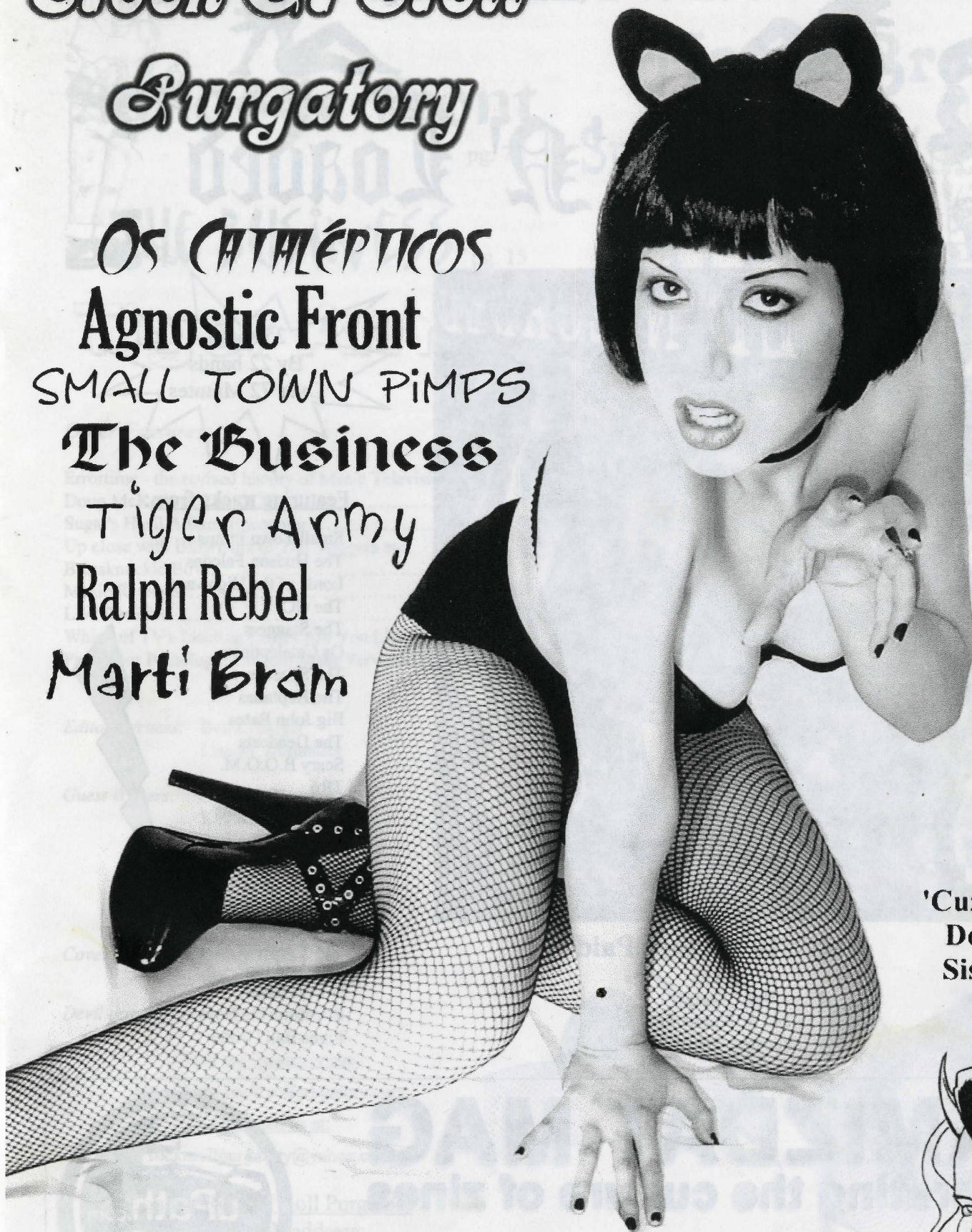


Rock N Roll Purgatory

Issue #6

Winter 2002

OS CATALÉPTICOS
Agnostic Front
SMALL TOWN PIMPS
The Business
Tiger Army
Ralph Rebel
Marti Brom



'Cuz the Devil
Don't Like
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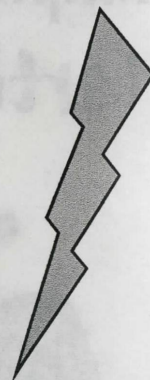
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Photo by: Natasha Epperson

An Interview with Gus, the Coffin Bass-Slapping Maniac of:

Os Catalépticos

Anyone who enjoys aggressive psychobilly played with speed, intensity, and a wicked disregard for public safety will instantly love this Brazilian band that hits harder than a hippie on a hookah. With the frantic coffin bass slapping, sinisterly heavy guitars, and an overall penchant for insanity, if this band doesn't get your blood pumping harder than a porn star's hips, you probably should stick to your Julio Iglesias records! This interview was conducted with Gus (upright coffin bass) in October 2001. - BL



RRP: How long has Os Catalépticos been around, and how did you all meet each other?

Gus: The band was formed in 1996. In fact, Vlad and I were friends for many years and we wanted to keep playing after the splitting-up of our old bands. We needed a good drummer, and Cox fitted perfectly for what we needed. He was Vlad's friend, a good musician and very Psycho.

RRP: Were you in any other bands before this one, and if so, what were they like?

Gus: Yes. In fact, Os Catalépticos were born from the union of two of the oldest Psychobilly bands from Brazil. I played with Os Missionários, band from 86, and Vlad and Cox with Os Cevejas, an excellent band from the beginning of the nineties. But before that, all of us played in many other psycho and punk bands from the local scene.

RRP: I've read that the band rehearses in the dark. Is that true, and what is the reason for doing that?

Gus: This happened sometimes because we didn't need to

keep looking at our ugly faces. But now we've put many pictures of women on our studio's walls, so now we play with a lot of lights!

RRP: Your style of psychobilly has a very strong metal element to it. What bands have influenced you, and what music did you grow up listening to?

Gus: This is a very interesting question, because many times people asked it and we always read on reviews of our albums that our sound had a metal influence. The curious thing on it is that none of us ever have listened too much metal. Only Cox a little bit, but I don't know if he can put this influence on our sound mainly because he plays a small drum kit. Me, particularly never listened to any metal in my whole life. Our influence on the band is Psychobilly! We love all the heavier Psycho bands and the classics too. Beyond this we listen to a lot of Punk Rock, Oi!, traditional Hardcore, Ska, Surf Music, Rockabilly and Streetpunk. Some bands that had influenced us directly are The Batfinks, Demented Are Go, Mad Sin, Nekromantix, The Meteors, etc. Our base is Psychobilly indeed. Maybe the heaviness on the sound didn't come from the direct influence of the music, but from the necessity that we have to play fast and heavy.

RRP: Gus, you are one of the most intense and frantic upright players I've heard. Was the transition from electric bass to upright difficult, and how long have you been playing?

Gus: Thanks very much. In fact I always liked to play fast. In my old band, when I was still playing the electric bass I always tried to play as fast as I could. This ended up being an excellent training. I played electric bass for exactly 10 years (86-96). I started to play the upright bass just when we began Os Catalépticos. The biggest difference that I felt was with the slap and the speed of the right hand. Exactly because of this that we started the band in 96 and passed one whole year just practicing to start to play live. During this rehearsing year that I learned to use the right hand quickly, but there are a lot more to learn.

RRP: Who are some musicians you really admire on the bass?

Gus: The bass players of my favorite Psycho bands: Holly from Mad Sin, Kim Nekroman, and Kim from Godless Wicked Creeps.

RRP: You play a coffin bass, and the only other person I've seen with one of those is Kim from Nekromantix. Where did you get it?

Gus: I needed a bigger bass for me. I'm 2 meters tall and felt difficulty to play on smaller basses, so I ordered a special one for me. About the coffin format, I always wanted to have my own. With this, I solved two problems in once. Who knows that when I die I can use it; but someone will have to squeeze me there inside.

RRP: I understand that there is a pretty strong psychobilly scene in Brazil. Is that correct, and what are some notable bands that people should know about from your area, either psycho or otherwise?

Gus: The underground scene in Brazil is strong, old, and nowadays there are excellent bands. Punk bands like Ratos de Porão and Olho Seco. Oi! bands like Garotos Podres. And lots of very good Psycho bands. One of them is Kães Vadius, that was the first Psychobilly band from Brazil and they're still in activity, and Ovos Presley from our town, Curitiba, these are the most active nowadays.

RRP: Do you feel the psychobilly scene is more unified than say the punk or metal scenes? If so, why do you think that is?

Gus: I feel so. Exactly for being smaller than the metal scene and funnier than the punk scene, because there's no politics in it. The concern about doing good music, beer and fun makes Psychos very good friends in the scene, forming this way, a strong scene, but very closed too.

RRP: Has Os Catalepticos ever done, or considered doing, any covers? If so, which ones?

Gus: Usually we don't like very much doing covers. But this happens when we like the song, or beyond enjoying the song we have to practice it for a tribute or something, that's what happened with *Psycho Therapy* from the Ramones and *Gates of Heaven* from Batmobile. We used to practice Graveyard Stomp from The Meteors also for their tribute, but we couldn't record it at time to be on it. We're dealing with Revel Yell Music the possibility of releasing a vinyl single with two covers: *Megalomania* from The Blood, and Vince Taylor's *Brand New Cadillac*.

RRP: I know that MTV Brazil seems a lot better than the MTV we have in the U. S., and that the frontman of Ratos De Porao is even a host. Do they play your video for "Like in a Gasoline Tank," and could you tell a little about how the idea for that video came about?

Gus: MTV sucks in the whole world. Here in Brazil they say that they're more liberal and even play more alternative stuff, but in fact they play what gave them money. "Like in a Gasoline Tank" was sent to MTV, but it was obstructed from their selection. They justified that it was too heavy and inadequate for the broadcasting

station because the theme was macabre and violent. That was the opinion from every place we sent it. To divulge it, we decided to show it on the Internet and to include it on the Brazilian version of Zombification CD, you can see the video on CD-Rom format.

RRP: Speaking of MTV, in Brazil do you have rap metal being shoved down your throats like we do here?

Gus: I think so. But if this happens to me, I change the channel quickly to find some naked girls, horror movies, sex or soccer games!

RRP: A lot of your lyrics deal with grim and brutal subject matter. What are some of your favorite movies and books that have influenced your song-writing?

Gus: All of us love sarcastic and funny horror movies, like the ones produced by Troma. Serial Killer stories please us too. Some titles: Henry, Portrait of a Serial Killer, The Texas Chainsaw Massacre, etc. Violent movies are always welcome, like Clockwork Orange, etc. The name of the band and lots of our songs has the influence of Edgar Allan Poe, that describes very well the fear of being buried alive. This is real terror!



RRP: What are some of your interests (musical or otherwise) that don't come out overtly in Os Catalepticos?

Gus: We like beer, whisky, women, good movies, soccer, good concerts, monsters, blood and guts, murders and fights. These are normal things that everybody likes!

RRP: Brazil, much like the States, has a reputation for police brutality. Where you are from, Curitiba, do punks and psychos ever get harassed, and do you think globalization will help or hurt Brazil's economic situation and corresponding crime rate?

Gus: We don't talk too much about political questions. My personal opinion is that not only the police are extremely violent in Brazil. The society is extremely violent because it's poor, revolted and governed by corrupt politics that don't give any hope for the people. A few years ago, Punks and Psychos used to be harassed by the police sometimes, but nowadays things are much more calm, on this point. About the globalization I see a sensational aspect on the possibility of a world without boundaries and a terrible economic point of view where many realities are some way equalized on a same market. This isn't good even for rich or underdeveloped countries.

RRP: Is it true that there are still uncharted areas of rainforest in Brazil that have not been explored? What is your opinion on the subject of deforestation in your country, and have you ever explored any yourself?

Gus: I think so. We don't know very much about the forest. We live on the extreme south of the country, and the Amazon forest is on the extreme north. We know that the forest is being devastated and there's no way to impede that it happens. There are a lot of people earning a lot of money with this and if the devastation occurred in all the developed countries of the world and it wasn't stopped, imagine here. That will become a desert in a short space of time.

RRP: To lighten up the questions a bit, what is your choice of beer and liquor, and the most trouble it has gotten you into?

Gus: Beer!!! From Germany, Belgium and Ireland! Other liquor: Jack Daniel's! And the troubles it has gotten us into: maybe the ugly women that we only noticed that were ugly on the day after. hahaha!

RRP: I know you spent a couple months in Germany while recording "Zombification" for Crazy Love Records. How was that experience, and did you get a chance to have fun, or were you mostly working on the album?

Gus: On the last year, we spent a few days in Germany, but only doing a few gigs and having fun with friends and lots of beers. The recording of the album was made in Brazil, because we have here an excellent recording studio where we know very well and where our work scheme is already known. All of our recordings were made here. And I can tell you for sure that while we were in Germany we had a lot of fun, but when we record the CD the work is serious. In our recordings, we usually don't have too much freedom regarding to the time that we can pass in the studio. Usually the

money that we have is less than what we need, and that's why we have to work quickly and straight, with a lot of rehearsing before getting in the studio to avoid troubles on the recordings.

RRP: What's your favorite way to kill time and/or people?

Gus: With a gun???

RRP: I know you recently have had a son. First off, congratulations! Have you thought of a name for him yet, and do you think being a father will change your ability to tour?

Gus: Thank you! This was one of the best things that happened in my life. The name of my son is Caio, a great boy that came to add things in my life and not to confuse it. I have a great wife that knows my responsibility with the band, like gigs, recordings, tours, etc. Certainly our effort will allow us to take care of him very well inside this reality, until the time he could even come along with me wherever he wants!

RRP: Thanks so much for the interview. Is there anything else you'd like to add?

Gus: I just have to thank you for the chance of answering this great interview and warn you that we're heading USA soon for a little tour, that is almost confirmed! KEEP WRECKING!!!!!!!!!!

OS CATALEPTICOS ...From Beyond The Grave!!!



Interview with Roger Miret of Agnostic Front

Agnostic Front are one of the key bands that shaped a whole genre of music in the early 80's: Hardcore. When they originally began as a band first called The Zoo Crew in the streets of New York City, they couldn't have known their lasting effect on the punk rock scene, nor the trials and tribulations that would befall them. Rising through adversity, and perhaps even thriving on it, AF have earned their rightful respect as Godfathers of Hardcore. This is an interview conducted by Lisa Marie with singer Roger Miret, co-founder of the band along with Vinny Stigma, at the Agora Ballroom in Cleveland on August 16, 2001.

RRP: First off, I'd like to get some history down. You started in 1982, what were the reasons for the band breaking up in '92 and then reforming a few years later?

Roger: Well, we just took a little break because I wanted to go to school and concentrate on my family life. At that time I had a 6-year-old daughter, she's 14 now, and I was trying to patch up our relationship. With me always being away on tour it kind of fell apart. And that didn't work anyway, so I ended up going to school and going back to New York and took a break from the scene. And then we just got back together and played.

RRP: What does your daughter think of you guys, does she like it? Does she come to your shows?

Roger: Yeah, she likes it. I mean before I even started doing



Vinny Stigma

Jimmy Colletti

Roger Miret

Mike Gallo

it again I asked her because I really wanted to spend time with her, and she said "Yeah Dad, do it." She thinks I am the coolest shit, I mean she's in high school now and she's like "Dad, you are the coolest Dad" because I am in a band and all the kids like the band in her class. And I'm into cars and stuff and I'm like a wild Dad. As opposed to like a lawyer Dad, or something like that. But the PTA doesn't like me... but who gives a shit, the kids like me.

RRP: That's really cool that all the kids like you, that's all that matters anyway. Hey, if I ask any questions you don't want to answer, just let me know.

Roger: OK, no prob.

RRP: I understand that at different times in the past you had to deal with a broken back and incarceration for 18 months. Could you talk a little about those experiences and how they may or may have not changed you?

Roger: Well, my back I broke stage diving at a Madball show during the break from touring between 1993 and 1996. In 1995 I broke my back, I stopped A.F. for awhile, but we were still active going to shows and stuff. And the incarceration that was from like 1989, and to answer the question on that I learned from my experiences that I am not going back. That's a good way to put it.

RRP: Being born in Cuba, when did you move to the US and for what reasons, do you still have family there?

Roger: Yeah, I have a lot of family in Cuba. I came to the US in 1969 under political asylum. My family didn't want to be under the Castro regime, so half of my family is in Cuba and the other half is here. I have a green card, I am not a citizen of this country, but I have family here and there.

RRP: Could you tell me a little about your other band *Lady Luck*, as well as any other projects you have going on?

Roger: *Lady Luck* is at the moment is on hold. It's something I was doing in that little break period. I have always been into some of that Goth stuff like Siouxsie and the Banshees, and *Lady Luck* is kinda like that but with a poppy edge to it, but its got a really Siouxsie feel to it. Also, at the moment I am going home on the 25th to start recording what I really like doing a lot which is a band called Roger Miret and the Disasters which is coming out on Hellcat Records. It's like '77 style punk rock, like the Buzzcocks, Degeneration, X, and that's going to be recorded soon and will be out on Hellcat.

RRP: I read on your web site that some of your interests include hotrods, do you own any and what are they?

Roger: Yeah, I own a '32 Chevy and a '50 Ford. I also started a car club, years ago in '96...well, I guess it's not that long ago, on the east coast and now is one of the biggest national car club. It's called the Rumlbers and

the main web site is RumlbersNY.com and if you go there you will see there are chapters in New Mexico, Florida, New York and California. You can see the picture of my '50 in there, but my '32 was under construction at the time.

RRP: I know you played the Beer Olympics in Georgia last month, what did you think of the whole ordeal with Condemned 84 backing out because of racial reasons, and the Anti-Heroes breaking up over the whole situation? Were you surprised or shocked?

Roger: Yeah, I was surprised and shocked, I mean I am more upset about the Anti-Heroes breaking up more than anything. If you ask me, it's the year 2001 now and there is no need for racism and all that stuff. I don't understand it, and I guess if that's the way it must be, that's the way it must be. I read the email, I thought it was ridiculous, that anyone wouldn't play because 2 guys are black, but that's what they are about.

RRP: What are the plans for Agnostic Front as far as touring, and new recordings?

Roger: Well, we have a new album coming out October 9th on Epitaph called Dead Yuppies. We are currently on tour now and we are finishing up these last 2 dates, then in September we are going to Mexico for 3 shows, then in October the new record comes out, on the 10th we start a south east tour with Kill Your Idols, Bane and F minus, and in the end of November we go to Europe for our Unity tour package. In February we start a tour in the US. Next year the only plans we have are festival dates in Europe and a bunch of Disaster dates, which is my other band.

RRP: All right, any last comments you want to add? Give us some knowledge.

Roger: Be sure to check out the Disaster stuff which should be coming out soon, and it will be really cool, it's a lot different than A.F.



Photo by: Lisa M. Donnalley

An Interview with:

Marti Brom

Having learned of Marti Brom for the first time at Viva Las Vegas just this last spring, we were of course amazed by not only her stage presence and heart-pounding beauty, but most of all by her voice that could lead a thousand men to ruin at just one line of a song. As soon as we made it back to Ohio we found and purchased every thing by her that we could find. Imagine the power and emotion of Patsy Cline entwined with honky tonk, western swing, and rockabilly, then you still don't have an idea of the sheer luminance of this country performer. When we excitedly talked to her briefly after her set in Vegas, we found her more charming and sincere than we could have hoped, and that disposition definitely comes off in this e-mail interview we did during October 2001. Enjoy.

First off, I'd like to know where you are from, and who you have playing backup for you when you gig. How did you all meet?

I was born and raised in St. Louis and spent just about every summer of my childhood in New Orleans. I've been living in Austin for 10 years now, and have even given birth to a Texan, so now this is home. The band that backs me on most of my shows outside of Austin is The Barnshakers. They live in Finland, so naturally most of my performances are in Europe. Unfortunately, we don't get to work up new songs often enough. When I play here in Texas I'm usually



Photos of Marti: Ricardo Acevedo

supported by the very large Cornell Hurd Band, my other favorite guys to play with. I should say, though, that the individual musician I've worked with more than anyone else around Austin is the barefoot princess of percussion, Lisa Pankratz.

What's your musical background, what did you grow up listening to?

I listened to all kinds of music, good music, that is. I am definitely a product of AM radio of the 60's and 70's. I loved Dusty Springfield and Petula Clark when I was a kid, I sang along to those songs on the radio. My older sister played folk type guitar and sang that kind of stuff, I remember that all the female singers in the mid 70's were of that sort, no one really inspiring. But in 1975 I lived in Florence Italy with my family, and one day while at the corner bar hangout I noticed a song on the jukebox called "Devil Gate Drive" by a gal named Susie Qatro. If I played it once I played it a hundred times. I was 13 and I had never heard anything like that from a girl! Man that was the greatest feeling, I wanted to be just like that! When I returned to the States I bought every record of hers I could find, she even looked like no other chick I had ever seen, petite and leather clad, playing electric bass, no more folk singer crap for me. Luckily the 80's were on the way. Like a lot of other folks in the rockabilly scene today, I was into the punk/ new wave. I was a big fan of Blondie and The Pretenders. I met Debbie Harry just once and to this day I have to say she was the most beautiful woman I have ever seen...



I usually searched out bands with females in them. I really liked The Runaways. Here were these chicks my age, quitting High School and forming an all girl rock and roll band. That was my dream, unfortunately I was too shy to put that plan into action. Actually, that's not quite true. I wasn't too shy to quit High School, at least I did that part of it..

I read somewhere that you played Magenta in *The Rocky Horror Picture Show*, could you tell a little about that experience?

Ha! No, when I was about 17 I used to go to The Rocky Horror picture show dressed as Magenta. I'll send you a picture. Michael Stipe used to go to the same shows I did – this is when he was an Air Force High School brat, before he moved to Athens. Very sadly I've lost my pictures of him impersonating Frankenfurter – He had naturally curly blond hair back then, the girls like him because he looked like Roger Daltrey. Michael was in a band led by my boyfriend at the time.. And, no I never tried to sing with that band, but I was the poster girl for the band poster...

Could you tell me a bit about your first performance, how old were you and what did you sing?

I think that was at birth, I had my mom screaming! All the people, the attention I was hooked! I have been singing all my life, just not on stage. I've always been a ham, but growing up I was a bit of a chicken ham. It wasn't until I was in High School that I got up on a stage and sang by my self. This friend of mine I went to the Alternative School with, that's the school you go to just before you drop out, anyway he was a song writer and asked me to perform one of his songs in the school talent show. Well, afterwards I promptly puked up my guts. I guess it was fun, any how I wasn't quite sure how I was going to make the transition from head-in-the-toilet to rock star. The head in the toilet part is suppose to come much later in the rock star life style. So it was back to singing in my room to Blondie records!

Oh, I should say that my first real attempt was also ill-fated. I continued to work at the "Bear Shop", one of St. Louis' first vintage clothes stores (you would die for the stuff that passed through my hands there) for a year to save up money for a one way ticket to England to follow in Chrissie Hynde's footsteps. However, the British customs officials didn't much appreciate that story, they even admitted they picked me out for interrogation because "there were already too many punk rockers" in their country, and I spent a night in the pokey before spending the rest of my money on a trip back home. That pretty much quelled my ambition. With such bohemian roots, I guess it's ironic that my first real musical stage performance was in an Officer's Wives Club production ten years later.

Is it true that you make all of your own custom dresses for your performances? Where do you get your inspirations and how long does it take to make an outfit? Would you ever consider selling your dresses or making them for other people?

I am a clothes freak, I have always been into collecting vintage clothes, but unlike some collectors I actually wear the

stuff. I worked in a vintage clothing store in St. Louis from the time I was a sophomore in High School until it closed in the late 80's. When I started performing I was always on the hunt for flashy stuff or stuff with fringe and rhinestones. I started buying things to remake or take things off of to put on something else. As it's gotten harder and harder to find what I want. I have started designing my own clothes and I have some one else make them for me.

I've designed two complete dresses that this really amazing woman named Susan Penn has made for me. She has been making embroidered western shirts for the likes of Don Walser, Ray Benson and numerous others for years and years. I met her when she was a saleswoman at the department store where I worked, in display. I had on a vintage western shirt one day at work and she asked me if she could look at it and told me that she makes shirts like that. She brought me pictures one day and I asked her what the heck you working here for? Well then later she heard me sing and asked me the same question. Now neither one of us work there HA!

My snake dress, the idea came from a circus banner of a snake charmer. I dreamt about that dress for months. The devil dress, I call it my Little Jimmy Dickens dress, it came from a suit he had that I just loved and I wanted a dress like it so I designed it, and once again Susan did a wonderful job making my vision come to life. I have been kicking around the idea of a line of clothing, we'll see.

If you could perform in a duet with anyone alive or dead who would it be and why?

Tammy Fay Baker, we could make a whole record of cryin' in your beer songs, call it Baker and Brom sing songs to make your mascara run!

What are your feelings on "modern/contemporary" country? Most so-called country radio stations neither play anything from the genre's roots, nor much by newer performers who place feeling and integrity above fads and pop hooks. Do you feel like you are getting slighted when you see less talented artists getting all the glory when you are heads and tails a better singer - and even a much prettier performer - than the purported sex symbols of modern country music that are doomed to continually pop up and fade away?

Wow, that's a loaded question! First I can't really claim personal resentment since I've never tried to compete in that arena. Sometimes I resent myself for not having done that, but usually I see a lot of reminders on why I didn't go down that path. The women who decide to live on the road give up a lot – beginning with Patsy Cline herself...

I try not to have too many feelings, although I do, and opinions, about the state of so-called country music today. What Nashville pushes today is nothing but what I call adult listening "pop" - A generic brand of something they think will sell the most and I think it's aimed at the mindless with money to spend on records. I call it tunes for the tuned out, soap opera songs. Any time I happen to see a video on CMT I can't stand to watch it, especially the women, the songs are so bad, I could never imagine saying that stuff much less

find a reason to sing about it!

The other day I read about one of the latest Nashville female finds, she was a leg model at a party for some other bad song they were promoting, when low and behold she's a singer too!! Now she's got a hit record, that kind of story chaps my ass! But that's show biz! I do what I do and I enjoy it and that's the point, right? I'm not aiming at that market so I don't really think in terms of being slighted or that I'm more talented or any of that. I'm sure if that had been what I wanted to do it could have happened but I've got my pride! And better taste than that! I'm just glad there is a forum for what I love to do. I feel most grateful to all the fans in the rockabilly scene here and in Europe, without them I'd have no reason to keep putting out records and touring. They are also keeping the flame lit for the next generation! Cause like you said all that other stuff is doomed to fade away!

Who in today's music do you really admire, in country and other genres? Do you like anyone musically that would shock most of your fans?

There's a lot of different people I admire for different reasons. Someone might be a great song writer or one might be 'cause she's a great mom. So I'll pick just one to talk about. Some one I do truly admire is Rosie Flores – here's a chick who has been doing this just about all her life, it is her life! I don't know that I could have done the same. And the thing is I can't detect an ounce of negative attitude. She comes across as truly loving the music and what she does, and hey, she plays electric guitar, something I wish I could do. I always said I would only get on stage with a guitar if it was electric like Crissie Hynde or Rosie Flores and I could play the thing really well and not use it as a prop, so as you see, no guitar!

What's the strangest thing that has ever happened to you since you began performing, any crazy fans or strange coincidences?

Hey I play with guys from Finland, nothing seems to strange to me. I think the craziest time was the first time I went to Finland. My husband Bobby and my 8 year-old daughter Ivy (yes, named for Poison Ivy of the Cramps) went with me. For some reason we thought it would be a good idea to go in January. Of course it turned out to be the record cold of the century that year we went – in a country that is located just north of Alaska to begin with, and we got the van from hell with a back door that wouldn't close so we froze our butts off driving across the Netherlands. When I finally asked the question of how long can one safely go without feeling's one's toes, it was almost too late. We had to stop somewhere fast and we (the under-dressed Americans) were basically crawling and slipping up this long hill with numb feet to get to a place with a heater. I now know why all Finns have cell phones. If your car breaks down, you will actually die.

There are some of the craziest fans ever in those parts. I always have a great time playing over there! I always wonder where they all come from. They have these rockabilly festivals in the middle of nowhere in the cold and snow, and peo-

ple are everywhere for those two nights then they all disappear again.

I have to say I've got the greatest fans, I wish I could remember all the things people say to me in passing after shows, once in England, where you're never quite sure how you're going over, a woman came up to me after the show and said "I'm not a lesbian but I just love you, can I kiss you?" Of course she had this wonderful proper British accent. People have said and asked all kinds of things, I think it's great, even the drunk ones.

What occupies your time when not performing or working on your music? What are your hobbies, obsessions, and favorite pastimes?

How long ya got for this? Well I touched on the clothing thing, I do like my thrift shopping. I also decorate people's houses at Christmas time. I've been doing the same wealthy peoples homes for six years now, too bad that only comes once a year. I also have a part time job as a chamber maid for Calvin Klein. Actually I go to three different stores here in Texas once a month and tell kids to get their butts off my beds, remake the beds and merchandise the department in the Calvin home area. But mostly I like to cook and clean have the babies and bring Ricky his slippers and leave the show business up to him, oh I'm sorry, that my other favorite pastime, watching Nick at Night.

But really, once I had my children I've been determined not to get trapped in a full time job again. It cuts into my weight lifting, which is my latest obsession, and my running, which I've done for ten years now. ***



Photo: Marti as Magenta



An Interview with Nick 13

Hailing from Los Angeles, California, Nick 13, the singer, guitarist, and principle songwriter of Tiger Army has been prowling around the psychobilly scene for some time now, slowly building momentum until they leapt onto the scene with their claws out for their first full-length album, which was released on Hellcat Records a couple years back. They possess a unique take on the psychobilly genre that often displays a literary, heartfelt approach to the lyrics and vocals, while also having fun and not straying too far from the comic book/horror movie spirit. I was able to interview Nick after a Dropkick Murphys/Sick Of It All/Tiger Army show in Cleveland Ohio on October 12th. Strangely enough we were both feeling a bit under the weather, yet he was still gracious enough to do the interview. - BL

RRP: I know that your first band was called Influence 13. What style of music did you play back then, and why did you break up?

Nick: Well the musical style was punk, and as far as why we broke up: different people, we went into different directions musically. The main thing that led us to quit playing was lack of a drummer.

RRP: How did you come up with the name Tiger Army?

Nick: It was something that just came to me on a trip to Germany in the summer of '95, and the words just kind of sprang into me head, basically.

RRP: Your first album on Hellcat Records included one of the best upright players around, Rob Peltier, formerly of the Quakes. Could you explain how the line-up for that album came about?

Nick: Well, Tim Armstrong [Rancid] heard our demo and called me, and he wanted us to do a record for him. I was really thrilled to hear that but I had to tell him, you know, look, I really don't have a band right now. He asked me some questions and wanted to know who wrote the songs, and since I write all the songs and the music, he was like "why don't you get a line-up for the studio and take it from there," so that's what we ended up doing.

RRP: So you already knew Rob?

Nick: I didn't know Rob, actually, I knew Adam and he had made a couple demos with us, and played all the early Tiger Army shows just as kind of a favor... for fun, that kind of thing. But I needed a good stand-up bass player, and a guy I worked with at Ameba Records in Berkeley, he was from Buffalo and put me in touch with Paul Roman and then Rob.



Photo: Eric Zie Hansen

RRP: So how did you meet the guys in the band right now?

Nick: Geoff actually was in the band Influence 13 from back about ten years ago, and he played electric bass then. Fred is in a band called Union of the Dead from California that we've played with a few times and had mutual friends and stuff.

RRP: Why did you guys cancel last year for the Big NY Psychobilly Rumble?

Nick: Basically we couldn't afford to get out here. We didn't have a van at that time, we would've been flying out, and with the money they were offering we would have still had to go pretty deeply into debt just to come out. Basically we just couldn't afford the plane tickets.

RRP: I've read that your second show ever with Tiger Army was opening for the Meteors, who are probably the most important band in the psychobilly genre. How was that experience?

Nick: That was great. That was actually, both playing and crowd-wise, that was my favorite of the early Tiger Army shows. It was just a really cool experience, all our friends were there and Paul Fenech [Meteors] was pretty cool actually. You know, you hear lots of stuff about him that is contrary to that, but he watched our sound check and came by me and said "yeah, that wasn't too bad," which I thought was really cool coming from him.

RRP: Hell yeah. I understand that the Nekromantix are now signed to Hellcat Records too.

Nick: That's right.

RRP: Did you play any role in helping that come about, and will there be a U.S. tour with you and them?

Nick: I did give their demo to Tim, you know the new stuff that is recorded for the album on Hellcat coming out, but he already knew who they were and was already a fan. Really, I think their music just speaks for itself. As far as touring with them, we have talked about maybe doing a tour with them in Europe this coming year.

RRP: No U.S. tour in the works?

Nick: Maybe at some point. We are not really at the point where we can headline across the whole U.S. We can on the West Coast, but a lot of people on the East Coast are finding out who we are and stuff.

RRP: Being on tour with the Dropkick Murphys, how does it seem most of the punks and skins, who may or may not be familiar with your style of music, are reacting to you?

Nick: Pretty well except for a couple shows, the audience response has been very good. Even those couple shows haven't been terrible or anything, just not as cool as the other ones. I mean, there are certain areas where we play to a lot of psychobillies, like in L.A., but everywhere else, since there isn't much of a psychobilly scene we usually play with punk bands, and pretty much have since the beginning. Usually people react pretty well to it. Our music is pretty aggressive, and think it definitely has a lot more in common

with punk than it does with rockabilly or the rockabilly scene.

RRP: So what other good West Coast psychobilly bands do you have, I mean there's the Dragstrip Demons, who I think you've played with, and Calavera who are incredible, is there many others?

Nick: There are The Spectres up in Seattle...

RRP: Oh yeah, they are great.

Nick: And there's a cool band that are pretty young, I think they just have a demo, but they are called Graveyard Shift. I hope they stay together, because I think they could be really cool. I am trying to think of others I'm forgetting, but there's not a million other ones, that's for sure.

RRP: I've heard the rockabilies in some areas out west can be kind of cliquish, do they react well to this type of music, or is it more punk crowds?

Nick: Well, I can only really speak for the San Francisco rockabilly scene, because those are mostly the shows I went to when I was going to a lot of rockabilly shows, and that is definitely true of that area. But we never really play any shows that have anything to do with the rockabilly scene. The people into it at the time I was going to shows were basically into it for what I consider to be the wrong reasons, you know; the scene, fashion - most of them didn't even know that much about rockabilly music. Mostly, whether the bands are good or bad, they're just kind of a soundtrack for people to dance or drink or try and pick up on each other through the rockabilly scene, and I don't really want any part of that. I mean, we play with psychobilly bands when we can, but mostly we play with punk or hardcore or whatever else. In L.A. I don't think it is as elitist, I think there is such a long history of roots music, rockabilly, and punk rock down there that doesn't seem to be as segmented, but at the same time I am not a part of the authentic rockabilly scene there, the real purists sect. I don't really go to their shows, maybe once in a while if there is a cool band from Europe or something like that. The amount of rockabilly shows I go to in L.A. is pretty limited.

RRP: One of the most striking things about your band is the obvious time you spend on crafting the lyrics, which most often come off as sort of darkly poetic. What sorts of things inspire or influence your writing?

Nick: As far as the lyrics, mostly literature I guess. Poe and Lovecraft are definitely influences. Yukio Mishima. Really, at this point, it has just kind of reached its own thing, the influences are usually something that I am not conscious of anymore. To me, it is just kind of like writing a short story or poetry, or whatever.

RRP: So, what other sorts of interests or pastimes do you have aside from music? What do you do in your spare time?

Nick: Umm, not related to music - not very much. [laughs] I go to clubs, like death rock clubs or 80's clubs sometimes, spend a lot of time record shopping, watch a lot of pro wrestling when I can. Other than that, pretty standard stuff

really: hang out friends, go to movies, stuff like that.

RRP: Where did you grow up, and what have you done to get by when not in a band that you could support yourself with?

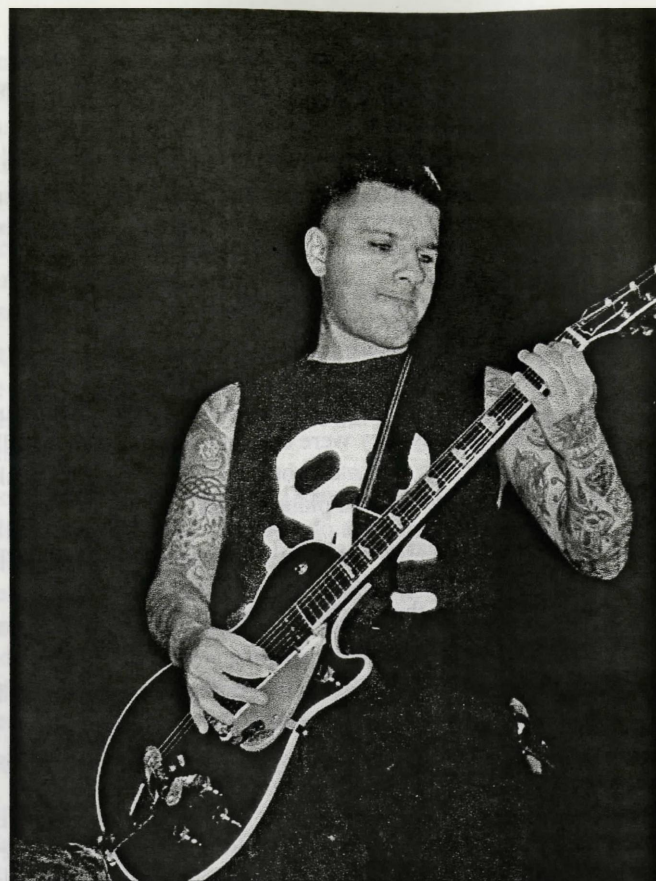
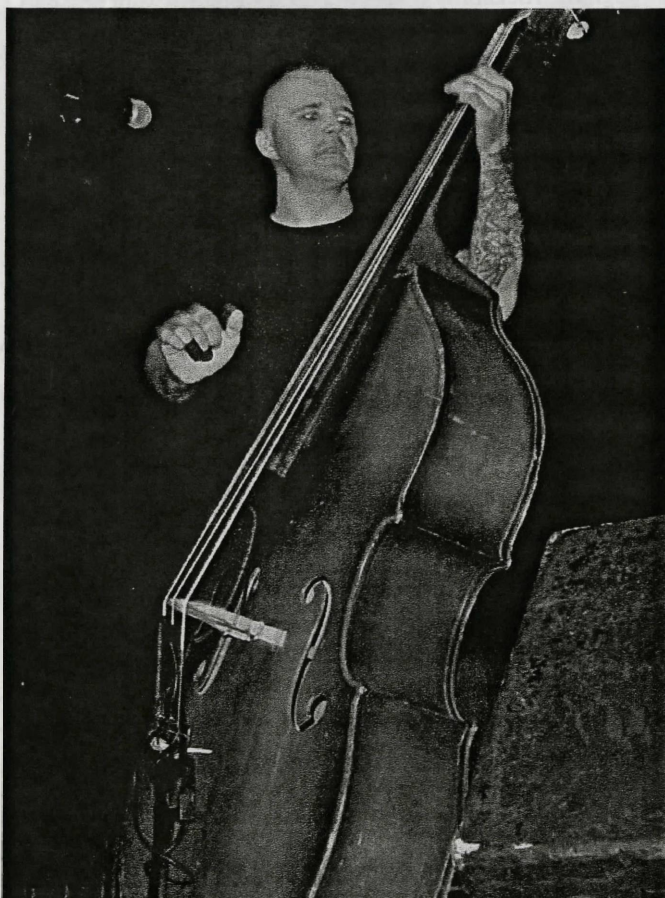
Nick: I grew up in a town called Ukiah, California. It is in Northern California about 2 hours North of the Bay. I lived there I guess until I was twenty, and after that I moved to the East Bay of Berkeley to go to school. After I finished school I just worked in a record store.

RRP: What did you go to school for?

Nick: Mass Communications, which I have yet to do anything with, but that's alright. Yeah, so after school I just worked in a record store, and by the time I moved to Los Angeles about a year and a half ago things were getting going enough with the band that that's what I've been doing.

RRP: Do feel that psychobilly, which seems to be gaining momentum in the U.S., is in danger of becoming a fashionable trend anytime soon, in much the way Ska and Swing were embraced then discarded by pop culture?

Nick: I don't ever see it getting to that point. I mean, really, I think it is almost criminal how few people know about it here. Like if a classic Two-Tone Ska band like The Specials or Bad Manners or whoever were to play in any major city in the U.S., there's gonna be hundreds of people there. And if a classic old English punk or Oi! band like Cocksparrer or somebody plays, again, there's going to be hundreds if not over a thousand people there. Yet, I've seen the Meteors in rooms where there is like 50 people there, and this is in San Francisco or somewhere that is supposed to be [more



Photos by: Lisa M. Donnalley (above: Nick 13, below: Geoff Kresge)

progressive]. I mean, they have toured here a bunch of times in the nineties - in '93, '95, '96, and '98 - and it was only in '98 that they started actually getting a decent turn out. And this is a band that is hugely important musically, and deserves to have a real cult following. I saw plenty of really top European psychobilly bands in San Francisco where there were at best 100 people there: The Guana Bats, The Klingonz... nobody knows who these bands are. I think psychobilly deserves at least the respect and acknowledgment that Oi! or Two-Tone Ska has gotten. So as far as it becoming too commercialized, there is such a long way to go for that to happen, or to even reach where punk is. I don't really see any danger of that.

RRP: How do European psychobillys react to your music? Have you had opportunity to play over there yet?

Nick: We have played in Japan, which was a great experience, but we have yet to play in Europe. It does seem like the European psychos have given us a lot of support, a lot of letters, e-mails, and stuff like that, so we are definitely hoping to get over there soon.

RRP: I think that's it, is there anything else you'd like to add?

Nick: umm, well, thanks for the interview, and thanks to all the people who have checked out our music and supported us so far. If anyone wants to find out anything more about the band, or hear MP3's or anything like that, check out our website. It is www.tigerarmy.com, and I think that's it.

RRP: Well thanks a lot, and we really appreciate the interview.

An interview with Steve Whale of ...

THE BUSINESS

You'd be hard pressed to find a Street Punk/Oi! band that has more credibility and stamina than The Business, who originally formed around 1980. These working-class Brits have never compromised their musical or personal integrity over the years, and have continued to gain momentum like an asteroid headed for the pop culture wasteland that has always tried to ignore them. Unafraid to take a stand on important issues, yet also able to have a laugh and sing about their beloved Guinness, few bands have done more to keep their music scene alive and unified. This is an interview conducted with Steve Whale, one of the founding members (along with Micky Fitz), before their show on August 16, 2001 at the Cleveland Agora.

RRP: What were the reasons for the Business breaking up and getting back together, and what did you do for that period of time?

Steve: So the Business breaking up...well the initial part of the Business was like a tornado. There was a lot of crazy stuff going on, there was a lot of exposure. A lot of tremendous pressure, things happen like that and people go their own way. It was like that, a fast whirlwind and then nothing. It had come to an end. And about getting back together Mickey, the singer, rang me and said there was a charity concert for this famous football guy, in England. They were raising money for cancer and, so of course, we did it. It was only 5 songs and we finished it, and then before we knew it word got around. We got inundated with offers to play

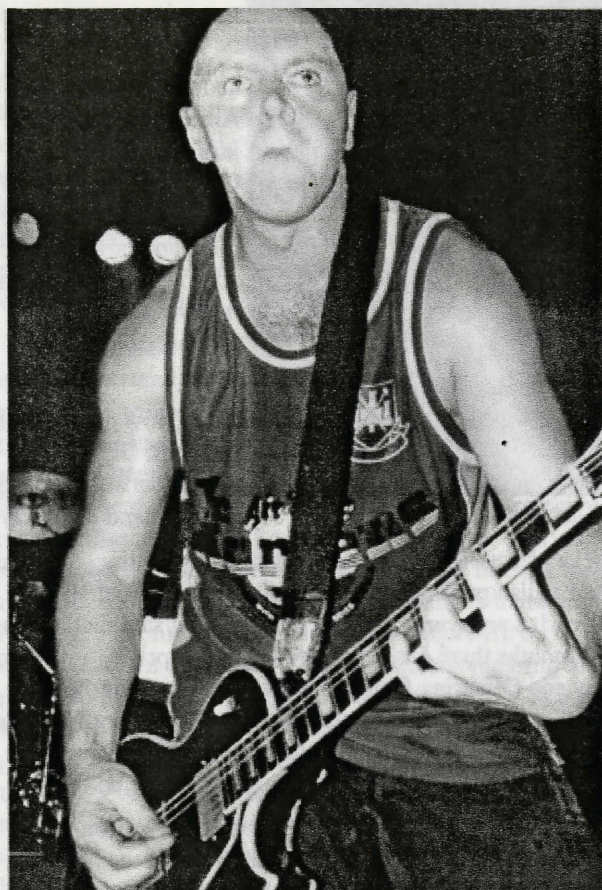


Photo Above: Steve Whale, photo by Rudy De Doncker

Photo Below: Micky Fitz & Steve, photo by Lisa M. Donnalley



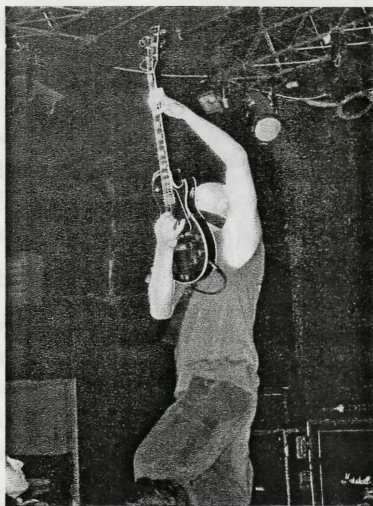


Photo: Steve Whale

and one of them was America, the guy that initiated it came from Cleveland, actually. We were getting European tours and now here we are in Cleveland getting interviewed. Now the group's doing pretty well.

RRP: How do you feel the punk/Oi! scene differs between the US and England these days?

Steve: A lot of these kids ask me that all the time, to be fair the English punk scene hasn't existed for the last 10 or so years. It's pretty much not around. Having said that, the last 6-8 months there has been a tremendous uprising in Green Day and Offspring fans. It has just gone through the roof. So, that's going to be something to watch and see how that develops, maybe create a youth explosion, which is pretty good. But the US has been keeping it alive, to be fair.

RRP: Could you tell me a little about the song you wrote called "Harry May"? Who is he, and what is the history behind that song?

Steve: Harry May was a gangster in our area, he still lives in that area. But his name was pretty much kept a secret for a long time. But he is a real person and the song is about what he was like. Just about the way he was, that's all.

RRP: What was the situation I read about with you guys down in Denver last year getting shot at by gangsters in your van?

Steve: That's been pretty well documented and everyone knows we were shot at, and I don't think we played that bad. I see someone didn't agree.

RRP: How did the deal with Epitaph Records come about, and do you think this will help introduce you to an audience that otherwise you might not have reached?

Steve: We are signed on Burning Heart, which is licensed by Epitaph. Do I think it will introduce us to an audience that might not have otherwise heard us? That doesn't really come into it, you just need to be on a label that you can work with and Burning Heart is just bloody good at their job. We tour Japan, Europe, and America and there isn't one place that they (Burning Heart) are weak. So if we play somewhere those guys have got our shit there, you know and they are looking after us. We are on the best label in the world, as far as we are concerned. Everything to do with the label has just been positive since day one, professional and positive.

RRP: I understand you are featured in a new film, Hell 2 Pay. Could you talk a little about that project?

Steve: Ah, you have done your homework! The new Business album, No Mercy For You, contains 16 tracks and track 16 is called Hell 2 Pay and is the title track of a new film that is called Hell 2 Pay. It's a gangster film and it contains people that were in Lock, Stock...and Snatch, and they did this other film, but with real gangsters. They wanted the rawness of the people that actually do the job on camera so they used 2 camera shots to get all the expressions. Hell 2 Pay isn't made for Hollywood, it's more artistic and more cult orientated. They were basically just experimenting with people that actually do the job, so everyone you see is actually a prostitute, or gangster or drug dealer or whatever. Those people actually do what they do in the film. So that's basically what the film is about, obviously the Business wrote the title track to the film, and I actually got a part in it, a speaking part. The director offered me a part as a good/bad guy.

RRP: Anything else you'd like to add, or plans for the future?

Steve: On the new album is *Guinness Boys*, which is going to be presented to Guinness as an advert by an advertising company in London. At the moment they are assembling the storyboard and they are going to present it as a possible advert, so that will be interesting. Also on the album is Hate Kill Destroy which is track 5, is going to be featured in an extreme sports film, a Hollywood type film. A very busy album. Also, obviously featured are Belmarsh and Code Red, which are true [prison violence] stories from our environment where we live. Belmarsh is pretty easy to pick out, our friend, he was kicked to death at 6 am in the morning there, and they [police guards] just kicked him to death. And the actual governor in the prison said he would only take complaints from actual prisoners, but it was really difficult because he was dead. That's the audacity and the attitude that you are dealing with in England or America and I totally disagree with that. My job, as far as I am concerned, is to expose that kind of thing and hence, the Amnesty link on our website so that people can check it out, or you can get involved, but that's my job. So go buy the new album which is called No Mercy For you and is out on Epitaph records. And be sure to check out the Business website which is called Oithebusiness.com.uk



Revising the History of Music Television

By Doug McKean

The best way to become accepted by the mainstream is to present enough of a threat to it that it has no choice but to accept you. Governmental and cultural institutions have evolved to the point where they bend quite a bit to avoid the risk of breaking. Witness the welfare state, the marketing of the notion of "cool" in the advertising industry, and now the rewriting of rock music's history by the people at VH1. Some of their recent Countdown shows have made mention of underground acts from the past and present such as Husker Du, The Replacements, X, and Fugazi. Does this signal a newfound support for underground music on the part of the music industry, or an attempt to subvert the historical record in order to maintain some semblance of credibility?

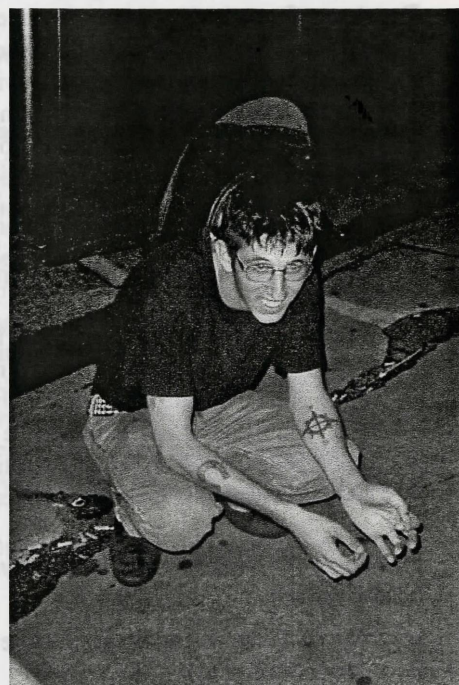
First of all, I have to admit to watching these shows. It's a guilty pleasure, and I'm a big enough fan of baby boomer rock (Stones, Who, Hendrix) that there's usually an interesting perspective on some of that music for someone who didn't experience it during its first go round. What I did experience during its first go round was MTV in the late 80's and early 90's, and I remember enough of it that I can see what's going on in these countdown shows. During "The 100 greatest Hard Rock bands" or something like that, Fugazi shows up as # 90 something. How does VH1 decide it wants to give airtime to a band that's never made a video, been on a major label, or charged more than \$8 for a show? I wondered where Fugazi fit into their scheme. Then, Husker Du shows up as #80 something. Now, something's wrong here, I thought (aside from the notion that Husker Du and Fugazi don't blow Aerosmith out of the fucking water any day of the week and twice on Sunday. They should be in the top 20!!!). Husker Du never got any support from MTV while they were around. Fugazi continues to go about their business without the support of MTV. So why do these bands show up on these shows? About a week later, I'm watching the "Top 100 albums of rock n roll" and The Replacements "Let it Be" is # 70 something. Now this is too much. Did any of the folks at VH1 listen to "Seen Your Video" before they decided to air this segment? Have they watched the "Bastards of Young" video? I began to see a pattern of VH1 recognizing bands that were antagonistic towards everything that VH1/MTV stands for. The confusion started to disappear.

No matter how many Duran Duran and Madonna Behind the Musics they air, there's no getting around the fact that between the demise of the Sex Pistols and the rise of Nirvana, the music industry put out virtually nothing of any quality whatsoever. Sure, there was the underground scene that many bands came out of and eventually signed major label deals, but popular music was awful in the 80's. Then, there was a period of a year or two when some decent bands made it big in the early 90's, but Nirvana was followed by Bush, then Candlebox, then Collective Soul, and I think you

see a pattern, and now we hear the faint echoes of Alice in Chains in whatever godawful band with detuned guitars and gloomy lyrics they put on the table this week. Now that VH1 has embarked on its mission to tell the story of popular music over the last 50 years, they have to deal with the reality of how embarrassing most of the last 25 years is, therefore, they need to include some respectable bands in their history, no matter how antagonistic towards the music industry they might be, or how sorely overlooked they were when they could have used this kind of support.

So, have MTV/VH1 changed their tune? The answer is certainly no. The music business is here to sell products. It will sell what it deems to be marketable at any given time. Once in a while, the stars align, and a truly great band like Green Day, Rancid, or Nirvana can become the flavor of the minute, and maybe the marketing strategy will even emphasize the quality of those bands over everything else out there, but I think we've all seen how fleeting those moments are. The nature of mass marketing is that a trend or a fashion can only last for a short time before it's on to the next one. When the music industry deems something of quality to be the next big thing, it doesn't signal a change of heart on their part, and when they latch on to something of quality 15 years after they ignored it, it's probably to cover its own ass when the truth and its preferred version of the truth become too inconsistent with each other for anyone to believe. Does MTV seem to be doing anything to assure that these sorts of oversights (to give them more than the benefit of the doubt) don't happen again? That's an easy question. Popular music is even worse now than it was during the 80's. Maybe in 15 years, all the rock critics who are currently missing the boat in order to analyze Britney Spears lyrics will tell us how great the Thumbs, or the Hudson Falcons, or Dillinger Four were. Aren't you glad you can say you were there for it during the first go round?

- Doug McKean



The GC5
<http://www.thege5.com>

Which Of TV's Leading Ladies Are You Most Like?

*The Rock N Roll Purgatory Quiz
(for those of you who would rather be reading Cosmopolitan)*

Do you feel pangs of loneliness as you sit in front of your television at night eating popcorn with curlers in your hair? Or perhaps you feel like something is missing from your brutish existence as you scratch yourself in your recliner while smoking cigars and watching your favorite shows religiously, just wishing it could be you on that screen. Just imagine yourself as two-dimensional collection of flickering pixels that millions of people can relate to and love! Wouldn't that be swell? Sure it would! This quiz will tell you if that is even possible, and whose spot among the prime time heroines and wenches you should be "gunning" for. Your dreams may someday come true, but until then you might as well keep eating bon-bons, farting into the cushions, and wondering which of TV's leading ladies you are most suitable to replace, should anything, god forbid, happen to them.

1. Your significant other pulls an "I need some space" on you. What's your immediate response to this line?

- A. You nod in solemn agreement for a few seconds then say: "Hell yeah you need some space... lots of space... perhaps if you'd pull your snout out of the feed bin and step onto a treadmill once in a while, you wouldn't need so much room for your fat ass. Normal people CAN reach their own genitalia, I know, because I find doing so preferable to your company."
- B. A tear forms in the corner of your eye and in a choked-up voice you vow never to trust another evil, conniving, gut-stabbing, soul-less, heart-chewing demon like the one feeding you cliché lines right now, when you know they've been about as faithful to you as a drunken sailor at a cabaret bar. You then vomit as the emptiness of existence envelopes you in an emotionless void.
- C. Being the type to go down without a fight, you try and go down on your lover in an attempt to change their mind.
- D. You casually walk away and roam the streets like an old lady who has wandered off from a nursing home, all the while pondering life's whimsical changes and twists of fate. You then fall asleep under the watchful eye of the moon goddess and dream of large tree branches indecently entwining you in their firm embrace.

2. Which of the following could be your personal theme song?

- A. "White Trash" by Southern Culture On The Skids
- B. "Dirty Deeds" by AC/DC
- C. "Dead or Alive" by Bon Jovi
- D. "Drinking & Driving" by The Business

I just know you want to be one of us!!!



3. In bed, you'd describe your sexual performance as:

- A. solitary, yet critical to your own enjoyment
- B. analagous to the way a beaver might react to the introduction of cocaine into its system (i.e. eagerly gnawing on wood)
- C. Emmy material
- D. a charitable tax write off because the criminally insane need love too

4. Your boss makes an indecent pass at you while at work, so you:

- A. seize the opportunity to get a raise while simultaneously breaking up the monotony of your usual tasks
- B. fart loudly while spontaneously line dancing in order to hopefully kill any unwanted attraction
- C. grab your "black angus" pleasure tool and some cottage cheese before heading into the supply room with your horny yet mortified superior
- D. get angry at first, but then visualize your boss as being Don Knotts. This humors you initially, easing the tension of the awkward situation, but you then slowly become startled at the new kind of excitement you feel. He waves to you with "Mr. Chicken" and your knees go weak.

5. After a one night stand in a strange city, you are most likely to:

- A. return to the wild with fond memories of that hand-capped cab driver who had the erotic scent of garlic and bologna on his breath.
- B. weep softly into your pillow over your lost innocence
- C. have a sore ass
- D. never call the person who gave you such sweet bliss the night before, but rather savor the perfect memory of what might have been if you weren't a creepy troll-like creature dependent upon drugs to make your dates more receptive.

6. To impress a prospective mate on a first date you are most likely to try:

- A. bathing beforehand and converting to Judaism.
- B. serenading your would-be lover with a few bars of "Love will find a way" while dressed as a rubber buccaneer
- C. quoting Shakespeare and stuffing your pants with a large, strategically-placed cucumber
- D. not-so-subtly hinting at your own sexual permissiveness by snorting rails of coke off your own tits.

7. If you arrive late to a cocktail party and see someone else there wearing the same outfit you have on, you would probably:

- A. Quietly laugh while plotting a slow and painful execution of the offending person, since your self-esteem is so intimately tied to how unique you appear in your designer clothes that cost more than dinners for 200 homeless people, you rich, shallow, repulsive piece of bourgeois leper dung.
- B. compliment her on her good taste... as you sink your teeth into her face.
- C. tear her dress to shreds in a long, provocative cat fight while guests spray both of your arching, bending bodies down with champagne, until eventually the anger subsides into passion as your bare wet skin rubs against hers and her full red lips beckon you closer...
- D. be consumed by rage so great that your telekinetic powers erupt into a frenzied bloodbath wherein all are obliterated and burnt.

8. If you were ever to think about someone or something else during sex, you are most inclined to think of:

- A. Lita Ford
- B. Amish people
- C. Harrison Ford pinching a loaf on Air Force One
- D. tea-bagging Yoda

9. If you had a medical doctor captive while you both were trapped in an elevator, which question would you most likely ask him or her?

- A. Does Rogaine really work, and if so, would it work on pubic hair?
- B. Has anyone ever got an erection while you felt for a hernia? Wanna check me right now?
- C. If we end up in here for weeks, will you eat me before you eat me?
- D. What is a good cure for excessive crotch sweating?

10. When you are alone and bored, you prefer to:

- A. Whittle miniature figurines of The Bangles, then kiss them all over
- B. Wrap your mind around the complex questions of space and time inherent to the film *Back to the Future*
- C. chew on gristle while dry humping stuffed animals
- D. daydream about the normal stuff: weddings, puppies,

sock puppets... and being submerged in giant vat of lard where you can rub it all across your smooth body and smile as the day's troubles seem to slip around the bends where your fingers roam.

11. If you discovered that after 20 years of using your microwave oven, the radiation emitted had damaged your DNA causing your newborn son to have an irregular heartbeat and a striking, if not absolutely horrendous, resemblance to Howard Stern, what do you think would be your choice of soft drink in a blind-folded taste test?

- A. Pepsi-Cola, because the Beatles' White Album made you want it.
- B. Squirt, because you are the proudest parent to ever have a child with sweat glands that spurt glowing and ungodly puss.
- C. Mountain Dew, because it is the color of your radioactive spunk.
- D. Coca-Cola, because it is better than licking a rectal thermometer

12. If you were to be touched by an angel, you'd be most likely to respond by?

- A. enjoying it even more than you enjoy seeing fat men with hairy backs eat barbecue ribs
- B. slapping the angel coyly while privately wanting to be touched again
- C. turning your head and coughing
- D. stopping your sinful living, getting a cable program, bad toupee, and an eye patch - then sharing the message and extending that ever-loving touch of the divine which has so enriched your life.

13. When you were a child you dreamed of growing up to:

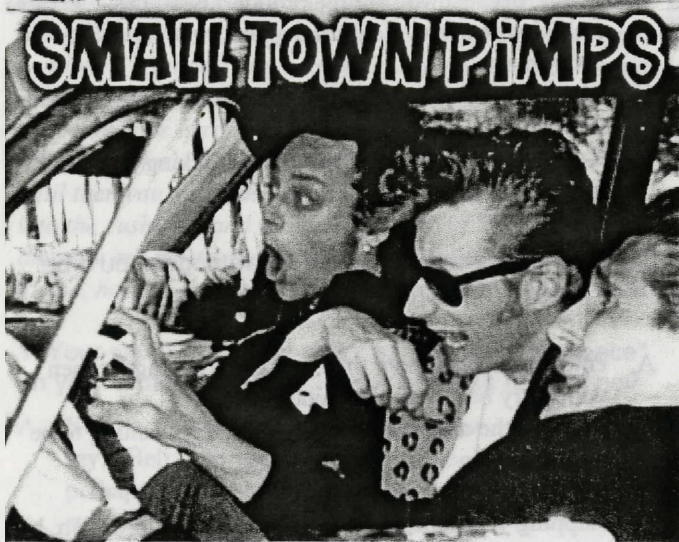
- A. be a successful alchemist who produces enough gold to buy a small remote country where you could have your own petting zoo with lots and lots of goats and PETA wouldn't be around to poke their nose into where you poke your business.
- B. join a rap group and start tapping that ghetto booty
- C. marry a rich drug-addicted movie star with pouty lips that you could ritually abuse
- D. ascend to the level of divinity by convincing weak-minded followers that eternity can be sought through a portal in your belly button, and that they should pursue redemption through subservience to your commands

*** See Quiz Results on Page 55***

Small Town Pimps

An interview with Kinky Pimp of the Small Town Pimps

Ever wish there were a wild rockabilly band that focused a little bit less on cars and 50's nostalgia, and lot more on sexual deviancy, hookers, zombies, and putting vulgar pelvic motions back into rock-n-roll? Well, straight from the red light district of Sweden, I give you The Small Town Pimps. A band that no mother could love. A band that enjoys discipline... just a little bit too much. A band will win your heart the only way they know how... and that's just a little bit more than the law will allow. This interview with Kinky Pimp (singer/guitarist) was conducted during October 2001. - BL



RRP: First, I want to know what the master plan is for the Small Town Pimps... eventual worldwide conquest and monopoly of the international flesh trade? A lucrative deal with FOX television to air your own wacky reality show starring a pack of sex-starved teenagers with odd physical malformities competing for a chance to meet Don Rickles? What exactly?

KINKY: The master plan is as follows:

1. To infiltrate Northern Europe with both our music and the girl business.
2. Produce more porn(entertainment)movies. In the style of the 70's German look, big moustaches, hairy backs etc.
3. Start up a new club concept. Flashy nightclub with desperate Psychobands together with stripshows. Mojo Nixon has agreed to be president.
4. To produce a 4-CD live record.

RRP: Now that I understand your goals, could you talk a little about how the band came together and how you all met?

KINKY: We all met back in the alleys of the red light district of Sundsvall/Sweden. We all liked the King and his early music. I said "Hey let's put a band together". STP ripped off all the genuine rockabilly classics (Cochran, Perkins, Elvis) and we made it sound a bit more modern. Isn't all music a tribute to the King?

RRP: I've seen that your style of music has been compared to old Batmobile, one of the best long-running psychobilly bands. How do you feel about that comparison, and do you think it is accurate? How would you describe the Small Town Pimp's sound and take on the genre?

KINKY: We never heard anyone really compare us to Batmobile. But of course, Batmobile is the one band we think is still the best. We've been fortunate to play together with them a couple of times and on our nightclub-gigs we do a handful of Batmobile covers. Kinky has even done a record singin'/playing with the Crestlers on Batmobiles Count Orlok label. We all are sad that they now quit the band. Our particular type of sound or playing reminds though a little of the early Batmobile. But we have never thought of ourselves as a psychobilly band. We prefer to be a rocknroll band. We play at all sorts of venues and events and we are not afraid to dust off an old Dwight Yokam song or a Deep Purple hit. Our own music is mostly composed by me (Kinky Pimp) and is as always about zombies, hookers and rocknroll. And we also like to think that our music is fun. Fun playing, fun to listen to, fun to make love to.

RRP: What other bands have affected you, either positively or negatively, while growing up?

KINKY: The King of course. It doesn't get any better than that. Mojo Nixon, Stray Cats, Cramps, Ramones, Living End, AC/DC, D:A:D, Lasse Berghagen, Strepplers, Johnny Cash, Flamingokvintetten.

RRP: What is the Swedish music scene like, and which town are you actually from?

KINKY: At the moment the scene sucks. There are a couple of original rockabilly bands, playing the way they used to in the 50's. Why? Corny. Otherwise on the commercial market it's a lot of Swedish artists sounding R&B or pop. It sucks as well. The only good existing bands are Backyard Babies, Hellacopters Hammerfall (cool hardcore metal rocknroll). We are from the Red Light District of Sundsvall, exactly in the middle of Sweden.

RRP: Do you find the Swedish Chef on the *Muppet Show* culturally offensive? Who was your favorite muppet, and why?

KINKY: The Swedish chef was, and still is, a horrendous attack of the Swedish people/language. We'll never recover. Our favorite muppet is Josh Macahan. The most misunderstood character in American television. He didn't ever afford to buy a cool stetson hat like Luke or Zeb. No really...Gonzo of course.

RRP: I have read about a rumor that you have been practicing blues harmonica. Can such claims be substantiated?

KINKY:How did that ever get out?! Both Funny Pimp and me are blowing/inhaling are lips off. Deep inside and in a previous life we lived in Louisiana and played with Robert Johnson, Willie Dixon and Hound Dog Taylor.

RRP: What are some of your most memorable shows and favorite places to play?

KINKY: We went to Barcelona/Callella Spain last year, it was great. Great bands, great weather and friendly people. Great gig. Back home we have a favorite sleaze joint called Gronborgs restaurant (translates to Restaurant Greencastle), where all of our girls sing along and clap hands and we get free drinks. This is also the place where we try out new songs. We like Finland as well. There they really know how to wreck and drink.

RRP: With a band name like yours, one assumes that you've experienced the intimate company of a highly experienced sensual professional. Would that be a safe assumption?

KINKY: Yes. We've been trained in Hamburg Germany at Reeperbahn (famous district) by leather-Olga. Aouuuch. More hard than sensual though.

RRP: What advice can you give for youngsters just starting to feel the inclination toward depravity, pornography, sleaze and perversion as their hollow, innocent lives are corrupted and filled by the dank stench of sexual deviance?

KINKY: Come to our 2-week pimp-training course! For a fair price we can introduce them to the secrets of the life in the District. Like a summer camp but no canoe paddling.

RRP: With a name like Kinky Pimp, what have you done to live up to it? If you were ever to run for office, what stories could surface that might thwart your campaign?

KINKY: I lived myself out in Hamburg, as I said before. I even got my portrait in the Hamburgs Hall of Famous Pimps. The office is nothing for me I guess. But it would be great to get some connections and advice from the champions Clinton and Gary Condit. It would be a very dirty campaign. Please let me quote Webb Wilder "One wife, two on the side, too many stories I can tell, I'll be headin' down in Honky-Tonk hell"

RRP: My girlfriend is erotically drawn to Amish boys. What are your unusual obsessions, hobbies, fetishes, and/or forbidden desires, either sexual or otherwise?

KINKY: Besides the usual stuff, leather, rubber, latex, umbrellas, dirty socks and Lionel Richie singles, I can hereby confess one of my most extreme obsessions. Clay. I like sculpting and carving so much I almost can't take care of my basic needs (food, sleep, painting plectrums). Oh to see that little unformed brown mass be formed to a fish, bear, elk or why not a mighty samurai warrior. I do oil paintings as well.

RRP: If you were held captive in Rick James' basement for six hours while he went out to buy a leather jumpsuit and some caulking, which info-mercial product would you want with you, and which Elvis movie would you like to watch as you awaited your dismal fate?

KINKY: Sounds like fun. I'll think I would bring along a heavyduty chastitybelt and I'll watch my favourite movie: King Creole twice. Or maybe G.I Blues... or Fun in Aca-pulco... oh it's so hard to choose just one of those masterpieces of movie-making.

RRP: On your web-site you say the song "Sex Slave" is

about your fantasies with Amber Lynn. Do you think that in 40 years you'd still feel the same way if she commanded you to remove her specially lined undies and ride her like the pony express?

KINKY: In 40 years Amber and I are married, have six kids and touring Texas with a nice swinging Reggae band. And yes, like Kevin Costner in Postman, I ride her all the way to sunset.

RRP: Is there anything else you'd like to mention... perhaps a short anecdote that exposes who you are at the very core of your being, one that will touch all those who read it with a sympathetic tear and a longing to hug your tortured, frail body?

KINKY: It's hard to remember anything specific cause my life so far is almost a complete blur... But I can mention a not so unusual story when it comes to rocknroll and girls. Back in the old days I played music for one reason only. To get babes. A good and sweaty gig, the most beautiful girl I've ever seen in real life, stands in front of me (real close), tight red dress, blond, slipping down the little piece of her dress at the shoulder, sticks out her soft pink tongue and licks her own shoulder. Uh,uh. My mind went blank. After the gig she follows me up to my hotel room. Kinky is nervous. Kinky drinks a lot. Kinky falls asleep. Kinky is a complete loser. Never seen her since...Please rewind my life. Please hug me.

At least please follow the rules of STP.

1. Eat hard
2. Drink hard
3. Play hard
4. Don't do drugs
5. Don't believe in the newspapers
6. Be friendly and polite to people (Elvis was always polite)
7. Take care of your family
8. Remember that X-files and Wrestling is for real
9. Don't do tattoos with your girlfriends name
10. Dance when you hear good music.



Up close with **Billy Blitz** of the **Brass Knuckle Boys and The Stagers**

By Ben Lybarger



If you aren't yet familiar with The Stagers, you are missing out on one of the best rock-n-roll bands around today - who dish out a unique Texas-style punk that saddles up with some Oi! and roots rock influences, then rides them into fresh territory. While Billy has been a part of this band since it started in 1989 as Riot Squad, he recently has been pulling double duties in the Brassknuckle Boys as well. They are a no-bullshit street punk band with a strong mid-west sensibility and the sincerity of the old country singers. I was able to ask Billy a few quick questions over this past summer, and here's what he had to say...

RRP: You are often hailed as one of the best guitarists in punk rock. How long have you played guitar, and what got you interested in the instrument? Who are some of the players that have impressed or inspired you?

Billy: Over the years I've been asked this question. And over the years I've given it much thought. So very simply, my dad. (I remember when I was maybe five years old. And under the light of a console T.V. and orange vinyl curtains, I was learnin' how to tap out tempo with a hairbrush to my dad's tunes. This is also about the time I learned how to get the guitar pick "out of the hole" (you know, the hole in an acoustic) cause I thought it was SO funny to drop it in there...my dad didn't think it was too funny though!) But I'm still playin' my dad's tunes on that guitar. It's the guitar I write most of my stuff on. It's the guitar I used to write half of the music on "American Bastard". It's the guitar Joe used for the song "Have a Drink" on "The Sights..The Sounds..The Fear and The Pain.." record. It's a '76 Gibson J-45! What more can I say? And I learned just like my dad. I didn't go "learn" guitar or theory. When my dad was fifteen he got ahold of this '52 125 Jr. (it's still around...it's the same thing that Joe Clay is holdin' onto on the cover of the "Ducktail" record.) But he went out in the shed and "taught himself how to play guitar". I was always fascinated by stories of guitarists who do this. Jimi Hendrix, for example, never took a lesson. I always knew early on that if I just sat around and learned licks like the pro's use I'd end up sound-

ing...well, like the pro's. I always knew that if I just kinda "let it flow" I'd end up with my own sound and style. But don't get me wrong...I've taken every lesson I've ever got! I just recently had the rare opportunity to do guitars for the Rev. Horton Heat. The Rev's full time tech and my good friend and mentor Steven Agnew had an opportunity with Social D and he had me fill in for him. (Actually the opportunity wasn't so much for Social D so much as it was for him to work with M.N.'s tech...see, he's a career roadie, always learning. And it ain't who your workin' for ever so much in that it's how bad-ass a tech you are. Henry Rollins has written about it and men live and work by it...and the rock stars know that the only rock star on the fuckin' stage at any show, ever!, is the Roadie! Hallelujah! You should watch 'em sometime). But where do you think I was at the end of the night...I'm at the back of the bus with the Rev., LEARNING! I'm not too proud, hell no! So I'm shittin' my britches under the watchful eye of, who hands down, is the finest guitarist in rock-n-roll...but I show him my DAD's drop D technique and he thinks it's "pretty cool"! So I went on to show him the progression for "From My Heart" and he taught me the THEORY behind it. So yeah, I take my lessons...from everywhere. But the answer is my dad. ...and every other single guitarist that I have ever met or heard. I've worn out tape after tape trying to figure out how to play songs that I liked and wanted to play like. Just press "play" and jam...all day...on the toilet if ya have to. (Lately I've been playing along to Willie Nelson records...I'm not too proud...but I am here to rock!)

RRP: Being in the Brass Knuckle Boys as well as The Stagers, how difficult it is to be in two bands, as far as recording and touring?

Billy: It's a total and complete bitch, but it's totally and completely worth it! I've got the support of both bands so it really falls on me to keep things organized. The BKB want and need to tour (and so naturally I'm putting my focus there. Right now I'm trying to figure out what tour to work on next. There is an idea being kicked around to do a Stagers, BKB, and Brass Tacks, Haunted Town Records showcase tour. It should be a reality if we look for dates in September and October. Both the Stagers and the BKB are working on new records right now. I get a little burnt from time to time but mostly with the thought of the 15 hr. drive back and forth between Dallas and Lexington. With a little bit of planning and organization (which both are extremely rare in punk rock) it should work out fine. And it's certainly fun as hell!

RRP: There's a southern/country feel to the new disc, which even has a cover of a Kris Kristoferson song. Is that a style of music that you grew up listening to?

Billy: Well no, not really. I grew up mostly on Beatles pop, which is what my dad is into, and what's now called classic rock, and of course the street rock-n-roll form the Dolls, Blackhearts, and the Jam, to the AC/DC's and the Halens and the great Ace. But I've just recently discovered the old country and bluegrass music, mostly because, and most im-

portantly because it's fun. And then of course the Vietnam era country of Cash and Kristofferson. You wanna talk about working class anthems? There you go! It's real, no doubt about it!

RRP: I notice a lot of American street punk/oi bands often use old-time country cadences and cover country songs, and many times the lyrics come from the same perspective. Do you think that these genres are closely related, and who are your favorites of both styles?

Billy: The similarities lie in the man and the beat of the music itself. But have you ever heard the expression, "my life is a sad song with a good beat"? But just as Willie's "Red Headed Stranger" made me sob and sob that lonely drunken night, Mark Falcon's (Hudson Falcons) "Worker Fate" brought tears to my eyes to the point where I had to pull over the damn car! And as I sit and sing songs on that old '76 Gibson, with my coffee and my cigarettes in my underwear, I'm here to tell you that when I sing Mark's songs and Joe's songs and Kris' songs and Johnny's songs and Dacy's songs and Willie's songs, and they are all comin' outta me, they are of the same blood... and of the same soul... that fills our hearts as Americans and men... to which we all, indeed... hail Rock-n-Roll! Brother, this is Rock! Steady!

Sugar's Hasil Adkins Encounter

*at the Empty Glass in Charleston, WV
Saturday, August 18*

Hasil had been scheduled to play at the Empty Glass for several times previous to this night and hadn't shown, so we were all anxious wondering if he would make it this night. And although the rumors started flying when he wasn't there by 11pm, he did actually show up, and he was actually sober!

After the Lords of the Highway finished our first set, Hasil was to come up next. I took the opportunity to ask him a few questions before he went on stage. Hasil's answers are very paraphrased by me because I could hardly understand most of what he said. The way he talks is like the Cramps song "She Said" (which is actually a Hasil Adkins song!)

Sugar: So, do you have some tour dates coming up, any plans for going on the road?

Hasil: Yah, we got some dates comin' up, gonna be doin' a world tour. I got a manager now, after all these years, imagine, I got a manager. It's about time, I'm real proud to have a manager.

Sugar: Do the ladies always try to come up on stage at all of your gigs?

Hasil: Well.... Yeah, they do.

Sugar: You're going to be playing at the Psychobilly Rumble in NYC. My friends and I are very excited to see you play there. You're headlining!

Hasil: Yeah, the lady said I could play whatever I wanted. There's gonna be a lot of people there, and she said I could

play whatever I wanted.

This was pretty much the extent of the interview. Hasil had a great set and had everyone dancing. I hope he makes it to the Psychobilly Rumble. I was excited that he asked for a Lords of the Highway t-shirt, CD and sticker. He says he knows people....

Rock on Hasil!

Ed. Note: The 2nd NY Psychobilly Rumble had since been cancelled due to the national tragedy that occurred there.

Unfettered Gossip & Info

* After over 8 years of tribulation and triumph, the Amazing Royal Crowns have called it quits. Their final show will be played November 30, 2001 at Lupo's in Providence, RI. Jack wants to pursue his schooling which has been on hold, and with their heavy tour schedule, Greg would like to be with his family more. Jason intends to get involved in other music projects. It is indeed a sad occasion, because this was one of the most dynamic and explosive rock-n-roll bands in existence. Read the band's statement at www.amazingcrown.com

* While the 2nd NY Big Psychobilly Rumble was cancelled, Manuel from L.A.'s Dragstrip Demons is working to piece together a three day Psycho fest at the Galaxy Theatre in Santa Ana, CA on May 24-26. Bands agreed to take part at this point include: Os Catalepticos, Mad Sin, Demented Are Go, The Sharks, Nekromantix, Milwaukee Wildmen, Barnyard Ballers, Hayride to Hell, Hellbillys, Calavera, Los Gatos Locos, Phantom Rockers, Dragstrip Demons, Wreckdefy, Hyperjax, and more. You can contact Manuel at: mlepe@eastlacc.org - or check the site of the venue at: www.galaxytheatre.com

* Even more bad news, Texas' premier punk rock band, The Stagers, have broken up since the interview with Billy Blitz in this issue. He just told me right before we went to press. They do have a new CD, though, and are seeking a label to release it on. You can hear a couple of the new songs on the Rocked and Loaded compilation we have just released. See inside front cover.

* Rumor has it that WV's Heptanes are suffering from lack of drummer, and may be no more as well. Cleveland's Lords of the Highway also had lost their drummer so he could pursue schooling, but are currently working with a replacement.

* Look for the new Nekromantix album, "Night of the Loving Dead," on Hellcat records in February 2002. Kim is now also playing in the all-star line-up of The Dead Kings.

* The GC5 are to release a singles collection of their out-of-print 7"s and old material on Cosa Nostra Records, a new label run by them and Mark Linskey of the Hudson Falcons. Their first official release will be by Tanka Ray, Kansas City's street punk upstarts.

* TKO artists The Bodies have had their ad pulled from Maximum Rocknroll reportedly because the staff said the American Flag in it made them "uncomfortable." Don't believe it? Read more about this and the labels response at www.tkorecords.com.

Music Reviews

Agnostic Front

"Dead Yuppies"

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

Anyone even remotely connected to the hardcore and/or punk scene already knows (and probably loves) this band that has been there since the early days of 1982, and continues to add pummeling release after release to their discography. "Dead Yuppies" is decidedly no exception: a disc crammed full of pulverizing anthems delivered with the sincerity and energy that they have maintained since their legendary album, *Victim In Pain*. You can still feel the urgency of 80's hardcore coarsing through their veins. They also continue their custom of pulling no punches, musically or lyrically. Songs meld social commentary with the personal experience as it impacts their lives, and not as armchair academics disconnected from the real world. That is not to say that they are beating you over the head with political rhetoric, but they sure are beating you over the head. Topics include scene police who like to determine who is a sell-out and who isn't, women in the techno/hip-hop scene who trade their "pride for a dance," pedophiles, politicians, and of course dead yuppies. Actually, the title track is probably my favorite, with just an explosive chorus that bursts out of a wicked bass line. In summary, this band has survived jail terms, divorces, musical trends, the deaths of their friends, and even a broken back - and they still come back swingin'. You gotta respect that. - BL

Ralph Rebel

"Rockabilly Vampire"

Golly Gee Records, www.GollyGeeRecords.com

4001 Kennett Pike, Ste.134, #520, Greenville, Delaware 19807

Ralph Rebel loves the music he plays, and even more importantly, it shows. This is neo-rockabilly that doesn't fall flat or hollow, but instead comes to life because of his instinctive song-writing skills and red hot guitar playing. In addition to a healthy dose of upbeat, rockin' originals, you also get covers by Ronnie Dawson, Brian Setzer, and others. Track #2, "Crispy Chicken," is a cool instrumental with more of a swing flavor to it. Actually, several of the songs feature saxophone, and while the CD is undoubtedly smooth, it still has an jagged edge to it with sharp guitar-work that'll keep your ass in motion. This is the kind of band that you just know would be great live, adding to and reinterpreting their songs, and having an all out good time. Track #8, "Tennessee Mama," is another great instrumental that has a real 50's feel and pacing. Other great tunes are the title track, "Old Poor Boy," and "Rock And Roll Zombie." Rockabilly fans need to know Ralph Rebel. - BL

Peter and the Wolves

"Trouble With Girls"

Golly Gee Records, www.GollyGeeRecords.com

4001 Kennett Pike, Ste.134, #520, Greenville, Delaware 19807

Hey, I really like these guys! The singer has a rough, rugged voice, kinda like if the King smoked a few packs a day: a

very sexually loaded, gritty sound. They are pretty much traditional rockabilly with an edge to it; the upright player is fantastic he really knows how and when to slap! There are 12 songs on this disc and you can find tantalizing delights all throughout it. On track 3, *Pier Louise*, they bring in a saxophone to really jazz things up and make ya wanna pick up yer feet and boogie. Track 4, *Moonlight Cruise*, has an old west, Spanish feel to it which I really love. There is one song that I could do without, just 'cause it reminds me of every lame ballad that ever existed. But Peter and the Wolves redeem themselves quickly because they employ a mouth harp in the song *Hogtied*, which is about hillbilly, mountain-man matrimony and how to avoid it (jump off the mountain!). The singer Pete Ludovico and the lead guitarist Ralph Rebel write all the songs and do a nice job at it. For fans of traditional style rockabilly be sure to pick this one up 'cause it's that good! -Lisa Marie

Zero Boys

"Vicious Circle" (PanicButton)

Killed by Death junkies will recognize the Zero Boys for their rare "Living in the 80s" single.

This Indianapolis quartet also had a full length debut they released back in 1982 on the now defunct Nimrod label. This reissue is a godsend, since it was only available on cassette or to get it on vinyl you had to shell out some cash to a record collector scumbag. These guys mined the same vein as early Black Flag or the first Circle Jerks album - but with a pop sound that could only have come out of the flatlands of the Midwest. All of the songs are fast, but the singing is always comprehensible.

It is a mystery to me why modern 'hardcore' is so rotten - many groups should get a clue and use the Zero Boys as a template. Fans of early 80s punk can do no wrong by purchasing this. Highly recommended. Civilization is still dying! - Kevin Stagger

Dead Boys

"3rd Generation Nation" (Bad Boy)

The Dead Boys debut album "Young Loud and Snotty" was an instant classic - but the second album "We Have Come For Your Children" sounded flat and lifeless. This was mostly due to the overproduction by a disco record producer and a shortage of quality songs. There were a few songs that stood out - notably "Ain't It Fun" penned with Peter Laughner. Two of my dreams have come true - one being the reissue of Raw Power remixed by Iggy, and this release by Cheetah Chrome. These are the pre-eq releases of the Dead Boys second album and it brings back energy and some of the rawness that the songs required. Only 10 songs - this should be cheaper - but I'm happy - and so should you! - Kevin Stagger



**GOLLY GEE
RECORDS
PRESENTS:**

KILLER ROCKABILLY

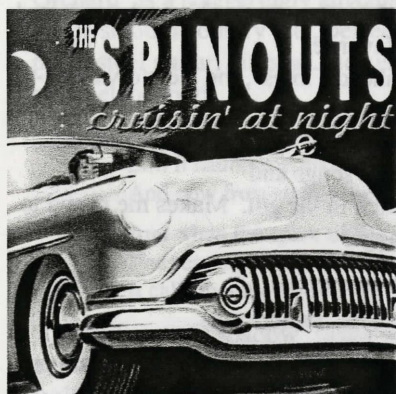
"WHERE THE CATS ARE ROCKIN'"™

www.gollygeerecords.com



If you're looking for red-hot, original modern rockabilly, then look no further! The Long Island Hornets' "ROADKILL" delivers the goods. Howard Raucous of RAUCOUS RECORDS says, "Thundering American Rockabilly from a superb 4-piece. A fine debut album... Powerful...pounding rockabilly".

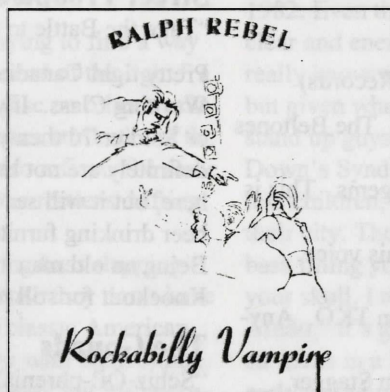
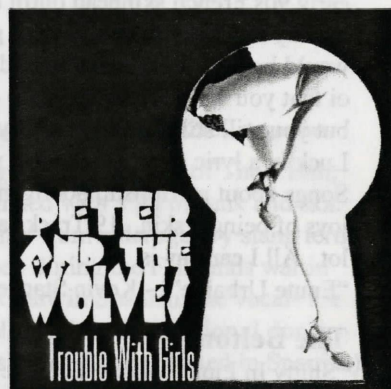
So hop in, hang on and brace yourself for 12 tracks of **WILD** rockabilly mayhem!



The Spinouts are three bad greasers that have kept the hot rod soul of traditional rockabilly alive and kickin' butt! This CD is a dangerous collection of hard slappin' original tunes that run right over you from the opening song!

**DON'T BE NO SQUARE...go
cruisin' at night with the Spinouts!**

Peter & The Wolves are on the prowl... and their jaws are dripping with some of the hottest vintage sounding rockabilly and rock an roll since 1956! These kool kats are veterans of Long Island's legendary music scene and have played with rockabilly greats such as Robert Gordon, Brian Setzer and Tim Polecat. **HOWLIN' GOOD!**



Fast, powerful and raw rockabilly delivered by the bastard son of Dick Dale and Betty Page. Rockabilly Vampire explodes from your speakers and drags you along breathlessly. This is the ultimate soundtrack for some hard-rockin', hell-raising fun!

...and righteous surf, dude!



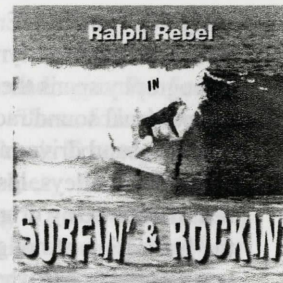
Surf music rules the universe and The Supertones are it's royal ambassadors! Robert Silverstein of *20th Century Guitar* magazine says, "The Supertones are great. Clearly one of the best American (and the entire world's) guitar-based instrumental bands." So belly up to the whammy bar and dig The Supertones!

"For my money, of all the modern bands it's the **SUPERTONES** who best represent the spirit of The Ventures."

Alan Taylor, Pipeline #44



The Retroliners capture the sinister and seductive contours of urban struggle, conveyed in alluring melodies that never stray far from the classic surf idiom. With intriguing nuances, the Retroliners pay tribute to such notable influences as The Ventures and Los Straitjackets.



As the renowned surf DJ Phil Dirt of KFJC said, "This surf-rockabilly restyling is spectacular ...very well played and sometimes very originally arranged..."

If you love guitar music, then Ralph Rebel's *Surfin' & Rockin'* is essential listening!

WWW.GOLLYGEERECD.COM



West Side Boys

"The Oi Years" (Vulture Rock)

This entire album is sung in French, but do read on! This early 90s French skinhead outfit compares heavily to Cocksparrer. If these guys were English, they would be big. Very melodic mid paced oi that you want to sing along to - if you can speak French - but you will still find yourself trying. Luckily a lyric sheet is included with English translations. Songs about patriotism, hooligans, anti-terrorism, and the joys of being a skin. 19 Tracks and not a bad one among the lot. All I can say is

"Enute Urbaine"! - Kevin Stagger

The Beltones

"Shitty In Pink/Nobody To Love" ep (Radio Records)

Only two songs! I think I will cry in my beer! The Beltones put out only 12 songs in their six year career! But what is released are true gems. This is no exception. Bill McFadden wears his heart on his sleeve and you can hear it in his voice. Make sure to track down the singles if you can and at the very least buy their debut CD on TKO. Anyway, one original and one cover and a worthy addition to your pile of vinyl. - Kevin Stagger

Funeral Oration

"Discography" double CD (Hopeless)

Early 80s Hardcore Emo Pop from the Dutch. Fast and powerful with personal lyrics. This discography spans the years from 1983 to 1998. Could be my personal soundtrack since this kind of sound drives a nail right into my head and makes me sit up. Dark alleys, losing your best friend, being drunk at a show, seeing a pretty girl, and the frustration of not getting where you wanted to be (wherever that is). - it somehow all seems relevant when listening to this album. Imagine a more poppy Leatherface. The groups sound has changed little in 15 years and stays coherent. Check out their full length albums if you can. 48 tracks and recommended. - Kevin Stagger

Oppressed

"Music For Hooligans" CD (Step One)

UK SHARP Roddy Moreno started the Oppressed in the early 80s and had a number of

memorable songs - Ultraviolence, Work Together, etc. They reformed and made this album in 1996. Rough recording with the vocals all in the left channel - not good headphone listening to say the least. But the music and message shines through and makes this a long lasting favorite of mine. Check out "Skinhead Times", the Newtown Neurotics cover "Living with Unemployment", and "No Justice". These songs surpass their earlier more simplistic songs and give you an emotional punch in the gut. Makes me proud to be a skin, eh? - Kevin Stagger

Street Troopers

"Take the Battle to the Streets" (Knockout)

Pretty tight Canadian Skinhead quartet. Anti-Racist and pro Working Class. If you like Patriot or Soldier 76 then you will eat this slab of wax up. They definitely are not breaking any new ground here, but it will serve as a good soundtrack for some serious beer drinking furniture breaking fun. Being an old man I was happy to see this on vinyl - Kudos to Knockout for still releasing records. - Kevin Stagger

The Gonads

"Schiz-Oi!-phrenia"

Captain Oi!, www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

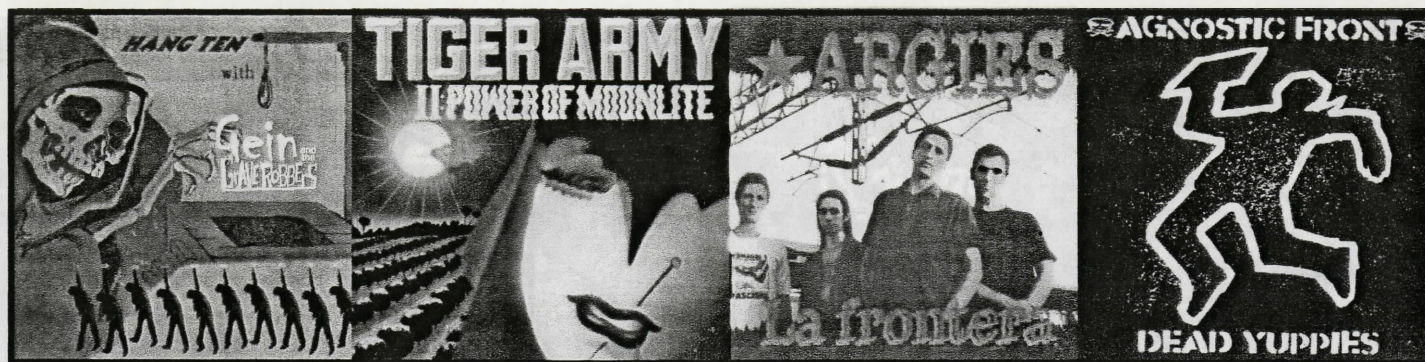
The Gonads have been around a long while giving Oi! fans a taste of their humorous rock'n'roll. With songs like *Anal Intruder*, *Me and My Depression* and *Hüler Was A 'Omo*, this band gives us listeners something to brighten up our day. The atmosphere to the album feels like your sitting in a London pub, drinking a few and being goofy with your mates. A basic Brit Oi! feel to their material, there are 12 tracks on the CD with one bonus track that was recorded live here in the U.S. Not all songs have the light-heartedness, however, that bonus track is the tune *Grant Mitchell*, a song about an East London freedom fighter who has been sentenced to 9 years in prison. Another serious tune on here is *British Steel*, which supports the workers of England and demands that they "never say sorry for being great." -Lisa Marie

Tiger Army

"II: Power of Moonlight"

Hellcat Records 2798 Sunset Blvd. Los Angeles, CA 90026

After a stellar debut CD a couple years back, Tiger Army are back with a solid line-up this time that includes Geoff



Kresge (ex-AFI) on upright bass and London May (Samhain, Son of Sam) on drums. Principle song-writer and guitarist, Nick 13 serves up not only some well-composed songs, but also some really outstanding lyrics on several songs. "In the Orchard" is a staggeringly amazing track, not only because of the smooth country feel, perfect vocals, and beautiful pedal steel guitar, but also because the words take on a poetic melancholy:

As the days of my youth slip farther from my grasp
Still it haunts me, like a song I can't forget
And now frost covers the ground, In the Orchard

And when the spark of life is almost gone
The seasons slow then stop, and I'll see spring no more
It calls me into forever, In the Orchard

"Under Saturn's Shadow" deals with "trying to find a way out of the blackness of this tunnel at the end of the light," a feeling that weaves its way through the disc on other tracks as well. "Incorporeal," which at once takes attributes of the standard tortured soul ghost story, but also reflects the same theme of mortality in conjunction with the restless drifting and searching for love and redemption.

Musically, this album lacks the thundering bass slapping present on "Nocturnal," not simply because they don't have the amazing doghouse veteran from the classic American psychobilly band, The Quakes, recording with them either. Geoff Kresge is certainly a proficient player, but his instrument seems lower in the mix. There is a bit less of the rockabilly influence here too, and the guitar lines sometimes aren't as bold. In the end, however, though I may not think this album is as good as their extraordinary debut, it is still a very worthwhile and enjoyable release to pick up and clutch in your dying hands. - BL

Gein and the Graverobbers

"Hang Ten"

www.GeinAndTheGraverobbers.com e-mail: gein@mailcity.com

Buy this CD. Simple as that. This is fourteen tracks of lo-fi, completely DIY, "necrophonic" instrumental surf music that'll appeal to anyone, except those who enjoy watching re-runs of *Designing Women*. Everyone should strive to be a Gein-ocologist and wrap a blood-stained tentacle around this sunken treasure. Drawing on influences ranging from campy B-grade horror movie flicks, to the raging surf sounds of Dick Dale and Link Wray, Gein and the Graverobbers dish out some villainously savage and primal gut-rock that gores you with sheer talent and creativity. If you've been looking for that creepy gift to give that special someone you've been stalking, or are in need of some mood

music for channeling dead serial killers... or maybe even if you need a good CD for a dinner time back-drop as you cannibalize your family... look no further. For any of your needs, from reverberation to devertibration, Gein is the choice for you. - BL

The Argies

"La Frontera"

www.cabritenpanchen.8k.com

Cabriten Panchen Discos, C.C.95, Ramos Mejia, B1704ZAA, Argentina

These guys are like the Argentinean version of The Clash; early Brit punk influence mixed with a bit of funk and ska. The name, The Argies, comes from a derogatory slang term used by English military men during the Falklands war in 1982. Even though the lyrics are in Spanish, the vocals are clear and energetic and really grab your attention. I don't really know what they are singing (lyrics printed in Spanish), but given what I have read in their bio these are some real stand up guys. They perform at schools for kids with Down's Syndrome, participate in charity projects for homeless children, and have organized street walks to clean up their city. The music is kick ass, with lots of great guitar and bass filling your head, as well as the drums pounding on your skull. I really like track 9 which is called "Arar lo Arado," it's got a cool harmony thing going on, and the guitar kicks in a little bit funk. Seriously, if you like real good, early sounding punk rock done well by great guys...get this disc! - Lisa Marie

Crooked County

"Drunkard's Lament"

Rustic Records, www.rusticrecords.com

If you're into more of a modern sounding mesh of country and blues than this one is for you. These folks have a sound as if you had Bob Dylan and Travis Tritt together jamming. Most of the songs have a bluesy feel with a drop of folk. The first cut *High on the Hog* is a powerful country blues song, very well put together. I also enjoyed *90mph* another bluesy song with a good country feel to it as well. *Feed the Dog* offers a little more bluegrass feel and is another good tune on this CD. My favorite cut is *True Evil* a slower more traditional sounding tune. I love the lyrics.

"True evil is a woman with whiskey knocking down the door, So drink the bottle dry and come on back for more." Although I am not a huge fan of this style of country, I am however a fan of most blues and bluegrass styles and there is just enough in this album to catch my attention. I enjoyed listening! - Matt Blue



Migra Violenta

"HC Crust"

Cabriten Panchen Discos, www.cabritenpanchen.8k.com
C.C.95,Ramos Mejia, B1704ZAA, Argentina

Fast, furious, and politically-charged, Migra Violenta from Argentina take no prisoners with their brutal brand of crust-core. The lyrics are printed in Spanish and English, and songs deal with such subjects as globalization of the world market (imperialism), xenophobia, intellectual property rights, the need for unions, U.S. involvement in Latin America, police brutality, and the apathy of those who feel they are not affected by these issues. While I love rock-n-roll for its own sake, I also appreciate bands who are engaged in the transmission of ideas and challenge the ways many people are conditioned to think about a given subject – and this band certainly does that. Included in the liner notes is a good chunk of text explaining where they are coming from, what the conditions are like for regular working and unemployed people where they are from, and what the band is trying to accomplish. I think the musical aesthetic here may be an acquired taste, with the screaming vocals and rapid-fire drumming, but I also think it accurately mirrors the emotions and frustrations of the people making it, and those in similar conditions. Rather than being escapist, this music chooses to be confrontational, and I respect that even though I am not a huge fan of the style. - BL

The Needle Pimps

"I.C.U."

Cypher Punk/Sapphire Groove PO Box 583532 Minneapolis, MN 55458

I read the liner notes and was instantly intrigued by this band. They went into a recording studio with a few ideas for songs, a questionable pile of strange vitamins, and a lot of alcohol and porn. Everything was recorded once in the order it appears on the disc, there are fuck ups, fuck offs and a lot of raw fucking energy and emotion. There are 16 songs on here that range from troublesome to boisterously entertaining. Songs like *Pizza & Ludes*, *Honest Words Can't Hurt You*, *Charlie Manson Raped Madonna* and *Beer is My Friend*. One of my favorite songs on here though is inspired by the late Princess Diana entitled *Princess Dead*, and really rags on Charles. In this heartfelt composition the artist discusses his perverse love for the Princess and his disgust at her for taking Prince Charles hand in marriage. There are a few slow songs on here like the tune *Fuck Off* and *She's 14*, but for the most part these boys go cracked out and play un-

refined, socially questionable music. This album is pretty much straight up garage punk rock and pretty decent to listen to. -Lisa Marie

Electric Frankenstein

"The Buzz of 1000 Volts!"

Victory Records 346 N. Justine St. Ste. 504, Chicago, IL 60607

Take a pinch of Stooges, a cup of AC/DC, a little Hanoi Rocks, a pint of Dead Boys and New York Dolls, a good dose of horror movies, and some good drugs and you might come up with something similar to Electric Frankenstein's brand of glass-shattering rock-n-roll. I know everyone in the universe has known about these guys for a while, but I was pretty much ignorant of them before their last two releases on Victory Records, this being the better one. Songs like "The Mess," "Resurrection City," "Bite Down On Me," "Death Dealer" and "Finished From the Start" are excellent. To top off the relentless audio assault of this 12 song CD, you get a fucking wild rock-n-roll version of "Cocaine Blues" at the end, which will knock the wind out of you like a mule-kick to the guts. This is solid release of good hard rock that'll make you feel all good inside. - BL

Hellvis

"How White... Is Your Trash???"

www.geocities.com/greasercore
greasercore@aol.com

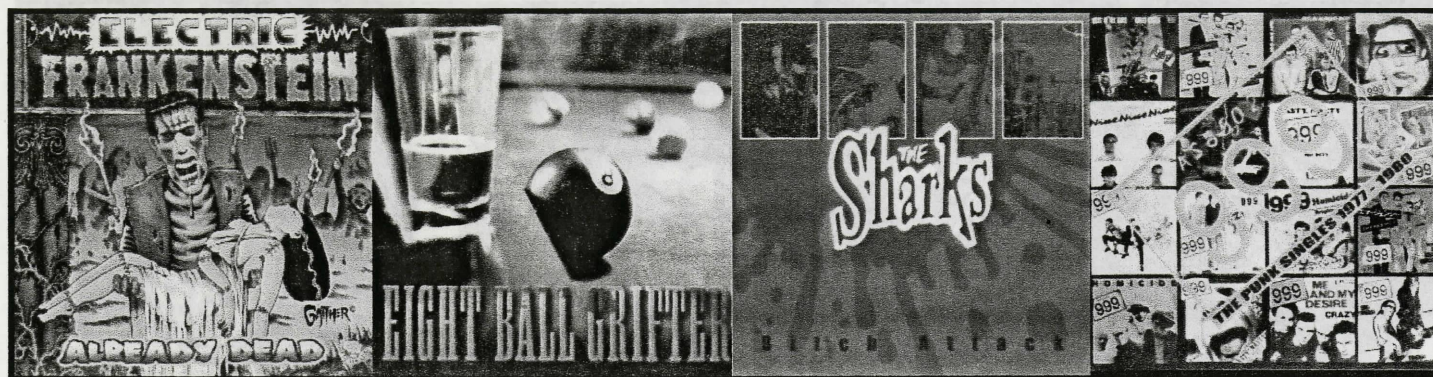
Do you like double fisting cheap beers, driving fast and reckless on country roads, shooting guns from your back porch, and having dirty sex with multiple partners? If so, this disc may be the soundtrack to your life. Songs like "Bogged Down in the Swamp," "Drive Like Lightning, Crash Like Thunder," and "Flat Black Burned Up Engine Blues" rip up the pavement at 130 m.p.h. like some sort of dixie-fried Motorhead death machine born on the bayou and driven through Hell. Throughout the disc you get singer/guitarist Ted Laskowski's powerful whiskey-throated vocals, which are especially raw and fitting on the mid-tempo blues-tinged punisher of a tune, "Hellbound." This is definitely something to get yer filthy hands on if you dig gritty rock-n-roll. - BL

River City Rebels

"Playing to Live, Living to Play"

Victory Records www.victoryrecords.com

These guys are pretty good, I mean they are all competent musicians and the vocalist can sing. They have a very east



coast punk sound, but are a bit poppy with some brass. There are 14 tracks on here and lyrically they aren't lame either...they sing about working hard, having a drunk dad, getting old and going nowhere. There are seven members in the band so they have a full, filled out sound with lots of sing a long choruses and snappy beats. A fair band but I think sometimes they need a more raw edge and some volume on the guitars. – Lisa Marie

The Sharks

"Bitch Attack"

Raucous Records www.raucousmusic.com
8 Oxford St. Leicester LE1 5XZ England

This rugged rockabilly band originally formed in the late seventies in England, and reformed again in the nineties. They play unique style of rockabilly that, while having a smooth clean sound, also has a harshness of spirit and less of a close adherence to the canonized fifties formulas that results in the band often being categorized as psychobilly. Whatever they are, this is really good stuff. You get songs like the deranged "Schizoid Man," the upbeat creeper "Mudman," the down and dirty "Side-Show Freak," and the straight rockabilly stylings of "Honey I Laugh At You." There is also the instrumental "Surfcaster," which is just really fucking cool. Actually, most of these 16 songs are worth selling your body for. You get some red-hot guitar playing and slap-happy bass that'll make you grin like a lo-batomized moron on Quaaludes. - BL

Paladins

"Palvoline No. 7"

Ruf Records www.rufrecords.de
Ludwig-Wagner-Str.31A, D-37318 Lindewerra Germany

On this latest release from San Diego's Paladins you get their custom mixture of roots rock, blues, and honky tonk that'll get all your pistons firing perfectly. They have a very vintage sound that makes you feel like you are listening to an authentic 50's recording. Yet, don't get me wrong, this band isn't interested in trying to fit a mold or conveying a hollow image. With a true love for Mopar and music, this is real greaser rock, not just a haircut and empty nostalgia. While this is a great CD, I can't help but miss the longer guitar digressions that characterize their live shows. Nevertheless, fans of rockabilly and 50's music should really enjoy this, and the piano playing of Micah Hulsher throughout the disc really adds flavor to the songs. In addition to great tunes like "Hot-Rod Rockin" and "Alcohol Of Fame," there

is a cool country song called "Gone," complete with steel guitar. My favorite track, however, is the surfy instrumental "Powershake," that is just magnificent. So I recommend getting your own copy if this sounds like your thing, because they do it well. – BL

Automatic Head Detonator

"Buffalo" EP

Lo-Fi Records 4470 Sunset Blvd., LA, CA 90027

What you have here is a band that is known for "Death Valley, Diesel Generator Raves" and playing "Guerilla Gigs" by pulling up on the back of a flatbed truck outside a venue and playing for exiting concert-goers. This 4-song EP certainly has an original sound with low rumbling bass and guitars, along with sampled voices and sound effects. The vocals are sung monotone, kinda like a lo-fi White Zombie slowed down and strung out. The last song actually reminds me a lot of the Beastie Boys too. There are dance beats throughout, but the overall result is too raw and rock-based (not to mention played with real instruments) to be considered just another lame techno group. I know that a lot of people are turned off by anything that even hints at electronica, but this is actually pretty interesting and enjoyable. Worth checking out if it sounds like your thing. – BL

Manhunt

"Revenge Volume One"

309 Hill Road, Green Lane, PA 18054
<http://zap.to/manhunt>

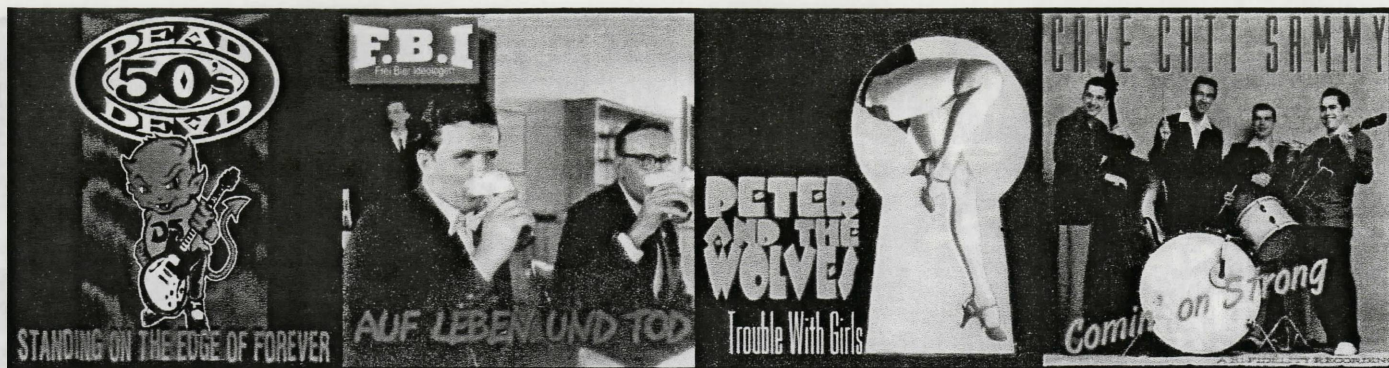
This is angry feminist crust/metal/art core. And when I say angry, I mean angry. The singer's voice is screamed to the point that it sounds like a frenzied murder is being committed. Sometimes she throws in a bit of normal singing for contrast, but it is mostly death metal-ish screeches. The music is actually kind of minimal, mid-tempo, and somewhat abstract - and the overall sound is extremely abrasive. I can respect where they are coming from, but I don't feel like I can really enjoy the listening experience. I am sure many could experience a cathartic emotional release along with Ali, the vocalist, but for the most part this just isn't my thing aesthetically. Nevertheless it is interesting and a respectable approach to self-expression on this 5 song EP. - BL

Leftover Crack

"Mediocre Generica"

Hellcat Records 2798 Sunset Blvd. Los Angeles, CA 90026

This band is sure to get up people's noses, and that seems to



be their over-riding purpose. A band that declares that "it should be obvious to anyone with half a brain that the suburbs are inherently racist" is not looking to make friends. They are members of Choking Victim apparently, and they too take a death metal/crust approach sometimes mixed with ska. Songs are anti-religion, anti-middle-class and capitalist ethics, and against heterosexism. The latter is directly dealt with on "Gay Rude Boys Unite," which exposes the hypocrisy between being both anti-racist and anti-gay, a position I agree with. The line "y'know I'm not P.C., I'll shoot your kid at school 'cuz he's gonna grow up to be an asshole just like you" is one that just makes you smile and say "damn!" Their "Atheist Anthem" is another track that shows their irreverent humor. By and large, "we would crucify the racists and be bashin' all the homophobes" is pretty representative of their take on the world. They seem to be the antithesis of the violently retarded right-wing band Midtown Bootboys, and at times come off as almost as comically extreme (albeit with a much-expanded vocabulary). It is almost like I need to move to the inner-city and get fucked by a black man who doesn't believe in God in order to not be part of the problem. I also don't think they offer much that is positive in the way of solutions to the valid problems they point out, but rather have a more nihilistic and hopelessly fatalistic approach that differs from other similarly political bands such as Aus Rotten or Oi Polloi. Still, I can usually see where their rage comes from. Some of their music is pretty decent too, especially the last instrumental ska track, which is actually wonderful, but by and large I don't think I'll put this in my player very often at all. - BL

I Love Rich

"The Greatest Rock'n'Roll Record of All Time"

web: www.iloverich.net e-mail: iloverich69@hotmail.com

These Chicago cock-rockers are fronted by singer/bassist Rich, whom their bio describes as a "247 pound package of red-haired, spandex-clad sex appeal." This release follows their 1st CD, "Live Wet Dripping With Sexx," which was allegedly recorded live in Cambodia for thousands of screaming fans. With songs like "You Want My Action," "Gonna Gonna Get Some," and "Touch My Sexx," it is clear that this band is bent on extracting then concentrating the shallow sex and pretension that made the 80's hair bands so laughable, yet disturbingly sexually active. However, their primary influences are said to be Kiss and the Ramones, and they have supported the likes of Electric Frankenstein and Nashville Pussy on stage. I am not a fan of Kiss, which I

think really sums them up more than The Ramones would comparison-wise. Nevertheless this is just a fun band that takes all the lame rock-n-roll clichés and cranks them up to eleven with some pretty good guitar hooks. Anyone who grew up in the eighties will undoubtedly see the humor here. I certainly do. It just matters how much you like joke bands (or Kiss). - BL

The Chargers Street Gang

"Holy the Bop Apocalypse"

Get Hip Recordings PO Box 666 Canonsburg, PA 15317

Here is a Cleveland garage punk rock band in the vein of New Bomb Turks, Rocket 455, and even a touch of Blues Explosion. They have a pretty fast chaotic sound that is noisy, pounding, and sometimes even discordant. Track two wins for best song title with "Tom Waits for No-One," although I am a Tom Waits fan. I am actually unsure what the song is about because the lyrics are difficult to make out. That aside, I can also definitely relate to hitting "Every Light On Euclid," (one of the main streets in Cleveland with a red light every 40 feet). This recording grows on me with each listen, but it is definitely a demanding album. There are some tracks with crazy horns and harmonica, and from what I've heard, their live show is frantically entertaining. This release may not be for everybody, but it is a good slab of noisy rock-n-roll. - BL

The Bodies

"Firepower Is Our Business"

TKO Records www.tkorecords.com

4104 24th St. #103 San Francisco, CA 94114

This is a great 7-song EP from a band that mixes garage and Oi! sensibilities to come up with a sound that is fast, rough, and just makes you feel alive. Songs are about drunk tanks, patriotism, drugs dragging people to ruin, and calling for a stronger justice system. Actually, in just reading that, it is hard to see how they could possibly have a cheerful upbeat sound, but I'm telling you, they really do. While I think some of the lyrics are simplified, I do appreciate the sentiments expressed, and the music is just really damn good. - BL

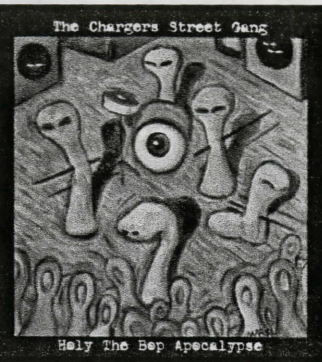
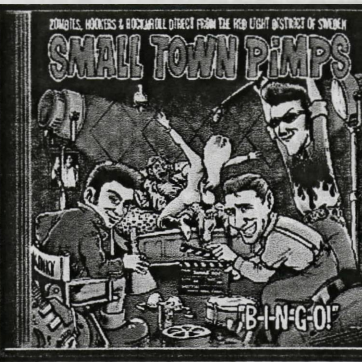
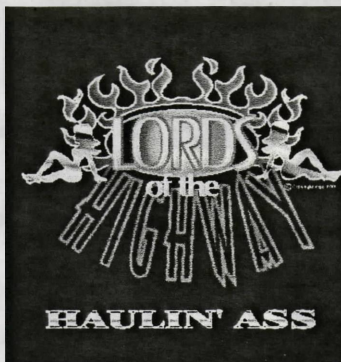
Lords of the Highway

"Haulin' Ass"

Order for \$10 from Dennis A. Bell:

550 Homeworth Ave
Painesville, OH 44077

The 15 tracks that make up this latest and greatest offering from Cleveland's 3-piece truckabilly avengers, Lords of the



Highway, will have you begging for more like some sort of sex-starved drug fiend pleading for another round of that good, good stuff. Having been around since the early nineties, their line-up has been changed more times than the underwear at a busy whorehouse. However, this disc is definitely the best incarnation of the band, with long-time founding member Dennis A. Bell ripping up the Gretsch guitar and splitting vocal duties with the sweet and swingin' Sugar stroking and slappin' the upright bass. There is also Scotty Ling on drums, who comes from a metal and surf background, and provides exceptional percussion, not only during his explosive solo on the instrumental "Roadrage," but throughout the entire disc. Musical talents aside though, another strength of this band is the infectious song-writing and the passion with which they obviously play. Because they draw on influences from rockabilly, surf, punk, bluegrass, and country, the songs don't run together like a blur of redundancy, yet at the same time they maintain the distinctive Lords of the Highway flavor so you never forget who you are listening to. You get Sugar's sultry singing on the lowdown rocker "72 Chevy Malibu," as well as her vocals on the rockabilly number "Sock Hop." In addition, she serves up The Misfits' "Hollywood Babylon" in a way that will buckle your knees, and covers Splitlip Rayfield's bluegrass tune "Tiger In My Tank." Dennis Bell in turn gives us a glimpse into the mind of an obsessive stalker on the garage punk rockin' "Thing For You," and serves up the alcoholic country sin-along "Honky Tonk Asshole." One of my other favorite cuts is "Borgo Pass," a creepy instrumental inspired by *Dracula*, and which is done perfectly. Then to end the whole affair, they have re-recorded their old song about a half-witted super-hero of the highway, "Truckman." I certainly recommend picking up this fun disc and discovering one of Cleveland's best-kept secrets. - BL

The Razzles

"Throttle"

Get Hip Recordings PO Box 666 Canonsburg, PA 15317

The Razzles from Buffalo, NY play Power-pop reminiscent of Cheap Trick or the Goo Goo Dolls. At least that is what their bio says; I am not overly familiar with either of those bands. I do know that a band who sings songs called "Emotional Pain" and "Trying to Find Myself," and isn't being sarcastic, is not on the same page as me. I just can't get into this CD, that perhaps could be considered emo. "If you don't like the way I look, turn your head. If you don't like who I am, make another friend." Those are real lyrics. It is like they made the soundtrack to one of those lame af-

ter-school specials. The shame is that they are a tight band, and have some really good guitar riffs and bass lines, but the popiness, lyrics, and the vocals really repel me. If this sounds like your thing, you are welcome to it. - BL

The Unknown

"Pop Art"

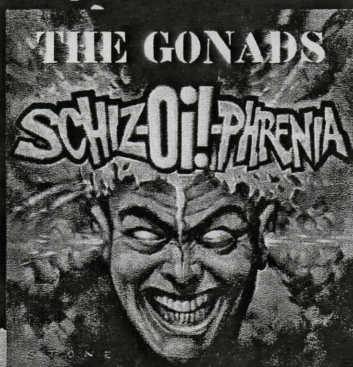
Microcosm Publishing PO Box 14332 / Portland, OR 97293

The cover of this CD depicted this Cleveland band's faces as an Andy Warhol type of print. Their sound is pop-punk, and for that genre, which I am not a big fan of, they are really good. They count All and The Cars among their influences, and having been around since 1989, they aren't exactly fresh apples in the scene. This is probably the reason for their tight sound and refined approach. The guitarist is the saving grace for this band, and his aptitude is especially showcased on the instrumental final track. I am not really enamored with the vocal style, though. In short, while this is not my thing, it is good for what it is. - BL

Cave Catt Sammy

"Comin' On Strong" (Big Belied Records)

This CD commences with the title track about an aggressive woman coming on strong to a man with a girlfriend who doesn't take kindly to the competition. "Girl you better watch out ... now you got a bullet in your chest, don't cross my girl she ain't like the rest. Hey girl, I hope you learned your lesson, she taught you right and she did it with a Smith and Wesson." Elsewhere, on "Honky Tonk Star" he sings about wanting to "live the life of a rough and ramblin' juke-box honky tonk star," including getting "a big ole bus, some custom boots," and standing "on the stage of the Opry in a thousand dollar nudie suit." The musical style is actually an old-time sounding mix between honky tonk and swingin' Texas-style rockabilly. The guitarist, Stephen Scott, really has a great tone and agility on the strings, and singer/upright bassist, Beau Sample, not only slaps a good rhythm, but has an excellent voice too. However, one of my favorite tracks on here is "Puri Dai," a gypsy sounding instrumental that shows perhaps a bit of Django Reinhardt influence. Several of the tracks also have guest musicians on steel guitar, piano, and even saxophone on their cover of "Rocket to the Moon." If this sounds like your kind of band, then I say pick this up and enjoy this type of music played right. I also recommend seeing them live to get the full effect of their enthusiasm and talent. - BL



THE GONADS „Schitz-Oi!-Phrenia“ LP
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„Hitler was a ‘omo“ and „Anal Intruder“.
Questions ? CD on Captain Oi!

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www.captainoi.com

PO Box 501, High Wycombe, Bucks, HP10 8QA

These are songs collected from this mid British punk band that peaked in the early eighties, but have a lot of seventies feel. They have an easy, first wave sound that borrows a bit from The Ramones, but has a lot of UK flavor. "You Said No" and "Newtown People" actually have a ska beat, and there is also sometimes a hint of new-wave in other songs. You might know their song "Kick Out The Tories," which has been covered and anthologized throughout the years. Another interesting tune is "Licensing Hours," which is about how drinking time in English bars used to be severely restricted. From what I understand in the liner notes, people would have to down beers quickly in the allotted times, and when time was up, their drinks would be snatched. They would even call the police if you didn't surrender your beverage. This sounds crazy to me, and I can see how it led to trouble in the pubs. Anyway, other songs deal with mindless violence rooted in socio-political conditions, losing yourself to drugs, sexual double standards, violent asshole bouncers, CB radio dorks during The British Mainland Riots who were supposedly directing the insurrection, and unemployment. There are also a couple Ramones covers, and the CD booklet is thick with all the lyrics and explanations. What is strange is their absence of anger or outrage in their sound. While this isn't an intense and irreverent punk band in the vein of the Subhumans or the Exploited, they do play well-crafted, often unique and melodic punk. I just wish there were a little more kick to it. Good stuff nonetheless. - BL

V/A "Rockin' with Raucous: the early singles"

Raucous Records, www.raucousmusic.com

8 Oxford St. Leicester LE1 5XZ England

Wow! I've heard the Frantic Flintstones newer album, "Enjoy Yourself," and there wasn't any tracks like the fast and wild cuts by them on here. Songs like "Bedrock" and "Let's Go Somewhere" are scorching psychobilly tunes that just makes you wanna blow your top. They have two other tracks on here also, which are good as well, if a little more subdued and bluesy. Speaking of blues, The Caravans' "More Whiskey" is also on here as well. After a bluesy intro, they offer up some of their trademark flawlessness in rockabilly. Other great tracks on here are by The Griswolds and The Nitros, who serve up some crazy rockin' sounds along side cool cuts by The Deltas, The Termites, Thee Rayguns, Radium Cats, Deuces Wild, The Waltons, and Cosmic Voodoo among several others. The production on this compilation is really raw, like you are listening to vinyl on a jukebox at your favorite watering hole. I imagine most of these songs are from the early eighties period of British rockabilly/psychobilly. This is good drinkin'/card-playin' music. - BL

Electric Frankenstein

"New York Knights" 7"

TKO Records, 4104 24th St. #103 San Francisco, CA 94114

Ooooo-Weeee! This is probably the best 7 inch I have had in

awhile. Side A is "New York Knights," a brisk, bold rock-n-roll song that gives me reason to jump on my bed playing air guitar, but since it's an album if I jump on my bed the record would skip. Side B is "Already Dead" and since it's already been established I can't jump around, I would lay on the floor and spin around playing my air guitar just like Angus. Yeah, and then I would knock over the plant stand and there would be a big crash and my cats would go running and then they would run into the CD rack and all the discs would come crashing down and there would be chaos! Get this seven inch at your own risk. -Lisa Marie

999

"Punk Singles 1977-1980"

www.captainoi.com

PO Box 501, High Wycombe, Bucks, HP10 8QA

I was not too familiar with this band's material aside from a couple songs, but this collection is damn good. This band has quite a bit of diversity - pulling sounds and phrasings from ska, straight rock'n'roll, pop music of 70's, and cranking it out through a British punk rock meat grinder. At first I thought the vocals were not rough enough, but they really grew on me. There is just a real nihilistic feel that infects you. Songs like "Nasty, Nasty" "Homicide," and "No Pity" are landmarks in snotty early punk rock done well. "You Can't Buy Me" is definitely my favorite cut though, because it just has a tough, throw-in-the-boot guitar rhythm. "Feelin'; Alright with the Crew" and "Trouble" have some rocksteady/ska going on, and they do this very well also. A couple songs like "Made a Fool of You" are unmistakably 70's, but in a pretty cool, if not totally strange, way. I'd say this is a fun and important punk rock CD, and surely one to be picked up. - BL

Windfall

"Loud with the Windows Open"

Smorgasbord Records, PO Box 5392 Milford, CT 06460

I really like the music this band plays, a true alt./hard rock. The vocals, however, don't seem to fit with the style of music. The musicianship is solid and the band comes up with some great riffs and beats on several of the songs, and the vocalist can hit notes with a wide range but the two together, I don't think mix well. Her voice can be sweet and soothing but also shrill and commanding. I think that fans of Riot Grrrl music would enjoy this blend more than I would. -Lisa Marie

The Lurkers

"Wild Times Again / Non Stop Nitro Pop"

Captain Oi! Records www.captainoi.com

PO Box 501, High Wycombe, Bucks, HP10 8QA

This is two albums on one CD by a West London band that formed in 1976. There are some amusing lyrics that crack me up when I hear them. "Cushions there are nice and soft/crawl right in and I get lost/something eating at my brain/blood inside my eyes again/Martians talk to me in code/when I hear the radio/I drink electricity/maybe somethings wrong with me". They scored five top forty hits between 1977 and 1979 and kinda remind me of the Ramones, you

know that feel-good happy rock. "You got squinty eyes I'm glad that I'm your guy/ don't care about your knees/ you got personality." They sing about love, girls, and friends in a cheerful manner that's catchy and will have you moving your head and feet to the beat. — Lisa Marie

Dead 50's

"Standing on the Edge of Forever"

Smorgasbord Records, PO Box 5392 Milford, CT 06460

The name kinda threw me, I thought that maybe they were going to be some sort of punkabilly thing. But they are more like a hard rock alternative band. In the liner notes there are pictures of girls' breasts and pets... a strange combo. These guys can play their instruments well, and the lyrics are pretty well thought out too. Like in the song "Short Bus," which is about being called a retard because you don't fit in with the "in-crowd." "I wear my pride on the inside/and I wear my coat when it's cold/don't mind my striped tube socks/it's only harmless mold/and you stupid jocks try to bring us down/you can have your prom queen man/I'm sure she'll break your crown/and you know we're proud, we're gonna sing it loud/in ourselves we trust/ we ride the short bus". Some of the songs are pretty lengthy, but they also have quite a few pleasant, punchy songs that are well done with some good guitar hooks. —Lisa Marie

Counterattack

"Fight Back" 7"

Reality Clash Records

PO Box 491 Dana Point, CA 92629-0491 USA

These guys are a hard, mid-tempo Oi! band from Washington DC with an almost RAC sound, but don't go thinking they hold similar values. "Counterattack," the song, begins with the lines "Fight back against the liberal lies / Fight back against racist scum." There are three songs on this seven inch record, and all of them have a very angry disposition, especially "Sledgehammer," in which they sing "See me as an ultraviolet beast / riding from your nightmares to reality / cross me and you will know fear / realize the end is near when the sledgehammer is reared." At one point he sings "If I can't find you I'll kill your family." There are definitely some anger issues here. This is an okay release, but it doesn't really thrill me. I generally like more upbeat stuff with less of the paramilitary posturing. — BL

Dead Empty

"Blame Luck Blame Fate" Lmtd. Picture Disc

Reality Clash Records

PO Box 491 Dana Point, CA 92629-0491 USA

Rising from the ashes of Philadelphia's Bomb Squadron, Dead Empty make punk rock-n-roll that'll get your blood pressure rising to dangerous levels. Seriously, these guys play some upbeat gut-level punk that has energy and talent spewing from every orifice. There is a really hard edge to it, but also good song-writing and guitar work that saves it from being dull and one-dimensional. I also really love this guy's voice too. This is just spectacular stuff played exceptionally well on this picture disc EP... and keep in mind only a 1000 were pressed, so get yours soon! If you don't

like this, you need boot partied, jackass! — BL

Deep Reduction

"2"

Get Hip Recordings PO Box 666 Canonsburg, PA 15317

This CD has an odd mix of influences it seems. I get a feel of like Lou Reed vocals with a trippy, kind of late '60's band backing. There is a harmonica featured on a song, there are some tunes where the singer's vocals are distorted, and one song also has some slide guitar. Track number 6, *Maui Confidential*, is a slower almost surf/spy tune that has a hypnotic, trance-like quality. Some of this album is cool psychedelic garage rock, but some of it kinda drones along and doesn't really grab me at all. — Lisa Marie

Filthy Thieving Bastards

"A Melody of Retreads and Broken Quills"

BYO Records www.byorecords.com

P.O. Box 67609 Los Angeles, CA 90067

Every now and then there comes a band that crafts songs with such soul, sincerity, and talent that you wish that you would've written them instead. Filthy Thieving Bastards are one of those bands. This full-length, 15-song follow-up to last year's debut, "Our Fathers Sent Us," could only go unappreciated by a flavor-of-the-month moron in the front row of a Bare Naked Ladies concert. Musically, they borrow from Irish folk, notably The Pogues, but there is way more to them than that. Actually, a lot of the songs have substantial roots in American folk and country, (and by that I don't mean corny 60's folk sung through clouds of pot smoke, or nauseating modern pop-star country). They've taken these influences, and probably a lot more, and forged something decidedly their own that hits you instantly with its frankness and immediacy. The song-writers and core of this band, Darius Koski and Johnny Bonnel, also of the Swingin' Utters, both pen lyrics that are among the best I have read in any genre of music - obviously done with the same care and diligence of a skillful poet. For instance, take the line: "All that rain can make your heart rust in its ribs." Or in "Afterthoughts," one of the most powerful tracks on here, Koski writes that "nothing in this world is free, but every goddamn thing is cheap" and that:

pen to pad is an offering
to the gods of the abstract plane
to the moral and the virtuous
from this right and crippled being

Elsewhere in "Counterfeit Cassius Clay" Bonnel sings:

It's obvious you're misunderstood
when the thunder is missing the lightning
sack the golden rule
for it's lost its silver lining
they told me to lose the attitude
because it wasn't quite in with fashion
but if I followed suit
I'd only end up a distraction

While that may help give an idea of where they are coming from with the lyrics, pulled out of context and without the heartfelt delivery, you lose much of the impact. Another astounding and emotionally-charged song is "Aberfan," about the disastrous mountain slide in the first part of the

last century which buried 80 children in their school. While most songs have a rough street-wise slant, there is a perseverance and strength of spirit, even in times of self-doubt, that keeps the CD from being overly melancholy or negative. You should get this. - BL

Eight Ball Grifter

self-titled CD

Skully Records www.skullyrecords.com

There is no mistaking the sound of this three-piece that blends punk, rockabilly, rock-n-roll, and at times a hint of southern fried rock. The singer, Wade Royal, writes the lyrics to all the songs and his distinctive, grainy, purr of a voice fits the music entirely. There are 14 tracks on this disc, and while there are two that I feel are dangling on the edge of pop, the rest of the disc more than makes up for it. And even those that are kinda poppy are still better than the shit that's on the radio. But there is a lot of kick ass stuff on here like the 7th track, "Backwoods Brawl," which is a dirty sounding rockabilly tune doused in whiskey and set on fire. Another outstanding song is "Drunk and Rock N Roll Around," which starts off as a leisurely drunken ballad and then kicks in nitro fast causing you to spill your beer, drop your cigarette and motor off the road into a ditch...be careful when listening and driving. "Behind the Lines" is like an Oi! anthem, sing-a long type number that reminds me a lot of the Dropkick Murphys. See what variance this band has! And these fellows are no stranger to emotional pain as Wade details his heartbreak in the song "She Left me for a Girl," which is more of a pop punk song, complete with the "woah woah woah" of the background singers. Ahhh, and then comes the ditty "Straight Black Coffee" an illustrious 'billy song about the second most favored beverage whilst on road trips. "Come Down 'N' Go" is another awesome song in the vein of dirty punk and roll, and it just gets better cause the next song, "Saints and Sinners," is a live version of a medley with songs "Welcome to my Nightmare" (Cooper Rulz!), "GI Blues," and "Route 66." A great buy!! --Lisa Marie

Los Straitjackets

"Sing Along With..."

Yep Roc Records <http://www.yeproc.com>

There are usually two good reasons to spend you hard-earned cash on seeing a band play live when you already have the CD. Either they have a stage show that is worth the bucks, or each song gets the benefit of not being edited down and mixed to a refined two minutes and thirty seconds. Well, in this case, the reverse occurred...

I had seen the luchador mask-wearing surf band, Los Straitjackets, on Halloween at the Beachland Ballroom in Cleveland, Ohio, and even the audience had masks on (not all were Mexican wrestling masks, however). The English ale was cold, the place was packed, and the music was, well, just perfect.

So I bought the CD that night and figured it would at least remind me of a great evening. Guess what! It did all that and more. The secret is not that hard to figure out - these guys are good, real good, and they love to make excellent music. So if you are a singer and get the chance to lay

down vocals with one of the best instrumental bands around, you sign on and make it happen.

That is exactly what this album is, Los Straitjackets with a whole host of guest musicians and vocalists on their first album with singing. You get tracks with Mike Campbell, Mark Lindsay, Raul Malo, Alison Moorer & Lonesome Bob, and last but not least, Dave Alvin. And how about The Reverend Horton Heat singing Roy Orbison's "On Down the Line" or Exene Cervenka from X singing an upbeat country tune titled "I'll go down swinging" Big Sandy, who joined the band for many songs at the previously mentioned show, adds two wonderful tracks, "Chica Alborotada" and "La Suegra." If you want more from South of the Border, there is "Rey Criollo" by El Vez as well. In addition to all this, you even get two instrumental cuts featuring Nick Lowe and The Trashmen, respectively.

If you are my age and can remember the 50's and 60's, the songs on this CD sound even better than they did the first time. If you are a Los Straitjackets fan, then you need this album... I mean CD... if just for the song "The End of the World." This is possibly your only chance to hear Los Straitjackets perform with female singer Leigh Nash and with strings. - Jim Lybarger

The Deadcats

"Trashville Jukebox"

Raucous Records www.raucousmusic.com
8 Oxford St. Leicester LE1 5XZ England

I love everything the Deadcats have ever done and this disc is no exception. It's a CD that consists totally of covers in the freak-a-billy style of Memphis Mick Tupelo & Co. All 16 tracks were derived from 3 sessions from 1995, 1998 and 2000 and are now manifested on this magnificent item. The Deadcats take seemingly innocent songs and transform them into filthy, arias of the depraved. Take the song "California Sun" for example; no longer is it about walking around in the warm California Sun, oh no! The lyrics now read "and I fuck and she fucks, I lick and she licks, and I suck and she sucks, and I cum and she cums"! They do a hilarious version of Social Distortion's "King Of Fools," by adding a nice hillbilly, redneck, retard feel to it. Another is "Get Outta My Crease" a joke on the Rolling Stones "Get Off Of My Cloud." I wish I could talk about each tune on here for you, but damn it I can't! I will touch upon the highlights then: sweet cover of "Brand New Cadillac," "Munsters Theme," "Route 666," "Flying Saucer Rock N Roll" and "Strychnine." What's really cool though is the cover of "Naked Girl Falling Down The Stairs," which is mixed in with the melody of "Walk Don't Run" - very unique and kick-ass. Besides, Scooter has a flaming gut-bucket bass, you can't miss that! I pity the fool who doesn't get this. - Mr. T

Angelic Upstarts

"Live From the Justice League"

TKO Records, 4104 24th St. #103 San Francisco, CA 94114

If you are like me, and thankfully for your sake the odds are high that you aren't, you might not know much about this influential punk band that originally were making music

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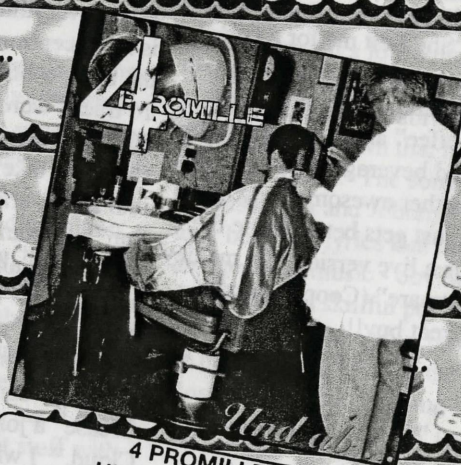
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while I was still shitting my drawers (which was a long, long time ago... barring a few drunken nights and a freak accident while doing an *Abs of Steel* workout tape). Anyway, this band has been featured on just about every old punk/Oi! comp from the late seventies/early eighties era, and has been covered by such notable bands as The Bruisers (*Police Oppression*) and The Templars (*Teenage Warning*). This is a live recording of their first U.S. appearance since 1982 this past January. Aside from their own contributions to the punk rock canon, they also cover The Clash's "White Riot," Splodgenessabounds' "Two Pints of Lager," and Sham 69's "If the Kids Are United." Songs they are probably known for the most are "Two Million Voices," "Woman in Disguise," and, of course, "The Murder of Liddle Towers." Most tracks are packed with socio-political importance and a working-class perspective that for the most part remains fully relevant today. My favorites tracks include the excellent tracks "Never 'ad Nothin'," "Machine Gun Kelly," and "I'm and Upstart." The couple of slower songs are a little to dull for my tastes, and I don't think he really has a voice to carry them off live. Nevertheless, this is a good quality live album with many fine songs by this important British punk rock band. - BL

Resistance 77

"Retaliate First"

Knock Out Records, www.knock-out.de
Postfach 100716, 46527 Dinslaken, Germany

This English punk band first reared its head way back in 1980, and this is their first studio album since 1983 or '84. On this vinyl version you get two bonus tracks not on the CD, including the song "Hooligan," which is really good. Other good tracks include the half acoustic "Pass Me the Bottle," "Bored Forever," "Street Credibility," "Kebbe In De Kastelein," and the excellent title track. While the band has a nice upbeat second wave sound, nothing could really save the cover of Jimmy Buffet's "Margaritaville." Seriously... ugh! The vocals could also be a little rougher, and a few of these tracks don't do a lot for me. I wish I could compare it to their earlier works to see how much they changed, if at all, but I never heard them before. Still, there is enough solid work on here to make this a really decent release by a band that has left its mark on punk rock. - BL

Menace

"Crisis"

Knock Out Records, www.knock-out.de
Postfach 100716, 46527 Dinslaken, Germany

Here you have the brand new and very first full-length English punk/Oi! band originally formed back in 1976. You probably know these guys from their amazing classic song, "GLC," released back in 1978 in reaction to the Tory-run Greater London Council who attempted to ban punk gigs in London. They re-formed the band in 1998, minus their original guitar player, who now runs a record label, and their original singer who has apparently died, perhaps shot a few years back (though I am not certain). Anyway, this album shows a band in good form, with songs like "C&A" and possibly the first punk song I've heard about having a mid-life crisis. Their lyrics are often clever and dealt out with equal

parts sarcasm and dark humor that really gives them personality and charm while they sing about day to day life as not one of the beautiful elite. I think people into mid-tempo Oi! or punk will like this album that has street-wise sagacity and some catchy tunes. - BL

F.B.I.

"Auf Leben Und Tod"

Knock Out Records, www.knock-out.de
Postfach 100716, 46527 Dinslaken, Germany

This full length, on both CD and record, by this German band has a truly different sound that borrows from Oi!, ska, and who knows what else. There is also a hilarious keyboard providing a strange atmosphere for a lot of their tunes. It contrasts interestingly with the harsh song delivery on most of them, giving the band a unique if not downright odd quality. Apparently they have a sense of humor with their lyrics according to their press sheet, although I don't understand a word. However, I definitely see it with their cover of Johnny Cash's hit "Ring of Fire," one that you won't soon forget, being sung in German and done with a slow street punk style and synthesized horns. I think I would like this a lot better if I learned German, though, but nevertheless it is pretty entertaining. Some of the tracks are a little stark musically, but several stand out. Especially tracks like "Fruende," "Damenbart," "Arbeit Nicht!," and "Kaufraush." Their eccentricity comes clear when you hear "Sag Mir Wo Du Stehst," which almost reminds me of Ultima Thule sound-wise, followed by the carnivalesque ska-punk tune "Das Ende" wherein the keyboards sound like cheesy 80's pop. Funny and crazy stuff. At the very least, these guys will not be a redundant addition to your collection, that is for sure. - BL

4Promille

"Und ab..."

Knock Out Records, www.knock-out.de
Postfach 100716, 46527 Dinslaken, Germany

This band is really fucking good! Thomas and Melanie share the vocal duties singing in German and some in English. They have a real fun, Oi! feel that makes you want to wrestle around, smash beer cans on your head as you belch sweet nothings into your lovers ear. Melanie sings a song called "Time for Suicide" about posers and shallow people who and piss her off, and who should just take their own lives... I share her sentiment. There is a song called "Fur ne Hand voll Schnaps," which has a country, rolling bass feel to it and has a hint of rockabilly sound to it... Damn I wish I knew what they were saying cause it sounds awesome. This band also covers the 4-Skins tune "Chaos"; they sing it in German and do a superb job. Another great song on here is...well, hell... all the songs on here are really sweet. I'd have to go through the entire CD and describe each song to you, explaining how remarkable it is. I'll put it to you this way; this is one of the better Oi! bands I have heard in a long time. They don't sing the usual, same old Oi!, but instead add something to the genre. The music is really well done, with energy that is neither too poppy nor negative and bland. You won't be disappointed with this CD. -Lisa Marie

The Spinouts

"Cruisin' At Night"

Golly Gee Records www.gollygeerecords.com

4001 Kennet Pike, Suite 134, #520, Greenville, DE 19807

This band fronted by Pete Ludovico on vocals and drums has a strong traditional 50's rockabilly feel along with some darker, slower elements on a few songs. This CD was recorded with two different, yet very capable doghouse bass players. This is showcased on bass solos in songs like "On the Prowl" and the contemplative "I'm a Dog." My favorite tracks, though, are the more upbeat tunes like "Mean Little Mama" and "You Better Behave." All in all, this is good rockabilly that goes well with car shows, cuffed jeans, and excessive amounts of cheap beer. While I think this is a solid and enjoyable effort, I just haven't fallen in love with it, perhaps because my tastes are generally for the more punk-influenced rockabilly/psychobilly. - BL

Ringworm

"Birth is Pain"

Victory Records, www.victoryrecords.com

346 Justine St., Ste. 504, Chicago, IL 60607

This is a Cleveland metal band featuring ex-members of Integrity. There definitely is a hardcore element here as well, but with more cool eighties thrash metal guitar solos and death metal influence than you generally find. The best thing about it is drummer's intensity and the guitar rhythms are heavy as a demon's beer gut. The vocals, provided by The Human Furnace, are screamed like a death-hungry beast of hell. He is also owner of two Cleveland area tattoo shops and is a well-known tattoo artist. I like this CD okay if I am in the mood, but it isn't something I'd usually listen to clear through, due to not much variation in the vocals, some slow songs, and a pretty dreary mood overall. Regardless, this is a good band to look up if you have the hankering for some metal-core. - BL

Organic 7"

Microcosm 7741 Ohio St., Mentor, OH 44060-4850

Hmm, not bad at all. This is a little album that gives me a young, angst, punk feel. The singer has a great voice for this kind of music and the guitar is fast and unrefined, just the way I like it. They come up with fresh beats and they all sound like proficient musicians. The lyrics are well done too: "hot words exude/wax lips are melting clean/drop a wick into the wax/to light the scene/ what your seeing isn't red/what I'm bleeding isn't blood/it's artificial color it's artificial life." I really like these guys, do they have a full length? -Lisa Marie

Rocket 350

"American Grease"

Beatville Records www.beatville.com

Hell yes! This disc starts off with "That's Life," a song that not only absolutely rocks and has a great tune, but it is delivered with more emotion and soul than Bob Hope has liver spots. I get goose bumps when I hear it; it is just that good. Other brilliant songs include "Six Gun," which has an excel-

lent Western/Spanish sound to it, while "Seven Days" has a very punk rock feel. There is also the Link Wray inspired instrumental "Wray Street," which is fantastic. Elsewhere "Drinking Again" takes some of the melody of Hank Williams Sr.'s "Move It On Over," injects it with rockabilly fervor, and turns it into a bastardized alcoholic anthem that'll have you staggering to the jukebox with another quarter. Other outstanding tracks are "Purr Kitty Purr," "Faster," and "Voo Doo." The last unlabeled track is very surreal and euphoric, kind of like what they'd play in a Coen Brother's movie after some greaser wrecks his car and is floating through a subconscious stream of bliss just before being catapulted back into reality. In my opinion Rocket 350 are one of the best rockabilly bands out there today, and you'd do yourself a great disservice not to pick this up. - BL

Rockabilly Bastards

Promo Tape

Faleo Barbara-via G. Fortunato, 123

71100 Foggia Tel.0881/614712

Well, light my hair on fire and call me Michael Jackson... this is some great stuff! Six songs of pure, unadulterated, stripped-down, fevered psychobilly that warrants comparisons to the Cramps and the Meteors as far as style and approach. Actually, they cover "Long Blonde Hair," which I know the Meteors perform, although I don't know if they do it originally. Anyway, these guys do it right. Rockabilly ain't always meant to be slow or smooth, but wild and rough. Hopefully a record label will pick these guys up, because this is good shit. - BL

The Electric Hellclub / The Negatives

Split 7" on pic disc or CD

Trash2001 Records www.trash2001.de

Dist. By Knock Out Records, mosh@knock-out.de

Electric Hellclub have been compared to the Turbo AC's, and I think are also comparable to Electric Frankenstein. Here you get two of their songs, "Sonic Superstar" and "It Burns Like Fire," both of which have a loud sound with cool guitars. Sometimes I don't get into the vocals a whole lot, though. The second two tracks on this split are by The Negatives, a newer band from Sweden who play a rough rock-n-roll/street punk that I dig even better than the previous band. They just have that urgency and energy that really grabs you. Both bands deliver the goods, though, so check this out. - BL

The 4-Skins

"The Secret Life of the 4 Skins"

Captain Oi! Records www.captainoi.com

PO Box 501, High Wycombe, Bucks, HP10 8QA

Here you have the rarest recordings available from this crucial British Oi! band that started around 1981. Here you get several of their notable tracks such as "Wonderful World," "One Law For Them," and "Evil" which they recorded for a radio session that never aired due to mysterious "unforeseen circumstances." These recordings are in-your-face like a pair of brass knuckles: just excellent stuff. Then you have three live tracks recorded at the Dueragon Pub in East London during 1981: "Greatest 4-Skins Rip-Off," "Things Ain't

Gonna Change,” and “Whatcha Gonna Do About It.” These are very poor sound quality wise, but are pieces of punk rock/skinhead history. The next grouping of live tracks were recorded for Link Records’ “Live and Loud” series at The Bridgehouse in London’s Canning Town in 1981. These were digitally re-mastered, and sound a lot better. You get their probably most recognizable songs here: “Chaos,” “Clockwork Skinhead,” “A.C.A.B.,” and “Summer Holiday.” To end the CD there are re-makes of “Evil” and “Wonderful World” by Roi Pearce’s new band, ROI!. He was the band’s third and final vocalist before the 4-Skins called it quits so many years ago, and does a fine job on these songs. In summary, the radio sessions are probably the best on here, and this CD will certainly be one for collectors more than people just getting introduced to the band. - BL

Judge Dread

“Working Class ‘Ero”

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

Here is a skinhead ska legend that sang with a distinctive voice and style, and issued forth lyrics with a wry sexual humor that got him banned by the BBC in the 70’s. Even when he tried to release songs under a different name, he could get no radio play, although his songs are hardly shocking by today’s warped standards. That didn’t stop him from entering the British pop charts, though, notably with his version of “Je T’Aime (Moi Non Plus)” (from this album) that went into the top ten in 1975. This record was originally released in 1974, twenty four years before “the world’s number one rude boy” sadly died onstage of a heart attack on March 13th, 1998 at the age of 53. The sounds on this album are easy and smooth dancehall ska that’ll bring a smile to your face and help you to simmer down and take the edge of a hard day’s work. This is the good shit by a true legend in the genre. - BL

The Exploited

“Punks Not Dead”

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

It was pretty cool to get a package on my doorstep filled with re-releases of the stuff that originally got me into punk rock. Of course, I wasn’t there in the heyday of the music, but I came around more than a decade later (hey, I grew up in a small Ohio town). When this album came out I was a measly 6 years old, licking the snot off my upper lip. Regardless, this is the first album by one of the great 80’s bands, chucked full of chaotic energy and raw power-chord fury that, at its best, smacks you harder than your drunken dad on a 2 week bender. Not all the songs here are created equal, but after the great title track, you get classics like “Blown To Bits,” “Mucky Pup,” “Army Life,” and “I Believe in Anarchy.” Then there is the primal reductionist anthem, “Sex and Violence” and one of the very fucking best punk songs, period: “SPG.” That’s just what came on the original version. Then there is 12 more bonus songs in addition to those 15. That’s where you get the unstoppable meteorite of a song slamming you in the head, “Dead Cities,”

along with “Fuck the Mods,” “What You Gonna Do,” and “Class War.” There are also the versions of “Daily News” and “I Still Believe In Anarchy” that appeared on the legendary *Oi! The Album*. This is a great re-release by a band known for its worldwide trail of destruction. - BL

The Anti-Nowhere League

“We Are... The League”

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

Ah, here we have one of the sleaziest and irreverent bands of the 80’s. You can’t go wrong with songs like “I Hate... People,” “Snowman,” and “World War II.” Then there is the song of theirs that Metallica covered, The Leagues Magnum Opus, “So What,” a diatribe against decency in all of its manifestations. Then there is “Animal,” a charming song about being a sexual pervert. There are six bonus tracks on this sucker too, including alternate versions of songs, as well as “Rocker,” “For You,” and “Ballad of J.J. Decay.” Their sound, for those not acquainted with The League, isn’t the fast as hell hardcore punk of the period, but probably has more in common with the Oi! bands of that era, despite them not being skins. Good stuff, whatever you wanna call it. - BL

Slaughter & The Dogs

“Beware of...”

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

This is Slaughter & The Dogs first album in years; they first got noticed in 1976 when playing a show with The Sex Pistols. The band reformed 5 years ago to take part in the first Holidays In The Sun festival. This release features 10 brand new tracks written by vocalist Wayne Barrett and guitarist Mick Rossi as well as a cover of the Beatles *Hard Days Night*. They even do a song they originally wrote in 1979 called *Hell In New York* as a tribute to the thousands who lost their lives September 11th. Slaughter & The Dogs is a rock-n-roll crew that can appeal to the older crowd as well as the younger audience with their talented musicianship and their penchant for partying, stealing cars and mental illness. Some of the faster, harder songs are quite catchy, while the ballads towards the end of the CD seem to drag on a bit. - Lisa Marie

The Exploited

“Troops of Tomorrow”

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

This re-release of the classic Exploited album from 1983, (incidentally, the year their drummer Dru Stix went to the pen for 7 years for armed robbery), commences with one of their must rib-crackingly intense songs that will make you want to explode through your skin: “Jimmy Boyle.” Seriously, though, nothing gets me fuckin’ pumped up and maniacally decadent like The Exploited do, and this is them at their best. Here you have classic punk rock by a band that helped shape the movement in the early and mid eighties, and who are still out there somewhere raising hell and pint glasses. Other great songs on here are “Alternative,”

CALLAGHAN Fired A Blank



Six song EP follow up to American Fight Club

Dead Boys meets street punk for the next generation - the Process

Bittersweet Records P.O. Box 147213 Chicago, IL 60614-7213 USA

Available through Choke and Outsider

"Rapist," "UK 82," "Sid Vicious Was Innocent," "Disorder," "Daily News," and well, you get the idea. God I love this shit. This is a great disc despite the strongly anti-American song "U.S.A." - a tune which should be taken in the context of the 80's and as being in reference to foreign policy and corporate culture, not as a slap in the face of the working-class Americans. You also get some cranium-crushing extra songs not available on the original release, such as "Computers Don't Blunder," "Y.O.P." and the magnificent "Attack." What the hell else you want? - BL

The Exploited

"Let's Start A War..."

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

I have a story about when I worked at Camelot Music, a corporate music chain. Just humor me and read this. We had a "punk/hard-core/ska" section and anytime a customer would wander over there I always assisted and let them know I was familiar with the genre if they needed any help. One day these kids came in and were browsing the section. I asked them if they needed any help and they looked at me like I was the straightest, lamest girl ever and scoffed "uh, no we are punks, we have been listening to punk forever, we don't need any help." I am not making that up, this really happened! So, I asked if I could look at their prospective purchases. They had in their hands Green Day, Millencollin and Blink 182. I suggested they pick up a copy of an Exploited

album, and I showed them a copy of "Punks Not Dead". The look on these kids's faces will haunt me for the rest of my life. With a scrunched up repugnant face the one boy said "Dude, what's up with their hair," then they both chortled, rolled their eyes and walked away in their A&F shirts and Tommy pants. What a horrid tale. For fans of punk, this is a must in any collection. This is a re-issue of the 1983 Combat Records release, but Captain Oi! added some special bonus tracks. There are still the original 12 tracks like *Let's Start a War*, *Safe Below*, *God Saved the Queen* and *Wankers*, but there is also the single version of *Rival Leaders* (as well as the original remix version), *Army Style* and *Singalong-bushell*. The new CD also comes complete with the fold out, double-sided poster of the CD cover and on the other side the cover of the *Rival Leaders* EP. I don't know why anyone would not have this in their possession. To think it's possible baffles me. -Lisa Marie

Judge Dread

"Dreadmania"

Captain Oi! Records www.captainoi.com
PO Box 501, High Wycombe, Bucks, HP10 8QA

So you like SKA, eh? Then you should know of Judge Dread, and if you don't you need to familiarize yourself with him. And what better way to do that than with this perverted treasure of a CD complete with naughty nursery rhymes, songs about big, luscious fat girls and one about a man with a very large "bean". The lewd songs that got banned from

the radio are *Big Six* and *Big Seven*: "Little Jack Horner sat in a corner with a dirty look in his eye, he never looked at the pretty girls but he smiled when the boys went by." I guess at the time homosexual references were outright scandalous, but don't fret there are plenty of other rhymes for you to giggle at. As a matter of fact, memories of the school yard came flooding back to me as I listened to this. I actually remember kids in my class reciting as does Judge Dread: "Old Mother Hubbard went to her cupboard to get her poor doggie a bone, but when she bent down the doggie came around and gave her a bone of his own". Ahhh, the memories... Another funny song is *Oh! She is a Big Girl Now*, which not only has amusing lyrics, but also has a great ska/reggae beat. Among my favorites on this disc are *Donkey Dick*, *The Biggest Bean You've Ever Seen* and a remake of Chuck Berry's *Ding A Ling*. Good stuff! - Lisa Marie

Emscherkurve 77

"Die Macht Vom Niederrhein"

Knock Out Records, www.knock-out.de

Postfach 100716, 46527 Dinslaken, Germany

This is 4 song EP by a promising German band. The title track is probably the best on here, as well as track two that sounds like a very cool cover of "Dirt Old Town." The third track actually reminds me a bit of the Vanilla Muffins. They play a nice singalong punk/Oi! that makes you feel as though you are getting drunk at the soccer field. Check it out. - BL

Callaghan

"Fired A Blank"

Bittersweet Records

P.O. Box 147213, Chicago, IL 60614-7213

While some people are content to live, wallow, and breed amongst the blandness and hypocrisy of popular culture - buying the latest Sting album, eating foods with classy French names, driving SUVs to environmental summits - these guys would rather embrace the filth of the streets and play their brand of sneering punk rock that jams itself straight up your backside with a piss and vinegar approach. This newest 6-song offering from these Chicago brigands shows their best effort to date, with even a Dead Boys cover thrown in to seal the deal. The guitars hit you like a cross-checking Canadian, and the vocals retain that taunting, don't-give-a-fuck, middle finger quality that makes them sound so unique. This is a recommended acquisition for punks looking for something fresh floating in a sea of sewage. - BL

Student Rick

Soundtrack for a Generation

www.victoryrecords.com

Here we have Victory Records "most commercially viable band" and (according to their bio): "their fluid dual vocals and hook-laden songs will leave a lasting impression on their listeners." Yeah... just like cheap liquor leaves a lasting impression on your bowels. This is like college coffee house rock. Think Evan and Jaron, think Vertical Horizon (yeah, my Camelot days are paying off here). If you like that

stuff, this may be your next favorite CD...as for me this is my next Frisbee. -Lisa Marie

Small Town Pimps

"B-I-N-G-O"

Knock Out Records, www.knock-out.de

Postfach 100716, 46527 Dinslaken, Germany

"Zombies, Hookers, & Rock'n'Roll" sums up this wild Swedish rockabilly band pretty well. Songs like "Sick & Twisted," "U Want Me Now," "Zombie Boy," and "Pimp Cadillac" will not let down the average nymphomaniac or purveyors of B-movies and sleaze. The tunes are upbeat, but not necessarily heavy like a lot of psychobilly, nor are they trying to re-create an "authentic" rockabilly sound. They just play rock'n'roll the way Elvis might have if had he gotten into S&M instead of drugs. This is an album that can be enjoyed by the entire family, because the Small Town Pimps make hookers and digging up graves seem as natural and wholesome as whiskey drinkin' and bar fights. Their charm will mesmerize you in a sex-crazed trance as porn stars frolic from cloud to cloud in your imagination. Redemption is certainly sweet once you hear their version of the Holy Trinity on the gospel tune "Mr. John, Mrs. Hooker, & The Holy Pimp." Pick this up and slip it on in. You won't be sorry. - BL

V/A - Punch Drunk III: "Better Than a Kick In the Head"

TKO Records 4104 24th St. #103 San Francisco, CA 94114

Here you have 26 tracks of some of the best bands in street punk and 70's influenced punk rock'n'roll. The CD bursts out of the starting gate with the title track performed by the Beltones, then moves into another great tune called "Summer of Unrest" by the Generators, in which the vocals pan back and forth on each alternating line. After them comes a mid tempo pub song by Reducers S.F. and a great DKM-sounding U.S. Bombs track called "Yer Country." This disc also includes a new and noteworthy track by punk rock veterans, The Partisans, as well as a live track by punk rock pioneers, the Angelic Upstarts, doing "Two Million Voices." You also get great tracks by New Jersey's long-running ambassadors of Oi!, Niblick Henbane, the intense all-girl Chinese street punk of Thug Murder, and other excellent cuts by The Bodies, Bonecrusher, Those Unknown, and the Forgotten. Probably the best track on here is by a band I never heard before, The Riffs. They just have a kind of 70's sounding, absolutely rockin' approach to the punk rock genre with their song, "Outta My Mind." There is also yet another cover of "Folsom Prison Blues," this time done in the stylings of Terminus City. In addition, as if you need more, there are songs by Electric Frankenstein, Hard Skin, Workin' Stiffs, Antiseen, Sixer, The Stitches, Class Assassins, Bloody Mutants, American Pig, and more - including a non-PC hardcore anthem by Limecell called "Get The Bitch To Do It," a song sure to offend the more humorless among you. All in all, for a cheap sampler of TKO bands, this is a good grab. - BL

Cripple Kid / The Little Dipper

split CD

Microcosm Publishing PO Box 14332 / Portland, OR 97293

Man, the first song almost made me gag. The second song did. Cripple Kid is an emo, indie pop rock band that I am sure has talent, I just can not for the life of me hear it. The vocals are what really bother me, they are constantly, fucking **CONSTANTLY** whining. The second band on this split is The Little Dipper and is pretty terrible also. Their artistic vision is not realized in me. I really hate being negative, I mean, I would hate to be in a band and read a review like this. But, I just gotta be honest and I don't think this is the kind of music that the readers of this publication would be into. —Lisa Marie

Flotation Walls / Bedford / Sometimes Seven / Super-eighteen

4 way Split CD

Microcosm Publishing PO Box 14332 / Portland, OR 97293

The first band of this CD is Bedford who hail from NE Pennsylvania and have been together for over 5 years. They have decent, edgy punk rock sound with a kick ass drummer...who I hear is a chronic masterbater. They are considered pop punk because of the vocals (I would think), but could very easily fall into a harder category if the vocals were more raw. They contribute 5 tracks on this disc and are pretty good. The next band is Supereighteen, a soft, kind of fluffy band that girls in their early teens would think are

keen. This band will follow in the footsteps of Bare Naked Ladies, The Verve Pipe and other bands that make me wretch. Sorry dudes, but this is just not my thing. Umm, ok... Sometimes Seven is up next and are about as good, maybe a little better than Supereighteen. I mean, there are a lot of people that like this kind of music, I know this but I just can not give them a good review. I just can't. Next up is The Flotation Walls who are pretty unique and interesting. They have 5 tracks on here also and remind me of Devo but also a bit of Man or Astroman as well. It's crunchy electronic rock with an outer space feel. All their songs are quirky, well done and hilarious. I think these guys have a definite shot, they blend all kinds of styles and just have fun. Overall, on this disc you get two really bad bands, one decent band, and one good band. If I were you, I'd pick up something from The Flotation Walls for sure. —Lisa Marie

Gratuitous Facts:

- * Daniel Webster, Abraham Lincoln, John Marshall, & Stephen A. Douglas, four of the most famous lawyers in U.S. history, never attended law school.
- * Vaslav Nijinsky (1890-1950), the famous Russian ballet dancer, was able to cross and uncross his legs 10 times during a single leap.
- * In downtown Lima, Peru, there is a large brass statue dedicated to Winnie-the-Pooh.

Photo Below: Big Sandy and Los Straitjackets



Live Shows

Lisa Marie's Encounter with Brian Setzer

July 25, 2001 Odeon-Cleveland, Ohio



Music is the core of my being, I don't take it lightly. I have three idols in music, idols meaning artists whom have inspired and influenced me in a way that has permanently effected my personality. They would be Presley, Cline and Setzer. Ever since I was 5 years old, and I first heard "Rock This Town" I have been a fan of Brian Setzer. So when I went to go see him perform with the '68 Comeback Special, I contacted the record label, Surf Dog, and requested a photo pass. I was granted one and was surprised to find that there was only one other photographer there. The Cowslingers were on stage when I got there and they played their usual set of cow-punk. I have seen them several times and not much changes with their show, good to see once or twice.

Anyway, I wanted to get my picture with Setzer. It would literally be a dream come true...yes; I DO realize how corny that sounds. So, I talked to the bouncers, but it was a no go. They wouldn't let me back stage, but I did talk to his manager who said he'd see what he could do if Setzer stuck around after the show. I squeezed in between the barricade and the stage to take my pictures of the show. The trio came out quickly and I started to take all kinds of crazy pictures. They played many songs off their new album including *59*, *Ignition* and the bass player did his *Rooster Rock*. Setzer also played *Gene & Eddy*, *20 Flight Rock* and even paid homage to the late, guitar great Chet Atkins by playing two of his songs. Setzer took the time to explain to the crowd how Atkins played the rhythm with his thumb and then picked the lead with his fingers. It was some of the most impressive guitar playing I have ever heard. He also picked up a banjo and covered Glen Campbell's *Gentle on my Mind*, I never thought I could like that song. *Stray Cat Strut* and of course, *Rock this Town* were played and I gotta tell ya, I got choked up actually seeing that song performed. When he played *8-Track* and started yodeling, (he can also yodel like mad!) I was in awe, can this man get any better!!!

Well, hell yeah he can. What's the worst instrumental? Yup, "Sleepwalk," that song drives me crazy: everyone covers it and it bores me to death. That is until I saw Setzer perform it. It was like nothing I had ever seen, I mean this guy has been playing guitar for over 20 years and he was smiling like he had just learnt his first song. He was that fresh and having that much fun. But the best part was at the end of the song when his demeanor changed. He played this awesome solo and he became serious, he was actually trying to do something very difficult it seemed. It was so great to see him still so involved in his guitar playing and learning.

After the show, the bouncers were kicking everyone out (it

was 10:45!) and I asked someone who was backstage if Setzer was back there, they said no. I was bummed out, I mean I saw a GREAT show, but I wanted to meet him so badly. So, I go outside and there is this huge crowd of people by his tour bus being held back by all these bouncers and security guards. I walk over there and am let through to the bus because of my pass I still have on my shirt. Wow, it's amazing how different people treat you when they think you are important! I finally get to meet him. So what if Setzer didn't ask me to run away with him to the Appalachian Mountains to live in a hillbilly mansion and have his rockabilly offspring. What did happen was cool enough. I was introduced to him by the other photographer and I got to tell Setzer that it would be the biggest thrill if I could get my picture taken with him, my only living idol. He actually seemed to blush when he said thank you and put his arm around me and the photo was snapped. I then stepped away from the bus and he was instantly swallowed up by the mobs of fans. —Lisa Marie

Agnostic Front & The Business

Agora Ballroom, Cleveland Aug. 16th 2001

Ok, yeah I missed the first two bands...again. But I have a good excuse this time. I was hanging out with the Business and interviewing them for you, my beloved readers! As soon as Agnostic Front hit the stage though, I was up front and attentive watching the group pound out some savage New York style hard-core for the mass of sweaty spectators. Although Roger Miret was feeling a bit under the weather that didn't stop him from giving his all to show Cleveland a great fucking show. A.F. blasted out songs like "Victim In Pain" from their first album (how could they not?) and a lot of current stuff from the new album *Dead Yuppies*. Miret went on a rant about how this new-sprung rap "hard-core" shit is giving genuine hard-core a bad name and how much rap and hip-hop sucks. I giggled to myself as they tore into "Gotta Go," a kick in the face to Trick Thug Shakur and all those "artists." A highlight of the A.F. set was when Vinnie took over the vocals and sang homage to man's best friend in the tune "Paulie The Beer Drinkin' Dog."

Before the Business even came up on to play, I got to watch Mickey Fitz, the most fan friendly performer ever, walk around to all the young kids at the show and introduce himself. He walked up to a table of kids who were no older than 16 and was like "hey, thanks for coming, I hope you like the show tonight" and talked to them and got to know his young fans. One kids' jaw dropped when he realized it was Fitz and just drooled in wonder. When The Business came up they played an awesome set of their blistering brand of Oi! The guys were in top shape up on stage, moving around and playing a real tight show. They played their old tried and true tunes like "Harry May" and "Suburban Rebels" played the Crass song "Do They Owe Us A Living" and many new songs off the just out album *No Mercy For You*. Of course they performed "Drinking & Driving" so all the beer soaked audience could hop up on stage and sing along to this cherished classic. After the show, I got invited to hang out backstage and drink some beers and I took the opportunity to interview Roger Miret and hang with his cool weener dog, Louie. —Lisa Marie

Hank III

Hayshaker Jones

Lords of the Highway

Beachland Ballroom, Aug. 23rd 2001

The Lords opened the night up with their truckabilly rock-n-roll that goes from 0 to 60 in about the time it takes to plug one nostril and give the other a hillbilly nose blow onto some rich bastard's Mercedes. Their influences come from honky tonk, surf, rockabilly, punk rock, and even bluegrass, so there is sure to be a song you like, and probably many of them. Their sound was really good this night, but unfortunately their drummer Scotty Ling, on one of his last big shows with the band, neglected to do his extended drum solo during "Road Rage," which comes complete with a crushing double bass



Above: Hank III, To the Right: Hank's Fiddler

barrage. He is quitting the band to pursue schooling in Chinese language and culture, and I wish him luck. The band's set ended in very loud and deserved applause from the large crowd there to see Hank III.

Next up was Hayshaker Jones. I have never heard them before, and tonight would prove to be no exception. I was elsewhere as they played and returned just as Hank III was preparing to go on. Hank's first set was outstanding, probably the best honky tonk I have ever seen performed. He did covers of a couple of his Grandpa's tunes, a fantastic version of Wayne Hancock's "Thunderstorms and Neon Signs," and an extraordinary version of "Orange Blossom Special." He had the full-on country band too; fiddle, upright bass, steel guitar, drums. The fiddler was especially impressive, and the whole band together would stretch out songs and really jam, making the show less of what the skeptics might expect, and more of a lively, enthusiastic delivery that had to win over anyone who may have had doubts. Hank's voice was eerily like his grandfather's, and could easily send a shiver up your spine. At one point he took a moment to comment on the so-called modern country scene, saying that the country radio stations don't play the classics, or have respect for the roots, while you will see plenty of classic rock stations on the dial. And that newer musicians who keep the true country spirit alive, such as Johnny Dilks, Marti Brom, Wayne Hancock, etc., don't get played either. Instead they are looked over for the more widely appealing, watered-down pop stars with a country image. That's about when he declared his intentions to "put the dick back in dixie, and the cunt back in country," and went into the song by the same title. Before he was finished with his set of rugged outlaw country, he also did an outstanding of cover "Cocaine Blues" that made this often covered Cash song come alive.

For Hank III's second set he threw off the cowboy hat and proceeded to bash out some hillbilly speed metal. And I mean speed metal. There was even a medley of some of the music I grew up with, it went from Metallica's "Whiplash," to Slayer's "Raining Blood," to Ministry's "Stigmata." Hank proved to be an accomplished guitarist, and his drummer was absolutely incredible. He just never stopped going berserk behind his kit, often bombarding the audience with a flurry of double-bass that would make Dave Lombardo proud. The coolest thing about this portion of the show was that all the country musicians remained to play too. A fiddle with distortion is very beautiful, if unsettling, thing. All in all, this was quite a remarkable and pleasantly surprising show. I am glad Lisa insisted that I go. Thanks! - BL

Big Sandy and the Fly Rite Boys

Dirty Bottom Boys

Grog Shop, Cleveland 9/14/01

I had been looking forward to this show for a while, and who wouldn't want to see one of the best singers in the country perform at a small bar? We arrived just as the Dirty Bottom Boys were finishing up, so I cannot comment much on their portion of the show. Big Sandy was slated to play two full sets this night, so I looked down at my rickety gimp legs and fearful feet, and wondered if I could make it through the night without being forced to embarrass myself on the dance floor. The answer was a resounding "no," for my friend Sugar had gotten drunk and decided everyone there must dance with her at least once. She even got my dad, who has never danced in his life, to hit the floor. Hey, that's charm... or at least an inebriated refusal to acknowledge the protests of the ill-coordinated. Either way, we all had a great time, and Big Sandy and the Fly-Rite Boys completely blew me away. I had seen them a few times before, but the energy this evening was just fantastic. Whether crooning out his trademark western swing, belting out some raucous rockabilly, or just rolling out a country ballad, the man could do no wrong this night. Especially when backed by such outstanding veteran musicians, each of whom had their moment in the spotlight for breath-taking solos. They also collectively did some phenomenal instrumentals while Big Sandy wetted his whistle with some tequila from the bar. The steel guitar player, who used to play with Ray Condo, was no less impressive than the smooth-hittin' Bobby Trimble, who drums better than Michael Jackson scares children. There was also the distinguished Jeff West on the upright, who slaps the strings like Ike slaps Tina, good and hard with just a hint of tenderness. He also sang on "Money Tree," a great old-time tune. And let's not forget Ashley Kingman on lead guitar, who has got more skills than Willie Nelson's got bills. Each musician played well of each other, making the complete unit greater than the sum of its parts. The result was a memorable show that didn't leave anyone disappointed... at least I hope not. - BL

Lords of The Highway

Krypton 88

The Bug Jar, Rochester, NY 10/6/01

After a long drive of me riding bitch on a cooler between the two front seats of White Lighting (Dennis A. Bell's wheels), we arrived at the Bug Jar in Rochester. The Bug Jar has a theme that puts you as a fly on the wall, it's really cool. They have an entire dining

room and kitchen fixed to the ceiling to give the illusion that you are a bug on the ceiling, but you are really on the floor...make sense? When we got there Krypton 88 was in the midst of their set which included some Reverend Horton Heat covers, and plenty of old fashioned, toe tappin' rockabilly, whoo-hoo! Big Mike pounded his bass like it was an unwanted intruder in his home and had the crowd shuffling their feet all over the floor. Between bands we met up with Rachel & Rob and drunk beers and took pictures. When the Lords of the Highway came up on stage they beat out their truckabilly tunes with the wrath of 1000 irritated colons, a sight not to miss I assure you. They played some of my most beloved tunes, *Egyptian Mosh Pit*, '72 *Malibu* and *Damn You Miller*. I even got the pleasure of hearing some new Lords songs that booted my tail end, like *Borgo Pass*, a creepy instrumental that was inspired by Dracula. This show was, sadly, drummer Scott Ling's last show because he doesn't have the time anymore. It's gonna be hard to fill his place, but I am anxious to hear the new drummer and what flavor he has to add to the band. Can't wait! -Lisa Marie

Brian Setzer '68 Comeback Special

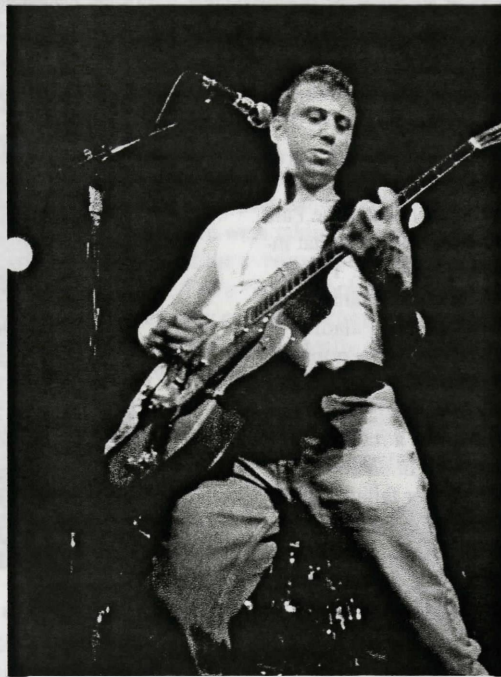
11th of October 2001 at Kulttuuritalo (Culture House), Helsinki-Finland

Mr. Brian Setzer was last time in Finland on June 1997 at Pori Jazz festival with his big band!! What a show it was... one of the best that I have ever seen!! Since then I have waited for his next visit to here North Europe!! Luckily '68 Comeback Special's "Ignition!" tour brought Setzer's new trio also to our capital city HELSINKI. They had plans for another gig in TURKU too, but reason or another it never happened?! Sadly because I believe that also in TURKU he would get A FULL HOUSE as happened in HELSINKI!!!!

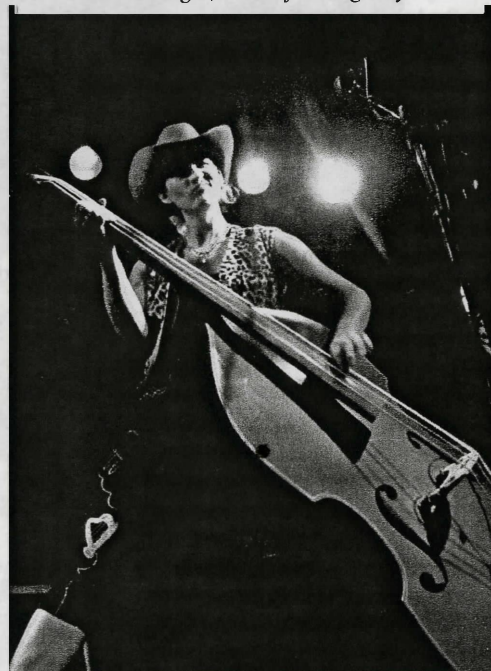
Show started half past eight on Johnny Kidd's "Please Don't Touch" classic as like Stray Cats started at the same place 1992!! Already from first song I noticed that they sounding little bit harder than Stray Cats... not bad thing though!!! Of course, Slim Jim & Lee Rocker were much more well known (almost like rock stars) and bigger "showmans" then '68's slapper Mark W. Winchester and drummer Bernie Dresel!! But telling the truth on my opinion is that Bernie was much better drummer than Slim Jim, and Mark really played greatly his upright bass!!! Great musicians indeed, and luckily they didn't even try be like Slim Jim or Lee Rocker... We heard all the Stray Cats classics like "Runaway Boys," "Stray Cat Strut" "Rock This Town," "Rumble In Brighton," etc... and great new classics of '68 Comeback Special: "Hellbent," "Hot Rod Girl," "8-track," "Get'em On The Ropes," etc... They also played one Orchestra song... and for more colour for the set brought there were two Bluegrass songs with great banjo playing ala Brian Setzer and A TOTALLY great "Sleepwalk" instrumental!!! During whole set we (audience) gave our best for group and we danced/yelled like maniacs... sure '68 Comeback Special got encores, they came back twice, and too soon this GREAT show was over!! To

me this was definitely BEST show of 2001 (with The Comets in January in Helsinki too!!). The atmosphere was hot & wild... maybe some surprise songs would been an ACE thing, but all in all we got what we wanted!!! It always great to see so talented and skillful musicians on stage as Brian Setzer is... he definitely is one of the greatest guitar player ever!! What got me happy too was thing that there had all kind of people in the audience: bikers, rockabillys (suprise. heh!), punks, rock fans, "normal" music fans, etc... Maybe you don't know that The Stray Cats' debut album sold so well here on 1980 that they

got GOLD record for it!! If I remember right, Finland were first (and maybe still is???) European country on where Rockabilly group got gold record... Crazy Cavan An The Rhythm Rockers got GOLD record here too from their "Still Crazy" album!! So since early eighties Stray Cats & Brian Setzer has been big name here in Finland!!! One of the few rockabilly artist that other than rockabilly fans do know here in Finland thanks to those bullshit TOP 40 shit lists & big media, all great music styles are less known on whole universe!! After all this mumble jumble I can say that I left home from '68 Comeback Special's show very happy and full of GREAT music and atmosphere... hopefully they coming back really soon... BRIAN SETZER is KING OF THE MODERN ROCKABILLY!!! Till next time.. stay rockin'.. Yours, WELLU RASTAS (vmrastas@hotmail.com)



Above: Dennis, Lords of the Highway
Below: Sugar, Lords of the Highway



The Paladins

Ray Fuller Blues Band

Bastard Sons of Johnny Cash

October 27, 2001 at Little Brother's, Columbus, OH

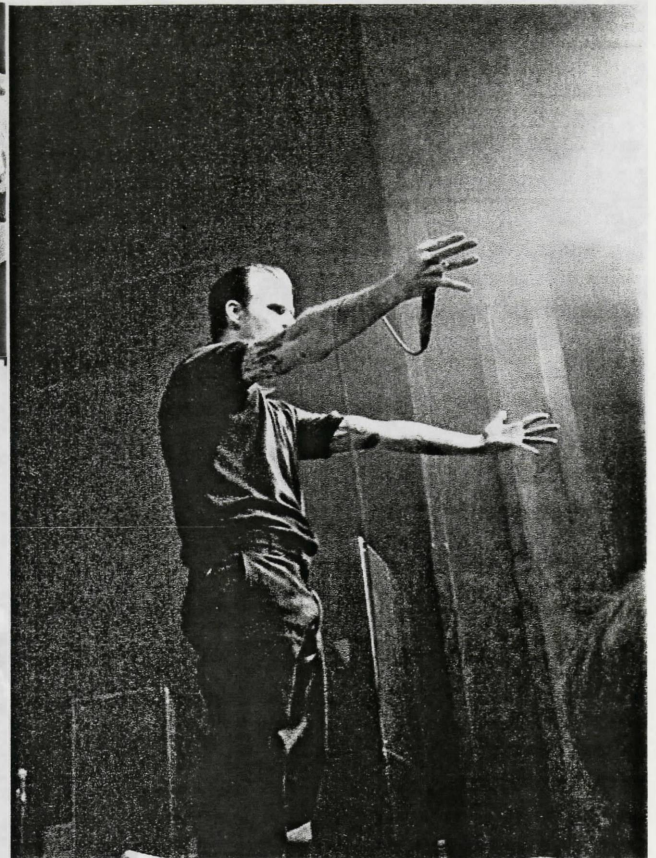
This strange and cold night started off with the music of the Bastard Sons of Johnny Cash, a country band that mixes old and new styles. The first part of their set really didn't grab me, but towards the end they really seemed to come together with a bit more of a roots country sound. They are definitely a professional band worth seeing if you are into country at all. After them was the Ray Fuller Blues Band, who played a sort of refined nightclub blues. While all of them were obviously exceptional musicians, and they mixed up their repertoire pretty well, after a while the songs just ran together for me. However, I did like how they often switched vocalists, the keyboard player really lit up the keys, and their harmonica player was excellent. I certainly wouldn't write them off if you get in the mood to see some blues. Between bands my drunken friend Chad, who happened to be done up to look like Satan, and I went

panhandling in the cold streets for beer money, since we were just two dollars short for the next, and probably unnecessary, pitcher. Oddly, however, High Street was almost completely vacant, so the devil and I gave up after trekking a few blocks in the freezing cold. Hell had indeed frozen over. I just wanted to see what people would do if Satan asked them for a dollar on the street. Would they give



All Pics on this page are from the Dropkick Murphys show

generously to the down-and-out Beelzebub, or would he be lit afire and cast back into eternal darkness? I guess I will never know. Anyway, the well-known three-piece band from San Diego, The Paladins came on next, starting off with an instrumental surf tune that instantly dropped jaws throughout the sparsely populated bar. I think being the weekend before Halloween everyone was, unfortunately, elsewhere. Undeterred by low attendance, however, The Paladins played about two hours without even slightly seeming to be going through the motions. They careened through many of the songs off their new album, "Palvoline No. 7," all the while singer/guitarist Dave Gonzalez absolutely tore up the frets. Whether it was a rockabilly, blues, or even honky-tonk number, he was always right on and breathed life into the songs with guitarwork that never failed to give goose bumps. The thing that really impressed me was that the solos never got tedious or boring, nor did they come off as masturbatory or pretentious. In fact, it was quite the opposite. He played with enough soul and feeling to make even the people weary of slick guitar pyrotechnics enjoy his obvious skills. He was also accompanied by probably one of the strangest upright players around, who sang several songs as well. I've seen some musicians who make crazy faces when they play, but he definitely left an impression in my mind. After they were through, my friend Eric and I talked to Dave and found him to be a very down-to-earth, genuine person. He even handed Eric his Telecaster, which he had busted out towards the end of the night after breaking a string. Eric inspected it with chimp-like agility, then handed it back with only a few dabs of slobber on the neck. Eventually we left the bar and took the long road home. I had been a good night. - BL



some ferocious, wicked tricks too. I could hear Nick 13's guitar and his singing tore a hole in my heart as he sang his melancholy, punk rock lyrics. Songs like *FTW*, *Power of Moonlight*, and *Nocturnal* were among some of the songs performed. Next up was Sick Of It All, a band I am not too familiar with and didn't really get into. Although I do know they have been around a long time and they are very much respected in hardcore circles. During most of their set I was in line waiting for a beer. The Dropkick Murphy's came out last and put on a great show. Playing songs they are known for such as *Barroom Hero*, *Boys On The Docks*, *Skinhead on the MBTA* and many more. During the set this guy came out on stage before they played the song *Forever* and he proposed to his girlfriend. It was really cool that so many people came out and supported this show and the tour, especially when a portion of the proceeds are being donated to the NYFD 911 relief fund. A great show with a great purpose. -Lisa Marie

Dropkick Murphys

Sick of It All

Tiger Army

Agora Theatre, Cleveland

10/12/01

I was totally pumped to see Tiger Army, it's not too often a Psycho band comes to Cleveland. The place was packed in as tight as George Jefferson's wallet. Tiger Army was the first to go onstage and played a real short set - short but sweet I might add, even though the sound was bad from where I was standing, (there was virtually no volume on the bass). If you stood on the left side of the stage you could hear the bass, but where I was you couldn't hear anything. And it looked like Geoff Kresge was doing

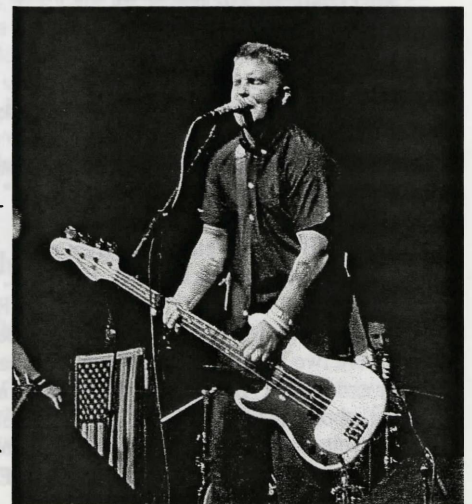


Los Straitjackets w/ Big Sandy

Satan's Satellites

October 31, 2001 @
Beachland Ballroom,
Cleveland

Damn, The Beachland was packed this Halloween night, and a lot of people came in costume. I saw the headless horsemen with a huge jack-o-lantern on his head dancing like nobody's business, I saw someone with like a 4 ft. Tiki mask, I saw a muscular cross-dresser dancing onstage during Satan's Satellites, and finally, of course I saw Elvis. I



arrived early with my Hungarian friend, Gabe, and we waited for the show to start without the benefit of beers because we were broke bastards. Satan's Satellites hit the stage first, and were really a good band. They played cool surfy instrumentals with organ accompaniment, alongside 60's sounding garage rock. My favorites were the instrumentals, which show what a musically tight band they are. After them, Los Straitjackets came on and did an instrumental surf set without Big Sandy. They mix up the tempos a lot so all the songs don't run together, and they really got the already boisterous crowd to make some noise. Some are lush, clean melodies, while others are balls-to-the-wall dual guitar action. Between songs they banter in Spanish while wearing their Mexican wrestling masks. During the songs they spice up the spectacle with hilarious choreographed moves. After they were done with their first set, they came back with Big Sandy (also masked, though not with a Luchador mask) and kept on going. This time there were country, rockabilly, and 50's doo-wop tunes being chucked to the hungry audience. Big Sandy sang with his usual smooth style and dynamic range, but with Los Straitjackets he did a whole lot of songs that he wouldn't typically do with his own band, The Fly-Rite Boys. It was fun to see him tackle some material that wouldn't fit with his usual style, and he did it very well. By the end of the night the audience couldn't get enough of Los Straitjackets, who sometimes did, and sometimes didn't bring Big Sandy out for their many unplanned encores. At one point Big Sandy came out and told everyone that there was a special treat, that Exene Cervenka from X was in town and she would sing a song. You could see people light up, but instead Big Sandy returned

to the stage in a wig. That cruel bastard! - BL

Cave Catt Sammy

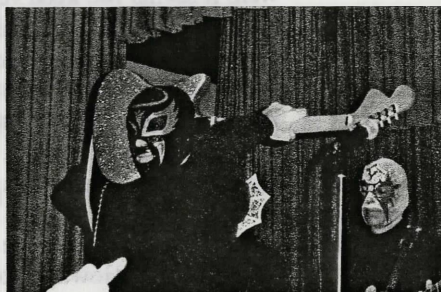
Red Star Rangers

November 6, 2001 @ Beachland Barroom, Cleveland

We got here just as the Red Star Rangers finished their set, so there's not much I can comment on about them. I was pretty psyched, though, to once again see the rockabilly/Texas swing band, Cave Catt Sammy, so soon after they pulled through Cleveland just a few months prior. This time I was slightly less drunk. Slightly. At least there was no wrestling at the bar this time. Anyway, Cave Catt Sammy delivered a huge set and even were taking requests toward the end of the evening. Some requests, like AC/DC's "You Shook Me All Night," were pretty comical as they tried to make it through a song they really didn't know. However, when rhythm acoustic guitarist, Dustin "Ol' Smoky" Hutchinson, took over vocals for "Long Black Veil," he did an excellent job. Singer, upright bass player, Beau Sample, also did an amazing job on Hank Sr.'s "Move it on over." The band had also performed most, if not all, the tracks from their premiere CD as well as their newest release "Comin' On Strong." That included my favorite, and their only, instrumental, "Puri

Dai," a gypsy tune written by the spectacular guitarist Stephen Scott, who just glided across the strings whipping out great solos all night. Drummer Paul Ward also did a couple very good percussion breakdowns, and Beau absolutely astounded on the bass when he'd launch into a solo. I should also mention his dead-on vocal style, and the charisma he delivers it with. The band just obviously has fun playing, and that makes them that much better to watch. *Any* fan of rockabilly needs to see this band from Texas. They are also damn fine folks to meet, so treat yourself right when they pull through your town and go see 'em. - BL

Photos: below is Big Sandy with a wig and Beau Sample with a mustache. The masked men are Los Straitjackets, and the others are Cave Catt Sammy.



An Interview with:

RALPH REBEL

You may or may not already know this rockabilly guitar-slinger from Long Island. He has been making rockabilly, surf, and swing music for over a decade, and his latest release, "Rockabilly Vampire" on Golly Gee Records is sure to infect you with rockinitis once you're bitten by its feral rhythms. He has many releases under his own name and with the several bands he has played with. Here is an interview we did with the man himself through e-mail in November 2001.

RRP: First off, could you tell me where you are from and little about background growing up?

Ralph: Sure. I am from Long Island New York, Seaford is the name of the town. It is Middle Class America USA - I grew up like any other snot nose kid from that town, probably too sheltered from reality. But it did, and still does, echo of 50's Americana... well at least Mayberry! Seaford is the Town next to Massapequa home of the Stray Cats!

RRP: Listening to your music, one thing that immediately strikes me is your outstanding guitar playing. How long have you played, and how old were you when you started?

Ralph: I have been playing professionally for 12 or 13 years, but I got my first guitar when I was 12 years Old!

RRP: Who inspired you to play guitar, and what contemporary musicians have impressed you for whatever reasons?

Ralph: A guy in the neighborhood named Tony inspired me first when I was 12 or 13. He was 15 or 16 and would walk



around the block with his guitar playing, and all the chicks would dig him for it. I said to myself "I wanna be like that guy." So you ask Mom and Dad for a guitar, and at Xmas you get the proverbial Sears electric guitar with amp... boy did that guitar stink!

RRP: Do you play any other additional instruments?

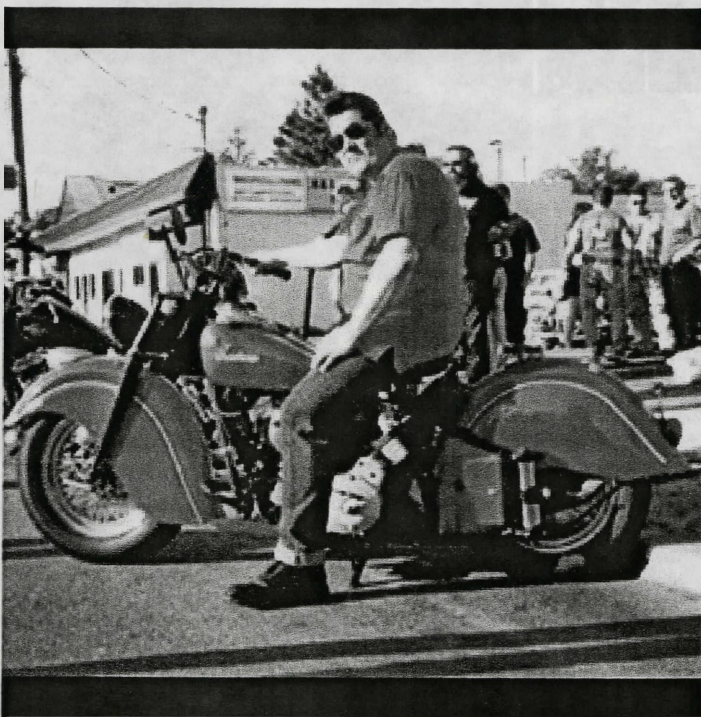
Ralph: No, not really. I just mess around with bass and drums.

RRP: I know that you play "swingabilly" with your band Ralph Rebel & His Rockers, and that you play pure swing and jump blues with your other band Big Town Boogie. I also know you play undiluted rockabilly and straight blues from time to time as well. It seems you keep very busy! What other bands have you been in, currently are a member of, and what style of music do you enjoy most to play and/or listen to?

Ralph: I also play in a surf instrumental quartet from time to time called the Sabre Jets, or with a surf trio under my name alone. I really like surf as well.

RRP: I know that you've also had opportunity to play with Brian Setzer. How did you meet him, and could you talk a little about that experience?

Ralph: I met Brian through his brother Gary who played with me in the Rebel Rockers from 1994 to 1999. Playing with Brian is great because you never really truly realize how great of a guitarist he really is until you play side by side with him. Then you say to your self - this man can play guitar like nobody's business. He truly is one of the greats of all time. He blows you away with his speed, tone, and style, and leaves you going WOW!! Brian Just showed up at this Bar where we hosted a Jam Night on Wednesday nights at on Long Island. He was in town, called the bar, and told me "Ralph I am coming down to jam and have a few drinks." When word got out he was coming we had 200 plus people in this bar on Wed. night that usually had 20. It was so much fun I will never forget it!



RRP: What other musicians have you had the opportunity to sit in with, or share a bill with?

Ralph: Let's see, is this where I get to name drop? Big Sandy, Lee Rocker, Robert Gordon, The Cherry Poppin' Daddys, The Belmont Playboys, The Frantic Flattops, The Raging Teens, King Memphis, The Amazing Crowns, and Gene Summers as his Guitarist in his New York pickup Band at the Rodeo Bar - he is great! Just to name a few.

RRP: In your opinion, what do you think most people relate to in your music, and what keeps rockabilly and swing alive and kicking in this day and age?

Ralph: People relate to the past and the sound of the past. It was a more innocent time and place. And what keeps it alive is that it's great music. The sound is there, it is pure, without the silicon chip!!!

RRP: A lot of musicians, regardless of what they play, say it is important to listen to many different styles and genres. Do you agree with this, and if so, what sorts of things do you get into that people might not expect from listening to your CDs?

Ralph: I agree, but I stay with in the roots genre. I get into Django, but you might never know it!

RRP: Do you remember the first concert you attended? Who was it?

Ralph: KISS "Destroyer Tour." I was 13. I went with my brother! We won tickets from the local radio station.

RRP: How did the first time you played live go, and who did you play with?

Ralph: I played with a singer that called him self Green Buick Coolidge. I remember it was not so good - the bass player was so nervous he pissed his pants on stage after the first song. He wanted to stop but we would not let him! It is funny LOL!!

RRP: What other memorable experiences have you had while playing live shows or just traveling with the band?

Ralph: I would say every show is memorable, even the bad ones. I just hope I can continue doing what I love to do, which is play music, God willing!

RRP: Other than music, what are some of your other interests, hobbies, and obsessions?

Ralph: I love buying and selling vintage guitars and amps. I like tinkering with old fender tube amps.

RRP: Do you have any last words, advice, jokes, or prophecies?

Ralph: How many Rockabillys does it take to change a light bulb? Just one to do it, but 20 to stand around and say the original was better!



Photo: Ralph Rebel and Brian Setzer (All R. Rebel Pics Courtesy of Golly Gee Records)

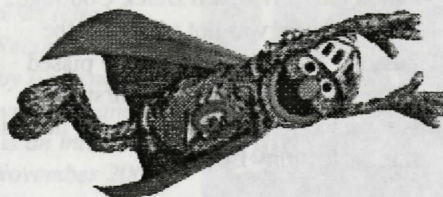
Gratuitous Trivia:

- * A sneeze exits your body at 40 miles per hour.
- * The oldest domestic cat (with reliable documentation) was a female tabby that lived to be 34 years old.
- * In the 1880's famed psychologist Sigmund Freud published a series of papers praising cocaine's potential to cure depression, alcoholism and morphine addiction.
- * Jean-Paul Sartre rejected the 1964 Nobel Prize in literature, explaining that to accept such an award would compromise his integrity as a writer.
- * An elephant's trunk contains more than 50,000 muscles.
- * Americans consume 4,848 cups of coffee per second, 24 hours a day.
- * The world's three richest people have assets that exceed the combined wealth of the 48 least developed countries, according to a recent United Nations report on global inequality.
- * Yukio Mishima, well-known and controversial Japanese writer, committed suicide by seppuku (ritual disembowling) in 1970 as a protest of the Westernization of Japan. He killed himself after delivering a speech from a balcony to jeering soldiers of the Eastern Army. One of his cadets tried three times to ritually behead Mishima but fails; the head was finally severed by another cadet, who then also decapitates the first after he too attempts seppuku.
- * Before the Marquis of Queensbury rules for boxing were drawn up in 1867, all prize fights in England were fought with bare knuckles.
- * Aidan Hampson and his colleagues of the National Institute of Mental Health found that THC and cannibidiol, two chemicals found in the marijuana plant, are potent antioxidants which could prevent the death of brain cells in stroke victims.
- * The fourth most popular kind of cosmetic surgery among men is breast reduction. According to statistics compiled by the American Society of Plastic and Reconstructive Surgeons, 9,023 of these operations were performed in 1998.
- * Ninety-nine percent of all forms of life that have existed on Earth at some point of time are now extinct.
- * A Boeing 747's wingspan is longer than the Wright brother's first flight.
- * According to Insect toxicologists Joel Coats of Iowa State University and Chris Peterson of the U.S. Forest Service catnip works to repel mosquitoes. When using a solution containing 1/10 of 1% of catnip oil, it repelled 50% of mosquitoes in a glass cylinder. DEET, the most common chemical in bug sprays, was ineffective at such low dosages.



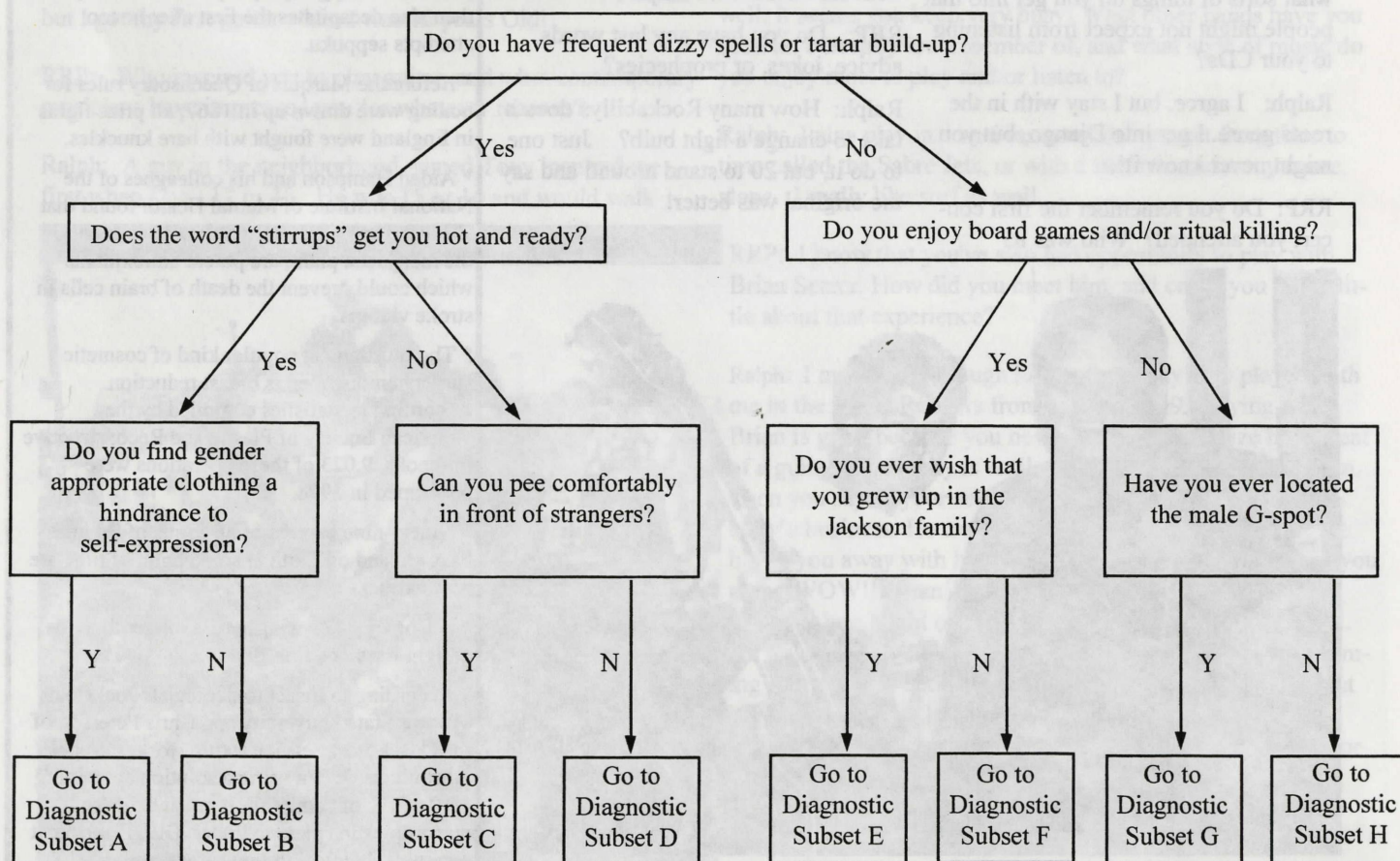
Pathologies Less Travelled

Custom Suited Perversions for your Individual Needs



Disclaimer: This feature is tasteless, crass, ridiculous, gross, and perhaps offensive. Proceed only if you like that sort of thing.

Everyone knows that nothing impresses strangers more than learning of your exciting aberrant sexual practices, but how can you be sure which one is right for you? Do you want to make yourself look square and dull by adopting that same boring old perversion your grandfather had? Erotic asphyxiation, shoe fetishes, felching, golden showers, fecalophilia, and gerbils have all become commonplace, amounting to a big yawn when you divulge them to that special someone at the office party. What could possibly help you on the road to a new plateau of moral corruption and deviancy? Who can help you develop your very own dereliction of decency to nurture into something astounding? Well, as you might have guessed by now, we can. Using the latest developments in the field of abnormal psychology to unlock the inner-mysteries of depravity and its constituent beliefs, we have been able to devise this diagnostic test designed to profile and assimilate your unique personality to a one-of-a-kind sexual pathology that is sure to please. Simply answer the scientifically contrived questions in this diagnostic exercise, and you will be led to your very own tailor-made perversion. It is just that easy! So, go ahead, give it a try, because the doors of obscenity beckon you closer like labia flagging you back into the womb.



Diagnostic Subset A

1. Do you like the smell of Turkish prisons and/or Triple Antibiotic Ointment?
Y or N
2. Have you ever had 3-way sex or chewed off a man's ear?
Y or N
3. Do you drink alone and purchase workout equipment from cable info-mercials?
Y or N
4. Are you humored by movies with talking animals?
Y or N
5. Do you own a Thighmaster™ or get aroused by licking warts?
Y or N
6. When faced with the choice between paper or plastic at the grocery store, do you sometimes calm yourself down by thinking of Huey Lewis on the toilet eating grapefruit?
Y or N

Diagnostic Subset B

1. Are you attracted to old people in leotards?
Y or N
2. Do you smell really badly and wear trench coats a lot?
Y or N
3. Do you get enjoyment from the faces people make while popping zits?
Y or N
4. Are you concerned that your genius is being drained by your relations with a seductive alien shape shifter?
Y or N
5. Would you ever consider naming your son D'Artagnan?
Y or N
6. Have you ever spoken with your mother on the telephone while receiving oral sex?
Y or N

Diagnostic Subset C

1. After a hard night partying, have you ever woke up in bed with Mary Lou Retton?
Y or N
2. Is your diet high in cholesterol and/or hitchhikers?
Y or N
3. Do you ever masturbate while imagining yourself dead?
Y or N
4. If you were 3 ft. tall, would you be frightened to shower with Dennis Rodman?
Y or N
5. Do you ever crave the company of dwarves while urinating?
Y or N
6. Do you feel that causality is an illusion caused by time, and that consciousness is a tunnel running through the body of God?
Y or N

Diagnostic Subset D

1. Do you see the glass as half empty, half full, or simply as some available hot wax to punish your partner's nipples with?
Y or N
2. Were you born before 1977, the year in which Elvis gave his life so that punk rock may live?
Y or N
3. Do you prefer eating soil moist with goat urine to a night out dancing at the clubs?
Y or N
4. Did you ever sit at your desk during high school and day-dream about rope-climbing in a pointy hat behind your strangely masculine gym teacher, Ms. Boyd?
Y or N
5. Do you, under any circumstance, wear spandex and a bandanna?
Y or N
6. Do you think of yourself as a Viking warrior among the masses of modern day drones?
Y or N

Diagnostic Subset E

1. Do you fear men with beards?
Y or N
2. If the Beatles were bigger than Jesus, would that mean the Monkees were bigger than Moses?
Y or N
3. Do you become all sweaty and short of breath when you watch re-runs of ALF?
Y or N
4. Have you ever shot dope deep into you sunken veins while squatting in a condemned warehouse playing Yahtzee with a demonic gypsy cannibal?
Y or N
5. Do you have a persistent cough and like to be whipped?
Y or N
6. Do you find Satan to be a poor substitute for good parenting?
Y or N

Diagnostic Subset F

1. Did your mother not give you enough affection, yet wield complete psychological control over you?
Y or N
2. Do you like guns... perhaps just a little too much?
Y or N
3. Do you believe in love, and that Sting is an android experiment from the 1950's that went horribly wrong and will eventually kill us all with his bland rock for neutered yuppies?
Y or N
4. Are you afraid that an electronic tracking device was embedded under your skin by a government operative when you were just a baby?
Y or N
5. Do you feel better about yourself when people around you are wearing glasses? Is it like the lenses become impenetrable shields obscuring their view of the heartless void and bleeding sickness that festers inside you?
Y or N
6. Are you a hopeless romantic endlessly seeking that special someone who will pay your rent?
Y or N

Diagnostic Subset G

1. If through exposure to nuclear fallout you mutated and grew an extra ape-like arm from your forehead, would you use it to shake hands with wealthy industrial polluters?
Y or N
2. Are you jealous of a dog's ability to lick its own genitals?
Y or N
3. Do you think that the lactose intolerant among us should learn tolerance...goddamn bigots! Hail Cheese!
Y or N
4. Do you ever don a white robe and pretend that you are the Roman Emperor Caligula as you bugger your inflatable sister, Drusilla?
Y or N
5. Have you ever found yourself naked and afraid, surrounded by a gang of angry roosters?
Y or N
6. Have you ever absent-mindedly used the *very* wrong towel to wipe your face?
Y or N

Diagnostic Subset H

1. Have you taken more lovers in your life than you've taken vitamin supplements? Y or N
2. Have you have ever been on the toilet and run out of paper, and so had to use your own sock, a page of a magazine, or maybe just jumped in the shower when you finished?
Y or N
3. Do you think that one of the plus sides to illiteracy is not having to be subjected to magazine articles like this?
Y or N
4. Do you generally make your partner sleep on the wet spot?
Y or N
5. Do you use suppositories to take the edge off a hard day's work?
Y or N
6. Do you prefer cunnilingus to auto shows, or drinking bleach to tasting semen?
Y or N

Diagnostic Subset A Results:

0-2 yes answers: Many people are aroused by the exotic cadence of a foreign accent, it suggests to them that speaker is sophisticated and may have an entire arsenal of love-making techniques that will take them to mind-shattering levels of bliss. You, on the other hand, prefer the sound of a fake accent imitated poorly with a hopelessly domestic tongue. It shows a desperation and willingness to please that you find sexy in those you seek to dominate and control. Ultimately, these pseudo-foreigners will be your loyal slaves with no more dignity than the producers of any given "reality TV" series.

3-4 yes answers: Crossing forbidden barriers often can increase the excitement of a sexual encounter, and rocket you towards ecstasy never before experienced. There are many traditionally forbidden love barriers long since broken down, and thus, they have lost their erotic appeal. Think of black and white, rich and poor, woman and woman, and sailor and sailor. I personally will never forget when dwarves in love with garden gnomes ceased to offend the mainstream public. The challenge then is to find a line that has not been crossed, a relationship so detestable and loathsome to the average sensibility that it will shock everyone who hears of it. It is without further adieu that I recommend stepping in to peril and finding love with the lowliest of creatures: a telemarketer. When a computer calls you up to put you on hold, you have just enough to time undress and prepare yourself for the erotic deluge of solicitation that is to come. They will not relinquish the line easily, and their persistence at intruding into your life makes you feel like a wanton whore just playing hard to get. It is cheaper than the 900 numbers, and twice as hot. This is your perversion, should you choose to accept it.

5-6 yes answers: You are what others describe as "a strange sort," but they hardly know the extent of it do they? Judging from your answers to this scientifically derived battery of questions, it has been determined that you would enjoy crafting phalluses from gobs of used chewing gum that you find in phone booths and public water fountains. What you do with you creations is a mystery even to the scientific community that studies this sort of pathology. But then, after all, a touch of mystery is what makes an ordinary perversion great.

Diagnostic Subset B Results:

0-2 yes answers: As hard as it may be to accept this, your perversion nevertheless will surely make you remembered by anyone you choose to confide in. You enjoy role-playing as "prison bitch" for your cousin Roy, the one with the colossal over-bite and a tattoo of the Tasmanian Devil waving a rebel flag. God help you.

3-4 yes answers: Your perversion is quite special, and was shown to have quite dazzling effects when tested in the laboratory. It is designed to overwhelm your prey with a bombardment of irrational masochistic images that reveal, to even the untrained ear, a sick mind working at a feverish

pace. When someone inquires about what you like in bed, reply something like this: "I would like you to stick suction cups on my nipples and hoist me ten feet into the air while a syphilitic baboon fellates a banana previously used to plunge inside an aging hooker who's children are successful trial lawyers beating me with rubber hoses."

5-6 yes answers: Since you answered in such a fashion, I am sure that you are going to be pleased to hear this. You like going to work and acting friendly, all the while secretly thinking about the gastric terror being held at bay by your trusty butt plug. The benevolence and compassion you display for others while experiencing painful cramping and light-headedness really gets you in the mood. You are a fine citizen, and you know it. After 8-10 hours you are primed for explosive love.

Diagnostic Subset C Results:

0-2 yes answers: You lucky dog! You wound up with the perversion most people will envy or even try and steal, so disclose it wisely! You crave the intimate company of the Amish. Their bland wardrobe, creepy hats and bonnets, and their primitive innocence raises your temperature like a barn rising to meet the warm and inviting summer sky. Or is that virtuous and simple living stuff just a farce disguising a sinister bend on the art of love-making? You must find out!

3-4 yes answers: Your perversion shall be quite simple and perplexing to the common man not hip to the subtle pleasures of sawdust. Yeah, that's right, sawdust. The exhilarating scent dashed with a hint of danger. The paradoxically soft yet coarse texture that inflames the skin with desire. The fits of sneezing that erupt into orgasmic splendor. Yes... Yes... YES!!!

5-6 yes answers: You take sublime pleasure in submerging finger puppets into you darkest crevices and cavities. Oh how you laugh as they squirm and beg for release. You control their fate, and they will respect you or else...

Diagnostic Subset D Results:

0-2 yes answers: Your aberrant sexual longing shall be for the helplessly hobbled; those with fractured tibias and arm bones set inside firm inflexible casts; those who walk among us supported only by crutches and sheer force of will to survive. Perhaps it is their downtrodden neediness that invites adoration and excitement. Or maybe you get off on seeing mighty specimens of physical excellence temporarily enfeebled by perhaps a freak accident... or even better, a treacherous plot. Whatever the root of your manic lust, you sure do enjoy the rough, sensuous feel of appendages encased in plaster.

3-4 yes answers: You are a sick one. One that should not be allowed around decent folk as they carpool to work everyday, distracted from the pointlessness of existence. You fancy yourself as Thor, God of Thunder, and enjoy smashing priceless pottery with your hammer-like penis.

5-6 yes answers: The fine people at an undisclosed research institute in the Florida Keys received a sizable grant from the U.S. government to develop this perversion, so as to enrich the lives of the many who fit your psychological profile. The symptoms are a desire to go to beaches or picnics and watch overweight people play volleyball shirtless in the radiant sun. You react positively to the way the skin bounces with each save. The way it blisters red atop the heaps of flesh, each peppered with just a hint of melanoma, while the underside of the rolls remain creamy white like sheets of soft, inviting satin.

Diagnostic Subset E Results:

0-2 yes answers: What you are into is feeding homeless people regurgitated food the way a momma bird feeds her young. While you view this a preamble to extreme passion, most others view you as a callused asshole who needs to be beaten mercilessly. It is this type of dangerous misunderstanding of your maternal and altruistic motives that invites sympathy in one out of five horny drunks.

3-4 yes answers: Your perversion shall leave in you in the minds of the meek for decades. No one will ever be able to comprehend your fascination with celebrity roasts and nauseating news stories about septuplets. But what's worse is your attempts to bring back the seventies with groinal toupees. Yes, that's correct, you like your lovers so hairy that it appears Don King is going down on them all the time. A well-trimmed pubic region is enough to send you into a face-smashing rage.

5-6 yes answers: It is not the inter-species love that troubles most people when hearing about your perversion, it is the unwillingness in them to acknowledge that Charles Grodin could've sunk so far.

Diagnostic Subset F Results:

0-2 yes answers: Sadly, you have been diagnosed with no suitable fetish or perversion, a condition that not only makes you seem dull to others and excludes you from any pervert social functions, but will also prevent you from entering the priesthood.

3-4 yes answers: Ballooning is a lesser known yet true deviancy, and one that matches your profile. You go wild with rapturous joy when they are inflated inside you. You get a sparkle in your eye when you hear the sound of them rubbing against your aching flesh. When a balloon is stretched tight and filled with the whiskey breath of a creepy clown, you beg him to slap you with it across the face as you sit there on your knees, pinching your nipples like a dying peasant.

5-6 yes answers: Frotteurism, that's your game. It's not something we made up, but you are destined to take it to new heights. According to the clinical definition in the DSM-IV, frotteurism (or paraphilia) is characterized by having "Over a period of at least 6 months, recurrent, intense sexually arousing fantasies, sexual urges, or behaviors involving touching and rubbing against a non-consenting person." When in public places you stealthily and casually rub

yourself against others seemingly without intent, and often without them realizing your sexual pleasure at said contact. You go up front at Pantera concerts to feel the force of others all around you - tight, sweaty, and hot. You reach up to strategically "support" a stage-diver. When you are doing the crowd surfing, this is the only time you really feel loved. You are a master at this game, but someday they *will* find you out.

Diagnostic Subset G Results:

0-2 yes answers: A strange upbringing fraught with untold horrors has left you with the over-indulgent fantasy of being with amputees who have an uncanny knowledge of musical show tunes. Preferably they would also have breath that indicates a diet of sauerkraut, beer, and hot dogs. The evenings spent listening to grim stories of war, farm machinery, and treachery at the ice rink make you feel like the missing arm of their soul.

3-4 yes answers: You like to leave cottage cheese on public toilet seats. Enough said.

5-6 yes answers: You are the type to delight in purchasing 50 lotto tickets at a time while standing at the only register in a busy gas station, thereby causing a line all the way out the door of angry commuters who would like to crush your skull like a raw egg inside the clenched ass of Tipper Gore.

Diagnostic Subset H Results:

0-2 yes answers: Your perversion is that you like to sit in bathroom stalls at Mexican restaurants and just listen. The agonized groans of a stranger who has had too many margaritas and bean burritos with jalepeño sauce sets you off into another realm. They will think you are in a similar predicament when they hear your moans, but little do they know the pleasure their pain has issued forth for you.

3-4 yes answers: This may be as hard for you to swallow, but you want to be involved in a Sesame Street gang bang. The fact that you watched the show on into your puberty years, long after decent folk abandoned it, has had disastrous results on your sexual development. That is why you dress the stuffed animals up to suit your vile desires. Big Bird is transformed into a street-walking hussy that receives an unexpected, but not altogether unwelcome, lift from behind when that sexually ambiguous pile of feathers bends over to peck at the ground for some feed you "accidentally" dropped there. That is the point where Snuf-fleupagus enters into the mix with Super-Grover dressed in leather on his back waving a pirate flag that indicates just how depraved years of being overshadowed by Elmo has made him. Later Cookie Monster runs rampant with the K-Y in Oscar's can as the two-headed spelling creature sounds out naughty words and the Count keeps track of how many sinfully unsanitary exchanges have taken place in this fiendish orgy of sleaze. All the while you are being watched by Bert and Ernie, who rather than joining in, have their own thing going on.

5-6 yes answers: There are actually such things as "money slaves." These are men and women who serve their dominatrix by purchasing them expensive gifts in exchange for the pleasure of being used and abused. They never question their mistress, and their loyalty is stronger than a dog's love for excrement. You are such a lowly creature, and Lisa Marie shall be your master.

RESULTS OF LEADING LADY QUIZ (on Pg. 18)

Mostly A answers: You're alter-ego is best matched to Ally McBeale because of your neurotic blathering, quirky repartee, and emaciated spunkiness. Deal with it. You'd rather be dining at a swanky lounge and creaming your panties over Neil Diamond than swilling down beers at punk show then corroding your veins with greasy food at a roach-infested highway diner. What the hell is wrong with you?

Mostly B answers: Because you are over-bearing, outrageous, domineering, and gluttonous, you are most closely comparable to Miss Piggy. As she pursues Kermit the Frog, you pursue your goals: relentlessly and violently when necessary. You are every man's sexual fantasy.

Mostly C answers: Your outstanding traits of loyalty, courage, and softness, as well as your abilities to be a good listener, protect your love ones, and drink unabashed from the

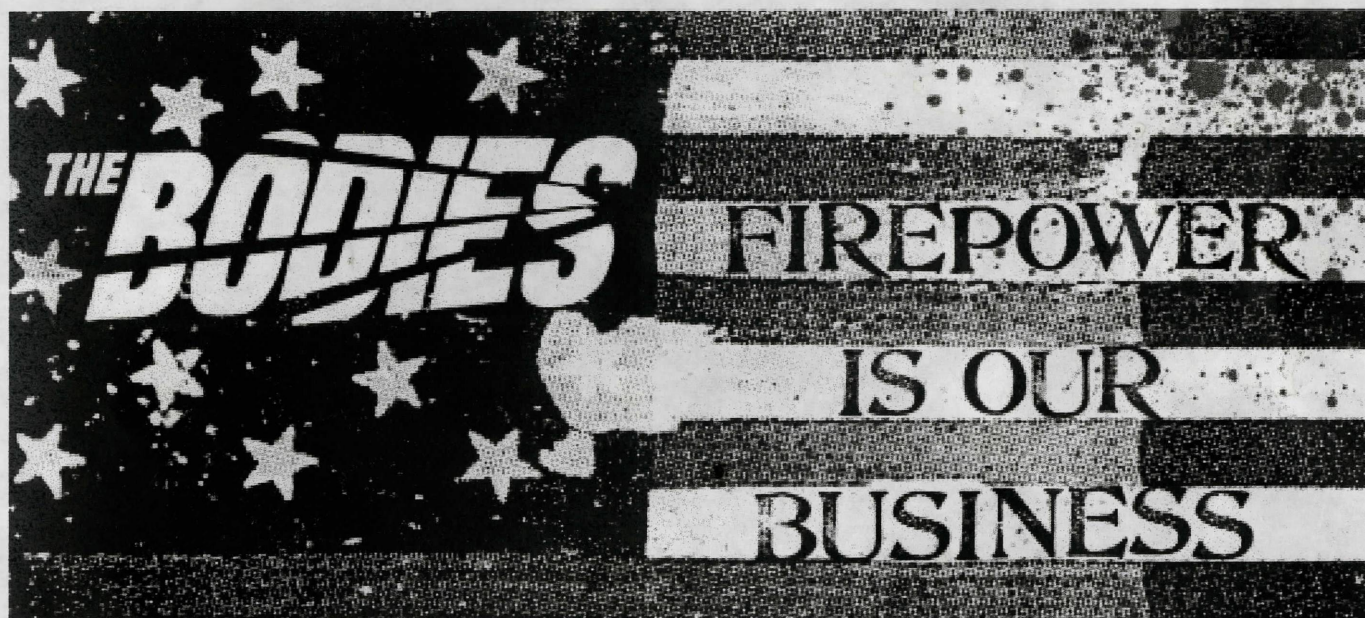
toilet make you most comparable to Lassie. That's a good girl.

Mostly D answers: You are two-dimensional and stereotypical, yet you manage to come off as the voice of reason in many situations. You dress minimally and appeal mainly to the caveman mentality. For these reasons, you are a kindred soul to Wilma Flintstone in every way.

Answers were a mixture: Your lazy, selfish, and deceitful ways make you more like Peg Bundy than anyone else. You believe that your lips can land you a million dollars if you just didn't say anything, but instead you are stuck with a bloated bag of sexual ambiguity you call a lover. When not breathing in the gaseous emission in bed, you dream of tan men feeding you chicken wings and whiskey.

Often could not find suitable answer: Your desires cannot be contained. You are a free thinker. You often imagine yourself as Queen of the Amazons. You are every man's fantasy, just a bit uglier. You are Ellen.

Unhappy with the result you just read: You were conceived from demon lust during a bearded woman's experimentation with hallucinogenics and pseudo-liberalism, and have entered this realm to destroy all that is good and unwholesome. You revel in the vile pits of self-righteous decency. It is as if you were separated from Rosie O'Donnell at birth.



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