top 15 recorded faves for this issue. Go out and buy them all so you can

be just like me.

Peace, love and vicious plastic hot wheel track fights, Pookie Musclehead

- 1. Rikk Agnew's Yardsale "Emotional Vomit" LP
- 2. Crawlpappy 7 inch
- 3. Clapshot "Back On The Penicillin" LP
- 4. Statement "Don't Sacrifice Me" EP
- 5. Jello Biafra "Die For Oi!" LP (on Link)
- 6. Sick Of It All "Stand Alone" EP
- 7. HDQ "Soul Finder" LP
- 8. Sluts of Today "Can't Close My Legs" LP
- 9. Spermbirds "Common Thread" LP
- Dexy's Midnight Runners "... Young Soul Rebels" (Old but still great).
- 11. Captain Crust "General Mosh" EP
- 12. SFA "New Morality" LP
- 13. Any Green Day
- 14. Devastation "Idolatry" tape
- 15. Tim Yohannon "Sings Your Combat '84 Favorites" Double LP

March started out with a typical Friday at Zeitgeist, hanging out with the creme de la scum. I ran into Chuck, one of the original punksters from San Diego, who told me about a wild rockabilly party that was happening that evening. Wow, a rockabilly party! I hadn't been to one in about a decade or two so later on, after along search, bumping down railroad tracks and bad streets near the south waterfront, I found the party at the end of a dirt road next to the slough behind the Harley shop where, incidently, a bizarre murder occurred last year. There was this kid Doug that, if I remember correctly, I ran into the night of the first show I saw after moving to L.A. in '81, DOA at the (downtown) Vex. So years later this guy moves up here, starts riding a Harley, and starts acting very strange. One day he walked into this shop and shot one of the mechanics. So he's in prison, maybe with that jerk girlfriend killer junkie Sammy from Fang. But I digress.

The party was hopping, buncha big chrome cruisers and convertibles parked out front, rockabilly band blasting inside, Buds (yech) for a buck, lotsa hair oil, chicks in big poofy skirts and cowgirl boots, straw on the floor. Yee-ha! And who should be headlining but three of the Stern bros, who you of course know were Youth Brigade, then the Brigade, now they're the Royal Crown Revue (Royal Crown is some kinda head grease). These guys were the coolest, everyone wearing drapes, 40's hats, they had a horn section, and they played not rockabilly but the coolest swing possible. My mind was blown to bits, and everyone had too much fun.

Since I missed all the gigs by 27 Devils Joking when they were here, major flakiness man, the next gig I can report on is Living Colour at San Jose State March 14. It was a dark, stormy right so Itook the train, actually missed the early one so Iwas late to catch King's X, but what I did hear of them sounded good, they were rockin'. Living Colour played a flawless set but I was kinda tired so I didn't enjoy it as much as on their previous tours. What I did enjoy was all the rocker babes, yeah!

Next up we got Naked Raygun at the Kennel Club March 20. This show got major radio promo, so a good size crowd was on hand to see Hemi open the show with a dynamite set, which some asshole Kennel Club stooge cut off. I mean how stupid can you be to just turn off the sound on a band, especially when the crowd is enjoying them. Next up was Bomb, who seem to have gone for a more pop sound, plus they had a girlfriend come out and shake her booty during their set which was amusing, especially when I poured beer down her crotch. And tatoos, lots of tatoos on these people. Raygun started off kinda stiff, I was rediscovering these Chicago punk veterans and so their sound had to grow on me. My informant Frances From Chicago tells me that singer Jeff Pizzati is the only original member, actually he took over from his brother Marco back in the late 70's, Santiago later going to Big Black and the others elsewhere. But the current line-up is pretty good, playing a clean, Spartan, energetic style that developed more punch as they warmed up and soon everyone was into it. The clincher was the encore when they broke out the Jam's "Going Underground", the pit went nuts,

then "Surrender" by that other Illinois punk band Cheap Trick, and FRISCOZONE "Ever Fallen in Love" by the Buzzcocks, lotsa fun. The following Saturday, Tom Scott and his Jaks Team buddies by Gary Indiana

put on an AIDS benefit at the women's building, featuring Verbal Abuse, House of Wheels, the Butt Ugly Hillbillies, and Valerie. And there's quite a story behind this. One of the longtime Jaks. Eb Shred, beefed on his board some years back and had to have his innards stitched up. This was back when AIDS-tainted blood was in the supply and before adequate screening was set up, so Eb got a dose of it. So Tom thought it would be a good idea, and took it upon himself, to organize a benefit for Project Open Hand. Now this was cool with the Women's Building, but someone told Open Hand that the Fuck Ups were playing, and

that there would be nazi skinheads present, offending delicate sensibilities. Well sure some of Bob Noxious' friends might show up, but Tom had plenty of security lined up, and besome jugheads might get a little education, seeing as how some of them have been known to shoot drugs and have sex of some kind or other, right? Might be an eye-



Robyn Graves and her new band with Liz (from Philly).

opener, right? ANYONE can get AIDS and should know that, right? Noooo, Open Hand freaks out, withdraws their support and liquor license, and even tries to stop the show. So Tom Scott, his world collapsing, losing buncha money, pleads with the cops and the Women's people, who were all totally cool and supported the show. But get this: the day of the show, Tom's at

home ironing out details, who when should call but some underling at Project Open Hand. Now let's be friends, he sez, we'd like to offer our support again. Tom realizes that the guy is actually saying we'd still like to take your money and tells the guy to go take a flying fuck orwords to that effect.

So the show went on, minus the Fuck Ups unfortunately. Everyone had a

great time, and spent all their money downstairs in the Dover Club, swilling, so Tom still lost bucks on the whole thing. But the bands rocked, and Eb read some poetry and sang a bit with Valerie. A few days later, Eb Shred passed away, a trouper to the end. Jaks Team will miss him.

Also that night was the going away party for Heather, formerly in Big Idea from Portland, who won the MTV Basement Tape award in '87 or '88. She's up in Tacoma now, running a small business. Hey Heather, buy an ad!

I'm watching the Giants-Mets game as I type this; have you seen that Bud Light commercial with the Ramones doing "Blitzkrieg Bop' for a soundtrack? Incredible.

Wednesday the 28th Eddie was kind enough to guest-list me into the IBeam to see the mighty Godfathers, one of my fave Brit bands of all time. Our friends Creep opened to a sparse crowd, they played a nice mellow frolicking set enjoyed by the few in attendance. Then the Gods came on and burned up da place with old stuff and a lot off of their new album. It was incredibly good. But it was a shame that there wasn't a better turnout for their first show of the tour. Actually the IBeam kinda fucked up in not top 40 bands.

Then along comes Sunday and a big birthday bash at Mission Rock for, uh, some chick, and um, ah, one of the guys in Psychefunkapus. Can't remember names. Anyway me and lovely Laura Bambina cruise in to catch a raging set by House of Wheels, followed by a raging set from the Jackson Saints (did I mention

doing the kind of great promo like we saw for the aforemen-

tioned Naked Raygun show, plus people weren't going to pay 15 or 20 bucks with just Creep opening, as good as they are, C'mon

Actually the IBeam has gotten kinda weird now. Remember the

big hoop de doo about some idiot trying to get the city to shut

the place down? Right after all that happened, the owners sold

out to the guys who run all those Jack's bars (no, not the skate

dudes) that are springing up all over. These guys started leaning

on the old employees, a great, dedicated bunch too, and coming

in drunk and harassing them. So the old crowd is pretty much

gone, and one wonders how long the IBeam will stay a fun place.

Rumors were at one point that the new bosses wanted to have

Alien Boy from Hamburg, Germany. All photos by Gary Indiana

that Chuck Lawn Vulture quit the band, he ain't singin' with them no mo'?), followed by those Friendly Guys, which was actually Rat's Ass (formerly of Tales of Terror) with some other dudes I dunno, belting out sick demented country and Irish chaunteys and whatever, it was hilarious and everyone laughed too hard to drink beer even. And Eb was there, or rather his ashes, carried in the pocket of a Jaks bro.

On to April, Friday the 5th being the night of the Wammies, which are the alternative to those boring Bammies. It was a celebrity-studded crowd at the DNA Lounge, studded celebrities even, even a stud like me was there. Carmella Creep was my lucky plus one and we proceeded to dig the sounds of the Ramonas, who have a new album out by the way and them wimmins do rock. Death Angel is now The Organization, and they're still loud, fast, metallic, and very good; Psychefunkapus were OK, didn't like some of their stuff; and Shot of Soul from Berkeley rocked the house with some rappin' and dancin' and scratchin' that's gonna leave MC Hammer eatin' dust, mark my words. And there were other bands and lots of awards and even Dirk Dirksen got up there, to which I had to say "Fuck you, Dirk!" Just like old times.



And then and then the 10th was the most ridiculous show of all times, at the Kennel club we started with Green Jello, walked in just as they're doing their last song (at 10!!). Looked very very wild with a giant snowman and a huge crab alien with laser beam eyes and large-breasted females (were those breasts or props?) beating on things and general mayhem. Then came Pygmy Love Circus, no they don't have kilts anymore but they're still party Vikings and the kings of L.A. But man, hard to follow an act like Green Jello, that's for sure. Next up, believe it or not, was Tiny Tim. Really, he's alive! Who is he? You know, "Tiptoe Through the Tulips"? Miss Vicky? He was on Ed Sullivan? Am I losing you youngsters? Anyway, I wasn't sure whether to laugh or puke at his string of corny chestnuts but everyone had fun and I actually touched him and said, "Tiny Tim we love you!" Like I meant it. Finally and somewhat anticlimactically Celebrity Skin came on and were as energetic and operatic and silly dressed as ever, although the audience seemed to be drifting away. Well I liked 'em and Don Bolles still rules.

The following Saturday I was on the party circuit and missed the All Star Punk Jam at the DNA; heard TSOL was kinda lame for some reason or another; and I missed Verbal at the Chameleon but I had to say farewell to Britta, who headed back to Germany for a spell and broke many hearts, boo hoo. However the next night I did venture down to Nightbreak to capture Keith (ex-Circle Jerks) Morris' new band Bugland. Eh, ah, I hate to sayit but it was hella bad, old man. The band plays well but the songs were just....not good. And no love songs, please!

Wednesday the 17th was the party at the IBeam for Sharkbait's new album "Blow Torch Face Lift", which is killer and you must buy after you read my review herein. No shit it's fantastic. The show? I hadta work late, I swear.

Next weekend thousands of motorcyclists convened for the event of the year, the U.S. Grand Prix at Laguna Seca. Bunch of us got down there Saturday to watch the practices and set up camp and shop for accessories. That night parties raged all over those hills and dales, it was a trip with people hooting and hollering well past midnite. Next day it's up early and chow, then trackside for practice and the start of the 250cc race, which was won by Luca Cadalora of Italy. The main event of course was the 500cc battle, and Wayne Rainey (from Downey) walked away with his 3rd straight victory, keeping a big lead throughout over Micheal Doohan and Kevin Schwantz, who waged a wild battle for 2nd and 3rd. And of course the sidecars followed next, and you haven't lived until you see a sidecar GP race.

Back in the big city I caught the Birdkillers, Creep, and Motherlode down at Nightbreak the 24th. 1ode was just finishing when I walked in, dammit, but they sounded really good, what with former Short Dogs Grow git guy Greg Foot in the band. Next up was Creep, who seemed kinda tired, and the new songs were dragging pretty bad. Gotta pep up, guys! Can't be sounding like the Stones on junk after a bad night, yknow. The headlining Birdkillers very cooly played a set of their somewhat hard to describe tunes; kinda country, kinda rock, a bit swampy now and then, a hint of rockabilly, very dark and moody. They've got a new album coming out on MCA and they're lucky to have Osgood Slaughter's sexiest ex-singer, Helen, as manager.

The last weekend of April I did it, I finally did it, I flew down to New Orleans to see Robyn Graves, formerly of the Serial Killers, and a true rock Goddess. Of slight consequence was the fact that it was also the weekend of the New Orleans Jazz and Heritage Festival, which people have raved to me about for years. Robyn invited me so I thought, eh, I'll catch some music too. On the plane down I'm checking the obituaries in the Chron and lo and behold Johnny Thunders just bit the big one down in the Big Easy a couple of days before. We were gonna go see the hotel in the Quarter where he kakked but didn't get around to it. Ah Johnny, we hardly knew ye. If there's anyone out there who doesn't know how absolutely stupid it is to do heroin, or Johnny's final drug methadone, or crack, or speed, or any of that shit, raise your hand. Now hit yourself with it, dummy.

Friday night I discovered a new kind of beer, brewed in N.O. by Dixie. It's called "Blackened Voodoo". Try it, A lady friend of Robyn's, Ms. Inez, decided to take us on a bar tour through the quarter, so we stumbled around through streets and bars crowded with the most obnoxious preppy college scum you can imagine. I guit and went back for more of that burnt voodoo stuff. Next day I ventured out to the fairgrounds in time to catch Los Lobos, who came on rather late and didn't seem to have a clue as to how to synch with the crowd. Maybe I was just to far back, I was 'cause up front the place was a huge mud pit. I bailed halfway through their set in order to catch Marva Wright over at the Gumbo Stage. She's a recent discovery in New Orleans and man can that woman sing, her band was tops, it was just too good. Thoroughly satisfied I slogged back over to the big stage for the main man, the King of the Blues, Mr. B.B. King!!! It's been many a year since I saw the dude and him and Lucille had the crowd eating out of his hand. And as if anything could follow his act, up next was soul queen of all time Irma Thomas!!! I coulda died! She was so cool, such a soulful voice I hadta have more, so that night I ventured uptown to her club, the Lion's Den, where we ate red beans and rice with sausage and hung on every soulful note from her throat. Heaven, pure heaven.

Next day Robyn and I and Liz from Philly went out to the festival and did some walking, eating, and listening, checking out the small stages and arts and crafts and whatever. Short Dogs Grow's ex-drummer George lives down there and was supposed to meet us but who the hell knows what happened to him. Anyway we heard blues, ragtime, caught a rousing Gospel choir, watched the Wild Magnolias stomp around in their feathers and rhinestones, caught a slick, jazzy set by Gatemouth Brown, passed up Micheal McDonald, and finally, while Liz went to catch Queen Ida (who lives in the Bay Area y'know), Robyn and I stomped in the mud while the might Night Tripper, King of the Gris-Gris, Dr. John himself played all the greatest tunes like "Iko Iko" and "Walk On Guilded Splinters". His band was superb, the backup singers were the sexiest and the singingest, and everyone stomped in the gumbo. All in all it was a great trip, especially next day when we drove down the River Road as far until it ended, the whole

trip in a major downpour with lightning all over and water and fish flowing across the road. We even tried going way back in the swamps in search of the mansion on the Southern Comfort label and found out that our rental car wasn't totally amphibious. It was a fantastic weekend, and I pity all the other tourists that go there and don't have someone as sweet as Robyn to show them

Oh yeah, April 30th had the SF Dogs and Alien Boy at the IBeam. I reviewed Alien Boy's Rave record last time, it's great, and there set at the Ibeam was pretty choice. One person walked up to me and said "Heavy, real heavy." Prt'near the heaviest I've seen, go see 'em while they're touring back towards the East Coast. And those ever-lovin'dogs tore it up for a large crowd, which included many female admirers. Even Frankie's typical technical problems couldn't stop them.

HELLO AND THANKS TO: The Fixtures, who love to write me (see record reviews). The List, PO Box 2451, Richmond, CA 94802. AUC. Who? Primitech, Rave, Triple X, the Gargoyles, the Molecules, Thornucopia (from Davis), Toast (Paper Tulips), Roxanne and Broom, Grisly Fiction from Philly, Marvin from Bloomington, and whomever else. Robyn.

GOSSIP AND INFORMATION: Kai Kiln is a band from Sacramento, and has a new album upcoming on Insert This Way records. They rock. I missed their show with Bomb. I will look for them again.

If you haven't heard, and I neglected to mention it last time, Chris Schlosshart, bassist in the Seahags, died recently. Yes, he had a heroin problem, but he died of pneumonia, despite what that idiot Joel Selvin said in the Chronicle.

I heard Steve Marriott died too. Is that true?

The Psychotikatz are a band from Concord and are tired of being ignored. How's that?

The Diesel Queens hail from San Jose and seem quite bizarre, tho I missed them at the CW with Hemi. Ocops, I'll try again.

The Voo Doo Glow Skulls will be on tour in June, according to Marky Humiliation from Oakland. Go see them. Pee on their

Damn, I missed Breakdown (from Saratoga CA) and Action Figure (from Reno) at the 6th St. Rendevous. Dammit dammit, when will I start opening my goddamn mail in a timely fashion? Well, play again...

My sexy informant La Lona was just down in Mexico City and saw/heard of some bands. The scene there is suppressed and very underground so don't look for flyers. She suggested checking 105.7 FM, Estacio Joven, to find out where las bandas be playing. Bands she mentioned are Los Kadavres, Sindrome, La Rata Le, Los Yaps, Los Desperados, Sedition (Guadalajara), and she also mentioned Skorbuto from Spain. If anyone has any info or comments on the Mexico scene write me or the mag, and don't forget our Spanish is terrible. Well I guess Krk can translate. FINALLY: I hear that Russ Meyer actually dumped Kitten Natividad!! Can you believe it? What a cad! Kitten, if you read this, there's someone that still wants you, all of you. Write me:

Gary Indiana, PO Box 881343, San Francisco, CA 94188.

POSITIVE ALTERNATIVE SCENE REPORT

Peace/peace/peace/peace...

Oh jolly joy of joys. A Hollywood ending to the most tense world situation in 50 years. KILLING FOR PEACE, WHAT A CONCEPT! It sort of makes contemporary justice, and our court systems look like a big joke. How, you say? Explain why rival gangs shouldn't fight (or kill) because someone invaded their territory? How does killing for peace differ? How do you make someone who has to steal for food feel patriotic? Stealing is far lesser an outrage than mass destruction! These are very general examples, but I'm not into banging my head into a sociological wall. I've felt that pain for too many years. The reason for the simplicity? Two words. THE CHILDREN. That's right, children. They, like us grown ups sat and watched the antiseptic technocolor war on TV. Look at the lesson they learned. Might makes right. Fight! Fight! Not to mention the moral implications - killing is ok sometimes - Good guys kill bad guys - Good guys don't kill the innocent - Good guys never lie. These distorted visions will change behavior for an entire generation to come. Kids will deal with their problems with the same moral blueprints. The only way this can be corrected by parents, is to enforce a totally hypocritical moral order. The opposite of our new world order.

The last generation of flower children (who had taken a stand against the last New World Order) have played all their cards. Yes, possibly the most justly anti-government period of history

(the 1960's) was nothing more than a bitchen acid trip. It seems the vast majority of them are x-teenage rebels who have adjusted to become part of the same old well-socially-adjustedsame-old-shit sheep. The rest of the flower power whizz bangs have either burned out and died, or dropped out to never be heard from again. I suppose they are the smart ones. The truly

It is funny but my generation, the angry sick-of-it-all punks, are sitting back and proving that given the perfect amount of apathy and complacency, history will indeed repeat itself. From yippie to yuppy. Or maybe genesis to genocide. The only ones who can realize or recognize this are ones who are either a) burning out or b) dropping out. The only problem with this irony is indifference is a great substitute for anger, but the worst substitute for

Well, now that this war business is out of the way, the attitude in my country has been sorta like being at a grand party somewhere, reaping and milking a euphonic feeling, but at the same there is a very foul smell coming from somewhere and it's getting stronger. Can you smell it yet?

Speaking of foul smell, how about our very own good ole LAPD? Aren't they something? I think the words Rodney King speak for themselves. But it seems most of my friends weren't shocked when this went down. People involved in the L.A. subculture, have known this to be a fact of life for years. I can't count all the beatings I've seen at punk shows! I've had the pleasure of attending a couple of police beatathon Exploited gigs. And at most every sizable show the pigs jack somebody up. But it is about time someone had a video camera handy! That tape has been seen around the world! And I think the general public is waking up and realizing that a good portion of cops are indeed ruthless pigs. Fresh on the heels of the King beating come some very interesting other documentations of police atrocity.

For instance the Pig from a south of Los Angeles town called San Clemente. This town has been in fear of a serial rapist whom the pigs say they can't catch, even after 12 or so attacks. But low and behold a pig from San Clemente is being charged with 2 counts of forcible rape! No shit they haven't caught the guy, he is probably the same pig! This fucking guy did one of the rapes in uniform. Is this not the most disgraceful act you have ever heard of? I hate cops and I can't say it often enough.

Another incident lately is the 6 sheriffs in L.A. that got caught skimming drugs and money off of major drug busts. Not a little mind you, at least a million bucks! They all bought houses out of State in the same town. All thieves out for themselves. No different than the dope dealers themselves. All exposed to the world, everyone can see their naked greedy asses.

I have also had the honor of meeting a cop who works my neighborhood beat, who confiscates pot (and probably other drugs) and supplies his friends with the stolen stash. No shit, right in front of my eyes. It was just business to him. No fucking better than your average small time thief. Oh, did I mention I hate cops?

Now lately I tell ya, it has become more clear to me why the pigs behavior has been so blatantly barbarous. It's not solely their authoritarian attitude. It comes from the top. Yes, I am speaking of chief sow Daryl Gates. This guy is the apex of redneck thought. A two fisted, racist, close-minded, sexist pig.

Thanks to the kind folks at the ACLU, I got the scoop on Gates track record. It seems he has quite a history of alcoholism. Check it out. (All these are direct quotes:)

 In 1978 while addressing a group of Latinos he said that Latino officers were "lazy" and that is why they get fewer promotions.
 In 1980 at a dinner party he called NBC anchorwoman an "Arvan broad".

3) In 1982 in an interview he had his staff investigate his "hunch" about why so many blacks die from the "choakhold". He said "we may be finding that in blacks when it (the choakhold) is applied, the veins or arteries do not open up as fast as they doon NORMAL people." When asked to explain what normal people were, he stated that it was a "careless" choice of words.

4) In 1988 Gates said that he is more "patient and sensitive" when dealing with people, then said "Ican still be an arrogant bastard."
5) In 1990 at the Senate Judiciary Comittee hearing (on the first anniversary of King George Bush's war on drugs) Gates said "Casual drug users should be taken out and shot". This statement was aimed at those who "blast pot on a casual basis and the damned hypocrites who go out and party on the weekends and snort cocaine".

6) In 1991 in a statement after the shooting of a rookie police woman Tina Kerbrat, Gates referred to her as 'an El Salvadorian

drunk - a drunk who doesn't belong here."

7) And lastly in 1991, in response to the Rodney King beating he apologized to King, but added he would apologize "in spite of the fact that King was on parole and a convicted robber." The police later pressed charges on King, trying to pin two robberies on him, but the charges were dropped yesterday!

Now, this is the kind of leadership the LAPD has. The pigs love him! No one at LAPD wants to see him go. And guess what boys and girls, this guy is "Chief for life"! Fuck the

police:

Well I suppose I should move on to the business at hand and get back to musical bidness. Got a few news flashes:

On April 24th Johnny Thunders of the legendary New York Dolls was found dead at his pad. He was the victim of an overdose. Johnny was a big time heroin user, and had been so for 20 years. It was funny he would make such a mistake having somuch experience. It just goes to show that every junkie is like a setting sun.

The "new" TSOL is finally history. The "old" TSOL (w/Jack) is rumored to be re-uniting for good. Oh boy, it was 5 bux to see the heavy metal TSOL and 20 bux to see the old TSOL's

reunion shows. Life's not fair.

The Scarecrows are playing around again with a new guitarist, Marshall. He played with TSOL and Jimmy and the Mustangs to name a couple of his many bands. I have yet to

see them, sound like it could be good!

The band HFL, that I talked about last issue (Clyde and Pig Children) is now officially dust. Rumor has Mike and Clyde from PC will be collaborating but they need a drummer. Any takers? I'll put you in touch. HFL did play at the Marquee club in Garden Grove and only got to play a couple of songs before their security wet their pants at the sight of the slam dancers and called in the cops (who showed up in not gear!) The Marquee is a real suck club unless you are a pay-to play heavy metal type. (Sorry Limey).

Got a Nymphs update - they were supposed to open for Guns & Roses on their tour until the chick from the Nymphs pissed on an A&R mans desk at Geffen Records. The reason: G&R wanted to snake the Nymphs producer for their record, therefore putting

the Nymphs on hold. Why to go woman!!

Hey, some cool tour news is a foot. A awesome tour should hit town in mid to late July called Lollapolooza. This is a brainchild of Perry Ferrel of Janes Addiction. Ice 7, Siouxsie and the Banshees, the Butthole Surfers, Nine Inch Nails and Living Colour. These are the only confirmed acts, probably more to follow! It will be a semi-national tour.

For those of you who know who the Amebix from England are, some of the ex-members have joined forces with some ex-Smart Pills to form a band called Zygote. I hear there are tapes around. Stay tuned for record news on them.

Glycine Max will be putting out a record with a friend of Lance from Cringer. It will be on her label and will have good distribution. Yes, it sounds like the beginning of another cool indie label.

Pete Wright of Crass has some new music out and is collaborating with Jane Doleman (?). I will give you a taste of what it sounded like a little later.

Also Sonic Youth gets booted from the Neil Young tour. Not for taking shit from the hippie burnouts who booed their performances. Hopefully more details to come.

The 98 posse out of Riverside have put on a couple of cool shows lately. The first was a benefit for the homeless with 15 or so bands for 15 bux. The Fixtures, White Flag and all sorts of others played. It was at a National Guard Armory during the war even! And everything went well. They also did a small club gig

with Ice T in Riverside which is rather brave. Oh yeah, Ice T is a damn fine actor as he proved in the movie New Jack City. See it if you are an Ice T fan. The guy is fucking talented.

A commercial release of the Chumbawamba west coast live shows is in the works. It will have clips of 6 or so different shows and will be at least 2 hours long. It will be independently produced and marketed. I'll keep ya posted when it becomes available!

Well I suppose it is now time to talk about the few shows that I did attend lately. Man, ever since Gio stopped doing U-Genes my show going has suffered. I guess that extra hour of driving has made me a little wimpy. Oh well...

I have seen quite a few bands at the Doll Hut, but there was only two I care to mention. The Doll Hut is sorta quantity before quality, but it is also free so I'm not crying.

The first band is Circus Of Thieves. They play a mid tempo, grungey power sorta rock and roll. They possess strong rhythms with conviction. The singer is charismatic and interesting. Their music is structured and flows well together. They remind me of a cross between the Black Crows and the Mission. A great band for free!



Citizen Fish photo by Tim Claws

The next act that really stuck out was the El Dorados. They play a vintage rock and roll sorta flow, sorta reminiscent of X with a little more get up and rock and roll. They have more of a bass accent. Their rhythm is infectious and raw and is very hard to ignore. Not a band to stand still to. They played an obscure cover of "Johnny Come Lately" by Steve Earle, of which really filled me with dee-light! A way cool, up and coming rock outfit worth seein'!

Ah, a las us folks were blessed with a whole weekend of Citizen Fish. They did their first ever tour of the U.S. and when they hit the road they hit it hard doing like 37 shows in 35 days or something like that. I met 'em in Santa Barbera for a free show at the Red Barn in Isla Vista. It was a tiny sweat box and I arrived during their last song! A 2 hour drive for nothing! But later that day they played at the Scream Club in Pomona. Now I've said it once I'll say it again - DON'T GO TO THE SCREAM CLUB! IT SUCKS! It was a unanimous decision between Citizen Fish, Cringer and me and 1/2 of the people there that the fucking place sucks! The bouncers again were over hyped, muscle-bound macho meathead motherfuckers. They pushed people around every chance they got, and were taking cheap shots at slam dancers. They were extremely rude to the bands and everyone. They pulled their same 5 bux before 8:30, 7 bux after 8:30. They slowed a 10 minute line into 2 hours. They did this by letting 3 or so people in every minute or so. It was a blatant fucking rip-off. They told me I could not film the show for Citizen Fish because and I quote 'This is a punk rock show. Anything could happen." Dick from Citizen Fish told them he is with us, to let him film. And I still wasn't allowed. It seemed to me that they didn't want to get caught pounding anyone! Fuck the Scream Club! The told the bands they would get 30% of the door for payment. They ended up with \$330 bucks and the place was packed! At least 400 people (most of whom paid 7 bux). Now you figure it out. Glycine Max headlined there

(remember last issue) and didn't get paid shit! So anyway, needless to say I will not review the show. But the same bands played the next two shows. (Minus Media Children).

Anyhow, next day Citizen Fish, Cringer and Offspring played at a party in lovely Palos Verdes. The house was a Ritchie Rich house and this guy was brave to let punk rockers play in his living room! Anyway, the sound was amazingly good and all three bands played with ferocity and conviction, worthy of a prime performance brownie point. But the best of all the shows was that evening at a place in Santa Monica called Club radio. It was with That's It, Offspring, Citizen Fish and Cringer. Shawn Stern of BYO/Youth Brigade set it up. He also unveiled his new band, That's It here. This could be a very cool club, I hope to see more shows here. Anyway, That's It opened and for it being their second show, these guys were tight! Their sound is rhythmic and bubbly with strong backbeats and an energetic flow that is like modern post punk. I would go so far as to say rock 'n roll but hardcore it is not. Pete the roadie says they remind him of Fugazi. Yes, I think they have a Fugazi twinge, but the Cult also comes to mind. (the Cult before spandex.) Shawns vocals are assertive and bold. The style of Youth Brigade vocals are intact, up front

and harmonious, but the backing vocals were a little weak. The bass/drums are focused and alive and work together well. They showed depth and range and will definitely be a

band to watch out for.

The Offspring played their patented brand of high energy, flawless OC punk melodies. Brian never seems to run out of energy! Their music is constantly tight and for the majority of the time perfect. I hope to see more records for a long time to come cause these guys are a class act! Cringer co-headlined and what can I say about them that hasn't been said a hundred times lately? Their sound is harmonious and appealing. They play with a tight rhythm! The vocals are flowing and match the non-thrash tempo perfectly. This show was a match made in heaven.

And finally the mighty Citizen Fish! In addition to being mighty cool people, these guys rock! They have definitely progressed from their first demos. With the addition of Phil on guitar, they have really jelled musically. This is a band that seems to have all the proper tools and have carved out their own original niche. Their sound has evolved from the ashes of Culture Shock and a twinge of Subhumans. Their is a scratchy rhythm of skaness from Culture Shock, and the driving drumbeats. While the guitar has become more progressive and has a flavor of hard rock / punk at times, without losing the bouncy jamming that made Culture Shock. Dicks intelligent poetic lyrics and ever present and forceful at times. The man is an underground statesman with a command of words, as well as the rest of the band being accomplished musicians on their respective instruments. Their live performance is very up and energetic with Dicks onstage antics being tongue in cheek, spazmatic and Trotsky's

drumming varied and crackling with energy. Jasper was playing despite a flu-from-hell illness, still being poignant and influential. Phil seemed to give a new electric life to their simple guitar riffs, injecting them with well structured leads and a rocking influence. Thanks for the good shows boys. I'm munching my last Cadbury bar as I write...

Next was April 18th at the Hollywood Palladium with Mary's Danish, Beastie Boys and The Red Hot Chili Peppers. This looked like it could be a fucking cool show. It was an unpublicized event for WAG. Mary's Danish was up whence larrived and their varied, mega influenced set came off real well. Their dual vocalists sang with force and harmony and not only punctuated each other but over powered the ultra thin musicians behind them! The influences vary from punk to country to funk to bylastin' rock and roll. They seemed to tie it together with bungy chords from space. As their music danced, charmed, smashed and soothed - I want to see a whole set so I can rave more. During intermission Roseanne Barr and her husband graced us with their presence. That fat fuckin' publicity hungry bitch whined at the audience about her drunk teenager or something. Then her 70's reject clad pig husband showed us all his tattoo of her on his chest, to a chorus of ice pelting by the cooler members of the audience. It became so bad the guy started to yell for the pelters to get their ass kicked. Finally, they got the message and oozed back from whence they came. Fuck you Roseanne Barr!! The Beastie Boys were upnext and I wasn't a fan of theirs to say the least. But these guys smoked! Their rhythm and beat was very hard to be apathetic to. They played less hip hop and more straight ahead rock and funk. Their vocals live are powerful and forceful. They were full of energy and it made it hard to take your eyes off the stage. The majority of the other underground "punk" types there were also very impressed. Do I sense a new trend recycled coming?

Now come the fuckin' Chili Peppers! And man talk about a let down! They fucking played like 6 or 7 songs and they didn't even touch their strongest material! They played for 45 minutes with no encore and played 4 covers to boot! The show I had bet to kick my ass didn't even spank my monkey. Anthony did take the time to explain how the show had come about. He said that someone in Mary's Danish was fucking someone else in the band, who was now fucking the producer of the Beastie Boys who was somehow related to someone fucking someone else who was in the Chili Peppers. Well, thanks for the explanation Anthony. What all that translated to was the Red Hots fucking sold out the Palladium with a chicken shit set...

Now the last item is Neil Young, Social Distortion and Buck Pets at (gulp) the Sports Arena. Well I was sorta bummed because Sonic Youth got the boot from the tour because of attitude problems. So their replacements were the Buck Pets and theystraight upsucked ass. Couldn't they have got ANYONE that was half decent? Oh well. Now lets talk about Social Distortion.

I have seen SD probably 30 times easy. I've seen 'em at drunken back yard parties, at trash the place clubs. I've seen them at the Cathay De Grande when Mike was so loaded on smack he could not find the mic that was 2 inches in front of his face. Saw 'em at the Olympic when they walked off the stage due to stage divers. Hell, I saw them when Mike had only 2 tattoos. But I was not prepared to see them play only one old song. That's right, only "Mommy's Little Monster" appeared. Mike introduced it by saying "Here is a song we write when we were teenagers." I guess now that they are sober grown-ups they can forget about the people that supported them all these years. SD played some brand new stuff that was flavored in the vein of their "new" album. That Johnny Cash meets Aerosmith sound. Now I'm not saying that the set wasn't quality or I didn't like it. I am saying this is not the SD I grew up on. It was obvious they were trying to impress their new found stadium crowd. And you know what they did? All around the building the old hippies and new yuppies were raving about that "new" band Social Distortion. I know now

that the days of SD "Telling Them" are over.

Now Neil Young, being the old anarchist that he is blew SD away. He is the master of feedback and distortion. Neilsings with passion and fire. He has not lost the wild daring spirit he has displayed for 22 years. He wailed and crunched, smashed and trashed his way through a blazing set. The man is 10 times the rebel, the against-the-grain madman that Mike Ness wants to be. Had he come out in the mid-70's he would be Johnny Rotten. The man is a shining star of boldness and subversiveness, poetically saying and playing about things punxhave been screaming about for 10 years. Rock on Neil, cause the King is here and he is not forgotten.

Onward, Tim Claws.

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PS: Hey Folsum, fly low and go with the flow bro. I'll write soon and I'll see you in December! Hey, CD's suck anyway, don't you know!

THE NORTHERN NOISE

Hello my friends, it's me Devon, back with more trivial punk gossip for your hearts and souls.

Leading off this issues list of shows that you most likely didn't attend yourself, was that darn free Steelepole Bathtub Jazz Quartet shindig at Brainwash. Unfortunatley watching people do their laundry proved more exciting than the bands performance, if you can even call it that. The three, rather than four, members of this ensamble just seemed to mumble nonscense into a microphone over the sound of old jazz records they Dled themeslves. I could only stomach about three minutes before bailing.

On the 8th of March I found myself in the vicinity of Gilman St. and dropped by in time to see Das Klown from L.A., Gargoyles from S.F. and Monsula from almighty Benecia. Das Klown kind of annoyed me, not becuase they said some obnoxious words about this esteemed publication, but because their singer dresses up as, believe it or not, a clown. While not in itself wholly evil, Icouldn't truely enjoy their SoCal punk tuneage, as since a young child I've always thought clowns were uterly scary and gross. The Gargoyles followed soon after, and didn't do muchfor me either; three chord punk ala the Ramones or Misfits (but not as good). Too fucking retro. Monsula headlined this shindig, and were pretty darn good, bar far from amazing.

Sunday the 10th All You Can Eat, the Dread and Sialgouge played San Francisco's 6th St. Rendevous. I'll refrain from expanding too far on the subject as all the bands that played are practically related and besides the old Filipino men at the bar and one homeless guy, everyone there was one of our friends. Three members of Jack Killed Jill did take the stage during the Dread's set for two suprise songs though.

The following friday was the much anticipated Neurosis/ Citizen Fish show at Gilman. Got their just in time to catch the tail end of the Lungbutter (Boris Wordburger's band) set. It was

a tweaked Scrath Acid cover. I'd really like to see a full set by these guys now that me interest has culled. If a recall correctly the Offspring played next, and were a "la-la" cutesy as ever. They're not a bad band, I just really wasn't in the mood for them. Cringer were next and were once again better than usual. It's practically becoming a streak. Actually it almost seems that as Lance is starting to look weirder and weirder his band starts sounding better and better. Perhaps he has a pact with the devil?! Citizen Fish were not the Subhumans and while lenjoyed them on vinyl, live they fell a bit short live. Most everyone else, 'cept Jake Filth, seemed to think they were godhead. Neurosis were still prtty incredible even after what must be some 30 odd

wiewings on my part. They should be heading over to Europe soon, so if you're in that neck of the woods keep an ear out.

On the 22nd, a carload of us headed down to San Jose to attend the much heralded Oskarfest. Six bands, one bowling alley, too many punks. We missed Screwface (but will try not to next time). The Bobby Brady Experiance were for the most part a big noisy mess and not close to as pleasant as their demo of a while back. Then came Drippy Drawers the evenings definitive and overwheming highlight. It's hard to imagine that these four men who perform songs about penises, pissing on the subway and old men and speedos cancome across with such much finese, charisma and charm, it's almost cute, (unlike the Mentors). Immoral Minority and Abberation (both which featre Joey

Discrepency on bass, I think) proved to be a blur of red in the face, hammer your instruments and yell your head off drivel. Yawn. Stikky nearly didn't play because of police harrasment and drummer Todd's fucked up foot. Over coming these obstacles, however, the band managed to whip through a short set of classics, impromtu jams, and even some Bad Brains, Fugazi and Asbestos Death covers.

The 16th had All You can open up for Less is More and Slang at Morty's. Saw Slang's sound check and they're really competant at what they play with Bomber singing amazingly good as well. It's just that their songs come across as too long and Whitesnakeish. Being such good musicians it really seems they could be doined something so much better. Saw half of Less is More's set before heading home to sleep. They were an amazing spectical; spazmo funk-jazz-punk with the Chi-Pig of drummers. It's quite an experiance to see a band whose front man sits behind a drum set.

The following evening had Naked Raygun the Winnona Ryders and the Dread at Gilman. Missed the Dread. The Winnonas were quite snazzy and even included a moving cover of White Flower Sale at Macy's." Naked Raygun were so flawless it was obnoixios. Very enjoyable but it almost seemed as if the were just running through the motions. Three encores featuring a calvacade of covers was a bit much too. Aggression and General Concern were both suposee to play this night but canceled. I wasn't too bummed but many others were.

Easter had an aftertoon show at Gilman with No Means No, Positve Greed, Hellbillys, et. al; but due to work obligations I had to miss it and optinistead for Sialagogue, Grinch and Shark Meat at the Chameleon. Sialagogue seemed to go over well despite having one too many guitars, i.e. three. Grinch were kind of a super punk band featuring ex-members of Christ on Parade, Crimpshrine, and Attitude Adjustment. They kind of had a Neurosis goes Sub Pop sound which didn't reproduce quite as well live as it does in the studio. One should really check out their "Headchese" demo which even includes photogarpher extrordinare Murray Bowles on viola. Missed headliners Shark Meat who are a spin off combo of industrialites Sharkbait and

Andrew Dice Clay, if he shaved his head, on bass and vocals. Duh. The F-Boyz played a Hard-On-esque yet lackluster set. These boys have energy and are fairly catchy yet seemed unable to draw the crowd in. Maybe it was just an off night. Big Drill Car were right on and rocking, I'm suprised these guys aren't more popular than they are. My ride took off before III Repute came on but I hear they 'were just alright'.

The 14th had a punk picnic at Dolores park, which once again due to work obligations, I had to miss. Heard it was a blast with many in attendance and a plethora of bands including, among many others, Econochrist, Spit Boy, Special Forces and Total Fucked.

That evening rather than have our planned house meeting, my roomates and I formed a last minute band called Last Ditch (Effort) in order to fill the opening band spot left vacant at the Chameleon by the canceling Happy World. For only fifteen minutes of practice and having 13 members, including two bass players, acoustic and electric gutiars, a drummer, an electric accordian, penny whistle, wood flute, two tamborines, wash board, and even myself on trombone, we wern't as awful as one might expect as we cruised though Benatar's "Hit Me With Your Best Shot' and the Peter Gunn theme and originals like "Dude" and "She Was a Slut". Our biggest fans were headliners Vomit Launch who were ten fold better than I remember them from years back. They were heavy yet melodic, collegiate yet rocking. Pretty good stuff. The singer told hilanous tour stories in between songs about weird one testicled people and the like that they met on the road.

The 19th had a new band showcase at Gilman. Bands featured were Burn Baby Burn, Skunkweed, All You Can Eat, Fuck Shit Up and Captain Crunch. Captain Crunch, from Santa Cruz, were uncannily similar in sound to the Bay Area's Mr T. Experiance. Not bad, but need to expand thier horizons a bit as not to be a carbon copy. Fuck Shit Up, were about what you'd expect from a band with a name like theirs. Angry early 80's stop/start thrash. On stage these guys came across as sexist, homophobic and violent, off stage they were slightly more pleasant. All You Can

Eat's set was pretty good despite being considerably marred by one phlegm hurling heckler who for some reason or other seemed intent on ruining the set for both band and friendsalike. Skunkweed are a fairlynew band featuring I believe, some ex-S.D.T. members. I wasn't in the best frame of mind to fully appreciate these fellows but they didn't seem too memorable anyways. Burn Baby Burn headlined this shindig and were fronted by none other than Kevin Seconds. They pretty much blew. Poppier than newer 7 Seconds and not even as catchy. Even die hard Kevin fans seemed pretty disapointed.

That's about it for now. I'll be handing the task of next issue's column over to my girffiend Athena and my roomate Jules Ann. I

won't be able to do it, as from June 28th to August 3rd All You Can Eat will be on the road for our US tour. We'd like to meet and play everyone and everywhere, so please get in touch. I also plan to do a bunch of interviews for Flipside, MRR, and Wajlemac with bands that live outside of California. So if you're interested, once again, please get in touch.

See ya!

Devon Morf c/o Wajlemat, PO Box 312, Larkspur, CA 94977-0312. (415) 931-2525.

P.S. Wajlemac #10 and AYCE 7" out mid june.

P.S.S. Sorry about all the shameless self promotion everyone, if my band continues to play so much in the future I wont hesitate to hand this column over to someone else.



Naked Raygen at Gilman St. March 17, 1991 photo by James McKinney

Rollins-ites Third Rail

April 2nd had All You Can Eat with Salad Bar at Brainswash. We got free food, free laundry, free drinks. The place was packed and mucho fun. We were accompined by the Every Mighty Jimbo on Electric Ukalele, Noah Blister on harmonica, Alicia Rose on accordian, and Bucky Sinsiter and Max Willmann on guest vocals. This is a great place to play but you have to be pretty tame due to noise ordanances, thus we played a mellow Devo-ish, ska influenced, jazz-reggae set. The club really needs a PA though, Alicia's darn accordian kept drowning me out.

The 6th had Vicious Midgets, F-Boyz, X-O Toxins, Big Drill Car and Ill Repute at Glilman. Missed the Midgets. Saw the Toxins but Wish I didn't. They played together yet boring hardcore with

Palm Springs Scene Report by - Sophia Possidon

Greetings! It has been many o' moons since anyone has heard a chirp from the Palm Springs scene. Well chirp! We are still alive and well. After recently returning from living in San Diego for several years, I have rediscovered the amusing, friendly, real and unique people and music of the desert. Emerging from the sand and tumbleweeds of the desert come young creatures and new arrivals joining the ranks of the long-time reptiles that come and go. (Am I a reptile? like Phil?!?) For those who have ever visited or lived in the Palm Springs desert area, you know that this place is magical. In spite of all the shit we talk about, something always draws you back. Perhaps it is the family-like bond we have to each other or the free rent from our parents.

Besides hanging out nowhere and having nothing to do, music seems to fit appropriately into our busy schedules somewhere. And what a melting pot of creative expression it is, as follows:

UNSOUND

V-lan Taylor, G-Brian Maloney, B-Brit Killen, D-Tony Brown Unsounds' style is punk rock/metalish including fast and slow tempo changes with a hint of Discharge. Moreover, it is audibly comprehensible and tuneful at times. This band has produced their own good quality cassette. For tapes and booking info write to P.O. Box 172/North Palm Springs, Ca 92258 or call (619) 360-2471.

SORT OF QUARTET

V&G-Mario Lalli, G-Gary Arce, B-Larry Lalli, D-Alfreado Herna
Sort of Quartet- these guys have all gone through major changes over
the years, not to mention many different names, and have truly evolved
with unique harmony that I would call progressive jazzlike. After seeing
them live you know that the music is the result of years of practice. For
more info write to 52955 Villa Ave./ La Quinta, Ca 92253 or call (619)
564-1456.

INDIGNATION

V&G-Herb Lienau, G-Joe Dillion, B-Scott Brooks, D-Tony Guillermo Righteous anger over injustice! Right off the top I say what a name for a punk rock band or, better yet, what a name to reflect the social fever in the U.S. over the Gulf War. These guys rock no funky stuff here. Just a fast rockin'

NUTHOUSE

V&G-Mark Anderson, G-Brian Peterson, B-Mike Riddle, D-Tony Brown Nuthouse is definitely a swinging band. Bluesy type stuff with a twangy country melodic style accompanied with a rough edge and lyrics to support their name.

EVOLUTIONS END

V&G-Chris, G-Matt, G-Jason, D-Jeff

Dirge rockin', deathlike vocals that give you a sense of evil. Ooooooooh scarylike. With a rolling rockin' pace, you can bang your head and gyrate at the same time.

SONS OF KYUSS

V-John G., G-Josh H., B-Nick O., D-Brent B.

Heavy rhythm, popularly powerful music that so many have already become acquainted with. This band has already come out with vinyl and plays in L.A. pretty often. So look for them and check 'em out you won't regret it.

STRYCHNINE

Mark Maloney, Nick, Kevin, Bob

I have no idea who plays what but... this band is highly characteristic of industrial noise from what I heard of their demo. Their lyrics are most entertaining, full of metaphors.

FLASH FLOOD

V&B-Paul Mitchell, G-Joe Douglas, D-Matt Douglas

Tight and talented, I have only seen these guys once but they were great. I compare them to Vaughnlike rock. Paul used to be in a band called TARGET 13 that had a track on the second Rodney on the ROQ LP anyone remember that?



Joe Dillion from Indignation and Soph.

Nuthouse
Evolutions End
All photos by Sophia.

Well that is just a brief update on the band situation at the moment. Where do bands play? Well, due to the lack of venues to accommodate such talent we have all retreated into the hills of the desert. We grab a generator and congregate together. The most frequented location is called the "Nudist Colony" or also known by others as the "Nude Bowl". It is an abandoned nudist colony from the '60's out with law enforcement. Bands can play all night long and it does not cost anything! (Unless you chose to indulge in the poison of your choice) In addition, you can skate all night long, too! There is a fairly good size pool that is fully skateable!

If you or a band you know is interested in playing out here, contact me: Soph at (619) 327-1662 or write for band info etc. 601 E. Racquet Club Road/Palm Springs, Ca 92262. There is no money to be made here the only community to be exchanged here is music, good times and fun. Leave your

attitude at home.

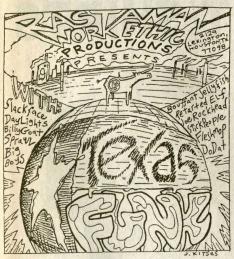


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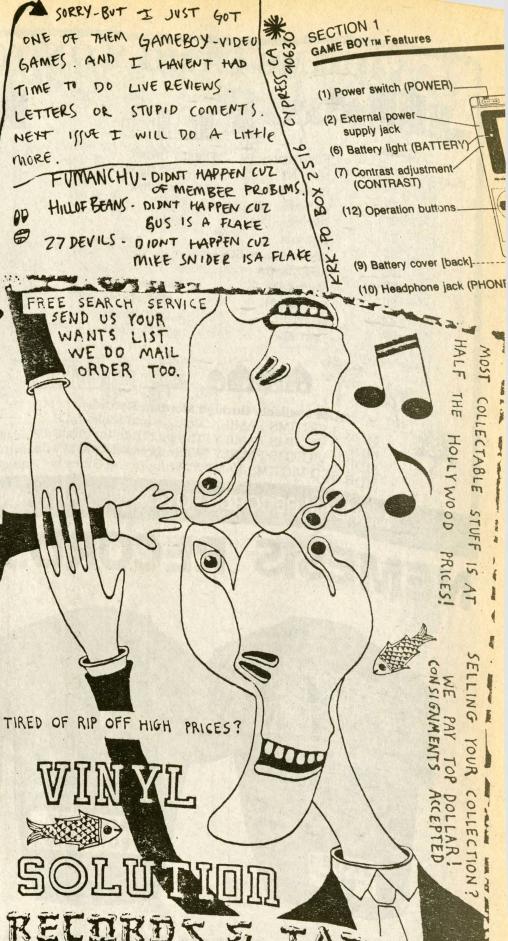
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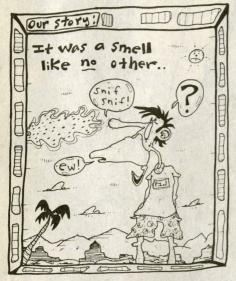
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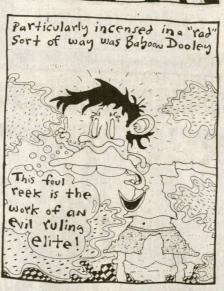
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None of which had it right, of

course. The true culprits were





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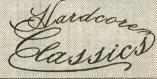


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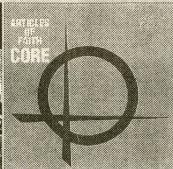
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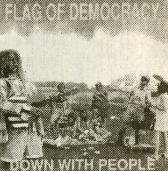
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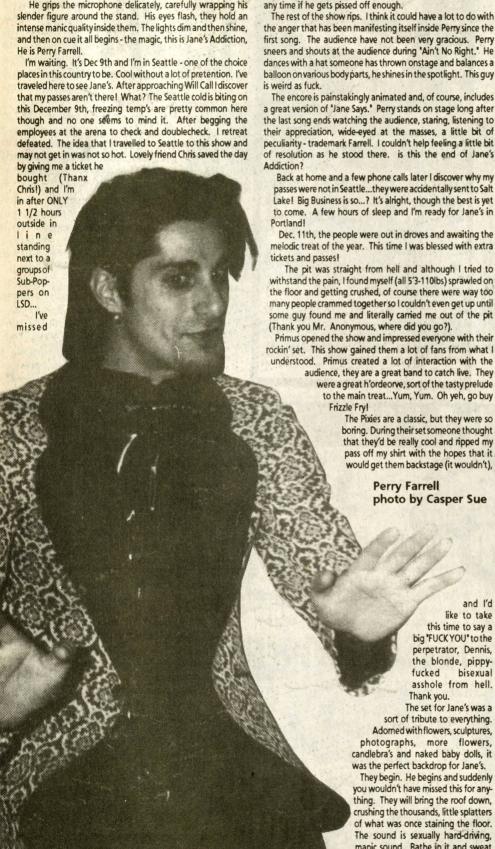
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He grips the microphone delicately, carefully wrapping his



Primus. Perry stares into the pit as an eerie silence consumes the arena. Perry is nonchalant in his manner as he throws insults at some asshole who has just thrown a shoe that hit him in the head. Mr. Farrell goes into speech #1 and embarasses the hell out of some geek who probably deserves it. He's not being a rock star, he's not "letting it slide," he's pissed off and making sure we know it. The mood is definitely somber. "My money's already in the bag," he says referring to the fact that he could walk offstage at

the anger that has been manifesting itself inside Perry since the first song. The audience have not been very gracious. Perry sneers and shouts at the audience during "Ain't No Right." He dances with a hat someone has thrown onstage and balances a balloon on various body parts, he shines in the spotlight. This guy

The encore is painstakingly animated and, of course, includes a great version of "Jane Says." Perry stands on stage long after the last song ends watching the audience, staring, listening to their appreciation, wide-eyed at the masses, a little bit of peculiarity - trademark Farrell. I couldn't help feeling a little bit of resolution as he stood there. is this the end of Jane's

Back at home and a few phone calls later I discover why my passes were not in Seattle...they were accidentally sent to Salt Lake! Big Business is so ...? It's alright, though the best is yet to come. A few hours of sleep and I'm ready for Jane's in

Dec. 11th, the people were out in droves and awaiting the melodic treat of the year. This time I was blessed with extra

withstand the pain, I found myself (all 5'3-110lbs) sprawled on the floor and getting crushed, of course there were way too many people crammed together so I couldn't even get up until some guy found me and literally carried me out of the pit

rockin' set. This show gained them a lot of fans from what I understood. Primus created a lot of interaction with the audience, they are a great band to catch live. They

> to the main treat...Yum, Yum. Oh yeh, go buy The Pixies are a classic, but they were so boring. During their set someone thought

> > photo by Casper Sue

and I'd like to take this time to say a big "FUCK YOU" to the perpetrator, Dennis, the blonde, pippybisexual asshole from hell.

sort of tribute to everything. Adomed with flowers, sculptures, photographs, more flowers, candlebra's and naked baby dolls, it was the perfect backdrop for Jane's.

They begin. He begins and suddenly you wouldn't have missed this for anything. They will bring the roof down, crushing the thousands, little splatters of what was once staining the floor. The sound is sexually hard-driving, manic sound. Bathe in it and sweat with the masses.

Are you aware of the thousands

pushing their sweaty bodies into you?

Perry stands clad in a black, plasticy bodysuit - it reminds me of the Cramps, yet Perry is not easily compared to anything. He demands a heading all his own, he demands respect and whether he's screeching the words to an early "Slow Diver" or the more recent "Stop" he means it, no one is making Perry sing a song. You can feel Perry in his movements, in his, yes, in his expressions and in his voice. He regurgitates all that is him, for us. Thank you, Mr. Farrell, sir. He is handing out flowers, he is basking in his spotlight, loving the audience, he is clutching his bottle of wine, that trademark bottle that he shares with the crowds, he showers them with water, he sings to them.

No one wants it to end. Looking over the crowd you'd think that there had just been a group orgasm. Sweaty masses limp with pain and exhaustion smile and greedily yell, wanting more, always more. Perry gives it to them with encore after encore.

Backstage I wait. What do you say to a man you are both fascinated and intimidated by? I recalled watching "Soul Kiss" and telling a friend how I would never want to meet Perry Farrell. He was the epitome of rock and roll. Meeting him might prove to be a rude awakening, a more pleasant reality which I thought a whole lot less of...After all, heroes are few and far between these days and mine was a dreaded 32 year old from Queens, NY whose real name is Simon Bernstein...

He smiles and takes my hand. What? This charming man is the same man whose self-fulfillment rides on the offensive and obscure? Yes. His presence is overwhelming, and at first you can feel his discomfort at being the center of attention. There is absolute silence, respectful silence, Perry just stands and smiles looking awkward amongst the industry people who just want "one photo", "one more question", "one autograph"...

I try to ask him questions, he smiles and asks me questions...!! Perry Farrell is asking ME questions? He wants to know what Nirvana sound like, and of course, being from the Northwest, we are all more than happy to fill him in on one of the choice bands out of Seattle(America for that matter!), he says that everywhere he goes there are Nirvana-shirted humans abound in plentiful swarms...(or something like that.) I ask him about the. 'shoe phenomenon' and hit a nerve. 'No one likes to be hit in the face with a fuckin' shoe," he says and goes into speech number 1,385.2, but no one seems to mind. Perry is someone that you would have loved to have in a high school speech class..."I get such weird shit thrown onstage these days. I used to get such cool shit, now all I get are Buster Brown shoes and Jane's shirts...like I need another Jane's shirt.

From our conversation, I get the idea that Perry does not want Jane's Addiction to be his life, he wants art, he wants to live and just "be", he doesn't want to be the "draw," he wants to be Perry Farrell, or is that Simon Bernstein?

... As far as local news goes... Sweaty Nipples reign supreme in the Portland scene, playing sell-out shows everytime they perform. They have that metal guitar/funky bass sound with their own funky tricks. Rumor has it that the major labels are scrambling to sign this band, so get ahold of some of their stuff before it appears in the back of Flipside. They have three releases out so far, the being "Straight Outta Portland," the second, "What's Your Funktion" and the latest entitled "Chickensnake." Contact Sweaty Nipples at: 1411 4th Ave. Suite 1001, Seattle Wa 98101 ... As far as Seattle news... I heard that Mark L. of the Screaming Trees is working on a project with Jonathan Auer of the Posies along with some other Seattle well-knowns whose names I can't remember...A plea for people in the scene everywhere, Completely Grocery want to embark on their first tour and need info on venues, etc. Please help these way cool ska/ funk mongers out by writing to them at: 1904 SE ASH, Portland, Or 97214...Also Dan from Mudhoney is now the drummer for Screaming Trees...Sub Pop have now officially said a big "Fuck You" to all of the big money corporations that have been wanting to buy them out, 69 P.R. points for that one guys!

By the time this gets out to you it will probably be into summer, but just in case you didn't know, the "Lollapolooza" festival begins in July, will be headlined by Jane's Addiction and will include: Nine Inch Nails, Butthole Surfers, Siouxsie and the Banshees(they are putting out a new release), Fishbone, Ice T., as well as others, too, probably..

Well, that's it boys and girls, i just can't wait to get all that mail bitching at me for supporting a band that's on a "MAJOR LABEL"...Thanx so much. All friendly correspondence is welcome, or if anyone needs info, I will help in any way that I can. Term papers wanted too...Write: Casper-Sue 4424 18th Ave., Keizer, OR 97303.

Thanx Alan Brown-WB, Dickse, Julie Wheeler



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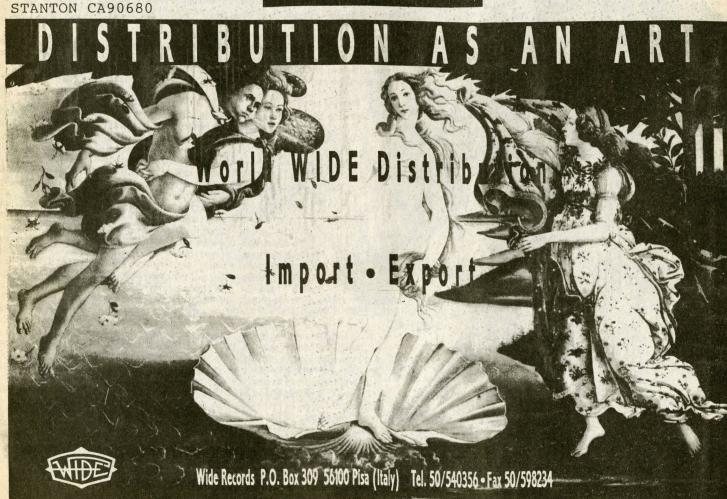
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TANGENT VIDEO MAGAZINE is developing a video show to be aired on San Francisco's channel 25 public access television. TVM plans to provide alternative television access for band video demo's, self labels, and indie labels unable to aire trade on major television access. Also seeking video documentary shorts, interviews, news(in any medium) video art, and/or anything scene related. Standard VHS-no 8mm please! Video distributors-let's talk! Please send all materials and corespondence to: Tangent Video Magazine P.O. Box 4946 San Francisco, California 94101



O.C. PEACE PUNK REPORT

Dear Flipside readers, thanks for the interest of taking the time to read about what's going on in Southern California. Before I go on to the scene report, I would like to mention this book called "Animal Liberation" by Pete Singer. Part 2 of this book is out and not only does he talk about factory farming and animal exploitation, but it also mentions women's rights, against racism, equality, to how to become a vegetarian in an easy step. The book is very powerful and it even gives information on how to fight vivisection. It's a real good, and thick book so please request this book if your local library does not have one.

Well, here in Orange County there's an organization called Earth Save. Earth Save is an international, environmental, health and educational organization dedicated to educating people about how their diets and consumer choices can improve the state of the environment and their own health. Earth Save promotes healthful eating, compassion for animals, conservation of natural resources, respect for all life forms and a commitment to live in harmony with nature. Recently, they had a big dinner event at the Anaheim Hotel. Free healthy vegan food was shared and they had guest speaking about health with slide films.

Also there was a bunch of different antivivisection groups on each side to set up tables with literature and books. If you live in Southern California and want to go to some guest speaking or potluck events, write to them:

write to them: • Earth Save PO Box 1513, Santa Ana Ca. 92705 Even if you live out of state, you can write to them for a newsletter and information about health and vegetarianism. On March 2nd early morning, Rodney King was attacked by Police officers. He was speeding in suburban L.A. and passed a CHP car. When he was pulled over, three cops with batons brutally beat him up, while a dozen other cops, including a sergeant and an officer from CHP and L.A. school police just watched. They beat him up so long that the final 2 minutes were captured on video tape by a resident and they sent it off to the media. King was beaten really badly. He was taken to an emergency room and needed a couple of stitches, including inside of his mouth with massive bruises and cuts. The film of King getting beaten up by the police was shown all over the news. A lot of people were very shocked and angry about this. If this was not video taped, King would

have been charged with resisting arrest and assaulting an officer, or who knows, the authority will make up more lies to get it covered up.

King's only crime was being black. After that, hundreds of people protested in front of the police station to have Chief Daryl Gates out. The protest was mostly against the racist police oppression. If you want to become an anti-racist activist around your area or want a newsletter, write to:

People Against Racist Terror, PO Box 1990, Burbank, CA 91507

Speaking about getting beat up, we had a meeting a couple of months ago at Crescent Park in Cypress. There



Unity Picnic photo Jae

was about 15 or 20 of us. We were all talking about the situation going on in Saudi Arabia. Suddenly about 4 or 5 gangsters came and attacked for no reason and no warning. One was a cholo called the Suicidal Boy, a Suicidal Tendencies gang and the rest were skinheads. A couple of people were getting punched and were getting attacked with a weapon. A few stayed and a few ran. The only person, as far as I know, who fought back was Steppenwolf from Food Not Bombs. He was beaten really badly with long metal flashlights and he had seven stitches on his head.

Here in Southern California gang violence is increasing. Just recently, a person got stabbed at a show by the same gang that attacked us. Being a punk and walking down the street is very hard now-a-days. These gangs go around in large groups and beat up innocent by-standers and put them into the hospital. They even go around and do drive by shootings and kill innocent kids. Gangs are a

disgrace to the human race, the next thing I'm to worry about is who will be the next victim to get raped. I don't see any difference between street gangs and the Ku Klux Klan. Because if you really look deeply, they are just like the KKK and doing their jobs for them. I don't want to see any gangs taking over the streets with drugs and killings.

Is there any alternative way to stop gang violence? Well, I'm very interested in hearing other people's ideas so get in touch with me, my address is at the end of this scene report. Anyways, Steppenwolf is doing ok now. He and his friends have a project going on down in Long Beach. The project is called Food Not Bombs. Every

Sunday they serve vegetarian food to a lot of the homeless people, and sometimes even give out blankets and clothes. Food Not Bombs needs volunteer work to make the vegetarian food or wash dishes. They are caring individuals who do this as volunteer work. We got \$2000.00 from the Long Beach Farmers Market. It's very good to see that there are people who put their words into action by helping the homeless people. But I don't know how long they will last without support and financial help. If someone wants to do a benefit gig for them or wants to help them out, you can write to them at:

• Food Not Bombs PO Box 4472, Long Beach, CA 90804-4722

There's also a new fanzine out which is called "(Sub)Urban Propane", it has

homeless issues, dumpster dives, interviews and Animal Liberation Front news. This fanzine cost a dollar so write to them, their address is the same as Food Not Bombs.

On March 15th Citizen Fish did a gig at the Scream Club in Pomona. The show sold out and some people stayed in the line for 2 hours and never got in. The show was \$5.00 before 9PM and \$7.00 after 9PM. Citizen Fish did a nice long set. It just reminded me of watching the Subhumans 7 years ago except that the music style is more different and does not have the same sound. The Scream Club made a couple of thousand dollars that night, but they only gave \$300 for Citizen Fish and 2 other bands to share. Citizen Fish is from England and that was really sad for them to get ripped off by that club owner. After that show, we decided to boycott the Scream Club because all that they want is money and to make a profit out of punk, while racist, homophobic bouncers beat up the crowds.



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There's a new band in the scene and they have been gigging around a lot, they are called Total Chaos and have an early 80's British punk sound with lyrics dealing with racism to Indians rights. They play really loud and fast and even do an Anti-Sect cover of "Tortured and Abused". Total Chaos should be releasing an EP soon.

These guys are one of my favorite local bands who still carry the old roots of Varukers and Disorder's sound.

Resist and Exist is another new political band with 7 people in it. The music style is not metal. They play all kinds of different styles; slow, medium to fast with good, intelligent lyrics. Recently they played at a party and wore masks and did stage theaters and even held signs and read poetry during their set. The singer, Chris, does a fanzine called "State Control". It has an interview with Fuel and the zine mostly deals with peace and environmental issues. So send a dollar to get a copy of it:

•State Control / Resist and Exist PO Box 6188, Fullerton, Ca 92634

Chris even goes out and plants trees! He's a good dedicated person.

Seth from Garblecrat has been playing crustic at parties. If anyone is interested in distributing their EP please get in touch with them. I respect Seth from Garblecrat a lot, I would say Garblecrat are more activists than just musicians.

There's two active girls that I would really like to give credit to. Blowpop has been working with Concerned Animal Lovers for a long time and has saved a lot of cats from the pound. She drives around and traps dying or sick cats and spends all her energy on her caring hard work. Everyday there are many unwanted pets, and if no one helps financially or volunteers time, then the shelter will close and animals will remain in the streets to be killed hideously. If you're into animal rights and reading this, please help. If you're in a band and sing about saving

animals, please put your words into action. Please help out Concerned Animal Lovers Assoc, financially or voluntarily. None of the cats will go to vivisectors like other pounds do.

•Concerned Animal Lovers 2500 Fender Unit 1, Fullerton CA 92632



Blowpop also does a fanzine called Anubis so send 3 stamps to get the 3rd issue:

· Anubis PO Box 1253 Placentia, CA 92670

Another person who has been very busy is Stacy from Anti-Establishment fanzine. She has been volunteering at Alliance For Survival all the time and does a lot of various work. Stacy also has a personal poetry zine out. If you wish to get a copy, write to her c/o Anubis.

I would like to see more active people in the scene. You don't have to play music or be in a band to be active. You can set up protests, benefit gigs, do fanzines, help out others, distribute independent records and do personal direct action. Music is just fucking music that anyone can sing or listen to, but action speaks louder than words. I don't want to see punk being just fast music. We need more writers, more artists, more poetry readers and more different people getting involved in

different activities.

Here are some other contact addresses:

- United Anarchist Front PO Box 11036, Whittier, CA 90630
- Orange County Anarchist Movement PO Box 1273, Cypress CA 90630

•Hunt Saboteurs (anti-hunting direct action group) PO Box 2102, Anaheim, CA 92814

Lynx (anti-fur campaign) 10573 W.
 Pico Blvd., #155, Los Angeles CA 90064
 University Students Against Vivisection 2325 El Rancho Vista, Fullerton CA 92633

•LD50 Magazine (focus is on the animal rights movement, but plans to be a showcase for activists expressions) PO Box 1168-572 Studio City, CA 91604 • Society Against Vivisection PO Box 10206, Costa Mesa CA 92627

 Caroles Cosmetics (non-animal tested beauty and household products. Support cruelty free products!) 7678
 Sagewood Dr., Huntington Beach CA 92648

•In Peace (Indian people against the war) ANA Box 30392, Los Angeles CA 90032-0392

Well, this is about it. We'll have more unity picnics and benefit gigs coming up, so I'll mention all of those in the next scene report. I'm also distributing Another Destructive System's unreleased material. ADS is a very powerful political band and if you're interested in getting their demo tape, send \$3 to me. The tape comes with a booklet. I'm also interested in getting in touch

Jae/O.C. Peace Punks POB 6188, Fullerton CA. 92634

with other political activists.

Free all political prisoners... GET ACTIVE! Don't stagnate! Working together can achieve change!

PS: Resist and Exist is interested in doing an EP. If anyone is interested in helping us out, please get in touch with me. Or write to me for a demo tape. Take care and thanks for reading.

Other shit....

The photo to the right (by Bob Cantu) is from the wedding of John Wahl (Clawhammer) and Terri. Congradulations! The wedding party was a blast, and yes, the Hammer did play. Now for an update on Flipside Records recording artists! (Just what you've been waiting for!) Bulimia Banquet is on the road, for their first European tour! They will be finishing up May 20th when they will return to the States and shortly there after do a national tour. A new single is immenent on Peace of Mind records.

•The TVTV\$ (a full length LP slated for this summer) had a great tour of the west coast marred only by van problems (that would be a good band name - Van Problems!). San Francisco was like coming home with a lot of familiar faces there - like our very own Gus and Toast Paper Tulip.

•The Paper Tulips are surviving as a tri-city band with Toast living in San Francisco, Greg in Los Angeles and Squeeb in Long Beach. They have recorded for a new 7" EP with booklet that will be out before summer. They will be playing June 1st at Al's Bar and June 2nd at Rajis with Popdefect.

•Speaking of Popdefect, they are also currently touring the west coast and over to Chicago. In Chicago they will meet up with their buds Sandy Duncan's Eye. A full lp is in the works for fall release.

*Sandy Duncan's Eye are in Chicago (doesn't this all fit together well?) recording their older material with Dave Rice (which is being produced by Steve Albini). Johnny Anus, (Anus the Menace), who relocated to Ohio for a short time, will probably catch up with them for the massive party. SD Eye will return, sans, Dave, to coontinue gigging with new guitarist Mike. What will they do with the recording?

•Anus The Menace have suspended operation for a short time while John lives in Ohio with Jennifer. In the meantime Phil and his brother Jim (Cactus Fossils) along with Paul (ex-Earthling), and Cindy have formed Pull Your Head Out and are gigging all over.

•Dirt Clod Fight new EP is out! And the band will be doing more recording soon for another release, perhaps and LP.

-Babyland will be playing at Kontrol Factory on the 22nd. More gigs are pending with a San Francisco tour also being planned.





RED, HOT, & BLUE

FEATURING THE MUSIC OF COLE PORTER (VARIOUS ARTISTS)

A WEST HOMEVIDEO/ARISTA RELEASE

This music video compillation to benefit AIDS research features a number of talented musicians and

filmmakers giving their personal interpretations to the Cole Porter songbook. As with any artistic whole made of disparate pieces, the effort rises and falls according to each individual segment's merits. The one constant is the quality of the Porter's songwriting and the ease to which it lends itself to modern adaptation and variation.

Some of the more memorable segments include:

LES NEGRESSES VERTES under the direction of Roger Pomphrey contributes a frothy 1950's, Vincente Minellistyle production number for "I Love Paris". Glossy and well-mounted, with an interesting Parisian-cafe rock ambience.

DEBBIE HARRY and IGGY POP contribute the most enjoyable video with the strange little ditty "Well, Did You Evah?". Alex Cox (REPO MAN, SID AND NANCY) directs with a definite flair for campy humor and off-kilter framing. Debbie and Iggy are a teaming not to be missed visually or vocally.

KIRSTY MACCOLL and THE POGUES are featured in fellow Irishman Neil Jordan's delightfully goofy version of "Miss Otis' Regrets" and "Just One of Those Things". The big production number just builds and builds into utter farce.

TOM WAITS teams with minimalist filmmaker Jim Jarmusch on "It's Alright With Me" for the strangest,

witch's brew in the collection. A "garage" video with all the rough edges showing, Waits contributes a demented primal dance and his trademark gravel-voiced stylings.

U2's version of the classic ballad "Night and Day" is the most overtly MTV-ish video in the collection. What makes it interesting is the gorgeous deep-focus, black and white cinematography under the direction of German New Wave director Wim Wenders (THE AMERICAN FRIEND). Bono delivers a charismatic rendering of the torch-song that does justice to Porter's intentions.

A fine, humanitarian effort to help the victims of AIDS and a celebration of Cole Porter's extraordinary artistic talent.

FRANKENSTEIN UNBOUND

DIRECTED BY ROGER CORMAN

A CBS/20TH CENTURY FOX RELEASE

Roger Corman's first directorial effort in twenty years has arrived on video shelves everywhere after a disappointing theatrical run. FRAN-KENSTEIN UN-BOUND is a splendid interpretation of the Mary Shelley novel that marks the welcome return of a master filmmaker to the silver screen. This remarkable adaptation focuses on a scientist of the future (JOHN HURT) who through his own scientific tamperings is accidently hurtled backwards to Geneva, 1816. There, he confronts his alterego Dr. Victor Frankenstein (RAUL JULIA) who similiarly flaunts the laws of man and God through his own scientific experimentations. At the same time, Hurt has time to dally with the Romanticist poets Lord Byron, Percy Bysshe Shelley, and Shelley's paramour Mary Godwin. The interraction of future-shock man on past events leads to an uplifting denoument as the rationality of science is sacrificed for the sanctity of human existence.

The heroic concept in Corman's films have always been based on the actions of the outsider, the provocateur, the rational aesthete. From the Poe cycle of the 1960's (featuring Vincent Price as your favorite ne'er do well) to the drugs and biker-gangs of THE TRIP (1967) and THE WILD ANGELS (1968), Corman has identified an American wasteland populated with people forced to make extreme moral (or self-sacrificing) decisions with their lives. FRANKENSTEIN UNBOUND is no different. Unbridled scientific progress is equated with supernatural evil. Only the actions of the repentent scientist can set nature and man's existence within the universe straight again. His self-sacrificing moral decision makes him an embodiment of all that is noble in humanity.

Technically, FRANKENSTEIN UNBOUND is a marvel. With his largest budget to date, Corman revels in his trademark visual style of a moving camera and incredibly tight editing. The exceptionally beautiful cinematography of the Italian Alps lends the film an ethereal beauty. The period costume and set decoration is adeptly recre-



SIR DAVID LEAN (1908-1991)

The death of director Sir David Lean at the age of 83 came as quite a blow to me. As a personal hero, Lean was unparalled for his breadth of vision and spirit in creating evocative epics of personal tragedy and triumph. The magnificient vistas of his masterpiece LAWRENCE OF ARABIA remain engraved on my childhood memory of what movie-going was about. His loss is one that I will feel for a long time. For now, there will be no more Lean films to look forward to and cherish.

ated. The lead actors are flawlessly cast. Michael Hutchence, of INXS fame, does a most credible turn as the sexually ambiguous Lord Byron. Nick Bramble lends a sense of dignity and real suffering to the poor creation of Frankenstein's twisted work.

In a standout performance, Bridget Fonda as the sensual, liberated Mary Godwin reveals herself to be much more than a pretty face. Her characterization of the soon to be "Mary Shelley" gets to the heart of how women have always been caged within society's expec-

Corman effectively creates an atmosphere of romantic Gothicism that leaves the viewer spellbound with this marvellous retelling of an already familiar tale.



THE ADVENTURES OF **ROCKY & BULLWINKLE** (Volumes 1-6)

CREATED BY JAY WARD

A BUENA VISTA VIDEO RELEASE

At last! The long overdue release of the cult-classic animation series on video is a cause for celebration amongst Frostbite Falls afficianados. For everyone who grew up watching and loving the Moose and Squirrel this collection is proof positive of their enduring status as cultural signposts for a generation of glassy-eyed tube children. ROCKY & BULLWINKLE is definitely not a reflection of the Disney style of full-animation. Its limited TV scope is punctuated with comic scripts that crackle with real wit, energy, and more bad puns than the law ought to allow. (Watching Rocky and Bullwinkle trade quips over the Ruby Yacht of Omar Khayam or Boris and Natasha gassing the faculty of Watsamatta U with Goof Gas is enough to put you in the hospital for splitting a gut.) Each volume contains one complete Rocky and Bullwinkle episode, A Fractured Fairy Tale, a Sherman and Peobody adventure, a Dudley-Do-Right caper, and a talk with Mr. Know-It-All. Hey, Rocky! Watch me pull a rabbit out of a hat! Every tape packs a comic wallop that will leave you laughing and spouting terrible literary puns till your friends will probably want to take matters into their own hands.



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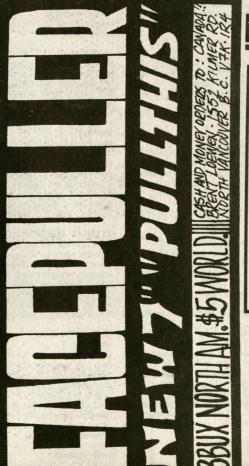
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Stiv Bator - T-Shirt Cool face shot. Very few! L & XL only.

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ULTRA • UNDERGROUND P.O. Box 1867 CAVE CREEK, AZ 85331 USA





2000 DIRTY SQUATTERS

Squat the Lot LP

16 heavy HC tunes with metallic riffing and antisystem lyrics from these real life brit squatters. Cool production brings out the great bass sound. Big Musclehead no-no= no lyric sheet. Not brilliant, but definetly 100% hard fucking core spirit! - Pookie Musclehead

Scrap POB 6294, Hamden CT 06517

27 DEVIL'S JOKING "The Sucking Effect" LP

Rough sloppy garage rock with a bit of a 60's feel and kinda cruddy production (especially on the drum mix). I somehow remember these guys as being a lot better than this. Excellent cover art. Jacket made in Canada!!! - Pookie Musclehead

Rave POB 40075, Philadelphia, PA 19106 USA

27 DEVILS JOKING

The Sucking Effect LP

The Devils get out of the heat room to record this 13 song disc, and to play a few gigs in L.A. (Hey Mike, where's the interview?). Curley, can't seem to maintain a line up, but licks he can still kick out. "Fire In The Basement", "He Dreams of Spain", "Somehow I Wonder all traditional Devil jams, rockin', pumpin' and fun. Even new kid, Tom, does his share of hit making with "Pretty Poison", "So Long". Not a bad disc and rock 'n roll, trash heads will love it. Nice R.K. Sloane cover, of course! - Krk

Rave POB 40075, Philadelphia, PA 19106 USA

Under Fire/Those Homophobic single

HOLY RUPTERED SPLEEN BLADDMAN!!! Badman Dan O' and cohorts sweat out some totally catchy n' kickin' poppyHC ala Dag Nasty. Great lyrics that seek wisdom and fight homophobia make this a must get! I'm in hack squat heaven! - Pookie Musclehead Head Hunter POB 9055, La Jolla, CA 92038 USA

7 SECONDS

This was recorded back in 1983 and was originally titled "United We Stand". It never came out for some reason, until now. This album is chock full of the fucking killer hardcore that 7 Seconds were known for. This is the 7 Seconds I knew, loved, and remembered. Not that crappy U2-like pop shit. This LP is a definite must!!! - Thrashead

Head Hunter POB 9055, La Jolla, CA 92038 USA

ASTRONAUTS "Constitution" (7")

Johnny Cash with an English accent trying to join Dexy's Midnight Runners(remember them?) at an audition. The B-side sounds like a happy Morrisey on speed...Jesus Christ, this is bad stuff...take me back to Detroit! - Cake (ACID STINGS)

AFFLICTION-(6-song cassette)

Oh, boy! What a thrill. Metal up your ass! It's your typical Metallica/Slayer/Megadeth tribute band. Oh, sorry-these are actually originals. Boy, they sure sound like... - Cake
(NOMAD PRODUCTIONS 15865 B GALE AVE, HACI-

ENDA HEIGHTS, CA. 91745)

ANSE "The Chokehold Reply" (cassette) (#47/100) Monotone vocals, distorted feedback, noisy. The type of stuff which dreams are made up of. *Charlie Machismo[®] sounds like an underground hit. Surfers and V.U. are the influences. If Dick Van Pattan and Dick Van Dyke were actually brothers and dropped acid during a political debate relating to the disappearance of Dan Qualye's middle finger.... - Cake (ANSE P.O. BOX 4785 RICHMOND, VA. 23220)

ACID GREEN

Single includes free sticker! "As The World Turns" is an ok punk-metaloid-thrasher that sounds like a bad Gwar out take from the bands first LP. The reverse sounds like it should have made the album. On slime green colored wax! - Krk

Rusty Cow POB 55072, Indianapolis, IN 46205 USA

Murder in Berkeley 7"

Two blazing speedcore tunes, "Brutality and Corruption" and "Halo of Flies", with those patented goony splatter lyrics on a poor live at Gilman recording thats marred by toomuch audience noise. Limited edtion of 1000. For Accused diehards only. - Pookie Musclehead

Smilin' Ear P.O. Box 47655, San Antonio, TX 78265

ANTISEEN

My God Can Beat Up./Surfin'Freebird 7"

"My God..." is a raunchy rocker with classic raunch lyrics and "Surfin' Freebird" is a raw meshing of two covers. Both tunes contain their patented 77 influenced scurge and Clayton's gritty bluesy vocals. Good live recording. Classic front cover. Antiseen does it again! - Pookie

Dog Meat GPOB 2366V, Melbourne, Australia 3001

ACID GREEN

As the World Turns/Lost in th Cloud 7°

Side 1 is a throbbing HC darling, with some metallic riffing and cool dredgy vocals, that starts off slow, eventually reaching a galloping pace. Side 2 starts off with some odd noise and becomes and med. paced post-HC tune with the same cool vocals. Good social lyrics. Green Vinyl. Vocalist is named after my fave place, "Gym." It's a keeper! - Pookie Musclehead Rusty Cow POB 55072, Indianapolis, IN 46205 USA

AFFIRMATIVE ACTION

Blind Eyes and Apple Pie 7° EP

More concerned about impact than speed. AA are just that, direct thrash n crash punk rock. Heard it before as it might seem. These kids have some good licks and breaks, kickass hardcore worth your three bucks. - Krk

Burnsteer 336 Libertyville Rd. #1, New Paltz, NY 12561 USA

AFGHAN WHIGS

Sister Brother / Hey Cuz 7" (Red)
Scary-post-fist-fuck cover. Incest is their middle name and topic of each song. Great, grungey, and Sub Pop - what else is new in a world of Kate Jacksons and Abe Vigodas? - Cake

Sub Pop POB 20645, Seattle, WA 98101 USA

AGAINST ALL HOPE
*Breaking Through*7 inch

Five S.E. sounding metallic HC tunes about apathy and lost love with the production being a little wimpy for this kind of music. Ok, but there are other bands in this style with more power and vigor. -Pookie Musclehead

AGITPOP

The Comm 3 sessions CD

This CD contains the 1985 LP Back at the Plain of Jars' and the 1986 LP 'Feast of the Sunfish.' Both are heavy power pop with some punk influences. Sometimes they remind me of the Minutemen. It's good stuff basically. A couple tunes here and there were a hit and miss affair, but most cuts rocked. For the old Agitpop fans this is definetly a treat for you. -Thrashead

Comm 3 438 Bedford Ave., Brooklyn, NY 11211 USA

AL PERRY AND THE CATTLE

Good N' Bitter 7º EP

So horrible, I suppose some of you garage rock 'n roll red neck dorks will squeel what a cow-fucking blast 'o hick trash this is. Monotone vocals, lazily mumble some hard times jibberish over a retarded echo wahwah drone. Yahooo! - Krk

Erl 418 Madison Ave., Albany, NY 12210 USA

ANHREFN

14 77 influenced power pop punk goodies with plenty of drive, some catchy hooks, and social lyrics sung in their native Welsh tongue. The A side's live London recording is great, but the B Side's Bern, Switze rland is a bit thin. Snag this for side A only. - Pookie Musclehead

Incognito/Bernd Schmidt Hochfirststr. 23, 7000 Stuttgart 80, GERMANY

Haunted House/Walking Dead 7°

More great bluesy 77 influenced destructo rock, this time with a hearty dose of Misfit's horror campiness. Cool horror cover art. Never a let down! - Pookie

Ajax PO Box 146882, Chicago, IL 60614 USA

My God Can Beat Up./Surfin*Freebird 7°
"My God..." is a raunchy rocker with classic raunch lyrics and "Surfin' Freebird" is a raw meshing of two covers. Both tunes contain their patented '77 influenced scurge and Clayton's gritty bluesy vocals. Good live recording. Classic front cover. Antiseen does it again! - Pookie Musclehead

Dog Meat GPOB 2366V, Melbourne, Australia 3001

ATTITUDE ADJUSTMENT

No More Mister Nice Guy 12"EP

11 raw n' rippin' speedcore tunes that drag your naked bottom over a splintering unsanded deck. Frantic drumming that works hard like fast multiple calf sets. Pissed vocals to match the pissed lyrics. It's only fault is that it plays 45 RPM and doesn't last long enough. - Pookie Musclehead

In Your Face POB 203, Nottingham, England NG1 3R

BEAT HAPPENING

"Dreamy" LP

On the one hand, I give Sub Pop credit for moving away from the fashionable retro cock rock dreck they've cranked out (I almost busted a nut laughing at an article about the trendy Seattle sound somebody sent my girlfriend from Elle fashion (!) magazine.). This record is downright dull folk rock crap. They guy singer sounds like a bad Johnny Cash & the girl vocals reminded me of Gilda Radner making her Roseanne Ros eannadana character do an acoustic number. Wait until you're 60 and need a laugh. Martin McMartin

Sub Pop POB 20645, Seattle, WA 98101 USA

BEAT PATROL

tape

Cheezy lame pop that mostly sounds perfect for a bad teem movie. Pasadena on this one bud. - Pookie Musclehead

Beat Patrol P.O. Box 63423, St. Louis, MO 63163 USA

BIG BARN BURNING

"Topping the Orchard" LP

11 Kinda collegey rock tunes with an old rural New England concept to which the whole album is based upon. Lyrics about railways, hauling timber, wagon loads, etc. make this a concept album for Barns, but not for me. - Pookie Musclehead Resonace P.O. Box 549, Village Station New York, NY

10014 USA

BIG BUTTER

From The Udder CD

I actually got this bands debut 7° from one of the two brothers that form Big Butter, when it came out. I remember taking it home and after many listens thinking "this is great, too bad these guys will never get anywhere with it". Well, here they are 3 years later with a 71 minute CD in their hands. Keeping with the bands tradition the first pressing of 750 came with a multi-color silk screened cover and mush detail art. Musically, they lean a lot towards the Residents early silly "experimental" stuff, which is fun to say the least. Diverse slapstick comical to comically spaced out jams. This is some zany stuff that you'll enjoy. Recordings vary from top notch to ok, but it all fits in quite well. Hurry! - Krk
Duck Butter 3810 E. International, Clovis, CA 93612

BIG TROUBLE HOUSE

Mouthful of Violence LP

Two songs "Union Feed Grain Mill" and "Cut Him Down* totally kicked ass. The rest is college oriented rock that didn't do much for me. I wish that more of the album sounded more like those two cuts, that would have been killer. - Thrashead Comm 3 438 Bedford Ave., Brooklyn, NY 11211 USA

BOXHAMSTERS

"Wir Kinder Aus Bullerbu" LP

Actung! Coolen popzen punk rock mit catchden guitarung hookzun und plenter auf melodistr dat soundzer liken sumzen weird system mighten hauv puttet ouht 6 yeanicht ago. 12 tunen all sung in der wunderbar deuts chlanden. Das ist very guten! -

Bad Moon Goethestrabe 23, 6300 Gieben, Germany

BURIED IN '69

"When Heidi Drives People Die"/"So Lonely" (7") Pat Benatar vocals (like in M-99:same vocalist)but more energetic than the above mentioned band. Then again: Why? Rudimentary Peni-sh cover and Winston Smith-like poster of dead baby doesn't help. Never judge a record by its cover. Wanky guitar solos would make Bam Magazine proud. How pathetic!!

Cake (AUDIO ADDICT 917 SW ALDER PORTLAND, OR. 97207)

BADLY MONADA (5-song cassette)

Noisy coolness from Illinois. Nothing real new in the original department - but who cares. "Hermit Bastard® is the top cut. Good songs-wish I could make out the lyrics. - Cake (BADLY MONADA 746 EAST 170TH PLACE SOUTH

HOLLAND, IL. 60473) BAD EGG SLALD

10 song cassette

Great packaging with sticker. Slow Joy Division meets Pussy Galore at Big Black's house type stuff. "Flagellation" is the best cut and the noisest. Did anyone figure shit would sound like this in the '90's? Sheesh!! - Cake (BAD EGG SALAD 932 AUSTIN AVE. ATLANTA, GA. 30307)

BLOODHOUND GANG

Three emo-powered popcore tunes with decent hooks sounding like they're inspired by 7 Seconds/ Reason to Believe as well as fellow locals, Husker Du. Good perosnal politics type lyrics. Could have used a teeny bit more umph, but otherwise a decent debut. - Pookie Musclehead THD 2020 Seabury Av., Minneapolis, MN 55406 USA

Live at the Roxy LP

14 tunes from the April 77 on this OK live recording

that showed a bit more energy than a lot of their studio endevors. While this band did produce a few classics, they could never muster up the sheer raw agression of bands like the Adverts, Warsaw, etc. or the catchiness of Cock Sparrer, etc., falling a lot into standard pop/rock structures. (I know, it's a run on sentence so fuck the system. anarkie dude!) Decent, but in no way mandatory. - Pookie Musclehead Receiver Twyman House, 31-39 Camden Road, London, England NW1 9LF

BRAINSTROM

7 inch

Sounded like those barking jingle bells dogs doing a speedmetal "song." - Martin McMartin Gothic Gospel 3452 Cattaraugus Ave., Culver City, CA 90232 USA

BROOD

Decent garage punk from Pennsylvannia with the trademark Voxx sound. Probably interesting for the fact that nobody's tryin' to mke 60's punk rock these days now that the big rock thing's blowin't full force. 5 end shit like this here to my attention, so I can maybe say something nice once in a while. - Martin

Get Hip POB 666, Canonsburg, PA 15317 USA

BULLET BOYS

"Feakshow" Tape

Commercial, unrebellious, sellout, hardrock from the hair salon. Yawn. - Pookie Musclehead Warner Bros

BURN

CD

I imagine this sound is what a lot of kids will call "NY hardcore" complete with "moshable" breaks. This is also what the ABC No Rio crowd might consider "hatecore". Well whatever reputation they hold, I don't know. All I do know is this is some intense Cromags type 'o thrash. Lottsa drumming breaks and very metal guitar playing which just falls short of overkill. Vocals are within the Sick Of It All trip. This band actually has some moments of cleverness and are pretty kick ass. I didn't think so much of them live, but then again, they played with three other bands that sounded similar. Alone, they stand strong.

Revelation POB 1454, New Haven, CT 06506 USA

BURNING RAIN

"Visions" LP

13 ok 60's garage psych tunes with organ that sounds pretty much true to form. My only problem with this is that it has no modern edge or power to it, making it sound 24 years behind the times. Pookie Musclehead

Resonace P.O. Box 549, Village Station New York, NY 10014 USA

CADILLAC TRAMPS

Triple X's stumble was surprisingly picked up by Dr. Dream and the winners turned out to be the Tramps with this 14(!) song disc. Probably the most popular punk band to emerge from the O.C. slumps since the Vandals and Social Distortion. Not really sounding like either but still within the same realm as far as quality goes (we're talking early stuff!). This release is the end result of a couple of years of heavy gigging and severe determination. The uncompromising Tramps play high powered punk with smart ass cracks and relentless enthusiasm. Currently unmatched live, these songs take a slightly different sound on disc. Mostly riff dominated, quick and emotionally charged. To break up the monotony, you will find a couple of stumbles into rock-a-billy and so forth but for the most part this is top notch rock 'n roll with 5 outta their mind punks behind the wheel. Especially look for this band live, but this disc is not to be ignored.- Krk

Doctor Dream 60 Plaza Square, Orange, CA 92666

CHICKEN SHIT LOG JAM

8 kinda lackluster metallic HC tunes with ok personal and social lyrics. "Everybody" has practially all the same lines as the B-people's "I Said Everybody" recorded more than 10 years earlier (Weird, huh?). Only decent thing about this album is the drummer, who throws out lots of good fill ins. Otherwise, not so hot. - Pookie Musclehead

Ironclad P.O. Box 7762, Rapid City, SD 57709 USA

CHIHOE HAHN

A few songs have a decent powerpop sound, but most are too soft and pretty for my tastebuds. Except for one song written by someone else. All ten songs were written, produced, and performed by Chihoe, showing some obvious talent. "Throw It Down' should have been the basic blueprint for the other tunes because it was a little rougher around the edges. - Pookie Musclehead

Longshot P.O. BOX 1758, Cathedral Station, N.Y., NY 10025 USA

CITIZEN'S ARREST

One stroke short of "mad" as in insane. Carnal vocals devour your ears as steady drumming is embraced by thrash driven gears. HARDCORE spelled with capitals. A must for all thrasheads. - Krk

War Dance 38-18 93 St., Jackson Heights, NY 11372

COFFIN BREAK/VICTIM'S FAMILY

(split 7°)

Coffin Break redo their Sub Pop hit to make it sound "punkier", dude. "Cry" is a sad song-kinda reminds me of...life. Victim's Family's song is about jealousy and has a Red Hot Chili Peppers meets Rush feel to it. Weird, "My Evil Twin" reminds me of...certain people.- Cake (RAVE P.O. BOX 40075 PHILADELPHIA, PA. 19106)

cows

'Peacetika' (LP)

An escape of sorts. Potpurri was never this clean and wondrous. They sound somewhat different in this release, almost sane, yet still out somewhere in left field holding what's left of last night's leftovers...in a clear plastic bag...leaking. The truth of the matter is that this is chunky and tasty and, what else, noisy.

(AMPHETAMINE REPTILE 2541 NICOLLET AVE. SOUTH, MINNEAPOLIS, MN. 55404)

COFFIN BREAK

Kill the President / Stop 7

Fuck yeah, Coffin Break take my favorite song "Kill The President' off their latest LP and turn it into a single. That song has graced my answer machine more than any other! Great hard hitting rock, with infectious sing along vocal harmonies "Kill the Presi-dent, ooohhh ooohhh". Great song. The flip is also cool, "Stop" about censorship. - Al

C/Z 1407 E. Madison, Seattle, WA 98122 USA

COMMONWEALTH

Nomava 7

Three swell punk/HC after dinner treats that don't really sound specifically like any other band, but whose vocalist sounds like a dead ringer for TSOL's Joe Wood. Alright tempo changes and simple but OK social wordage. So much cool vinyl this issue. I'm a lucky pup! - Pookie Musclehead Free Thought 5219 Wyoming Rd., Bethesda, MD

CRACKS IN THE SIDEWALK

Thickers Concrete CD

Little more different than this bands last LP, on "Thickers Concrete" this slightly SST influenced group sounds a lot like later day Minutemen with Merril from Swa singing. Half the songs are actually fungroovable and worth it, but no serious standouts. If you're into early SST, check it out. - Krk Runk P.O. Box 4672, Albuquerque, NM 87196 USA

CRACKS IN THE SIDEWALK

Thickers Concerto CD

Living Color meets Scream and maybe some of the others from the Dischord stable on these thirteen tracks. While this sounds like it should be really good it all came arcross a little unmoving and hookless. -Pookie Musclehead

Runk P.O. Box 4672, Albuquerque, NM 87196 USA

CRAWLPAPPY

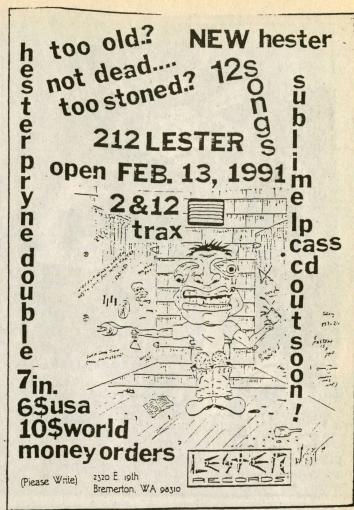
7 inch

Leans way toward bad speedmetal with a stab at intelligent lyrics. Footnote says somebody from Helmet plays drums, though I couldn't give less of a fuck. You'll be sorry. - Martin McMartin Blackout POB 544, Yonkers, NY 10710 USA

CRAWLPAPPY

"Temple body"/"Mind's Eye"7 inch

Side A is a bone splintering Sabbath-like post HC slow steamroller and side AA is a mid-paced hard rock /HC mallet to the face. Really good lyrics such



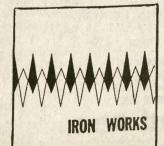


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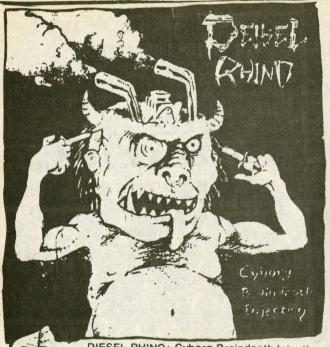
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as "White bread, Christian, cracker, middle class, and male. Dictating what you can and cannot do." John Stanier (Helmet) does drum duty. For lovers of Sabbath, Helmet, Neurosis, Deviated Instinct, and all other forms of heaviness this is mandatory weight lifting gear! - Pookie Musclehead Blackout POB 544, Yonkers, NY 10710 USA

CROWD OF ISOLATED

Memories and Scars LP

11 decent HC tunes of various speeds and tempos with metallic bits and really good lyrics. While this was a good effort et al, it just failed to stick with me for some reason. - Pookie Musclehead X-mist Meiseneg 10-7270, Nagold, West Germany

CYCLONE TEMPLE

I Hate Therefore I Am LP

Eight very precision played mid-fast speedmetal romps with well written lyrics about society, TV reigion, rejection, and bigotry. The one problem I have with this and a lot of other speedmetal releases like that though these guys show obvious musical talent, they use the same basic formula a lot of other bands use. Try using your talent for more deviation next time. Pretty good, but at times too predictable. Pookie Musclehead Combat

CYNICS

Buick MacKane/Born To Loose 7º

The cover op this EP is a great mock up of the famous T-Rex cover with Marc Bolan in the army helmet! Good job! The songs here are cool hard rockin' numbers - a cover of T Rex's "Buick MacKane" and a cover of Johnny Thunders (RIP) "Born To Lose". Pretty decent, but I like the sleeve better. - Al Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

DARK ANGEL

Time Does Not Heal LP

Nine tightly played, mostly mid/fast speedmetal tunes with slick production and a vocalist who sometimes holds his notes a little too long. Best part of this release are the extremely well written lyrics that sometimes try to be a little too bleak for their own good. "An Ancient Inherited Shame" is an excellent burner against rape. Might just be a metalheads must! - Pookie Musclehead Combat

DEAD COPS

A live recording from Japan, made in 1984. This band sported members who went on to play with some better known Japanese hardcore/thrash bands (Gastunk, Lip Cream, sic). The recording is lowquality - Buckethead

DECADENT DUB TEAM

Meltdown 7

Bass drum beat as simple as it gets. Rap, here, getting as dull as a butterknife but after playing this 3 or so times, I'm ready to put that blade to my wrists. - Krk Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

DEVESTATION

"Idolatry" Tape

Signet face flattening speedmetal beatings ala Slayer's "Reign In Blood". No written lyrics (advance copy). Makes most metal eat alpo from the ass of Lorne Greene's dog! - Pookie Musclehead Combat

DIDJITS

Full Nelson Reilly Lp

Same fuel as Hornet Piniata runs the Dijits news "Full Nelson Reilly*. The road is just as curved and action packed but the scenery is basically the same. It seems as though they peaked with the Piniata. But I haven't listened to this as much as I should have and I couldn't think of a cooler cover than Devo's "Mr. DNA* Didjits fans won't be disappointed. Amazingly funny cover. - Krk Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

DIRT

She Male Sugarpussy CD

Loose, big chop guitar rockness. Very Sub Pop influenced. One thing I do like are the vocals which are spat out by a seemingly drunk fool. But the music is just so retro. If you're into it... - Krk
Tupelo POB 421410, san Francisco, CA 94101 England

DIRTY HANDS

"Lost In Heaven" LP

Moody kinda atmospheric post and pop punk with some decent driving drumbeats and guitar that could have used more heaviness. Simple but ok social and personal wordage on these 9 tunes. Some decent tunes, some just ok. - Pookie Musclehead Black and Noir 4 rue Valdemaine, 49100 Angers, Belgium

DOG BOWL

Cyclops Nuclear Submarine Capt LP

With a slight, sour like hesitation I play this project disc, but the first listen becomes the fifth and I realize I'm spinning this for every lost fool that comes my way. Dogbowl, who has failed to win me over so far, reels me in like a fly to honey. And sweet this is. Christopher Tunnel, aside from wearing the fanciest of head gear manages to sooth the savage beat with the help of a clarinet and sax. This and Kramers postcheesy organ, greatly help create Mr. Bowl's pacifying spiral decent to mentally adequate questioning. These duket, often hypnotic songs are structured on extremely demented grounds. Humerous, yes . Obvious, no. This LP is more subliminally corrupting than television. Worth your trouble. - Krk Shimmy Disc JAF Box 1187, New York, NY 10116 USA

DOG FACED HERMANS

Too Much For The Red Ticker 7°

Probably Scotlands most consistent band, DFH are back with their US debut(?) 7". What you've got here is official upbeat weirdness from this musically off the wall band whose lyrics are among the few I'll bother to read. Marion has the funniest, happy-golucky voice that somehow captures this "concerned" feel. Which works swell. DFH have always been quite experimental but not obnoxious or cluttered like an industrial band. Unorthodox in structure and basic instrument use. At one point I imagine DFH weren't too experienced with their guitars. Now the band uses that textured sound to their command, not to mention the trumpet playing has also come along way. Still the band maintains there edge and identity Must have - Krk

Project A Bomb 2541 Micollet Ave S, Minneapolis, MN 55404 USA

DRUNKS WITH GUNS

(4-song 7"

Brilliant. If midget-dwarves with overgrown penisguitars kidnapped Debbie Gibson at the age of 11 and laced her with LSD. If all children who wanted to sing, could sing..."thinking about World War IX" indeed. A must have. - Cake (GLITTERHOUSE GRUNER WEG 25 3472

BEVERUNGEN WEST GERMANY)

DOG-FACED HERMANS

"Too Much For The Red Ticker" (7")

Wow. Slits meets Crass("Penis Envy"-era) musical approach. Wonderful. Fantastic. Great use of trumpet-an A++.- Cake (RAIBOR, POSTBUS 14767, 1001 L.G. AMSTERDAM)

DOGS D'AMOUR

"...In The Dynamite Jet Saloon" LP

If you could go to London, find a piece of shit, bring it back, make the guys from Poison piss on it, give it a microphone, a guitar, and a dab of makeup, it would sound just like this - Martin McMartin Polygram

DOWNY MILDEW

Side 1 contained an ok soft Middle Eastern flavored "Cool Nights." Side 2 yielded one limp cover plus a blending of two covers into one limp cover which Cake replied "Yuch" and I replied "Double Yuck." I never had a holy communion, can I throw up on you Cake? - Pookie Musclehead Triple X 6715 Hollywood Blvd. #284, Hollywood, CA

90028 USA

DRAIN

A Black Fist / Flower Mound 7°

Trance continues to unveil some really interesting groups, Drain being the latest. Nothing too amazingly brilliant, Drain take a firm stand with constand drumming, way distorted guitars and a mega-phone vocalist.. The sound which has been proven by early early Big Black comes off smoother/slicker and, dare I say it, sexier (especially on "Flower Mound". Drain have some how managed to make this their ground and are shaking it quite hard. Cool shit. - Krk Trance PO Box 49771, Austin, TX 79765 USA

EMPTY TOMB

Live Like a Dead Man tape

Nine OK metallic punk tunes that musically didn't stick with me. Mostly christian lyrics with some lame lines like "to doubt God's exsistance is arrogance and vanity" or "monogamy is safe sex, the condom is still Russian roulette...Abstinence is better yet." HEY BEAVER THE 50'S ARE OVER!!!!!! I'd rather have some woman's thighs raming against mine, then have some born again jerk try to ram his comdemnation down my throat. More than likely the woman will be the wife of some self righteous goats ass that can't please her. Wake up and live! -Pookie Musclehead

Empty Tomb P.O. Box 20714, Salem, OR 97307 USA

ERCHINT EP7 inch

4 angry slow to mid paced metal heavy HC tunes. Decent social/personal wordage with a nice angry touch. Neurosis fans might want to try this on for size. I did and loved the fit! - Pookie Musclehead Self Destruct 1901 Bain Bridge Row DR, Louisville, KY 402G7 USA

FUGENE CHADBOURNE

"Oil of Hate"7 inch

Imagine how pissed you'd be if you spent money on this and heard a little kid doing a cute spoken word piece about the war, followed by tedious banjo type protest tunes. College nerd do-gooders feel free. -Martin McMartin

Blackjack POB 2503, Goleta, CA 93118 USA

FYE FOR AN EYE

"Omega Drone"7 inch

4 good slow to mid paced metallic NYHC'ish bites with decent social/personal lyrics and one quickie instramental in a beautiful full color fold out poster sleeve. Could've used a little more comph. Never a st inker from Blackout! - Pookie Musclehead Blackout! P.O. Box 544, Yonkers, NY 10710 USA

FAILURE

7 inch

Sensitive acoustic intros bug me. Spongy soft rock that reminded me of those soft bass lines in art fart stuff like Roxy music or King Crimson. Really light. - Martin McMartin

Sweet Smelling P.O. Box 263, Hollywood, CA 90078

FANCLUB

God Knows Its True CD

Hit or miss, the Teen Club will send ya sailing or snoozing. For me, it'll probably depend on my mood. The title track is probably some sort of radio hit and I can see why - soft, lazy harmonic vocals declare ' God knows it's true but the Devil knows this too", while jangle textured guitar playing serves up some Dinosaur stew. A better formula couldn't have been dreamed up at SST or Sub Pop. Still, Teen Club seem to somehow make this "pop" thing work for them. The other cuts are more "experimental" or "chaotic" with lottsa guitar manipulation and bows to Sonic Youth 'round the "Sister" level. You get the idea. -

Matador 472 Greenwich St. #5, NYC, NY 10013 USA

demo Tape

Recorded at Don Fury studio (that's an eye-catcher). Only two songs on here. Musically, it's sort of laid back, sometimes melodic power pop. The songs are a little long. - Buckethead Feel Fuzzy 237 E. 5th St., New York, NY 10003 USA

FIRE IN THE KITCHEN

Theory of Everything LP

Alarming, grabing... it's not. Hit or miss with lottsa guitar/bored vocalist "formula" that brings to mind that just as exciting Slovenly. Some songs are actually worth the listen but my attention span has always been this big. Did I mention Television? Well, everyone else did. - Krk

Behemoth Box 27801, Las Vegas, NV 89102 USA

"Dragstrip Riot" LP

This was all a little too bluesy rock for my taste and only one tune, "Tomarrow Never Comes," holds the same charm of their more raw punk sound. 15 completely new originals and two new revised versions of past tunes. None of this material is bad and big Chris D. fans surely won't be disappointed, but I'll stick with past Flesheaters stuff. - Pookie SST POB 1, Lawndale, CA 90260 USA

FIRECLOWN

"Junkie"/"Big Disease" (7")

Soundgarden-influenced rock, Riff-riff-riff, Yep, it's out of Seattle, but nope it's not on Sub Pop. Great songs, good vocalist. A good acquisition to place next to my Grand Funk Railroad shrine. - Cake (NEW RAGE RECORDS P.O. BOX 85571, SEATTLE, WA. 98145)

FREAK BEANS

"Freak Beans" (6-song cassette)

Well-recorded, produced and played effort. Good stuff. Kinda like a slower Husker Du but with a good amount of steam. Great lyrics. No pretentious bullshit available. Lead singer looks like Jesus. Best new band of the year. - Cake (SATAN-ON-A-STICK P.O. BOX 6387, ANNAPOLIS,

MD. 21401-03871

FUNNY UNCLES

"Spank Me" (6-song cassette)

Garagey-punk. This might turn-on some of you who are into this type of late '60's burnout stuff. I mean it's good, but it doesn't make me want to go out and hang at the Caven Club. Et tu. Brute'? - Cake (FUNNY UNCLES C/O RICK BRUCCOLRI 136 TULIP AVE APT.2 FLORAL PARK, NY. 11001)

FISHBONE

The Reality Of My Surroundings LP

I don't know if is is just me, but is the the first release in about a million years for these guys? Well, Fishbone are indeed on of the best live bands ever - truly manic and inspired! I loved their older stuff but this new LP, I dunno. Fishbone get a little to "progressive" and over produced for me. But hell, there's still enough groovin' ska and heartfelt soul on here to keep me happy. - Al Columbia

FIXTURES

Defect IP

I realize Flipside has published enough comments, reviews, photos and interviews with this still relatively unknown three piece, but there's a reason for this. They are in the top 5 MOST productive, hardworking band in Southern California. (I'm not sure I can even think of another 4 to mention ?!). Still, they remain one step below underground which is sooo confusing. I speak of these type of band situations ofter with Bryan (Offspring). Another good band whose constant kicking raises nothing but dirt. Anyways, here it is, the second LP. I still remember the first "Dangerous Music". When it came out I recieved my copy and love dit, still have it. This "Defect" is within the same musical stumbles, which leads to an uncatagorized rock 'n roll explosion. Not only aggressive upbeat and attention demanding, but musically efficient and razor sharp. The vocals, which are spat out by the drummer (!) remind me of the paranoid Jello Biafra except he also has a soulful cry like John Denny of the Weirdos. The guitar playing can be alarming and "riff" based with an occasional lead. Catchy to say the least. The bass playing doesn't shine but the drumming wouldn't work without it. Together these odd balls are quite an avalanche of high gear punk, but mature as well. An off combination that works. Self released like the first LP. They should have had a song on the new Flipside comp. instead of that boring Down By Law. Good disc. - Krk

Fixtures POB 16238, Encino, CA 91416 USA

FLATUS

"Walk My Way" (7") Dumb "I-want-you-girl" lyrics don't help this band, but their All meets The Professionals sound does make it a worthwhile listening experience. If Bon Jovi was punk...

Cake

(ROUND RECORDS/FLATUS 15 LAWRENCE ST. HAM-BURG, N.J. 07419)

"Ways to Enjoy Life"7 inch

Cool garagy punk that sounds like something maybe you could have found in '78 L.A. Snotty 60's garage punk type vocals and a sloppy yet focused sound on these 4 tunes. No lyric sheet. Charming in it's own wa y. - Pookie Musclehead

Empty POB 12034, Seattle, WA 98102 USA

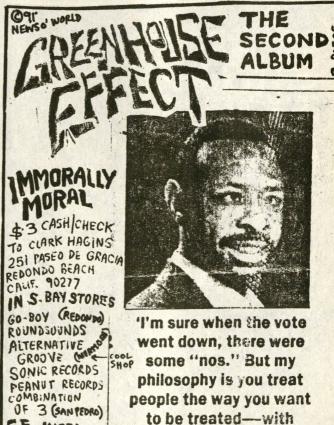
GG ALLIN

Anti-Social Personality Disorder Tape

14 of rock 'n' roll bad boy GG's most tender love ballads that just say no to self preservation. Add some lovely raw Pagans like punk sonatas to these two live show recordings with so-so production and G.E. INFD:

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P o b 49771 grustin, tx 78765

you've got all of Gloria Alred's favorites. Ain't very pretty - Pookie Musclehead Ever Rat POB 99284, Seattle, WA 98188 USA

GARGOYLES

Green vinyl. What more can I say. I'm a sucker for colored vinyl. Starts with Tim's ode to Michigan, definitely we Midwesterners are a troubled lot. "World At War" prophecies rock and roll apocalypse, the Gargoyles right in the middle. The flipside (geddit, flipside? call me a cab?) is Bolan's "Children of the Revolution* for all you greyhaired beglittered bellbottomed platformed TRex freaks out there, nice mix with those sexy GarGirl vocals in the background. Liner notes by wildman Tim Stegall soundin kinda like GG Alin, so buy or die.- Gary In.

Sympathy for the Record Industry, 4901 Virginia Av.; Long Beach, CA 90805 OR Suede Brain Operations PO Box 170562, SF CA 94117

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MUS

RELEASE

Sez these guys been stompin' around Syracuse and Brooklyn and now hang in Philly. Side A *Electrolytes" intersperses heavy git crunches with witty lyrics and little aural effects; #2 "Dear Meat" lumbers along with gloom voices then breaks into acoustic git and synth, tho not pretty, it's all on the edge. Very interesting stuff, an LP should be looked forward

Squirrel Wax, PO Box 53100, Philadelphia PA, 19105-

GANGWAY!

"The Antenna Man Chronicles" CD

When I saw the label, Roadska records, with its two tone chess board logo I thought I was getting Ska. I fuckin' luv Ska! What I got was a toned down RnB rock tribute to Brent Fender. 12 Tunes with their cov er of Eddie Cochran's "20 Flight Rock" being the only one I liked. But I want Ska! Someone send Ska! I can't skank to this! - Pookie Musclehead

Roadska 1301 N. Franklin St., #3, Wilmington, DE 19806 USA

GENERALS

You'll Eat What We're Cookin CD

Within the "new" rock thing that is stravingly feeding off of the underground alternative circuits. Cept this is too commercially directed. It's sickening. Plus it's just plain lifeless and boring. Heavy metal wannabes with no guts. - Krk

Chaos Network POB 20154, Ferndale, MI 48220 USA

GLAMOUR SHOULS

"Top of the World, Ma" LP

Yucky drunk rock form West Germany. Hard rock cliches & sentimental lyrics, & the world's billionth cover of "Summertime Blues." - Martin McMartin Incognito/Bernd Schmidt Hochfirststr. 23, 7000 Stuttgart 80, GERMANY

GODFLESH

Slateman / Wound 91 CD single

The gears keep turning and the flesh keeps stretching. First release since the hit LP "Street Cleaner". The wait - worth it. Clamoring drum maching is programmed to its fullest. Big Black would shy from such a beating. The rest is a splatter of bearly guided white noise. These guys have long over passed the "early Swans" comparison. You should a seen 'em live. One fuck of a mess. Must have. - Krk

Earache POB 144, Nottingham, England NG3 4GE

GOVERNMENT ISSUE

Beyond CD

This is the type of disc every band should release, well, in the span of 8 years I doubt many bands could release as many noteworthy songs as GI, still a great idea it is. My favorite released will always be "Make An Effort" and "Joyride". "Legless Bull" and "Boycott Stabb" are just sweet frosting on the already calorie loaded cake. Lottsa songs here from every disc, plus alternate takes. An absolute must have. 22 songs. -

Rockville POB 800, Rockville Centre, NY 11571 USA

GREAT WHYTE LYIN' SNAKE

So-so hard rock version of the classic protest song "Eve of Destruction." The B-side was dribbly metal masturbation. - Martin McMartin

Highly Collectable P.O. Box 27532, Providence, RI 02907 USA

GREY SPIKES

'Sex and Hate' Tape

Straight ahead Ramones-style rock'n'roll. I can dig the simple, raw production. At times, they sound like Johnny Cash at a faster tempo. - Buckethead Vital Gesture 21610 Reynolds Dr., Torrance, CA 90503 USA

GRUNTRUCK

Inside Yours

Fuck! This is such a fucking take off on Skinyard/ Soundgarden, you'll either puke or cum. I'd do the first and probably enjoy it more. As we always say...
"if you're into this type of stuff..." - Krk Empty POB 12034, Seattle, WA 98102 USA

GUL AG

In The Showyard LP

Seems like side A has stronger, more dominating songs. Experimental hardcore reads the promo sheet - ok. I'll buy that. Post punk, medium paced with a very guitar dominating approach to all songs, most of which sound metalish. Some pop and a few emoish. The vocals are sung in Greek and have a lot of heart and work well with the often blues driven songs. Not bad. If they were from DC you would already own 7°s by them. - Krk

Lazy Dog Exadactilou 5 A, 54635 Thessaloniki, Greece

H.D.Q.

Soul Finder LP

10 melody laced popcore beauties ala Reason to Believe/7 Seconds. Good thughtful positive lyrics that aren't the least bit corny. Great cover of "Believe" (can't quite remember who did it first.) Very very good release that got very mashed up on the trip over. - Martin McMartin

Full Circle 12 Bell St., Newsome, Huddersfield,, England, HD4 6NN

HAND OF GLORY

"Here Be Serpents" LP

Skynard fans take note. Bullshit country-fried harmonicas & the occasional accordian over heavy cornball hick lyrics & extended guitar solos. Ha Ha Ha. - Martin McMartin

Skyclad POB 666, Middlesex, NJ 08846 USA

HASH PALACE

"Grit and Bare It" CD

I couldn't get past the singer's nasaly Axel Rose/ Robert Plant front manly vocals. Heard three or four versions of anything from "Raw Power." "Let's Get Lost" sounded like a rip off of St. Vitus's "Warstarter . Go grab one of your funny uncle's Sabbath Ip's & expose what 5th rate retro-shit this is. - Martin

Resonace P.O. Box 549, Village Station New York, NY 10014 USA

"Dicknail"/"BurnBlack" (7"Grey)

Hole's second release is more abrasive, experimental and deeper than their first single. Emotionally draining performances are what this band offer live. Oh, I fuckin' dig that "Santa Claus" line and Courtney is the female Darby Crash: "I came into this world..." - Cake (SUB POP)

HEDGEHOG

P.J.D. 029° (5-song cassette)

A weird hybrid (musically) of Rudimentary Peni and Rush. Progressive man meet pissed-off hardcore man. Now shake hands. Wow! Some Primus here and there. Instrumentally, they are marvels. "Utility Dig" is insanity personified. This band is nuts. - Cake (PJ.D. P.O. BOX 1472 PACIFIC PALISADES, CA. 90272)

HOMEBOYS OF THE APOCALYPSE

(4-song cassette)

A drinkin' band; a pot-smokin' band; weird band. A hybrid of Suicidal Tendencies and Funkadelic(I love the "Shaft" guitar on "Old Bill") This is slow stuff. Not for everyone, but an interesting brew nonetheless. CAKE

(HOMEBOYS OF THE APOCALYPSE 6655 PARADISE ROAD SANTA BARBARA, CA. 93105)

HOLY TERRORS

"Spirit" (7"e.p.)

Bauhaus/Sisters of Mercy/Siouxsie and the Banshees/all those fuckin'trendy ass-house(I mean acidhouse) bands, in Florida you will find a band which doesn't mean to be pretentios but is nevertheless. Listen to the b-side with "Shine" COMPLETELY RIP-PING OFF both the XTC guitar intro to "Dear God"

19:19 DAYS INN ATHENS GA

and a Pixies off their first album...and you know these guys just want to get laid. Try, try again...maybe not. "Que sera, sera". -

(ESYNC OCULAR INTERCHANGE RECORDS P.O. BOX 380621 MIAMI, FL. 33238)

HEMI

"Save Yourself"/"Superconductor"7 inch Side A is a really rockin' dish with a rich Motorheadish sauce. Side B is a bit slower and a bit less tasty metallic HC morsel. No lyric menu. Get it for the first plate and bon appetite! - Pookie Musclehead shred of Naughty Vinyl 666 Illinios, San Francisco, CA 94107 USA

HULLABALOO

Lubritorium LP

Drink and smoke enough pot while listening to all those Deep Purple and Black Sabbath albums would do to you what it did to Hullabaloo. Damaged and demented to the core, Hullabaloo should have stuck to "noise" like on their first 12". These newer "rock" songs do nothing for me. Funny though. - Krk C/Z 1407 E. Madison, Seattle, WA 98122 USA

HULLABALOO

Dead Serious Tape Released before "Lubritorium" this tape only release is pretty much along the same lines, maybe more brass but not much better. As bad as these "reviews" might seem, I guess I actually like them in a fucked up sorta way. - Krk

Toxic Shock 3008 East Grant Road, Tucson, AZ 85716 USA

HUMORGOD

"Amber"/"Seaweed Eyes"7 inch
"Amber" is a fairly good tune that's got
plenty of drive, so does "Seaweed Eyes," but the wah wah peddle mania makes it a little less appealing. Kinda, sorta, probably, well maybe just a tad bit, really pretty good guys. Is that gentle enough Tim? (now send some potatoes, wimp.) - Pookie Musclehead Bent P.O. Box 1695, Boise, ID 83701 USA

HYNOLOVEWHEEL

"Space Mountain" LP

Kinda toned down Sonic Youth meets 100 Flowers with enough variation to keep it moving. Minus points for their sometimes "We're so artsy cute" attitudes. Good in a way, I guess, but needs more noise and power to "Dominate" anything. Put that in your press sheet. - Pookie Musclehead Alias 374 Brannan St., San Francisco, CA 94107 USA

ICKY BOYFRIENDS

7 inch

Stripped down joke rock, the funniest is about trash left over in the room after sex. Basement production will make this interesting to their friends only. - Martin McMartin C&P 109 Minna St., Suite 341, San Francisco, CA 94105 USA

ICKY JOEY

Pooh LP

One hit band, Icky Joey play standard early 80's punk rock in th simpliest of the term. Sometimes bringing to mind the drunk (but great) unmentality of Detox. A couple of songs have a cool guitar base that really makes this 12 shot LP swallowable. Not mandatory but fun and I could see this becoming a "grow on ya" release. Fans of the sloppy, silly punk check it out. - Krk C/Z 1407 E. Madison, Seattle, WA 98122 USA

IMMACULATE HEARTS

The catchy A side with hypnotic chorous had me hopin', but the B took a predictable turn into Stooges 101 territory. You blew it. -Martin McMartin

No Age POB 54214, Philadelphia, PA 19105

INHUMAN CONDITIONS

Support 7° ep

Five decent very typically Euro-sounding HC tunes with some melody, but nothing really ing the way of catchy hooks. OK anti-system/ anti-religion lyrics. I wish more bands would sing in their native tongue instead of trying to appeal to english speaking people like this band. - Pookie Musclehead

Amok Records Droste-Hulshoff strabe 42, 4709 bergkamen, West Germany

INSIGHT

What Will It Take?"7 inch

6 Heavy metallic S.E. HC deathblows with ferocious growling vocals and cliche lyrics abouut unity, being straight, and animal rights. Musically good, just branch out lyrically. A keeper! - Pookie Musclehead

Victory P.O. Box 197, Clarendon Hills, IL 60514

INSTIGATORS

Recovery Session 12" ep Jumpin'funky rockin' punk/HC very much in the same vein of Scream circa '87. A great cover of Agent Orange's "Everything Turns Grey" plus six oringinals with the hot bass workin' overtime on this good live recording. A definate turntable companion! - Pookie Musclehead Full Circle 12 Bell St., Newsome, Huddersfield,

England, HD4 6NN

JAIL CELL RECIPES

"Two Years of Toothache" LP

This time around the Recipes' HC has slowed down quite a bit, their speediness being traded in for some slower melody. They still manage to keep a fair amount of heaviness. Decent personal/social lyrics. 12 tunes, one being of those so-so "Let's rip off Black Flag" instramentals that Left Insane likes to turnout by the garbage pail full. Decent and solid, but needs a little work. Pookie Musclehead

First Strike 39-41 Hallgate, Wigan, Lancashire, **England WN1 1LR**

JESUS LIZARD

Mouth Breather 7 The Jesus Lizard have always left me lost for words and completely baffled. This band reigns supreme in there own world and on occasion make their presense know to us common folk with scarily twisted live "performances" which have yet to be matched in intensity. The Jesus Lizard exist because they have to, not because it seemed like a good idea. A band like this comes not too often and should not be over looked for one second, who knows what you might miss, or what might hit you. This single is thee best the band has done and that, my firends, was no simple task. I haven't heard the new LP, but rumor has it... it kills. I believe. - Krk Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

JOEY SKIDMORE

"Welcome to Humansville" LP

Ten very lighthearted rock tunes that draw influences from a variety of sources such as R&B, early 60's and 70's rock, Boogie Woogie, etc., but only manage to kick up a little dust on a few tunes. Might make a cool party record for some of the 30 and over crowd. - Pookie Musclehead Mop-Top P.O. Box 423, Springfield, MO 65801

JOHNNY REBEL AND THE PADDED

Chapter One: The Gale CD

This local outfit has decided to jump right into it with a quality sounding CD release! Wow, what ambition. What we have here is an early punk, almost Social Distortion feeling disc, with a singer who is quite the crooner - he has a great singing voice. Somehow though most of these songs fail to get into high gear, the exception being "Glow", which doesn't sound like the rest of the effort. This stuff is pretty boarderline and could probably fly better at the Palomino than at the Gaslight, but what they hell. - Al Johnny Rebel POB 36A42, Los Angeles, CA

"Billy Makes 8" (cassette)

Great band name. A real good tape. "8#Bus" is the smoker here. These guys have elements of many bands but use the influence in an original way. Replacements & Dream Syndicate are the most obvious. Nice packaging. You won't be

disappointed. - Cake (DIRT MERCHANT RECORDS P.O. BOX 351, JERSEY CITY, N.J. 07303)

Green Monkey Door Cassette

A live, improvisational band that uses a variety of instruments: kalimba, sax, piano, flute, whistle, keys, guitar etc..., to produced a long and adventurous tape. Although not having the musicianship of someone like Paperbag, these guys get a lot more experimental. Music that you should probably drop acid to, and then listen to the sounds.

Ak 47 Productions 5530 Hwy. 58 #10, Chattanooga, TN 39416 USA

KINGS OF KING CD

Silly new age mystical lyrics along with your glockenspiel, dulcimer, tubular bells, tabla, that almost hide the mainstream rock nonsense underneath. Touching pianos & acoustic guitars. This bounced off the wall nicely. - Martin McMartin

Geffen / Denise Cox 9120 Sunset Bl., Los Angeles, CA 90069 USA

KIRK MILLER

Tape
Did the person who sent this ever fuckin' bother to read Flipside? Makes Toto (gag, puke) sound hostile and rebellious. Do you even want an address? - Pookie Musclehead

LAUGHING SOUP DISH

Underthrow the Overground LP

Decent Moody Feeling 60's garage psych punk with similary matched lurics. 12 tunes all on red vinyl with excellent album cover art. Like a lot of other Voxx releases, these guys are good at what they do but not as outstanding as say the Salvation Army or Leaving Trains were when they caught my ears ten years ago. - Pookie Musclehead Vox POB 7112, Burbank, CA 91510 USA

LOOKOUTS

(4-song 7° e.p.)

Anthemic punk is still with us. Good 'ol Larry of Maximum Rock'N'Roll Magazine fame branches out with a well-produced effort comin' at ya from the S.F. Cool hippie-era picture of Larry from the early 70's. Freedom Rock-Yowsah!

- Cake

(LOOKOUT P.O. BOX 11374 BERKELEY, CA. 94701)

LIFE...BUT HOW TO LIVE IT?

Green/You Should Have Known Better 7° Killer melodic metallicHC with a dash of rush on side A and an equally great more rockin' metallic, less melodic HC romp on side B. Both tunes possessed good female vocals and great lyrics about life. Get it! Got it! Good. - Pookie Musclehead Beri Beri No Address, , USA

LOUDSPEAKER

"Pray" / "Pulp" 7

This record caught my attention as it interested me to see what the rhythm section from Crucifix was up to there days. Surprize! Slow, heavy dirges, with a cool edgy vocal sound. Forgetting the past (which I liked) this is pretty damn cool, and coincides a lot more with what I'm into these days as well. Ah fuck, are we getting old or what? What?

Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

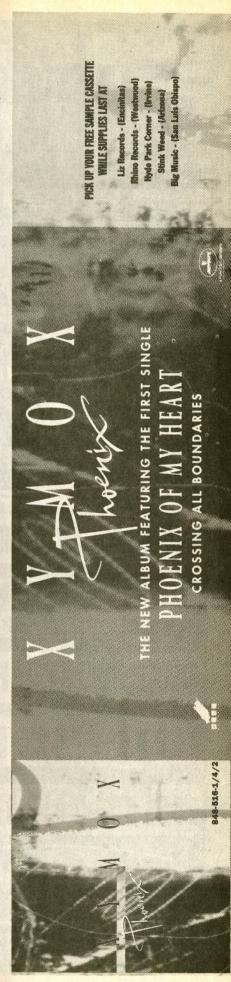
LOVE COWBOYS

Big Paw tape

11 tight ly played funk tunes that kinda reminded me of El Grupo Sexo. the music seemed a little clean and subdued for me. I like my funk a lot heavier and more duttered sounding. Still with its good musicianship it might appeal to some funk mongers-Pookie Love Cowboys P.O. Box 316, Oxford, OH 45056 USA

LOVE SLUG

Coyote Date / Quest For Fire 7° My first exposure to this band was that "Beef



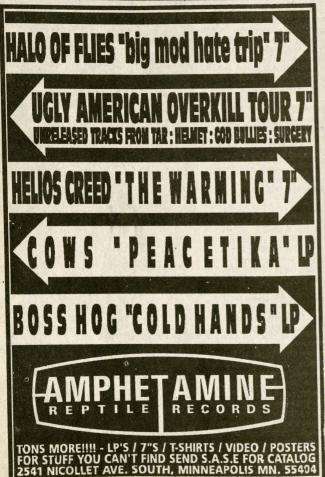


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C/Z records

1407 E. Madison, #41 Seattle, WA 98122



Jerky' LP. I bought the LP cuz I love that name, Love Slug. 10 songs of harmony doused rockers. Some wah wah, some straight forward jams. Lotts hair shaking material. Cool shit. Matter of fact, now that I look closely, "Coyote Date" is on the LP as well. Being a difinitive "hit", I can see why it was rereleased on a single. Super fun, fluid like Stooges rock. We're talking the good shit, complete with wild, blues hinting sax and piano! "Quest For Fire" is the same game stuff. You know what I'm talking about, you know if you like it or not. Amazing cover photo! I want a shirt like that! Look for it. - Krk Glitterhouse Lange Str. 41, 3471 Lauenforde, West Germany

MAD MONSTER PARTY

"Ten Lovers" LP

Mediore straight on rock with a slightly crampy guitar feel, vocals buried way down added nothing to aleviate the boredom. - Martin McMartin Black and Noir 4 rue Valdemaine, 49100 Angers, Belgium

MEATMEN

Crippled Children Suck LP

The live stuff is funny but lacks quality, not too exciting unless you're a big fan. The "Crippled Children Suck" stuff is, of course, a blast 'o thrash. Like the press kit states "the Meatmen did it before anybody else." And not too many followed. I wonder way? My favorite cuts are the demos. Ah, what a card that Tesco. I wonder who layed out the insert? - Krk

Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

M-99

"Drunk and Alone"/"Can You See Me?" (7")

Pat Benatar vocals. Almost like a cheesy bar band from L.A.'s China Club attempting their idea of the Seattle grunge stuff. B-side was recorded at the famed Satyricon Club and is a weak cover of the Hendrix original. Stick to your old Scandal Lp's, guys. - Cake

(AUDIO ADDICT P.O. BOX 8513 PORTLAND, OR. 97207)

MELVINS

Bullhead LP

I had a tough time listening to this record the first few spins. Day or two later I started playing it side TWO first. Then all the concrete pieces began to fit. Constructing, monumental rock, they way only the Melvins can. Now, highly copied but not matched often, the Melvins find themselves perfecting yet continuesly pushing their very own brand of slub throb. Especially on sappy little ditties like "Zodiac" and "Cow". Which really make me a happily starved fuck as day could turn to night and I wouldn't notice, lying on the floor of my room. Head phones on, mind lost. Like I said, side one is a bit too sparce, rhythms hesitate and it becomes difficult to cling on to this ever growing mountain of watts. Still with every play I become more engulfed, to the point of showering in quick sand, only to suffocate a happy sap. - Krk Boner POB 2081, Berkeley, CA 94702 USA

MENACE DEMENT

7 inch

N.Y. menstrual drone n' grunge that fans of this genre won't mind owning. I'm sure there are lots of subtle distinctions between "talent" like this & L.A. Stars, Hole, but I'll be damned to find any. Somebody tell me what I'm missing. - Martin McMartin Lungcast P.O. Box 2749, NY, NY 10009 USA

METAL MIKE

Plays the Hits of the 90's EP

Mr. Mike is still hiding out but occasionally surfaces for an Angry Samoan gig once in a while and now a record or two. Not only a Samoan but the fabulous GarGirls appear in all their sexyrockingness ritecheer. It's plain where the Samoans got their humor, this is very tongue in cheek and Mike's extremely understated vocals on songs like "I Don't Like This World Anymore" and "I'm A Lonesome Fugitive". He's a fuelinjected legend folks, buy this before he's up there with Elvis and Stevie Ray and the rest. Gary In. Triple X Records, PO Box 862529, LA CA 90086-2529

METAL MIKE

"I'm A Lonesome Fugitive"/"Kill For Satan" 7"
Side A is the same song as on the EP; B side seems to
have two of the same cut, hmmmm. No, it's backward!!! Satan!! PUNK ROCK!! GG ALLIN!!! KILL!!!
KILL!!! AAAARRGGGHHLKYK - Gary In.
Triple X POB 862529 LA 90086-2529

MIKE ALVAREZ

Process Cassette

The cover of this tape proudly announces that Roky Erickson appears on it - and I'll admit that did catch my attention. And, yes, this is a lot like some of Roky's slower, rock ballad type stuff. And, yeah, it is heady trippy stuff as well. If you're into it, great, otherwise it's just so-so. - Al

Not Records Tapes POB 29161, Los Angeles, CA 90029 USA

MOCK TURTLES

"Turtle Soup" Tape

Brit synth dance pop for kids who were about 6 when the Cure started this mess. Lyrics were limp in the pretentious Smiths way only they were about girls. - Martin McMartin

Relativity 187-07 Henderson Ave., Hollis, NY 11423

MONSULA

"Structure" LP

11 emc. treats that sound pretty good, but aren't quite as musically proficient and great as Fugazi or Fuel (give 'em time). Really good social and personal wordage about pollution, consumerism, dreams, etc. Go od attitudes, good music, but the real reason you should get this is because Paul is the only guy I know to give Krk a run for his money in the body (eeyouch) puncture department! - Pookie Lookout P.O.B. 11374, Berkeley, CA 94701 USA

MORDRED

In This Life LP

10 tightly executed funkified metal/speedmetal tunes with OK social lyrics where hard riffage collides with jangling funk guitars, samplings, and even alittle scratching. On the downside: it's a bit too slick, the vocals can be a bit'whiney; and a few spots of excessive guitar wank-o-rama. Still it's good to hear a metal band willing to experiment instead of treading the easy path. Pookie Musclehead Noise 5 Crosby St., New York, NY 10013 USA

MORPHIUS

More For Us 7º

Four speedcore boots to the buttocks with fun goofy slimey titles like "Eviction Party" and "Mustang Wenches". Hey guys, if you're going to booze heavily then remember to take your. B complex vitamins to help rejuvenate those damaged cells. Otherwise your liver will get so hard 111 be able to play handball with it! - Pookie Musclehead

Morphius P.O. Box 46166, Seattle, WA 98146 USA

MOTHER LOVE BONE

"Shine" EP

Horrible big league rock with that recycled KC & the Sunshine Band funk edge. Reminded me of silly strutting erections marching. - Martin McMartin Polygram

MR. T EXPERIENCE

"Sex Offender"7 inch

Mighty MTX meet Blondie on the A side, and it's solid, but Frank comes through with a pop-gem on side B, telling somebody off in that happy sing-song way. Powder blue vinyl. Turn yourself on if you haven't yet. Excellent fold out picture sleeve makes this a steal. - Martin McMartin

Vital 81 Second Ave., New York, NY 10003 USA

MY PA

tape

Musically five good punk tunes with slight metal bits. Unfortunetly the singer (termed loosely) wants to be H.R. so I want to turn this off! - Pookie My Pain 18550 Praire St. #9, Northrigde, CA 91324

NERVOUS CHRISTIANS

Sink® 7 inch

5 heavy grungy rockin' tunes with a heaping dose of early Soundgarden and good production that lets the heaviness ring ture. Okay, dark love type lyrics. Not exactly my main course but fans of the Pacific Nort hwest Sub Pop thang should gobble this up pronto! - Pookie

Audio Addict P.O. Box 8513, Portland, OR 97207 USA

NEW WIND

Truth? 7°

Four poppy HC toe tappers with some pretty catchy chords reminicent of Asta Kask, especially on B side which was pretty warped. OK lyrics about personal and boy/girl stuff. Cool orange wax. this is the type of thing Sweden is known for, just like those gorgeous amazon women with long legs that end at the same height my face starts. I'm slime! - Pookie

N.W.R. Stovarg 37, KV, S-12411, Bandhagen, did (figures). Beautifull burgandy vinyl (Ooh

NOCTURNUS

"The Key" Tape

Musically, very tight, technically played speedmetal with spacey keyboards, satan vocs, and some cheeze tweedle dee leeds. Lyrically, moronic with lines like "The dead will arise when I invoke through my cryst al ball" or how about "Androids from the Gamma quadrant moving at the speed of death." Do you guys share a comic book for a brain? Gimmie a break! - Pookie Musclehead Earache POB 144, Nottingham, England NG3

NOT US

No One Gets Out Alive tape

Heavy deltoid wrecking HC/punk reps with catchy vocal melodies, good sound quality, and decent lyrics about the usual punky topics. 12 powerful oringinals and one blitz-ing cover of "Drunk with Power" that pays no disrespect to Discharge. Muscle time! - Pookie Not Us Box 445, Fox Lake, IL 60020 USA

OUR BAND SUCKS

Our Demo Sucks tape

Unfortunetly O.B.S. don't get the attention they deserve in the L.A. scene. This is an excellent live band. Musically powerful and hiliarious stage antics that get the audience involed. If your curious about O.B.S. pick this tape up. It isn't as great as their live performences, but it's still a good representation of what this band is all about. With their great tunes like "Friend's Suck". "Digging for Gold*, and sing-along *Macho Shithead MotherFucking Asshole*. This tape is a must. I hope these guys get more gigs and get some vinyl out soon. - Thrashead O.B.S. 3179 Granada, El Monte, CA 91731

PAUL LEARY

"The History of Dogs" (CD)

Ah, yes! The first solo release from one of the guitar geniuses of the last two decades and co-founder of the Butthole Surfers. It's a weird-ass combo of Marc Bolan vocals and 1971-era AOR rock(I mean the good stuff like Argent and Grand Funk Railroad) interjected with today's wonderful MIDI technology. The standout track is "Indians Storm The Government". Different. Delirious. Demented. If this is 1991 and this is really out, then mankind is saved. Thank God for LSD.

(ROUGH TRADE 611 BROADWAY SUITE 311 NY, NY. 10012)

PETER AND THE TEST TUBE BABIES "Shit Factory" Tape

Aptly titled. - Pookie Musclehead Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

PIGFACE

Gub LP

This is what happends when you get all the big names in big time experimental rock together. People like Martin Atkins (various unknown bands), Paul Barker and William Rieflin (Ministry), Ogre (Skinny Pup), En Esch (KMFDM) and more and then let Steve Albini produce the whole mess. What do you get? Well, on first listen it just didn't knock me off my feet - but being a big fan of these artists individual projects my interest made me listen AGAIN. There's some cool stuff here - no industrial disco, just some hard edged rhythms and hypnotic beats as well as interesting, unusual instruments and a variety of vocal styles. All in all pretty decent, a sort of mile stone in artists collaboration. - Al Invisible POB 16008, Chicago, IL 60616 USA

PIGMY LOVE CIRCUS

"Beat on the Brat"/"Mick Jagger..."7 inch Side 1 is an ok hard rock version of the Abba classic and side 2 is "Mick Jagger Killed Brian Jones," well you get the Joke (as dull as it is). I guess their game plan is to sound like a musically proficient M entors while mentioning Big Rock celebs hoping said persons or someone will notice. Someone at Ben is Dead

spurt, spurt). - Pookie Musclehead Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

PITBULL

Don't Push Me: I'm a Regular Guy 7°

Side 1, "Survival of the Fittest," is a good slow/ med. paced HC with cool tongue in cheek lyrics. Side 2, "U Make Me Crazy," is a bit faster paced and a little bit less memorable. Not totally mandatory, but worth getting. Me likes!-Pookie Tantrum POB 657, Cambridge, MA 02238 USA

PLASTIQUE

Cassette

This cassette release, very well recorded, could easily be classified as one of the more off beat but still "college radio" type thangs. Good playing and arrangements, as well as interesting lyrics keep the songs fresh, and there's just enough pump to keep the action level up. A pretty decent band that you'll probably hear on your local KROO some time soon. - Al Plastique POB 5201, Glendale, CA 91221 USA

POISON IDEA

Double 7

I've already seen this at \$5.99, \$8.99 and \$9.99. I haven't been to Bleeker Bobs lately but I'm sure they have it pinned to the wall with a "make us an offer" sign next to it. That's the type of paranoid hype that follows the releases of one of the last punk bands. Songs are "Plastic Bomb". "We Got The Beat", "Harder They Come" and "D. Lawdy Miss Clawdy". No need for any further comments. You know what you're getting into.

American Leather POB 86333, Portland, OR 97286

PUMPGUN

(7-song cassette)

A German Dinosaur Jr./Husker Du sound-a-like with cool hand-painted cover with red paint spread all over the actual tape - cool splatter effect. The tape says that the whole demo was recorded in one hour! Very impressive. Englebert Humperdinck fans take notes. Vocalist sounds like Billy Idol circa 1978 in Generation X. - Cake (FRANS STUMMER/SPITZSTEIN STR.5 8269 BURGKIRCHEN-ALZ 08679-2805)

PEGBOY

"Field of Darkness"/"Walk On By" (7")

Melodius, almost Stiff Little Fingers/Sham 69 punk approach with a tinge of that Naked Raygun guitar sound. Should be; could be; will be: the next great Chicago (correction:American) punk band. Warning: not a prediction. - Cake (1/4 STICK C/O TOUCH & GO)

POUNDED CLOWN 8-song demo

Horns rule! Especially if a band sounds this wacky. Deranged, Dickies/Toy Dolls/Nip Drivers stuff. Listen to the vocalist and hope for some laughing gas. It's good. Real good. - Cake (PC P.O. BOX 189492, SACTOE, CA. 95818)

POOP SHOVEL

I Came, I Saw, I Had A Hot Dog CD

I don't remember Poop Shovel sounding like this at all, whatever the case here they are, 12 songs - one a Queen cover! Playing very riff fronted rock, Poop Shovel make this otherwise dead in the pan sound almost come alive. Very energetic with three dimentional rhythms and vocals. Pulsing and spurting adrenalin from all sides. This is some nasty metalish rock 'n roll. A couple of songs get funky, but they pass ok. Not bad. Some will claim higher. - Krk

Comm 3 438 Bedford Ave., Brooklyn, NY 11211

POOPSHOVEL

Outta My Hair/Dragon Hair 7°

Side A is a good heavy punk tune with metallic riffage and lyrics about his dad hassling him. Side B is an icky rockus 70's metal cover. Worth it for the frist side. - Pookie Comm 3 438 Bedford Ave., Brooklyn, NY 11211

POPDEFECT

"Game of Fear" / "Paper Imitation" 7" Man these guys suck? Who would ever put out a record from these wimpy pop dudes? Oh, well, uh, ummm... Hey, it's not often that I get to

review a band on my own label! Another dose of fine, soulful, pure power pop from thee craftsmen themselves. These two songs are absolute live favorites - it's hard to explain how the live "Paper Imitation" can creshendo into pure ecstasy, but it does. Now on vinyl, it still manages a few goose bumps with every spin. Nice job. - Al Dionysus POB 1975, Burbank, CA 91607 USA

POPPIN' MOMMAS Slash 7"

This EP really surprised me, just when I start to sterotype the stuff I hear out of Australia, here comes a good old thrashing punk rock record! Fast and heavy playing with some crazy tunes like "Lipstick On A Pig", and "Chainsaw Viccans" make this out to be a cool release. - Al

Hippy Knight H/229 Dandenong Rd, Wingor Victoria / Australia 3181,

The Table of Uncles 12" ep

Soft powerpop that was too lightweight for me. Five oringinals and an OK cover of the Buzzcocks 'You Say You Don't Love Me." Don't get me wrong, it's not AM slush but... - Pookie

Released Emotions P.O. Box 132,, Acton, London, W3 8XQ England

PSYCHOBILLY CADILLAC

Mean Old Man

Back with another round o'rock 'n roll trash. Psychobilly waste little time in following up last years debut 7°. Only problem, the new material isn't as sloppy and fucked up, which is what I crave. There first 5 song 7° was a hick edged drunkenly warped square dance in hell, which even sampled some Led Zep. The new stuff, still within frame, seems a little less threatening and more structured (yikes!). I'm sure they are happy with their growth and maturity which is cool for them. I suppose. Levent still draws the covers! Worth a snoop. - Krk St. Valentine PO Box 770417, Cleveland, OH

44107 USA **PUFFTUBE**

Emergency Peanut Double 7°

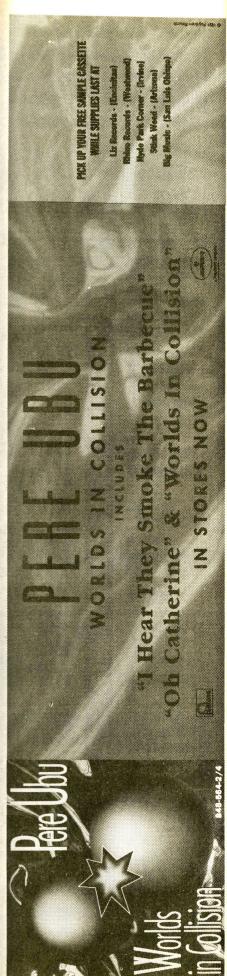
"Gala Double Issue", yes indeed it is. The ever so "hip" fanzine Seven (number 5&6) with an accompanying double 7º (14 songs). Seven, which is always high on my manda tory read, features St. Valentine Records, greasy torpedo stuff, "toys and other swank brain food* and of course, truckloads of 7 reviews. This alone is worth getting, but Scat has really caged a wild one here. Opening with the only riff dominated song "Heavy Music*, Pufftube kick over chairs and flip tables over in a paranoid frenzy. Wreckless out of control and one hit of acid below legally proven insanity. This group (project?) sticks it's unsteady hands into every twisted genre of "noise" and "experimental" music you can think of. Some stuff, guitar driven, Pussy like, others compliment the quicker Residents-Snakefinger duo's and that's the first 3 songs! As you keep flipping the discs things just get more fucked. "Soul Figure". "My Baby's A Great Cook", "Circus Freak" and the more you listen to these 14 tracks the more sucked in you get. If H. Creed would only jam with Geza X. If you're going to buy one record this issue, heavily consider this one, yeah I know 8 bucks is high but trust me you get one thick package. - Krk

Scat POB 141161, Cleveland, OH 44114 USA

Guitarist/vocalist Joe King can remember getting beat up at a Germs gis, back when he lived in California (just had to mention that). Borrowing more than a handfull form the Ramones, the Queers also have an the innocence of the Buzzcocks and can kick around a couple of surf tunes too. A sound I can normally take or leave, these guys pull it off. Check it out (I realize I say that line a lot.) - Krk Shakin' Street , , USA

QUIT

"Earlier Thoughts" LP This Florida trio turns out some pretty good





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melody laden power popcore ala Reason to Believe/ All. This is very much in the same vein as HDQ, only HDQ has a little better denser production and totally blows aw ay their influences. Personal and Boy/Girl lyrics on these 12 tunes with good harmonic vocals. A strong showing! - Pookie Musclehead Esync Ocular P.O. Box 380621, Miami, FL 33238 USA

RAMONES

Carbona Not Glue 7°

If you're going to bootleg a disc, do it something likethis! Who ever put this together has a large disliking to Sub Pop. As seen not only in the complete rip off sleeve art, but in the lyric sheet that is also enclosed. "Edition of 500" is stated on the front, but there has to be more made?! If not, you're bummin', Seek and devour. PS: This, unlike Pookie Boneheads made up Sub Pop review, IS TRUE. I love America. -

Sub Pop POB 20645, Seattle, WA 98101 USA

REIN SANCTION

"Creel"/"Willowbranch" (7"yellow)
The Neil Youngs of Sub Pop they be. A soft, yet powerful approach with strong songwriting and you can hear Neil there with his guitar and...but it's not Neil...it's a cool band from Florida?! Yep, Florida! - Cake (SUB POP)

REFRIGERATOR

"Lonesome Surprize" Tape

This sounds pretty good considering it was recorded live onto one track. The guitar is always out of key, but I think that's intentional. Folked-out geek rock at its best (?). - Buckethead Shrimper P.O. Box 1837, Upland, CA 91785 USA

REVERB MOTHERFUCKERS

Noise records can be a big yawn. This one's a "concept" record about LSD & it consists of various sampling & sound bites of shit that must have sounded interesting to somebody when they were spiraling into ano ther dimension. Problem is, the magic always wears off the next day & your little tales of mind expansion come off as so much drivel when you attempt to relate to them. That's sort of the problem here. Don't spend a dime on this. Cool blotter cover, though. - Martin McMartin

Vital 81 Second Ave., New York, NY 10003 USA

RHYTHM COLLISION

"A Look Away/" Should've Known" 7 inch Tearing punkie glass gashes with melodic vocals, a heaping bowl of "How Could Hell..." Bad Religion, and a pinch of Stiff Little F's. Good lyrics about girlfriend trouble and apathy. Both taken from the forth LP "Pressure". All you collector dorks can get hard nipples and hard ons cus it's on red vinyl. -Pookie Musclehead

Collision P.O. Box 865, Agoura, CA 91376 USA RIGHTS OF THE ACCUSED

Kick Happy, Thrill Hungry, Reckless. LP These guys are from N.Y. This is not the same killer hardcore band from Chicago. Typical faster paced metal. Complete with the "hey dude let's get some chicks and go party" type lyrics. This shit isn't worth isn't the material it is printed on. YUCK!-Thrashead

Noise/BMG

ROGER MILLER

"XYLYL" and "A Woman In Half" LP

Side 1 contains "XYLYL," which is made up of 7 offbeat eclectic instramentals utilizing various instraments such as viola, guitar, syns, electric violin, etc, showing some power on a few tunes. Side 2 wholly consists of one long boring dragged out piece, which is a soundtrack to a movie called "A Woman In Half." Side 1 recommended to only the very eclectic or arty pretensious and the other side pass. - Pookie Musclehead New Alliance POB 1389, Lawndale, CA 90260 USA

S.A.N.E. "In" LP

This band couples a lackluster fugazi sound with tight metal riffing and creates 11 overly constricted, heldback tunes with ok personal/social lyrics. Mostly boredom central. - Pookie

Big Store GR. Riedbruch 12, 4600 Dortmond 15, Germany

"The New Morality" LP

Excellent vengeful self proclaimed "NYC Hate-core" ala Nihilistics/Sheer Terror that spits venom like a bin full of cobras. 14 ugly beatings and one pathetic

phone in death threat against singer Brendan from s ome nazi goons. totally great stompin pissed lyrics like "YOu can keep your love and shove it up your ass.
I'd rather stick your face with broken glass." And for the politically correct, "Shame is what I feel for being a man. Our society abuses women every subtle way it can." Thanks for picking me up a copy Cake (now go take a jump!). Music for this wonderful world. Never enough hate-glorious fucking hate! - Pookie Musclehead

Demilo c/o Venus 596 Broadway, room 1216, NY, NY 10012 USA

SEA MONKEYS 7 inch

I was grabbed from the start of "Sea Monkey Theme Song" which starts with a "White Room" rip off intro & turns into a garage cruncher about selling GRIT to by sea monkeys. I grew up in the town where GRIT is made, so I was probably more tickled than you might be. Looks like Vital Music is crankin'out great stuff every month. Go for it. - Martin McMartin Vital 81 Second Ave., New York, NY 10003 USA

SEBODOH

Gimmie Indie Rock 7" EP

Most consistent of the remaining Homestead hit makers, Sebodoh make it clear what they think of "indie rock, yeah!". Title track poking fun at all your indie faves (great song too!) then it's back to basics as this three piece crawl back to minimal folk-rockwhatever. I like the more fucked up songs on side two, which are as bent and unelectric a song is gonna get. "Lou Barlow takes sole responsibility for the lyrics of "Indie Rock." - Krk

Homestead POB 570, Rockville Centre, NY 11571

SEDGWICKS 7 inch

V-H1 type guy/girl ballads. Stop sending this shit. -Martin McMartin

Susstones POB 6425, Minneapolis, MN 55406 USA

SHARKBAIT

Blowtorch Face-Lift CD

This bad mofo is destined to be one of those classics you'll always have, this is ground-breaking, mind-bending, dang good stuff. Big jams by Taiko Dojo, those Japanese guys with the big drums, also various pieces of metal, power tools, tape machines, auto parts are played, all assembled in...art, this is art, it's great. One song has these heavily effected voices warring, saying "God!" "Satan!" "God!" "Satan!" It's too much! I must see these guys NOW. If you can't, then get this CD, you'll be glad you did. - Gary In. Primitech Releases, 3501 California St. #204, San Francisco CA 94118

SKATENIGS

"Chemical Imbalance"/"Damage 43" CD I heard this on KUSF and decided I had to have it, it's primal punk rock, sounds like the guy from Ministry singing or yelling I mean, it's so fuckin' bad. Starts off with spoken word from a Lorri Jackson who's apparently passed away, 'tis a pity because she sounds very, very cool. Her voice is also spliced into the song here and there very strategically. Total anarchy, a must. Other song is by the Big Boys, by golly, and the Skatenigs really fuck it up, it's a lot of fun. - Gary In. Wax Trax 1659 N. Damen Av., Chicago IL 60647

SONS OF REGRET

Strangelove cassette

I really liked their demo a few months ago and this tape really kicks. Strong playing and vocals, good tunes, including a TSOL cover. Quite commercial actually, although much more interesting than the dime-a dozen hair bands that are scrambling to "make it". There's a darkside to this band that sets it apart, and that's cool with me. - Gary In.

Loud & Proud Productions, 101 E. Kirkwood Av., **Bloomington IN 47408**

STARVATION ARMY

Mercenary Position LP

Whoa yee ha this is an incredible follow up to their last Rave LP, Cleveland's best is definitely kickin' ass on this one. I liked the last one but thought it a little rough and uneven, but this one is stripped down, seamless, hard as a diamond, bad as fuck. Yeah the rock is great but the funk breaks are a joy to discover, some nice variety on here. I'd say this is a must for the serious rockophile. - Gary In.

Rave Records, PO Box 40075, Philadelphia PA 19106

SHARKBAIT

Blowtorch Facelift CD

It's been a while since we've got a new dose of Sharkbait, San Franciscos premier experimental/ industrial band. This release is no disappointment. A variety of off beat styles, not to mention sounds, keeps this interesting and fresh, song after song. Some downright scary vocalizations, and generally brutal arrangements pound through each tune painting some harsh scenes in the back of my mind. Although the pace seems to never quite take off, this is quite a work to be happy with. - Al Primitech 3501 California St. #204, San Francisco, CA 94118 USA

History Ends Tonight tape

Totally hard last performance from this fucking killer Japanese thrash band, OUCH!!! These guys play tight early 80's thrash like an flaming airplane falling on your house from 50,000 feet up. WHAM! BAM! SLAM! CRASH! It's too fucking bad they broke up, because they rocked. I wish there was more bands like this. If you like early D.R.I., Deep Wound, or the Neos, send for this tape you'll get blown away. - Thrashead

Roger Armstrong 8605 N. 59th Av., Glendale, AZ 85302 USA

SICK OF IT ALL

"We Stand Alone" EP7 inch

Despite all the negative hoopla being generated over this band, this release proves SOIA definitely has something to say and their great metal heavy HC just drives the message home even further, with definite I yrical improvements and a bit more metal added to the mix. Two new excellent originals, a great cover of Minor T's "Betray and an older live cut. A mandatory ration in an otherwise sea of vomit! - Pookie Musclehead

Relativity 187-07 Henderson Ave., Hollis, NY 11423

SKINNY PUPPY

Spasmolytic CD

Skinny Puppy are the one band to really hit on my own acid dreams, both musically and visually. Basically this remix version of "Spasmolytic" (from "Too Dark Park") is the soundtrack to their new video, which of course is one weird twisted tale - a vision I would have never guessed even after hearing the LP version of the song a million times. Only 3 other songs on this release but the total time still exceeds 30 minutes. A good showing but I'm not really into remixes that much. - Al Capitol

SLEEP

"Cat and Mouse" LP

Ten ok semi-poppy 7 Seconds influenced mid to fast paced tunes that kinda lacked any engaging hooks or gobs of intensity. I wasn't crazy about the vocals, but they should've been mixed a little more up front. Good social and personal lyrics show that they do take pride in what they have to say. I give 'em points for effort, attitude, and the cute Tom and Jerry-esk album cover. - Pookie Musclehead

Meantime 11 Salutation Rd., Darlington, Durham, England DL3 8JN

SLOPPY SECONDS

Where Eagles Dare 7

Probably thee worst sounding single the Misfits ever released. Still classic. So when Sloppy Seconds does their best to ride the Misfits hype the only thing that saves them is "Guest guitarist ex-Misfit Bobby Steele". Of course, everyone I know will own at least one copy of this single since Mr. Steele's name graces the front, back and inside of this disc. Musically, it's actually a lot better but the vocals of course lack. The reverse "Ice Cream Man* is ok. Punk in the Sloppy Seconds fash-ion. Ok disc, little too pre-hit fabricated for me. First 2000 on Pepto Bismol colored vinyl.

Roadkill 1431 W. Erie St., Chicago, IL 60622 LISA

Sore Thumb EP 7°

I'm really glad some of the L.A. experimental noise makers and getting their stuff out on vinyl. Not only do I want to hear the stuff but now the rest of the world can hear what we are always raving about in these pages - and we can go "See how cool our bands are". Slug are like a prize centerpiece - a mighty, heavy Flipper like drone, mutated into the 90's with a healthy mixture of sampling and feedback, gloriously loud and destructive. My favorite release of this issue.

Magnatone POB 2576, El Segundo, CA 90245 USA

SLUM TURKEYS

"Communicate" LP

Quirky time changes, guitar clang & overall tightness, recalled more than a little Gang of 4. Ok as

a reminder. - Martin McMartin Meantime 11 Salutation Rd., Darlington, Durham, **England DL3 8JN**

SHADOWY MEN ON A SHADOWY PLANET

"Music For Pets" (7"orange)

Hey! This is cool! Elements of that Ventures-surfrock combined with an absessive fascination with the animal world-a good thing. With a cover of "Baby Elephant Walk"! Yayy, fuck punk rock.-Cake (K RECORDS P.O. BOX 7154, OLYMPIA, WA.

STIFF NIXONS

"Damn" (5-song cassette)

If Ian Mackaye was a stoner in a slow punk band..." I Say is the killer track here. Righteous shit like this should be more attainable. Each song sounds like a different band which is cool in my book. Few bands are willing to experiment in such a way. If not for the Butthole Surfers.... - Cake (STIFF NIXONS 2430 VINEVILLE AVE MACON, GA. 31204)

SUPERCHUNK

"Fishing" (7")

Big buzz about this band...and well justified. Energy, buzzsaw guitars(ala Pistols) and an all around great song structure make this a band to watch in '91.- Cake

(MERGE P.O. BOX 1235, CHAPEL HILL, N.C.)

STRANGULATED BEATOFFS

"Practicing to be a Doctor" (7")

Deranged sleeve cover of the month by a long shot! I mean, putting Jim Morrison's (how timely!) head on a baby-sumo wrestler's body and doing the same to Flavor Flav of Public Enemy..Shit! Let's listen, then. Butthole Surfers' "Psychic" album comes to mind with a vocal approach similar to lan Curtis. Scary. - Cake (FORCED EXPOSURE P.O. BOX 9102, WALTHAM,

MA. 02254)

STRANGULATED BEATOFFS

"Fake Eyeball" (7"e.p.)

A damaging trip into the nether regions of the mind's eye. Trippy, slap happy approach to an ailment of both the late Sammy Davis Jr. and Sandy Duncan. A good time had by all. - Cake (GLITTERHOUSE RECORDS LANGE STR.41-3471 LAUENFORDE WEST GERMANY)

SCHERZO

Ok, ok, ok. This is a disappointment, man. How many bands does it take before it all becomes a bore? Another Fugazi/Bad Religion clone with pretty weak material. Thanks for the punk photos, though. - Cake

(LOOKOUT P.O. BOX 11374 BERKELEY, CA. 94701)

(7°e.p. red)

Anyone who wears a badly worn-out T-shirt of Van Halen (circa 1980) and drinks sporadically from a Clorax bottle whilst warning an audience of fans of such act gets an A+ in my book. One of the weirdest bunch of freaks in L.A. with a cool slab of vinyl. Gabe Kaplan might just be ready to teach again if this continues. Warning. - Cake (DELICIOUS VINYL 6607 SUNSET BLVD., L.A. 90028)

SKULLDUGGERY

(5-song cassette)

Wow! These guys played with both Social Distortion and the Godfathers! So-fuckin' what! I've heard this before and I don't want to hear it again. Slow-Suicidal Tendencies circa 1982. Enough! -

(CORRUPT PRODUCTIONS P.O. BOX 10483 PRESCOTT, AZ. 86304)

SOMETHING HAPPENING

Three very humble pop punk winners with lotsa "aahhh" choruses and one short catchy instrumental. Cool lyrics that blast racism, sexism, and stupidity. Something's definetly happening here! - Pookie Musclehead Let's Make Our Own Venenlaan 47, 1623 Ra Hoorn, Holland

SONIC BOOM

Drone Dream 7

Well, this is pretty much what I expected - right along the lines of a lot of the "Spectrum" LP but these 2 instrumental cuts are like the ultimate in drone. Turn your synth on, twiddle the knobs for 2 minutes and there you go. Ok, I know it isn't that easy, and I'm not saying I don't like it - because somehow it is beautiful, a fucking brilliant record... it's just that ... - Al Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SOUND BITE HOUSE

Tape

3 really good punk/HC flying dropkicks to the kidneys with tight playing and plenty of drive. This also comes on a vinyl7 inch, and I don't think it will be available in stores. - Pookie Musclehead

Sound Bite House Box 874, Lindenhurst, NY 11757 USA

SPERMBIRDS

Common thread LP

This band has improved muchos since I first heard them, no longer sporting any sort of Angry Samoans sound. 10 metal riff heavy HC kickers (CD has bonus tracks) with great catchy solid hooks, and good production. Cool lyrics, especially on *Truth of Today", which is a righteous dig at Mr. Guru you know who. Another must get record with a mashed cover from full circle. - Pookie

Full Circle 12 Bell St., Newsome, Huddersfield,, England, HD4 6NN

STARVATION ARMY

"Mercenary Position" LP

Garagey hard rock that does have an edge at times. I can't really think of anything more to say about it. 12 tunes. Ok, but I'm not into it. - Pookie Musclehead Rave POB 40075, Philadelphia, PA 19106

STATEMENT

"Don't Sacrifice Me"7 inch

Not the hardline band. Heavy. In your face. Angry. Neurosis-like. Power HC. Shouted vocals. Good lyrics. Forceful music. Get it. Now! - Pookie Musclehead Battery P.O. Box 21281, Seattle, WA 98111

STEEL POLE BATHTUB

Tulip LP

Opening with "Soul Cannon", your ringing ears will be glad to inform you, SPB are back. As a whole, the Pole haven't taken too many dives into unfamiliar dirt, but Mike Morasky did inform me that "Remember how I said we would never put computers into SPB, well... And such experimentation hasn't put too big adent on this disk. What did throw me for a loop de loop were the finishing tracks on side 2. "Myrna Loy", the one Paul plays sax on is a twisted little rocka-blues jam, I mean really tame for this otherwise 12 piston fire igniting machine of audio disturbance. But it works and take away from the white noise light at the end of the tunnel, it doesn't. If you're still not into these fucks, just leave and save yourself further embarrassment, - Krk

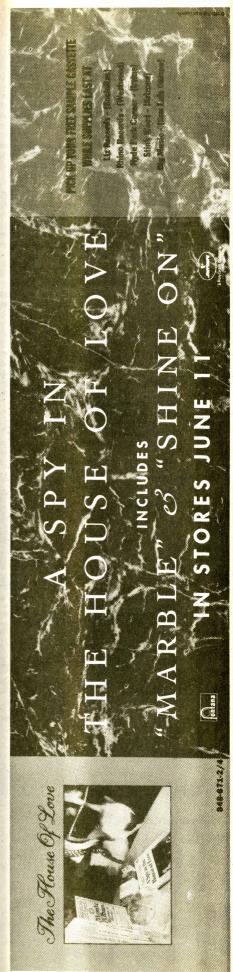
Boner POB 2081, Berkeley, CA 94702 USA

STOMP WIZARDS

"Half Shot at Sunrise" LP

Low frills Stooge-rock from Pennsylvania. Mud production. Austrailian only release for some reason, though I wouldn't kill any fuckin' Kaolas racing to find it. - Martin

Get Hip POB 666, Canonsburg, PA 15317



STRANGLMARTIN

Lackluster college rock sound. Nothing horrible, just so mediocre. - Pookie

Dragon Street 1420 Dragon St., Suite 3, Dallas, TX 75207 USA

STRETCH HEADS

23 Skinner 12" EP

More offspring from that sick marriage of disco and noise. This baby is split right up the middle. So split one can't help but wonder where the fuck these guys are coming from and where they are trying to go? Side A is a six foot deep groove o' fuzz with tape screams off "Afrika". Real dance house stuff. Actually not bad. I'm sure Wax Trax will be snooping here real quick. The B-side is way more straight forward "industrial" throb. Total muffler gone bad acceleration. Cool disc. Nice cover. Where's the album? - Krk Blast First 262 Mott St. #324, New York, NY 10012

STUPID AMERICANZ

"Lost Cause"7 inch

OK punkie HC tunes with social lyrics. 6 of 'em that sound like they came from Mid-America in 83. Not as classic as some of those bands, but OK. - Pookie

House o' Pain P.O. Box 120861, Nashville, TN 37212

SWIRL HAPPY

13 ok gloomy post punk tunes with brooding vocals that suffer from thin guitar sound and lack of enthusiasm. Wannabe bleak lyrics. 13 stick with Y.D. - Pookie Musclehead

Swirling Discs 1001 Page St., Box 27, San Francisco, CA 94117 USA

TERMINAL CHEESECAKE

Angel's In Pigtails LP

Industrial psychedelic punk rock here, with a wall of sound that has to be heard to be believed. This reminds me a lot of Chrome and Helios Creed with some Flipper thrown in for good measure. They do an absolutely killer punk version of the Residents 'Hello Skinny', along with some very original tunes that fucking melt in your mind. This record is like

whacked record, pick up this sledgehammer release. I love this record, let's hear some more. - Thrashead Pathological 5 Jelf Rd., Brixton, London, England

TERMINAL CHEESECAKE

Angels In Pigtails LP

Cool album cover makes this look like one of those old jazz records but little do they know this is a soundtrack for insanity. This time the Cake's Godflesh influenced dredge is mixed with a heavy dose of Throbbing Gristle agony. Thrashead loved this, comparing it to Chrome or Solo Helios. A cover of the Residents "Hello Skinny" to top of this slab or pain induced breakdown. Imagine the sex you could have to this! - Pookie Musclehead

Pathological 5 Jelf Rd., Brixton, London, England SW2 1BG

THE BOLSHEVIKS

"Cabbage In My Mind"7 inch

A jesterly little funny punk E.P., mudddy production didn't cover up a low budget sub-Dickies sound & mind set on "Disneyland." Silliness continued on side B & I laughed all the way through the ballad about th e soldier. Skip this. - Martin McMartin Dr. Strange POB 7000-117, Alta Loma, CA 91701 USA

Slimy Toad / Jakes Cake 7°

In swift response to all the singles club stuff, the always creative Ex have come up with quite a concept. A bi-monthly 7° box set! For \$25 US dollars (no checks) you obtain a cardboard box and the first installment, each 7° will come with the usual barrage of reading material and will deal with a different subject. Trip out, huh? This single is basic Ex, pretribal drumming and spiral guitar noise. Great. Don't these guys ever sleep? - Krk

The Ex Raldor 6, Box 14767, 1001 LG Amsterdam,

THIN WHITE ROPE 'Ants are Cavemen'/'Little Doll* (7")

Slooooww. Each song seems to last about six minutes. Drug rock, dude. The Stooges cover is a doseful. Good doobie.- Cake

THREE LEGGED DOG

Sniff This 7

(SUB POP)

Good variety of punches from this handicapped mutt. Side one is the riff propelled head shaker "Three Legged Dog". A rock ditty that would sway the hips of any Sub Pop junkie. The reverse "Hate School" is quick and punk based but remains rhythmic and catchy. The last song "Spinnin Whirl" actually bring to mind early Firehose! Great single. - Krk Three Legged Dog 414 N. 8th, Columbia, MO 65201

THRILHAMMER 7 inch

The A side showcases Portland's answer to this whole hard college rock thing goin' on. The B side has the trio alternating their fuzzy wah wahs with mellow sensitive passages, which would allow your insults to be heard if they ever played this in front of you. - Martin McMartin

Oompa Loompa P.O. Box 8371, Portland, OR 97207

THROWING MUSES

The Real Ramona CD

Hooked in by college radio again, I bought this and realized that Kim Donnely also plays on the Breeders "Pod" collaboration, and the tunes here are kinda similar in ways, although two guys do the rhythm. What gets me is no lyric sheet; what are these songs about? I suspect they're just vague poetry but there's some strong stuff here, very good in fact, just hard to pin down. I love the vocals. - Gary In. Sire/Warner

TOMMYKNOCKERS

"Noisy Beast"/"More To Come" 7"
Seems like the Tommyknockers are getting out the vinyl lately! Good this! These two songs rave up to anthemic proportions, nice and noisy and nice and rock'n. "Noisy Beast" being the song I tend to spin more often. Great sound. - Al Dionysus POB 1975, Burbank, CA 91607 USA

TRASH VEGAS

7 inch

Pittsburgh's delayed reaction response to create some Sunset strip style Hanoii Rocks crap-ola. Don't quit your day job at the steel mill. - Martin McMartin Get Hip POB 666, Canonsburg, PA 15317 USA

TREEPEOPLE

"Makin the D"/"PG"7 inch

"Makin the D" is a great semi-poppy punk tune with some good interesting twists. "PG" is a bit poppier with some catchy guitar leads. Finally we're getting some music from Seattle that doesn't sound like Muta nt offspring of Led Zepplin. - Pookie Musclehead

Battery P.O. Box 21281, Seattle, WA 98111 USA

12 really good punk/HC treats with some fairly good poppy hooks, especially on "Sweet-N-Low" (I can't stop humming it), and a bit of that '88 D.C. sound. The playing is a little loose at times, but as this mig ht hurt some bands it only adds to Trusty's DIY charm. Excellent lyrics dealing with societal ills and lost love that don't make you want to vomit due to gooshy sugar poisoning. If this was on Dischord or Loo kout you'd be tripping over your slobbering tongues to get it. Cool music, great attitudes. Support them, get this, trust me! - Pookie Musclehead Truant POB 42185, Memphis, TN 38104 USA

UGLY BOY POSSE

"Crayola" Tape

5 decent hipity hopity rap grooves with a fair amount of funk power. Lyrics about peace n love, gangs, the shitty portrayal of Amer. indians in the movies, plus some typical boasting. Poseurs like Vanilla wuss should shine their shoes. - Pookie Musclehead

Ugly Boy Posse 7210 Jordan Ave. #C73, Canoga Park, CA 91303 USA

UNDERMINE

'My Wire'7 inch

4 tight speedy HC heave ho's with no lack of spirit and decent production. Cool simple kinda negative lyrics. Nothing mind-fucking, but HC lovers won't be disappointed. Pookie knows HC. - Pookie Musclehead

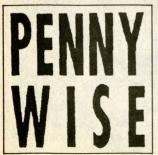
Self Destruct 1901 Bain Bridge Row DR, Louisville, KY 40207 USA



BAD RELIGION - AGAINST THE GRAIN E-86409 (LP/CA/CD)



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INSTED - WHAT WE BELIEVE E-86408 (LP/CA/CD)



DOWN BY LAW - S/T AVAILABLE MARCH 24TH E-86411 (LP/CA/CD)

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REASONSN OSHOVEAN CEPICKIN

UNREST 4-song e.p. (7*pink)
One of the most intelligent bands in the universe; four covers: "Deaf", "Sex Machine", "Efo", and "When It All Comes Down". Absolutely brilliant, innovative, fuckin' out there, man! Great Factory records satire sleeve. Mark E's musical approach is Devo-Minor Threat-folky New Wave-"Shaft"-era wah-wah brilliance. Definitely underlooked. - Cake (SUB POP)

UNREST "Yes, She Is My Skinhead Girl" (7"e.p.) One of the best bands in the world. Beautiful song; Jesus and Mary Chain melodies. I'm in love again, so this helps. It's a song which understands you when no one does or maybe I'm just a fool. Check out the cool sleeve with Sammy Davis Jr. - Cake (K RECORDS P.O. BOX 7154, OLYMPIA, WA. 98507)

UPTOWN BONES

I've been to the Khyber Pass in Philly a few times & was always bored shitless by whatever local band was on stage. It all had that too familiar jangle & bored sounding pothead vocals. At times this sounded I ike Screaming Trees Lite, or worse, and they were sure to add one or two silly vocal cuts to offset the monotony. Cool cover/flyer art though. - Martin McMartin

Black and Noir 4 rue Valdemaine, 49100 Angers, Belaium

VARIOUS

Video Sheet Metal Video

Death Angel, The Black Crows, the Coup De Grace, Anacrusis and Trouble are all basically cheese metal. Be it speed or slugish. It all sucks and the footage is real professional with short interview clips. Soul Seylum, Janes Addiction and Sound Garden don't suck as much. Good quality videos (Yes, Soul Asylum does that one about the decapitated girl and Janes A. does one about a decapitated girl too!) Plus some rebelious commentary. Coffin Break, Survival Re-search Labratories and Sonic Youth are the best parts about this fanzine video, fail to truly lift it, but are worth checking out. The live quality is really nice and most of it is exclusive. If you like over half of these bands it is worth it. But if you don't (Sug-

gested retail price \$16.98) - Krk Red Decibel 2541 Nicollet Ave., S. Minneapolis, MN 55404 USA

VAMPIRE SEDUCTION

Pre-metal wah-wahness. Some stuff sounds like the Afghan Wigs others work towards the metal side of funk rock. All guitar fronted, vocals clear and snotty. I'm not sure exactly how I feel about this. A little too metal for me and the wah-wah dominates a little too much of the disc but it's done with enthusiasm and drive, which is a lot more than most of the stuff I hear. "Real Love" the last song, has a real cool rumbling bass sound. - Krk Vampire Seduction 100 Haven Ave. #30 A, New

York, NY 10032 USA

VARIOUS

If I Could Hear You I Could Hit You

As I write this I am listening to Bux, who are a pathetic excuse for "art". "Experimental-primal-minimal", all words I'm sure Bux tries to fancy themselves. Hey, Bux, the word you're looking for is shit. Shit. Absolutely no idea of what they have up their assholes. The just keep shitting it out on tape and are releasing it on wax. Before them was Primordial Undermind, a drama class who combined the lamest aspects of Sonic Yoooouth and Bauhaus to creat this "pop" song. Aside from the stuttering problem, Nothing Painted Blue don't suck too much. Nerdy 3 piece rock - pop. Some drive, mostly in neutral. Horrible recording, helps disguise how balnd and unimportant Shoeface really is. Another waste of raw materials. Now that I heard this, I too want to

B. Chen 8732 E. Arendale, San Gabriel, CA 91775

I Sold My Trombone Flexi

3 bands, 3 songs, 3 bucks. Humidifier, kick out a swell slob of punky pop, as catchy as these guys always seem to be. Thompsons Disease, have some fun guitar work which really sererates them from these other two, upbeat bands. They too don't suck. Face of Decline, punkier, simpler, sound like one of the many demos Lookout Records probably gets in the

mail. Worth your lunch money. 500 made. - Krk Bug Scratch 2882 Barton Sky #212, Austin, TX 78746

Search and Annoy Vol. 1 7° ep

The Blisters turn out a decent Gen X inspired pop punker and headstrong a just OK metal popish tune on side A. Loose Play a lackluster jangly soul/pop number and Lucy Brown a decent live soul/metal heavy tune on side B. A so-so proposition. - Pookie Complex 131 N. 6th Ave., Highland Park, NJ 08904

The Big One LP

So. Cal. bands take one side and No. Cal. bands take the other side. Most of the bands play powerful pop punk type tunes. The rest is some experimental and industrial influenced punk. The So. Cal. standouts are Pop Defect, Down By Law, and Hunger Farm. The No. Cal. standouts are Helios Creed, Steelpole Melvins Task Force, and Cringer. As a whole all the bands are really good. This is definetly worth picking up. The CD also has the City of L.A. comp. included. Great comp. Joy, killer! - Thrashead Flipside pob 363, Whittier, CA 90608 USA

VARIOUS Recess 7° EP

"Two Guys And ANother Guy" open this 3 band 3 song comp. with a reggae pop that's ok. Uber Alles are more funk influenced than rock - still the combination is inspired and they seem to somehow or another pull it off. Verbal Assault offer a swell live recording of "Exile". Not a mandatory release and recordings are above fair. Check it out. - Krk Flux Foundation POB 1096, Newport, RI 02840 USA

Dangerhouse Vol. 1 LP

Finally after 12 years after the last Dangerhouse release, they finally decide to re-release everything. IT'S ABOUT FUCKING TIME!!! Hey what can you say, classic tunes, great sound (from the original master tapes yet). I have a couple problems with this though. 1. They didn't put all the singles in their entirety. 2. It's only thirty minutes long, the reason I think they did this is because they figure the more volumes they put out the more money they will

make. Because idiots like me will buy it. You know what their right, cheap bastards!!! - Thrashead Frontier POB 22, Sun Valley, CA 91352 USA

VARIOUS

Self Mutilation 7

4 bands here - Coffin Break (with their excellent melodic hardcore), You Am I and Jonestown (both with a more standard alternative rock style) and Green Magnet School (with a rave-up 77 punk rock blitz) make this an enjoyable EP. A great sampler of American bands released in Australia - they've picked some winners. - Al HippyKnight H/229 Dandenong Rd, Wingor Victoria

/ Australia 3181.

VARIOUS Texas Funk CD

Handed to me by thee most hated grease head in Huntington Beach, I was more cautious than grateful. But spin for spin, I began to really like this. The recording on the majority of these cuts are excellent. Sharp, crisp and almost alive. 20 songs, 10 groups, this might be the biggest collection of "funk" ever. The term "funk" I use loosly because what you have is the new generation, more punk rock and ska driven. Not to say this genre isn't well developed in the early original form. I'd like to pick out my favorite cuts but in reality this disc flows really well. I'd like to check out this Houston scene, cuz this makes the Red Hots look like bumbling fools. - Krk Rastaman Work Ethic

Burnt... Yea! 7" EP

The 7° compilation once again triumphs. Opening with the twisted drones of "Cracks In The Sidewalk": "Big Damn Crazy Wait" drag thigs a little further with a heavily bashed post punk grunger. The reverse opens with more riffage hellness as "Elephant" rumble out a song so heavy the Melvins would look twice. "Allucaneat" finish things off with a paranoid sounding jam that spirals and drags in a weird, psychotic way. Together, Burnt... Yea! is a really worthwhile venture for all around rock-punk dirge heads. 500 made. - Krk Resin 2300 - B Central SE #198, Albuquerque, NM

87106 USA





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P.O. Box 197 Clarendon Hills, IL. 60514

VARIOUS

Don't It Blow Your Mind! CD

This is a 10 (ten!) volume set of soul hit's of the '70s! What a fucking ambitious project! Out of 10 volumes of about a dozen tunes/bands per disc there is some good stuff here. First off, you have to be somewhat of an "oldies" fan, then if you like some good soul singing, you can get into this. Some killer tunes here and some stuff you hoped that you'd never have to ever suffer through again. Anyway, that's the bag, dig in. - Al

Rhino 2225 Colorado Ave., Santa Monica, CA 90404

VARIOUS Cowboy Tea Show 10 inch

Bone Club undoubtably make the most waves on this 10 inch comp which is supposed to be the first in a series. BC are rock based but shine due to a very dominating rhythm section - bringing to mind the fun Coffin Break. The vocals are more "soulful", th end result is a high powered rocker. Super Ball 63 come off younger, still pissed, stubornly gripping punk rock but show mature qualities and keep it loud and chuggin'. Nother good cut. Morganatics try my patience with a 4 1/2 min song that tries to grow in the same garden as the Screaming Trees. Loud, psychedelic, climaxing rock and roll with a vocalist who attempts to vocalize. Not bad. Monster Zero, also putting forth their best cut are within the same range as Superball 63. The Monster are talented punks that won't give up the aggro - instead they edge things off with pop harmony and guitar jabs to the left and right. Together this 4 song disc is a worthwhile lump of rock. Check it out.- Krk Rocket Sound Box 40397, St. Paul, MN 55104 USA

VARIOUS Acid Jazz LP

I dunno, some of the stuff on here does approach some good acid "house", which I enjoy quite a bit the one thing I think that always ruins it is vocals! Then it just tends to sound like some bad, light weight mid 70's soul - especially if they're love songs. This is the 90's, vocals should be banned from dance records and voices only from samplers should be heard. Anyway, some good some bad - but nothing earth shattering here. - Al Scotti Bros. 2114 Pico Blvd., Santa Monica, CA 90405

VARIOUS

#1 Tape/zine

Not only is this a really cool zine with great inter- Black Plastic 3030 W. 46th Ave., Denver, CO 80211

views, reviews and news, but the tape included features some of those bands. In this case Distorted Pony (experimental drone), Stereotaxic Device (industrial strength dance noise), Fourwaycross (live hammering of Gang Of Fours "What We All Want"), Red Temple Spirits (alternative, rhythm rock). Four good bands in a great project that comes off to perfection. - Al

Substitution 28332 Palos Verdes Dr. East, Rancho Palos Verdes, CA 90274 USA

Pre Moon Syndrome LP

Eight bucks gets you one fuck of a line up. All recorded live (sound: ok to better) at the DC Space Sept. 11-16, 1989. Some of the noteworthy acts are: Velocity Girl, Unrest, teh Pagans, Honeymoon Killers, Holy Rollers, Lungfish and so forth. Now if that isn't enough, the money goes to a very good cause. Check it out. - Krk

Sundog Propaganda POB 9743, Washington, DC 20016 USA

VARIOUS

"Only the Strong"7 inch

6 bands (Life Cycle, Face Value, Insight, Confront, Meanstreak and Integrity) turnout power heavy metallic S.E.H.C. on neato turquoise wax that comes with a lyric booklet. You know what this kind of stuff soun ds like by now, so you should know whether you like it or not. Shane, Al, and I all agree some of these tunes make for some rad lat rowing! One suggestion to Tony Victory (since he states an undying dedication to HC) would be to open up this small circle and release some HC other than S.E. Hey, you with the shaved head, didn't your mother ever teach you that it's not very polite to point?! - Pookie Musclehead

Victory P.O. Box 197, Clarendon Hills, IL 60514 USA

VARIOUS Powerless tape

Sound quality ranges from good to not so good on this 60 minute tape with 13 punk bands. Citizen Fish takes the grand prize here with their two ska meets Subhumanz winners. Other standouts include: Academy 23, Section 46, Sanity Assassins, Newfaith, Blank Schatz and Large HArdware. While there was a lot of mediocre stuff, only one tune really sucked. Not great, but not bad. - Pookie

VARIOUS

Flower World tape

First off, the sound quality is a bit muffled on this 13 band comp. High points include Miranda Warning (ok college), Shonen Knife (raw track from '80), Shattered Silence (ok punk), and Expando Brain (good post punk). The best track, White Flag's 'Instant Breakfast', was already released by Positive Force in 87. One track each with the majority being duds. This couldn't bench a nickel (gymtalk for a five pound plate). - Pookie Butt Tapes 24-10 Higashidacho 604 Fine Kadoma,

Kadoma-shi, Osaka, Japan 571

VARIOUS "X-Press" LF

Ten bands turn out one cut each in the punk, HC, and post punk vein. High points are Walter Elf (pretty good pop punk), 2 Bad (Decent post punk), Spermbirds (great metallic HC) and Happy Ever After (really goo d Post-Punk with Jason Ex-Social Unrest vocalist). All other tracks were just ok making this a 60/40 propostion. - Pookie

X-mist Meiseneg 10-7270, Nagold, West Germany n' core spirit! - Pookie Musclehead

Scrap P.O. BOX 6294, Hamden, CT 06517 USA

VARIOUS "Silence Sampler No.1" (7"e.p.)

Three bands. Dirt Fishermen-Patti Smith on vocals, I swear to God. Pretty cool. Tree People have a great drummer and "Cartoon Brew" is like Mudhoney/ King Crimson jamming after drinking many 40ouncers of King Cobra. Caustic Resin is Jesus and Mary Chain/Seeds on very good acid (with a tinge of Moody Blues) without being pretentious and boring. Awesome comp. - Cake

(SILENCE RECORDS 1206 EAST PIKE STREET, SUITE 671 SEATTLE, WA. 98122)

VARIOUS "Feed Me, I Love Trash Vol.1" (7"e.p. red, Itd. to 500)

Four bands from Somerset, New York. Big Nurse are pretty much a Nirvana clone without the energy. Leather Studded Diaphragm are Buttholes/Big Black hardcore with a tinge of Psychebdelia. Blisters are a tired "Buzzcocks meets early Replacements" (How many bands sound like this already?). Nude Swirl are the most interesting with their Hendrixy guitar histronics making one wish that Pablo Cruise would come out of retirement...oh, how I wish! - Cake

(BEHEMOTH RECORDS P.O. BOX 874, LINDENHURST, NY. 11757-0874)

VARIOUS Crawlspace/Mooseheart Faith-(split 7") Crawlspace, on this release, are reminiscent of the Can/early PIL school of rock. Almost jazzy-like and Japanese-sounding abrasiveness makes for a cool experimental shedding. Mooseheart Faith, an experimental offshoot of the Angry Samoans, uses banjo and synth for a countrish-bluesy art-damaged selection which might bring to mind the possibility that Robert Johnson survived the poisoning. - Cake (FORCED EXPOSURE P.O. BOX 9102, WALTHAM, MA. 02254)

VARIOUS

Haywire/No No Yes No Split7 inch7 inch

Haywire are on one side doing a heavy pulverizing cover of Sabbaths' "Symptom of the Universe" and No No Yes No do some aimless "Listen You Fuckers" cut, which turns into an ok cover of Priest's "Breaking the Law." Clear vinyl wrapped in a "Who the fuck are Mudhoney" tour '90 poster. Get this you fuckers! Pookie Musclehead

We Bite Gonninger str 3, D-7417 Pfullingen, West Germany

VARIOUS

"X-Press" LP

Ten bands turn out one cuteach in the punk, HC, and post punk vein. High points are Walter Elf (pretty good pop punk), 2 Bad (Decent post punk), Spermbirds (great metallic HC) and Happy Ever After (really goo d Post-Punk with Jason Ex-Social Unrest vocalist). All other tracks were just ok making this a 60/40 propostion. - Pookie Musclehead X-mist Meiseneg 10-7270, Nagold, West Germany

VARIOUS ARTISTS

"Things I Stole" 7 inch

Now here's a steal. 4 song e.p of four very unique sounding S.F. bands: Christ On a Crutch, Libido Boyz, Lupo, and my favorite here was a mini pop antheme by Cringer called "Hooked on Junk." Included with Lin tfit fanzine, & is well worth whatever they are asking for it. - Martin McMartin

Disaster Productions P.O. Box 460346, San Francisco, CA 94146 USA

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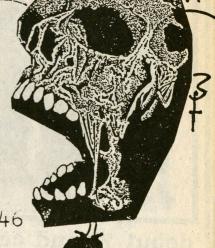
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VARIOUS ARTISTS

"The Vien" an Atlanta compilation. Tape

A compilation spanning the last six years. Mostly punk and trash bands. Mycopysounds shaky. There are a few good bands on here (Neon Christ, Stickmen, Jumpstart, Balroq), and one ska band, Wrong Answer 200 Breath...Whatever. - Buckethead Lunchbox P.O. Box 694, Snellville, GA 30278 USA

VARIOUS ARTISTS

"Capgun" Tape

I just don't understand. I thought I understood...but I don't. What possesses people? "Only \$2.00."

Shrimper P.O. Box 1837, Upland, CA 91785 USA

VARIOUS ARTISTS

"Tribute to Billy Joel" LP

A fascinating showcase of everything great about New Jersey. Almost as fun as being there. - Martin McMartin

Skyclad POB 666, Middlesex, NJ 08846 USA

VENUS BEADS

Transfixed Cassette

I was mildly surprised to find out just how powerful and hard hitting this band can be. Some powerful guitar overdrive here, that blends into some finer, pretty moments, a dynamic range of styles and tempos that keep it interesting. Hell, the song "One Way Mirror" verges on downright thrash! Pretty cool release - were they out here? Did I miss them? I'm bummed! - Al

Emergo 225 Lafayette St. #709, New York, NY 10012

VELVET MONKEYS

"Rock The Nation"/"Why Don't We Do It In The Road?" (7"clear)

A...Ronnie Montrose cover?...and backed with a Beatles' cover...Shit...and, you say, Thurston Moore of Sonic Youth is on it?...on Sub Pop...Oh, I get it! Abrasive, appealing, appetizing...and they sound nothing like the Velvet Underground anymore. -

(SUB POP) (LTD TO 7,000(HA!HA!))

VOICE OF GOD

Ministry-type industrial shit. Anti-god, anti-religion theme. Now that's original, isn't it? Well, this isn't half bad. What's that screeching sound? - Buckethead Voice of God P.O. Box 1504, St. Louis, MO 63022 USA

VOODOO DOLLS 7 inch Much preferred B-sde "Gone, Gone Gone" for it's garagey hooks & pop harmonies. Sounded like Jello frontin' a pop band. Somehow I dug it. - Martin McMartin

Stanton Park POB 58, Newtonville, MA 02160 USA

WALKING DISTANCE

"Sex Sells and You're Buying" Tape

The V.U./Sonic Youth type thing, and not too bad at it either. 7 decent tunes. Comes on a 90 min. TDK so if you don't like it well... - Pookie Musclehead Walking Distance POB 375, Fairfield, CT 06430 USA

WANTON THOUGHT

7 inch

Late 70's Brit punk with an occasional quirky guitar lead, must have been lost in the mail for 15 years. Rates a "D" for dated. - Martin McMartin Boss Tuneage Halton Fenside, NR Spilsby, Lincs.,

PE23 5BD, United Kingdom

WCKR SPGT 'Drops of Love' (cassette)

A reissue "sweetened and condensed" of the 1987 Chrome/Residents-influenced release. Insanity-with a coherence of sorts. Not the type of stuff that would cause anyone to want to start a band, but that's my ignorant opinion. Sorry, guys. - Cake (SHRIMPER P.O. BOX 1837 UPLAND, CA. 91785)

WHITE FLAG AND TONY ADOLESCENT

Young Girls / Demolition Girl 7

The cop look alike returns with a Glen Matlock (?) cover and an ed Kuepper composition ont he b-side. It's like 1979 never happened and England was still the rave. - Cake

Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

WAG "...in a garden eating cheese." (7" e.p.) Nice Wedding Present-like melodies, great lyrics. These guys seemed to have spent most of their teenage/early adult years staying in writing songs rather than partying. "Depression's got a-hold of me... - Cake

(HAPPYTRAILS 1420 CHICAGO AVE #3B EVANSTON, ILL. 60201)

WORLD FOR RANSOM

Real Jangly KROQ-college type pop with one song praising (or is it cutting down) college radio. there is another song cutting down rock critics (record reviewers?). This didn't do a thing for me. The people who like that college pop type stuff will like this, I didn't. - Thrashead

Flying Public P.O. Box 112, Palo Alto, CA 94301 USA

Snarling Love '83" Tape

Classic totally pissed off '83 East Coast thrash ala GI/ Negative FX/Nihilistics that'll have you bouncing around so hard you'll get shinsplints. 14 Slightly garbled demo tunes; 6 horribly recorded live cuts; a nd their two tracks from the "Get Off Our Backs" comp. Put this in your walkman, go out and kick the shit out of some assholes! - Pookie Musclehead Easy 5012 Cedar Ave., Philadelphia, PA 19143 USA

YARD TRAUMA

Pressure/Alibi 7°

It's a double guitar-rock all the way on thissun. "Pressure" dupes the style of the second wave of prock, circa '78; "Alibi" is ore garagey and tells us that sometimes we must point the finger at ourselves in the rape of Earth. B. - Carmin Dionysus POB 1975, Burbank, CA 91607 USA

YOUNG FRESH FELLOWS

Motorbroke 7

"Motorbroke" is big and burley, could be the anthem for the next Mad Max flick. Heavy and loose rockin' with drunk vocals and a riff that won't quit. "Equator Blues' plops deadly in an empty bucket of tears; drowning, convincing and staggering like tomorrows next wino with his first lease on life. Nice cover too. Must have. - Krk

Cruddy 501 N. 36th St. #157, Seattle, WA 98103 USA

YOUTH GONE MAD

"Yesterdays Innocense..." 7 inch

Side A is a slow dragging tune that did zip for me. There are 2 songs on the Bside, "Go Away" has a little more of their old offbeat edge (I might Have liked it 10 years ago) and a cleaned up version of "Ode to Darby' that doesn't have the raw energy of the original. Okay, but I was kinda expecting more. -

"WOLF HOUR" LP-\$7

"WHO THEN IS SANE" EP-\$5

VIVIANS

"I FEAR" LP-\$7

"VIVICIDE" EP-\$5

Pookie Musclehead Smilin' Ear P.O. Box 47655, San Antonio, TX 78265 USA

YOUTH GONE MAD

Yesterdays Innocense 7°

Tami's dulcet vocals really make the otherwise boarderline "In My Mind" work. The reverse holds more post punk experimentalness with "Go Away" which sounds like something Blood On The Saddle would have kicked out. Last, but not least "Ode To Darby" is a punk hit. This 7" took quite a few listens but it's starting to really nestle. Great release. - Krk Smilin' Ear P.O. Box 47655, San Antonio, TX 78265

ZONIC SHOCKUM "Flesh Flowers" cassette

Interesting insanity from Philadelphia. Its got that weirdness to it-the weirdness that you can't quite put your finger on. Their two covers: Husker Du's "Turn On The Juize" and Led Zeppelin's "Thank You" (renamed "You're Wekome") are fuckin'killer, dude. definitely think that I will be awaiting their next release. Fuck, yeah! - Cake (ZONIC SHOCKUM 1023 EAST MOYAMENSING AVE.

FRONT UNIT, PHILADELPHIA, PA. 19147)

ZOZOBRA-"Four And A Half Years" (cassette) Ok, ok. This is fuckin'slick! Picture-perfect production (by Steve Fisk) though, doesn't help 'cause it's kinda dull and unadventuresome. Sure, everyone on this release (unnamed) is a musician, but TOTO sucked, too. Similar sounding to that Stooges/MC5 era, but way too professional. (Note: picture-photo of band in package is similar to the Germs' Forming

(SAMSARA 1101 SWWASHINGTON SUITE 189 PORT-LAND, OR. 97205)

ZOMBIE ZEE/WIMPY HICKSTER

sleeve.- Cake

Comes rapped in a sloppy fanzine filled with decrepid lyrics. Zombie Zee side has blazing metal thrash a lot Doomwatch. Wimpy Hickster side has way too many undistorted instrumentals and metal thrash similiar to Zombie Zee. Both have depraved lyrics about urine fetishes, incest, murder, etc. This was put together too slop like. - Pookie

Jeff Dam P.O. Box 134, Waynesville, MO 65583 USA

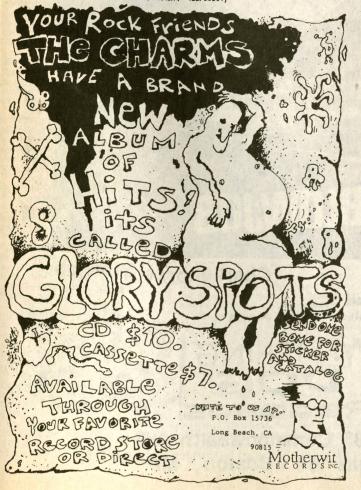
"PROSPECT AVENUE MOFO"-\$10

'REFLECTIONS THRU A

SHOT GLASS''-\$5

COMPILATION LP

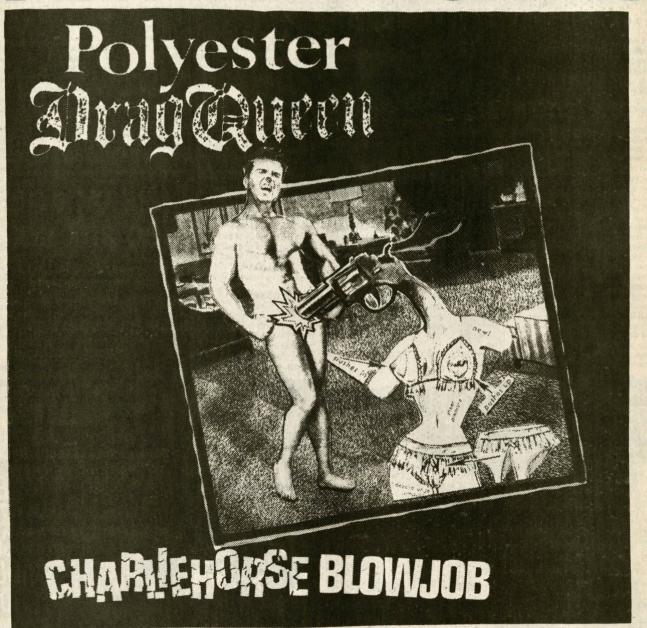
"THE NEW HOPE"-\$7





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HOMOPUNK BAND needs drummer now! Influences: Germs, Subhumans, Code of Honor. Absolutely no flakes! Just own yer own kit and be ready to rock! Comrades in Arms c/o WPS POB 77731 SF. CA 94107

WORKING MOTHERS "Crush Me", the new album out now on Cargo Records. "A mainstream version of the Descendents."—MRR. "Hook filled, power-packed, pop-punk"-Bang! "Powerchords...melody and ear catching lyrics"-The Bob. We are planning to tour the US this summer and would like any promoters, booking agents, or anyone interested that could help please contact us. We would like to play your town. Also, European promoters contact us. Working Mothers POB 26541 Birmingham, AL 35226

NOT EVERYTHING IN THIS WORLD IS SAFE! Streetlife' the controversial new underground mag seeks Bands, Stories, Poems, Pictures and anything daring you want to say! Streetlife c/o Diana POB 3005 Pt Pleasant NJ 08742

RED VINYL/FIRST PRESSING!! Almighty Lumberjacks of Death-"Always Out Of Control, but Never Out Of Beer", 5 song EP, limited quantity still available at \$5.00 each, FREE sticker with every order. Send to: Force Majeure Records POB 39148, Detroit, MI 48239

FLYERS; AnyMnemonic Devices (flyers) Bonehead -flyers, Outer Circle-flyers, Alice Bag Band -flyers, I'll sent you old LA flyers, if you send me any of these flyers that I want. Thanks people. Ed Kompt 11406 Mapledale St. Norwalk CA 90650

FORCED MAJEUR RECORDS is seeking bands for possible recording/ distribution/ promotion!! Guaranteed reply to all inquiries. Send all tapes, photos, records, biographical material, etc. to Force Majeure Records POB 39148, Detroit, MI 48239

DEEP SLEEP, SOMBER SLUMBER, Total paralysis. Hear the thunder...its pouring outside my house. The wind is howling all around. Electric shock! Hair on end. Total wetness. The madness begins... I like Tones on Tail, Joy Division, MLWTTKK, The Glove, Oingo Boingo and hardcore/ industrial such. I like to write, take pictures and be outside late at night. I also like you (yes you!) So write me already. I think I miss you. Michael 3780 Lake Rockwell Rd. Ravenna,

LOOKING FOR JANE'S ADDICTION bootlegs (from the Philly riot show)? How about some poetry books named PORNOGRAPHY or NEUROTICA? For free catalog send SASE to Marcist Productions c/o Marc Mazique, 16 Roberts Drive, Somerdale NJ 08083. Make JELLO, not war!

DONNY THE PUNK is once again offering tapes: Sham 69 interview (1979, c90) \$2, "Jail Is..." spoken word (c-60) \$2, "Classic American Punk Samplers" I and II (1975-79, music with historical notes, c-90) \$5/both: 90 Morningside Dr. #2K, NYC 10027

PHIL FORMERLY OF COC - Where are u? Tom Formerly of Generation Gap. POB 21754, Detroit MI 48221-0754

BAY AREA THRASH. I need demos flyers, shirts, anything of bands like Violence, Attitude, Laughing Dead, Paranha, Verbal Abuse, Xzanthus, Slambodians, Death Angel, Spastic Children, Control Heathen, etc. Also anything on Armored Saint and Destruction. Jeff 1929 El Fran Dr., Sycamore, IL 60178

AS WE SPENT OUR HOLIDAY IN USA, we are searching for sleeping accommodations in New York, Los Angeles and in other cities between June and July. When someone wants, we can return the favor (2 boys) in Germany. Write to KimerOliver, MundenheferWes 3, 7801 Freiburg - Umkireh, Germany.

MAIL ORDER CATALOG: Re Search - Tattoo Advocate - John Waters - Iggy Pop - Robert Williams - PFQ - Over 150 books and weird gifts, Send one buck to Get Lost. Dept FS, 2116 4th St., Long Beach, CA 90814

FRED IS DEAD

CALE VIDEOS. Iknow you're not reading this mag but maybe you know a guy who has filming of John Cale live CBGB 1979 or E.G. Toronto 1977 or just any other club shots, 16mm/8mm, silent, anything. In case you do, tell him for these items he'll get top dollars for his beers or - if he's interested - he'll get a very rare filming of the Velvets reunion gig in Paris 1990 or any other kind of Velvets/related videos he wants. If you're this guy write to: G Lickkleder, Yourkstrasse 7, 8400 Regensburg, Germany. If not drink your beers and die!

GOTHIC ZINE: Isolation 2 on sale now. Interview with Eleventh Hour, Every New Dead Ghost, Attrition, Chamberphantom, Beyond Sad Weeds, and more. Also includes music reviews, short stories and morbid poems -\$2.00 ppd: \$3.00 ppd overseas. Make checks payable to NT Linscheid. Isolation 5411 N. Grantland Fresno Ca 93722 USA

WANTED: INTERVIEWS for Clash book, related items (audio/ videotapes/ presskits/ promos). Especially want to hearfrom Mabuhay dissidents who organized '79 benefit show. All letters answered, have agent's interest. Ralph Heibutzki PO Box 968, St. Joseph, MI 49085-0968

GET LOST MAIL ORDER CATALOG Books on tattoos, art, rock n roll, piercing, integration, send one buck to Get Lost Dept FS, 2116 4th St. Long Beach, California 90814

BIZARRE RELIGIOUS MINI - COMIX send \$5 for Hilarius assortment to: Dog Butt Suite 333 4410 Massachusettes Ave, NW Washington, DC 20016

WANTED SCREAMERS! Targer video/ live or studio recordings/ flyers/ badges/ lyrics/ anything. Come and send me your stuff! Anybody who can help write to: Tim Gerdes Balivenfelder Steindamm 52 2000 Hamburg 50 Germany

FREE PUBLICITY: Bands and zines, send us as many stickers as you'd like and we'll put them in with our mail orders. Lots of people ask for them, so we're always running out. Sorry, but we can't mail out actual zines due to the excessive cost. Mail stickers to: Roadkill Records POB 477175 Chicago IL 60647

LISTENUP PUNK! Deisel Rhino has got a tape out called "Carnivourous Bloodclot Injection!" A melicious blend of unsettling decomposing "Cyborcore" stench rot. Prepare for total brain meltdown. 45 min cassette out now! To: Wretching Dog Records, 1085 Comm. Ave Suite 109, Boston, MA 02215. Got it punk? Get it... and well forget about the gerbal.

CHAPTER III Records is seeking responsible people to represent our label. You will receive free goodies & money. We need people from Burbank, Santa Monica, Berkely and Portland. Just send us your NAME, ADDRESS & NUMBER to Chapter III Records, c/o Tower 666, 5625 N. 19 AVE, Phoenix, AZ 85015

THE WORLD WIDE STUPEFACTION of the masses at the hands of artistic, religious & political swine can be stopped only by the most brutal utilization of all available weapons... all kinds of revolt are welcome: only in this manner will this insane society, product of the fantasies of primeval madmen finally collapse... (Otto Meuhl) for a catalouge of instantly wasteful expendables send \$1(US), 3 IRC'S (World) to: Pogo On Your Fucking Face Distribution c/o Freddy The Bastard, POB 14932, Gainesville, Fla 32604

IT'S AVAILABLE, A COMP ON TAPE (90 min) of talians underground bands for 5 USD ppd everywhere! We need bands for inter. comp., 50 send your demo plus info to: 2 Ugly things Tapes c/o Marco Castelli Via Pergolesi 8 20052 Monza (MI) ITALY. Distributors needed. Radio shows in Europe.

INTERNATIONAL ADDRESSES LIST The Zine for the alternative traveller with ads from all over plus travels, cities & rock scene reports, tips & comments and more. Send your address and contributions to: Ma RCO CASTELLI Via Pergoiesi 8, 20052 Monza (MI) ITALY. ONLY 2 USD ppd everywhere.

TASTE THE FORBIDDEN FRUIT... Streetlife, the new controversial, undergrond mag 'Forbidden Fruit' Issue is out. With Front Line Assemble tantalizing photos of people in unusial positions, industrial music reviews... and find out what 'switching positions' really means! Send \$2.00 Streetlife POB 3005 Pt. Pleasant NJ 08742

VIDEO: Jawbox/ Superchunk 91' tour, 90 min. VHS, excellent quality for trade or sale (\$20 cash or money order to PSI) POB 6450, #268 Baltimore, MD 21230). We're looking for Samiam, Green Day and Jawbreaker videos.

WANTED: (so formal let's just say HELP?) I'm still forming a U MAG underground mag called word. It used to be 22 Cats & I'm needing writters who'll be helpfull ie club reviews - rec. reviews Neat-O shop reviews Lots 'o pix, flyers, artwork, blk & white pls. All subpls send to Lenni 5641 Melihardt Rd. Westminister Ca 92683 & if you write pick a Psyudo name to go under, its a bitch to do it all.

BATTERY RECORDS has two 7" available! (#2) Statement-'Don't Sacrifice Me". Hardfuckingcore from San Diego, Ca. \$3.50 postpaid. Also: (#21/s) Amenity - "Demo 89" 7" which comes inside Boiling Point fanzine #5. It's \$5 postpaid. Send check, mo's to Greg Anderson: POB 21281 Seattle WA 98111

FOR SALE, MISFITS: Static Age Demos, 8 song 7* EP \$15 postage & packing to everywhere, ask also massive Sale/AARc/oMailmurder POB 74 SF 11101 Riihimaki, Finland

RARE RECORDS FOR SALE: to highest bidder. Exploited: "Attack Alternative" & "Computers Don't Blunder", Side By Side "You're only young once." Youth of Today; "Break down the Walls' org 12" sealed. Negative Approach; "Tied Down'. The Freeze: "I Hate Tourists" (1st 45). Christ On Parade; "Avarice". Instead; "We'll Make the Difference" (yellow). Die Kreuzen; "Gone Away" (white). Brian (414) 377-7649

HC/PUNK/OI!/SE BANDS send your demo & bio. for a upcoming cassete comp. Free copy and opportunity to buy quantity at cost. Need bands for upcoming 8" split flexi. Chia Pet Productions 38 Larch Circle, Belmont, MA 02178

WHAT YOU DON'T KNOW WON'T HURT YOU, BUT WOULDN'T YOU LIKE TO FIND OUT? Streetlife zine takes a look at the bizarre underground with Front Line Assembly, Tales From The Darkside, and the Mistress of... Issue #1 send \$2.00 Streetlife POB 3005 Pt. Pleasant NJ 08742

DRUG AND DRINK-FREE girls write now to this drug and drink free young surfer type guy into: funk, punk, subpop, hip hop, hardcore, and a lot of other music also digs pretty girls with good attitudes, art photos, books and other stuff. Write soon, reply guaranteed. Drawings, poetry, photos, and other stuff appreciated. Send your letters and other junk to: Sean Nader, 19693 Kenosha, Harperwoods, MI 48225

SUBMISSIONS SOUGHT—Ghastly and Carnival of Souls Magazines are accepting contributions of poetry, art, fiction, photography, etc, of bizarre, outlandish, grotesque, grim or otherwise twisted nature. Bands - send music for reviews, interviews. All receive complimentary copies of issues they appear in. Nosferatu Productions, 3790 El Comino Real, Suite 218, Palo Alto, CA 94306

ABC-NO-RIO spoken word video! Featuring Johnny Puke and Donney the Punk, and nine others. 60 min show \$22.50 1/2 the money goes to ABC-NO-RIO. P Demattia 8 Huddon Road Hewitt, NJ 07421 USA Also! Many other Videos Available.

TOXIC FLYER FANZINE NEEDS scene, bands, reports interviews, art, comics, show reviews, tour dates, ads/classifieds are free (no racists or sexiest stuff) also looking for video photo's traders. Billy W. POB 39158, Balto. MD 21212

"A STRUPENDOUS EXERCISE IN GARBAGE ROCK" - Flipside. Alan Wilson Experience 45, "Let It Rip"/
"I'm Coming", 50 left. Guaranteed to make you laugh or make you sick. Send \$3 to Alan Wilson, POB 93742 LA, CA 90093

OUT NOW ON DR. STRANGE RECORDS Manson Youth 7*EP "God's Fun Children", 5 song, first 500 on colored vinyl. Guttermouth 7* EP "Guttermouth", 4 songs, first 500 on colored vinyl. Rhythm Collision 7* "Look Away" Itd 1000 on red vinyl. Bolsheviks 7"EP "Cabbage In Mind" Itd 1000, red vinyl. All records \$3.50 PPD U.S., \$5.50 elsewhere. Send check, cash or money order to: Dr. Strange Records POB 7000-117, Alta Loma, CA 91701 USA.

HERE'S THE DEAL... You send me one dollar and i'll send you "Krash Komics" #3. Full o' satire and weirdness. Ed Jackson 1400 W Madison Apt 1-C Maywood. IL 60153

SHUDDER TO THINK - Looking for Arson 7', Medusa 7", Curses album and any XL T-shirts of the band. Will pay cash or will trade Curses on Cassette. J. Hunter, 7304 Masonville Ct., Annandale, VA 22003. To Joe Shmoe AKA Eric Hannan of Burlingame CA. I don't appreciate being ripped off. If that wasn't your intention,



MAY 1991

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then send the record or my money back to the above address. Thank you.

KAT BJELLAND: Looking for some video of this girl from 'Babes in Toyland.' Live, interview or what-ever. Write: Greg Snider 124 Country Place, Grafton Ohio 44044

FREE THRASH STICKER! Get on the list! Send your name & address to M. W. at: POB 241648, Los Angeles, Ca 90024 and I'll send you a free thrash sticker!

HELLO there special punk rock girl, whoever you are. Punker 'D' here waiting for you. 26 yr old hispanic mohican, looking for that sweet, lovely and sincere girl to share good time's with. Gigs, concerts, diners, strolls...whatever. Main likes: Punk, thrash shows, KROQ, smoking my bud, my job, kicking back and nature retreats. You too maybe? Lets give it a try. Write Punker 'D' 901 Talbert Ave, Simi Vally, Ca 93065 Peace, Love, Anarchy.

SKINHEAD HATE-CORE. The third column cassette/LPis finally out. Limited to 500, \$5.50 (PPD Green Money only) to Abraxas Records 2114 Goldbach Ave., Ronkonkoma NY 11779

BUZZCOCKS live bootleg forsale (13 Classic songs). Live Broadcasting from WPEX FB New York Rock N Roll. Recorded on 1st. Sep 1979 at Club 57. Superb soundquality with two coulored cover. The price is: 20 dollers worldwide or 25 German Marks for Germany. D. Hamann, Busacherstr. 32, 4100 Duisburg 18, West Germany.

HEYYOU! Verystrange but pretty cool and open minded girl seeking correspondence from everywhere. I like art, wierd/ sick films and just about all facets of punk/ alternative music...especially industrial stuff...write to...Mary POB 5101 Redondo Beach, Ca 90278

STEVE: Happy Birthday. I miss you. Love Krissy.

ESTABLISHED UNDERGROUND BAND seeks good drummer with both live and recording experience. Influences: Savage Republic, Wire, early Pink Floyd, Swans, PlL. Must have equipment and transportation. Some weekend touring/recording. Sense of dynamics a must. Reherse weekly in Pomona. Ethan 213 654-0238 or Greg 213 255-9848

SKA, REGGAE, WORLDBEAT, PUNK, Hardcore, Straight-edge, Oi, rap, hip-hop, industrial (etc) bands wanted for Anti-racist action shows in San Diego, California. Next Show June 23. Call George – (619) 231-9522 - for more information.

RAKE: "Cow Song" 7" out now. Spastic guitar screech like Unsane/ Chrome/ BALL see review in Flipside #71. Edition of 1000 on yellow vinyl. Not many left. Send a mere \$3 (US) or \$5 (foreign). Send cash or make dheck of money order payable to William Kellum stores and collector scum types write for wholesale prices. 6124 Dony Landing Ct. Burke, VA 22015. Coming soon on L: 7's From Rake, Brooken Eye, and the little Debbie performing arts society! Also, issue #1 of the shiftyeyed low life...

TWO YOUNG GUYS (both 21) will come to the US from Aug 91 for 3 months or more. We're into Sub Pop, Touch and Go, Amprep, Dischord stuff and many others. We need places to stay. Esp. NY, LA, Seattle, Washington DC. Please write us at: Ralf Hoffmann Hauptstr. 486729 Rheinzabern West Germany

RARE LIVE BOOTLEGS FOR SALE OR TRADE: Jane's Addiction (riot show), Faith No More, Alice Donut, Rollins, Luna Chicks, Slayer, Soundgarden, Sonic Youth, Metallica, Gwar, Misfits, Samhain, Danzig, Murphy's Law, Buffalo Tom, Skinyard, GG Allin, Iggy, Skinny Puppy, Ministry, NIN, Red Hots, Psychic TV, Cows, Jesus Lizard, Dwarves and Helmet. Send for list or call first. Ron Feldman. 6611 Somerset St. Hbg PA 17111 (717) 564-3857

FACEPULLER debut 7 inch "PULL THIS" for sale cranial expansion can-core. The name says it all. Cash or MO only. 3 bux NAM 5 bux worldwide. Brent Loewen 1552 Kilmer RD North Vancouver, British Columbia Canada V7K1R4

I SOLD MY TROMBONE (for rocknroll), a band 8 inch flexi compilation, with Humidifier, Thompson's Disease, and Face of Decline. Limited to 500 on Yellow vinyl. Available from Blacklist, Mosh Pit, Ax/ction, Cave Schall, or \$2.75 cash from Bug Scratch, 2882 Barton Skyway #212, Austin Texas 78746

CLOWNY TRIX #1 OUT NOW! Descendents interview, Blatz, Gwar, Skanky Doowahs. Original comics, reviews, cut out cheap drugs chart, evil clownart, Free sticker. The truth about DOA! Only one dollar! Clowny Trix po box 903 Madison, Wi 53701-0903

SNUFF Live EP Bootleg for sale. Recorded live at the OOC Club In Venlo/Netherlands on April 1990. 5 songs in good soundquality. Blask and white cover. 10 dollers worldwide or 15 german marks for Germany. The price is including postage. Write to: D. Hamann, Busacherstr. 32, 4100 Duisburg 18, West Germany.

TO ERIC HANNAN: Ignore the Message about my record which is probably somewhere else in the magazine. It did take a while to get it, but everything's cool now. Peach and love, J Hunter.

SELLING MY RECORD COLLECTION. Many rare titles: Minor Threat, 7 Seconds, Toxic Reasons "Ghost Town" and more. Also Flipside and MRR back issues from 81-89. Send SASE for list to: Wigwam-F, 5074 Brighton AVE., San Diego, Ca 92107

AGAINST ALL HOPE 7°,5 song, hand #ed, colored winyl, hardcore from Buffalo, a cross between Verbal Assault/Dag Nasty with a harder tip. \$3.50 PPD from Round Flat Records, 63 Lennon Ave., Buffalo, NY 14226

RARE PUNK RECORDS for sale at low prices! Flux, Dead Boys, Drones, Social Distortion, X Ray Spex, Misfits and hundreds more. CDs, tapes, exclusive t-shirts, stickers and buttonstoo. Sendtwo stamps for complete catalog to: Dr. Strange Records, POB 7000-117, Alta Loma, CA 91701

HEY KIDS! Whenever Dannyboy Partridge ain't crusin' downtown Phoenix for transvestites, he reads 'Alt. Voice' zine. Local war reations, Salivia Tree, free classifieds and more! Send cash or trade. Alt. Voice, POB 25125, Tempe, AZ 85285-5125. Mmmm... Dannyboy likes it!

MEAT SHITS debut 7° is out now. A live, 90 song grind classic. Insane, mutilating noise. Only 500 made! Ordder quick! \$3.00 ppd in U.S. and \$5 overseas. You must be 18to purchase this record! Order must be accompanied by a signed statement that you are 18 or older or your money will simply be sent back. Order from: Dave POB 2143, Stow OH 44224. Distributors please inquire for quantity rates.

YO! Ever wonder what it's like in the slammer? Hip convict who likes PiL, Sisters, Joy Division, Pixies, most on 4AD & Factory labels wants intelligent, twisted, female influence. Incarcerated for bicycle scam (really), I'm safe, dangerous, fun. Bradford Edwards E-70678, POB 617, Jamestown, CA 95327

VIDEO COMP. Primal sounds from NYC! Lunachicks, George Tabb, Blood Sister, Porno Dracula, PMS, Waldos, Destroy All Bands, Deans of Dicipline, Norman Bates, Fast Lane, W.O.O, Holy Crow, Ed Gein's Car, Rats Of Unusual Size, Tracy Lords and Lovers! \$20.00 Peter DeMattia 8 Haddon Road, Hewitt, NJ 07421 USA

VIDEO FOR SALE OR TRADE 100's tochoose from. Dead Boys, Ramones, Cramps, Fugazi, Nick Cave, Samhain, Misfits, Gwar, Siouxsie, Janes Addiction, RHCP, Mudhoney, Nirvana, Bad Brains, Skinny Puppy, Einsturzende, Dwarves, Rollins, Jesus Lizard, Scratch Acid, Buttholes, Nina Hagen, Plasmatics, Lubricated Goat, Laughing Hyenas, Social Distortion, Pistols, Manson, Boss Hog, Pussy Galore, Cows and many many more. Also cult and gore. More info write Merle Allen, 298 Mulberry St. #7D, New York, NY 10012. Call (212)274-0803. Enclose \$1.00 for list.

PETTIBON MOVIE starring Thurston & Kim-trade for? "Subgenius", "VU Reunion", Glastonbury '86, David Bailey's BBC Warhol documentary or Beckett's "Film"? Trades only please. (USA VHS format). Please write first. Jeff Ultra Violet Eye, 842 Folsom St. #101, San Francisco CA 94107

IGGY AND THE STOOGES VHS video documentary, interviews with Iggy and Ron Ashton, rare live Stooges footage. Plus Iggy on Dinah 1977. Various TV appearances. More! 90 minutes. \$40.00, money orders only. Julie Jumonville, 1306 Packard, Ann Arbor MI 48104

HUNCH #2 talks with Melvins and Creamers and more stuff. Keen and only \$1.00. Wanted: Bands or anything for future issues. Also wanted, Pussy Galore items. John Olsen 2117 Rolling brook, E. Lansing MI 48823.

GERMS! I need "Lions Share" or any info about studio recordings other than GI and Tooth and Nail comp. Also looking (in vain) for A31 - and recordings at all. Contact: Kastle, 162 Oakland St., Springfield MA 01108

THE GENT'S NEW CASSETTE, "The Whole Pie" is now available for only \$2.50 in cash or stamps. 14 songs, 40 minutes, what more could you ask? Or send us a blank cassette and \$.98 return postage. Write: White Gunz Productions c/o The Gents c/o Michael Boesch, 3780 Lake Rockwell Rd., Ravenna OH 44266. Will trade for your fanzine or tapes, but no junk ok? Be reasonable.

VIDEO/AUDIO TAPE TRADERS, your list gets mine including Melvins, Helmet, Helios Creed, God Bullies, Big Black, COC, Rapeman and tons more! Also have lots of hardcore for trade and sale but looking formore of the above bands and Steel Pole Bathtub, Clawhammer, Railroad Jerk, Chrome, and lots of Am. Rep. bands welcomed. Nothing to trade? Your stamp gets my list with cool prices and good variety. Respond to all! Write: Jason, 1026 Thomas Blvd., Mundeein IL 60060

ANY FLIPSIDE READERS interested in the Dead, weird stuff, saving Earth, Alice In Wonderland, peace and love? Flower child seeking correspondence/friendship and help with my zine and people to send it to. Sercia, 107 Palmer Drive, Los Gatos CA 95030

MOVIE POSTERS FOR SALE: 100's of European and US titles. 1950's to present. Low prices. For latest catalog send \$2.00 or 7, \$.25 stamps to: Poster City, 555 Divisadero St., San Francisco CA 94117. Request lists welcome. (415)474-6282

DISCO DISCO: Participate in the event that's more funthan listenin' to 8 tracks or going out on a Saturday night to roller Disco! Just get a tape recorder, perform your favorite disco hit (or something that represents the excesses of the 70's) and send it to me and you will be placed on my comp. tape to be sold to pelvic thrusters all over the world. Info: J. Hunter 7304 Masonville Ct., Annadale VA 22003. Carl Douglas or Van McCov write me!

FOR SALE: Record collection. Over 600 rare and not-so-rare hardcore/alternative albums and 7*s. Send SASE for list. POB 1058, Des Moines IA 50311

BANDS/MUSICIANS: Send demos. We are a good indie label interested in putting out new stuff and will give anybody a listen. Del-Fi Records, attn: Carmen Hillebrew, POB 69188, Los Angeles, CA 90069.

ANTI MRR CLUB #2 out now! \$2.00 postpaid, green money only. Get it while it's relatively recent! I call them essays in the Anti-MRR Club because they're opinions, not facts, so they're not articles, and I think calling them opinion pieces is pretentious. But if you have an opinion piece on why you hate MRR, send it. Note to future people who are going to write me and ask me what my hassle/beef is with MRR: I have no hassle with MRR, I hate them strictly for ideological reasons. Tim Yohannon is not a deity. Being fucked over by him is not divine retribution. I would rather have people write who hate MRR, than people who hate MRR after they were fucked over by MRR. And now... forbidden. Yes, this record is forbidden, and the highest bid gets it. Social Unrest "Making Room For Youth". Original pressing, \$75.00 minimum bid. C'mon people, this is rare. In Southern California, I've been told, this would sell for \$300, so \$75 should seem cheap. SASE for record info. Write: Paul Mendelowitz, POB 3326, Redwood City, CA 94064

LIVE AUDIO & VIDEO tapes wanted for trade; Damned, Sex Pistols, SLF, Dead Kennedys, Cramps, Ramones, Dickies, Snuff, Buzzcocks, punk/new wave/hardcore etc. 1 have over 300 hours of video material and more than 1000 audio tapes available for trade. Your list(s) get mine. Mike, Flat 9, 217 Belle Vue Road, Leeds LS3 1HG, England.

REMEMBER ANDY KAUFMAN? Please share any recollections and opinions of Taxi's Latka. Is Andy alive? Any length/format of contributions welforce. All sendees will recieve self-published tabloid on subject, eventually. Thanks. 875 N. Serrano Pl. Los Angeles, CA 90029

INTERNATIONAL TAPE TRADERS LIST available. 5 parts - each part 10 pages - 100 addresses, \$4 for all parts. \$1 for 1 part. Send your want lists and be on it. Kris Verreth, Tervuursestwg 1H, 1820 Perk, Belgium. Tel 0032 2751 9146.

ALIEN SEX FIEND, Illusion of Safety, industrial/ noise music in Godsend zine 16. Only \$1.50 postpaid. Legendary Pink Dots, Severed Heads, Psyche, Front Line Assembly more in Godsend 15, just \$1.25 postpaid. Godsend, 1401 Fuquay Road, Evansville IN 47715 USA

MINOR THREAT "In My Eyes", SOA "No Policy" 7", the Fix "Jan's Room" EP, Necros "IQ 32" EP, Double O 7", Misguided "Options" 7" (1/2 of Das Damen), Deep Wound (1/2 of Dinosaur Jr.) 7", Happy World "Jump For Joy" 7", Butthole Surfers "American Woman" 5" on clear plastic, Sonic Youth "Kill Your Idols" (Forced Exposure) 7", most of the Misifits singles including "Halloween" signed & fiend club stuff. Highest bidder gets them, no trades except for any LPs of Nurse With Wound, TG, or Whitehouse, early Industrial. Write ASAP to Mind O. Matter POB 78, Long Island City, NY 11101. Attn. E.J.

LIVE TAPES AND VIDEOS FOR TRADE of sale: Smiths, Morrissey, Joy Division, New Order, Sisters, Cure, Pixies, Wedding Present, Bad Religion, Buzzcocks, Ramones, Husker Du, Lemonheads and many more! Please send your list or \$1.00 postage for mine. Frank Wals, Lange Hecke 40, 5120 Herzogenrath, West Germany

GERMANY'S "Recoreds" presents the 4 song 7" EP by the USA band "Sanity Assassins". Gut wrenching punk. \$4.00 ppd., black vinyl, \$6.00 green vnyl, limited. Cash only - POB 380152, East Hartford, CT 06138-0152. Zines, radio stations contact us.

HEY F-DEFECTIVE - I'm trying to get ahold of you for tape trade. Correspondence and possibly set up a show with! Please write Elizabeth, 801 1st. Ave. N. #C, Seattle WA 98109

LOOKING FOR any rare, live or demo recordings of early or recent D.C. underground. Second Wind, Teen Idles, the 400, Dove, Body Count, Darkness At Noon. Your list gets mine. John Sybert, 17 New St. #8, Newark, DE 19771 (302)456-

BANDS: Still need your records/tapes for compilation tape. Bands so far: Ultra Violet Eye, Shut Up Dick, Still Born-basement tapes are fine. Send stamps if ya want your stuff returned. Good Night Tapes POB 156, Rooseveltown, NY 13683

7" FOR SALE: AOF "What We Want", DRI "Violent Padification", Necros "IQ 32" (2nd pressing), Kraut "Unemployed", White Cross, Headcleaners "Infection", Mudhoney "Touch Me", Soundgarden "Nothing/Hunted", Dope & Guns Vol. 1... all original pressings. Lou (617)776-4011. 74 Glenwood Rd., Somerville, MA 02145. RF7 "Submit", Really Red "New Strings", Subhumans "Religious Wars".

BIG BOYS "Where's My Towell" first LP, signed by Tim Kerr. Bids. Also Misfits stuff for sale cheap. SASE and bids for Big Boys to - Jeff, 227 Winged Foot, Shreveport, LA 71106



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JELLO BIAFRA

1 Blow Minds For A Living
Double It? / double CD VIRUS 94
(Third in his spoken word series, includes an updated version of "Die For Oil, Sucker.")

APRIL



ALICE DONUT
Revenge Fantasies Of The Impotent
LP/CS/CD VIRUS 91
(Donut's fourth album, produced by Krame
Further adventures in NY seasoned craziness.



KLAUS FLOURIDE
The Light Is Flickering
UP/CS/CD VIRUS 95
(Former Dead Kennedys bassist with his third solo outing. Edectic with a pap adge.)

APRIL



GALLOPING CORONERS
Jumping Out The World - Instinct
LP / CD WRUS 92
(Hungarian noise band akin to early Buttholes.
Live recording, CD includes their first studio LP.)

IIIMI



GALLOPING CORONERS
Hello Universe
7' single VIRUS 96
(A follow-up to their live album, noise in fine
form. Genuine rocket scientists - no kidding!)

HIM



LA.B.F.
LP/CS/CD VIRUS 93
(France's hotlest and longest lived power punk band with their debut US release.)

MAY



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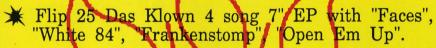
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Flip 24 Paper Tulips "Insects" debut 21 song LP or cassette! Heady punk pop from this creative and prolific twisted trio.







Flip 26 Popdefect 7" single with "To Each His Own", "Without". Classic driven pop.

* Flip 28 Sandy Duncan's Eye debut 7" with "525 NTSC" / "Sub". Guitar tortured twisted TV tales that will infect everyone.





Flip 29 Popdefect 7" single with "That Was It" / "Puro Desmadre". More musical maddness.

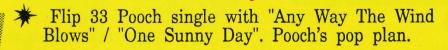
Flip 30 The Big One 10 band LA/SF comp. LP/CS. CD contains 8 tracks from City of L.A. Power comp. Some of the very best from the San Andreas fault!





Flip 32 Babyland debut 7" EP with "Mask", "Mindfuck", "Motor.Tool.Appliance." and "Logan's Run". Techno industrial computer core.





CLOD FIGHT

Flip 34 Dirt Clod Fight 4 song EP with "More Needle Less Thread", Speak Tongueman", "Where It's Beautiful", "Cool Ash Face". Biting hardrock.

