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BEAT
NUMBER 2**

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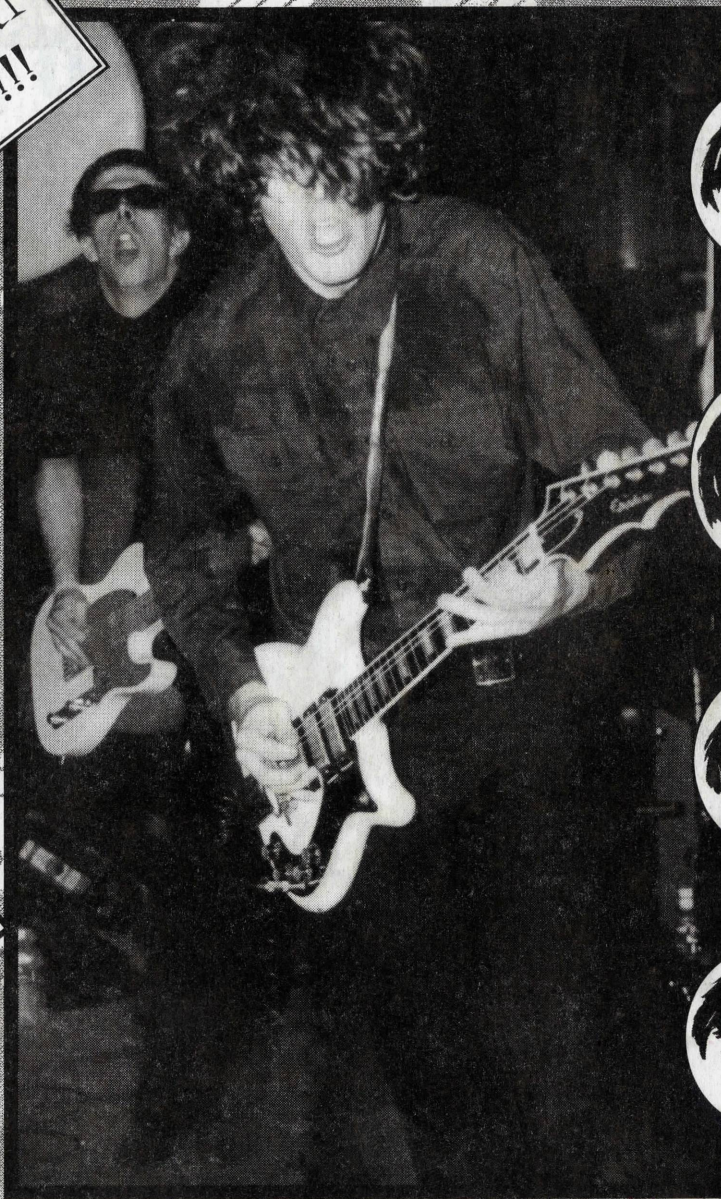
**THE MOONEY SUZUKI
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**THE INVISIBLE
MEN...NUDE!!**

**WOW!! BARRY OF
THE REMAINS!!**

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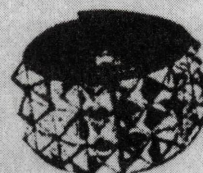
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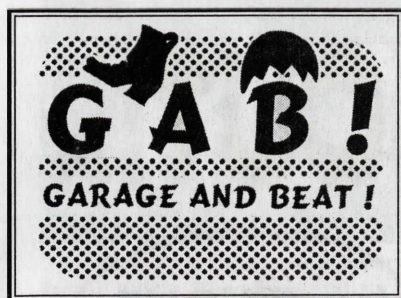
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GARAGE AND BEAT ISSUE NUMBER 2

TABLE OF CONTENTS

Start of 2001

PAGE 5 ----- THE MOONEY SUZUKI - PEOPLE GET READING!!

PAGE 13 ----- THE INVISIBLE MEN - AIME EXPOSES WRAP KINGS.

PAGE 22 ----- BARRY TASHIAN - ROGER TALKS TO A REMAIN.

PAGE 28 ----- MUSICK RECORDS - THE ART OF SUCCESS.

PAGE 37 ----- THE ZOMBIES VS. THE SEEDS - A CD BOX SET SLUG FEST.

PAGE 42 ----- RECORD REVIEWS 'TIL THE COWS COME HOME.

EDITORIAL

WELCOME TO THE SECOND ISSUE OF GARAGE AND BEAT! THE RESPONSE TO THE FIRST ISSUE WAS VERY POSITIVE AND I'M ALREADY PLANNING THE THIRD ONE. YAHOO!! ULTRA SUPER DUPER THANKS GO OUT TO TODD TAYLOR WHO TOOK THE COVER PHOTO AS WELL AS SEVERAL OTHER SHOTS OF THE MOONEYS, AIME JOSEPH WHO INTERVIEWED THE FIRST BAND TO APPEAR NUDE IN MY MAGAZINE, ROGER MOSER, JR. WHO SUBMITTED THE INTERVIEW WITH

BARRY TASHIAN OF THE REMAINS, KIM COOPER WHO HAS DIRECTED MY ATTENTION TO VAST AMOUNTS OF COOL CONTACTS, ETC. AND TO ALL THE WONDERFUL FOLKS WHO HAVE ADVERTISED AND/OR HELPED WITH DISTRIBUTION AND/OR SENT ME GROOVY TUNES TO ROCK MY WORLD AND/OR CONTACTED ME WITH ADVICE, QUESTIONS, ENCOURAGEMENT, ETC. AD RATES ARE AVAILABLE UPON REQUEST. BAD PUNS RULE!! LET'S GET GROOVY BABY!!!!

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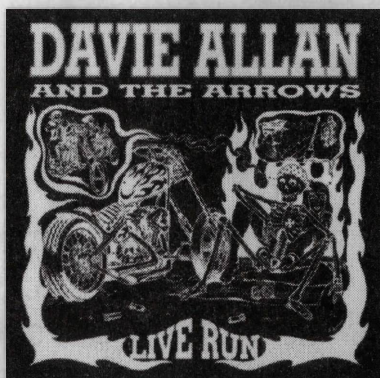
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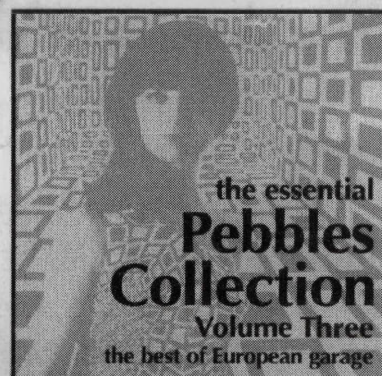
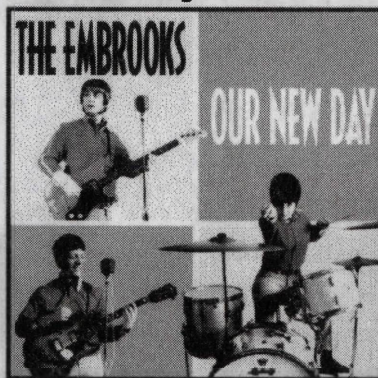
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THE MOONEY SUZUKI

This New York based band has put out a few releases so far, all killers. The single and six song EP were put out by the band to sell on the road. Their first full length release, "People Get Ready," is on Estrus. When they played a while back, at the Troubadour, with Man Or Astro-Man? and a Japanese band called Spoozies, Kim, the editrix supreme of Scram Magazine, and I managed to line up an interview with them. As is often the case, they didn't have a whole lot of spare time so we ended up doing the interview in three parts. We started before the band played, talking to three of them, Sam, Tyler and Will, while Darien was out running down a meal or something. We met up with them after they played a powerful and sweat soaked set. This was in the upstairs backstage area. After a while, we decided to finish up out on the street in front of the club because it was so much quieter outside. Kim and I both found them to be eloquent, friendly and down to Earth. The interview began while the band was manning their merch table by the front bar. Tyler had just ordered a glass of tap water and was a tad taken aback that the club charges it's patrons (even if they are in one of the featured bands) several dollars for a glass of tap water.

Tyler: I'm Tyler.

Sam: And, it's Darien.

Will: And Darien is off somewhere.

Tyler: Nobody ever gets his name right.

Edwin: Okay, Tyler, how much do the clubs usually charge bands for water in New York?

Tyler: Usually nothing.

Will: Yeah, water pretty much flows like water in New York...everywhere.



Edwin: And if you're in a band they just give you water?

Will: The most abundant resource and, it's amazing, in New York you have these weird things that are attached to your kitchen, these pipes, that come out and you turn this little device and it opens this valve and water pours out.

Tyler: But they charge you for ice water.

Will: Because ice is a very involved process.

Edwin: It takes work.

Will: Right.

Sam: And electricity.

Kim: I don't know if this is true or not but I've been told that the water in New York is so good because it's been through nine sets of kidneys. Is that true?

Sam: I would say that's true, yes.

Tyler: It tastes like it has.

Edwin: Does the water in New York come with three straws though?

Tyler: That's a dollar per straw.



Will: Bring two friends.

Sam: This is where all the money goes.

Tyler: They have to triple their money.

Kim: And that's the smallest slice of lime I've ever seen in my life.

Edwin: Is it true that you guys are Japanese? Is that true or not?

Sam: Yes.

Will: I'm only half Japanese.

Tyler: And Spoozies is actually from New York City.

Edwin: Are they?

Sam: We're from Out Of States.

Edwin: Have you ever had people ask you, when you line up shows, if you're Japanese?

Sam: Well, when we show up at clubs, a lot of times, people are like, "Oh, I figured you'd be Japanese girls." And we say, "Sorry."

Tyler: They're kind of disappointed but they already paid to get in so we win either way.

Will: We laugh. We make a funny laugh at them because we've got the money.

Sam: Because we get funny happy laugh duck face.

Kim: (laughs)

Edwin: Who writes your funny laughs? Do you guys do it yourselves?

Sam: The bad mad duck bit him on the face and it was a no good happy day for him.

Edwin: How many tours have you guys been on?

Sam: One. One big tour. No, I'd say this last year we've

done our first more than ten date string, which was like the midwest, we did ourselves and then we hooked up with Christian and then it just got awesome...

Will: With a booking agency it's really jelled.

Sam: ...We did an east coast with the Causey Way and a full U.S. with the Rondells and now this with Man Or Astro-Man? We've never been home for more than like two and a half weeks since we've been doing it so it seems like it's just been one giant tour.

Edwin: Are there any vestiges of day jobs anywhere?

Tyler: Yeah, my family owns a two hundred year old cider mill in New Jersey. It's currently in full swing. This is like our peak season, September to February. We make apple cider.

Edwin: That's just you though.

Tyler: Just me, yeah, but we can employ the other boys. It's



a good situation; it gives us a lot of flexibility. When we're home, we can work there. When we're not, my folks are a couple of rock and roll hippies and they love the fact that we're out working it.

Edwin: Are you guys New York or New Jersey?

Will: I'm New Jersey.

Sam: And the rest of us are New York.

Edwin: And how long have you been together as these four pieces?

Sam: These four pieces, currently, about five months. We recently got a new bass player.

Will: We had a pretty high member turn over rate.

Tyler: It keeps things fresh.

Edwin: A new bass player all the time?

Tyler: It's usually the bass player. Sam and I...It was the drummer for a while.

Sam: We're like a one armed bandit that's finally getting into the jackpot. It's like we were the first two cherries and then the others were spinning and then the next Cherry clicked in and now we will find out, when we hit the jackpot, just how many coins will come out.

Edwin: What about the merch guy? What happened to your merch guy?

Will: That's a good story.

Tyler: That's a great story.

Sam: That's a pretty funny little story. You know, some people aren't prepared for the amount of disillusionment that rock and roll has to offer them.

Will: They see a lot of things on TV and they think they know what's going on and they give it a shot and they get into it and then they realize, "I just made the biggest mistake of my life," and it comes back to bite them in the face.

Edwin: Was he worn out by too many groupie encounters?

Sam: No, he got bit in the face by the bad mad duck and it

really didn't make him happy. Bad day.

Tyler: He's from a different part of the world and he's a young guy...

Will: He's Canadian.

Sam: If you're eighteen years old and you go from a pile of records that you love to being on the road in the United States with a level of tour like this which is pretty nuts and bolts, what you see is what you get...I think he was expecting to enter the world of his ideals of his pile of records that he liked instead of, "Oh, this is a big pain in the ass; you drive, you eat poorly and you sleep on the floor."

Edwin: Was it all five of you in one van?

Tyler: It's a rather large van so it could have been worse, but...

Edwin: When did he break ship?

Will: The defection occurred last night in the parking lot of the movie theater.

Sam: Yeah, he threatened to punch me in the face.

Will: Right after "Almost Famous."

Kim: He saw the movie and the...

Will: He saw the movie and it clicked. It was genius. It was fantastic.

Sam: I think the line that probably triggered with him was, "Don't you know they're using you?"...

Tyler: We just all turned and he was like, "Argghhhh."

Sam: ...and he probably interpreted that in a negative way.

Edwin: What did he do, did he just hop on a bus?

Tyler: We hopped him onto a bus.

Sam: We dropped him off at a Greyhound station and sent him on his way.

Edwin: How do you guys write songs? Is that like a democratic process or a dictatorship or what?

Will: It's pretty much a cruel, evil dictatorship by Sam.

Sam: No, it's more like, I don't know if you ever saw that show, the Patchwork Family, there's an artist that would close his eyes and draw a scribble on a pad and then he would open his eyes and he would see a duck hidden in the design so he would add the feet and like, out of the scribble, he would draw in the mad face, sometimes it was a sad face, but he would make the duck out of the scribble. So we



kind of do the same thing. We just constantly create musical chaos and if within that chaos we notice something that doesn't suck too bad then we craft it into something that maybe would be worth repeating in front of others.

Edwin: How many towels do you go through on a typical tour. (commenting on the fact that Sam was wearing a towel, turban style, on his head)

Will: One.

Sam: Over three thousand.

Edwin: There's a disparity there, one of...

Will: I only use one. I keep the same one the whole tour.

Edwin: Yeah but you don't wear one on your head.

Will: It's on the floor of the van. It's soiled and stained.

Sam: I got a hundred dollar bird. What do you got?

Will: You're right. He has it. He's got that.

Edwin: Is it smelly in the van at times?

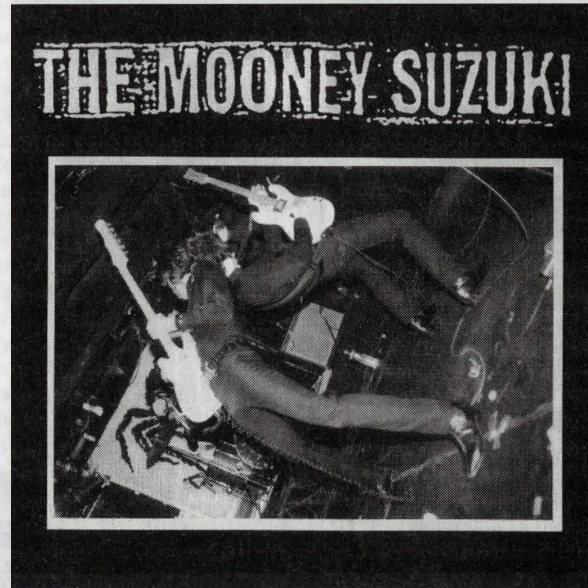
Sam: Well, what do you mean by smelly?

Will: It doesn't smell bad.
 Sam: Basically, the bus doesn't smell...bad to us.
 Kim: Have you thought about bottling that?
 Tyler: I had the best chocolate milk I've ever had in my life, I think it was in Montana.
 Sam: And then the chocolate milk had us.
 Edwin: It turned on you.
 Tyler: Something happened to it. I didn't finish the last sip and then I set it down. A couple of hundred degree days later, it wasn't too good anymore.
 Edwin: You guys have a song called, "The Cocoa Curdle" now?
 Sam: Yes. Things weren't particularly fresh or fun.
 Edwin: Have you been shopping while you've been on the road?
 Sam: Not so much this time.
 Will: There hasn't been enough time.
 Sam: The Man Or Astro-Man? guys do this routing thing where you must drive immediately after you play your show.
 Will: Sometimes eighteen hours to the next show without sleep.
 Sam: Sometimes twenty-six hours and we do a lot of driving.
 Will: Man Or Astro-Man? are also anti consumerism and when we're out with them, they sort of scold us for buying things that we like or going to stores...
 Edwin: Frivolous things like Britney Spears albums, that kind of thing?
 Will: No, I've got the complete discography already so I mostly get Britney posters and Christina Aguilera pins...
 Will: I did purchase Miles Davis', "On the Corner" on vinyl.
 Sam: And I got the first four Cars records and "Hunky Dory" on 180 gram vinyl.
 Will: And Johnny Winter And, "Live."
 Kim: Isn't it hot in the car for all that vinyl?
 Will: And the Rolling Stones' "12 by 5."
 Edwin: And how many grams vinyl is that?



Tyler: We got a lot of vinyl.
 Will: I don't know. It was like 55 dollars so like in New York it's 55 dollars a gram so...
 Tyler: Yeah, that's right.
 Kim: What is your least favorite place to play in all of the United States?
 Sam: Canada.
 Tyler: Yeah!
 Sam: Hands down, without a question...
 Edwin: Canada's the worst state in the whole U.S.
 Sam: Canada is not my least favorite place to play; I enjoy the playing part, but there's something about Canada that rubs me the wrong way.
 Kim: Could it be Canadians?
 Sam: You said it. Kim said it. I didn't say shit. I'm not saying I agree with her, but maybe I do.
 (Indecipherable chatter about Ohio)
 Edwin: So Ohio wasn't...
 Will: ...particularly fun.

Sam: I got my amp stolen from Cincinnati.
 Will: Yeah, and in Cleveland, we had this nice fellow who helped us out by coming on stage and unplugging our equipment and dropping his pants.
 Edwin: And you didn't enjoy that or you did enjoy that?
 Will: It wasn't particularly fun...
 Tyler: It isn't every day you get to see...Well, maybe for some people it is.
 Will: For him it is
 Sam: It's not every day you get to see a penis that's about...not that big, if you know what I mean.
 Edwin: What's next? What's your next stop?



Sam: Our next move...our next stop or our next move?
 Edwin: When you bust a move, what's it going to be?
 Sam: Well, we're just gonna keep touring right now because the record seems to be doing pretty good and all we can do in that situation is tour and we really like the life style and we got a month or two before it gets really snowy and...
 Will: (simulated crying) I want to go home...I want to punch you in the face, man...That was our merch boy that I just imitated.
 Sam: You tend to detach modern day bands that operate on an independent level. You kind of look at them and it's like, "Oh, an indie rock band on tour in a van." And you detach it from what it is which is really this pretty intense archetype of the traveling musician which is just part of the human psyche and I feel like we're connected to that archetype right now and we're just kind of manifesting it and that's really a side of vaudeville...or
 Edwin: He's going to start talking about ducks pretty soon.
 Sam: Ducks? The bad, mad duck.
 Tyler: With the blank face.
 Will: Basically, when we're on tour, we find that it's particularly fun to play for the people.
 Tyler: (makes loud slurping sound with his straw) I wonder if she's going to charge me for a refill?
 Will: I bet she does.
 Edwin: My guess is yes.
 (someone entered the room and there was talk about "devastating" them and/or "taking them to their grassy knoll.")
 Sam: So we want to keep playing and on the idea of traveling musicians, I really want to revert to more roots American music. We're definitely a blues oriented thing but it doesn't really bridge blues influence. While you're on the road, going city to city, it's hard not to want to go further back and get folk blues and more folk oriented to where you almost end up sounding like the Band.
 Edwin: Is it harder to write songs on the road than it is

when you're back at home?

Sam: No, because we don't write songs on the road so...

Tyler: Although we're working on it.

Will: We don't have the technology to do it right now because we need full volume to come up with some of the stuff.

Tyler: So we're working on rigging an intricate system where you can plug the guitars into this quadraphonic stereo that we have in the van. That way you get full vol-



ume out of the guitars and we can play and hear ourselves better that way.

Kim: Do you have a couple cases of hard cider from back home?

Will: No, I didn't bring any.

Edwin: Are you guys thinking about the next album?

Tyler: We got probably three or four albums worth of material ready to go. It's just a matter of...

Will: We're probably going to do the double live, gatefold album next.

Sam: We're thinking of a concept album with a pop-up book...

Tyler: Scratch and sniff and it's going to be called, "Stink Finger."

Will: We have a million ideas that are...

Sam: ...yet to unfold. We've got a lot of concept albums that we want to do too and...

Tyler: ...Like the pop-up book that bites you in the face...

Sam: ...And it's shaped like a duck.

Kim: Tell me about "My Dear Persephone" which is really different from a lot of stuff you do.

Sam: That's a good question. I write a lot of songs and I would say one percent of the songs I write are suitable for the Mooney Suzuki, but I still like to share them with my musical peers. So I had a tape that I made for them and they wanted to try "Persephone" and when we did it, Tyler added his little guitar fingerings and Will really kicked it in the ass and it had this really cool "Paint It Black" kind of feel and we were like, "this works so let's go for it."

Kim: I like it!

(It was getting a bit too loud in the dressing room so we went outside and continued on Santa Monica Boulevard.)

Edwin: Speaking of Earthquakes, do you guys think of California as always shaking all the time?

Will: Whenever we're in town, yeah.

Edwin: Very good.

Sam: No, I don't. I think of it as probably the opposite of New York: I have sort of this Utopia, mellow picture of what I think it is.

Tyler: We've had nothing but the mellowest of times here...

Will: ...great experiences in California.

Sam: Which at times can be sort of frustrating, being from New York where you're always ten minutes ahead of yourself and having to think that way and here you're three hours behind what's happening in New York so you're automatically kind of coasting in neutral. For me, that's good.

Edwin: Are you guys into the MC5?

Will: Oh yeah, we love the MC5.

Edwin: Is that a band favorite? I hear it in a lot of stuff you do.

Tyler: We have a million different influences that creep into the music of all the stuff we like, but, yeah, my father was really into the MC5 and all that kind of cleaner, '60s, high energy kind of rock and roll. My father introduced me to that.

Edwin: Were all your fathers into rock and roll?

Tyler: No...

Will: Sam's folks were into very interesting music.

Tyler: Sam's folks weren't into rock and roll per se. They were into Rocky... as in Rocky Balboa.

Sam: My roots are pretty shallow. Like I learned how to play

"Johnny B. Goode" off of renting "Back to the Future" and watching Michael J. Fox's guitar double. My folks' record collection was pretty whack. We did listen to the Rocky soundtrack a lot, that's for sure.

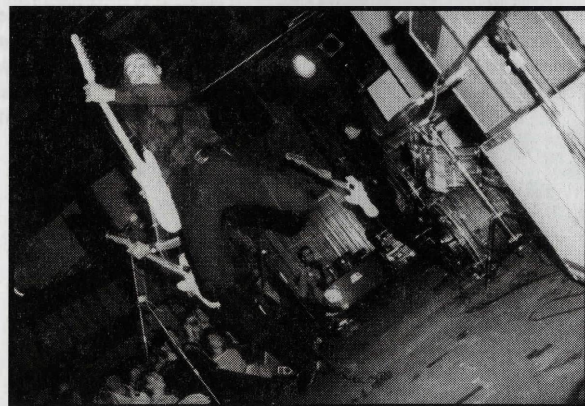
Will: Both of my parents are musicians.

Edwin: Rock musicians?

Will: No, Jazz, classical.

Tyler: Yeah, Will comes from the most musically talented stock of the band.

Will: And it's weird because I'm the only guy in the band who can't play. So my parents got me into the Beatles and



Yes and Rolling Stones and Pink Floyd and Beatles and Rolling Stones and Yes...

Tyler: And Humble Pie...

Tyler: Yeah, and Humble Pie.

Edwin: So Tyler, you started out as a musician early on?

Tyler: Yeah. One of my earliest memories is, my parents were kind of in a Hippie cult and they used to sit around with the acoustic guitar and my dad would play "Rocky Raccoon" and "Bungalow Bill"...

Sam: And Mahavishnu Orchestra...

Tyler: They're pretty much kid's songs anyway, but I just remember hearing them and singing along.

Will: When was the first time that you actually played guitar though?

Tyler: I sort of went through a big rebellious stage. My father was very into guitar and guitar playing and guitar collecting and everything and I sort of said, "I hate the guitar. I never want to play the guitar in my life." Until, I don't know what happened, something broke in my brain and I felt I had to play the guitar when I was about 19 or 20.

Edwin: But you already kind of knew how to play?

Tyler: No. I actually went to school in Manhattan and saw

the flyer that Sam had put up in music stores and I was into buying records and listening to music a lot and I was just interested by all the bands he had put on the flyer because I was into those bands too. At that point, I hadn't really met anybody in New York so I figured, what the hell, I'll call this guy and at least hang out with him even though I can't play the guitar and won't be able to play in his band, I'll at least...

Kim: Who were the bands on the flyer?

Sam: The Velvet Underground, Stooges...

Tyler: ...MC5, all the Detroit basics...

Sam: Bikini Kill, Nation of Ulysses... kind of punk stuff and '60s stuff...

Tyler: but he sounded like an interesting cat so I called him and hung out and he said, "Well, here's a guitar and here's what to do with it," so I sort of learned how to play some bar chords and the blues scale and have tried not to progress from that.

Sam: Yeah, he didn't even join the band at first; we just started talking on the phone and he was busy with school and work. But we just hit it off over the phone and just used to shoot the shit. We were actually playing with Will's brother, who was my room mate, he was the first guitarist. But, somehow, I knew we were going to wind up playing with Tyler and then when we finally got together to jam, yeah, he knew a bar chord and the blues scale but we decided that's good enough.

Edwin: It's kind of interesting that Tyler is from a musical family but didn't play and you're from...

Sam: My favorite part is, you hear the conductor in between all the mainstream pieces saying, "Oh, and here's Jenny doing 'The Star Spangled Banner'" or whatever and no response from the kids and then it's like, "So, Sammy came to me with this idea and I wasn't sure at first but we lined it up and it sounds pretty good and the name of the song is 'Jump.'" And then you hear throughout the whole audience, "yeah, 'alright' 'yessssss'...all the kids,,, so that made it all worthwhile.

Will: I was in the audience that day.

Edwin: Were you impressed?

Will: I was the kid who went, "yessss" the loudest.

Edwin: Are you guys taking the band in any direction or just kind of seeing what happens?

Sam: I think what we want to do next is do what we did in this last batch of material, but more ridiculously over the top like really beat it to death.

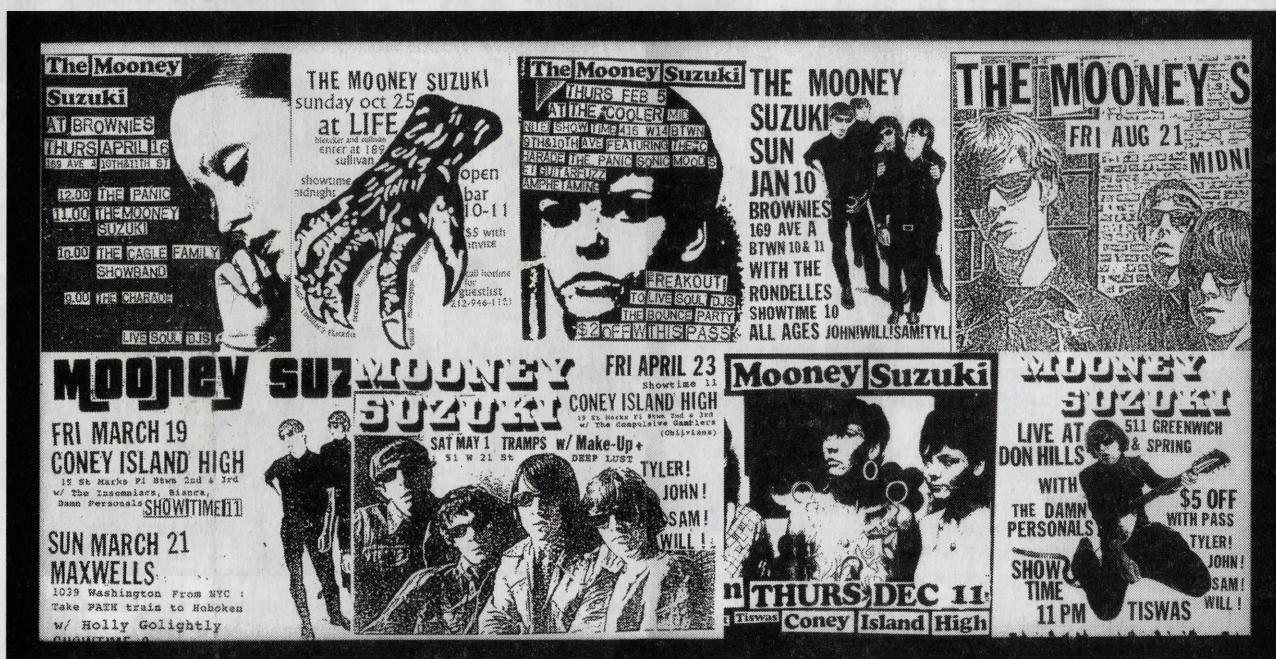
Edwin: It's really fun to watch live, but it doesn't come across as well as it could on vinyl. The songs sound really good, but, for me, some of the humor, the exaggerated white boy blues...

Sam: That's the toughest element to translate to vinyl.

Edwin: It can't be too funny, but it's gotta be kind of tongue in cheek.

Tyler: We feel that there's enough of it there that comes through just by default.

Sam: So, we want to do it just a little more ridiculous and then the next direction is, it's not like we want to make this intentional change in direction, but I think what we want



Sam: My dad plays music. My dad can play a little bit of every instrument, piano, clarinet, he played a little bit of guitar but not much. He taught me sax way back in the day. Just not very rock and roll even though I always wanted to do rock and roll. I played sax in the fifth grade orchestra and we had to do a solo section. I got together with two other kids and we transcribed Van Halen, "1984" "Jump"...

Tyler: He has it on tape.

Kim: You should put that out.

Sam...most of the kids are doing the "Baby Elephant Walk" and then we come up and I was doing the vocal part on tenor sax...

Tyler: The drummer's completely behind the beat and it just comes in totally wrong but it is the most genius thing I've ever heard.

to do is the same way we found what makes us unique on stage, when we have the resources to be in the studio for more than a couple of days, we want to find out what makes us unique in the studio.

Edwin: Sax?

Sam: Yeah...sure...

Edwin: Do you play sax or was that just...

Sam: Yeah, I play a little bit of sax, but not in anything we've done lately...

Edwin: But it's good for recording. You've got plenty of time to mess with it, find sounds and all that,

Sam: Oh, yeah...

Tyler: I don't think we're going to do horns just yet.

Will: Probably a lot more blues harp...acoustic guitar...

Edwin: You said you haven't mastered...

Tyler: I haven't mastered my instrument of guitar by any

means yet.

Sam: Yeah, I haven't even gotten good at guitar.

Edwin: You guys are fine...it works...

Tyler: Is Jimmy Page "fine"?

Kim: Jimmy Page doesn't flop around on the stage.

Tyler: I want to be able to play like Jimmy Page AND flop around on the floor because I want to be...better than Jimmy Page.

Kim: But, do you think you're good enough at flopping around on the floor?

Will: No, he needs to improve on that too.



Edwin: myself, I think a lot of bands get TOO good.

Sam: That's why you switch instruments...

Edwin: Les Sexareenos did that.

Sam: I'm really not afraid of the danger of me getting too good.

Tyler: Me neither.

Sam: I really practice a lot. I genuinely will sit down for three hours a day with a metronome and you hear the shit that...

Tyler: And he's still three beats behind in every song.

Sam: I play constantly and I don't feel like my guitar playing has progressed past maybe the third show that we ever played. My brain is just stunted at a certain level. I'm not complaining about it but I'm trying to get good. Will's pretty good. You have to have a good drummer.

Will: I've got a long way though.

Tyler: It's a long way to the top if you ant to rock and roll.

Sam: And we want to rock and roll.

Kim: Who are your favorite groups that you've played with?

Sam: That's easy. Man Or Astro-Man?, the Rondells, Causey Way, the Delta 72, the Make Up, we played with the Donnas and we love them. We've been really fortunate; we've played with a lot of amazing bands. We played with thee Headcoats, the Pretty Things, the Monks, the Loons. We've played with a lot of really good bands. I hope we're not forgetting any body.

Tyler: There's a New York band called the Realistics.

Edwin: What's the New York scene like? Are there a lot of places to play?

Sam: It goes a little something like this: (raspberry sound) New York is the most creatively bankrupt city for music in the world...

Edwin: What about San Francisco?

Sam: No! Well, I don't know; we didn't spend enough time in San Francisco, but it could be for the same reasons. As we've been traveling I realize, once we get out of New York, so many towns and cities have their community of artists and musicians that know the community of artists and musicians in the other cities and they're usually interconnected by traveling and touring bands and those kind of people and there isn't a delegate for that in New York because there's nothing going on in New York. One thing I think is that it's so expensive to live, and it might be this way in San Francisco too, a band can't be on the road and losing money on the road and not working at home at the

same time so no bands can get out of New York. I think that's one part of the big problem, but everything in New York is so homogenized into this mediocre level of...oh, it's just a mix of everything. Even if a band is trying to do a rock and roll thing, they're going to have these plastic pants on and disco something or other just because that's at the store on Avenue A walking to the rehearsal space. No body has any clue or artistic vision. I'm not even saying it has to be good, but nothing is focused. I'd rather have something really focused and shitty than hodge podge, mish mash, limp wristed, half assed bullshit. Avenue A is a fucking black hole and I live on it and it's a struggle, every day, to have to walk past those fucking zombies there.

Edwin: Are there clubs that you guys play regularly in New York? Where do you guys play?

Sam: Brownies, Mercury Lounge, the Cooler, CBGBs. All great people work at all those places and when there's a good bill, they're all good shows.

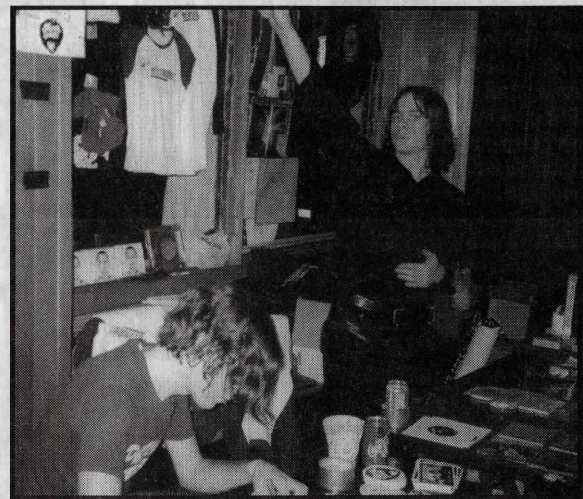
Edwin: Are there good local bands, in general?

Sam: There's this band, the Realistics, that are amazing. I think they're the best band in New York. They're good power pop with a good Hamburg Beatles edge and an Entwistle-esque bass madness and really powerful musicians, great songs and the singer is a true vocalist. He could get by on just his pipes alone, but he also has great persona and great song writing and is charismatic...

Edwin: Is anybody working with them putting out their stuff?

Sam: Yeah, there's this guy, Nick Mark, who actually started us off. He ran a lot of the '60s Mod nights.

Tyler: He gave us our first shows in New York.



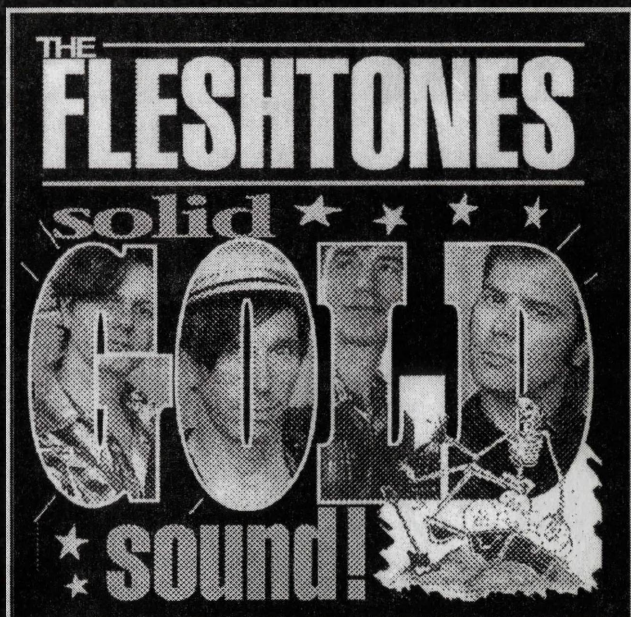
Sam: The first time, he saw us by accident and he was like, "You guys are the best Brit pop band I've ever seen," and we were like "whatever," but we'll take it. He really helped us out, but he's been wanting to start a label for a long time so he's starting his label and they're the first band.

Edwin: I'd really like to hear it.

The tape ran out at this point so we called it quits and went back inside to check out the second half of Man Or Astro-Man's amazing show. Kim and I caught up with the Mooney Suzuki the next time they played L.A. You can catch the interview we did with them there in Scram number thirteen.

**TODD TAYLOR TOOK THE LIVE
PHOTOS ON PAGES 5 AND 8
OF THIS INTERVIEW. THANKS TODD !**

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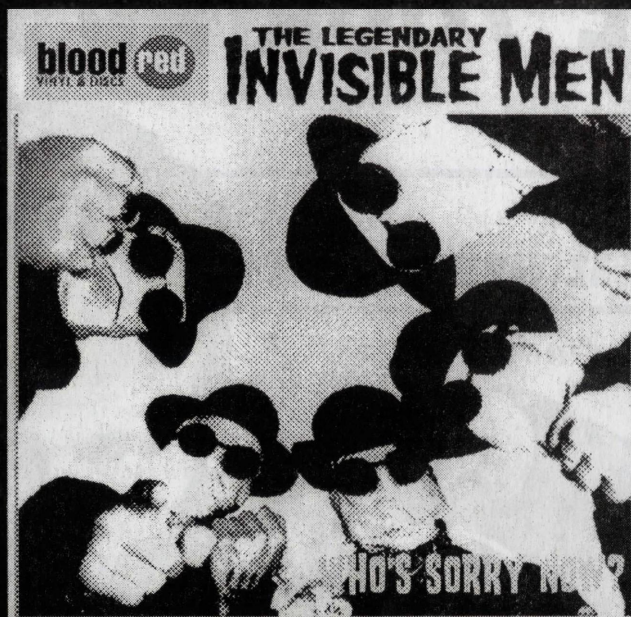
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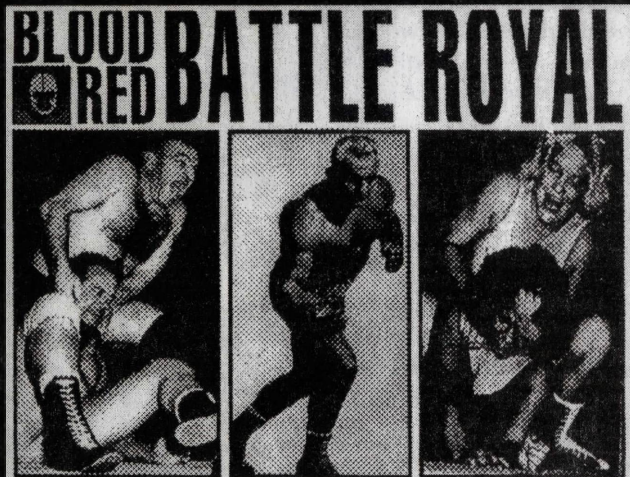
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THE INVISIBLE MEN

TAKE IT OFF!

INTERVIEW BY AIME JOSEPH

ALL PHOTOS KATHLEEN KROCHKO UNLESS NOTED OTHERWISE

Okay, how laid back are you?? Here's the perfect test. Are you going to leisurely peruse the following interview and savor the photos one by one as you get to them or are you going to skip frantically ahead a few pages to get a quick thrill via the world's only known nude photo of the young lads of wrap music fame? Are you a yawning, stretch a little kind of cat who will gingerly lick your paw and use it to slick your fur back before you ponderously amble over to your prey or a nervous, slobbering pup who will impatiently wiggle waggle over to your bowl while waggin' your fool tail and panting like crazy?? Whatever... You animal!!

Aime: Why don't you introduce yourselves and what instrument or thing you play?

The Invisible Greg, Duke of Rockingpants: I'm the Invisible Greg, Duke of Rockingpants and I play organ, or I try to play organ.

The Baron Von Invisible: The Baron Von Invisible. I play the electric bass.

Keith Invisible, Esquire: Keith Invisible, Esquire. You should know me; I'm your husband and I play lead rhythm guitar.

Sir Mondo Invisible III: And I'm Sir Mondo Invisible III and I play lead lead guitar.

Aime: So how were you guys given these names?

Shane: I made mine up.

Keith: We all came up with them ourselves,,, well, actually I came up with Dave's.

Paul: Yeah, he used to be Invisi Paul Schafer.

Aime: So, you guys just got back from touring with the Hate Bombs? How did that go?

Dave: It was great.

Keith: Yeah, it was pretty awesome.

Aime: What were the highlights or the low points?

Shane: Oh, there were some serious lows and some good highs.



Keith: Should we talk about the low points?

Aime: Yeah.

Paul: Actually, there were some soaring, falcon like highs.

Shane: Okay, there was this shitty club in D.C....

Aime: Could you say your names first for tape recording purposes?

Keith: No!

Dave: I want to remain very anonymous talking about the low points.

Shane: Well, the first low point, I think...

Keith: Was it the disco ball show or did Paul already have his broken foot?

Paul: That was a low.

Shane: That was a high; I laughed a lot.

Paul: It was a high for Shane when I broke my foot. I'd say it was a low for me.

Shane: We got paid \$12.00 at a club in D.C., but I think we more than got our money's worth out of that club.

Aime: Is that where you broke your foot?

Paul: No, I broke my foot in Atlanta, Georgia, at the Earl.

Aime: And you continued the tour?

Paul: Yes, of course.

Dave: He was our little pet flamingo, hopping around on one foot.

Paul: I refused to use the stool.

Keith: It made it more painful for him.

Dave: It was rad.

Paul: I would say the lowest of the low, though, was when Keith almost got the shit beat out of him by a...

Dave: Oh, in Chapelhill, North Carolina, that's right.

Keith: Oh yeah, someone got upset about a disco ball.

Aime: A disco ball?

Keith: Yeah, there was some band that opened and they were kind of like a Misfits-y kind of band and this band from Oakland, that had some really cool people in it, but the singer was this (imitating the singer with gruff voice) "Hey, bro. What's going on, bro" type of guy and he demanded that they shut off the disco ball because it's disco and it's not punk rock enough.

When we went on, it's like we can't see anything anyway so the more light we have, the better, we can see more stuff.

So I said something like, "Hey, turn on that disco light again. I want to see this place turn into a disco garrison. I want to see a bunch of freaks dancing or something. That last band ruined it for everybody."

And all this guy heard was, "...dumb last band ruined it for everybody." and came up and started yelling and shit at us.. He doused me in beer. Yeah and he threw something at me, this cup of like a rum and coke or something. Then he was walking away with his hands doing the victory sign and I picked up the cup and I chugged it and it just managed to bap him right in the back of the head while he's going .like that. And then everybody was laughing at him and stuff and then he got really pissed off...

Paul: And he got up on stage.

Keith: ...and it almost turned into a two band fight because the Hate Bombs weren't cool with someone fucking with us and they had their little Misfits groupie band or whatever and it got really ugly for a second and then...

Dave: It was almost a four band brawl.

Aime: So, were you guys in costume when this happened?

Invisible Men: Yeah, Yeah. Oh wait, It's not costumes; it's a way of life!

Aime: Sorry.

Keith: Keep that straight, there, missy.

Aime: So...he didn't know which one he was going after...

Keith: No, he knew. He was going right after me. It's like, "I'm not scared of you," hiding behind the amp. "I'm not chicken."

Aime: So how long does it take for you guys to get into your way of life?

Paul: Well, I'm only 23 so it's taken me about 23 years.

Aime: Do you wrap each other or...?

Dave: No, we take care of ourselves.

Shane: Maybe five minutes at the most.

Keith: Yeah, it really doesn't take that long...

Dave: Well, depending on how much dope we have to smoke before we play.

Shane: That is correct.



PHOTO BY MONIQUE HAHN

Keith: We're actually pretty quick about it...as long as we can find our stuff, but those masks pretty much stink like crap after a while.

Shane: They smell like dirty cat boxes.

Keith: Cat piss plus!

Aime: How do you guys keep them sanitary?

Invisible Men: We don't!

Keith: We know that the girls in San Francisco will make out with you're wearing one...

Aime: How long do they last for?

Paul: We've had them since the start.

Shane: They're held together with gaffer's tape.

Keith: We didn't wash them for a long time and then Shane decided that it needed to be washed and it completely fell apart so Shane re-sewed it. Now the thing doesn't even fit on my face right.

Dave: That's because of the shoddy craftsmanship.

Aime: Dry-cleaning?

Invisible Men: Naw!!

Keith: Shane washed the Shroud of Turin.

Paul: The first west coast tour we did, we all refused to wash anything that we wore and we all got sick as dogs by the end of the tour.

Shane: That's right; I got filthy sick.

Dave: His mask was covered with mold dirt.

Shane: Yeah, mold and blood.

Paul: Mushroom mold.

Aime: So where'd the blood come from?

Keith: We usually end up with some of us bleeding by the end of a set.

Shane: But that's all gonna stop!

Paul: Why's that?

Shane: I don't know.

Aime: So tell me a little bit about your last record. It was on Blood Red?

Dave: Yeah, Blood Red Vinyl...

Aime: When was that recorded?

Dave: God, when was that recorded??

Shane: All I remember is being stoned the whole time.

Dave: It was around the same time as the Las Vegas Grind.

Keith: March?

Shane: Yeah, it was a marathon session.

Dave: Yeah, we recorded it in one weekend.

Aime: Really?

Dave: Much like the Beatles.

Keith: And slightly better though.

Shane: We busted it out like pretty fast.

Paul: I would say it was like a big blur, much like touring.

Dave: We went out on Friday and kind of set everything up and then Saturday, we recorded all the tracks. We were there for like how many hours? Like twelve?...

Shane: Hey, can I say something really fast?

Johnny DeVilla is a faggot.

Aime: Do I dare ask a little about the past band?

Shane: No need to talk further about worthless people. I just wanted to say that. For the record. (laughing)

Aime: Do you want that in print?

Shane: Of course!

Dave: Okay, Reinhoff.

Shane: It will give him the satisfaction of having his name in print. Just for the record, that was Dave Invisible!

Dave: That was Paul!

Shane: I just want to let everybody know, if they buy one of those old Dionysus 7 inches from us and there's a big black mark across somebody's name, don't even ask.

Aime: Do we dare go into former bands that are like this band?

Dave: Naw.

Aime: Do you guys plan to tour next year?

Invisible Men: Yeah!

Aime: With the Hate Bombs again?

Invisible Men: Yeah, maybe in March.

Dave: And we're touring...by the time this sees print we will have toured with the (Thieves?), I'm sure.

Keith: And then, (??????), hopefully, if things go right, we'll have toured Japan with Jackie and the Cedrics as

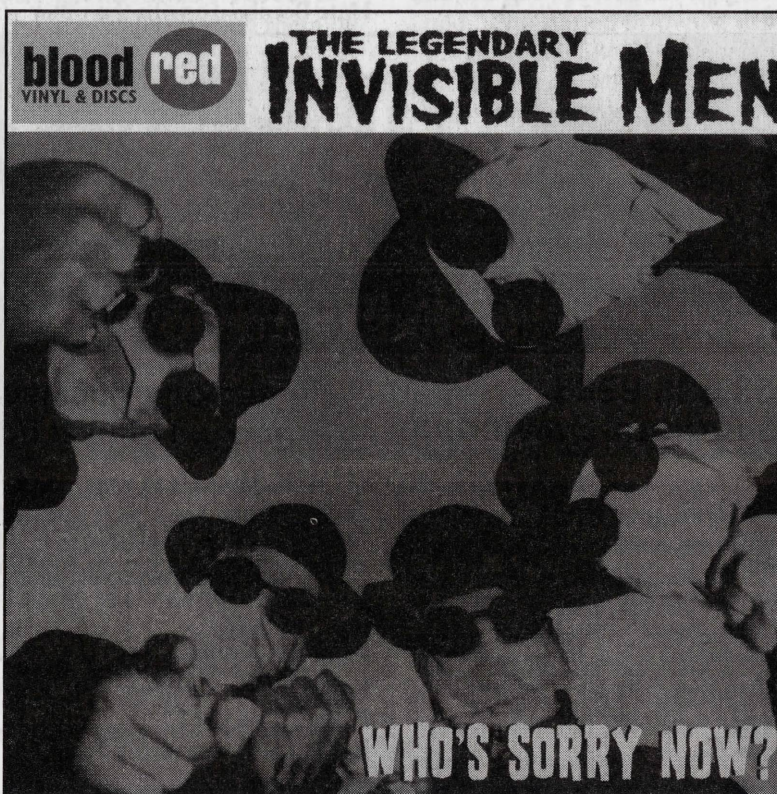
well.

Aime: That would be wonderful.

Dave: And Throw Rag too.

Shane: Oh yeah, that's right; we've got Throw Rag in the works.

Aime: When would this be?



Dave:

Probably...That's going to be our next national, so...

Keith: Next Summer.

Paul: Yeah, probably next Summer.

Aime: That would be great.

Shane: It's going to be tired city. Good old sailor rock.

Keith: So, Paul, why don't you tell about some of your highlights from the last tour?

Paul: I got filthy laid a couple of times. I got my dick sucked in a handicap shower. Keith, why don't you tell 'em about some highlights, nubie Prom Queen?

Keith: Prom Queen? No, I don't want to

talk about that.

Paul: Yeah you do.

Aime: Are we all single in the band?

Keith: No...Mother Invisible is single and ready to mingle.

Dave: It's 50 50.

Aime: 50 50?

Shane: Paul's single 50 per cent of the time...depending where we're at.

Aime: Okay, so let's inform these readers out here that don't know, what is the typical day in the life of an Invisible Man?

Dave: Okay, it starts with wake and bake.

Aime: What is wake and bake?

Dave: Wake and bake is when you wake up and the first thing you do when you get out of bed is you roll over and your bong is next to your bed...

Shane: And you pack it the night before, before you pass out.

Aime: So there's four bongs next to four beds?

Dave: Exactly.

Keith: ...so you just roll over and pull up the bong and just rip off it

Paul: ...and if you feel like getting out of bed...

Keith: Except Mondo is sleeping on my couch right now.

Dave: So you smoke a bowl, go back to sleep, wake up and smoke a bowl, write a song, go back to sleep, smoke a bowl, go back to bed and wake up the next day and do the same thing again.

Keith: But you got to beat somebody up along the way.
Aime: What about the shows? What about the playing?

Paul: Oh, we do some of that. We tend to play live shows.

Keith: I don't like this line of questioning.

Aime: Sorry. Why don't you guys tell the readers one of the most interesting characteristics about yourself. What do you bring to the band?

Keith: I bring the beats.

Shane: I bring savage pain.

Aime: Can you embellish?

Keith: Okay, here's an interesting thing about Shane: When you take Invisi Paul's dirty things, like his underwear, and throw it over his head, he screams like a six year old girl. Or when there's spiders in the bed, Invisi Paul also screams like a six year old girl.

Shane: That I do.

Dave: And when there's six year old girls in the van...

Keith: Ahhhhh (as in boo) no!

Dave: I'm sorry.

Keith: Would you guys like to elaborate on that?

Dave: Talk about the Prom Queen already; I'm sick of this.

Aime: Yeah, let's hear about this Prom Queen.

Paul: Which, the Prom Queen or my sister?

Dave: Tell the readers what method you used to get the Prom Queen.

Keith: It's like the more fucked up shit I said to girls, the more...

Paul: Like my sister?

Aime: Now, was this without your way of life or with the way of life?

Keith: We were playing in Boston, and we're up on stage and at some point during the set, I said something along the lines of, "I'd like to dedicate this next song to that go go girl over there. Thanks to you, I'm not going to have to buy a stank rag after the show. I'll be thinking of you when I'm taking a shower later on." I don't know why, but she sought me out afterwards and...

Paul: You also told her you'd like to stab her in the shit pillows.

Keith: No, that was somebody else. I did not say that. Edit that part out because I didn't say that. That's a different story entirely. That was in Denver when I

said I was going to stab the shit pillows.

Shane: That was the Buffalo girl!

Dave: Was that where that was?

Keith: Oh yeah, that Buffalo show. So we went to this party, or whatever, and this one go go girl and another one were kind of hanging out and I hooked one of the Hate Bombs up with the other girl. This girl is like 6'2"

and the Hate Bomb, the anonymous Hate Bomb, is like 5'2" so he's got his head on her tits and he's having a good old time. We're at this weird party and so we said, "Hey, let's get out of here," and the girls both wind up going into the refrigerator and stealing about a twelve pack of beer.

So we go back to this one girl's place and it

turns out she's a college student so it's like a dorm room. Freddy and the anonymous guy and this girl, the goo goo dancer, take off and they're both making out with her...

Paul: It wasn't a dorm room; it was the Y.M.C.A.

Keith: It was a dorm room...

Paul: It was the Y.

Keith: Okay, it was the Y.M.C.A., but it was a dorm room.

Aime: They let college students stay at the Y.M.C.A.?

Keith: Well, it's a pretty small college...So, they leave and they're making out with this girl and I notice, by her night-stand, there's this sash, (oh, by the way, me and this girl have finally gotten together later on). So, I'm making out with this girl and I've got her top off and I look over at the vanity and there's this blue sash with silver lettering on it and it says, "Prom Queen" on it and I'm all, "What's this all about?" and she's all, "Oh, when I was a senior in High School, I was the Prom Queen."

Aime: And proud of it?

Keith: Well, hey, I was happy to be there.

Shane: Keith, she's like 19 and you're like?

Keith: 23.

Aime: Was she blonde?

Keith: Kind of a strawberry blonde.

Aime: Who are some of your favorite bands to play with and to listen to?

Dave: Well, definitely the Hate Bombs...

Keith: Yeah, they were pretty awesome.

Dave: ...Throw Rag...

Shane: Throw Rag kicks ass.

Dave: Thieves. Some of the San Francisco bands too.

Shane: Although even bad publicity is good publicity for some bands, I'd like to go on the record as saying, "Fuck the Pogues!"



PHOTO BY MONIQUE HAHN

Keith: Yeah, fuck the fuckin' Pogues from Washington D.C.

Shane: Yeah, I fuckin' dare you to come out to L.A.,

Dave: They're the band that caused us to have the terrible Washington D.C. show which resulted in \$12.00.

Shane: Actually, we kicked their ass like three days and Sunday and then they got all fuckin' (?) about it.

Keith: And it's great that we actually shamed them on stage before this all started.

Dave: Oh yeah, the Hate Bombs opened and then this band from D.C. borrowed the Hate Bombs equipment...a band from D.C. borrows a touring band's equipment...and they're too fuckin' lame to bring their own equipment.

Dave: They were using Keith's amp.

Keith: Those guys fuckin' sucked. They didn't deserve to use my amp.

Shane: They didn't deserve to play in front of people.

Paul: They would have to learn how to play music.

Keith: So after my amp was just savagely underplayed by this band...they were just fuckin' horrible; it was just like the worst combination of like basically the Velvet Underground trying...okay, picture Southern Culture on the Skids deciding they want to play Velvet Underground and just being on tons of morphine, that's kind of what this band sounded like...only...

Paul: On a bad day.

Keith: Yeah, on a bad day.

Shane: I thought they sounded like shit in a sock.

Keith: That's pretty much what we said, it's a fucking shame that that band went on after the Hate Bombs and they got all hissy about it.

Keith: So fuck the Pogues!

Dave: So anyway, there's no need to talk about shit any further.

Aime: So, what was your best show then?

Keith: Hmmm, it's hard to say.

Dave: Boston was pretty good.

Paul: Boston was good, but Keith got beat up by a fat Blondie look alike in Buffalo.

Invisible Men: New York was fun. New York was awesome.

Dave: I had fun in Austin, Texas.

Shane: Oh, Austin, Texas kicked ass.

Keith: I'd like to say that I really liked playing with the Hard Feelings a lot.

Dave: Yes, as would I; the Hard Feelings from Austin, Texas are an excellent band.

Aime: Who gets in the most trouble in the band?

Shane: Keith.

Keith: No I don't.

Paul: Trouble gets into Keith.

Keith: Yeah, the Buffalo show was pretty funny; there was like...

Paul: First of all, Keith was amped up on cocaine.

Keith: Yeah, I was a little coked out at the show, but that wasn't my fault, see, cuz...

Shane: Oh, "Somebody MADE me sniff that white substance." (snidely) Wasn't your fault.

Keith: Okay, we didn't do that much...Okay, we did cocaine, or whatever, and so I got a little mouthy and then...well. someone was giving us SHIT and so I was feeling bad. She said something and I was like, "Hey, I don't slap the dick out of your mouth when you're working so don't fuckin' give me any shit up here," and she got upset about that and then it kind of escalated... She started throwing drinks and I became like a human shield. She threw so many drinks. He'd say the shit and I'd catch the drink for it. All this beer.

Aime: With mouth wide open?

Keith: Yeah, so this gal was also doing the same thing like as that fucking clown from Oakland where he's like throwing plastic cups and I said, "What kind of fuck are you? Like, fucking, if you're going to fucking throw something, don't throw plastic cups, throw bottles..."

Paul: And the next thing you know, Budweiser bottles are flying across the stage.

Keith: ...and I'm like, "Oops, this is a fucking mistake."

Dave: It was a good show though.

Keith: Yeah, and at the end of the show, Shane and I were sort of like brawling down on the floor and I feel somebody like kicking me in the ass...

Dave: How did it even get started?

Paul: Yeah, what did you say?

Shane: Well, you said her hair was like...

Keith: Oh yeah, she had like this...

Paul: She looked like Nancy Spungen.

Keith: I took pulled my goggles and I was all like, "What the fuck? Are you trying to be punk rock or what? Is this supposed to be Nancy Spungen or Debby Harry..."

Paul: Keith offered to give her money so she could dye the roots.

Keith: I threw some change at her so she could buy some fucking bleach and take care of those roots. For some reason, she got upset about that, whatever...If she wants to throw drinks at us to show us how much she hates us, she's only hurting herself. That's like buying a t-shirt of us and then like lighting it on fire. "I really hate you guys, here!"

Shane: The best part is, Keith getting the crap kicked out of him by this girl..."

Keith: Yeah, she kicked me in the back and then in the back of the head and stuff and I finally break loose from Shane and I get up and I see it's this gal that's been giving me shit. So I go up to her and I like whisper in her ear, "Hey, nice shot," and she's all, "FUCK YOU," and it's like, "Not on your best day, baby, not on your best day." She totally gets unglued. I kind of hightailed it back onto the stage and another bottle goes flying by and I'm like, "Okay, I'm getting off the stage, Fuck this, I don't need to be like bleeding any more than I already am." So I go to the back and like Dave and Shane and Paul (okay, you can fix that in the mix, right?; it's like the Duke of Rockingham and everybody) and they're like, "There's somebody looking for you and she's really pissed off." So I go out

there..."Are you Keith?" I'm like "Yeah." "You fucking owe me an apology." and I'm like "I'm not apologizing for shit; you fucking started this." and she's like, "Fuck you!" and this goes on for about a minute and then she's like, "Well, (?) you wanna get high later?"

Shane: Tell her about the show, the shit pillow show.

Keith: Oh, in Denver... Yeah, I walked to the bar and she's like all, "Ooh, you're in the band? You're Keith?" and I'm all, "No." and she's like all, "Good then."

Shane: I got high from that crazy girl.

Keith: Yeah, I got high with her, but then when she wanted me to like leave with her, I was just like, "No," cuz she was a FAT PIG!!

Aime: Get your hair bleached.

Dave: Yeah.

Keith: I don't mind the roots. Debby Harry had roots so that means it's sexy.

Paul: How much money did we spend on marijuana before the trip?

Aime: Did you guys have a hook up in every city?

Dave: No, we just bought mass quantities.

Keith: We bought a whole shit load and took it with us and then by the time we got to Denver, we were running out of pot. So, in

Denver, we were itching. We have no...

Shane: We're jonesing for grass.

Keith: ...We're jonesing for some grass. We got the grass Jones...

Dave: We got to pull some weeds.

Shane: That's right.

Keith: ...so we're on stage and we're talking about our laments, how terrible things are cuz we ain't got no weed and we're about to play "The Green

Connection" and some guy pulls out a joint and I'm like, "Light that up then!" So he lights it up and we're there, smoking grass on stage in Denver and then the next song was, "Smokin'" and I'm playin' "Smokin'" and this guy, this kind of heavy set guy with hair down to his ass and a Skinny Puppy t-shirt on, comes up to me and pulls a huge sack out of his pants, sticks his hand in it and just starts putting grass in my shirt pocket. We're done with the show, some dude hands me a sack of weed ... That same guy that was giving me grass bought a CD from us...in grass.

Shane: I got two joints.

Dave: We got loaded down with grass.

Keith: We got like a quarter OF fucking grass for free at that show.

Dave: God bless (?) cities.

Aime: You gotta love em.

Keith: That was great. That was a good time had by all. That was the best grass show.

Dave: Definitely.

Shane: Nothing even came close.

Paul: Smoking weed on stage on stage was a good thing, though, it was pretty fucked up.

Keith: So, can I tell you about the high of the tour?

Aime: Yeah, please.

Dave: It must have been in Boston; we played to twelve hundred people.

Keith: We were already talking about that; the Prom Queen!

Paul: Yeah!

Aime: But he didn't explain his part of it.

Shane: I was just saying there was a lot of people there.

Keith: Yeah, that was pretty great.

Aime: How did you guys do at the Las Vegas Grind?

Invisible Men: Really good. Some people liked us a lot.

Dave: It was especially nice for merchandise. There was actually a book that we did photographs for...

Keith: Yeah, we're going to be in a book too...a photo

book.

Aime: What book?

Keith: I don't remember what the name of it is, but...

Dave: ... it's with the drummer of the Down-N-Outs' girlfriend and she's in it too, which is definitely reason to fuckin' buy that book. I don't know what it's called. I forget.

Paul: "A week in Vegas."

Dave: Oh, "A Week in Vegas," is right.

Keith: Oh, we're

bringing back the "five."

Dave: The high five.

Keith: Yeah, high fives. Hand shakes are for fuckin'...

Shane: Hand shakes are for the white man.

Dave: Hand shakes are "the man's" way to keep you down.

Keith: So bring back the five, definitely. We taught the Hate Bombs about trading clothes.

Shane: The Invisible Men are very into games of pain.

Keith: Their wives are never going to let them go on a tour with us again. They came back broken...

Aime: Did you guys all travel in the same van?

Keith: No, they fuckin' ditched me after the Boston show and I had to hitchhike to the fuckin' next show.

Dave: They didn't ditch you, man! Bull shit!

Aime: Who drives?



Invisible Men: We all do. We take turns.

Keith: We have to take turns about who's the designated driver, which Paul fuckin' decided to wimp out on, "Oh, I can't drive now." Now Keith doesn't get to hang out in New York.

Aime: How long has a groupie traveled with you guys for?

Keith: That would be Mondo's record... Weeks.

Aime: Weeks?

Keith: Weeks.

Paul: I think my girl holds that record, so far.

Keith: Paul's got a little Asian girl who sits in the glove compartment.

Aime: Tell me what fans can look for next year from the Invisible Men.

Dave: Much better songs.

Paul: Much savager beat downs.

Keith: Yeah, that's pretty funny; our beat downs have gotten much savager...

Shane: I remember when this band started and I started doing beat downs, it used to be, "ahhh, I'm going to run across stage and wrestle somebody down," and "ooooohhhh, we're wrestlin'" and that was about it. Now,...

Keith: I got the worst of it by far.

Paul: ...when I broke my foot, I put myself in this opportunity where I didn't have to be in the beat downs anymore so, actually, during the song "Beat Down" I would hop off the stage and turn around and watch what was going on and now, instead of the, "Aahhh, I'm going to run into you and tackle you," it's "Aahhh, I'm going to run into you and hit you as hard as I can in the chest."

Keith: That was a great thing in Boston when we did that ape thing.

Shane: Oh, Keith ripped his shirt off. Like his shirt was ripping in the back and I came up to him and I grabbed the ripped part and I went, "shwwwwiiipp," and I ripped his shirt. So right as we started the "Beat Down," he ripped his shirt off like a fuckin' ape man and started beating on his chest and then we did the "Beat Down" to that.

Keith: And then Paul split my forehead open.

Shane: I accidentally cut the bottom of Keith's lip open. I punched Steve in the back and he's still hurting... a month later.

Keith: I can't even bowl now. It's terrible.

Shane: I got the most savage beat down, though, from Billy.

Dave: Oh really?

Keith: Dude, he was pounding my head. That's the one where I threw water on you guys because I didn't want you guys fighting. I actually threw water on them. That last show with Dead Bird, I doled out a little abuse and then Billy jumped off his drum set and fucking got on top of me and started pounding on my chest, like blam, blam, blam, and I couldn't breathe so I socked his knee cap.

Aime: So, do you have a pet?

Shane: Yeah a dog.

Dave: Professor Crackers.

Keith: Crackers is awesome.

Aime: Is it a big dog or a little dog?

Shane: She's just like this, maybe a little bigger.

Keith: Crackers is great.

Aime: How many Taco Bells did you hit on the road.

Dave: Oh many.

Keith: I will never eat at Burger King ever again; I just fucking can't deal with that anymore.

Aime: Did you have a little stove in the van?

Dave: No, but we have a TV, a VCR and a Nintendo.

Aime: Really?

Keith: Yeah.

Aime: How many beds?

Invisible Men: None.

Keith: But as soon as we get a trailer, that will rectify that.

Shane: We'll have an opium den in the back of the van,

Aime: Right on.

Paul: That'd be nice.

Keith: Yeah, a place to smoke grass.

Dave: Psychedelic lights and incense.

Keith: In New York,

how many people were hopping in the van and drinking beer, like twenty?

And everyone who

walked out kept hitting Paul's broken foot.

Keith: And I was getting amazingly pissed off.

Shane: That was pretty rad.

Keith: That was a really painful show, I wanted to stay there.

Keith: Yeah, me too.

Aime: Hey Dave, you're so known for playing drums, how did you get into the keyboards? Is this the first time for that?

Dave: Pretty much just for fun.

Paul: What is a keyboard though? Is that like a board with keys on it?

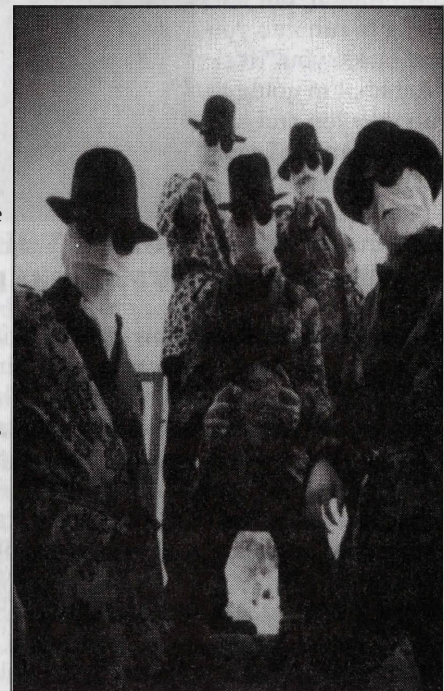


NUDE!! THEY REFUSED TO TAKE THEIR SHOES OFF IN CASE THEY HAD TO RUN. PHOTO - GAB!

Dave: It's like playing junkie Farfisa organ.
Aime: Like a Casio. A little Casio.
Dave: No, I can't play that.
Keith: Or one of those things that the Von Hommers or whatever you call them...
Dave: I've heard of...the chord organs?
Keith: No, the things you put with guitar straps.
Dave: Oh, those. But they got Von Hommers.
Aime: Is there anything else that you want to inform the readers about?
Keith: We don't do covers.
Paul: Yeah, we don't do any cover songs.
Dave: Because we know how to write our own material.
Shane: We don't steal other people's songs.
Dave: No, we don't do that.
Aime: Who does the writing?
Invisible Men: Everybody.
Keith: I guess Paul writes a lot, guitar wise, starts the songs and we just like...
Dave: Everybody adds their own element.
Shane: Yeah, we just collaborate on songs.
Keith: I don't really do anything; I'm just there to start fights.
Dave: The whole message is like, start bands and keep this fucking scene alive too.
Keith: Fuck that positive shit! Fuck that!
Dave: Shut up! Shut up!
Aime: No, let him talk.
Paul: No way! No.
Keith: I don't like that gay message.
Dave: You know, this kind of music is pretty rare and people should keep it alive so be in a band and enjoy yourselves and don't cut bands down for what they're doing.
Keith: You sound like you're whining.
Shane: Yeah, stop him.
Aime: He doesn't sound like...
Keith: Yeah he does. A little gay whiner.
Dave: ...it's like, "Fuck you! You're not cool enough! You're not in this fuckin' band!"
Shane: Talking about the pretentious people.
Keith: No body talks like that unless they're from San Francisco.
Aime: No, we need more bands.
Dave: I know, that's why I'm so tired of it. It's like...
Keith h: Actually, there are some people who would totally love to hate this band but I think it's funny. I've never been bummed out by any of that. I just think it's hilarious.
Keith: but make sure we get a link to our website.
Aime: Yeah please go to our website.
Dave: It's at www.theinvisiblemen.com
Shane: Be sure to put in "the" or else you go to a gay porno site.
Aime: Huh uh! Really??? So, you guys will be having a new record?
Keith: Dionysus will be putting out a new record by us. When is that? March, April?
Aime: So you guys have the single out on Dionysus,

the full length out on Blood Red...
Shane: And another single...
Keith: And the worst single that we did that you can't get unless you see us live. Unless you've SEEN us live.
Dave: No, It'll come back...
Keith: But it will be a little different.
Dave: The songs will be the same.
Aime: Are there shirts or hats or...?
Keith: We have a merchandising empire.
Shane: The works.
Aime: And how does one...?
Dave: Hopefully, we'll have mail order..
Keith: Well if your girlfriend grows big tits, you might be able to get a free button, but other than that...
Keith: Or if you eat her out, you might get a free shirt to sop up the mess afterward.
Aime: And people can find out this information at www.theinvisiblemen.com ?
Dave: Yeah, we do have a merchandising web page that just hasn't gotten up yet, but it will be up.
Paul: We enjoy seeing like tits and clams...
Keith: You know, the sad thing is like girls have actually been...
Paul: Throwing bras and panties.
Keith...flashing us and we only find out about it afterwards because we can't see through the stupid goggles.
Paul: You wanna see girls or our way of life.
Keith: Our stupid way of life.
Dave: We've actually had girls flash us and only found out about it later.
Aime: Any other things?
Shane: Did I happen to mention that John DeVilla is a sucky dick?
Aime: Okay, who is your least favorite person in the Universe?
Shane: I already said that...Oh no, I'm sorry, that isn't actually my least favorite.
My least favorite person in the Universe would be his bitch wife.
Dave: Oh, Jamie DeVilla, you mean??
Shane: That's right. Go ahead and print that.

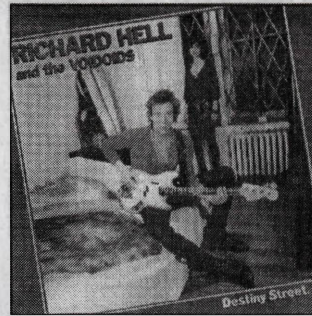
(ed. Okay, that's a wrap)



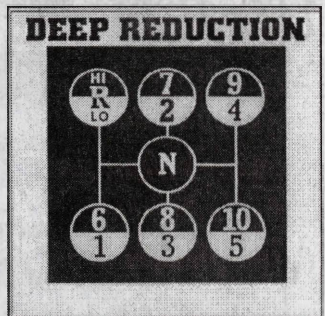
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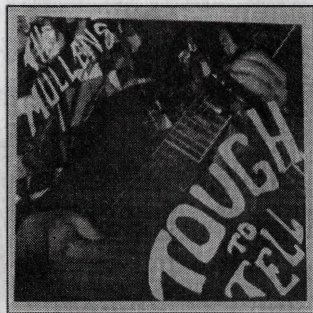
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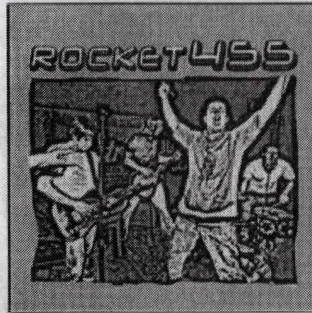
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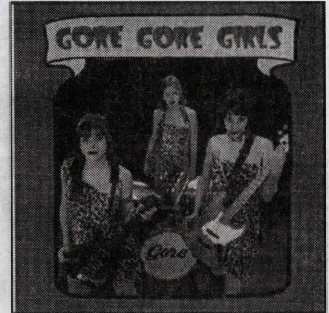
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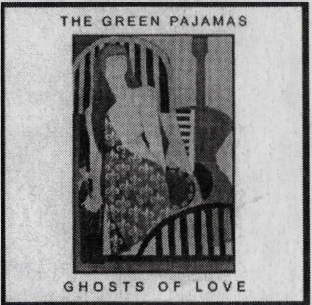
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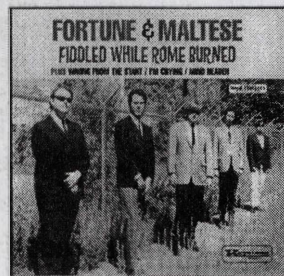


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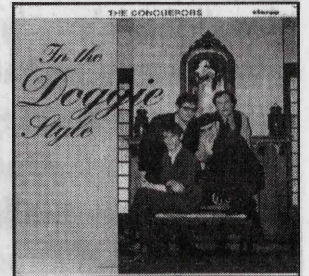
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THE REMAINS

**AN ENTERTAINING REMINISCENCE WITH BARRY TASHIAN OF THE REMAINS
BY ROGER MOSER, JR.**

A year ago or so it seems, I enthusiastically invested a hefty sum of money into the purchase of the legendary "NUGGETS" box set (the most aurally enriching investment

I've ever yet made!)... among the numerous sonically succulent garage bound groups cacophonously cluttering the four enclosed discs, The Remains were first and foremost the most overwhelmingly intriguing of 'em all (they savagely leapt outta my stereo speakers

and raucously clawed their way into the deepest inner sanctum of my eardrums!). The Remains vicariously roared from the Northeast seaboard scene of '64... and though they abruptly called it quits two years later, their refined audial diversity musically encapsulated the very best of rock 'n' roll's mid-60's offerings: sugary swells of Merseyside songsmithing ala early-era Beatles, a bit of Brian Jones-inspired rollicking Rolling Stones badboy bravado, some

Animals-style sweat-soaked grittiness. The Who aurally rippin' it up with mad modboy swagger, the Kinks sarcastic-tinged rumblin' fury, sonic swirls of fiery amped-out

Yardbirds-like heart stoppin' pomp, and a host of halo-enshrouded harmonies that surely must've caused The Zombies to enviously blush. Ah, indeed an all-encompassing swell of ear-savory auditory perfection... The Remains relentlessly rocked with such rousing foot-stirring pas-



sion, it caused a generation of garage rock enthusiast to jubilantly twist, belligerently shout, and spastically shake all over! And now Barry Tashian (guitarist/ vocalist/ maestro supreme for The Remains) graciously gives us a behind-the-scenes glimpse into the wild wondrous world of The Remains and the ear-ingratiating aftermath. Sit back, imbibe, and enjoy...

Roger - In my humbly outspoken opinion, The

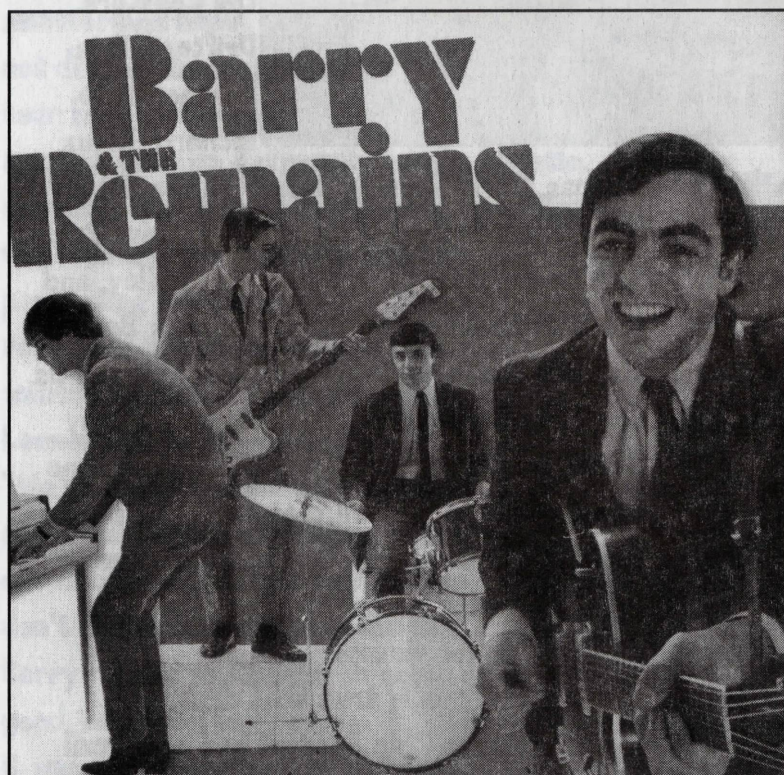
Remains aurally epitomize good time garage-pop grandeur and aggressively soulful R&B bravura. Since some of CABI reusing populace might be unfortunately unaware of The Remains and their indescribably influential impact on today's ever-growing roster of garage rock groups, would you mind regaling our eager-to-learn readers with an informative account of the band's formation and other pertinent biographical facts pertaining to The Remains?

Barry - The Remains were formed in the Fall of 1964 at Myles Standish Hall (a dorm) at Boston University. I had just returned from a summer in Europe and brought back the idea to form a 4 piece band. I had seen the Kinks and Stones in England and I had a "vision" of what could be done musically with a "new style" rock band, based on the traditional southern American blues, urban R&R



PHOTO COURTESY OF ROGER MOSER, JR.

and R&B styles. The band consisted of three sophomores; Vern Miller, bass, Chip Damiani, drums, and myself, vocal & guitar, and one freshman, Bill Briggs, piano, at Boston University. Vern, Chip and I had played casually as a trio during the previous year at a few Frat parties. I don't think we went by any particular name.



Roger - Tell us a bit about your pre-Remains excursion to Europe where you romantically roamed the Old Country, enthusiastically absorbing all of the sights and sounds along the way.

Barry - Well, in the Summer of '64, I went with my roommate, Bert Yellen. We drove around Europe in a white Mercedes 190 SL that was loaned to him by a friend of his Dad's who lived in London. After Checking out the bands in London, we careened around the continent for some weeks, stopping in Hamburg long enough to sit in at a rock club and sing a

couple of songs. We wound up on the Riviera at Nice and Cannes doing bikini research. Unexpectedly, my friend Bert had to return to the States to attend his sister's wedding. So I was on my own. Since I had my guitar with me, I was often singing on the beach and doing some street singing. One night I was asked to play at a party up in the hills above Cannes. While I was waiting for the host to pick me up for the party, I met a Swedish girl near the beach. I asked her if she would like to accompany me to the party. She said

"Sure," so moments later we were whisked away into the hills in a Ferrari convertible. Eventually she and I traveled together to Barcelona, where I was hired to play a two week stint at a club. The Spanish is a late-night cul-

ture; I played from, like, 2 a.m. to 5 a.m. it was an interesting time, but I never made it to Majorca, which was my original destination. After stops in Paris and London, I returned to the US in early September, 1964, just in time for the start of my second year at Boston University.

Roger - Which defining memorable moment in music history most inspired you to grab a guitar and "rattle" our eardrums? And which bands, crooners, and musicians most indelibly influenced you?

Barry - Well, I don't use drugs or alcohol now,

and I don't recommend their use but, in those days, I was very impressed when I smoked some pot from North Africa and listened to music. This experience was inspiring to me and had a lot to do with my decision to start a band in Boston. I'd say that it was the Stones who turned my head in the mid 60's. However, I loved all the first generation rockers in the 50's. (I was thirteen years old in 1958). And the absolute best were the blues and R&B artists who inspired the rock and rollers. You know who they are: Ray Charles,

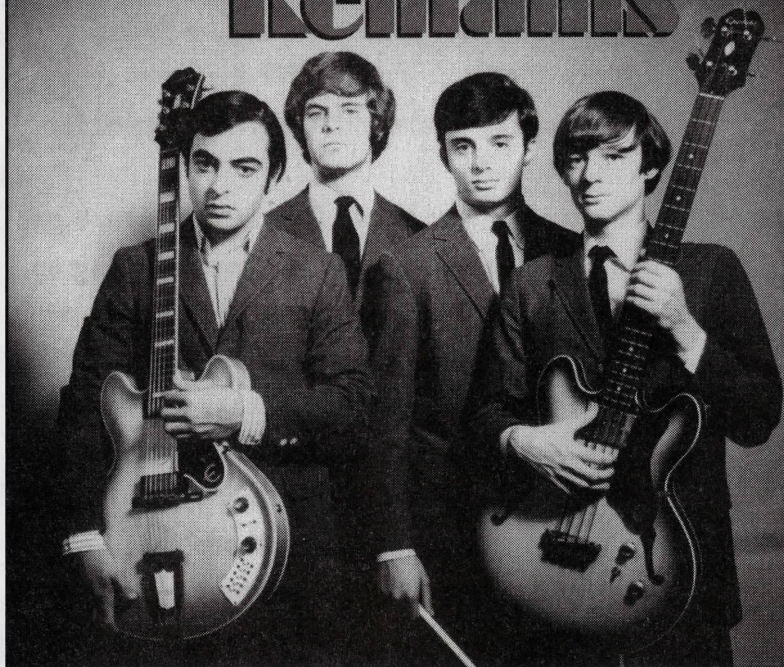
Muddy Waters, Jimmy Reed, Robert Johnson, John Lee Hooker, Sonny Boy Williamson, Little Walter Jacobs, BB King, Albert King, Freddie King, etc. For rockers it was the Coasters, Drifters, Fats Domino, Little Richard, Rufus

Thomas, Carla Thomas, Jackie Wilson, Buddy Holly, Hank Ballard, James Brown, Lloyd Price, Sam Cooke, Jerry Lee Lewis, Bo Diddley, and the R&R Shakespeare himself, Chuck Berry. I also like the instrumentalists like King Curtis, Lee Allen, Lonnie Mack, Bill Doggett, Jimmy Smith, Sil Austin, Earl Bostic. The saxophone was a great part of all that music. I also must mention the wonderful Gospel singing quartets so popular back then. The Swan Silvertones, for example.

Roger - Is it really true that drummer extraordinaire Chip Damiani had no formal



A SESSION WITH **THE Remains**



percussive training before he joined The Remains? He punnels and pounds the drums with such perfect propulsive precision, it's almost unbelievable that he never once had a lesson in drum technique.

Barry - Yes, i believe that's true.

Roger - Please divulge some testimonial smatterings about The Remains as an opening act during the last leg of The Beatles' final tour here in the good ol' USA in 1966. That must've been an extremely hectic, chaotic, dazzling, and riotous experience (considering the frenzied fan hysteria and the protesting hordes of religious/moralistic zealots who wanted to publicly crucify John Lennon due to his controversial "We're more popular than Jesus..." statement which was taken entirely out of context). C'mon now, please don't hesitate to dish out the dirt...

Barry - i was so focused on doing a good job with The Remains. Actually, it was very quiet a lot of the time,

like being in the eye of a hurricane. At the venues, it was all those things you mentioned, hectic, chaotic, dazzling and NOISY. When the Beatles took the stage, the crowd was absolutely DEAFENING. it sounded like a rocket ship being launched. Not much dirt can i report, just that the Beatles did have some excellent smoke, which, as i mentioned, i don't recommend anyone using. in fact, i feel that it wasted a great deal of my time back then. Years i wish i had back now. i never accomplished much during that time. For further information on the Beatles tour, i can only refer you to my book, "Ticket to

Ride: The Extraordinary Diary of the Beatles' Last Tour," which takes you through this tour day by day for almost three weeks.

Roger - When The Remains splintered and split in November of '69, what became of each member of the band? And what are each of you doing now?

Barry - Well, i'm not sure what the others did, but Briggs and i went to California and played R&B and Country music with Gram Parsons, Bobby Keyes, Ed Davis, Leon Russell



and Junior Markham. Then we moved back to Boston and tried starting another band there, which didn't work out. I eventually moved to my hometown of Westport, CT where I met my wife Holly. We started a Country band called the Outskirts during the Seventies. I pretty much played in that band with some short stints in California with Todd Rundgren, Jon Hall and Harvey Brooks.

Roger - If you don't mind, please reveal some nostalgic tidbits about your work with Gram Parsons and, later, Emmylou Harris.

Barry - Well, VH1 interviewed me about Gram

recently. They are going to have a series called VH1 Confidential with four segments starting in September. One of them is about Gram. Perhaps you can watch for it. I was just really fortunate to do an album with Gram and Emmylou using Elvis Presley's band (featuring James Burton on guitar, Byron Berline on fiddle, Buddy Emmons on steel and Glenn D. Hardin on piano) at Wally Heider's in Hollywood in 1972. It was a chaotic time for me, but I learned a lot. He (Gram) was a very talented and spiritual songwriter and had a tough time with drugs and alcohol. In the end, they killed him. He was only 26, I think. But the album is called GP. Eight years later, Emmylou Harris hired me as duet singer and guitarist in her Hot Band, a position I kept for ten years. I made ten albums with her and toured the world. This was all a result of being friends

with Gram Parsons.

Roger - I heard that The Remains recently regrouped and performed at Las Vegas Grind 2000! How'd it go?!? Also, are there any rockin' remains adventures planned for the future?!?

Barry - Yes, Las Vegas Grind 2000 was a gas for the Remains. We really enjoyed playing on Saturday night at 1 a.m. to a very apprecia-



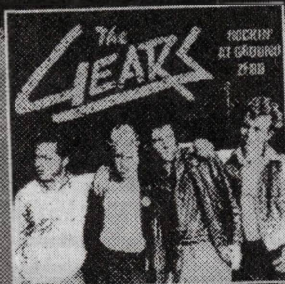
tive crowd of at least two thousand. It's a neat thing they have there that harkens back to the Sixties. As for the future, the Remains are gathering in Nashville in August 2000 to go into a studio

together and record all new songs. Although there's no telling what will become of this recording, it's exciting!

Roger - What has been your proudest professional accomplishment? And your proudest personal accomplishment?

Barry - Well, I guess the most impressive fact in this business of "show" is the fact that I traveled with the Beatles and played their very last tour (and last show) with them in 1966. They will go down as the band of the Century and it was an honor to share the stage with them. Personally, my leaving behind any use of drugs or alcohol ten years ago is the best thing that has happened to me (aside from meeting Holly). This boy would never be able to play with the Remains today if I had not gotten sober.

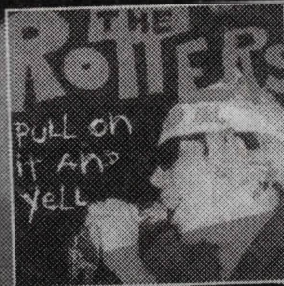
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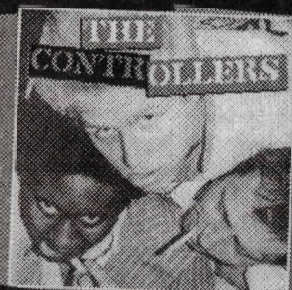
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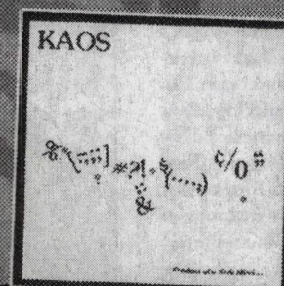
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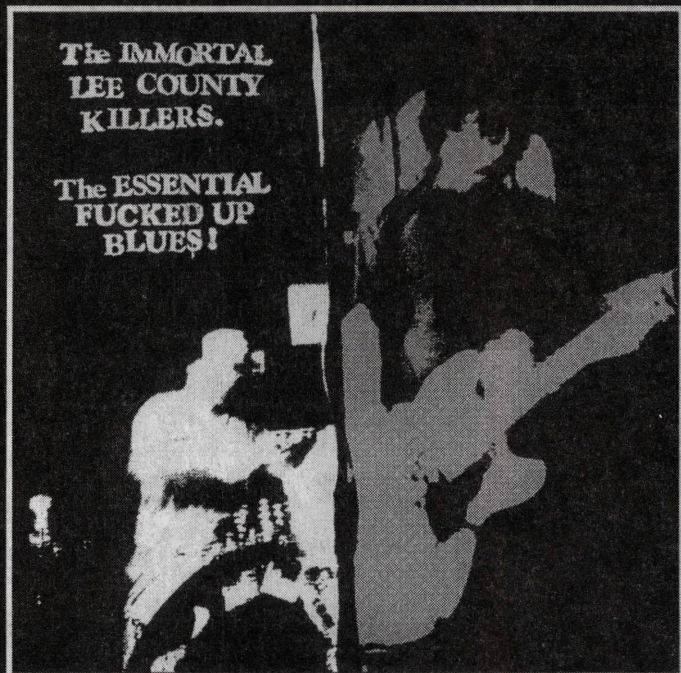
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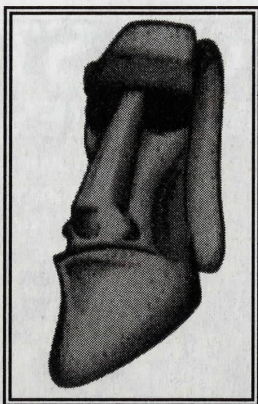


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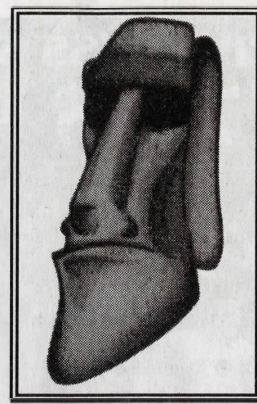


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MuSick Recordings



It's always exciting getting cool, new music on a new label because it's a good indication that more of the same will follow. One of my mottoes, the more, the merrier, is especially true of records. When I got Eddie Angel's "Guitar Party" CD a few years back, it heralded a string of stellar intro and retro hoo haw from "that label with the tiki logo." At some point, I made contact with a fellow named Art who had been sending me these groovy platters to review. When I found out he was coming out to California with one of his bands, I arranged to meet him and interview the group he was touring with. The Space Cossacks turned out to be just as inspirational on stage and in person as their first full length platter had been. I found Art to be a friendly, down to earth chap who shares many of my same manias. In the



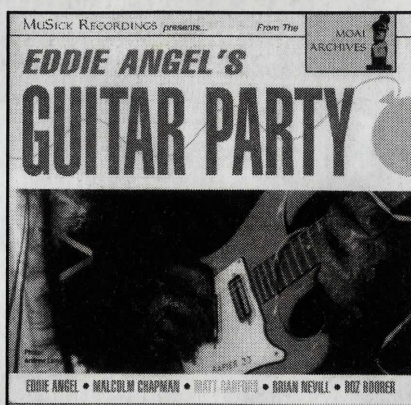
interim, his label has scored mega points with me and Art has relocated to the L.A. area. A few days before Christmas 2000, I interviewed Art about his label's output and his personal tastes in music:

Edwin: When did you start MuSick Records?

Art: Back in 1996. Only four years ago.

Edwin: So, you're only four years old. What made you think you could start your own record label?

Art: I was working for a distributor called Red Distribution who distributed Triple X Records, Epitaph, Road Runner, some indie labels that were pretty big. At one point they distributed Mordam stuff before Mordam got big. I just sort of learned from doing that. I was doing field marketing and pro-



moting records to stores. I was also going to shows and taking people that work in record stores and hanging out with the bands, that kind of stuff.

Edwin: What was the first thing that you actually put out?

Art: A compilation called "Instrumental Fire" which was an instrumental comp with some surf stuff, European intro...

Edwin: I don't know if I have that or not.

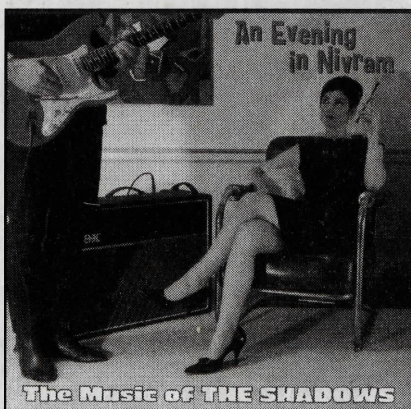
Art: That was the first one. It was reviewed by Flipside, but I guess someone else got it. At that time, that's when I thought we'd made it, when Flipside reviewed it. "Alright, there we are." It had some bands that were hot at that time; Man Or Astro-Man?, the Tiki Men, the Bomboras...

Edwin: Did you sell out of that?

Art: Yeah...

Edwin: So, you don't have a copy for...

Art: Oh, well we sold out the first run and second run, but we have some more



because a couple of returns came back. We did an LP in three different colors of vinyl. I'll get you a copy, of course.

Edwin: Cool. What was your second release?

Art: A solo record by Eddie Angel from Los Straitjackets...

Edwin: I've got that one.

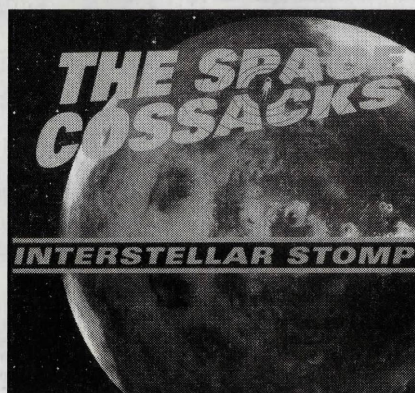
Art: ...recorded at Toe Rag Studios in London. A great, great record.

Edwin: That's the "Guitar Party" album?

Art: "Guitar Party," yeah.

Edwin: That's when I found out about MuSick Records. I guess I found out about the label fairly early on. Is that SICK002 or something like that?

Art: Yeah. We also started a reissue label called Moai which means tiki in the native tongue on Easter Island. That was a reissue



because it had come out as an LP only on No Hit Records in England. We put it out on CD with bonus tracks.

Edwin: Where does Eddie Angel live? Is he an L.A. guy?

Art: Nashville, Tennessee.

Edwin: Do you hear from him very often?

Art: Yeah, I talked to him a couple of weeks ago. Los Straitjackets are taking a break so he's at home with his wife and baby.

Edwin: Does he have any other projects that are active?

Art: Yeah, he's going to Europe with the Neanderthals. They're on Get Hip. He's like Link Wray, Nokie Edwards and Chuck Berry put together. He rocks.

Edwin: Is there any possibility of doing something with him in the future?

Art: Yeah, we're going to fly him up to

Seattle and do a record with the Boss Martians.

Edwin: Cool. A full length album?

Art: Yeah. Some rock tunes, some instrumentals, some vocals.

Edwin: Is this going to be a mix of his stuff and their stuff? Covers?

Art: He's just going to show up and see what happens.

Edwin: Just plug in and play, huh?

Art: That's right. Raw and dirty.

Edwin: Do you remember all the releases you've done in order?

Art: Yeah. We have twenty, so it's not that many. The third one was by the Omega Men. Some of the members came from a fairly big garage band from Washington DC called the Cellar Dwellers. Have you ever heard of them?

Edwin: I've heard the name but not the band.

Art: They had a record on Get Hip. Three of the members of the Cellar Dwellers and two other guys. They kind of combined elements of Booker T. and the M.G.s (great Hammond organ playing) and the Ventures, the Small Faces and the Prisoners. A bunch of cool sounds.

Edwin: I'm kind of curious as to when you got into instrumental music. Has that been a life long kind of thing?

Art: Right. The label, at the beginning, was supposed to be pretty much an instrumental label. I was so into the idea because I love instrumental stuff. It kind of changed after a while. We'll always have that, but...My Grandfather was a magician, kind of a weird guy that would...

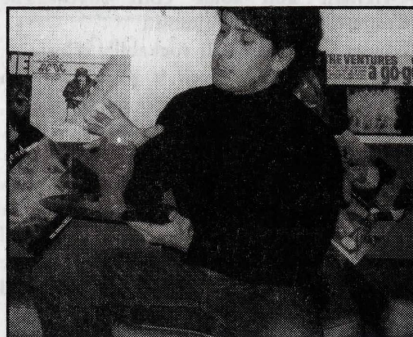
Edwin: Now you see it, now you don't.

Art: Yeah. He toured around South America and Europe and his whole shtick was Chinese backdrops and Chinese robes and makeup he would be this Chinese guy even though he was originally from France. He would have this weird music in the background. He was doing that stuff in the '50s and '60s. He would play Les Baxter and even

how it came about; he would play records for me. It would be like, "Check this out."

Edwin: And, you were kind of interested in who these different artists were?

Art: At the time it was just weird music that was so cool. Then I kind of remembered, later on, who the artists were. For a while I



got into typical teenage stuff.

Edwin: Do you ever find stuff that you listened to and go, "Oh my God, that's something I used to hear when I was a kid"?

Art: Right. Yeah, weird music.

Edwin: Few of us had parents that were into cool music.

Art: What was your Dad into?

Edwin: Well, he loved Ray Charles. In fact, the only music system I remember him having was an 8-Track in the car and he had about six or seven Ray Charles 8-Tracks and nothing else.

Art: He was a Ray Charles fan.

Edwin: Well, he didn't have any Ray Charles records and we had a record player at the house. He never played records at the house. I guess his Ray Charles world was his car with 8-Tracks. Well, back to the interview; what was the fourth release?

Art: A tribute to the Shadows who were like the answer to the Ventures in England.

Edwin: Or...were the Ventures the answer to the Shadows? They were probably more like contemporaries. They were probably both answers to contemporary instrumental

according to Hank Marvin, their guitarist, was Buddy Holly. That's why he wore the glasses...Hank Marvin's specs...

Edwin: Did he need to wear glasses anyway?

Art: Yeah, he did, but...

Edwin: ...he picked that style because of Buddy Holly...

Art: ...the black frame...

Edwin: A pretty cool look actually.

Art: Yeah. The Shadows were also the first of the instrumental bands to play Fender guitars because Buddy Holly had the red Strat and Hank Marvin thought it was awesome. They were all playing Fenders, two Strats, rhythm guitarist, Bruce Welch and a Fender bass. Then all the other musicians were like, "Now we have to get Strats." Fender's tough. Like Eric Clapton and all those other...

Edwin: Yeah, I know the Shadows were hugely influential. Even when all kinds of other music was evolving, like when the Beatles and the Stones and all the others were taking music in other directions, the Shadows were still kind of like a water mark as far as musicianship went and a lot of people still followed the Shadows even when they were into other things...kind of like the Ventures. I guess they had the same kind of popularity.

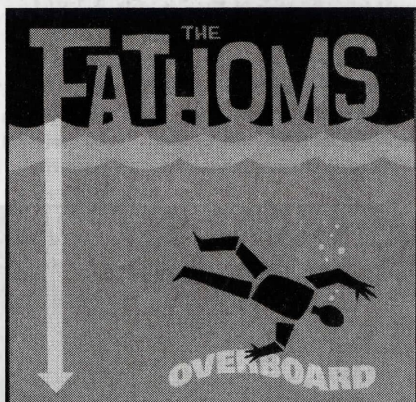
Art: At one point, the Shadows did some Ventures tunes and vice versa. The Ventures did "The Savage" by the Shadows...

Edwin: Alright, what was the fifth release?

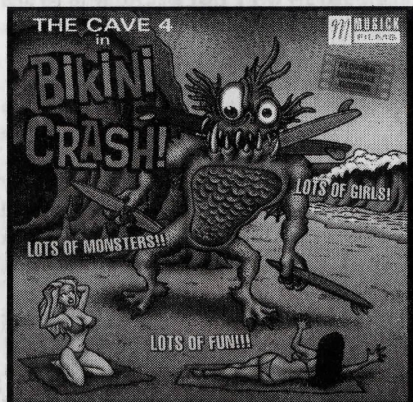
Art: That was the Space Cossacks from Washington DC, their first one, "Interstellar Stomp."

Edwin: How did you meet up with Ivan (pronounced like Yvonne - ed.) and the Cossacks.

Art: There's a guy who is probably the biggest surf fan in the world. His name is Bob Dalley. He wrote a great book called, "Surfin' Guitars, Instrumental Surf Bands of the '60s." He found all the original '60s bands like the Lively Ones and the really obscure ones like the Avenger Six, all these



the Shadows and stuff like that. In the mid '70s, I was part of the show. He had eight or ten people in the show with different tricks and illusions. I would be the little guy running around in a little Chinese robe and I then got into the music he was playing while he would do his tricks. That's pretty much

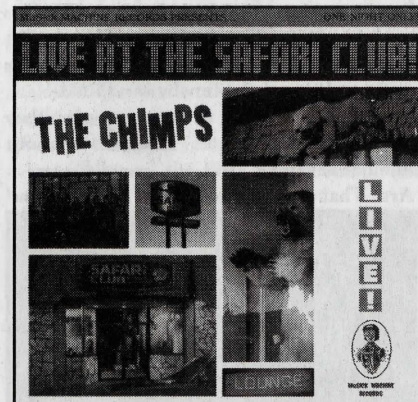


music that was popular as pure pop.

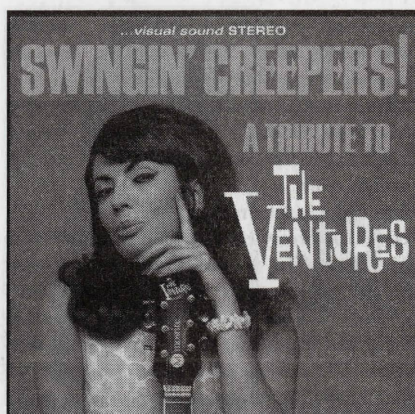
Art: As far as popularity I mean. Not that they were inspired by each other. I think...

Edwin: They were the British counterpart.

Art: ...the Shadows were the biggest instrumental band in England and Europe and, in fact, the biggest inspiration for the Shadows,



bands. He lives in Salt Lake City, Utah. He was also in a band called the Surf Raiders in the early '80s. He also has a magazine called "Surf Music USA" that comes out every three months and every one sends him demos and stuff. He heard that I was doing



a Shadows tribute. He called me and said I had to check out this band called the Space Cossacks from DC "They have this Croatian guitarist who is amazing. He loves the Shadows and his Dad was in a Shadows type band." He sent me a tape and I thought it was great. I called Ivan and told him I thought the band was great and asked if they were playing. They were opening for Los Straitjackets. I checked them out and was just floored by what I saw. Amazing. One of the best surf bands I've ever seen. That's how it came about and we signed them up a few weeks later.

Edwin: I wouldn't call them a surf band. To me, they are more like an instrumental band that borrows from all those various genres, especially the Shadows...

Art: And the Ventures, "In Space."

Edwin: Okay, how about release number six?

Art: The Fathoms...from Boston.

Edwin: Is that "Man Overboard"?

Art: "Overboard." We put out their second record, "Overboard." When I first heard about them, they were looking for a deal for their first record which came out on AVI Records. We were so new and didn't have much money and couldn't afford to do what they wanted to do as far as studio money. So, unfortunately, we lost their first album to another label. Then AVI went under a few years later and we were doing a little better by then so we snatched them up. They're traditional '60s. They really know how to get that sound. They have a sax player who's great and gets that raunchy sax sound.

Edwin: Their name is very apropos; they have that underwater vibe...How about number seven?

Art: That was a side band of the Fathoms'



guitarist called the Crank Tones, a rockabilly band. You may not have that.

Edwin: I don't think I do.

Art: It's a really good rockabilly band. It's a trio, a drummer, guitarist and bass player and they all sing. They put out this record called "Vibrate with the Crank Tones." Originals and some cool covers...the Cramps, Santo and Johnny...

Edwin: Is that the only rockabilly release?

Art: Yeah. I just loved it so much even though rockabilly's not really my thing.

Edwin: What inspired you to do it? Oh yeah, it was a side project...

Art: Yeah, it was the Fathoms and they obviously wanted a label to put it out, but it's a great album. Normally, I'm not that excited by new rockabilly bands. I like a lot of the old stuff, from the '50s, the Sun stuff and the smaller labels...

Edwin: I think most of us who are into music are like that too. Even the '60s instrumentals; most of us would agree that the first time around was better, but there's a lot of great stuff that comes out and...why have 50 CDs when you could have 200 CDs? Some of the new stuff is as good or even better in certain ways...

Art: One of the main reasons why I didn't really want to do rockabilly was my heart is with instrumental stuff. I feel like I can find a good band that people will like where with rockabilly, my heart's not really in it so I didn't want to put out something that I wasn't 100% sure of, but these guys were that good.

Edwin: Okay, number eight?

Art: Number eight, the Cave 4 from Germany. Dirty, trashy, about half instrumental and half vocal.

Edwin: Great band. I think of them more as instrumental.

Art: I think it's eight instrumentals and five vocal tunes. They're a little harsh, but good. A girl bass player, that's always good. I saw them a couple of years ago, in Germany, and they were great.

Edwin: Is that one in which they sent you music and art work that was ready to go and you put it out? Because they are from Germany?

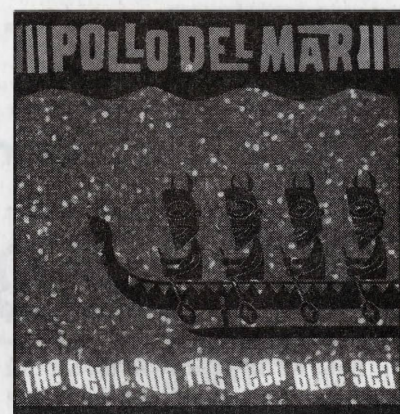
Art: Right. I've been involved in the recording of most of the bands we've done, the recording costs. The Space Cossacks, the Fathoms, the Omega Men...but the Cave 4, yeah, they're from Germany, I wasn't really that crazy about going there and they had all this stuff in the can. So they sent me a bunch of songs and we picked the best ones...

Edwin: A lot of bands do that, record their songs as best they can and then shop it around to see if someone wants to put it out and if they can recoup recording costs, great, if not, they'd rather put it out than not put it out.

Art: Right. We had a deal with them where we gave them a percentage of the pressing and they were...

Edwin: ...as happy as clams.

Art: Yeah. The cover was done by Stephen



Blickenstaff who did the cover of "Bad Music for Bad People," the Cramps and a bunch of other monster stuff.

Edwin: That brings us up to number nine.

Art: The Chimps, "Live at the Safari Club."

Edwin: Yeah! Did that come out as an LP only?

Art: LP and CD. It should have been LP only, I think, because it's got that sound that just belongs on vinyl.

Edwin: That's one of those records that I love, but I understand it's your worst seller.

Art: Yeah, it is. It shouldn't be, but...

Edwin: All you readers out there, if you're into the Pacific Northwest sound of like the Sonics, the Wailers and Paul Revere and the Raiders and all that stuff, this is a really cool band. It's kind of like a cross between the bands I just mentioned and the Mummies (throw in some Untamed Youth as well). Lo-fi, trashy '60s covers, fun attitude, good graphics and cheapness deluxe.

Art: It's actually all the guys from Satan's Pilgrims. The drummer, Ted, is the singer for the Chimps. The bass player's brother, I forget his name, takes over on drums and beats the skins. It's a good little record.

Edwin: What about number ten?

Art: A Ventures tribute.

Edwin: This is one of my favorite things that you've put out.. All of the bands did an incredibly good job recording their songs and it's all original Ventures music. I know the Ventures did a whole lot of covers, but they did a whole lot of originals too. A couple times when I've listened to this CD, I've wondered if anyone has ever put out an actual Ventures album that is all original Ventures music.



Art: Well, first of all, the Ventures are my favorite band. And, like you said, people think of them as the band that did "Hawaii 5-0" and some of the other covers that they did, but...it's kind of genius, for the early '60s, what they would do; they would cover a song that was hot for another artist and



then they would write originals that would kind of fit with the same deal...

Edwin: Filler, basically.

Art: But!! it was better...

Edwin: And they made more money, through residuals, than if they did all covers.

Art: Their marketing machine was amazing. It was that, that you said and taking the songs that were hot, rerecording them, adding so-called filler material, even though, to me, that's the heart of the Ventures, but also they would do the Mosrite guitar thing, where they put their name on the Mosrite guitar, which was a beautiful guitar and they would market that too. So on the Ventures tribute, I wanted to concentrate on the original material which is, to me, the best instrumental stuff out there. It's so much fun and has that great Pacific Northwest feel.

Edwin: I'd like it if someone did a Ventures album that was all original Ventures material that was recorded for the Japanese market because they were genius at writing these Japanese sounding melodies and they did a whole lot of those on Japanese albums where they were doing the same thing with mixing a few originals with Japanese hits.

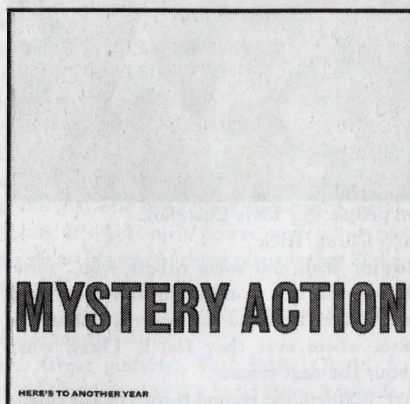
Art: They sold forty million records in Japan.

Edwin: Yeah, they sold a lot more in Japan than they did in America and were a hell of a lot bigger too.

Art: And still are. They're an interesting band; they never looked real hip, they're just these guys, you know, and a lot of people think they were just studio cats, but not really. They've done studio stuff since, but they were just great musicians. I'm a drummer and Mel Taylor is my favorite drummer.

Edwin: I've heard that they also recorded a whole bunch of albums and then another artist's name was put on it, the idea being that the market couldn't handle four Ventures albums in a given period so they would do two as the Ventures and one as the Zanies and one as the Goonballs (made up names - ed.), or something like that.

Art: Right. That's something I would want to ask...I'm actually a friend of the manager who was the wife of Mel Taylor, who passed away a couple of years ago. The Ventures were in Glendale a couple of weeks ago recording for a Japanese label and they were recording their old stuff, doing the originals



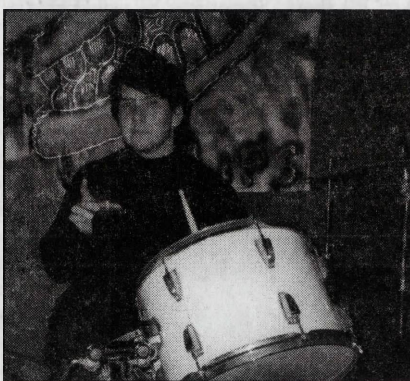
and some of the covers, but for the first time some of the more obscure stuff like "Stop Action" and stuff like that, and I was there with them. They invited me to go over for one day and it was fantastic. That's one question I didn't really get to ask but wanted to. Like, "What records are out there that are you guys under a different name?"

Edwin: I think we're on number ten.

Art: Yeah. Eleven is Satan's Pilgrims. We put out their fifth record, entitled "Satan's Pilgrims." They're a Portland, Pacific Northwest band and they're one of my favorite surf instrumental bands, modern, new bands. What separated them from the rest, I think, is that they had the Lively Ones, Dick Dale, California sound but the Pacific Northwest feel. That's what made it special. Like the Wailers and the Sonics...

Edwin: How did you hook up with them?

Art: I saw them a couple of times and we talked at shows and we always talked about doing something together and it finally hap-



pened. I went over to Portland and produced a record with the band. I was there two weeks and we recorded twenty songs.

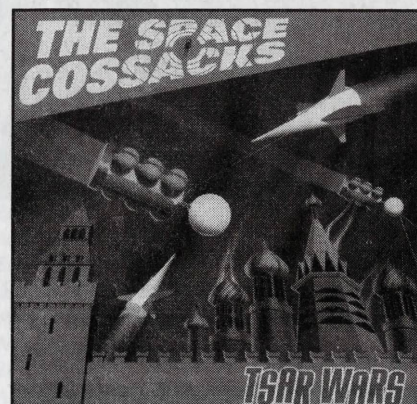
Edwin: Number twelve?

Art: Number twelve is a San Francisco band called Pollo Del Mar...Chicken of the Sea. Interesting band, They kind of combine avant garde jazz sounds with surf...

Edwin: They're different. I like them a lot and they kick butt live.

Art: Yeah! The lead guitar player is a graphic designer and he does some of our ads and stuff. A cool band that you readers should see when ever they are in town.

Edwin: Let's shift gears for a minute. When



did you decide to move to L.A.?

Art: When I realized that's where the money is (laughs).

Edwin: It seems to me that this is about the time, keeping the MuSick release chronology in mind that you moved out here.

Art: A little after that...What I mean about the money is, like you said, a lot of bands record their own stuff and they shop it. With MuSick it's not really like that because I'm into finding new talent and bands; I just love that aspect of it. Discovering and polishing a diamond in the rough, so to speak. Basically that means that we sign a band and we pay for the recording and take care of the graphics. It's not a cheap thing. It costs money and here in L.A., there's more chances for a lot of the instrumental stuff to be used in movies and TV and that's where...

Edwin: Have any of your...?

Art: Yeah, we've placed a couple of things. There was this movie called "Psycho Beach Party" that had the Fathoms on it and Los Straitjackets, Ben Vaughn, we got something placed there, a commercial for Toyota...Corporations that wanna pay some money to the garage scene, that's fine, we'll take it. The bands take it too, obviously, we split the money with them.

Edwin: Okay, we're up to lucky thirteen.

Art: Thirteen, the Fifty Foot Combo, reissue, Belgian garage surf band.

Edwin: Oh yeah, I've got the original release and the one you guys sent me. As I recall, yours has a bonus track or two on it.

Art: A couple of bonus tracks and new art work by Matto Le T.

Edwin: New art work by the same artist.

Art: Same artist. He's great. This Belgian guy. They're kind of like the Bomboras, fiery and trashy and huge and fun.

Edwin: Your liner notes and pictures feature some of their fans and some of the wacky people who join them on stage. It looks like a real hoot and it comes across on the CD. Are they still together?

Art: Yeah, they put out a new record in

Europe only. I don't know if we're gonna put it out but if we don't, I hope someone else does. It's called "Evil A-Go-Go." Ours was "Go Hunting."

Edwin: They have a theme going on, a jungle motif.

Art: Yeah, that's part of what makes them special, the tribal drums, bongos and congas, they have that percussion thing going.

Edwin: Number fourteen.

Art: One of my favorites, the Hypnomen from Finland. "Watusi 99" which is one of the best instrumental records ever, I think.

Edwin: Yeah, yeah. It's got a real varied sound a sort of Latin jazz thing going on through some of it...

Art: Right but also mixed in is a very evil, heavy fuzz guitar, even more evil than Davie Allan and the Arrows and they have some weird '70s strings, so it's a weird combination.

Edwin: I've heard the record you put out and also they did an EP on Gearhead Records which is excellent as well...

Art: And very different. That's the great thing about this band. That one is more like,,, well they cover Deep Purple's "Hush"...



Edwin: It's very experimental but it's also very much in the pocket, solid, fun...

Art: Great organ on that one.

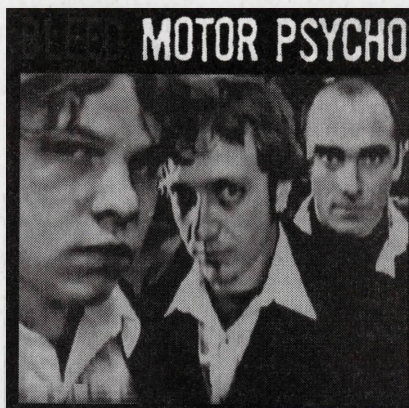
Edwin: Exactly! That keyboard player is amazing...Number fifteen?

Art: Probably our most different release, Mystery Action, "Here's to Another Year." Our first pop record, I guess. Pop, mod, blue eyed soul, Small Faces meet the Who type of thing...but modern.

Edwin: It's mostly all vocal with a few instrumentals.

Art: Exactly. And I should say that it's Evan Foster, lead singer and guitarist for the Boss Martians, playing guitar and singing here and Nick, the organ player for the Martians, playing organ here. It's great! This is something you could hear on commercial rock radio which is strange for us because people say, "Oh, that '60s sound," but the '60s influence is there but it's recorded in a way that could cross over, I think, to...not to Back Street Boys fans, but people who dig rock and roll and want new stuff.

Edwin: When I listen to it, it kind of indirectly points up the influence '60s music had



on people like Elvis Costello...

Art: Cheap Trick.

Edwin: Yeah and some others who.. show that music is a continuum and that good bands aren't afraid to borrow influences from where ever they feel it. Okay, what about the next release.

Art: Sixteen, the second record by the Space Cossacks, "Tsar Wars." Another great set of instrumental stuff. This one is a little more focused, I think, where the band wanted to explore different sounds.

Edwin: More of a studio effort.

Art: Definitely! We played a lot with tape speeds and different settings on the guitars and amps and reverb units and everything else to make it more interesting.

Edwin: I hear more of that Eastern European sound on that one.

Art: Ivan really digging back to his Croatian roots. very Russian sounding too, I think.

Edwin: This one reminds me of some of the material that came out about the same time on a Bomp! (actually Archive International Productions - ed.) comp, "Surf Beat Behind the Iron Curtain"...

Art: A wonderful comp!

Edwin:...which chronicles a lot of the originals sounds that were coming out of the Eastern Bloc countries during the '60s. I wonder how much of that stuff Ivan heard as a kid or picked up along the way.

Art: It's funny. Sometimes he would play a demo and say, "Check this out; it has that Dick Dale sound." What I would hear would be more of that eastern or Central European sound that you're talking about. It always comes through.

Edwin: Number seventeen.

Art: Bleed, "Motor Psycho."



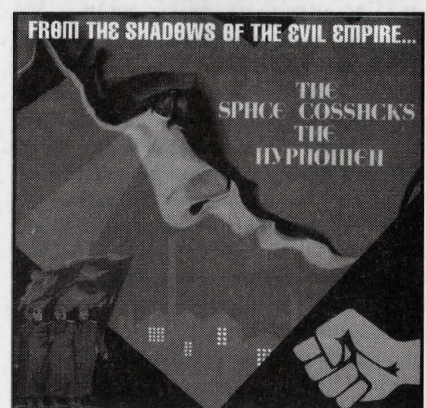
Edwin: A very different record for you. Very hard edged, in your face, garage rock and roll. Where are they from?

Art: Milwaukee. Kind of like the Sonics but growlier (sic... or should that be sick? hmmm ed.). It's only a trio so you don't get the whole keyboards and sax and stuff...

Edwin: Did you go back to Milwaukee to record that?

Art: That one they did on their own. What's weird is that some of the bands that we put out, we need so much money to record, for the studio and all this stuff, and Bleed was like, "Ah, just give us a little bit of cash and we'll do it ourselves in the basement and we'll just rock it out," and that's what they did.

Edwin: It sounds great. A raw sound. Some of my favorite records were done on a very low budget and I like that kind of sound. Some bands couldn't have gotten as cool a sound if they had gone into an expensive studio and shot someone's wad aiming for "excellence." For example, I really like the first Makers album a lot more than anything else they ever did and a lot of it has to do with the cheapness of the drums. It's honest, dirty and a great rock and roll



record...Number...

Art: Eighteen. A monster, horror compilation, "Monster Party 2000." I love monsters and I wanted to put out a monster record so we asked a bunch of bands to come up with either originals or some cool monster cover. Mitch O'Connell did a cover that's fantastic, the art work, he's a great artist.

Edwin: You've had a lot of luck getting bands to turn in material that is top notch....

Art: I just crack the whip (laughs). I just tell 'em, "It's gotta be good!"

Edwin: Were you shooting for Halloween with that one and did you kind of not quite make Halloween?

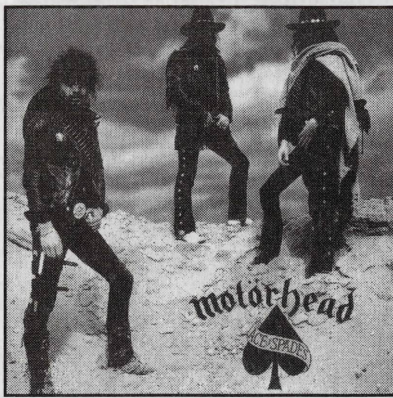
Art: It came out a full month before Halloween, but it should have been two months or even three months for marketing...

Edwin: ...but it's a monster record and there are a lot of terrific bands on there. It will just as cool for Halloweens to come.

Art: That's the plan.

Edwin: Number nineteen!

Art: Nineteen and twenty are EPs that we put out. Seven inch EPs. So eighteen full



lengths and two EPs so far. Both of them are splits. The Space Cossacks and the Hypnomen on one of them, that one is called "From the Shadows of the Evil Empire." Kind of a Russian theme...

Edwin: Kind of like a cross between the Shadows sound and that Russian sound.

Art: Yeah, they both wrote some great Russian style songs and the art work was done by Shag who did a superb job of capturing that old Russian...propaganda...a very Communist era style. The other EP is a Fathoms/Space Cossacks split. Straight ahead surf. One original from each and then the Space Cossacks covered a really obscure song by the Chantays called "Space Probe" which was later done by the Nocturnes which are one of my faves and the Fathoms covered the Rebels' "Comanche" that was big on the "Pulp Fiction" soundtrack.

Edwin: Okay, so...

Art: Let's talk about California girls.

Edwin: I think the Beach Boys and David Lee Roth have talked enough about those California girls so there's no point in us talking about them.

Art: But they are nice.

Edwin: Yeah, when they're not slapping ya and kickin' ya in the...well, I've never experienced such,,,

Art: Fun?

Edwin: ...pleasantness,, talking about the slapping and kicking, of course.

Art: Some people like that.

Edwin: Slapping and kicking isn't bad!...So, what is the best place to get tacos and burritos in Los Angeles?

Art: It's actually a place real close to your pad called Carnitas Michoacan. The best beef ever and spicy..

Edwin: Yahoo!

Art: Yeah, that's the place. A small, Mexican obviously...It seems to me, being from the East coast, that real Mexican is something different and new.

Edwin: We counted up from one to twenty. We're going to do a count down now. I'd like you to tell me your ten favorite full length recordings starting at number ten and working down to your all time favorite and tell me what you like about them.

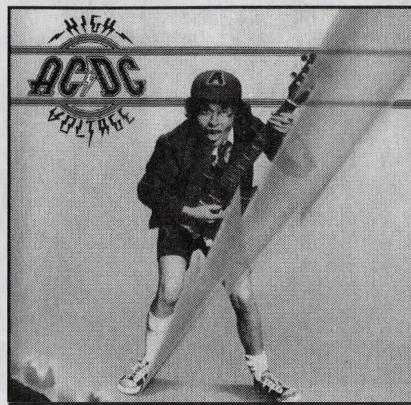
Art: I think number ten would have to be "Ace of Spades" by Motorhead. It's one of those records that...even people who are seem to be into only one kind of music seem to like that one from punk rockers to metal people. It's got such power and takes no prisoners. It's one of those records that kicks you ass!

Edwin: I would agree that it's also the best Motorhead album.

Art: Great guitarist, Fast Eddie Clark. A killer. Number nine is a band from Australia called the Atlantics. The album is called "Now it's Stomping Time" and the Atlantics were just an amazing instrumental band...

Edwin: They're one of my favorites.

Art: ...that mixed a little of the Shadows



with the surf thing and were really influential to the Space Cossacks. The way they played was really aggressive and manic. Punk rock for its time, in a way. A lot of echo and weird effects...

Edwin: Studio insanity.

Art: They opened for the Beatles when the Beatles played Australia.

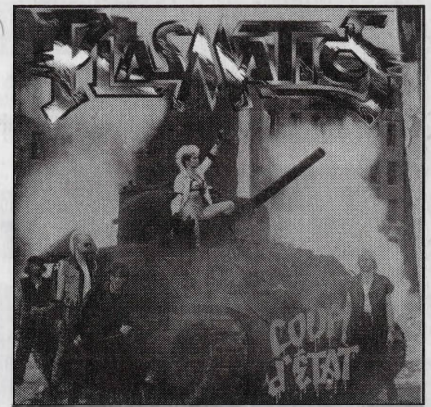
Edwin: Is that right? It's kind of surprising that the Beatles didn't turn into a surf band...yeah, right... actually, the Atlantics turned into a Mersey Beat band and started crooning and doing harmonies and wearing pointy shoes and stuff.

Art: You are correct.

Edwin: Okay, number eight?

Art: ...would have to be "High Voltage" by AC DC. I think it's their first full length with drummer, Phil Rudd, who is amazing. Steady, not about the fills but all about the feel and they were just dirty...I don't know how they came up with that sound. I know they loved Chuck Berry, but it's so electric.

Edwin: Well, I'll tell you one thing, which you probably already know, the two brothers had an older brother who was in the



Easybeats...

Art: That's right

Edwin: ...so they had '60s music flowing through their veins and the Easybeats is one of my favorite '60s bands...

Art: George Young, was it?

Edwin: Yeah.

Art: So the songs are there and I identify with that song, "It's a Long Way to the Top if You Want to Rock and Roll."

Edwin: How about number seven?

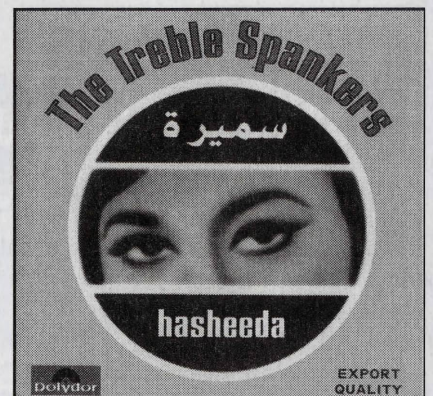
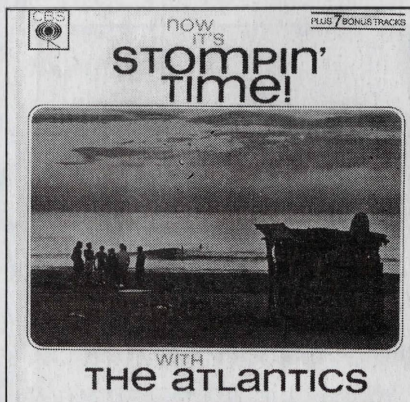
Art: The Plasmatics, "Coup d'Etat." I think it was their first record on Capital, I'm not sure, right when the band changed their sound.

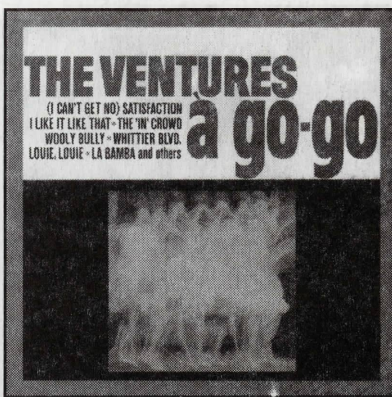
Edwin: I think it was their second or third album.

Art: Third, I think. I love "New Hope for the Wretched." That and "Coup d'Etat" are probably my favorites and "Coup d'Etat" edged out the other because the songs are just so outrageous with wild lyrics and she just goes nuts.

Edwin: I saw them three or four times. I wasn't so much into the music as the whole spectacle. Ritchie Stotts, the guitar player, was an amazing character and I always thought of him as the "brains" behind the organization even though he looked like a complete idiot on stage. Okay onward and upward.

Art: Number six would be a band from Holland called the Treble Spankers. The album is called "Hasheeda" and they are my favorite modern instrumental band. They mix some of the Dick Dale sound and are very European, but what really makes them special, other than the incredibly talented guitar player, Phantom Frank, is...they bring a lot of Middle Eastern, Spanish, North





African, Mediterranean and Moroccan influences to their music. That's the Treble Spankers.

Edwin: Counting 'em down. We're at number five.

Art: I would say the Ventures "A Go-Go" record. They took on a lot of different fads and when the 'a go-go' thing was happening, they put out Ventures "A go-go" and it's got a bunch of great songs. Again, they did the covers that were hot at the time like "Satisfaction" by the Stones and "Wooly Bully" but once you get past that and check out the originals like "A Go-Go Dancer," "The Swinging Creeper" and "Go-Go Slow" you see how great they are.

Edwin: It's kind of like their early '60s spin on the crazy, drug addled, teen sound of the mid '60s. Okay, number four?

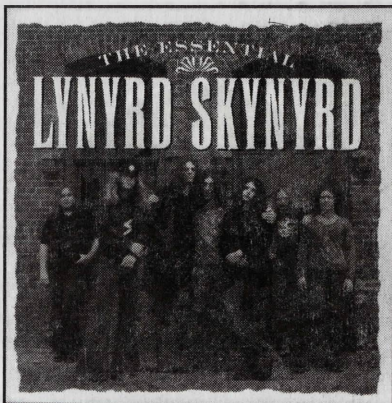
Art: Well, this is obviously a compilation, but "The Essential Lynyrd Skynyrd" collection...

Edwin: Okay! End of interview! Get out of my house!

Art: (laughing) That's the thing, to a lot of people who are into the '60s thing, Skynyrd would be the most hated type of sound, but to me, they were punk rock. I mean, these guys couldn't do anything but that music. They were just trashy Southern guys. The songs and the lyrics, what they were singing about was so pure and it was a tough life. In a way, some of the punk rock that you hear, all the politics and hard life observations, Skynyrd was, in their own way, doing. Even though, perhaps, they didn't look as cool, they were pure rock and roll to me.

Edwin: I think most of their "bad rap" probably springs from "Free Bird" with the excessive, mindless jamming.

Art: Southern poets.



Edwin: (laughing) Okay, number three.

Art: Number three is the CD issue of the Cramps "Psychedelic Jungle." And, as if that wasn't good enough, they added "Gravest Hits," as part of the issue. "Gravest Hits" has "Human Fly" and all those songs people love by the Cramps, but "Psychedelic Jungle" is my favorite. It's the first without Bryan Gregory. Kid Congo Powers is the guitarist and it's slower and psychedelic and dense.

Edwin: I absolutely loved "Gravest Hits" when it came out and seemed like it took a loooong time between that one and their first full length, "Songs the Lord Taught Us."

Art: "Psychedelic Jungle" was kind of a transitional record for them. Kid Congo came into the picture and added a different color.

Edwin: I think Bryan Gregory, good or bad, added a psycho edge and I think, maybe, there just wasn't room in the band for two psychos, or three psychos? Whatever. Number two?

Art: Number two would be the Damned, "Damned Damned Damned." A perfect punk rock record. Brian James, that's his



moment right there. I mean, he's done plenty of things since but that's it! It captures all the elements of the Damned that I think were amazing. It's fast, in your face, short songs, great.

Edwin: I'd have to agree with you. That, by far, is their best album. They were just learning how to write music and it's naive magic.

Art: "Neat Neat Neat" and "New Rose" are great songs that people know, but their other stuff is great like "Born to Kill," "Stab Your Back" all of it.

Edwin: Okay, ya ta da da! Number one.

Art: Number one was difficult to pick. It's another Ventures record. This one's called "The Batman Theme" and features themes from other TV shows. Again, there are covers that people may remember, but the original material on that record is, to me, some of their best stuff like "Joker's Wild," "The Cape," "00-711" or seven eleven, "Hot Line," "Vampcamp," these are just amazing songs. I don't know how they came up with them.

Edwin: Maybe, possibly, they were going for songs that fit. You can imagine them being



TV themes. You've got to be on the ball to write a song that people can hear day after day after day and not get tired of which is what wiring a theme song for a TV show is all about.

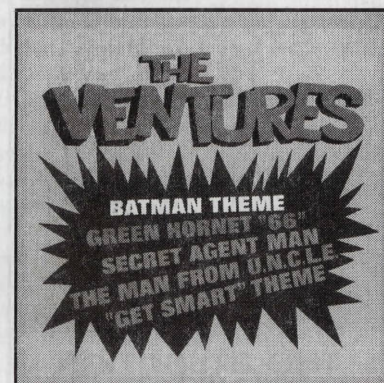
Art: This record, and the other nine, maybe there are some better records, but these are the records I play all the time that I don't get sick of and that's how I chose them.

Edwin: What's on the horizon for MuSick Records?

Art: We have a Link Wray tribute coming out, concentrating not just on the instrumentals that people know like "Rumble," "Ace of Spades" and so many others, but the vocals. The Fleshtones are going to be on it and Deke Dickerson and the Ecco-Fonics among others. We also have "Instrumental Fire - Volume Two," We're gonna do another instrumental compilation. A little bit of surf, but it's going to be different instrumental sounds from all over the planet. Another record we're working on is by a band from Croatia called the Bambi Molesters. That's been their name in Croatia for a while, but they were contacted by Disney and they were told to change the name, Bambi Molesters. Now they are going to be called the Monostars. They're probably the hottest instrumental band from Europe. They're from Sagre, Croatia. They've opened for the Cramps and REM and both of those bands, when they saw them, they couldn't believe it. Lux Interior said that that's the best surf band he has ever seen. They're going to come out here and record their third record, as the Monostars, and will probably have some guests, some of the guys from REM, maybe even the Cramps, I don't know.

Edwin: Okay, let's go have some burritos.

Art: At Carnitas Michoacan!



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"DEMONS"

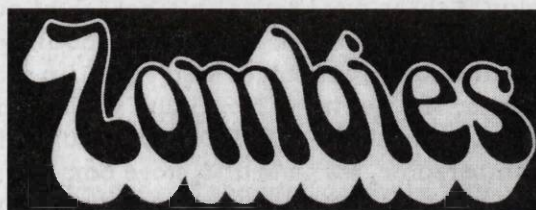
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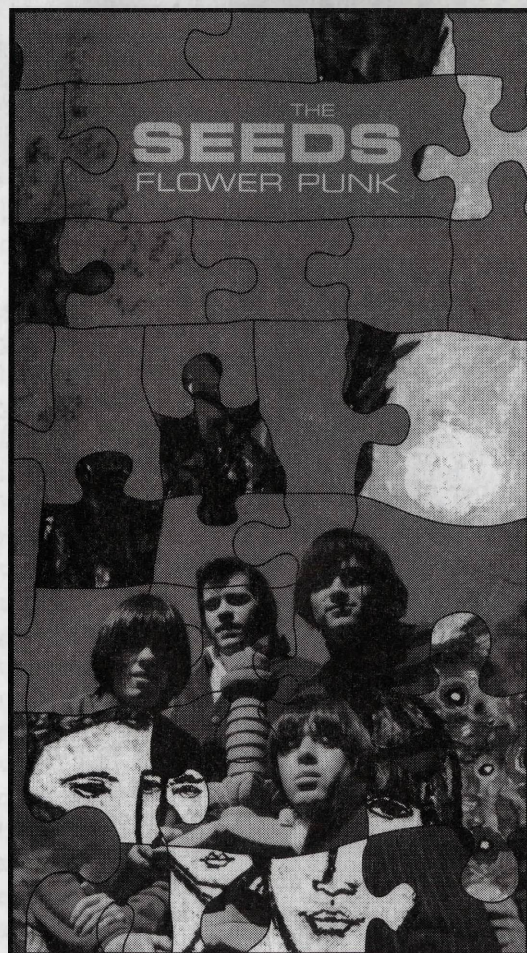


IN A CD BOX SET BATTLE ROYALE!!

Several people have voiced an opinion of my CD box sets recently. I keep the box sets with the other CDs, but they are not the same size and therefore stand out like sore thumbs. I don't have many because they are expensive and few bands retained that "edge" (whatever that might be) for their entire careers. I have no desire to listen to later Rolling Stones records, for instance, no matter how good their first few years worth are. An almost universal assessment of my measly collection has been, "Oh cool, the Zombies box set. That rules!...er, the Seeds box set?! Why would you want more than the single?" or some similar sentiment. The common consensus among the few who have offered their wry commentary has been that

the Zombies' box set is well worth the fairly substantial price asked while the Seeds' box set can't possibly be good for much more than weighing down odd scraps of paper. Well, I have had ample opportunity to listen to both of them and read their respective liner notes and feel compelled to offer my own fair, objective, even handed and unbiased opinion of the relative merits of each.

There are many factors that come into play when rating these suckers. Monetary value is mighty crass, but worth a mention. There is an interesting phenomenon involving the price of box sets. The ordinary laws of salesmanship are turned upside down. I can imagine most of us would scratch our heads and refuse to fall for the



VS.



ploy if there were actually a barker at our local recorded music emporium shouting, "Ladies and gentlemen, step right up for the deal of the Century! Normally, you can buy one CD for about \$15. But if you buy this cumbersome, awkward to store box set, you can get four CDs for... not \$60... not \$70... but an amazingly incredible \$80! Sounds good, right? But wait! that's not all!! If you act now and snatch this puppy up, you'll get all the material the band and their management deemed unfit for human consumption... and four or five flawed versions of the hit! all on the same aforementioned four CDs. Now how much will you pay? Well, with tax, that's going to be close to \$90!! Hurry, hurry, don't miss this rare opportunity!!" Both of



the box sets under discussion are priced on the steep side when you consider that you really should be getting a quantity discount. However, it must be mentioned that the CDs themselves cost the record company next to nothing and it's the oversize packaging, the booklets and the record executives' salaries that you are actually paying for when you buy this sort of major label product. So, let's see, 4 CDs and a substantial booklet for x amount opposed to 3 CDs and a somewhat smaller insert but a significantly lighter bite out of the wallet. Hmmm, 5 times the inverse of pi, divided by the square in brown shoes, carry the 2... Enough fuzzy math!! From the standpoint of dollars paid for raw materials received, the Seeds set is actually a better value. But if that were the only consideration in this world, we'd gladly pay a tad extra for twice as many pounds of lead than gold and that just doesn't pan out. When you count

the number of songs and figure in the amount of informative and entertaining text and eye candy in the booklet of each, the value equation shifts radically in favor of the Zombies. "Zombie Heaven" has 4 discs with an average of 30 songs per and 68 pages of fine print text with seeds of groovy photos and many exaltations of the band's awesome grandeur. "Flower Punk," on the other hand, has 3 discs with about 20 songs per and comes with 16 pages of info, much of it apologetic in tone for the admittedly lame nature of a good deal of the material found within.

If these were the only criteria upon which to make a judgment, it would be apparent that the Zombies have a decided

VS.



edge in the value sweepstakes. Let's dig a bit deeper, though, and try to get a grasp on some form of intrinsic worth. The Zombies collection includes the band's two albums, all their singles, a whole slew of live material (that is better than the studio efforts of the vast majority or their contemporaries) and a large number of songs that, although never released, are on a par with their "official" tunes. It also offers a remarkably detailed and intimate look into the lives and work of five of the most original and talented musicians of their time. The genius of the Zombies is acknowledged by everyone I've ever discussed them with from die hard '60s fanatics to late '70s punk aficionados to pimply faced fans of modern television fare. Although I've been a Zombies fan since I first heard "She's Not There" and "Tell Her No" as a mere sprout and have collected a number of albums of hits, rarities and BBC archives

material, there are a wealth of songs on this awe inspiring collection that were new to me the first time I listened to it. They are now treasured examples of the Zombies' rare charm and power. The Seeds box set, by comparison, is not much more than their regular GNP Crescendo albums (still in print, by the way, and which I already had), two to a disc, accompanied by liner notes that try to explain the band's popularity (limited at that!) as the product of milking the "Pushing Too Hard" formula for all it was worth on a couple of albums and going off one deep end after another in search of commercial teen appeal on their goofy psychedelic flower power album, the (most likely simulated) "live" album and the stiff/insipid "blues" album. The Seeds were primarily the semi-lunatic vision of Sky Saxon accompanied by three able but not remarkably inspired band mates. Your average music lover would find



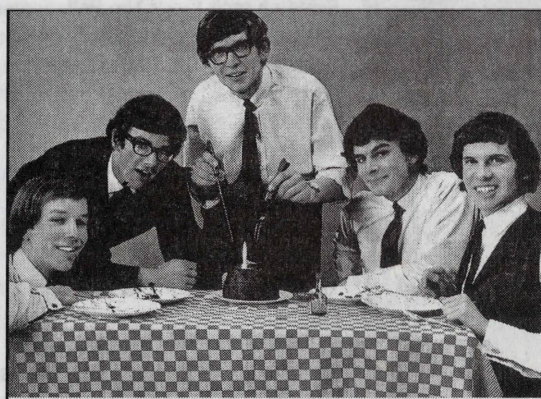
it a painful experience to sit through even one of these discs.

If Mr. Spock were reviewing these box sets, he would place "Zombies Heaven" on a pedestal and use "Flower Punk" as a shim to level said pedestal. But this ramble isn't over yet, Bucko! I am not a Vulcan!! I happen to LOVE the Seeds and passion rules over logic in the world of music appreciation on the individual level. The fact that the Seeds' material all sounds about the same is a good thing to someone who likes that particular sound. The oddball orchestration, forced hippie mumbo jumbo feeling and inept execution on much of "Future" are positive attributes to someone who normally scorns "perfection." The laughable pretensions of Sky's vocal delivery, his use of the lines "night and day" and/or "day and night" in over half of his compositions and the general lack of sophistication of his music and lyrics are endearing qualities to enough of us that someone found the concept of releasing this

box set a viable one. The stories of Sky acting like a certifiable nut, cohabiting with multiple women and dogs, converting a number of week minded souls to his self aggrandizing religious beliefs and generally overstaying his welcome of late, ranting about the injustice of the world where he's concerned, add a certain element of intrigue to his "character" to someone who views "normal" as something less than desirable. HELL NO!! I don't want to pal around with him but...

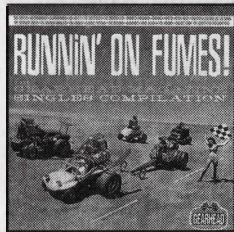
Okay, here's the deal! Right or wrong, I would rather have a box set by the Archies than Bruce Springsteen. I, personally, find Bruce's voice irritating while the Archies "speak to my soul." ...uh, yeah right!... Whatever. And by the same token, if you feel that Gwar is a better band than the Sonics, then their box set is obviously better... in your Universe... Lord have mercy on your

VS.



soul... Anyway, I keep the Zombies and Seeds box sets on the same shelf because, like a father, I love them both equally... Of course the ill tempered, idiotic bum has given me a bit more aggravation than the Nobel Laureate, but, hey, I'm not one to quibble. Here's a quick bit of anecdotal wisdom to help put things in perspective; while Bomp Records and Donovan's Fairies guru, Paul Grant, tells the story of calling Mr. Saxon at his folk's home once and hearing the elderly woman who answered yell out, "Ritchie, it's for you" followed by a whiny "Mommmmm! I told you to call me Sky!", the Zombies tell the story (in an interview found on their box set) of racing for miles to escape a car full of gorgeous, young, Zombies' love hungry vixens. 'Nuff said??? Good, you are hereby free to get back to your tv Guide crossword puzzle, romance novel or whatever other lofty pursuit you have lined up for the rest of your evening. I think I'll go pick up the hot new Bachman Turner Overdrive 8 CD box set.

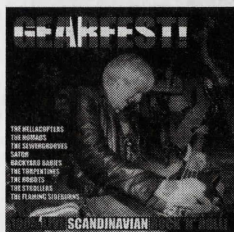
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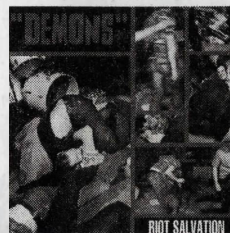
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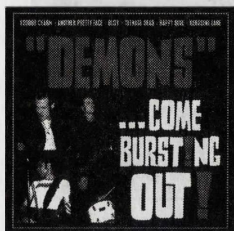
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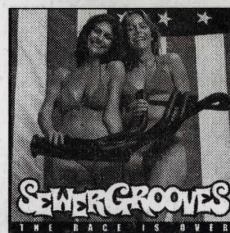
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Exclusive live tracks by Swedish rock kings The Hellcopters, The Nomads, Sewergrooves, Backyard Babies, Sator, The Turpentines, Robots and Strollers, and Finnish sensations the Flaming Sideburns! 16 tracks, full color 12 page booklet.



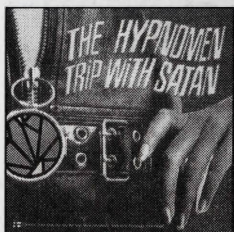
RPM 017 "DEMONS" Riot Salvation
12 track LP \$9 / CD \$11
The first full length LP from Stockholm Sweden's "Demons" can be described with one word: REAL! Anyone into the good stuff (Dictators, New York Dolls, Damned) lives for records like this, and "Riot Salvation" is definitely one for the ages!



RPM 013 "DEMONS" ...Come Burst!ng Out!
6 song 12" EP \$7 / CD \$8
The new leaders of the Swedish rock and roll scene! The sound is explosive and the songs are desperate and drenched in attitude... as Jeff Dahl said: "heavily, shamelessly Stooges influenced, and bless 'em for that!"



RPM 018 SEWERGROOVES
The Race Is Over b/w Slave To The Sound Of The Mellow Blues 7" \$4
Much talked about Swedish sensations featuring Robert Hellacopter on drums, but it's just kick ass rock and roll to us! Full color picture sleeve.



RPM 014 THE HYPNOMEN Trip with Satan
Pink Vinyl 10" EP \$7 / CD \$8
Dynamic Helsinki Finland instrumental band serves up a mad meltdown of biker-fuzz, psychedelia and soulful organ grooves... Great versions of "Hush", "Dance With The Devil" and "Need No Doctor" plus 4 originals, 5 on the CD!



RPM 019 THE DRAGONS
Woah Yeah! b/w Wasted Days and Wasted Nights 7" \$4
San Diego's other finest rock and roll band! Woah Yeah!" is a must hear, and that old Freddy Fender tune "Wasted Days and Wasted Nights" never sounded better! Great full color picture sleeve.



RPM 015 RED PLANET
Let's Get Ripped! b/w Too Drunk Too Fuck 7" \$4
Pop-punk masterpiece! The soundtrack for every drunken Saturday night from here on out! Full color picture sleeve.

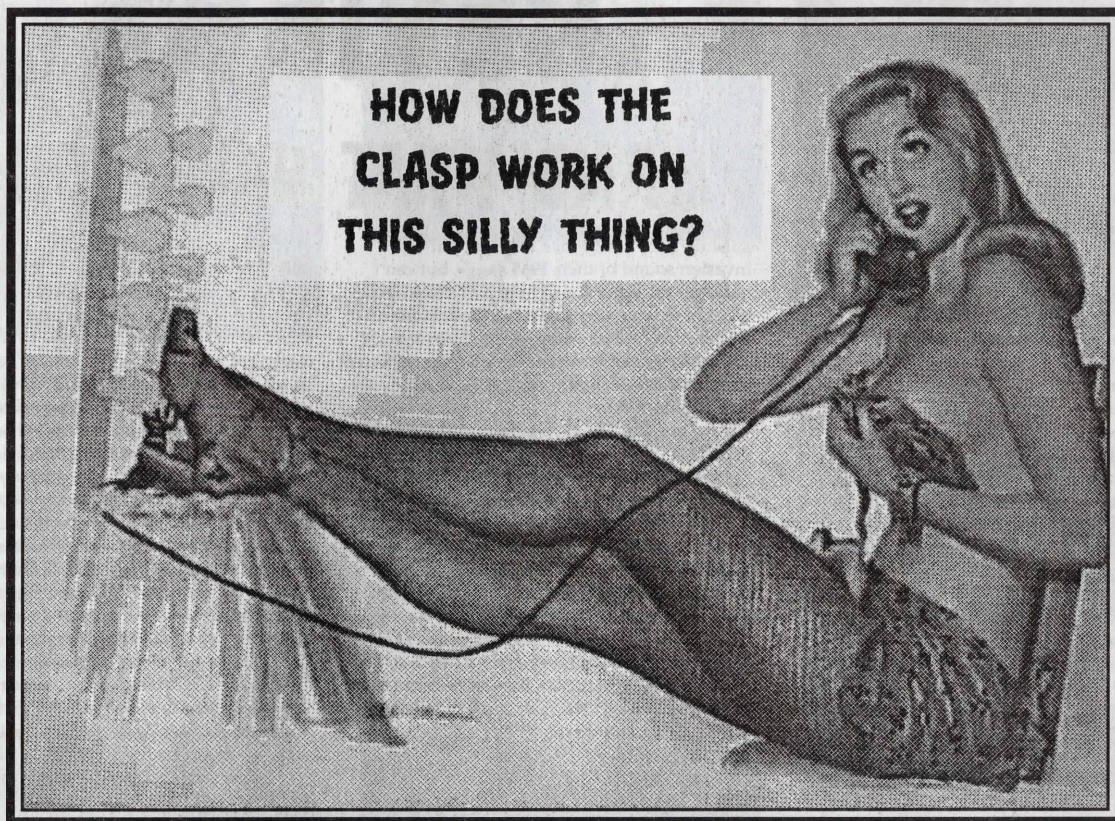
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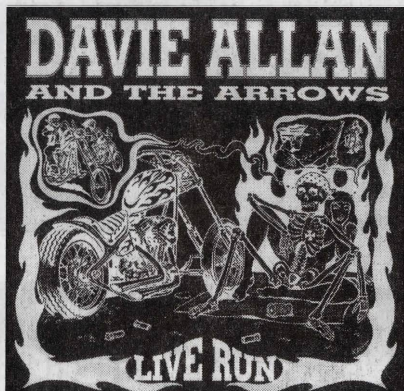
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DAVIE ALLAN AND THE ARROWS
"Live Run" CD

I love this stuff!! I'm lucky to live in a town where I can see this band play in the corner bar one week and the hip night club the next. The latest incarnation of the band is Davie on guitar and no vocals, Lee Joseph on bass and no vocals and Dave Winogrand on drums and no vocals. This particular CD was recorded live in a dive in Van Nuys and features the rhythm guitar work of Mel Bergman and Lane Valadi, presumably not at the same time, but I couldn't swear to it. A swell mix of well weathered Davie nuggets, choice cover tunes and new gems that take off where the biker mad '60s left off. This is a tight and energetic performance (not that I've ever seen a bad Davie Allan show) that is interspersed with applause from a small but spirited crowd. The fuzz? Like they say on the pizza sauce commercials, "It's in there!" (Total Energy POB 7112 Burbank, CA 91510)



BEAU BRUMMELS, THE
'Live!' CD

For diehard fans of the band in their late '60s phase, this will come as a blessing. This 19 song set was recorded in 1974 when the original band got back together for a series of low key performances for friends, neighbors and dedicated followers to see if they could recapture the spark that they had with such hits as "Laugh Laugh," "Just a Little" and others. It didn't work out and this material has lan-

RECORD REVIEWS AND WHAT HAVE YOU

guished until now. I love the faux Brit Invasion sound of their 1965 songs, but can't quite get my arms around the lion's share of tunes here which are just a tad too folk pop, singer / songwriter sweet for me. This is fairly similar to singer Sal Valentino's Brummels follow up project, Stoneground. (Dig Music Sacramento, CA)

BLEED

"Motor Psycho" CD

Hot and heavy. One of the hardest rockin' outfits to slither out of Milwaukee. The band is a three piece and borrow from the punks of the '50s and '60s as well as the more modern toughnicks. Being a three piece, they all play their hearts out every step of the way because there's no one else to fill out any holes. The lead vocalist has a quaver in his voice that reminds me a tad of Clay Reed of Subsonics fame. Two tunes, "The Last Good Bye" and "Love Me" are reminiscent of the Flat Duo Jets. The similarities end there, though, as Bleed plows through one pile driver after another. Bombastic, primitive and catchy dirt spew from the Nation's beer capitol. (Musick POB 1296 Redondo Beach, CA 90278)

BOOK OF TIKI, THE

by Sven A. Kirsten - hard bound book
If you're into Tiki art (and who in the Hell isn't!!), this is about as groovy a find as I can recommend. Were the inhabitants of Easter Island idol worshippers or hipsters way ahead of their time? I'd like to think the latter, but... This highly informative and entertaining book is jammed to the rafters with photos and illustrations that capture the island flavor of the restaurants, movies, bars, apartment buildings, books, household products, bowling alleys and knickknacks that have been inspired by the legend and imagery of these Polynesian icons. Whether you want to get an education about where the Tiki fascination started and trace it's spread throughout the "civilized" world or just spend hours on end feasting on scrumptious visual candy, this beautifully crafted book is a must have. My own little satanic Tiki room is far richer with the inclusion of Sven's gem. (Taschen www.taschen.com)

BUFF MEDWAYS

"Til it is Over" 7"

I feel familiar enough with Billy and his music to use the short band name. For those

of you on a more formal basis, this is Wild Billy Childish & The Friends of the Buff Medway Fanciers Association. This is the post Headcoats project that we fans have been anticipating. I received an advance copy so it might not be out quite yet. Like all of Billy's bands, this one is different in very subtle ways. There is a bigger sound overall on this 4 song EP than on some others. While retaining much of the sarcastic, caustic lyrical content and further championing the general value of '60s music and bluesy cheapness, there is a slight shift in tone to include influences of a '70s nature. Nothing radical, mind you, but I hear twinges of acid guzzling Hawkwind on some of the more studio enhanced sections and even shades of the Dead Boys in some of the guitar chords. "Archive from 1959" is a bit of a return to "Girl from '62." The others, "Medway Sadness," "Just Explain" and "Til it is Over" are further expressions of angst, disdain and what have you served up with the soulful and cool drive one would expect from an energetic trio led by the Wild one. (SmartGuy 3288 21st Street, PMB #32 San Francisco, CA 94110)

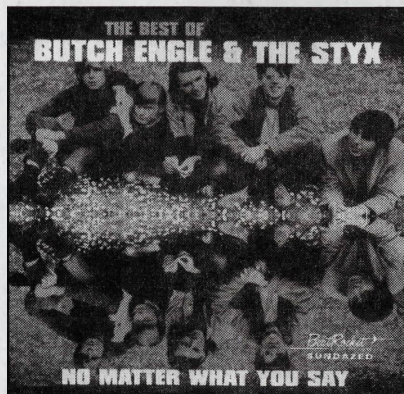


The Buff Medways
Photo by Rachel Jordan

BUTCH ENGLE & THE STYX
"No Matter what You Say" CD

Seventeen classic circa '67 tracks from a band that only put out three singles but were obviously right at home in the studio. Fronted by the pouting, edgy vocals of leader, Butch, totally locked in on all the various popular styles of the day and possessed of their own inventive spirit, the band could have gone a lot farther but gave up the ghost before putting out an album. Shades of everyone from the Iron Butterfly to the the Jefferson Airplane surface in the Styx battery of organ,

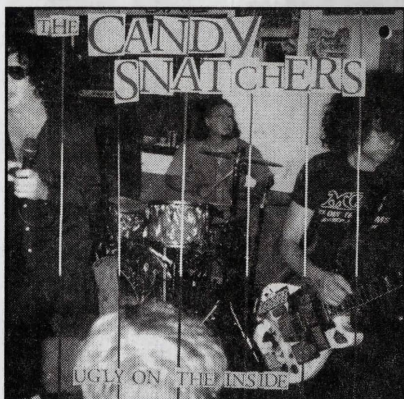
fuzz, harmony and solid rhythm. Many of their songs were written by Ron Elliott of Beau Brummels fame who found an outlet in the band for his amazing backlog of material. His prowess as a tune smith helped elevate these guys above many of their contemporaries. Their story is told here in an informative booklet and as a series of groovy, pop, happy/sad love tales. (Beat Rocket/Sundazed POB 85 Cossackie, NY 12051)



CANDY SNATCHERS

"Ugly on the Inside" 7"

Three manic spasms of punk rock and roll mayhem from the baddest bunch of guitar thugs you'd ever want to run into in a dark Virginia alley. Larry has never sounded so insanely intense as he does belting out "Ugly on the Inside," "Party Girl" and "Cocaine County." If that's the County these chaps hail from, it's no wonder they exude such a nose bleed inducing adrenaline rush on stage and on vinyl. Feedback, grinding guitar, thunderous beat and a hearty "yeeaaargghhhhhhh!!!" Wimps need not apply. (Get Hip POB 666 Canonsburg, PA 15317)

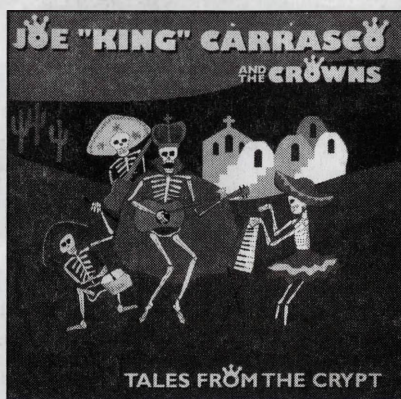


JOE "KING" CARRASCO AND THE CROWNS

"Tales from the Crypt" CD

Ah ha ha hooie! Tex-Mex rock and roll trash from the early days of Joe's spoof on the Sir Douglas Quintet's take on one of the more hardy genre's of down home rock's history. This is 13 songs that were recorded as demos in 1979 and 1980 and were originally released on cassette only in 1984. It's new stuff to me and sounds pretty peppy, faux ethnic and fun. The band had a number of ties with Doug Sahm and do a great job of capturing that hypnotic, toe tapping, cantina rhythm. Joe's knack for turning the mundane into memorable bar room dance fodder is evident in,

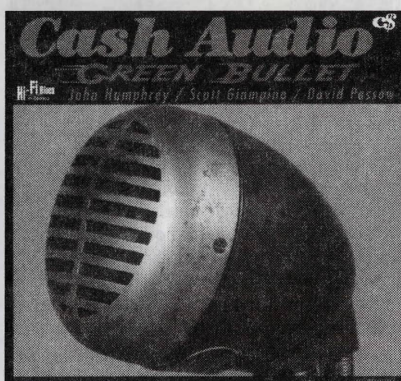
"Morning Coffee," "Tears Been Falling," "Sweet Little Rock n' Roller," "Let's get Pretty" and others. His playful spirit shines through on "Monkee Got My Frisbee" and some of the ersatz spanish material. (ROIR 611 Broadway, suite 411, NY, NY 10012)



CASH AUDIO

"Green Bullet" CD

A very cool dirty blues outfit that has until recently been recording and playing shows under the name Cash Money. Legal wrangling or the desire to avoid that particular hell, has necessitated the change. The stark and gritty duo of John Humphrey and Scott Giampino has been augmented by new member, David Passow, who adds tons of wailing soul via the harmonica. Great musicianship, varied and heartfelt material, vocals run through the wringer for that low down, muffled whine and tasty blues harp make this a welcome addition to any Blind indigent from the Depression era wannabe collection. Some of these tunes could have been inspired by Tom Waits' more morose meanderings as well. (Touch and Go POB 25520 Chicago. IL 60625)



JAMES CHANCE & THE CONTORTIONS

"White Cannibal" CD

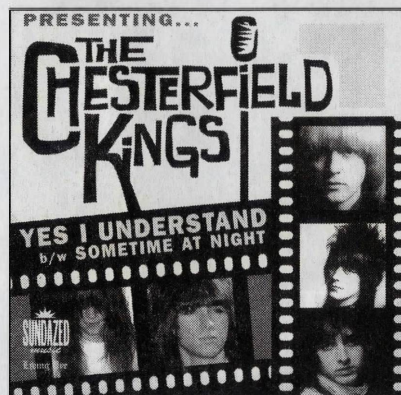
This one takes me back! I went through a James White and the Blacks, "No New York," Teenage Jesus & the Jerks, et al. phase and have lived to tell the tale. If you've already grooved to the cassette version of this 7 song set, you know the drill. For the rest of youse, this is "59 minutes of pure funk/punk music!" that was recorded at a few amazing shows that went down in New York in late 1980 and early 1981. All the quirky, herky jerky, crooning and sax honking that made this loony so popular on the beyond punk underground scene is presented in about as pristine a fashion as one could hope for. This collection comes with the original cassette liner and

definitive versions of "I Got You, I Feel Good," "That Old Black Magic," "Sophisticated Cancer," "King Heroin," "White Cannibal," "Money to Burn" and the ultimate teen feel good anthem, "Contort Yourself." A perfect time capsule. (ROIR 611 Broadway, #411, New York, NY 10012)

CHESTERFIELD KINGS, THE

"Yes I Understand" 7"

I've been a fan of these East Coast retro demons since I picked up the "Here are the Chesterfield Kings" LP back in 1982! The band still features the ever snotty vocals of Greg Prevost and the bass/guitar work of Andy Babiuk. The line up has changed over the years and the band has dabbled in surf harmonies and various other genres but they are back in the '66 groove for this slab. "Yes I Understand" is a classic example of a band original that could have served the Chocolate Watchband quite well in their day. "Sometime at Night" is borrowed from the Beau Brummels as is Sal Valentino who sings along with the lads on this chestnut. If the sleeve can be trusted there is a film out featuring the band and various others called "Where is the Chesterfield King?!!!" It sounds like a winner to me. (Living Eye/Sundazed POB 85 Cossackie, NY 12051)



CLONE DEFECTS

"Lizard Boy" 7"

There must be something about the water in Michigan. This four piece has obviously worn out their fair share of Iggy records a time or two. Strong, inventive and full of fire (as my idol, Al Green, might say). I'm sorry I picked this package up the day after they played L.A.; that must have been a killer diller show. This platter presents four sides of the Clone Defects' vibe, from the manic drive of "Rouge River Rebel" and "Not as Good as Gold" to the laid back slop rock of "Wholesome Girl" to the change up wonderment of "Lizard Boy." Engineered by Jim Diamond at Ghetto Recording studio. They got a great sound. This label hasn't let me down yet. (Italy Records 4530 Avery Detroit, MI 48208)

JEFF DAHL

"Pancake 31" CD

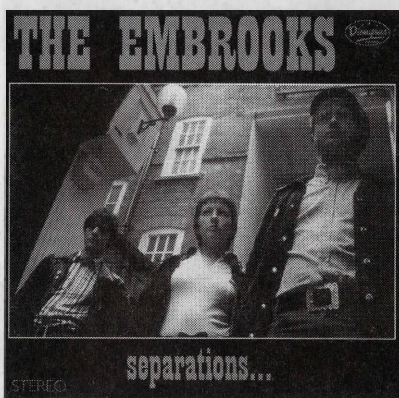
Jeff is back at it with the best record I've heard him do. I probably like it more because it sounds so much like Wayne County at his (her?) best. Jeff played and sang everything and manned the recording and mixing consoles as well. A spacey power ballad, a short instrumental and eight blasts of snotty, feel good rock and roll that capture the essence of Iggy, Alice, the Runaways and all the other

'70s acts who simultaneously worshipped and added to the rock and roll mythology. A fascination with the seedy side of life is evident in the lyrical content of such tunes as "Narco Voodoo," "Last of the Red Hot Cocksuckers" and "The Sad Ballad of Dagmar Tranquilizer." Solid. (Triple X POB 862529 L.A., CA 90086-2529)

EMBROOKS, THE

"Separations..." CD

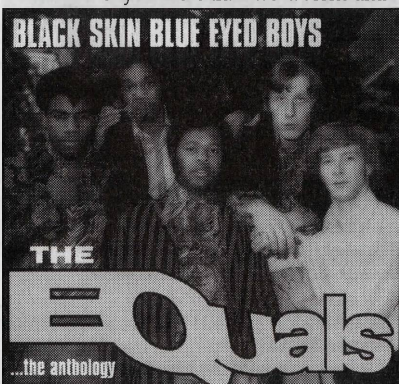
This is the second full length in a relatively short period from this moody retro Brit three piece. They achieve a spacey, echo rich, high end heavy wash that reminds me of the Jefferson Airplane on more than a few of their tunes. As well as turning in ten original mellow/twangy mind expanders, they deliver the same feel to four covers including the Rascals' "Love is a Beautiful Thing" and Credence Clearwater Revival's "Fight Fire." Swirling, jangly, mid '60s steeped, drug addled manna. Wait 'til they get their echo/reverb bill from the recording studio! (Dionysus POB 1975 Burbank, CA 91507)



EQUALS, THE

"Black Skin Blue Eyed Boys" 2 CD set

If you remember how great the single "Baby Come Back" is, you owe it to your self to delve a little deeper into this band's legacy. This particular anthology is a double barrelled blast of some of the finest pop rock the '60s had to offer. The band was huge in various parts of Europe, struck gold with the aforementioned gem, championed the cause of racial harmony in more than word alone and



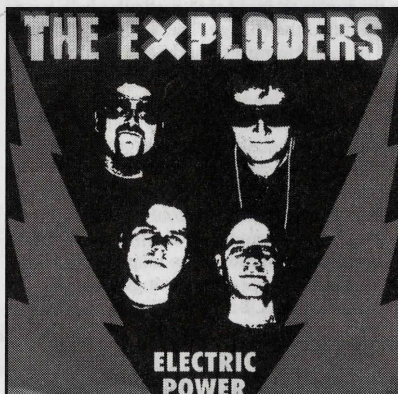
was the proving ground for songwriter/ hit maker extraordinaire, Eddy Grant. The 50 songs here represent a wondrous overview of a band that found their sound almost from the word go and were leaders rather than followers in one of the most experimental eras of recorded music. Gary Glitter, Elvis Costello

and many others have come under their spell and the proof is in this aural "pudding." High octane, good time '60s pop with flashes of Jamaican music influences and tons of original class. One of my favorite recent "finds" that I'm surprised I'd passed up so many times before. (Sequel/Castle A29 Barwell Business Park, Leatherhead Road, Chessington, Surrey KT9 2NY)

EXPLODERS, THE

"Electric Power" 7"

Hard edged rock fellers with their fingers on the pulse of cheapness. Two out of control numbers (both on the same side of the record, of course) that are over before you know it so you gotta start it over again, ad infinitum. "Electric Power" kicks off with a groove that would have fit on the most frantic of Captain Beefheart albums. These slacker fiends are obsessed with the 'Power' theme and they sing its praises in the other number, "Your Show of Shows" as well, a tune that has a honky soul thang going on as well as the high pitched guitar and vocal hoopla. Could that be the son of Mountainous Leslie West pictured prominently in mondo shades and love beads? Maybe this Canadian cat just uses the same barber. Groovy baby (Rip Off 581 Maple, San Bruno, CA 94066)



EXPLODERS, THE

"What's What & Who's Who" 7"

It's wild, it's wooly and it's Canadian! I don't know the other Cannucks, but I certainly recognize "Classy" Craig Daniels (guitar and backing vocals) as one third of the superbly campy Leather Uppers from a few years back. His axe sounds great here and the rest of the dudes are plenty rockin' and nervous on three originals, "Vanilla Gorilla," "Not Like You" and the title track and on "Rockabilly Drugstore," a tune they've usurped from the Crime songbook. Basic, tribal and ballsy music from the 51st State. (Teenage USA PO Box 91 Queen St. W. Toronto, ON M5V 1X6)

GITS, THE

"Seafish Louisville" CD

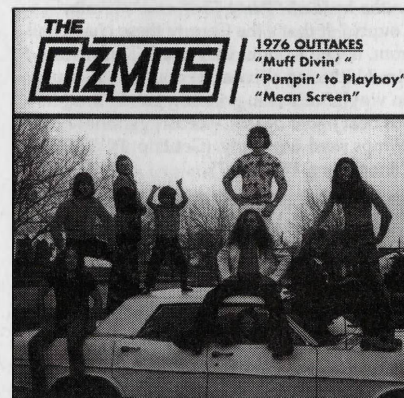
One of those bands that I feel fortunate to have shared the stage with when one of my stupid bands opened for them once at an outdoor affair at some park in Santa Barbara. I'm a little sketchy on the details, but I remember being floored by the power of Mia Zapata's amazing pipes and being charmed by her easy going manner. If you are a long time fan, you'll find plenty of new wrinkles here including some rare outtakes, remixed early gems and a cleaner than you could have hoped for live set that was captured for a doc-

umentary they were involved with in 1992. My ridiculous computer (I'm just kidding, Bessie!!, don't crash on me) can't read the data, but this is also an interactive CD-ROM with a video, photos and lyrics. If you've never been exposed to the band, this is as good a place as any to get acquainted with their groove. It's all good. (Broken Rekids POB 460402 San Francisco, CA 94146-0402)

GIZMOS, THE

"1976 Outtakes" 7"

Holy smokes!! I had no idea that Eddie Flowers and Rich Coffee were in the same band... in 1976! This three song EP also features six other long haired, bell bottomed rock and roll maniacs and some tough grooves. The band members were obviously into Iggy Pop, the Modern Lovers and anything else they could get their pot stained fingers on that had attitude and a raw edge. There is a CD release that culls the groups more polished studio efforts that I will pick up at some point based on the strength of these cuts. The versions of "Muff Divin' (in Wilkie South)", "Pumpin' to Playboy" and "Mean Screen" found here, however, are about as stark and rough as you could ask for without losing a rock and roll vibe to tape hiss and unintended background noise. All three tunes are glorifications of explicit sexual activity, one with a willing partner, the others with an even more willing upper appendage. Interestingly, a few of the members are only utilized as background singers on each song. (Hate Circ-ne Gianicolense 112 00152 Roma, Italy)



HATE ZINE #8 w/ Free 7" Gories/Lord high Fixers

Very well laid out mag with a whole bunch of bands that have brought a smile to my mug at one time or another. I don't read Italian so I can only look at the pictures, check out the band names in bold print and groove to the record. Said split single features two very, very live tracks by some rather cool bands. The Gories do "Boogie Chillun/I Got Eyes for You" from a show in 1992 and Lord High Fixers do "The Things She Says" from a 1996 show. If you are into either one, this is likely to be a completists dream... or nightmare depending on how easily you can get this. As well as being crammed with record reviews, this slick paper, black and white scene report has articles and/or interviews that feature Andre Williams, Bantam Rooster, Demolition Doll Rods, No Talents, Mick Collins, the Dirtys, Lord High Fixers, Action Swingers, Hound Dog Taylor and Taxi. There is also coverage of local level European punk and a USA report. Teenage rebellion! (Hate Circ-ne

IN THE NEXT ISSUE OF
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CAN YOUR HEART
STAND IT ????!

Gianicolense 112 00152 Roma, Italy)

KILL-A-WATTS, THE
"Mutant Brain" 7"

Wow, this is cool! It's different, but I can't help thinking this sounds like a speeded up version of the Drags, and that is high praise, to be sure!! Two girls, two boys (all young enough to be carded for cigarettes) and enough adrenaline for twenty first time parachute jumpers. If you like the Statics, the 1-4-5's and capuccino with an extra shot, slam this on your turntable and get down. "Mutant Brain" has that patented male vocal with crazed female backup thang going on while "Treat Me Like a Jerk" is all woman wail and righteously indignant killer angst. I want to hear some more of these misfit wonderbrats!! Yahoo. (Rip Off 581 Maple, San Bruno, CA 94066)



JANET KLEIN AND HER PARLOR BOYS
"Paradise Wobble" CD

I saw a version of this group when they "opened" for Harold Lloyd at the local Silent Movie House and was taken with them sufficiently enough to buy their CD on my way out. If you like R. Crumb & His Cheap Suit Serenaders and/or Leon Redbone and have a healthy love of fun and tuneful female vocals, this is your E ticket ensemble. All the songs



were written in the first third of the 20th Century and are performed with the same type of instrumentation and inspiration that made these tunes winners the first time around. These obscure and ancient gems are given new life by Janet, who sings and plays ukulele and a variety of excellent musicians who kick the gong around via guitars, banjos, stand up bass, percussion gear, pianos, mandolins, coronets, violins, xylophones and vibes (all good). Long time aficionado of this golden era, Ian Whitcombe, is just one of the

Parlor Boys on this loving tribute to another time. (Coeur De Jeanette Productions POB 46044 L.A., CA 90046)

LEGENDARY INVISIBLE MEN, THE
"Who's Sorry Now" CD

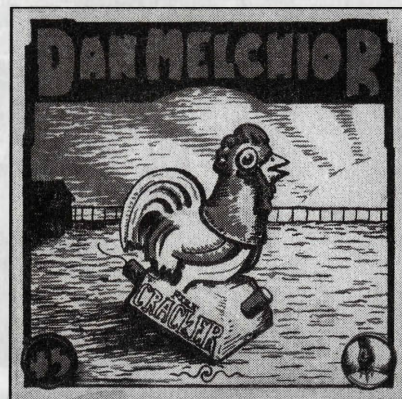
Holy cow!! Talk about taking the Mummies' ball and running it into the flamin' end zone!! These cats are all wrapped up and rarin' to fuck some proverbial shit on up. Well okay, this trash combo does sport goggles, hats and suits and what have you and write their own real gone tunes but, if you were a fan of good standing of the Mummies, you owe it to yourself to check out the new kids on the block... no, no, not those guys!! Two cheesy guitars, one booming bass, one wailin' organ and a rampaging drum kit equal one crazed bunch of furious dudes who know why the Pacific Northwest is known as such a hotbed of fertile '60s excitement. On this deluxe platter they manage to crank the speed and volume up just enough and add just enough extra attitude to their vocals to make it sound fresh again. 14 original blasts that are littered with familiar fragments and the odd borrowed theme that depict the frantic five's major obsessions, pot, malice, weed, revenge, bud and no good women, not necessarily in that order. And this is tighter than one might expect. Check out their inerview with the lovely and talented Aime in this very issue. (Blood Red Vinyl and Discs 2134 NE 25th, Portland, OR 97212)

LIVING END, THE
"Roll On" CD

Punky power pop from Down Under. This Aussie three piece takes most of their cues from the likes of Green Day, the early Clash and a number of '70s Brit punkers who let their accents run amok, but they also have paid attention to every rock and/or metal guitar hero you could name and toss in the odd lick here and there. Without dropping the infectious beat or straying too far from the anthem heavy bluster, they also dabble in rockabilly picking, instro gymnastics, theatrical arrangements, arty studio flourishes and dark moods, often within the context of a single song. The band is made up of a guitarist/vocalist, stand up bass player and drummer who are apparently all keyed in to the same wide assortment of genres and flow from one to the next with ease. A bit too eclectic for my tastes, but if you got behind their KROQ hit, "Prisoner of Society," this will likely excite. (Warner/Reprise)

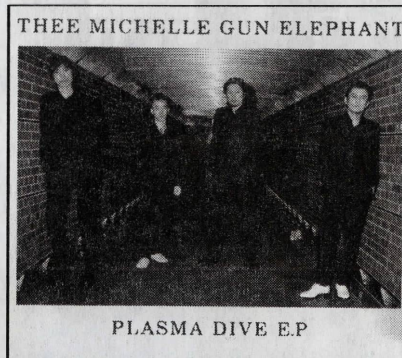
DAN MELCHIOR
"Fire Cracker" 7"

If you've followed the career of Billy Childish through all the Milkshakes, Caesars and Headcoats years, you know this chap's name and have probably heard him too. Not unlike some of the material on "Devil in the Flesh," a full length effort the two did on Sympathy for the Record Industry a few years back. This single is one man with a plaintive wail, one guitar with a rich acoustic sound and two tunes, "Instant Love" and "That's No Way to get Along," that are steeped in rootsy tradition, down home feeling and bluesy rhythm. I would imagine it's a rather limited edition, so you'd best jump on it quick like if you're so inclined. Well recorded and well worth the price of admission. Yahoo! (Smartguy 3288 21st Street, PMB #32 San Francisco, CA 94110)



MICHELLE GUN ELEPHANT, THEE
"Plasma Dive" CD/EP

There are a ton of great, frantic, Japanese rock and roll bands out there and their ranks have just swollen again. This four piece is comfortable in a variety of rhythmic styles but the energy level is kept consistently high. Their English is minimal but just comprehensible enough to cut through on the hooky choruses and tough/melodic enough to work as a lead counterpoint instrument elsewhere. They have a terrific Motorheadesque guitar sound and plenty of attitude and hypnotic drive on "Plasma Dive," "Get Up Lucy," a '50s influenced teen drama thing, "Killer Beach" and "Cisco," their balls out tribute to the Link Wray style instrumental grind. (Damaged Goods POB 671 London E17 6NF)



MICHELLE GUN ELEPHANT, THEE
"Gear Blues" CD

A full length sonic assault from a stronger than dirt combo from Japan. There is a slight psychotic funky edge to much of their go for the throat spin on guitar, bass, drums and gritty vocal rock. They describe what they do better than I can in the titles of a few of their songs. "Satanic Boom Boom Head," "Free Devil Jam," "Soul Warp" and "Smokin' Billy" paint as clear a picture as you could ask for. Comes with a booklet that contains the lyrics and two headshots of each member, one with shades and one without. Ferocious, rhythmic and varied. (Alive/Total Energy POB 7721 Burbank, CA 91510)

MODERN LOVERS, THE
"The Original Modern Lovers" CD
God almighty, this is the best Jonathan Richman album I've ever heard!! I'm not a particularly humongous fan, but I do like the early stuff. Well, this predates the early stuff by several years... if you can believe Kim Fowley, who produced these demos (that kick

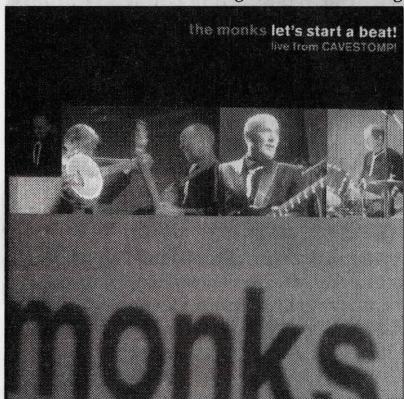
butt on the official recordings, in my humble opinion). If you ask Jonathan, though, he remembers these songs being laid down about a year later than the 1972 that is stated on the liner notes. Whatever the case, this is good, solid rock and roll and lunatic pop done with the cheap nonchalant flair that made Jonathan Richman and the Modern Lovers more than just a cult phenomenon if not out and out household names. As well as two versions of "Road Runner" and seven other classics from Jonathan's teenage pen, you get the story of their studio origins as distilled from Kim Fowley's and Mr. Richman's distinctly different memories. Yeah!! Thanks Betsy!! (Bomp! POB 7712 Burbank, CA 91510)



MONKS, THE

"Let's Start a Beat - Live From Cavestomp!" CD

After 32 years, the Monks got together for their first reunion which was also the first time they ever played in America. If you missed their Cavestomp 99 performance, this CD will simultaneously heighten your sense of frustration at not making the trek and bring



a tear of joy to your eyes because, like me, you can share the magic after all. The band was pretty much spot on, energetic and frisky to boot. Lead vocalist, Gary Burger, had a mild case of laryngitis, but is actually in fine form throughout and is only given a break for one and a half tunes and the odd high harmony by a rabid fan, Mike Fornatale, who had befriended the band previously and who just happened to know the lyrics to all their songs. That story and the tale of getting the band back on stage after all these years is told in the liner notes. The performance was awesome and inspiring. It's pretty amazing material and it sounds just as cave man simple, hypnotically mesmerizing, bitingly sarcastic and avant weird as it did to the hand full of folks who heard it when the band had their fun as

American youth in mid '60s Germany. I wonder if they will wait another 32 years for their next show...I hope not! (Cavestomp/Varese Sarabande 11846 Ventura Blvd., suite 130, Studio City, CA 91604)

MORNING SHAKES, THE

"Piss Off Daddy!" 7"

This band is a classic example of the chicken vs. the egg conundrum; are they slackers who chose an appropriate moniker and write songs about the way they are or did they choose their name first and evolve into hung over jackals with the gift of gab? Who cares? These guys know which side of an ice bag to apply to a throb and play some rowdy licks on the side. "Piss Off Daddy!" and "Civilizations Dying" are both high energy, attitude rich, guitar crazed flashes of fuzz bop boogie. Distorto vocals and a straight ahead R & R drive. (Get Hip Columbus and Preble Aves, Pittsburgh, PA 15233)

MOVIEES, THE

"Become One of Them" CD

A modern band with their heads in some '60s clouds. The opening track, "How High Can You Get," is chock full of Who-isms which is a touchstone they return to from time to time throughout the fourteen tracks. All four members sing and they are adept at harmony which they use extensively on about half the cuts. The others feature one or the other of the two lead vocalists with varying degrees of back ups. The energy level is consistently high and they have chosen four fairly obscure covers. I recognize "Destination Lonely" as a song that the Cheater Slicks were fond enough of to use as the title track for one of their albums. "You Got What I Want" is an awesome ancient fave and the other two are completely new to me. Their originals are imbued with the same guitar, organ, beat and feeling that made the Pebbles' fodder so desirable. (Living Eye/Sundazed POB 85 Cocksackie, NY 12051)

DAVID PEEL & DEATH WITH WAYNE KRAMER

"Rock 'n' Roll Outlaw" 7"

This single was recorded in 1979 and is quite an interesting slab from some pretty disparate characters using crude punk rock and roll as their glue. David Peel, the cat who mixed minimalism and outlandish antiestablishment themes in the late '60s, literally screams his way through "Rock'n'Roll Junkie" and "Junk Rock" while the band roughly approximates the drive and guitar grind of the Sex Pistols. There were a whole bunch of bands that sprang up around this time with a similar approach, but few of them had a guitar virtuoso who was willing to add a dirtied version of their genius behind such a basic and banal assault. It's odd I had never heard of the zany stoned poet getting together with the god of heavy, but someone obviously was less than thrilled with this at the time. Loud, chorus heavy rants with plenty of guitar histrionics for the whole family. (Hate Circ-ne Gianicolense 112 00152 Roma, Italy)

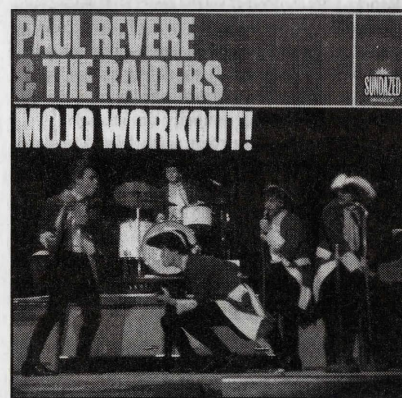
PAUL REVERE & THE RAIDERS

"Mojo Workout!" double CD

Holy smokes! For fans of the zany lads' early work, this is a veritable cornucopia. The 44 tracks on these two discs represent a clear indication of the power the band possessed and where their hearts were at, musically, when they were signed to Columbia. After several years of building a rabid Pacific Northwest

following and making some minor inroads into the record industry, the band got noticed by the big boys and were taken into the studio where, among other things, they laid down many of their stage staples as a live set with a make shift audience. Many of these live tracks and various studio efforts have languished in the "vaults" for years and are finally seeing the light of day on this extraordinary set. Some early Columbia single and album cuts round out the rest of "Mojo Workout!," a truly remarkable collection of spot on R&B and R&R gold as interpreted by one of America's finest '60s treasures, with a healthy smattering of band originals and various other period pieces thrown in for good measure. This stuff is H.O.T. Comes with ultra rare photos and extensive liner notes. Just when you thought you had all the Raiders records you needed...You're going to need a crowbar to get this one out of my stereo!! (Sundazed POB 85 Cocksackie, NY 12051)

DEE DEE RAMONE



"Greatest and Latest" CD

This is the best thing I've heard Dee Dee do since striking out on his own. Dee Dee plays guitar and sings and is joined by love interest, Barbara Ramone, who plays bass and does a fine job singing a few of the songs, Chris Spedding who knows a thing or three about the guitar and drummer, Chase Manhattan. Most of the tunes are Ramones songs such as "Sheena is a Punk Rocker," "Cretin Hop" and "Rockaway Beach" which is the main reason I like it as much as I do. The other stuff is fine too, though, and die hard fans will not want to miss the new originals, Chris' "Motorbikin," and rock hard covers of "Shaking all Over" and "Cathy's Clown." Produced by Chris Spedding and done in the same spirit that moved the Ramones in their early days. (Conspiracy Music POB 461975 L.A., CA 90046)

RED PLANET

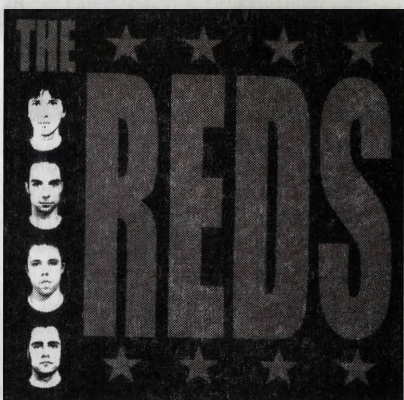
"Let's Get Ripped" 7"

Pop rock and roll rangers on a punk rock weekend leave. The band presents two aggressive tunes about alcohol, their own celebration of the anticipation of a good time and the Dead Kennedy's lament to overindulgence, "Too Drunk to Fuck." The sound is more raw on these tracks than on the groups debut long player, in part because lead vocalist Jeremy Powers puts his guitar aside to concentrate on just the right mixture of venom and urgency in his delivery. Tight, rockin' and catchy stuff from a fun bunch. (Gearhead PO Box 421219 San Francisco, CA 94142)



REDS, THE
Self titled CD

Solid, unpolished punk rock and roll from the heart. Like the Monkees, these cheap barbarians know the value of a good "Hey, Hey, We're the..." number and bust loose with, "Ready Steady Reds" early on. They do a rousing cover of the Urinals' "Ack Ack Ack Ack," but the other thirteen songs are pure adrenalized Reds numbers. A few songs, such as "Fast One," are embued with quirky rhythmic touches, but the majority are straight ahead, guitar based ravers with edgy vocals and no nonsense lyrics about mundane things. There is a real sense of urgency when the singer extols the world at large, "Don't Wake Me Up." (Rip Off Records 581 Maple Avenue, San Bruno, CA 994066)



REGISTRATORS, THE

"Sixteen Wires From the New Provocate" CD
Four punk rock louts from Japan who play hard edged, anthem happy tunes with melodic flurries. Their shaky grasp on English makes for some interesting song themes, "Panic Action," "She's So Vibration" and "School's Lust," but who the hell listens to punk pop lyrics anyway?! Actually, it's rather fun to sing along with them on "She's so, she's so Vi-ba-ration." Very basic guitar, bass, drums oriented feel good grind and tough guy vocals with tight harmonies. The fellows are sounding more at home in the studio here than on their "Terminal Boredom" CD from a few years back. There are two versions of a song, "Romantic Disaster" and much of this reminds me of some of the more ambitious Buzzcocks studio wizardry efforts. (Rip Off 581 Maple, San Bruno, CA 94066)

REMAINS, THE
"A Session with..." CD

One of those bands that kicked unholy booty live, but were never quite satisfied with their

studio work. I love their studio work, myself, but what do I know? This is an ultra cool "audition" that Barry Tashian and crew did with the hopes of shaking some action with Capitol Records. One of the best bands that never quite got off the ground were giggling like crazy at this time, Spring of '66, and did a ton of covers in their live set. They rip through frantic versions of "Hang on Sloopy," "All Day and All of the Night," "Like a Rolling Stone," "Johnny B. Goode," "Gonna Move," "I'm a Man" and "Walkin' the Dog." They also do a number of their better originals and this is your chance to hear "Why do I Cry," "Ain't that Her," "When I Want to Know," "Say You're Sorry" and "All Good Things" in the spirit that they were intended to be played. Includes some groovy photos and liner notes in which various band members offer up fond memories of the session that, by all rights, should have led to their attainment of household name status. (Sundazed POB 85 Cocksackie, NY 12051)

REMAINS, THE
"Barry & the Remains" CD

A nifty package that contains 21 tracks comprising the band's singles and album tracks with Epic Records, a previously unreleased tune, "Say You're Sorry" and six other tunes. There are stereo mixes of seven tracks that had only been available as mono recordings prior to this release (1991) for those of you who obsess on such things. This is some truly wonderful rockin' pop with a very distinctive and original sound by a tight little combo that are back together after too many years apart, working on a possible album project. Be looking for that one. In the mean time, this super set is readily available as part of the Epic "Nice Price" catalog and should set you back no more than about ten bucks even if you have to special order it. (Epic/Sony 666 Fifth Ave. POB 4455, New York, NY 10101-4455)

ALAN RIDENOUR
"Offbeat Food" book

A fun read for anyone who eats. Yeah, this is a very universal topic and Al does a fine job of offering up a witty overview of quite a few facets of most everyone's favorite pastime. With a wealth of photos and illustrations and a fast paced, even handed prose style, the Reverend Al leads the reader on a guided literary smorgasbord that features some of the more unusual things that we humans eat as well as all the associated rituals and nutty philosophies that are centered around the subject of sustenance. If you were to load up your plate with victuals found in this book you might find yourself chowing down on bugs, zebras, bats, 100 year old eggs, Twinkles and even people and finishing with a spoon full of fruit that smells like a cross between dirty socks and something dead for dessert. It's not all about unsettling the squeamish, though. Al also covers a wide variety of interesting food topics that only appear out of the ordinary when you examine the zany characters behind the scenes. Hot dogs, oat meal, Pez candy and TV dinners are just a few examples. A pleasant romp that also manages to explain food's role in everything from birth to sex to marriage to death and beyond. (Santa Monica Press POB 1076 Santa Monica, CA 90406-1076)

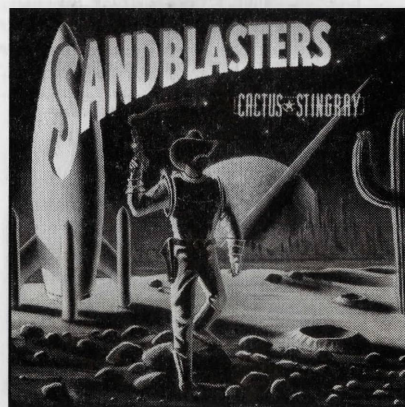
ROCKET 455
"Cross-Eyed" 7"

Hard edged rockin' boogie from a five piece guitar machine out of Detroit. Rough and

tumble vocals, solid lead and rhythm ax work and straight ahead power drumming on an original, "Cross-Eyed" and a throat torturing version of the Flamin' Groovies' "Headin' for the Texas Border." Not as manic as the Dirties but in a similar vein. (Get Hip POB 666 Canonsburg, PA 15317)

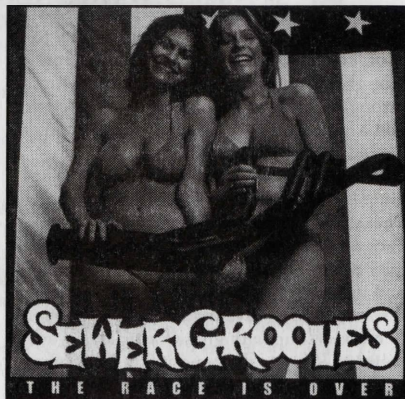
SANDBLASTERS
"Cactus Stingray" CD

Straightforward instrumental rock and roll much in the same general vein as Huevos Rancheros, Satan's Pilgrims, Volcanos and Galaxy Trio. The band is a three piece made up of Mark Stultz on guitar, Spencer Clarke on drums and Drew Shuller on bass. This 15 song effort is comprised of group collaborations in which the fellows explore a wide variety of moods, genres and tempos and come up with original expressions of beat and reverb happy music. Most fall somewhere near the Ventures' or Atlantics' school of guitar picking, strumming, grinding and noodling, but they've studied Link Wray for extra credit along the way and like to keep things fresh. Some of their better work stems from forays into sci fi interpretation but the overall sound works well mainly because the band is fairly basic, very competent and well versed in the surf tradition. This is a new label to me and I'm quite impressed with the first four releases I've heard. (Wildebeest PMB 412, 5114 Balcones Woods Dr., Suite 307 Austin, TX 78759)



SEWERGROOVES
"The Race is Over" 7"

A hard edged trio from Sweden. I'm not sure if it's meant as commentary, but the cover of the single really captures the American spirit of advertising. Straight ahead rock and roll with a modern feel and heavily accented vocals that are strong enough in the English idiom that you hardly notice unless you're a linguist trying to place them. The b-side,



"Slave to the Sound of the Mellow Blues" may be a little slower and mournful, but not by much. Both songs have that go for the throat quality the band is known for. There are subtle shades of a grunge influence and the band is adept as slipping from a dirty urgency to a laid back groove and back. (Gearhead PO Box 421219 San Francisco, CA 94142)

SHAIN'S, LOS

"El Ritmo de Los Shain's" 10"

Yahoo!! This is a killer platter del amour! I'm not sure where the band was from, but they must have had the kids fruggin' and ponyin' like mad in their day. The band covered all the bases; they played instrumental music, vocal music, hip covers and ultra groovy originals. They sang in broken English and in their native Spanish, all with a fire that sets them apart from most of their pop peers. They had style galore as well, mixing such elements as collar-less jackets, pointy shoes, turtle necks and the ever popular Buddy Holly spectacles. On the same basic wave length as the Trashmen, the Ventures and the early Raiders, this six piece go go band rips through 15 tracks of teen gold, including "Agente Secreto," "Hoy," "Telestar '65," "El Mounstro" and an instrumental version of the Zombies' "She's Not There" ("Ella No Esta Alli") that showcases the brilliance of the original melody line in a powerful '60s punk setting. If you pay attention, you could even learn how to say "do the hammerlock you turkey necks" in Spanish. Excellent. (Electro-Harmonix c/o Munster R./Apdo. 18107-28080 Madrid,



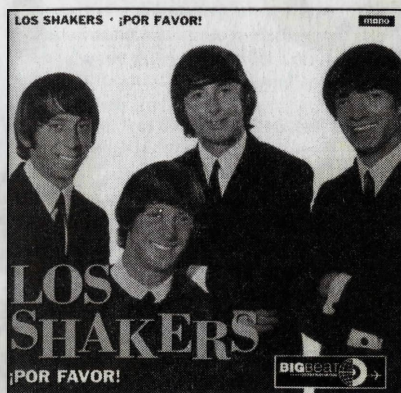
Spain)

SHAKERS, LOS

"Por Favor!" CD

This CD could not be any more up my alley! I love Merseybeat, '60s music as done by Latino loonies and shameless Beatles knock-off bands. Los Shakers fulfill all three of my manias in one swell foop. Rotten spoonerisms aside, this insanely derivative Fab Quatro was huge in their native country, Uruguay, and in much of South America in general. They copied the look and sound of the lovable Mop Tops and had a career that paralleled their idols, in part because they shared the same parent record label and were privy to Beatles material fast enough that they could get their cover versions on the market before the real deal hit the streets. However, there is not a single cover, Beatles or otherwise, on this 32 track extravaganza. Brothers Hugo and Osvaldo Fattorusa gleaned the gist of what Lennon and McCartney were up to, added their own highly sophisticated musical ideas, learned to sing a bunch of songs (originals in English, etc.) phonetically and played their

native media for all it was worth. If you can appreciate the Rutelles or Todd Rundgren's (Utopia) album of whimsical Beatles spoofs, "Deface the Music," this should warm your heart, especially because it's not intentionally goofy. Hints of the Hollies are present on several tracks and, yes, Los Shakers did sprout three mustaches and get patently psychedelic. Comes with twelve pages of fascinating reading and utterly gear photos. There is even mention of a band, Los Mockers, that did the same sort of thing with the Stones as mentors. Hmhmhm. (Big Beat/Ace 42-50 Steele Road, London NW10 7AS)



SIDEKICKS, THE

"Butt Candy" 10" EP rascal

In your face sound that will take me a few moments to get a handle on...Okay, it's fast, stupid, insane, aggressive, retarded, manic and a bit like the last, extended note of Black Flag's "Nervous Breakdown.". The band skittles along in a loopy, ASAP, R&R pace while the vocalist rants about fucked up shit with his voice strained through some electronic mumbo jumbo (or is he just subjecting his chords to more damage than Captain Beefheart ever endured for science?). These break neck bozos apparently have enough on the ball to warrant the attention of Liam Watson at Toe Rag studios and the ever out there, Sexton Ming, who adds his own brand of zaniness to a few numbers. If you are namby pamby in the least, steer clear of this aural bruiser. Fans of Bloodloss will get a kick out of this. "Too Fuct to Drink" indeed. (Electro-Harmonix c/o Munster R./Apdo. 18107-28080 Madrid, Spain)

SIR FINKS, THE

"Instrumentals in the Key of... BOSS!!!" CD
Hot diggity!! I love good surf music and this Texas trio loves to make it. There are only three covers, "Jack the Ripper" by Link Wray, "Heart Full of Soul" by Graham Gouldman

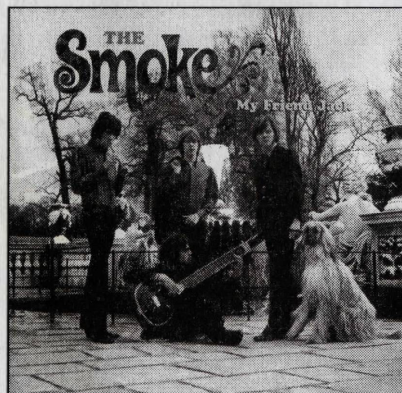


and "Heads Up" by Freddie King and Sonny Thompson. The other ten tracks are band ditties and are all on a par with the hot rod, surf and monster music that the Lively Ones, Dick Dale, and countless others, well known and long forgotten, kept rear ends shakin' to in the early '60s. Most of the tunes showcase the power that a primo guitarist, bassist and drummer can channel if they are on the same wavelength but Jason Gentry (Mr. Bassman) rounds things out on some songs by doing double duty on Farfisa or sax. Choice, authentic production of a good, solid, heartfelt collection of tunes that incorporate country, soul and ethnic influences in the basic speed picking and small kit banging behind a 10 foot wall of reverb, echo, fuzz and salty foam format. Yahoo!! (Wilbebest PMB 412, 5114 Balcones Woods Dr., Suite 307 Austin, TX 78759)

SMOKE, THE

"My Friend Jack" CD

Halleluyah for all the wonderful reissues and retrospectives! It's truly amazing how many good tunes there are on this CD when you consider that without it, the title song is about all an American retro hound would likely hear as a comp track from this excellent Brit psyche band. There are three live blasts, three versions of "My Friend Jack," including one that is absolutely rife with drug references and a variety of other rarities, but first and foremost, there are a wealth of inventive, charming and superbly realized songs that offer another glimpse into the trippy, mod world of English scenesters circa 1967. As experimental and zany as the band's overall sound got, it was always rooted in well crafted pop reality and performed by consummate musicians who were more than adequate in the vocal and harmony departments. The booklet inside tells the group's bitter sweet story and has plenty of cool pictures. First rate English Freakbeat fodder. (Retroactive 1650 Broadway, suite 1210, NY, NY 10019/Sin-Drome 18344 Oxnard St., suite 101, Tarzana, CA 91356)



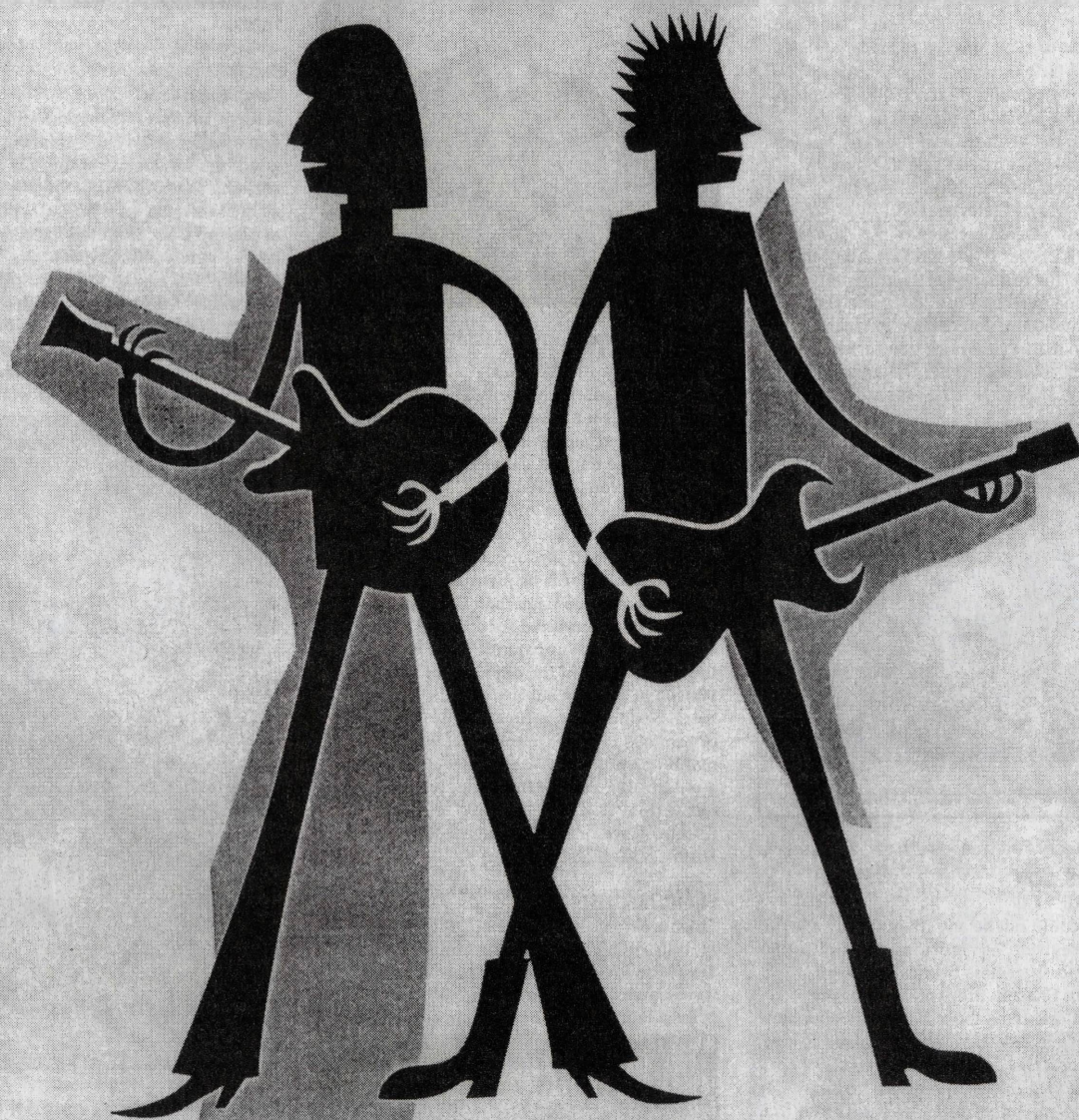
SORROWS, THE

"Take a Heart" double CD

Yeah baby!! If you like hard edged, British beat music of the mid '60s, you probably know about this ballsy five piece with the odd moniker already. This set offers up all the stock examples of their crude but tuneful genius as well as various versions sung in Italian and German, loads of obscure treats and their original "Take a Heart" album in stereo as a second CD. Every bit as cool as Manfred Mann on their first album and just as comitted to the bare bones blues and rock marriage as the Stones were on theirs. Their

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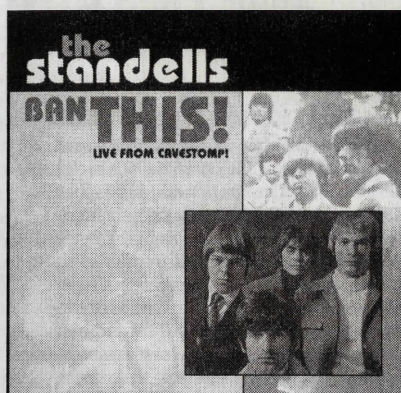
tale is given a fitting send up in the liner notes, complete with art work from some of the releases from their short but savage career. Their relatively successful British showing was due in part to their association with tune-smith, Miki Dallon, who wrote four of the cuts here including the awesome title tune and "You've Got What I Want," which is one of my all time favorite raw ravers. Much of the credit must also go the band, however, who were masters of teen guitar angst and to vocalist, Don Maughn, who peppered his solid delivery with an occasional high pitched squeal that rivaled that of Captain Beefheart on his first album. Yahoo! (Sequel/Snactuary A29 Barwell Business Park, Leatherhead Road, Chessington, Surrey KT9 2NY)



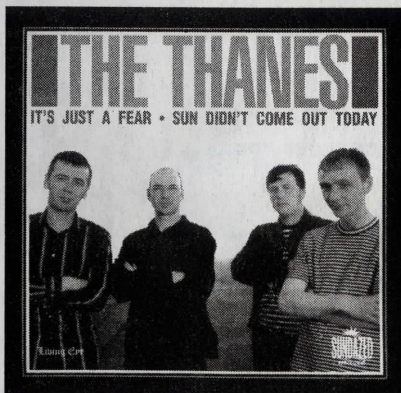
SOUTHERN CULTURE ON THE SKIDS
"Liquored up and Lacquered Down" CD
The chicken fried, moonshine sullied sounds of everyone's favorite hick zanies are as strong as ever on this new disc. The songs, odes to cheap booze, babes and buggies, are a tad more homogenous and hillbilly funk oriented than on some previous efforts but Rick, Mary and Dave still have an adventurous edge and throw in everything but the kitchen sink to convey what ever mood they are striving for. This is their sixth album together and is a return to a more indie based approach to marketing. Tex-Mex, soul, country swing, bayou boogie and good time pop are just a few of the avenues travelled by these seasoned, witty, rootsy pros without veering far from their patented spin on good ol' boy bop.. Includes a remake of "King of the Mountain" from their exquisite "For Lovers Only" release from 1992 and "The Corn Rocket" which has a similar vibe as some of Reverend Horton Heat's more hyperkinetic rockabilly tunes. Boy howdy! (TVT 23 E. 4th Street, NY, NY 10003)



STANDELLS, THE
"Ban This! - Live From Cavestomp!" CD
The consummate L.A. '60s punk group captured for posterity some thirty odd years after their initial "Riot on Sunset Strip" days. This set, predictably (and thankfully for the fans who came to see their idols as they remember them from the records), doesn't stray much from what the band was doing in their heyday. It's a little less frantic, a little more modern pop formulaic and wooden but the band managed to hold their own playing on a bill that included kids young enough to be their grandchildren who are playing a similar brand of attitude rich rock and roll. The band shines on many of their hits and well traveled LP tracks and you can feel the energy between the band and their rapt audience. If you are a fan, this CD won't impress as much as remind you, with wave after wave of nostalgic warmth, why you cherish the original spasms of rebellious rock and well crafted pop gems so much. (Cavestomp/Varese Sarabande 11846 Ventura Blvd., suite 130, Studio City, CA 91604)



THANES, THE
"It's Just a Fear" 7"
This was one of many stand out bands for me at the Summer 2000 Las Vegas Grind. I figured them to be a new band, but according to the liner notes, they have been playing and recording since at least 1987. Of course, I haven't done a whole lot of hanging out in their home town of Edinburgh or I might have

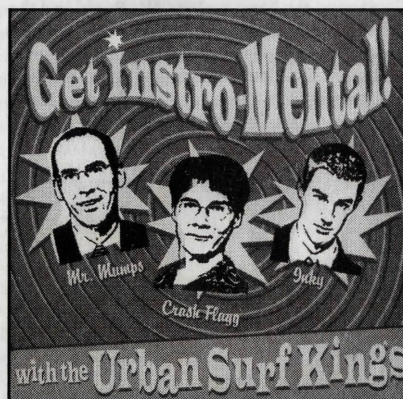


been aware of their organ and guitar rich retro grind and psychedelic tinged good time bop and boogie. "It's Just a Fear" is a cover of a UK band, the Answers, that dates from 1966. The flipperdoodle, "Sun Didn't Come Out Today," is an original that is more adventur-

ous and sounds every bit as power paisley perfect as the real deal. I'd love to see them live again! (Living Eye/Sundazed POB 85 Cocksackie, NY 12051)

TRAILER PARK TORNADOS
"Heroes of the Hopeless" 7"
Four loud and obnoxious blasts of crude rock and roll with strangulated vocals, feedback and more attitude than a drunk soccer fan. The band tears through four songs, "Canoli Girl," "Chinese White," "(She's a) Martyr" and "X" with varying degrees of urgency and/or heavy handed plod. The band is from New York and, though punk in general tone, are not too far removed from some form of mondo destructo metal madness. Not for the squeamish. (Big Neck P.O. Box 8144 Reston, VA 20185)

URBAN SURF KINGS, THE
"Get Instro-Mental! with the..." CD
This trio is getting better and better at their surf rock chops and this is the best outing yet from one of the premiere Canadian board buster bands. A surf band from Canada isn't as unlikely as it might seem when you consider these gents hail from Nova Scotia where it isn't unusual for Canadians to wear kilts, drink smoky flavored whiskey and breed those ridiculous little terrier dogs. The Urban Surf Kings go for a traditional early '60s California groove and twang on such original antiques as "Seven Faces of Dr. Surf," "Chicken Pot Pie" (complete with Link Wray style chicken guitar noises), "Radarmen from the Moon" and "Ray Gun Rampage." 15 tracks in all. Plenty of variety without straying too far from the Beach Blanket Bingo motif. (Cinnamon Toast POB 2665 Halifax, NS, Canada B3J 3P7)



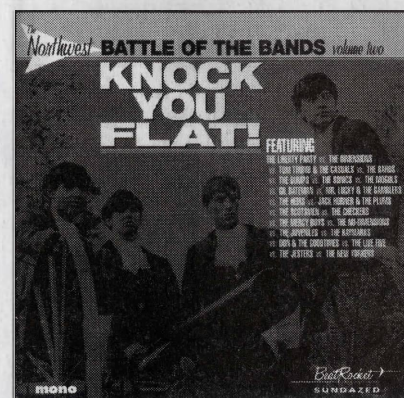
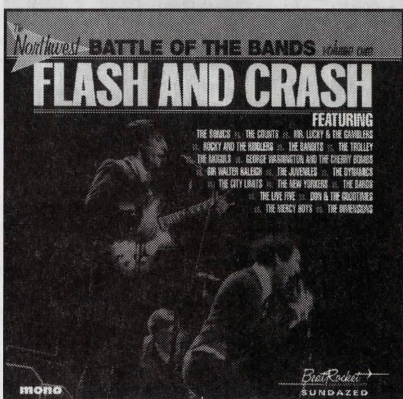
VARIOUS ARTISTS
"Essential Pebbles Collection" Volume 3 (2 CD set)
Volume three of this amazing series is devoted entirely to obscure European garage rock. Can your heart stand it?! This is a distillation of the best of the various Pebbles LPs that showcased the seedy underbelly of teen life in the Old Country. Holland, Denmark, Sweden, Germany and Switzerland are represented here by some real gone cats doing everything from distorted covers of "Louie, Louie," "Stoned," "Night Time," et al. to absolutely crazed originals like "Someday I'm Somebody," "Step into My Heart" and "Striped Dreams." There are 48 tracks and nary a one that will leave you unsatisfied if

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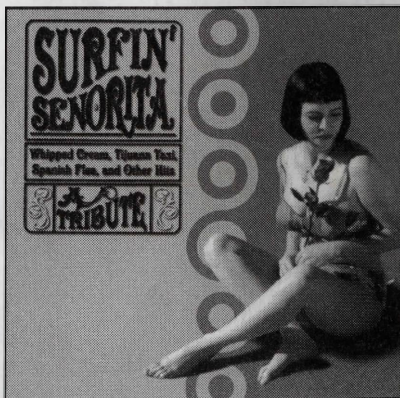


written for the film and are every bit as engaging and evocative. While many folks are inspired to get soundtracks after seeing particularly cool movies, I feel compelled to go see this movie based on the swingin' vibe from this collection of grooves...or photon particles or whatever comprises the audio info on Cds. Yo surfer dude, what's with the large knife? (Unforscene Music 1650 W. 2nd Ave. Vancouver, B.C., Canada V6J 4R3)



VARIOUS ARTISTS "Surfin' Senorita" CD

This compilation manages to mix two of my absolute fave raves into a collection of songs that creates a new genre. I don't know what to call it, exactly, but it is a highbred mixture of equal parts Surfer Joe and Lonely Bull. Okay, let's cut to the chase; these are songs made popular by Herb Alpert and the Tijuana Brass that have been injected with various dosages of the Southern California circa '63 hoadad sound. The bands, Space Cossacks, Insect Surfers, Sir Finks, Herb, Slacktone, Exotica, Herman the German, Halibuts, Sandblasters, Pollo del Mar, Slackmates, 3 Balls of Fire, Satan's Pilgrims, Squid Vicious' Overdose and Donna Ho cover the whole spectrum, turning in versions that are even more campy/fun than the Brassy originals, versions that more adequately define the pure surf idiom and everything conceivable that falls in the middle. Very much in the same vein as the Ramonetures who wed the Ramones and Ventures quite successfully. All the groups rose to the challenge and turned in masterfully conceived and executed recordings. Yeah, I like it! (Wildebeest PMB 412, 5114 Balcones Woods Dr., Suite 307 Austin, TX 78759)



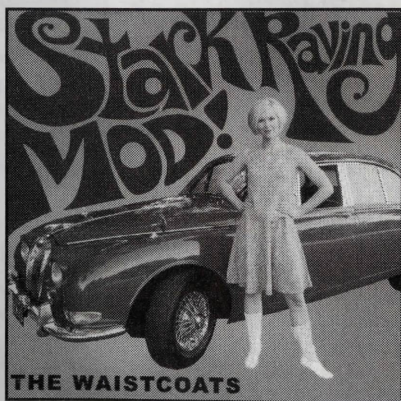
VARIOUS ARTISTS

"The Wild Weekend 2" 4 bnad 7"
One stab at glory each from Shutdown 66, the Sidekicks, Hekawis and Los Assdraggers. Both sides start out with a more laid back, '60s influenced outfit and then kick into overdrive. My favorite side features Shutdown 66 who do an adenoidal, slow punk rant that reminds me a whole lot of Alice Cooper's "18." It meanders into a rather long guitar riff. As soon as it stops, the Sidekicks jump in with all the raw throated fury they've got for a quick blast of manic rock and roll. On el otra lado, Hekawis launch into an organ and harmonica fueled, soul and boogie number with more tortured vocal shenanigans followed by Los Assdraggers who chase their feedback with a '50s rock on speed assault. Good, cheap art work that promises "exotic entertainment." (Corduoy Records - no address)

WAISTCOATS, THE

"Stark Raving Mod!" CD

A very pleasant surprise indeed!! This awesome trio from the Netherlands play some songs that I would consider mod, but they do a whole hell of a lot more as well. What they refer to as "beat" music in their liner notes sounds mighty good to my ears. They are obviously out of their minds obsessed with all the quality trash the '60s had to offer and do a bang up job of taking influences like the Kinks, Trashmen, Manfred Mann, Link Wray, Yardbirds, etc., etc, and cranking out a world of good music that contains their own soul without a hint of this modern existence creeping in around any of the jagged edges. There are a few instro tunes and some well chosen covers like the Hollies' "You Know He Did" and a tribal, soulful, organ driven version of a tune I associate with Steppenwolf called "Sookie Sookie." More importantly, there are a bunch of originals that breathe new fire into my favorite genre of music. Excellent musicianship, arrangements and the Toe Rag studio genius of Liam Watson shines through. (Wildebeest PMB 412, 5114 Balcones Woods Dr., Suite 307 Austin, TX 78759)

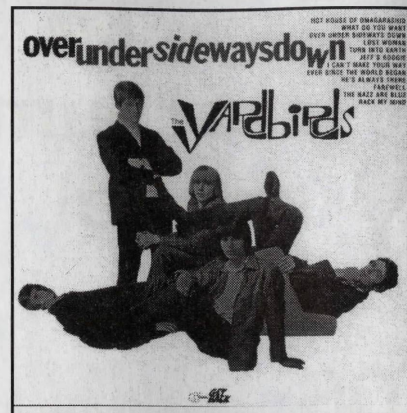


YARDBIRDS, THE

"Over Under Sideways Down" LP

I've always been a little curious why the song "Over Under Sideways Down" doesn't appear on your standard issue Yardbirds package of hits. In fact, I can't remember seeing any of these tunes on said retrospectives and "Lost Woman" and several others are outstanding examples of the Yardbirds furious genius. It must be based on licensing rights or something. Anyway, it's a wonderful thing that

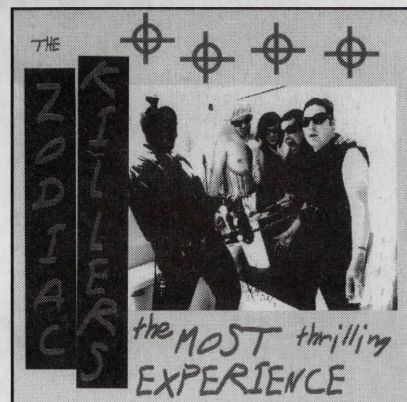
there are labels that see fit to make records like this available, and in pristine condition, to us consumer types. If you only know the band via the aforementioned collections that exclude this material, do yourself a favor and pick up this remarkable slab of rock and roll godhead interspersed with elected bits of tomfoolery. In the process, you will help insure that Get Back continues to go the extra mile to keep this kind of product readily available. Comes in glorious mono with four hot bonus tracks and enough guitar to go around. Yahoo! (Get Back C/O Abraxas Srl - via Aretina, 25 - 50069 Siece(Firenze) Italy.)



ZODIAK KILLERS, THE

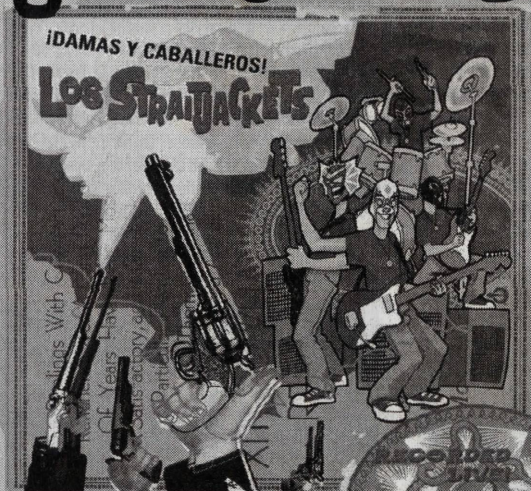
"The Most Thrilling Experience" CD

Fast as dirt punk rock from Rip Off Records head honch, Greg Lowrey's latest band. This project features Ross Fischer, who I believe was the guitarist from the Brides, Jami Wolf on rhythm guitar and Bill Bowman on drums as well as the ubiquitous Mr Bassman. All the songs are short and savage. In fact, the 13 slacker blasts, including the jeering bonus raver, all clock in at under 12 minutes. In less time than it takes you to peel a banana, artificially age it in the microwave, roll it in cat litter and leave it on top of your roommate's cat box to make him/her think their cat made giant doo doo, these amped-up hooligans can give you the low down on Nazi interrogation, self loathing, getting screwed, feeding Mom, going nutty, doing drugs and dying a colorful variety of deaths. I think they all sing, at one time or another, and the female touch makes for a dandy change of pace, especially on "Die Tonight." Check them out before they kill any more precious zombies. (Rip Off 581 Maple, San Bruno, CA 94066)



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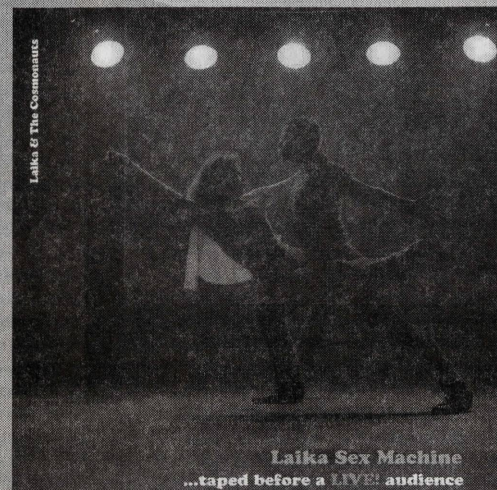
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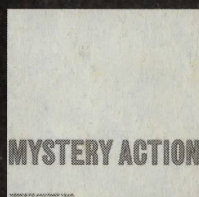


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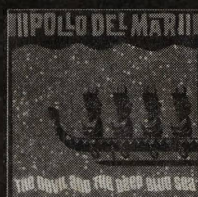
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