flipside

Number 94, Feb./March 1995 $2.50

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- Rattled Roosters
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FLIP21 Motorcycle Boy "Feel It"/"One Punch" 7"
FLIP22 Motor Morons "Conspicious Consumption" 7"EP
FLIP24 Paper Tulips "Insects" LP/CS
FLIP25 Das Klown 7"
FLIP26 Popdefect "Without" 7"
FLIP28 Sandy Duncan's Eye "525 NTSC" 7"
FLIP29 Popdefect "Puro Desmadre" 7"
FLIP30 The Big One LP/CD/CS
FLIP31 Anus The Menace "Number One" LP/CS
FLIP33 Pooch "Anyway the Wind Blows" 7"
FLIP34 Dirtclodfight 4 song 7"
FLIP35 Paper Tulips "Linolium" 7"EP
FLIP36 Popdefect "Third Degree Road Burns" 7"EP
FLIP37 Babyland "Reality Under Smrowtoh" 12"EP
FLIP38 TVTV$ "Brainwashington" LP/CD
FLIP39 Dirtclodfight "Everything That Isn't" LP/CD
FLIP40 Sandy Duncan's Eye LP/CD
FLIP42 Paper Tulips "Orbital" LP/CD
FLIP43 Popdefect "Punch Drunk" LP/CD
FLIP44 Babyland "You Suck Crap" LP/CD
FLIP45 Anus The Menace "Yeah Right" 7" EP
FLIP47 Babyland "Dogsnatcher" 12" picture disk EP
FLIP48 TVTV$ "Rap Music Is Killing America" CDEP
FLIP49 Dirtclodfight "Hunting Lesson" LP/CD
FLIP50 Paper Tulips "Baker's Dozen" LP/CD
FLIP51 Anus The Menace "Number Two" CD/CS
FLIP54 TVTV$ "We The Sheeple" CD/CS
FLIP55 Dirtclodfight "Denny" 7"
FLIP56 Dirtclodfight "Suffering The Aftertaste" CD/CS
FLIP57 Babyland "A Total Letdown" CD/CS
"Half Hearted" 10"
FLIP58 Paper Tulips "Small Bee Helicopter Type" CDEP
FLIP59 Popdefect "Don't Be Hateful" CDEP
FLIP60 Beck "Stereopathetic Soulmaneure" CD
FLIP61 XYLOL "Alcoholic Fuckers" 7"
FLIP62 Chrome-moly Violets "Bunkered" 3 song 7"
FLIP63 Kryptonite Nixon "Swag" CD/CS
FLIP64 "The Devil You Know, The Devil You Don't" 21 band live KPFK Mark Torres compilation.
FLIP65 Babyland / My Suicide split tour 7"
FLIP66 Masque comp. (V1: Skulls, Germs, Bags, Weirdos)
FLIP67 Drag "Pilfer" CDEP
FLIP68 Far Flung CD/CD-ROM (April)
FLIP69 RAFR compilation (February!)
FLIP70 New York Loose (CD EP - February!)
FLIP71 Live in the Desert (Flipside band comp. live from the Mojave desert 1994! April)
FLIP72 Kryptonite Nixon (New CD EP, March)
FLIP73 Al Flipside punk rock photos from '77-'94 interactive CD-ROM (March)
FLIP74 Haskels (Debut CD local precision pop)
FLIP75 Chrome-moly Violets (Debut CD)
FLIP76 Mike Palm's 3D photos & video CD-ROM

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12" LP and CDs $7.00
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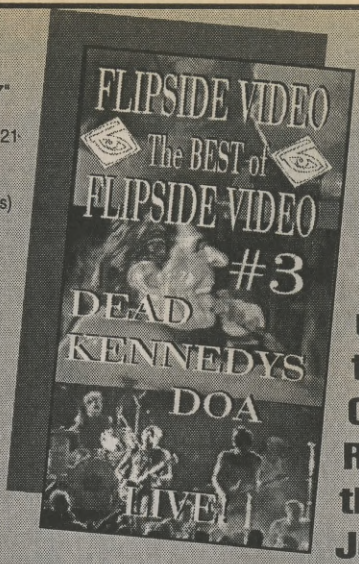

The "Best of Flipside Video" series continures: the first volume features Agent Orange, Bad Religion and the Circle Jerks.

Volume two features Minor Threat and the Minutemen, and now Volume Three with the amazing DOA and the legendary Dead Kennedys!! Hot live action at the Olympic Auditorium in Los Angeles!!

1994 STAFF TOP TEN'S

MARTIN McMARTIN
Beastie Boys "Ill Communication" cd
The Humpers "Journey To The Center of Your Wallet" cd and live
Cosmic Psychos "Neighbors" e.p
The Smugglers "Pooper" 7" and live
Clowns For Progress "Killing Time" 7" / live
Parasites "Pair" cd
D- Generation cd and live
Black Train Jack "You're Not Alone" cd/ live
The Nomads "Powerstrip" cd and "Showdown:1981- 93" double cd
Satan's Cheerleaders "Infinity" cd and too rarely, live
"best of all, thanks to Al Flipside, Scott "Deluxe" Drake, David Blum, Eric "E-Gun" Gundry, Tom "Mr. Geis" Geisler, Steve "Dr. K" Kometani, and Joe Sib for their inspiration, motivation, fucking hard work, and spirit.

ROYCE
1. Tse Tse Fly "Mudflat Joey" LP
2. Jawbox- live and recorded (except "Chump II"- I just don't like that song!)
3. Shudder To Think- "Pony Express Record" and live
4. Henry's Dress- An amazing band, watch out for them.
5. Wedding Present- I can't help it!
6. Boyracer- "More Songs" LP and EP's
7. Hemiola, Slumberland, and Desoto Records
8. Thinking Fellers Union / Fly Ashtray (tie)
9. Poster Children- can't wait for the new LP
10. Living alone in my little hole in the wall.
11. Thanks to everyone who helped me out this year, and to all the bands I've enjoyed and interviewed.

MICHELE
1. Best new band: The Haskells (also for cassette release)
2. Best local Old School: Skull Control (CD/performance)
3. Best local Pop- punk: Possum Dixon (CD/performance)
4. Best local Rockabilly: Trailerpark Casanovas (single/performance)
5. Best Melodicore release: Face To Face (Disconnected E.P.)
6. Best live Psycho- punk: Snair
7. Best live Terrorbilly: Terror Train
8. Best local Melodicore: Weed
9. Best Retro: The Kwyet Kings (France) single release
10. Best Surf: Upstart's: "Beyond The Beach" compilation

DRUNK TED
1. Overwhelming Colorfast: "Two Words"
2. Green Day: "Dookie"
3. Screeching Weasel: "How to Make Enemies and Irritate People"
4. Zeke: "Super Sound Racing"
5. aMiniature: "Depth Five Rate Six"
6. Unwritten Law: "Blue Room"
7. Uncle Joe's Big 'Ol Driver: same
8. Doo Rag: "Chuncked and Muddled"
9. Wax: "Thirteen Unlucky Numbers"
10. The Wrench: "Worry When We Get There"

Best 7 inch: Any Fluf 7 inch
Best Bootleg: "Into The Black" - Nirvana

KATZ
1. "Varning! For Punk" v/a triple CD box set
2. Post Regiment CD
3. "Women's Liberation" v/a double LP
4. any record or CD from Japan
5. Capitalist Casualties/Man Is The Bastard split 12" EP
6. Viletones "A Taste Of Honey" CD
7. Doom/Selfish split CD
8. Dropdead CD
9. Anal Cunt "Everyone Must Be Killed" CD
10. "Live From The Masque 1978, Volume One" Germs/Bags/Skulls/Weirdos CD

THRASHEAD
1. "Varning! For Punk" v/a triple CD box set
2. Dropdead CD
3. any Merzbow
4. Disrupt "Unrest" CD
5. Luzifers Mob 7" EP
6. Masonna - studio and live
7. Hammerhead "Into The Vortex" CD
8. Fastbacks "Answer The Phone Dummy" CD
9. any Deathside
10. any Elastica

CHELLE
1. Reverand Horton Heat "Liquor In The Front"
2. The Jesus Lizard "Down"
3. Nick Cave "Let Love In"
4. Voodoo Glow Skulls "Who Is, This Is"
5. Mule "If I Don't Six"
6. The Gits "Enter The Conquering Chicken"
7. Trailer Park Casanovas "Ace Of Spades"
8. The Makers "Howl"
9. Schlong "Punk Side Story"
10. Stanford Prison Experiment "Same"

POOCH'S
1) Epitaph's "Summer Nationals" (6/27- 29)
2) DGeneration live- Viper Room (11/2)
3) Cramps- "Flame Job"
4) Lazy Cowgirls live- various clubs
5) Rancid- "Rancid" & "Let's Go"
6) Consolidated- "Business Of Punishment"
7) Gilby Clarke live- Troubadour (11/4)
8) Bad Religion- "Stranger Than Fiction"
9) Killing Joke live- Palace
10) Vacant Lot- "Wrong"

BOB CANTU
1. "The Big Jinx" CD by The Leaving Trains
2. "Due Ragazze" CD by Black Angel's Death Song
3. "Don't Be Hateful" CD EP by Popdefect
4. "Orange" CD by Jon Spencer Blues Explosion
5. "Nirvana Unplugged" - So what if this was culled from an MTV performance, the music contained here is a fitting testament to the band's greatness.
6. "Live Through This" CD by Hole - I was disappointed by this album originally 'cause I thought it was over produced. Regardless I ended up listening to it a bunch this year.
7. The Smears Live at Bob's Frolic Room
8. "Spit Battle" 10 inch by The Bottom Feeders
9. "Bob (Cousin O.)" from The Gits' album "Enter The Conquoring Chicken" - It was my favorite Gits song long before I knew what it was called.
10. The Muffs live in the Pacific Northwest/Tied with anything by Burl Ives

PAT FEAR
1) Major Label punk (Hole, Green Day etc.) which is better than lame rock no matter how lame the punk might be!
2) Melvins "Prick" lp
3) SATOR
4)Pink Kross "Punk or Die" e.p.
5) La Secta "Wild Weekend" CD
6) Melvins "Stonerwitch" lp
7) Die Toten Hosen "Love, Peace & Money" CD
8) Sonic Youth "Experimental Jet Set Trash and No Star" lp
9) Big Star live
10) The Germs "(GI)" (still!) and anything to do with Pat Smear

POLL RESULTS

NOTE: If you were looking for poll results this issue - sorry to say, they're not here. Due to missing a shipping deadline, the last issue didn't actually hit the stands until after the posted due-date for the answers. Thanks to all the subscribers who did get the polls in on time, but it's not fair to just count those. So we're skipping it this year, that is except for Katz's answers:

KATZ ANSWERS THE 1994 FLIPSIDE POLL!
1: Man Is The Bastard
2: Uutuus (Finland)
3: "Varning! For Punk" triple CD box set (Sweden)
4: Noodle "I Sold Out To Fat Ass" 10" EP
5: Rosemary's Billygoat
6: (too fuckin' many to name...)
7: Slap A Ham
8: Answer Me!
9: (who gives a rat's ass...)
10: Goat Penis
11: noone (kill your idols...)
12: the whole fuckin' world!
13: male
14: 31
15: ReSearch's Strange Music #2
16: (haven't heard any...)
17: FUCK NO!!!
18: FUCK YEAH!!!
19: punk rock musick
20: fuck O.J.

FLIPSIDE

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SUBSCRIPTIONS

All subs are for 6 issues (1 full year!)
Please list the issue number that you want your sub to start with remember, we come out every other month.
- US subs are $12.00
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- Europe or Asia $35.00
- Australia, Japan, etc $40.00

BACK ISSUES

46-53, 55-85, 87-93
- US $2.50 each
- Canada or Mexico $3.00 each
- Europe or Asia $4.00
- Australia, Japan, etc $5.00

CATALOG

Details of all our stuff is in our catalog. There's a mini catalog/listing on the opposite page but the real catalog has descriptions and pictures of back issues, CD's and all that. Just one 29 cent stamp or IRC.

AD INFORMATION

DEADLINES:

For issue #95 Friday February 14th.
#96 April 12th, #97 June 12th

Sizes and prices:

Sizes	(wide x high)	Indies*	Majors
Inside	71/2"x10" B&W	$250.00	$500.00
covers	7 1/2"x10"Color	$500.00	1000.00
Full page	7 1/2"x10"	$200.00	$400.00
1/2 page	7 1/2"x5"	$100.00	$200.00
1/4 page	3 3/4"x5"	$50.00	$100.00
1/6 page	2 1/2"x5"	$30.00	$60.00
Bus. card	3 1/2"x2"	$20.00	$40.00
Classified	(per 40 words)	$2.00	$2.00

REQUIREMENTS:
1. Send payments with ads!
2. Make ads the right size and orientation!
3. Use BLACK ink on all art.
4. Halftone all photos with an 85 line screen.
5. Deadlines are when we WILL be filled up with ads. Usually that happends before the printed date. Don't send ads after that date(not even one day!) and expect to get in - IT WON'T HAPPEN!!
6. Do not send transparent film or negatives, send positive stats. A good xerox or lazer print is usually fine.
7. *"Indie" means (in this case) INDEPENDENT of major label connections, ie: major label distribution, major label accounting, major label billing etc.
8. Full color ads require:
   a) reservation (we're booked months ahead).
   b) color seperated film.

Rodney On The Roq's Top 20 Requests

Rodney Bingenheimer with local pop sensation Courtney Love and child Francis Bean and Drew Barrymore.

Rodney can be heard on KROQ (the world's most listened to rock station!) every Sunday 10PM-1AM and also on Monday thru Friday with his "Pick To Click" with Doug The Slug at 8:35PM.

1. Oasis "Whatever"
2. Stone Roses "Ten Story Love Song"
3. Any Echobelly
4. The Ryders "Bring Out Myself"
5. Shampoo "Shiny Black Taxi Cab"
6. NOFX "Don't Call Me Whitey"
7. Geine "Sleep Well Tonight"
8. Gogos "Whole World Lost It's Head"
9. Hole "Violent"/"Doll Parts" (live with Rodney rap intro.)
10. Elastica "Connection"/"Spastica"
11. The Cramps "Sado County Auto Show"
12. Blur "Tracy Jacks"
13. Shed Seven "Speak Easy"
14. Wondermint "Do You Have Any Regrets"
15. 18 Wheeler "Golden Candles"
16. Patricia Morrison "The Living End"
17. Suede "This World Needs A Father"
18. Bikini Kill "Rebel Girl"
19. Shonen Knife "Paradise"
20. The Beatles "Live At BBC"

The Examined Life

I'm a firm believer that "the unexamined life isn't worth living." Considering that whether or not punk is dead had been a topic of examination in these pages for at least 15 years there is no reason not to take a look at it's life instead. Due to the success of Green Day and The Offspring, this past summer is being referred to by media types as the "summer of punk." Far be it for Flipside to argue that point; back around the time Nirvana was first beginning to garner more fans than they ever expected, Flipside records released a compilation with both Green Day and The Offspring as well as about 4 or 5 other bands in that style which is descended from the Descendents. You can call it poppy hardcore, and now that it has reached the heights of chart success I can't help but give it the some what pejorative handle of "blandcore." So have I come here to bury Caesar and not to praise him? To say that the emperor is naked and that we at Flipside renounce and denounce any bands who make it big with that virtually patented sound as persona non grata in these pages? Not too likely considering the listening tastes of our writers, including me; as much as I raved about Pegboy I'd be a friggin' hypocrite to say I'm down on punk rock with melody and a bounce to it. Sure, I'd like to call the bands I like in that style melodic hardcore and let the ones I hate sink under the blandcore tag, but preferences within a genre are just as subjective as wider predisposiions, so all I want to ask is that the readers of Flipside don't just flip to the int with their favorite band who is on the verge of charting but that they keep checking out the wider range of what is out there. While Flipside will always proudly be a punk rock fanzine, it ought to be obvious from our covers and our coverage that we'll never stick to the most successful style within punk. We've got nothing against the kids of America and every place else pogoing to poppunk hybrids, but depend on us to try and expand your musical consciousness. Examine your tastes. Examine why you like what you do.
- Shane Williams

On the cover: The New York Loose - Bridget West! photo by Cindy Brown

POETRY

edited by pooch

Well, well, well, as another year flutters out life's smudgy window I gotta thank the usual crew (jeez, you've increased!), and the Flipside poetry rookies, for making the madness and deadlines of '94 sort of worthwhile. If next year continues to bring me quality selections to publish, like the ones in this issue, 1995 could turn out to be pretty cool. 'Til whenever, Pooch.

WAITING FOR THE STARS THAT SHINE AND THEN GO OUT

BY STEPHEN ROBERT GIBSON

THERE ARE ROOMS OVER THESE STREETS THAT LOOK DOWN ON US
WHEN WE ARE WALKING HOME AFTER WORK
AND WE CAN'T TOUCH THEIR NAMES. BUT THEY WATCH US
AS CAR AFTER CAR OR TRUCK TURNS THEIR HEADLIGHTS
ACROSS OUR BODIES AND ALONG THE CLOSED STOREFRONTS
AS THEY HEAD THROUGH TOWN FOR THE PARKWAY.

STANDING IN THE ORANGE NEON LIGHT OF AN ATHLETIC SHOE STORE
YOU MIGHT BELIEVE THESE STREETS HAVE BECOME
FAMILIAR ENOUGH TO HATE. YOU MIGHT CRINGE
IN THE WAKE OF BUS EXHAUST OR MAYBE FEEL LIKE PUNCHING
THE FALSE COURTEOUS FACE OF A BANK MACHINE.
BUT WHEN THE AIR BEGINS TURNING ACTUALLY
SILVER OVER THE WIRES BETWEEN HIGH OFFICE BUILDINGS
IN THAT BRIEF EVENING LIGHT FOLLOWING RAIN
OR WHEN YOU LOOK DOWN AND FIND A LEAF
PLASTERED TO THE STONE STEPS BEHIND YOUR APARTMENT
AND YOU TAKE IT
TO REPRESENT SOMETHING OTHERWISE TRANSPARENT SOMETHING
AUSTERE AND SILVER AND LONELY...

AT HOME YOU STAND BY THE WINDOW AND LET YOUR FOREHEAD
TOUCH THE COLD GLASS. AND YOU WONDER HOW YOU WILL
BE RECOGNIZED BY YOUR WORN OUT SHOES AND COAT?
BY YOUR HOODED SWEATSHIRT LYING THERE
REACHING ACROSS THE FLOOR?

CITY OF ANGELS
by Juliette Torres

the city seems quiet
in the purple twilight
palm tree silouette
middle of the night
smoking a joint
but it isn't, he tells me
right now someone is
raping a woman
right now someone is
getting assaulted
right now someone is
getting their car stolen
it happens every 8 seconds
i didn't even finish saying that
before its already happened again
muggings, jackings, murders, larceny
right now someone is coming home
as a victim of burglary
right now something is going down
but you know what
i love this town
it lets me do anything i want

To have nothing
by Chris Mortenson

To have nothing
and often end
up alone
with the fools, the angry
of the world

will wrap up and scramble it all;
leaves me in line
to be damaged by

overdue payments and something
unlearned. And it's no use to ask
why if the answer is always
the same question
repeated with a bit of irony.

To have nothing
and to die alone
among the swollen and grasping fools
will be
the most simple, the least
painful exit from this
zoo. And it will be good.

TRIP (FOR MIMI)
by Craig W. Lefteroff

Poetry is a dope trip, blind riddle
And spiralling metaphor in smoke-filled rooms,
Lacking behind the closed doors of unmined men.
The master cylinder of pathos and the sexless child
Of unknown parentage tumble and pirouette
Beneath starless skies and churning black holes,
Much to the delight of spiritual jackals
Who lurk and sulk in the death caverns
Of shadow worlds, where the last remnants
Of fates rotten drift up
From the ghettos and grottos
Of an embryo nation,
To evoke dreams divine.

"Nothing But Your Overcoat" Blues
by John Mark Ivey

Rain coming in through the open window
and you thought Sugar was sweet.
Dancing in your overcoat
as your bare feet smack the puddle on
the floor.

A one-winged Maple Samara
can still fly down to the ground
but instead stays upon the limb
until its beckoning call.

So don't let the leaking roof
that protects us
from some of the descending rain
bring you down to Earth.

Singing at the top of your lungs
not a single care in the world, almost.
There I go again, spoiling the game
and please pass me my overcoat.

Peace, Man
by Ken Greenley

People sure talk about peace a lot
they say 'peace' before they leave you
and sign letters with peace as a salutation
some people even got bumper stickers
that urge us to visualize world peace
But what do people really mean by peace?
From what I've seen
to most people especially americans
peace means
nobody fights me
as I continue to have it my way
all the time
this is not peace
this is domination
this is why the fighting starts
peace my way
is not peace at all
outer or inner
so if you flash me the peace sign buddy
at least know what it means

White lies
by Gerald Gullickson

white lies
and believable excuses

may bother
some

but they bother
less

than the bother
we would have

if I told
the truth

Wings
by Rafael F.J. Alvarado
(For My GrandMother)

I read my grandmother's poems
last night at a reading in San Francisco
I felt her wings
I knew she could fly
& she probably could have reached the clouds
with her words
I am slowly
trying to know
who she was
& why her wings weren't used
as much as they could have been
Her brother my granduncle was famous
when he died the flags were half mast for three
days
in Guatemala & Mexico
she has his passion
I felt her in her poems
I realize I am a cruel child
I have not been the grandchild
she needed
I have been second rate with my love
I have stood in my world
not seeing there was a world inside
her
all I had to do was ask
I am her grandchild
her favorite
I am the one
who should know her
only to find out
all I know is the surface of her skin

IS THE DEEPNESS OF YOUR LEFT EYE A STRAY PLANET?
by Maw Shein Win

I AM SHAKING AT THIS MOMENT BECAUSE I DRANK TOO MUCH
THIS MORNING I TOOK A PICTURE OF YOU
IN AN ALLEY BEHIND CAPP STREET AND HARRISON
YOUR EYES WERE HEAVY AND I WANTED TO SHAKE YOU

WE ALL KILL PAIN IN DIFFERENT WAYS
PRISONERS LIFT WEIGHTS UNIIL THEIR TATTOOS BREAK
MY MOTHER MEDITATES IN FRONT OF BUDDHAS AND CARNATIONS
QUIETLY WANTING TO DIE
AND NOT BE BORN AGAIN EITHER

YOU
YOU SING IN YOUR ROOM AND ALLEYWAYS
YOUR VOICE SNAPPING PICTURE FRAMES, HEALING CATS
CHILDREN AND GANG MEMBERS

THE OTHER NIGHT
SECOND BOTTLE OF MERLOT HALF EMPTY
I FOUND MYSELF IN FRONT OF THE BATHROOM MIRROR
TIPPED FORWARD AND SAW THAT MY LEFT EYE WAS A PLANET
GREEN-BLACK, SCORCHED AND SOLITAIRE

STRANGE
BUT I WANTED TO MOVE THERE
DIE THERE
AND NOT BE BORN AGAIN EITHER.

Sola
(Alone)
by Laura Cardoza Muller
(Translated by Elena De La Cruz and Miguel Sanchez)

I'm in the world, I'm in the house
I'm in the room, I'm in the bed,
alone, discouraginly alone
not even a bird for a friend
to sing or to pester me

Alone, with the terror of being alone
with the enormous silence of silence,
with the scream of the night that
screams at me
& haunts my soul, with his fright
that grabs me and strangles me with his
paw.

Paw that constricts my throat
throat that opens and closes
desperate mouth looking for air,
air that gives me life,
life for my body and my agony

Slow agony of solitude
Agony of being alone with the night
agony of fear that corners me
& strangles my throat with its hands
hands fouler than those of the dead

Dead that call me from far away
that howl and cry like sick dogs
that like puppets dance and laugh
that fill my veins with terrible fright
and makes me die ahead of my time

I am dead in the world, in the house
in the room on my bed
dead, sadly dead
without more company than a bird
that sings and pesters me.

CREDO DETECTIVE
by Michael C. Ford

We don't believe that God is dead... but we really do wish somebody would file a missing-persons report on Him

PUBLICATIONS

How to read these reviews:

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

2. Price. Cost of the zine which may or may not include postage. An "*" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+ Multicolored cover and insides
F- Full color cover
F+ Full color cover and insides

10 THINGS JESUS WANTS YOU TO KNOW #9, $1.50 PPD, S-28-T
(1407 NE 45th Street #17, Seattle, WA 98105)
Reviews & news & interviews. The Queers, Fitz Of Depression, Slug, Crudos, GodheadSilo, Sicko, Face To Face. Neat and tighty. -AArt

100% PAPEL DEL W.C. c/o JUAN HERRERO #5 175 ptas. S-40-RT
(Apolo 41019, 28080 Madrid, Spain)
100% toilet paper is done rather well and if you can read Spanish and can send them an equivalent of 175 ptas. than you'll enjoy reading this. Fobia, Los Dalton, Skull Boys and helu'va lot more. -AArt

A NEW ENGLAND c/o Richard Murrill #9 60p S-65-T
(9 Gainsborough Close, Folkestone - Kent - CT19 5NB, England)
Pretty gosh darn good zine from England with Deltones, Family Cat, Senseless Things, Trees, Sandkings, Maybellenes and all sorts of other music news and reviews. Plus a flexi of The Men From Uncle & The Honeymoon. A value for your cash... -AArt

ABUSE #9, $3.00ppd, S-30-R
(17 Heron Isl. - Caversham - Reading, Berkshire, England)
From across the Atlantic comes this crammed full of print. EB And The System, Lotion, Naked Aggression, Urban Dance Squad, Sebadoh, N.M.T., Spacemaid plus reviews and views from Britan... -AArt

ACTION GIRL COMICS #1, $3 PPD, S-32-FT
(c/o Sarah Dyer/ P.O. Box 060380, Staten Island, NY 10306)
Debut issue from Sarah's mind. Contains material and art by Elizabeth Watasin, Leanne Franson, Jessica Abel, Megan Kelso, etc. Great and fantastic debut issue! -Cake

AETOS THE EAGLE #1, $2.50 PPD, S-32-F
(4120 Colby Street, Baltimore, MD 21208)
Orphan Underground presents Book Three of this incredible horror/action storyline! -Cake

ALGERNON #1, $1+2stamp, S-24-R
(1041 NE 159 St., N. Miami Beach, FL 33162)
Amusing little sine off to a good start with some good original comic drawings, some random reviews as well as little rants about common colds, local graffiti, body rituals & more. -AArt

ALL THAT MAGATHANG #1?, $1.95, S-48-MT
(606 Willow Ave., Ste. #3, Hoboken, NJ 07030)
Another music "thang" from New Jersey. Stompbox, Crisis, Bouncing Souls, Blue Man Group, Sick Of It All and more, plus reviews. How exciting and original! -AArt

ALL THE ANSWERS #1, $1or stamp, S-54-RT
(207 W. Clarendon 14B, Phoenix, AZ 85013)
New zine from Arizona that seems to be shaping up nicely. Interviews with Rhythm Collision, DI, and whada' ya know TVTV$. Music & zine reviews. Ragging on Bad Religion, some mail & other amusement. -AArt

ANGRY THOREAUAN #11, $2.50, S-64-T+
(POB 2246, Anaheim, CA 92814)
In the new punk-looking issue (check out the cover) Zines in the Mainstream, L.A. Radio-wrecked, South Coast Plaza gets smashed, tons of poetry, record and zine reviews that will leave you gasping for air and more. An institution.-Cake

ANSWER ME! #1-3, $13us, S-135-FT
(POB 31009, Portland, OR 97231)
Now you can have the first three issues of this brilliantly twisted and sick zine all in one with some extra bonuses! Babies are dirty, mass murderer's top 100, NAMBLA, deformaties, Russ Meyer, suicide, Boyd Rice and loads more!!! genius. It'll either make you cream in your pants or puke your guts out. Either way, it'll have an impact. -AArt

ANTHROPOMORPHIC #8, $1.50, S-22-RT
(POB. 37456, Oak Park, MI 48237-0456)
The new issue has an Orbital cover and interviews with Mule, Veruca Salt, Eggs, the Denison-Kimball Trio, record and zine reviews and poetry, too! E-Mail address is zenweirdos@aol.com -Cake

APE SHALL NEVER KILL APE #1, *, S-10-R
(488 Green Bay Rd., Highland Park, IL 60035)
Thrown together romp through Toys R Us hatred, hatred for punk rock explosion, reviews and bizzare connection to Zimms zine. -AArt

ARTHUR'S COUSIN #VL2, #4, $1 & stmps, S-24-R
(6811 Greycloud Drive, Austin, TX 78745)
Soundgarden worship zine with a Drew Barrymore cover, zine and record reviews and tons more for your enjoyment including a film discography of Drew! -Cake

BABY SUE MUSIC REVIEW #19, $2, S-16-T
(P.O. Box 1111, Decatur, GA 30031)
Lots of fucking reviews and of course, Baby Sue! Plus, Bracket. -AArt

BASURA #1,$1,HS- 20- R
(POB 3232, Aurora, Il. 60504)
Basura might mean trash in Spanish, but in English it now stands for a pretty happening litzine. Good deal for a buck. A fine sampler of familiar, though not exactly household, names. Lifshin, oberc, Gowran, and more (yes, Moore, too) serve up a variety of situations in their own poetic fashion. Even includes a Paul Weinman interview. - Pooch

BEDTIME STORIES FOR TRIVIAL TEENS #4, .50&stps, M-36-R
(C/O Andrea/#759 Reed College, 3203 SE Woodstock Blvd/ Portland, OR 97202-8199)
The new issue has a Marilyn Monroe coverand has tons of poetry to keep you happy on those sad nights! -Cake

BEYOND THE WALL OF INJUSTICE #5, $1.00 PPD, T-24-T
(POB 6188, Fullerton, CA 92634)
An anarchist zine which is a briliant example of the musical anarchist. CRASS, Final Conflict, interviews, self deffense, pen pals & FREE Autonomy poster inside plus more!!! An exquisite example of it's species. -AArt

BIKINI #Jan 1995, $3.95, S-82-FT+
(2110 Main Street, Suite 100, Santa Monica, CA 90405)
This offshoot of Ray Gun has a Liv Tyler cover and an interview with Quentin Tarantino, Metalliac House tour and a spotlight on John Frusciante. -Cake

BIOLOGIC SHOW #0, $10/4ish, S-32-FT
(7563 Lake City Way NE, Seattle, WA 98115)
This is some pretty warped stuff, kids! Decapitations, impailings, castrations, etc... All spun around and alternate universe where things aren't so neat and beautiful... Not so much disgusting as it is quite disturbing. -AArt

BLACKJACK RECORDS #2, Free, S-2-R
(663 10th Street, Oakland, CA 94607)
Newest update list from the Blackjack Records label. Lots of cool stuff to order, people.-Cake

BRAND NEW #7, $1, HS-34-T
(POB 184, Vinton, VA 24179)
Rancid, poetry, reviews, Offspring, White Boy thing, views and news. -AArt

BUZZZ #104, $12/year, S-32-T
(PO Box 3111, Albany, NY 12203)
Still putting them out w/ Virus 23, Overlords, Monster, Voodoo Machine, Soul Coughing and more. -AArt

CHATTERBOX #1, $2.00 PPD, HS-32-R
(Denise & Raul/ 5331 Virgina Ave., Rm1-4, Hollywood, CA 90029)
Couple of cool people put this zine out and its got a Jeff Dahl cover, Teengenerate, Johnny Thunders, Demolition 23, Dee Dee Ramone, Stiv Bators and tons of record, live, book and zine reviews. Fantastic! -Cake

CHODE #2, $1.50ppd, HS-28-R
(POB 19323, Cincinnati, OH 45219)
The usual type of babble about unusual subjects. Great quick reading! Some reviews round out the reading. -AArt

CHUMPIRE #42, 1 stamp, S-2-R
(c/o Greg K./POB 2514, West Lawn, PA 19609)
The little sheet of paper that manages to cram a lot in... News and views from Greg. Quich read that might learn you smething. -AArt

CONTROVERSY #2, $2.00 PPD, HS-64-R
(3355 DeSota, Cleveland, OH 44118)
New issue with Stuff on Skaters (Salman Agah, Tony Hawk & Jeremy Klien), Mike Ternasky interview, live reviews, Lollapalooza and tons of other stuff to leave ya yearning for more. An emphasis on death for this issue, though. -Cake

COUBOY LOVE #5, ?, M-26-R
(1026 N 5th Ave., Tucson, AZ 85705)
Stories, letters, where to go in Tucson, conversations w/ Luke Cammack (who?), and more from a guy that's desperatly trying to keep his zine going and is begging for contributors. -AArt

COVER #VI8, #3, $10/12, T-40-T
(P.O. Box 1215 Cooper Station, NYC, NY 10276)
New tabloid from New York with Sarah McLachlan, Martin Mull, lots of film stuff, Possum Dixon, Chainsaw Kittens, Dig, Hendrix and much more.-Cake

CRASH #VI#3, #1, $1 + 2 stp, S-16-RT
(1202 East Pike Street, #751, Seattle, WA 98122-3934)
A great new zine with a cool format and including: Nardwaar, Dig Yr Grave, Jennifer Finch of L7, Refried Madness plus live and record reviews. Awesome! -Cake

CRASS MENAGERIE #5, *, S-2-T
(356 N. 550 E. 23-3, Ephraim, UT 84627)
One sheet with reviews and grumbles and "the White Boy Papers" stapled to it. Jeb manages to have a lot to say about a lot of things in a little space. You should write to him if you feel like it. -AArt

DETAILS MAGAZINE #VL13, #8, $2.00 PPD, S-132-FT+
(632 Broadway, New York, NY 10012)
Mainstream magazine which usually features some cool articles on punk and shit. -Cake

DIAGNOSIS #11, $1, ST-48-MT
(POB. 101896, Denver, CO 80250)
Still well put together and still lots to read. Dick Dale, Dead Silence, Rhythm Collision, putting out your vinyl slab, CIA entrance exam and lots more fun! -AArt

DIESEL MUSIC PUBLICATION #6, SASE, F-32-T
(P.O. Box 331, Logan, UT 84323)
As Katz said a couple of issues prior - this zine's got it all! From great interviews: State of the Nation, Stompbox, Korn, Anger Overload, Sugar Tooth, Spazz to record reviews and lots more. -Cake

DIFFERENT BEAT #VL2, #9, SASE, S-16-T
(707 East 54th, Indianapolis, IN 46220)
Indiana semi-zine with local happenings and Indie Rock on the Internet, Frank Glover, Lovemeknots, Johnny Socko, concert previews, an article on Atheism and some great cartoons. -Cake

DIRT #2, $1ppd, S-8-R
(POB 383, Vista, CA 92085)
This has grown 2 pages since last issue. UXA interview, a bitter rant, some cut out articles from the paper and a bit more... Punk rock. -AArt

DISCORDER #143 12/$15 T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with record and zine reviews, Wool, Furnaceface, M-Blanket and diddles more.-Cake

DIXIE PHOENIX #10, $2, HS-100-R
(3888 N. 30th St., Arlington, VA 22207)
New ish with more "explorations in the Southern Tradition." Lots of columns and short stories with some cool poetry pages inbetween all the madness! You'll never run out of something to read if you get this puppy! -Cake

DREAM SCENE MAGAZINE #2, $3, S-24-RT
(38 Rossi Avenue, Suite # 1, San Francisco, CA 94118)
This is a great zine about those nightmarish dreams that we all have...nice dreams, bad dreams, sex dreams, you name it, kids...it's all part of being human! Great! -Cake

DREW #2, $2, HL-40-MR
(501 Hayes #18, San Francisco, CA 94102)
The gang meet Drew Barrymore & have an adventure... Also: break dancing, gansta lingo, reviews of amusing sorts and more. -AArt

DUMPSTER DIVE #9, $2.00 PPD, S-28-RT
(POB. 426, Norwalk, CT 06856)
Punk Rock zine that'll blow your socks off, kiddies! Stuff on Jayne County, Lemmy from Motorhead, the Devil Dogs, NOFX and tons of record and zine reviews. Great! -Cake

EMIT #4 $3ppd S32-RT
(POB 2499, Vancouver, BC, Canada V6B 3W7)
Funny "Natural Born Orcas" cover binds together their sports issue with witty columns and Shonen Knife, Dentists, Hanson Bros., NOFX plus reviews. If you've got the bucks to spend, this is a pretty good read. -AArt

ENEMA #3, .25, O-8-T
(P.O. Box 204, Reno, NV 89504)
Lots and lots of information with a letters page, new releases, an interview with Seven Seconds, How Pot Could Save Us, Mohinder, Ground Round, Brain Dead In Seattle and Bay Area Shows to go to. -Cake

FEMME FLICKE #3, $2.00 PPD, HS-48-RT
(Tina Spangler/ 378 Washington St., #3, Somerville, MA 02143-3822)
Long-awaited new issue with Sarah Jacobson interview, Velocity Girl talks about making videos, movie, book, video and zine reviews, Women In Multi-Media, Clara Bow, Women in Silent Film and lots more. Well put together! -Cake

FETUS OF CHRIST #8 $1 S-20-RT
(307-230 Denistoun St, Welland, Ontario, Canada - L2E-6R5)
GWAR, Eyehategod, Skrew, Gorefest, etc. &

reviews. The title should give you a hint - Spooky evil shit! -AArt

FIFTH ESTATE #Sept 94, $6/4ish.yr, T-8-T
(4632 2nd Ave., Detroit, MI 48201)
This ishue deals with anti-nuke stuff, which there's pleanty to deal with.FERMI II nuclear reactor, nukes kill Indians, empire and nukes, Earth First! and more. -AArt

FIZZ #10, $3, S-112-FT+
(1509 Queen Anne Ave. N. #276, Seattle, WA 98109)
You thought it was over? Well, new fat issue out with voodoo of all sorts, Bobsled, Rancid, 16, Fastbacks, Fluf and a hell of a lot more for you to sink yer teeth into in this extremly well put together zine! -AArt

FRACTAL PRESS #105 ? S-68-FT+
(POB. 48037, 132 31, Athens, Greece)
News, views, reviews and interviews from Greece w/ Oasis, Girls v. Boys, Green Day, Suicidal Tendencies, L7, Beck and more.... -AArt

FREE DISEASE #1, *, S-2-T
(7221 High Land St., Springfield, VA 22150)
Two quick interviews with Fugazi & Spitboy and some quotes... -AArt

FREE RADIO BERKELEY #Oct. 94, *?, T-8-T
(1442 A Walnut St. #406, Berkeley, CA 94709)
A good informative paper on freeing the airwaves... Brief history of radio and other articles on how come and how to. If you're interested in radio even remotely you should find this interesting. A worthy cause. -AArt

FREEDOM OF EXPRESSION #27, 3stamps, ST-32-T
(POB 4, Bethlehem, PA 18016)
Helmet, Francis Anthony Superstar, Kline's Island & lots of reviews. if you think about it, it's a bargain for stamps you can pilfer from work. -AArt

FUKT c/o IAN JEANS #3 $1ppd M-20-FR
(POB 4257 - station E., Ottawa - Ontario, Canada - K1S 5B3)
Good little comic. I must say that the drawing is pretty good and that the storie's will keep you entertained. Collect 'em all for your coffee table and your friends will think you're real cool. Mice color covers too... -AArt

FULL BLOWN KENOBI c/o A. MCNAUGHTON #3, $1ppd, S-8-R
(POB 641, Wilmette, IL 60091)
Rather skimpy... Some poetry, one music review and some oppinions. -AArt

GAY METAL SOCIETY #Sept 94, SASE, S-10-R
(P.O. Box 802784, Chicago, IL 60680)
a Hole cover, music/concert reviews and more. -Cake

GEE-ZUZ MAG #16 $1 S-24-RT
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
Always a funny read: Muscle Bitches, Vampire Fruit, Lux Indigo, a tour diary with Atom Smasher, zine and record reviews and lots of nude and semi-nude people included. -Cake

GLUT #3, $2, S-32-T
(418 Gregory Avenue, Weehawken, NJ 07087)
Interview with Slim of the Kill Rock Stars Label, Sinkhole tour diary and shitloads of 7 inch reviews packs this zine dedicated to the 7 inch with loads and loads for you to come read. -AArt

GOOD CLEAN FUN #9, $1, S-8-TR
(POB 843, Redwood City, CA 94064)
Gene explains a bit about his suroundings of Palo Alto and cartooning... 4 pages are loaded with strips (comic) that you can reprint in your zine & are actually funny, or amusing in the least. -AArt

GRIM EXISTENCE #32, 2stamps, S-14-R
(25350 US 19 North, #11, Clearwater, FL 34623)
Clearwater's longest running zine with Pennywise, NOFX and some amusing dribbles. -AArt

HANGING TREE c/o JEFF LEVINE #1, $1, HS-20-RT
(1574 Hayes St., San Francisco, CA 94117)
First issue of what's to be a regular comic of original comix by various artists. Pretty good stuff inside. Crazy dreams, apocaliptic nightmares, sillyness and Hank Williams. -AArt

HARDWARE #5, $1, S-40-T
(25 W.Price St. Apt. 3, Linden, NJ 07036)
Youth Of today, Alone In A Crowd, Youth Brigade, punk rock flyers, reviews and more... -AArt

HERE BE MONSTERS #6 $3 PPD S-26-R
(c/o Clive Roberts/36 Folly Fields, Wheathampsted, Hertfordshire, AL4 8HL, England)
This incredible English zine's third issue includes Rev. Horton Heat, Helmet, Blast First and more. Very informative and lots of pretty pictures.-Cake

HEROINA NOVA #5 $5 ppd T-40-T+
(Hrvatske Republike 20; 54000 Osijek, Crotia)
The cool newspaper type zine that you probably can't read with all sorts of cool pictures for you to look at. If you can read the language you're in luck. Cramps, Peter Lovsin, Ramones, Bad Religion, Slayer, and much more... -AArt

HOOFSIP #2, $1.50 PPD, S-26-R
(C/O Dan & Dan/ 2398 Lee, Utica, MI 48307)
Frank Allison & The Odd Sox, The Dopes, G G Allin Cookbook, Cabin Trip and much more. As it says on the cover: A good zine to poop to. -Cake

HOOFSIP c/o Dan Augustine #3, $1.50, S-25-R
(2398 Lee, Utica, MI 48317)
Unsane & Cop Shoot Cop interviews as well as some very amusing articles and commentaries. Pay the bucks or trade and find yourself amused. -AArt

IMPRESS #9, SASE, S-24-T
(P.O. Box 118, Lake Hiawatha, NJ 07034)
Rusted Root, Kittywinder, Hoodoo Gurus, Machine Head, The Toasters and more. -Cake

ICE NEWSLETTER #94, $2.95, S-16-T
(P.O. Box 3043, Santa Monica, CA 90408)
The most informative newsletterdedicated to the CD format around. In this issue, MCA revamps its Who catalog, bootleg news, new release news, import news, promo news, etc. Don't miss an issue! -Cake

INFO SAUSAGE #1, SASE, HS-16-R
(2645 1st Avenue South, Minneapolis, MN 55408)
Not a zine, but an important newsletter of upcoming releases on seven different labels: Sympathy For The Record Industry, Silt Breeze, Kill Rock Stars, Super Electro, Amphetamine Reptile, Drunken Fish and Bag of Hammers. -Cake

INK NINETEEN #Jan 95, $15/yr, T-32-T
(POB 1947, Melbourne, FL 32902)
Don't Inow what's in the latest issue because it comes out monthly and I'm not writing this in 1994. Anyways, you'll find pretty much what all the standard tabloids/weekly/monthly paper type things carry in your area. Get it if youre interested in what's up in theirs. -AArt

INNER CROUTON #2, SASE, HS-16-R
(1256 Forest Ave, Highland Park, IL 60035)
A real eclectic cut-pu paste down romp of all sorts. -AArt

INSOMNIA Vol.3,#4, $5,HS- 64- T
(13013 Philadelphia, Whittier, CA. 90601)
Stories and poems of hope amid atrocities fill this Human Rights Issue, at times pointing a graphic and powerful finger at White America. Sorry, I feel no guilt. Good writing though, including a section on Nightmare Utopias (which is an awfully cool name for a band). - Pooch

IS YOUR PENIS BENT #2, $1ppd, S-10-R
(POB 13464, Baltimore, MD 21203)
Reviews of comix (mostly naughty) and other personalized data and reviews with a sort of sexual slant. This should prve amusing especially if you get it for a trade... -AArt

JAM RAG #v9#21, 16/$12 Yr, T-16-T
(POB 20076, Ferndale, MI 48220)
They churn this one out very fast (weekly?) so there's not telling what's in the latest issue, but there's lots to read about music, etc. and lots of reviews. Good and reliable. -AArt

JAPANKORE #4, *, T-8-R
(POB 8511, Warwick, RI 02888)
Information and reviews of music from Japan. Good way to find out what's going on and what's out there... You can afford the postage! -AArt

JOY AND SPIDER #6, *, HS-16-R
(3152 S. Lincoln, Englewood, CO 80110)
Small cartoon zine photocopied... The style is so simplistic that it's fucking genius... Let your mind relax by reading this. -AArt

K.I.T. #v1#5, 50cent, S-8-R
(27 E. Central Ave. R5, Paoli, PA 19301)
Reviews and more reviews and two more things. -AArt

KITSCHY KITSCHY COUP #4, $1 PPD, HS-28-RT
(1770 Massachusetts Avenue, #163, POB. 9111; Cambridge, MA 02140)
A good little zine. How to make a Dream Machine, Japanese candy, ouija stories, zine & music reviews and more. Handy, neat and interesting. Pretty good. -AArt

KNACK FAN CLUB #VI 2, #3, Free, S-8-R
(P.O. Box 1022, Provo, UT 84601)
Great fan newsletter about one of the best bands of all time - The Knack! Contains obscure information, collectors news and tons more. -Cake

LITTLE FREE PRESS #112, 50cents, S-4-R
(714 SE 3rd Street, Little Falls, MN 56345)
Starts out with thoughts about "Terminator" (the movie) and expands from there. Send a half buck and see where it leads. I thought it interesting! -AArt

LIVING FREE #88, $2, S-8-T
(Box 29 Hiler Branch, Buffalo, NY 14223)
Living Free has been around for years and is a great forum for those of you without something called "money." Informative, witty and insightful. Seems to me that theres is a smell of libretarian/constitutionalist slant here. It ain't bad tho. -AArt

LOOMPANICS #94 addon, *, S-24-T
(POB 1197, Port Townsend, WA 98368)
Catalogs of all sort of hard to fing books ranging from historically informative to deranged to downright dangerous. Good stuff & good place to find some good reading material. -AArt

LOUNGE #2, $2.00 PPD, S-40-T
(315 South Wilaman Drive, #1, L.A., CA 90048)
Nice Lounge zine for the now hip lounge scene with Cibo Matto, Pizzicato 5, Campfire Girls, Friends Of Dean Martin and tons more with no poetry at all! -Cake

MANUMISSION #6, $1.50ppd, S-32-T
(Dan Werle/ POB 641, Louisville, KY 40201)
Interviews with Freak Water, Los Crudos, Rain Like The Sound Of Trains, Rodan, Jane Guskin on Central America & more. Articles on Angola & School Of The Americas (not a very nice place). Rock & roll & politics. -AArt

MELEKA KORROZIVA 2 8 IRC's M-16-R
(A/C Marcos De O. Ferreira, Caixa Postal 47018, Rio De Janeiro, RJ/CEP 21212-G70 Brazil)
This Brasilian zine's new issue has stuff on Naked Aggression, zines, and record reviews. Not in English. -Cake

MESS FLOWER #1, SASE, M-40-R
(c/o Hanna/ RISD Box 717, Providence, RI 02903)
Hanna's own little fanzine about her life, loves and heartbreak. Funny and delightful! -Cake

MIDDLE EAST MONTHLY #Dec. 94, *?, T-12-T
(472/480 Mass. Ave., Cambridge, MA 02139)
A little tabloid of things etc. in the area much like a lot of tabloids. Morphine, Elevator Drops, Fuzzy and very little more. -AArt

MYSTERY SCIENCE MANIFESTO 3000 #9, 0.75$, HS-12-R
(#12888, 6703 Tennyson Drive, McLean, VA 22101)
A new zine dedicated and devoted to the underpraised cult cable classic... Wish there was more writin' in here because what is here is pretty good. -AArt

NET MAGAZINE #14, $2.50 PPD, S-36-FT
(22 East 21st Street, 2nd Floor, NY, NY 10010)
Pretty cool zine with a nice post-hangover Sebadoh cover, Speedy J, Stereolab, Bad Religion, Consolidated, Mixmaster Morris, Frontline Assembly and lots of record reviews. -Cake

NEW REVIEW OF RECORDS #fall 94, $2.50, S-48-FT
(438 West 37th Street, 4th Floor, NY, NY 10018)
Mostly glossie reviews but you also get to read about JJ Cale/John Cale, Otis Rush, Lush and a tiny bit more. Whatever. -AArt

NIGHT WARRIOR #1, $2.50 PPD, S-32-F
(4120 Colby Road, Baltimore, MD 21208)
Orphan Underground presents Book One of an offbeat five part action-horror story. Amazing artwork and storyline for sure. -Cake

NIHILISTIC FUNZINE c/o Todd #fall 94, 2stamp, HS-66-R
(6029 Arizona Ave., Baltimore, MD 21206-3805)
You get to read interviews at least a year old with Green Day, Born Against, Steel Pole Bathtub, Stranger Than Fiction and more from before this punk rock thing got out of hand. A piece of history. -AArt

NINE 8 SASE HS-16-R
(103-512 Mohawk Road East, Hamilton, Ontario, Canada L8V 2J2)
Frightful eighth issue includes Pitchblende, Rancid, some record reviews, a few letters and much more. Cool. -Cake

NO IDEA #11, $5ppd, S-88-MT
(POB 14636, Gainesville, FL 32604-4636)
Beefy issue with Seam, Still Life, Floodgate, Daniel Clowes, Sparkmaker and more. Plus reviews and a CD inside your very own copy with 29 bands on it. A good way to get something to read as well as sample some tunes. Worth you $5... -AArt

NO JANGLE-THRUST HERE #2, $2.00 PPD, S-34-R
(P.O. Box 633, Metairie, LA 70004)
Second issue with Fuzzy, Trash Brats, Superchunk, Permanent Green Light, Falling James, record and show reviews, plus the Stragglers and more! These girls have a lot of imagination! -Cake

OYA #14, $1 & Stp, S-6-T
(POB. 232048, Leucadia, CA 92023-2048)
A great Feminist zine with lots of information on how you can fight both sexism and racism. Extremely important! -Cake

PANDEMONIUM! #25, $12/year, T-56-MT
(917 Pacific Ave #209, Tacoma, WA 98402)
The Northwest's Monthly Music Magazine with a Lazy Susan cover and stuff on Live, Pitchblende, Swirl, Pop Will Eat Itself, record and live reviews and lots more to fill your days with lots of happiness! -Cake

PILLAR TO PEON c/o Jasen & Kim #1, $1+2stamp, HS-32-R
(1508 3rd St., Duarte, CA 91010-1815)
Politicaly correct, positive zine from folks who've just moved to the So. Calif. area. Anarchy, anti-racist, anti-war, pro-human being, social commentary, reviews and more. Seems like there's some thought to the contents. Good. -AArt

PITSBULL v5#11 ? HS-48-R
(St. Rochuslaan 1, B-8500 Kortrijk, Belgium)
Belgian zine with Shorty& Sebadoh in English plus loads of other stuff that I'm sure would be great to read if only I could read it. -AArt

PLANET B #1, $1, HS-20-RT
(POB 6874 Allegheny Sta., Pittsburg, PA 15212)
A good first issue effort at a horror/B Flick connisseur zine. Short critical essay on zombies, video & zine revs., interview w/ Edwin Neal (TX Chainsaw Massacre) & Santo comic. Next ish will be only a stamp(?). -AArt

POEMS OF AN UNKNOWN STRIPPER #NA, $5ppd, S-18-R
(POB 602, Normal, IL 61761)
A collection of words and immages by Zadge printed on heavy red paper. Think of the title and then close your eyes and decide wether you wanna get it. -AArt

POP SMEAR #1, $3.00 PPD, S-56-T
(P.O. Box 29312, Washington, DC 20017)
A zine dedicated to the consumer side of human society with lots of short nonfiction stories, zine reviews and tons more. Great debut issue! -Cake

PSYCHEDELIC ILLUMINATIONS #6, $6.96, S-90-FT
(POB 3186, Fullerton, CA 92634)
Great mag with forcus on psychedelics. DMT,

Gathering Of The Minds, cybernetic celebration. Fucking great if you can afford it. It's to psychedelics what High Times is to reefer. Loads and loads of information! -AArt

PUMP IT HOTTIE! #2, *, HS-16-R
(2001 Cotaco Vy. Tr. SE, Decatur, AL 35603-9399)
Seems to be an obsession with Vanilla Ice here, but I can't tell is it's a joke (this scares me). Mostly Vanilla and some on straight-edge, show/zine/music reviews, Rush Limbaugh & more Vanilla. -AArt

PUNCTUAL #2, 2stamp, HS-32-R
(5114 Williamsburg Rd. NW, Cincinati, OH 45215)
Anti-Flag, Fourteen, wating for death, smoking in your face, first amendament, reviews and more. Another real bargain for those hungry for print to read. Not too shabby! -AArt

PUSSYCAT MAGAZINE #2, $1.50 PPD, S-32-T
(39 Cedar Terrace Road, Chapel Hill, NC 27516)
Great noise zine with lots of sex secrets of the stars and shit. Includes: Thee Hypnotics, Lewis Shiner, Grifters, Animals in Cinema, Boss Reads and dope beats! -Cake

RALPH 22 $1 PPD HS-4-T
(POB.505 - 1288 Broughton Street, Vancouver, BC, Canada V6G 2B5)
Great poetry zine put out by good 'ol Ralphie. He'll leave ya as happy as can be! -Cake

RATIONAL INQUIRER #2, $1.50ppd, S-54-T
(2050 W. 56 St. Ste. 32-221, Hialeah, FL 33016)
Lots to read inclusing reviews or all sorts, columns and interviews with Sam Black Church, Transition, Jawbreaker, Shakin' Pickle, Pink Lincolns, Auktyon & Gift. -AArt

RAW POGO ON THE SCAFFOLD #12, $1 PPD, S-14-R
(POB 15951, Philadelphia, PA 19103)
The Mark Jackson Jetset, Ox, reviews and scenester news. There's lots crammed in for you to read through with an eagle eye. Looks small, rants big! -AArt

RAY GUN MAGAZINE #22, $3.50 PPD, S-84-FT+
(2110 Main Street, #100, Santa Monica, CA 90405)
This issue has an amazing interview/cover on Keith Richards performed by non-other than the ever-amazing Royal Trux! Definitely worth getting! -Cake

REAL LIFE IN A BIG CITY #62, $1.00 PPD, S-52-T
(1608 N. Cahuenga, #332, Los Angeles, CA 90028)
This has definitely been an institution in Los Angeles for quite a while now! The new issue has a great interview with JackKnife, comix strips, tons of record reviews, funny short stories and more! Great! -Cake

REAL! MAGAZINE #14, $3.00 PPD, S-80-R
(214 South Albany Street, Ithaca, NY 14850)
The new issue seemed to have taken years to put out, but here it is with an exploration on God and , mostly, an autobiographical look and good 'ol Erin's life. Quite complex and well thought out, kids! -Cake

REVIVAL c/o John #9, $1.00 PPD, HS-12-T
(POB 283, Ballwin, MO 63022-0283)
A Collection of Writings by Vraja Kishor Dasa which is a philosophical write-up of True Equality. Nice. -Cake

RIP IT UP 205 $54/12 ish O-44-FT+
(P.O. Box 5689, Auckland 1, AUSTRALIA)
Really amazing semi-zine from Australia with some pretty cool articles on Beastie Boys (on the cover), Oasis, Sepultera, Strawpeople, State of the Indies and the ever-incredible Jesus Lizard. God bless us - everyone! -Cake

RIVERSIDE ART SCENE #15, $1ppd, HS-24-R
(POB. 638, Kenmore, NY 14217)
Lots of collages, sub-genius, art written thing on paper with stuff all over the place reading like a bad runon sentance that you just can't stop reading so get it and it'll be good for you since youll like it and I gotta stop this. -AArt

ROUND FLAT RECORDS #28, Stamp, HS-24-R
(63 Lennox Avenue, Buffalo, NY 14226)
New catalogue out with hard core and other records and stuff for you to order at what seems to be quite reasonable prices. Have a look, you ain't got much to loose and you might find something you like. -AArt

SCAREBOB MAGAZINE #8, .50 & Stp, M-24-R
(POB 425, Newark, DE 19715)
Little zine includes Erin Smith interiew, a ScareBob(Hope) quiz, Arthur Marx interview pt.2, some reviews and a comic. Good little entertainment to carry with you in your pocket. -AArt

SCHTUFFF 2 $2.00 PPD S-28-R
(7110 Westminister Street, Powell River, BC, Canada V8A-1C6)
Zine with a cool format and with a Rancid cover (sound familiar?), DBS, Animal Testing, punk scene ripoffs, correspondence, vigilantes and tons more. -Cake

SHOELACE #7, $1.75ppd, S-40-T
(POB 7952, W. Trenton, NJ 08628)
Interviews w/ Napalm Sunday, Sensefield & Leisure Hive as well as some pretty sensible commentaries on various topics which might very well be of interest to YOU! Loads of reviews... Quite decent. -AArt

SIR ESTRUS QUARTERLY #v5#4, *, HS-12-T
(POB 2125, Bellingham, WA 98227-2125)
Well, the new Estrus catalogue is out and you can send tehm your money in exchange for stuff. "Entertainment for the trashhound" -AArt

SKAB #1, $2.50 PPD, S-32-F
(4120 Colby Street, Baltimore, MD 21208)
Book Two of this amazing five part action/horror epic storyline. Check out the amazing artwork and storyline! -Cake

SOUND VIEWS #32, $2ppd, S-40-T
(96 Henry St. #5W, Brooklyn, NY 11201)
"A zine with a focus on New York-area, non-mainstream music & culture" (self deffinition). Interviews w/ Murder Junkies, Wives, Die 116, Glenn Branca, Altercate The Senses. Lots a rec. revs and some columns for your reading. -AArt

SPANK #6, $1, S-14-R
(1004 Rose Avenue, Des Moines, IA 50315)
Show and music reviews from Iowa with personal twists. Written very nicely by people who don't seem to think that they're know it alls... -AArt

SPASTIC ET LOUD #v1#1, *, S-20-R
(POB 2144, Lancaster, PA 17608-2144)
A dribble on Boston (Ma.), reviews, Subsonics, pirate radio, D Generation. -AArt

SPAZZ #14, $12 for yr, S-40-RT
(POB 754, Reseda, CA 91335)
Where Can Artists Hang? and The Goats, Foreskin 500, Tom Tomorrow, Korn, Harvey Pekar and tons of record and zine reviews for your ungodly digestion! -Cake

SPLATTER EFFECT #Nov '94, $1, T-24-T
(P.O. Box 7004, Red Bank, NJ 07701-7004)
The last issue of this seminal zine with a They Might Be Giants cover, The Friggs, the Cucumbers and tons more. Good luck to ya all! -Cake

STAIN #7, $2.95 PPD, S-40-T
(307 Wharton Street, Philadelphia, PA 19147)
One of my favorite zines comes out with a new issue and a Mike Diana cover and Caterpillar, John Waters, Cameron Mitchell, Annie Sprinkle and lots of record and zine reviews. Always a great and informative read! -Cake

STREET SOUND #74 $2.95 S-68-F+
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
This is the dpoeshit rag for hip-hop, etc. So if you know whus' up then get it and read it! This issue has naked breasts. -AArt

STROBE #VL#2, #9, $15/year, S-48-FT
(POB. 48558, Los Angeles, CA 90048)
Campfire Girls get the ego a-rollin' even more with this cover and Jon Spencer Blues Explosion, Wedding Present, Ween, Golden Palominos, Chris Connelly, London report and record reviews galore. All this and Don Knotts Overdrive, too!-Cake

TALES FROM THE ZONE c/o LA Cacophony SO. #42, $10/yr, S-2-R
(7019 Melrose Ave., #166, Los Angeles, CA 90038)
Always a thrill to hear about the happenings and go-arounds from the LA Cacophony Society! Kicks fucking ass for sure! The December issue is out now! -Cake

TELEGRAPH AVENUE STREET MUSIC #v1#1, $15, S-56-T
(c/o Twisted Image 1630 University #26, Berkeley, CA 94703)
Nice and glossy and for $15 i assume that it includes a CD, which I didn't find in the copies that were sent to Flipside. The nicely done book contains pictures and thoughts that exemplefy either why you love Berkley or why you hate it depending on your disposition. You can also get a Telegraph 1995 Calendar too which is of equal exemplary quality. -AArt

THANK YOU FOR NOT BREEDING #, $4, S-20-T
(c/o Gene Mahoney POB 843, Redwood City, CA 94064)
Gene of Good Clean Fun comix put this together and it functions to raise conciousness about overpopulation and proceeds go to Globally Responsible Birthing (a good cause). It contains Ace Backwards toons plus a bunch from other great toonists. Good for the kiddies. If you've got the cash to spare I suggest you get it. -AArt

THIRD EYE #4, ?, HL-16-R
(POB. 231, Brookville, PA 15825)
Continuing rant about Grand Funk. No one is safe from the critical eye here: David Bowie, Bono, Led Zeppelin. Quite amusing. Write them and get into a nitty gritty argument. It could be quite fun! Some equally critical reviews too. -AArt

THUMB #3, $1 PPD, HS-40-RT
(c/o Jon Hills/Skidmore College, Saratoga Springs, NY 12866)
Ish. #3 with more music and stuff... Edsel, Mr. T, Doc Hopper, Sideshow, a phone call to Merl Allin. Summer travelin' stories. Quite a bit of stuff for you to digest. -AArt

TRANSWORLS SKATEBOARDING #v13#2, 19.95/12is, S--125-F+
(353 Airport Rd., Oceanside, CA 92054)
It's glossie, it's thick and it has a hell of a lot of pictures of skateboards and related material with sparing articles that let you enjoy the pictures. -AArt

TRUST #48 3DM S-64-T
(Salzmannstr. 53, 86163 Augsburg, Germany)
Beefy German zine with Iconoclast, Johnboy, Loudspeaker, Voprhees, Huggy Bear and lots more for the German speaking contingent reading this... -AArt

TUNNEL VISION #00, $5/6 ishs, S-30-T
(P.O. Box 21235, Santa Barbara, CA 93121)
Free zine from Santa Barbara with China Town, RKL, Death and some record reviews. Not bad, but they should have more articles and less adds, I believe! -Cake

TURNING THE TIDE #V7, #6, $1.00, T-20-T
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter, lots of contacts, news and events including Prop 187, Anti-Abortion Fanatics, California's prisons, Klan-cops and more...

UNCLEAN #6, $1ppd, S-54-R
(2550 Shattuck Ave. #13, Berkeley, CA 94704)
It's finally come back and it's beefy and nicely bound. Anarchist without the strictly political fanatic edge. Informative - We never went to the moon, revolution, Seattle, fuck the law, and more. A collage of stuff. A real bargain for the reader. -AArt

UNREST c/o Bobby Lee ADC#96416 #1, *, S-20-R
(POB 3100, Florence, AZ 85232)
Another anarchist fuck The Man zine with things about freeing prisoners, pigs, Baby Sue and a large assortment of cut up stuff... The price is right. -AArt

UNSEEN ZINE #2, $1/trade, S-10-R
(101 Shady Ln., Fayetteville, NY 13066-1530)
Some poetry and stories and drawings... A little entertaining thing making for quick reading. Info. about Ritalin (the drug), a fairy tale and a bit more. -AArt

VAGUE 3 SASE S-24-R
(#969 East 10th Avenue, Vancouver, BC, Canada V5T 2B3)
New zine from Vancouver that should have sent me an address with this issue! Includes a cool marijuana postcard and interviews with Cinnamon, Ten Days Late, Duh and tons more stuff! -Cake

VEINS #2, $3ppd, S- 34- T
(c/o T.Bishop, 2220 Walnut St. #402, Philadelphia, PA. 19103)
Good selection of poems by the likes of Wannberg, Patino (where you been, girl?), Brewer, Lifshin, etc., with a couple of short stories/memoirs thrown in to separate the verses. Only the second ish, and Bishop's assembled a litzine worth reading cover to cover. - Pooch

WARP #v3#1, $2.95, S-100-FT+
(POB. 469019, Escondido, CA 92046)
"Skate, smow, surf, sound"... and clossier than shit! Green Day, Mt. Hood, Rev. H. Heat, Mantrap, playng w/ rattlesnakes, and more. -AArt

WEST WORLD #94-95, ?, S-40-T
(Box 43787, Tucson, AZ 85733)
Formerly Toxic Shock. The new catalogue's out with loads of shit and little tid-bits for you to read. Doo Rag, Fells, Raw Power and more bits... -AArt

WILD RAG #28, $2, S-12-T
(2207 W. Whittier Blvd., Montebello, CA 90640)
Wild Rags, "America's heaviest record store" puts out this newsletter. It's a little skimpier than in past, but there's still the multitude of listings mostly of the metal sort and other non-metal music plus t-shirts... -AArt

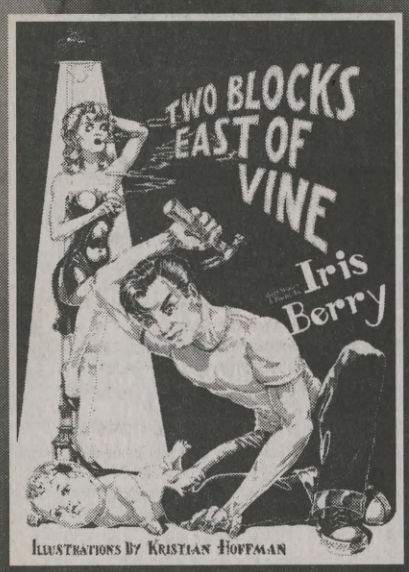
YAHTZEEN #8, $1.00 PPD, HS-28-RT
(P.O. Box 2275, Fargo, ND 58108)
Always awesome zine with great stuff to read: Haul interview; columns (kind of like Maximum); GodHeadSilo; Are You a Fargo Hipster?; The Fargo Files & Record and zine reviews. Fantastic! -Cake

ZIMMS #6, 75cents/tr, HS-36-R
(Paul Degen/1350 Sherwood, Highland Park, IL 60035)
Been watching this one get bigger. Goodbye to Zimms and more stuff in the zine. Apocalypse Hoboken, Mushuganas, Fastbacks as well as more reviews and other babble. -AArt

ZINE #7, SASE, S-24-RT
(P.O. Box 136, Corvallis, OR 97339)
An incredible zine with a anti-establishment cover on Girls Will Be Girls and Bikini Kill, Team Dresch, Joan Jett, tons of cooly-formatted record reviews and some great live reviews. Very Cool Zine Of The Month! -Cake

ZOOM #1, 50cents, T-20-T
(107 Merrill Ave., Lovell, MA 01850)
Educational material about beers, New Model Army, Tool, Mr. Samuel Adams, Sweet Diesel, music reviews and more beer. -AArt

TWO BLOCKS EAST OF VINE



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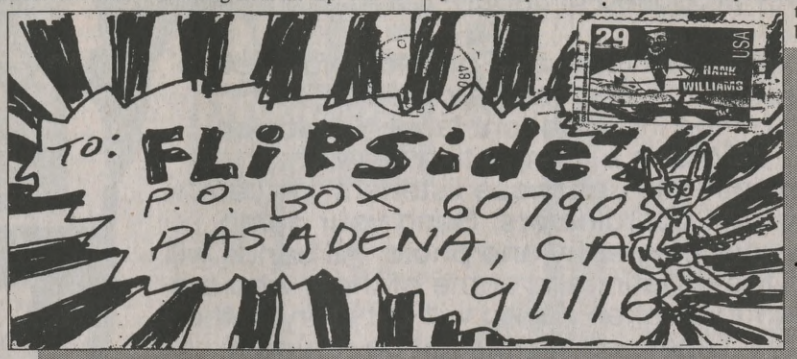
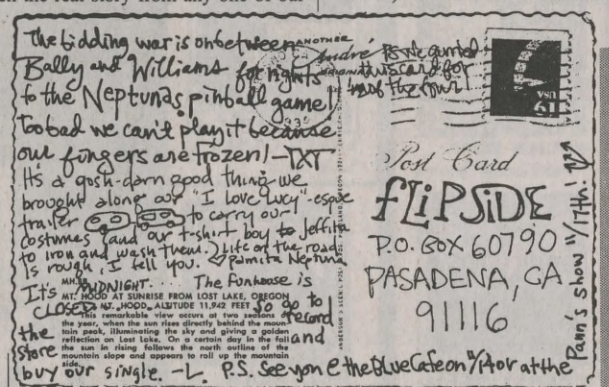
RESPONSE

BEYOND THE VALLEY OF THE SCENE POLICE

Dear Flipside and readers:

I was hoping to move on to other things; but Tim Yohannan's letter in *Flipside* #92 needs a reply. To Mr. McMartin (hey, my mom's name's Virginia too- -), I think the reason the *Maximum Rocknroll* problem winds up on *Flipside's* pages unfortunately might be because, as Jeff Bale put it to me, "Tim only prints letters disagreeing with him when they're so incoherent he can tear them apart easily." First of all, I stand by my interview. It's true *MRR* is Tim's zine and if he wants to take his male menopause out on the whole underground scene, it's his right. But lying and smearing people is completely fucked. That is the real issue here. "Shooting from the hip" and not caring if what you say or print is true, is what Rush Limbaugh does. That way the target is always on the defensive and even with a reply, the damage is done. I'm sick of playing that game and felt it was pointless to try and communicate with such closed-minded people. Maybe that was a mistake because now this has gotten even uglier. Tim's wild accusation that I've shined doctors and deliberately fucked up my body to gain sympathy is a total fucking lie and beneath contempt. The real story is that the doctor and physical therapists I chose, told me to rehab the hell out of the knee in hopes of being able to save it without surgery. At first, things looked promising but now they don't loook good at all. I can walk on it for short times with a light brace but it's loose and wobbly as hell. If I jumped off a six inch stair it would snap like bamboo. So now the doctor wants to slice open my knee and cut out part of the patellar (knee cap) tendon to use as a new ligament inside. He warns that even with surgery and more months on crutches it may not get more functional than it would be otherwise. Being human, that scares and depresses me. I don't want to live the rest of my life this way. I want to be able to walk in the mountains, ride a bike or cross- country ski again. I want to go back near the front of the pit at shows without getting scared, so I can see the sweat drip off the guitar strings. One move with a mic stand while performing with D.O.A. and I felt bones shifting down there in ways they shouldn't. Right now even my spoken word shows aren't what I'd like them to be and touring is out of the question. Tim could have gotten the real story from any one of our dozens of mutual friends; but true to form, he picked the gossip that fit closest to what he already intended to say when he wants to hurt somebody. I apologize for fucking up and not seeing the letters printed six months after the fact in *MRR* 110. But overall the *MRR* sleaze pattern continues. It's this zest for lying and mud-slinging; not *MRR's* hopelessly square music policy, that's cost Tom Y. my friendship, my trust and my respect. As the saying goes, with friends like this.... Tim calls my place a "mansion" but he's never been there. It's similar in square footage to *MRR* headquarters where Tim is the lone resident. A difference is I pay the bills myself; whereas (again, according to Jeff Bale) *Maximum RocknRoll* pays most of H.Q.'s rent and for computers, record collection and even Tim's car. Many other scene people big and small, including Ruth Schwartz of Mordam (who distributes *Flipside*, *MRR* and Alternative Tentacles) own houses (or should I say are paying off mortgages). Buying may turn out to be one of the worst mistakes I've ever made; but only time will tell. It's a lot easier to yell at the landlord when the roof leaks and the toilet's busted than be responsible for it myself. Yet it still seems really weird to me that nobody likes paying hundreds of dollars in rent to a landlord but when someone tries to get out of that trap, they're condemned as a politically-incorrect Howard Hughes. Just like it's weird to me that some naive boneheads say I'm an asshole for wanting the law to deal with a gang attack, then turn around and offer to hunt down those thugs and beat the shit out of them. As I said in a song, "where do ya draw the line?" Am I "withdrawn"? Hell yeah! From more- radical-than thou fundamentalists who pick endless nits demanding 100% integrity from everyone else but can't even keep themselves or their own zine honest. Who tar and feather as enemy collaborators anyone who disagrees with them even slightly on an issue as multisided as major labels and distribution. To hell with self- appointed leaders paranoid against anyone disagreeing with the self- appointed leaders. Who needs elitist snobs who think they're so much better than everyone else that punk is exclusively for them and only on their terms. Goodbye, Animal Farm! I am a punk and also many other things; and I'd rather hang out with diverse human beings. For instance my neighbor who's around 70, is a retired artist and gay; with unique insights and wisdom I doubt I'd be exposed to anywhere else. Hell yeah, I'm paranoid. Not even I expected to be physically attacked twice in six weeks for being a so- called "sell-out." How do you think it feels to have to wonder whenever you go out, "what the fuck is going to happen next?" It isn't just the ugly media stereotype black youth who've gotten more violent. We live in an age when life is cheap and white kids with no future have gotten violent too. People raised on a steady diet of Schwarzeneggar, parental abuse and hopelessness are far more likely to want to settle things with their fists; be it something they've heard from someone else, who heard it from someone else, who heard it from someone else, who heard it from someone who's a "reliable source" because they're tight with a dogmatic magazine. I don't think it's acting like Tipper Gore to feel that *Maximum RocknRoll* has a responsibility to live up to what it expects of others and not target people recklessly and dishonestly - come out much stronger against mindless violence in its current form. Putting a cheap Nancy Kerrigan joke about my getting beaten on the front cover, implying the whole thing is funny, is hardly condemning violence. Republican- style attack- ad mentality is not what I'd expect from the self- styled "Pope of Punk Integrity." Tim's letter to me about how "sorry" he was, was total horseshit. Actions speak louder than words. Could he handle his private life being torn into, the way he does to other people? To put it mildly, no. As I write this, most of us are still reeling from the most sickeningly hateful election in my lifetime. Newt Gingrinch, the American Zhirinovsky, vows to use his power as speaker of the House to "wipe out countercoulture" and "methodically re-assert (his idea of) Amerikkkan civilization." The asshole- and- proud- of- it vote in California has put everyone with brown skin in danger of being narked on by their teacher or doctor as an "illegal" immigrant. According to the Anderson Valley Advertiser, Mexicans in Ukiah, CA are already being snatched in front of their kids and taken away in a white van if they can't produce proof of citizenship while buying groceries or working in their yard. Some are now afraid to come out of their homes. Thanks to "three strikes you're out" people can be thrown in jail for life for so much as stealing a can of soda. And Pete Wilson will have four more years to bankrupt our education system to pay for all the jails. Richard Nixon predicted he'll be president in '96. Hard as it may be for folks like Tim Yo to believe, none of this was caused by the Offspring getting popular or Green Day signing with Warner Brothers. C'mon Tim, quit lying. Get the fuck off your high horse and wake the fuck up. In times like these, it's all the sadder that an important powerful zine that's done as many good things as *Maximum RocknRoll* has, never been as icy, mean- spirited and hung up on dividing people as it is today. It's painful to watch increasingly paranoid people slowly sink into the sea in a Captain Ahab- like tantrum trying to harpoon major labels and the wicked Green Day; as if that's the most important issue in the world. The rest of us don't intend to get dragged under too. It seems to me a golden opportunity to help counter the right- wing onslaught is being wasted here. If people want to reach beyond the converted with their ideas why not quit burning so many bridges and hook up with someone like the Offspring or even Green Day with an undergound music and zine booth; that features stuff like *Flipside* and, yes, *Maximum RocknRoll*,





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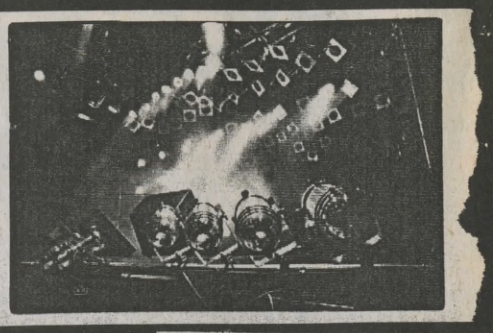

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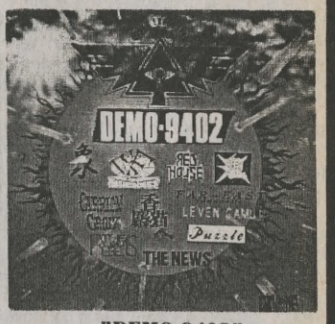

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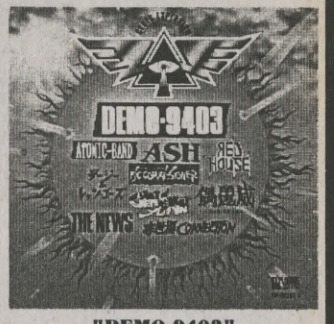

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From Howard Hughes to Stalin with love,
Jello Biafra

USING THE SYSTEM

Dear Flipside:

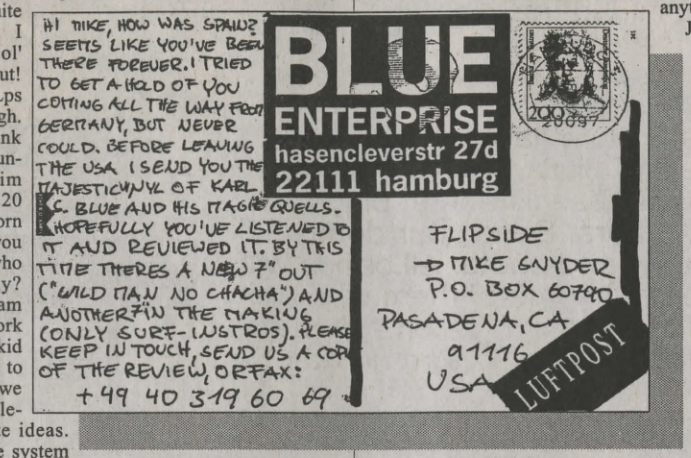
This is in reference to Tim Yohannon. Maybe I should write this letter to *M.R.R.*, but: (1) they wouldn't print this letter; (2) *MRR* is a piece of shit. I wouldn't waste my money or my time to read it. I think it is quite funny that Lawrence Livermore left *MRR*. I guess Tim Yohannon didn't like the fact ol' Larry was becoming successful with Lookout! Records and I'm sure the two Green Day Lps have sold massively since the big breakthrough. Or maybe Pansy Division didn't sound punk enough for his zine. You know it is even funnier that Chris Dodge left *MRR* after Tim wouldn't let him list John Zorn in his top 20 play list. What's the matter? Isn't John Zorn not punk enough for you? On top of that, you alienated Jello Biafra and Ruth Schwartz who were only your strongest allies, and why? Because Alternative Tentacles and Mordam wanted to use Caroline's distribution network so their music could reach some alienated kid in Middle America? That's not selling out to EMI which owns Caroline. Unfortunately we use things such as computer networks, telephones and mail systems to communicate ideas. That's not selling out. It's called using the system against the system. You know it would be nice if we could live in a world that wasn't dominated by multi- national corporations, but sadly it is so damned ingrained in our culture. Yet what A.T./Mordam was not selling out to EMI like you claim, Tim. And Tim, I am sure you got off on the fact that Jello was beaten up. Cmon Tim, tell us that you did not secretly let out a cheer when you heard the news that he had been beaten up. But I guess since he is a rock star sell- out, that's okay, right? But you know what Tim, you and your rag are guilty of punk rock imperialism. People in Holland and Germany and other parts take what you say as gospel and think they should be punk because of what they read and see in your zine. Tim, why don't you stop using the phone since the government owns it; stop using electricity because it is powered by oil and gas which are also owned by multi- nationals and on top of it, stop using a car since the gasoline companies are responsible for the rape and destruction of Mother Earth (no, readers I am not politically correct. I am just being a devil's advocate showing the utter stupidity and rigidity of Tom Yohannon's argument). But hell, I guess since the Dead Kennedys broke up, Jello hasn't made any great music. Hell, he's done industrial rock "LARD", hardcore, and "Tumour Circus," challenging punk D.O.A. and No Means No, country Mojo Nixon. He has not made a hardcore album (and thankfully so). What a narrow format and thankfully his label has started to put out other stuff besides PUNK. Besides that, Jello is almost 40. I think it is ridiculous to expect someone to be the same. I am 25 now but I am entirely different from when I was 16. People change. The anger turns into cynicism and understanding of the contradictions of his life, which is different from selling out. Remember, all you young dudes and grrrl's, the only thing that is forever is change and besides, Tim, who cares if Jello lives in a mansion. He doesn't have to impress or slum it for you. I have more respect for the individual who is aristocratic and doesn't hide it, rather than a person who has a rich mommy and daddy and tries to slum it like everybody else. You act like Jello is in the government and has a Fortune 500 company. But it really sounds more like petty jealousy Tim. Sounds like you want to be in the same position as Jello is. Because lets face it, Tim, this isn't a popularity contest. But you will never get the respect or esteem of your peers (the way Jello does) when you do things like excluding John Zorn from Chris Dodge's top 10. You come off as someone who is pig- headed, with very narrow- vision. I usually expect a 16 year old to think black and white because they haven't yet discovered the different shades of hue in this life. But to be in your mid- 40's and still think that way, well, I find that to be rather childish and I think you should grow up and stop belly- aching. What it really comes down to is that there is no difference between *MRR* and *Flipside*. No I take that back. Aside from the radical politics, *Flipside* is more open- minded while at the same time is very radical and a lot less anal- retentive. I just wonder if bands like The Screamers, Suicide, Pere Ubu, Television, Devo and Wire would be accepted by your zine, Tim. No, because they did not fit the standard 2 guitars, bass, drums and angry vocals format. Neither would Hawkwind or Chrome. Nor would artist's like John Cale or Captain Beefheart who, while not quite punk rock, were on the cutting edge. No, they wouldn't be in *MRR*, but I would bet that they would have been welcomed with open arms and open minds in *Flipside*. And that's why I continue to read Flipside. But one more thing, the forces of evil the F.B.I., the U.S. government, the D.E.A., F.D.A., the medical establishment - they are the real enemies. Or as Hawkwind said, "sick of politicians harassment and laws, all we do is get screwed up by other people's flaws." It is those who say we can't express ourselves the way we want to, those who try and stop us from being individuals - that are the problem. I just hope we are able to stop arguing long enough to realize it. Because if we stopped pointing fingers at each other, like we have been doing, punk against metalhead, grrrl against boy, old against young, lower- class against upper- class, etc., and started to focus our anger and energy toward those who keep us down, I think we would accomplish quite a bit. But no, keep fighting, keep blaming, while the powers that be continue to thrive, while we are crushed by the heavy boots of oppression. That's right, keep doing this while we never make an effort to triumph over evil. Go ahead and keep bickering, you will never accomplish anything. You just don't get it. You never will.

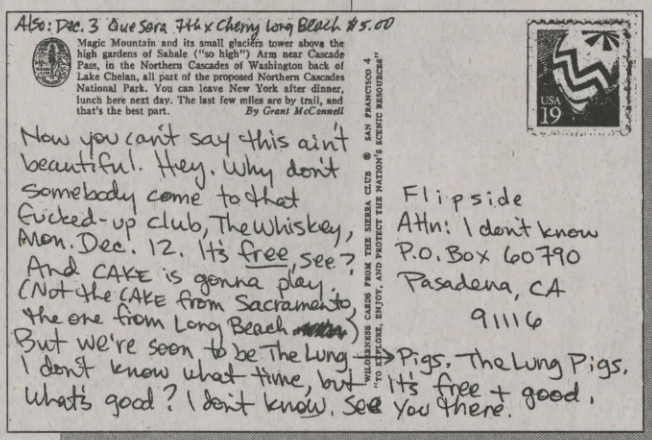
John Stewart

(John, Not that I need to stick up for Tim or anything, but there are a few points in your letter that I just have to comment on. First of all, I think that using Caroline/EMI (Yes, Caroline is partially owned by EMI, one of the worlds largest weapons systems manufacturers) is indeed a sell- out. I do have to agree with Tim that Modram should not use Caroline for distribution, however, Mordam represents a large group of people and the gernral feeling is the opposite. Since Mordam also distributes Flipside, then Flipside, too, is "selling out". Ok, so we're selling out a little. However, the trend is for Mordam to eventually move away from this resource. I don't see "sell- out" as a black and white, "sell- out/not sell- out" kind of thing. The "sell- out" threshold for Tim, to his credit, is a lot lower than mine, and he has chosen to drop involvement with Caroline anyway. Like you said, dealing with these things is part of our everyday life. I don't like the situation any more than I like buying gasoline, but it is a compromise I can live with (for the time being).

I think Tim is reacting to a general "softening" of punk ideals. A few years back Flipside ran an ad for the Red Hot Chili Peppers when they were on EMI. We got letters from irate punks screaming "How could you run that!", "Sell- outs!", "Don't you know what they represent..." After many many years of running no ads directly from EMI, in the last issue of Flipside we ran an ad for Butt Trumpets new CD - on EMI Records. Wouldn't you know it, not one single gripe!! A sad day indeed. More power to Tim.

Lastly, I'd like to say something in Tim's defense. (Sorry Tim, I know you've already said this!) When you said: "It is those who say we can't express ourselves the way we want to, those who try and stop us from being individuals - that are the problem." You hit the nail right on the head. YOU are trying to do that to Tim. Of course you have every right to disagree with Tims policy's, ideas, methods etc. His staff perhaps are a bit annoyed at his tight grip of the controls as well as his ever tighter vision of the mag, and maybe Tim is guilty of some of the things Jello lays on him - but ultimately, it is Tims personality that is MRR. You can't knock a guy for wanting to express HIMSELF, can you? I think it is wonderful to have a truly different magazine like MRR, rather than most of the spineless, homogenous "alternative" zines that seem to be popping up these days. I really appreciate your fondness for Flipside. I think we are far more democratic (to my disappointment many times!) and far more musically openminded (again, some of the stuff we feature I down right despise) but that's the price you pay I guess. I've said this before, but if I was given the chance to do just one issue of MRR, I mean do it all myself - you already know what it would be like! It would be Flipside! And that is the beauty of being able to express yourself. - Al)





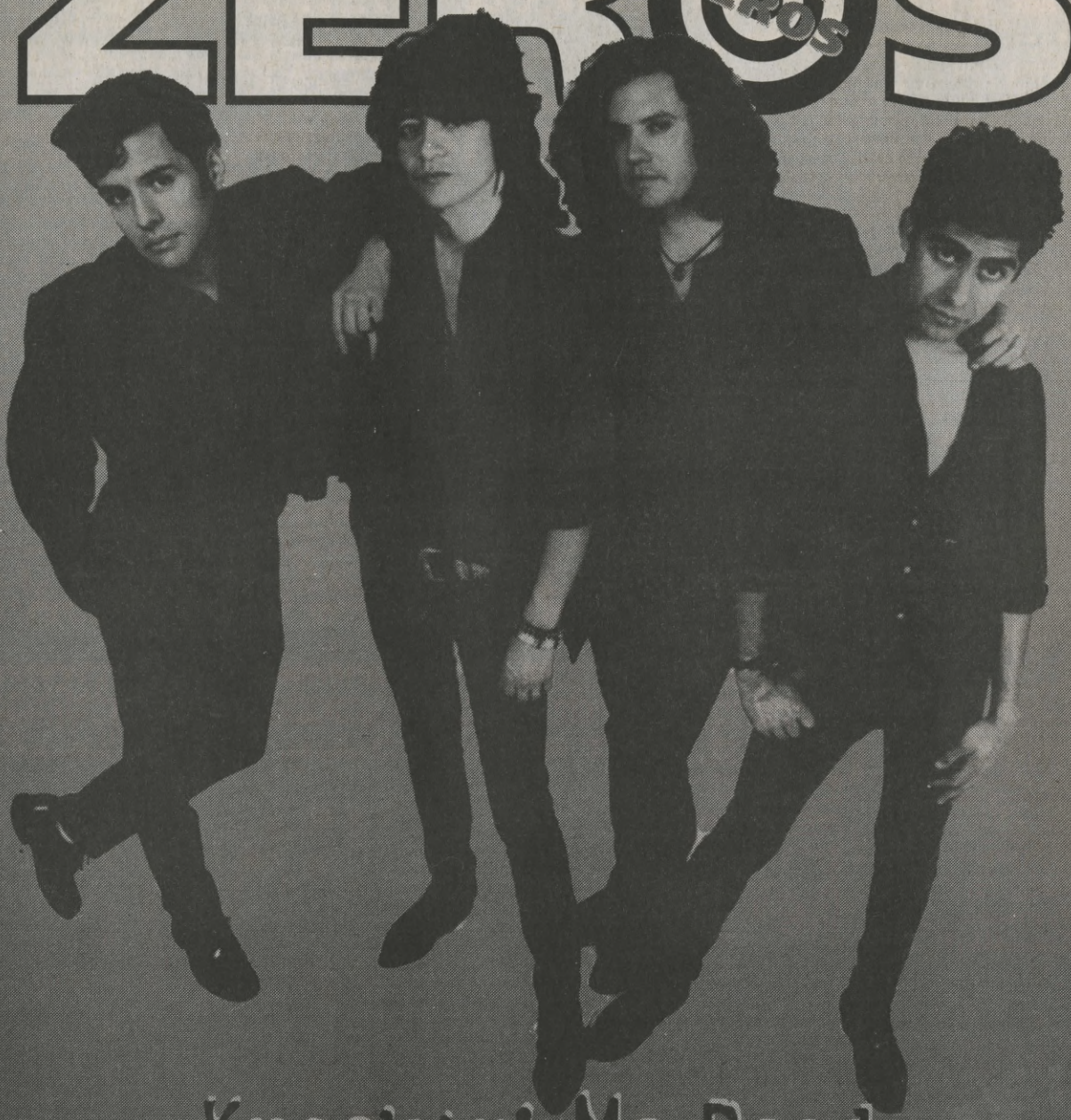
HERE COMES SUCK CORE

Dear Flipside:

Here it comes again, that awful trend of the mid 80's, foxcore. You don't believe me right? Let's see: 80's: Go- Go's, Bangles, Pandoras vs. 90's: Veruca Salt, That Dog, Smears. Face the fact that most of these bands really aren't that good but they just ride along on the sheer weight that they are females. I mean look at The Breeders, they suck! But they became media darlings and sold a jillion albums because of the girl factor. Yeah, there is a flipside to the issue. There are good groups out there: Pain Teens, Daisy Chainsaw, Naked Aggression who don't get the press or record sales they deserve. I guess you just have to have the pop or girls banging away thing down or is it just the cheesecake photos they release of themselves for slick magazines. I mean look at Veruca Salt. If there were no girls in that group, most people would write them off as fuzzy generic pop. But instead they have been portrayed as the apparent saviours of punk rock. Don't get me wrong, I got my roots, X- ray Specs, Alice Bag & X, but this really fucking sucks. Shit, that's all I got to say because I need to watch the new Luscious (maybe it should be lascivious) Jackson video.

I don't care if you don't agree, but if you want to argue, write:
Donald Wolfgang von Gaethe, Esq.
1524 Yale, Brownsville, TX 78520

THE ZEROS



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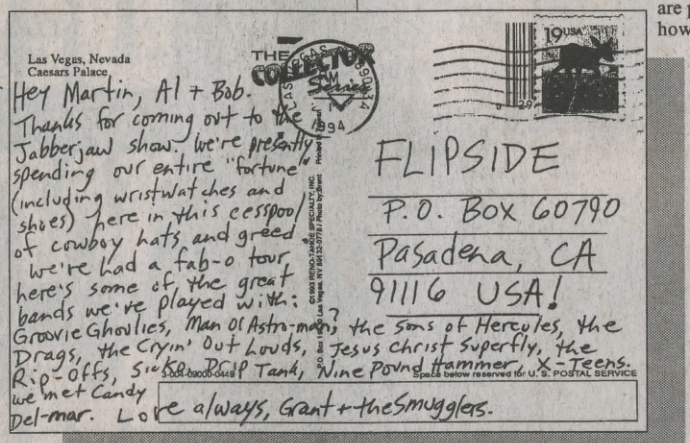
A BITCH AND AN ASSHOLE

Dear Rob Sheffield:

From the "little people's" perspective: I read the "Beck" Stereopathic Soul Manure article. I have a word or two about Beck. I saw him twice in New York City. April 1 at The Grand and October 26 at Irving Plaza. I was desperately in love with Beck, so I saw him when he finished his performance (which, I might add was awesome!). He went into the audience to see Evil Kneivel (the main act). I was so jazzed to see him so close and live. Me and some friends went up to him to get his autograph. Through this experience, he was the biggest asshole if I ever seen one. We tried to get his attention, but it was hard for him to even look my way. I then grabbed him and gave him a huge hug and a kiss on the cheek, then the lead singer from the opening act, "That Dog", (which sucked!!) came up to him to talk to him and he was all hers! She was also a bitch. So of course a bitch and an asshole get along pretty well. I just think that he should pay a little attention to his fans other than his "co- workers" that aren't going to get him nowhere. But, I still love him dearly, but a serious attitude adjustment has to be done. Just because he is a "one hit wonder" doesn't mean that he is not human just like everyone else.

Victoria, age 13.

(Victoria: That's right, he is human just like everyone else and humans want to be treated like humans, not like gods and idols. Try taking a walk in Beck's shoes. What if you were a 23 year old coffee house geek who all the sudden became an overnight media sensation and mega star, who had perfect strangers walking up and kissing you? I spoke with him one night about it and the impression I got was that he was just an ordinary guy who wanted to stay that way and at the same time enjoy what obviously was an experience of a lifetime. But I had a friend with me who went all bonkers because he was THE "Beck" and demanded that I introduce him so that he could tell everyone he'd met him. That is pretty ridiculous but it is probably typical. I think he just wants to be treated like a human being and apparently the only people capable of doing that are those he knows from before he became famous like his close friends and other bands he hung out with (such as That Dog). Be honest, Victoria, if he wasn't "Beck" and you saw him on the street, would you give a rat's ass who he was? No! Most of us occasionally worry about who our "real" friends are, but Beck has to worry about that with everyone he meets! He has to worry about who's along for the free ride and who's just trying to use him, and he worries about these things on a level that you or I couldn't imagine. That must be tough! So lets give him a break. Yes he's now making a fortune, thanks to people like yourself who "idolize" him, and maybe he owes us something for that, but I'm not really sure just what it is that he owes us. I don't think, for example, that he should have to kiss every strange girl who has a crush on him. If you really care, then I think the best thing you and all the "fans" can do for people like Beck is to buy their records and leave them alone - they have enough trouble dealing with all the slime buckets who are trying to make a fast buck off of them than to have to worry about every strange girl who wants an autograph or a kiss. - Michele)



THE 6.25% SOLUTION

An ethics lesson with Page Hamilton and Helmet

In order to correct the disinformation currently being circulated by Page Hamilton I feel it necessary to clear up a few points.

I, Peter Mengede, co-founding member of Helmet, am suing my former partners in Manhattan Federal Court. The basis of this suit includes charges of self dealing within a partnership, breach of fiduciary duty, unjust enrichment, and failure to provide accountings & with-holding of royalties, amongst others.

You should know that Helmet was formed by myself and Hamilton in late 1988. Credit for the naming of the band rightfully belongs to Reyne Cuccuro who also financed the Village Voice advertisements which led to the line up with Stanier and Bogdan. The band recorded the LP "Strap It On" and various singles for the Minneapolis label Amphetamine Reptile Records. The band, as a legal partnership, equally bore the expenses of marketing, recording, touring, video production, management fees, attorney fees, road crew and publicist salaries. We toured extensively relying solely on our own resources while building a strong following.

During this period I was responsible for distributing the bands recordings to independent retailers across the United States, advancing live shows and handling all the merchandising (generating cash in order to keep the band on the road). I was instrumental in perpetuating the visual image of Helmet by dubbing and distributing the bands' first video to broadcast, pool, and club outlets across the United States (gaining a visibility for the band that Amphetamine Reptile was not in the position to generate), as well as finding the artwork used on all the bands early recordings which was later mimicked by others. It had been a long haul to get to this point with equal input from each of us, we were playing as an ensemble each adding his particular talent for the benefit of the whole, talents which extended beyond merely playing.

By October 1991 Helmet was in the midst of an A&R feeding frenzy. David Ayers of SAVOY MUSIC PUBLISHING signed Hamilton to a publishing deal and began, with the aid of his long time friend and attorney George Regis, to negotiate a major label contract on behalf of the band. Whilst being instrumental in selecting Interscope Records I strongly lobbied for the honoring of Amphetamine Reptiles one remaining option on the band as well as securing AmRep's vinyl rights. I was also heavily involved in planning the marketing strategy for the Interscope release "Meantime". Hamilton's recent claims that I "wasn't coming to rehearsals and didn't give a damn about anybody, it was a huge burden," ["Guitar World" September 1994] demean my contributions in maintaining and developing a successful career for the band over a period of many years.

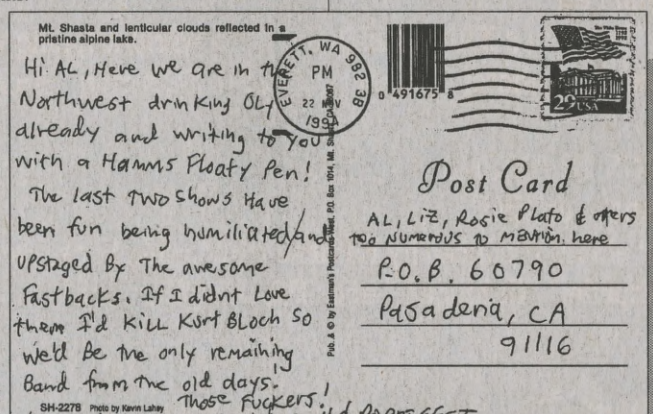
Hamilton's claims that a good musical vibe could not survive in the atmosphere surrounding the band should be attributed to the correct source, Hamilton's concern over his publishing percentages. It's doubtful at the time whether Hamilton knew where his publishing ended and the partnership began. Obviously Hamilton's motives are primarily financial which creates the problem of how to make himself look better. With the band being managed by Hamilton's publisher, David Ayers, the breakdown of Publishing points were as follows:

Hamilton	62.50%
Ayers/Savoy	25.00%
Mengede	6.25%
Stanier	6.25%
Bogdan	6.25%

By November of 1992 this had created such a rift within the band that Bogdan drunkenly quit in Zurich saying he was "Just in it for his six and a quarter fucking percent". However, upon waking the next morning recollection of his previous night's outburst escaped him. Bogdan, Stanier and I relied solely on Ayers and Regis' counsel in all matters being strongly discouraged from seeking independent counsel. When returning to New York I had discussed the publishing imbalance and means of redistribution of publishing with Dave Ayers. While working in a climate humid with conflicts of interest I became acutely aware that all ethical norms were being thrown out the window. Who could I go to when the imbalance needed to be addressed, our manager, Hamilton' s publisher? It's no surprise that loopholes large enough to drive a bus through appeared. Within two months of the Zurich incident I was told my services would no longer be needed. When one expels a full partner and "hires" someone to take his place on stage the mathematics are quite simple to follow.

When Helmet signed to Interscope the contract included a $1.2 million for three records firm, $600,000 for video, tour and marketing and a $400,000 pay or play clause. AmRep is believed to have profited in excess of $750,000 to date, between the purchase by Interscope of the Masters of "Strap It On" and its repressing. I have received no income from Helmet as of February 17, 1993.

To date Hamilton, Stanier and Bogdan have: A) Failed to supply accounting for over 700,000 records sold and have withheld my royalties for the same. B) Reported income to the IRS from which I received no income or benefit, creating a $14,000 burden for me with the Federal Taxation Department. C) Received all of my share of royalties from Amphetamine Reptile records, who have ignored letters of direction from my attorneys. D) Disputed origin of the band, Hamilton claims in papers filed before the court that he created and owns the name Helmet and granted permission to Mengede, Bogdan, and Stanier to perform under the name under his "leadership". E) Failure to supply accountings of sales of Helmet merchandising. F) Offered me $6,000 and six months health insurance in return for the release of my interests in the partnership (which at the time was comparable to the income generated by one evening of t-shirt sales at a Helmet concert). G) Retained possession of my equipment used by and bought with my share of AmRep royalties from the sale of "Strap It On".



The nature of a partnership is trust, I feel a certain amount of regret that I trusted partners who placed their own financial interest before the interest of that trust. Unfortunately, just because you behave honestly and ethically it doesn't mean others will do the same.

It is refreshing to be a member in our new band, **HANDSOME**, where trust and credit based on merit become the cornerstone of our equal partnership. It's a pleasure to be writing and playing with drummer, Pete Hines (Cro-mags), Bassist, Arthur Christian (Gorilla Biscuits/Underdog) and introducing vocalist, Shadow Rollin (nephew of composer Glenn Branca). We will be releasing a series of singles, on New York's Beltane Records, the first Of which, a double "A" side featuring "Fragile" & "I Am", will be out in early November.

Thank You for your continued interest and support,

Peter Mengede

Please direct any inquiries to James Galus at (212)388-8114

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WORTHY CAUSE

Dear Flipside,

I was going to send this straight to Blaze, but I sent it here because Blaze is probably going to get his ass kicked in the letters section after that last "aids" article. It seems that whenever someone points out the realities of aids transmittal, or that the actual risks to different groups of people vary widely, that person is branded homophobic. Many diseases strike groups of people with similar behavioral patterns. Fire-fighters and divers have a huge risk of tuberculosis. Welders and molders are magnets for alzheimer's. No, it's not fair by any means, but that's life. It fucking sucks.

I happen to have a blood disease (microcytic anemia) that only strikes people of a certain ethnic background (Mediterranean). Sickle-cell anemia only strikes people with black ancestry. It probably would advance research into these diseases if people could be convinced that they were all in grave peril from these, but that wouldn't justify large-scale misinformation.

The battle against aids has become a huge political arena, and there is a lot of power and money at stake. Here's a good example: immediately after Ronald Reagan left office he donated fifty thousand dollars to what was then the major aids foundation. After some thought, they returned the money. They felt it would be seen as coming from a politically incorrect source and didn't want to anger any of the more powerful activists. I don't care if satan himself offered that money, $50k would have relieved a lot of suffering. Politics are routinely placed above finding a cure and helping those doomed to such a miserable death. And anyone who disagrees with the political machine is subject to crucifixion. Aids needs a cure and some compassion, not politics, misinformation, and hysteria. Good job Blaze, it's not easy telling the truth.

Another thing people out there need to know concerns the Mesa, AZ police. A Mesa cop recently entered a punk club there wearing a Skrewdriver shirt. Just fucking great. Skinheads on the force, just what we needed. That reminds me, on what day did Ian Stewart die? I'd like to throw an annual "Ian's dead" party and defile his corpse in effigy. If any readers are confused, Ian was lead singer for Skrewdriver, the mother-of-all Nazi bands.

And lastly, I really need contributions for my 'zine, *Drive-by Shouting*. Issue #1 out in July has Naked Aggression, Unwritten Law, Swingin' Utters, how to pick locks, and more. Free classifieds for individuals and unsigned bands. Thanks.

Sincerely,

Britton Wingnut, P.O. Box 67691 Phoenix, AZ 85008

(Britton, it's good to hear someone in your situation so understanding and bright. I didn't get "my ass kicked" in response, I don't know if people all agreed or just didn't care. Most likely the latter. Keep seeking the truth. Thanks and good luck. - Blaze)

LOST DOG, REWARD

Hey Flipside,

Has anyone at your rag heard of a band called Pest somewhere outta TX? They put out a 7" back in the late 80's with a song on it called "Dog Don't Bite." I shudda lifted it when I quit DJaying, but I was too much of a goodie two-shoes, and missed out instead.... turns out since I used to bang the hell out of that song it caught on, and someone else ended up lifting the dang disc. Shit. This is all the info I have on the band; fool forgot to note the label. Help me because woe is me for the past 6 years. I'll send one of Chef Skimberly's Special cheezecakes to whoever locates that gem for me.

Thanks bunches.

Skim-gerly,

kking@ishtar.med.jhu.edu

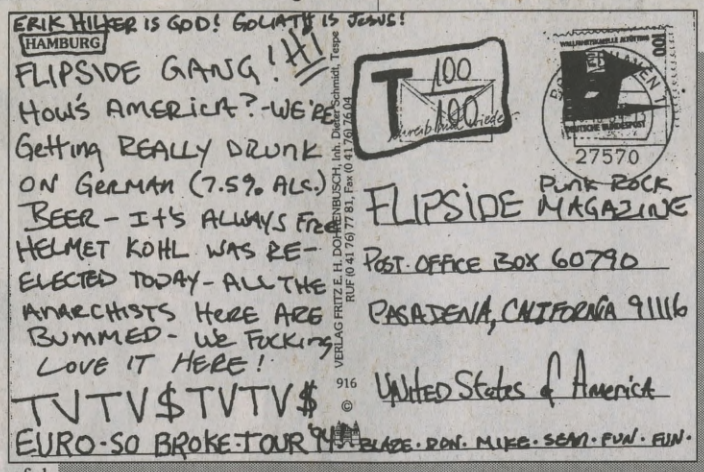
HOW THE OTHER HALF LIVES

Dear Friends,

Frank Zappa died the last past year, the Husker Du split up almost seven years ago and Steve Albini has produced the Nirvana (but probably he has killed Kurt Cobain. Don't undervalue the guy!) and Italy is now on a harsh financial breakdown. For these reasons, I've proposed to my editor (I amuse myself doing the "musical critic" for an Italian music mag, plus I'm working on a book on Rock History and I'm planning to start something on Jazz or classical music, sooner or later) to close the leaf of the doors forever in note of mourning. Really, the situation here in Italy is serious. Frankly, I don't know if that might interest you or not, but I would love to open a debate, so, feel free to write me or to this mag and lemme know your opinions. Italy is one of those countries which is into the restrict circle of "G7", namely, the most industrialized (and "rich") countries of the world. After the fascist dictatorship, the Mussolini's era, we changed our constitution and government (before there was the monarchy). We lost the Second World War and Italy (and other countries of Europe, Germany especially) were totally poor. All during 50's and 60's, Italians worked hard and our level of economy raised up. But at that time, and until a few months ago, within our government there was a sort of "mafia" which was the political majority. These two parties, "Democrazia Cristiana" (an influential catholic party) and "Partito Socialista" stole lots and lots of money (millions and millions of dollars). That happened until April of '94, when our government changed again. The Right won again, but this is a "democratic" Right, along with the new European fascist parties. But, trust me, in the 90's, there are other problems for my country! In other words, my friends, here is no money anymore! Too many people get a shitty wage (about $820 a month) and are living in lousy apartments (here in Rome, a decent flat costs about $315,000). The unemployment is at 13% and the cost of living is always higher (gas costs $4 a gallon, cigarettes $3, a CD album $19, various assurances, food, clothing...) We pay about a 50% in taxes (namely, if I get $1,000 a month, I spend $500 in taxes). Our average yearly wage is about $13,000 a year (it's at a level of poverty for the USA) and the American cost of living is 1/4 of ours. Here the schools, hospitals, public transports, public services are falling to pieces. Yeah, they are relatively cheap, but they suck. Yes, in America, school and medical insurance is pretty expensive, but they are very good. Sure, but who doesn't have enough money... The American middle-class has a standard of living that the Europeans don't dream of either. I think that your worst matters mostly are: 150,000,000 guns handled by private individuals, about a 50% divorce rate and the non- existence of public assistance. Anyway, your government is even more fascist than ours (politics of shit in Central America, Capitol Punishment, Watergate, KKK, Gulf and Vietnam Wars...)

Ok, I'm waiting for your letters.

Write to: Leonardo Di Maio, Via Macedonia 72 - 00179 Roma, Italy.

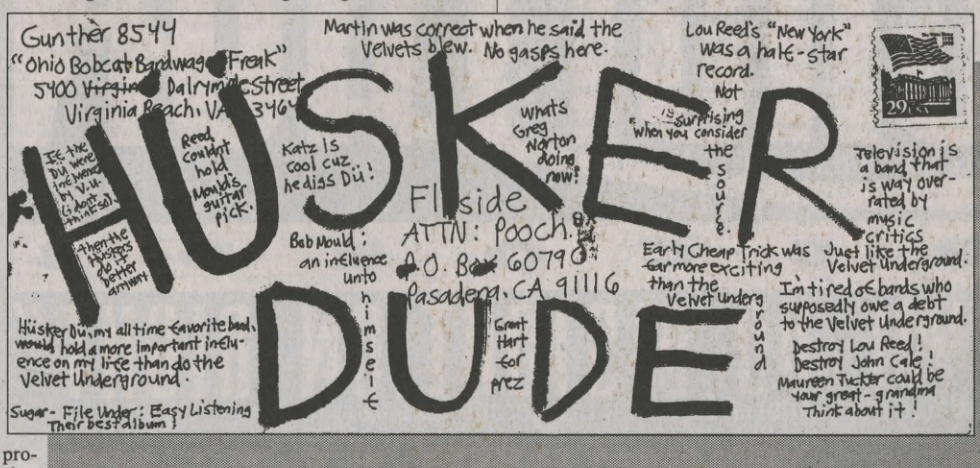


STANDING CORRECTED

Dear Shane and Flipside,

Thanks Shane for mentioning Second Guess and myself in your column. You erred when you attached my name to Satan's Pimp Records, however. Satan's Pimp is run by Jon and Darren of GOB not myself. They were cool enough to put out the ZOINKS! singles on Satan's Pimp. I help sell their records on occasion which is probably how you linked me to them. In any case, Satan's Pimp has been cool about having ZOINKS! on their label but I am eventually going to repress our singles on my label Second Guess Records, which is where the singles are also sold from (two have been repressed already). If anyone is interested, the Second Guess address (also my address) is PO Box 9382, Reno, NV 89507. Satan's Pimp's address is 1229 Ralston St., Reno, NV 89503. Send a stamp for a catalog from either label. As I write this it looks like new stuff from ZOINKS! will be coming out on Dr. Strange Records. Expect something soon, and thanks for the consistently good reviews.

Bob C.



MORE TRIVIA

Dooger:

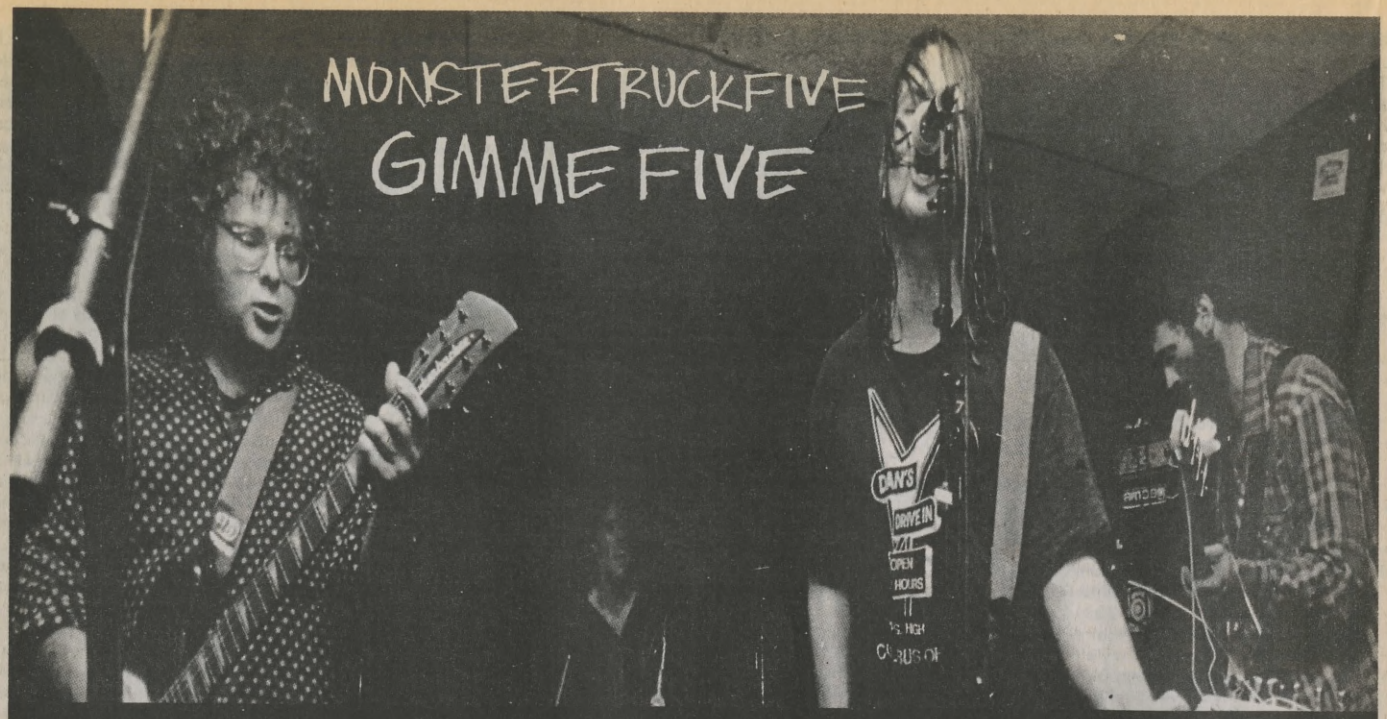
I agree completely with your ho-hum response to reissuing this record, however, it's the last sentence that blew me away: "I'd rather hear Toronto's Raving Mojos again."

What do you know/remember about the Raving Mojos? They were my favorite Toronto band in the early 80s. I probably saw them 15 times, and still have a bunch of gig flyers and one live tape. Let me know if you have anything by them on tape. I heard that there was a demo tape floating around but I've never met anyone who's heard it.

Anyway, any and all information would be greatly appreciated! If you'd rather write me conventionally, send it to the address in my book - Smash the State: A Discography of Canadian Punk, 1977-92 (I'm assuming you have it, since you know something of Canuck punk).

Frank Manley

75332.3314@Compuserve.com



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THE SHUTTERBUG BUGS ME!

Dear Flipside,

This is Pam of the bassist of the Neptunas, the person Arlan Helm was referring to in "Arlan Speaks Out On Photographer's (sic) Rights." I find Arlan's statement on his "rights" as a photographer and the account of what had transpired between he and I an interesting piece of fiction - one that has a tiny basis in fact, but appears to have been much embellished and altered by him. I know that Flipside and Flipside readers want to know the truth of the matter, which is as follows:

The first time I had met Arlan was at the Neptunas show at Al's Bar on July 2nd. I was told by Toast (our drummer) that he was a friend of hers and that he would be taking pictures of us as we played that night. I had no problem with him whatsoever, until after we had finished playing and he jumped up on stage to take some posed photographs of us. After having taken our photographs, he proceeded to kiss, hug and fondle the members of my band in a completely unprofessional and sexualized manner. I extricated,myself from his clutches and avoided him the rest of the evening, but did not feel it appropriate to confront him regarding this matter until I could establish his relationship to Toast (not wanting to alienate my sister band member.)

The second time I encountered Arlan was at the Neptunas/ Bomboras/ Jackknife show at Cafe Nove on July 30th. The Bomboras (with whom I used to play bass) had paid another photographer, Chuck, to come to the club early to take posed photos of us for our press kit. While Chuck was taking photos of us, Arlan barged into the club uninvited by me or any other of the Bomboras and proceeded to take photo and video footage of us without even having the common decency to ask us. Not only was his presence a disturbance to us and our paid photographer, but to add insult to injury, he began making lascivious comments directed toward me (of course, the only female in the Bomboras). His entire tone was again unprofessional, overtly sexual and totally uninvited. He left before I could directly confront him with the fact that his behavior was entirely out of line.

The third time I encountered Arlan was outside of Toast's house a few weeks later, when I was loading equipment with the other members of the Bomboras. I walked up to Arlan and told him that I was angry with him, and specifically delineated what he had done in our previous encounters to anger me. I also told him that although I could not speak for other women he has photographed, or even the other women in my band, that I found the way he had behaved and spoke to me while he was taking my photograph denigrating to women. I also told him in no uncertain terms that because of his disgusting behavior that he was not under any circumstances to ever take my picture again. Period.

Now, one would imagine that a human being with an ounce of empathy would, if accused of behaving in an offensive manner unknowingly, ask for clarification or apologize for the odious behavior. Arlan was neither willing to apologize nor even find out if there had been some sort of misunderstanding. One can only assume that he had full knowledge that he was harassing me in a sexualized manner and was totally unremorseful. (Further demonstrated, I might add, by his laek of regard for my wishes, as we shall see.)

Subsequently, Arlan spoke to Toast about videoing the Neptunas at the Blue Cafe on September 19th. Toast told me that afternoon that Arlan would be videoing the show. I reiterated to her that I never wanted him taking my picture again because of his outrageous actions and offensive words. She was upset because she had wanted video footage of the show, but agreed to respect my wishes, and spoke directly to Arlan and to him not to come to the show and not to video or take photographs because I had told him clearly that he was not to.

Arlan, however, chose to disregard my wishes and my bandmates agreement with my wishes by showing up at our show with video and still cameras (after our set had started) and giving his video camera to our friend Doug (who did not know of my wishes not to be photographed by Arlan). When our song was over, I went to Doug and told him the story and Doug, respecting my wishes, took the camera outside away from Arlan.

After we started playing again, Arlan took the still camera and took a photo of me. I took off my bass and told him, once again, that he was not to take a photo of me. He asked if I had seen the photos he had taken before, and I told him that I had not and that it was irrelevant, that the photos had nothing to do with the reason why I had asked him not to photograph me.

I then started to play again and he took another photo in a defiant and challenging manner. I jumped offstage and pushed the camera, that he was wearing on a strap around his neck, down so that the lens faced toward the ground and away from me. (This, incidentally, in no way was "striking" him or his equipment and could not have harmed either unless he and his camera were made of cream cheese.) I then called for the bartender and the bouncer to eject him from the club which they then did. The show then continued.

Now, I realize that Arlan may not be offensive to every woman, and he may not act the same way toward all women that he acted toward me. However, this is not an issue of whether he is a creep or not, the issue here is if when a woman says "NO!" to sexualized power-tripping, will her "NO!" be heard, or will she hear the same tired excuses such as "She said 'No' but she really means 'Yes'"? I had told Arlan on two separate occasions (and Toast reiterated it on the day of our Blue Cafe show) that under no circumstances was he to take my photo (and being that he is an amateur photographer and NOT a member of the press corp and that I am performing on private property, that is, privately owned clubs, I am completely and unequivocally within my legal rights to tell him to stop), yet he blatantly chose to disregard my request, much in the way he has shown his disregard for women's humanity with his boorish behavior.

To specifically correct Arlan imaginative piece of fiction - I never said his photographs were degrading to women, I stated clearly to him that it was his behavior that was denigrating to women, myself in particular.

I find it amusing that he says that "it is an industry standard that if an individual objects to being photographed, their (sic) wishes will be respected." Arlan is an amateur photographer and is not part of any "industry," so obviously he feels no need to follow any standards - i.e. respect my well-founded wish not to be photographed by him.

Second, he states that "the rest of the band can override that one member, and be photographed despite the objections of that one band member." Toast specifically called Arlan to tell him NOT to come photograph or video us, because she respected my wishes. The Neptunas are a completely unified band. Although we are individuals and have different opinions, we find consensus and are willing to compromise when one member feels strongly about an issue. Because they are supportive of my strong feelings about this issue, they agreed that he should not come video or shoot film and Toast expressly told him so. The "disagreement" was worked out in advance, and he was duly notified. He was in the middle of no dispute, except for one he may have created in his head.

I did not strike Arlan at any time, nor did I damage his equipment. I have a club full of witnesses to testify to that fact. Arlan is, as many perpetrators do, crying "I'm the victim!" when he is, in fact, the victimizer.

I have no problem with Arlan continuing his hobby. In fact, had he not "crossed the line" by speaking and acting in an uninvited and unacceptable manner, I would not have had a problem with him taking photos of me. I will not stop him from taking photos of others unless they clearly have asked or told him not to and then they enlist my assistance. When a woman does not consent to his taking their photograph and he persists, then he is crossing the line. As soon as he presses his uninvited sexualized behavior on a woman, then he is the criminal, and most definitely not the woman.

Arlan claims to want me to "respect" him and his "art form" and he will, in turn, respect my "art form." (Curiously, he has left out respecting me...) I have no respect for boors. I will not stop him from taking pictures of women who wish to have their photos taken by him. However, if he wishes to escalate this matter further by ever again attempting to take my photo, video tape me, speak to me or make any contact with me, I have consulted with lawyers and am fully prepared to take legal action.

"Live photography" may be, in his opinion, the best thing ever to happen to rock and roll, however, disgusting boors that apparently are under the misconception that women's statements are meaningless are the worst thing ever to happen to photography and cast a bad light on true professionals.

Every performer faces the dilemma of having to make sacrifices for their avocation, and many women performers are put in the unfortunate position of having to sacrifice their dignity for free photographs. However, I invite the women in the L.A. scene who feel uncomfortable with treatment by Arlan or any other person, to write or leave a message on my voicemail. You do not have to take anything from Arlan (or anyone for that matter) and are fully within your rights to refuse to have him take your photograph. I would like to join together with other women to make sure that this person, and others of his ilk, understand that "No means no."

Pam, The Neptunas

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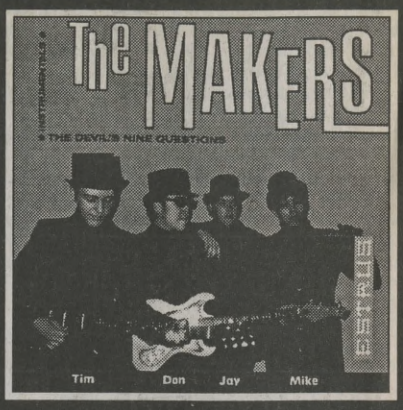

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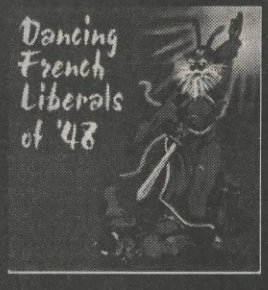

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THE RYDERS

If you caught the last issue of Flipside then you probably noticed the big "Agent Orange Goes To Japan" feature. The band we toured with in Japan, and the most popular punk band in Japan, is the Ryders. Well now it was our turn to play tour guide as the Ryders made it over to California for their first ever gigs in the States. The Ryders were interviewed over a traditional Japanese breakfast at Yashinoya Beef Bowl in Hollywood on Sunday November 17, 1994, one of the last days of their tour. Keep in mind that we were planning on having an interpreter present but since this was not possible, the interview was indeed conducted in English!

Interview by Mike Palm (Agent Orange)
Present were:
J. Ohno - vocals, Kasuga - guitar, Kohji - bass, Tsugio - drums, Mr. Kimo Kondo - manager, Kumada - crew

Opposite page: The Ryders and their flag - photo by Sygo "Kick" Chee, and the tour postcard. This page the Ryders invade Toes! - photo Al

(We started off by talking about Ohno and Kohji's first band, Model, and what happended when they broke up...)

Mike: When did you change the name to the Ryders?

Ohno: Yeah, me and Kohui wanted to start a new band... two years later we formed the Ryders. That was in 1987.

Mike: When you started out, was there a music scene in Japan - like a punk rock scene?

Ohno: Yes.

Mike: Did you start playing in clubs?

Ohno: Yes, in the clubs.

Mike: Because in America new bands start out playing parties - like at their friends houses, ya know? Anything like that happen in Japan?

Ohno: Um, no...

Mike: Wow, straight into the clubs. What about the first Ryders release "So Passion." Was that an album?

Ohno: No, it was a single, a seven inch single.

Mike: What about "Get Good Lovin'", was that a single too?

Ohno: Yes that was.

Mike: It was a single.

Ohno: No no no, and album!

Mike: So, you you put out one single and then an album, huh?

Ohno: Yeah, one single and then one album - both on independent labels.

Mike: On Captain Records. Does that label still exist?

Ohno: No! (Laughing)

Mike: Is that stuff still available? Is it in print?

Ohno" No. No it's no longer for sale.

Mike: Is it hard to find over in Japan? Is it collectable or rare?

Ohno: I don't know. Rare maybe, but not collectable.

Mike: Who booked your first shows. Did you book them yourselves?

Ohno: Yeah.

Mike: And there was a punk scene - an audience for the Ryders in Japan in 1987?

Ohno: Yes, but the punk scene, um, our audience was different, right? Because we played at the ACB club and the ACB club audience is older, ok? The audience there probably likes the Rolling Stones, they probably don't like punk rock, ya know. They like the 60's stuff - stuff like the Beatles, the Stones, Yardbirds and stuff.

Mike: Did you play that kind of stuff, like 60's covers?

Ohno: Yeah - stuff like "What Ya Gonna Do About It." Do you know that song?

Mike: Yeah!

Ohno: And Ramones songs, like "Let's Dance" and a lot more.

Mike: So you were doing a lot of cover songs, were you doing any originals? "So Passion" is a Ryders song, right?

Ohno: Yes.

Mike: Wow, see I didn't know all this stuff, the early days.

Ohno: Um... I don't care!!! Ha ha... The point is - 1990 and on, Tsugio is our new drummer.

Mike: And Kasuga? He's your new guitar player?

Ohno: Kasuga, yeah we got Kasuga later on. We needed a different guitar player than Lou.

Mike: What happened with Lou?

Ohno: Lou, um, why... He's out! Ha ha...

Mike: Come on, why?

Ohno: Maybe it was because we wanted a different kind of sound, ok? He doesn't like the Ramones!

Mike: Your first Japanese tour was in 1988, right?

Ohno: Yes it was, in early 1988.

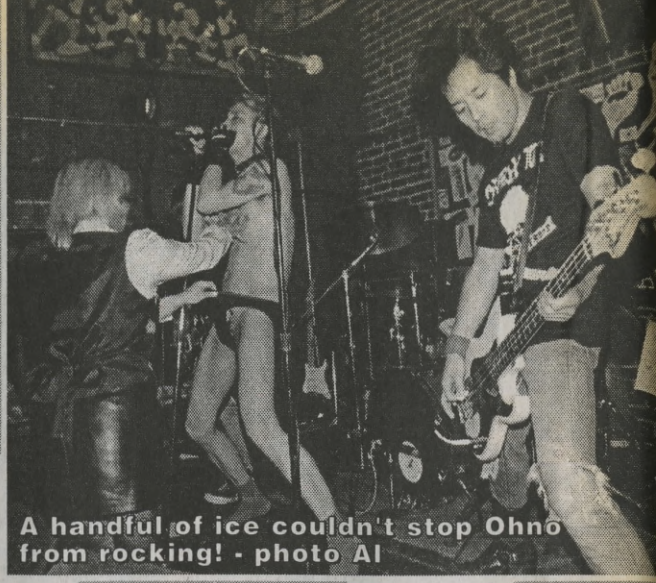
Mike: Did you go all over Japan?

Ohno: Um, oh I don't remember. Maybe, yes. That was a long time ago!

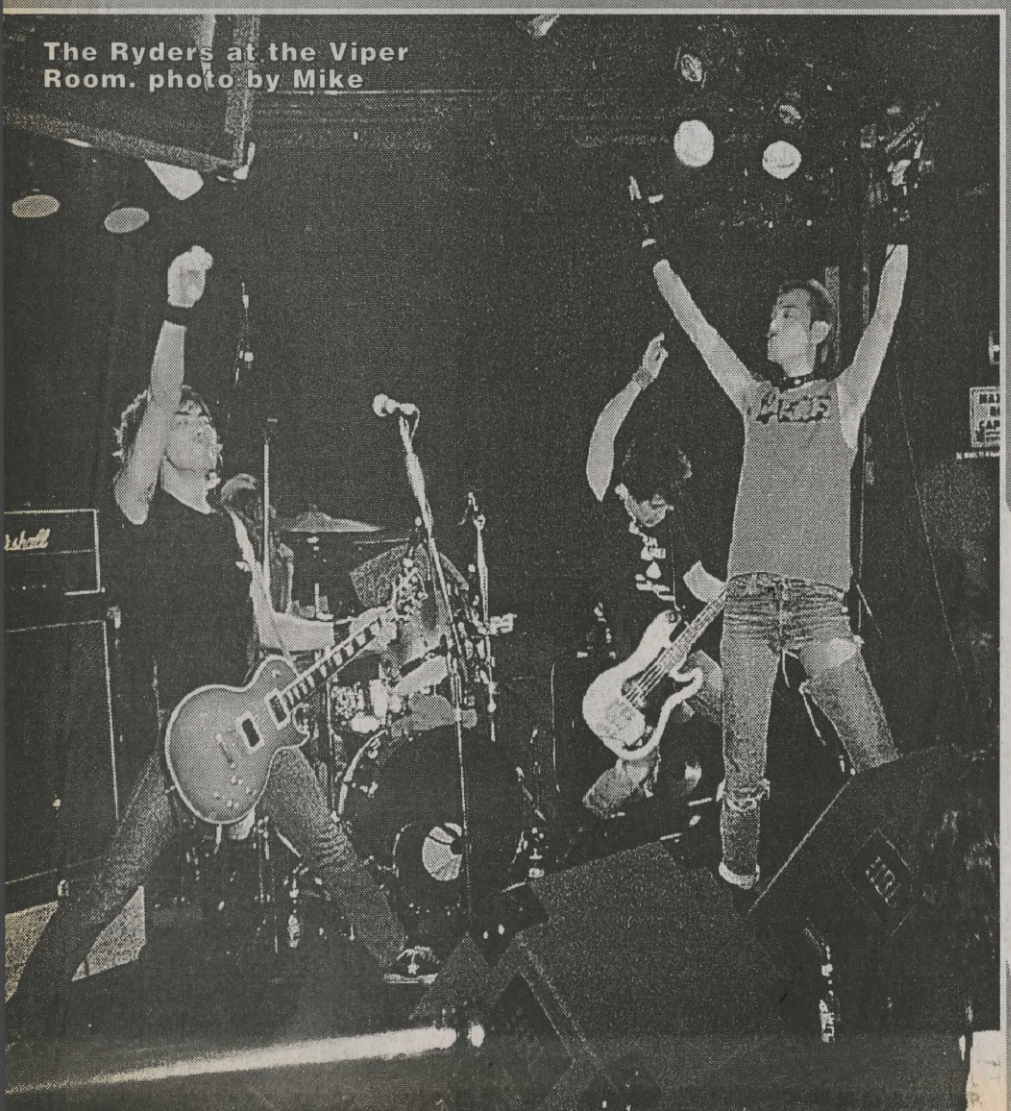
Mike: How about some of these lyrics on "All The Way," they're part English and part Japanese. Tell me about "I Like Hate." From what I can understand it sounds like you're saying "Japanese way is to work hard always, but I just want to do what I want." Is that right?

Ohno: Yes. Sometimes I want to be alone, ok? Because sometimes I hate so many people. Talking, talking, they're always talking and I don't like it. And I'm always meeting with

roll is English... American people, sometimes they think like an adult and sometimes they think like a child. Japanese people have to be grown up thinking.
Mike: When? How old?
Ohno: Oh, I don't know, each one is different, but maybe 23. After University, um, each company...
Mike: Oh yeah, job!
Ohno: Yes. Same system maybe, because after the second world war Japan is behind - yeah. America is winner, Japan is behind and in debt. Japan tries and tries but has more GNP (Gross national Product), so we keep working hard. The Japanese business man is very good, yeah, with cars and electronics and perhaps the best prices. It's very smart, right? Japan is the businessmans country...
Mike: Do you think that maybe these Japanese kinds who come to the shows - at a certain age they won't be interested in music anymore?
Ohno: Yes, maybe at 23 or 24. They're out! Finished! There's a new generation. **Mike:** I guess it's sort of the same here.
Ohno: Yes - but the Japanese rock audience is very small - only a few people. Maybe because there's so many different kinds of music. You know the word "Idol"? The American meaning is different from the Japanese meaning.
Mike: Really !? How?
Ohno: Um, I don't know, maybe for money - no mind, no spirit. They don't need spirit.
Mike: So, do you think that as the Ryders continue, year after year, that there will always be a new generation of fans?
Ohno: Yes, but fewer each time.
Mike: So you really like all ages shows.
Ohno: Yes, in Santa Cruz there were little kids slamming. In Japan that's impossible! They might like the music when they are young, but they think that the clubs are very dangerous. The youngest kids are maybe, um, junior high school age. The kids in Santa Cruz were very young! I was surprised!
Mike: Yeah, me too! (Everyone laughs!)
Ohno: Really!
Mike: Yeah. Not because they were at the show, but I was surprised that they stayed out so late!
Ohno: Yes, that was different, lots of energy!
Mike: Speaking of energy - your show is very intense.
Ohno: Yes - onstage, um... one day is 24 hours and our show is only 30 minutes to one hour. Before the shows I have to save my voice - be very quiet and save energy. Then on stage blam!!! (Makes a sound like an explosion!)
Mike: Yeah, so what's your secret!?
Ohno: Sometimes in Japan before the shows I am very nervous, but then after the show wheekkdd!!! (Makes noise like a wildman) The Japanese style is my style!
Mike: What other Japanese bands do you like?
Ohno: Each band has their own style, um, I don't care, Garlic Boys are very good...
Mike: Are they a Tokyo band?
Ohno: No, Osaka. And The Zett, Aggressive Dogs are very cool. Now so many Japanese punk rock bands have broken up.
Mike: Like who? What bands?
Ohno: Oh, um... his band!? (points to Kasuga.)
Mike: What band were you in?
Kasuga: Pogo!
Ohno: A very famous band!
Mike: Why did you guys break up?
Ohno: Many problems... Kondo (the Ryders manager) was Pogo's manager. (to Kondo) Why did Pogo break up, Kondo?
Kondo: Oh, they were a four piece band, with four separate energies and they went four separate ways.
Mike: So what's next for the Ryders?
Kasuga: Christmas!
Ohno: Yes, a Christmas show at On Air (a Tokyo club). Only one more show this year.
Mike: Then what - 1995?
Ohno: Uh, I don't know. It's a mystery, there's no schedule.
Kasuga: Recording.
Mike: How about song writing? Who writes most of the songs, Ohno?
Ohno: Yes.
Mike: Ohno and Kohji - you guys have been together the longest. Do you write together?
Ohno: Just one song and it's old.
Mike: How about you Tsugio?
Tsugio: No, drums only.
Mike: And Kasuga?
Ohno: Two songs...
Mike: What comes first: the words or the music?
Ohno: Oh, the music is first. Maybe the Japanese language has a different rhythm? It's very difficult in Japanese, the English language is very rhythmic. I think it is.
Mike: So if you translate a song from English to Japanese, the rhythm would be different?
Ohno: Um, and perhaps the meaning of the lyrics is different as well. It's actually impossible, we can't translate like that.
Mike: Is it easier rhythmically for you to write in English or Japanese?
Ohno: O English.
Mike: So do you think that maybe in the future you will be writing more lyrics in English?
Ohno: Yes, I hope so.
Mike: That's ok, but I think you should always use some Japanese became you are a Japanese band! We want to hear you sing Japanese!!
Ohno: Ah yes!
Mike: Like this song, the short/fast one (it's all Japanese). It's great! What does it mean?
Ohno: Oh, on the inside is like "I don't care", but on the outside it's, um, "he tried to please everyone." But he hates doing it. Yes, it's very cynical!
Mike: Can you explain more of the Japanese lyrics?
Ohno: I don't know. "Zoso" - we are zoso. Zoso is like a weed, you know like on the street? Not a flower! We are against society - and each one has identity. Weeds are on the outside, ok? There's rain and blowing wind, there are many troubles for the weed. The Japanese people are like flowers - protected by parents or, um, education. Maybe it's not so good to be over protected. But we are not, we are zoso!
Mike: So now you are going back to Japan and writing new songs for your next album.
Ohno: Yes, we need new songs alright.
Mike: Do you think the meaning will be different or kind of the same?
Ohno: In concept? I don't know, it's too soon to tell because this time in America I am being surprised by everything. It's a different culture with different customs - the American mind is very different.
Mike: Do you think your next CD will be different?

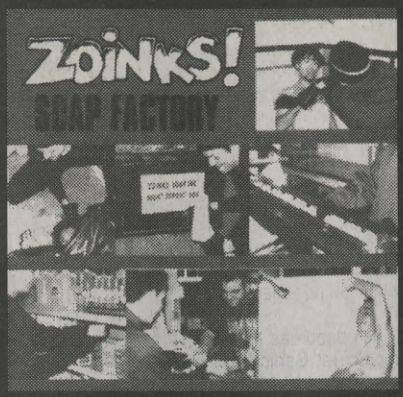


A handful of ice couldn't stop Ohno from rocking! - photo Al



The Ryders at the Viper Room. photo by Mike

Dr. Strange Delivers



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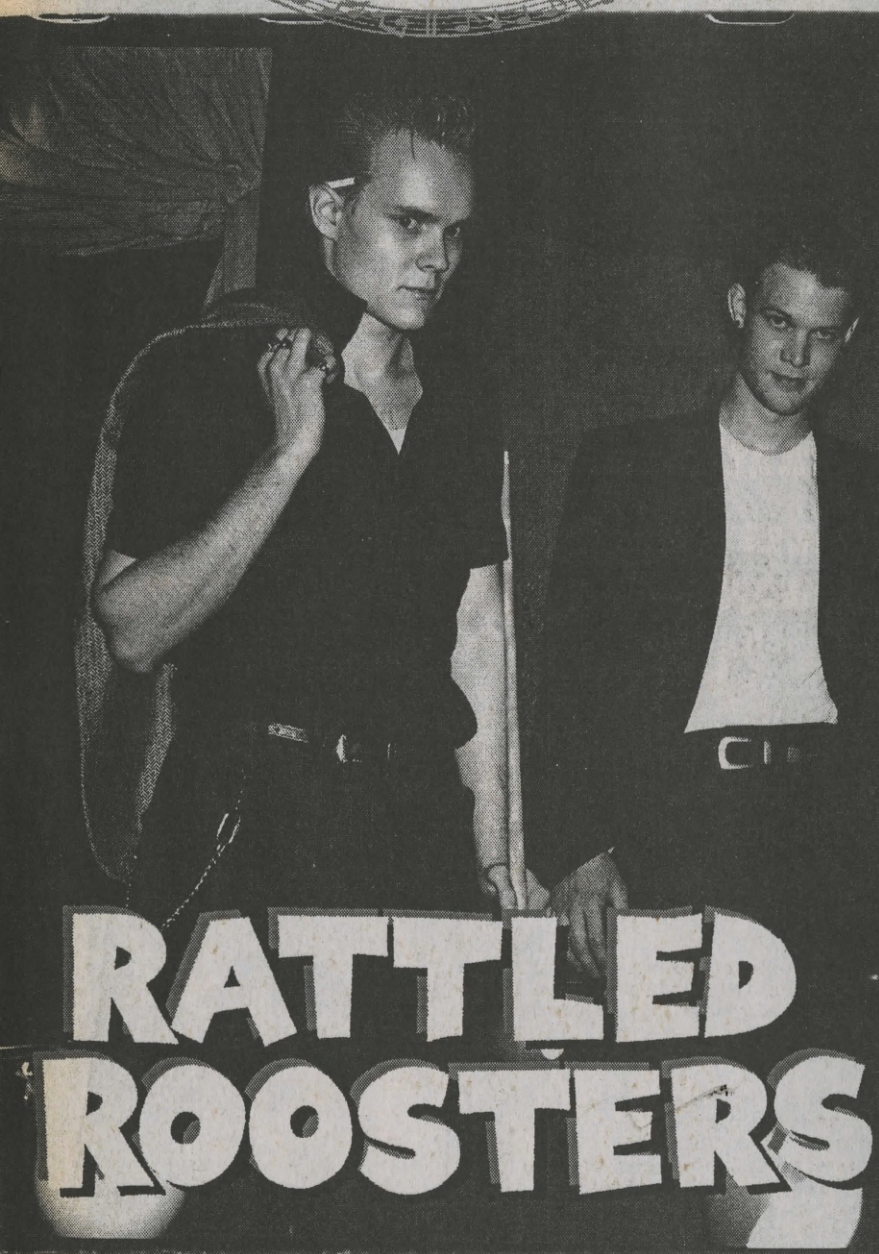
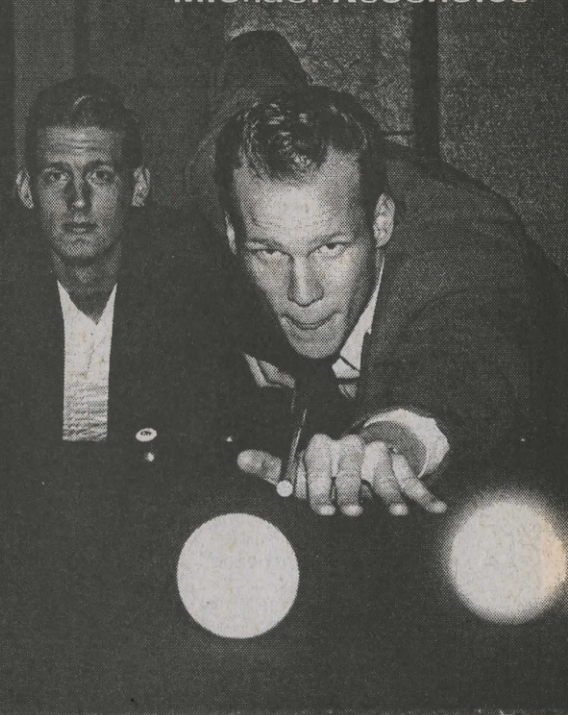
"...the thing with the Rattled Roosters is that we sort of get up everybody's ass because we're too soft for the psychos and we're not pure enough for the purists. And the other thing is we're the only band that I can think of that's cheesy enough to make no bones about loving Elvis - young, medium and fat."



RATTLED ROOSTERS



Enquiring minds want to know.... That's the theme of this interview in which I asked just about every question under the sun of this Canadian rockabilly band. Since this was my first opportunity to interview a band from Canada, the questions rode the gamut from cultural to geographical and from climatological to political - i.e. anything and everything you ever wanted to know about a rockabilly band from Canada but were afraid to ask. And you know what? They're pretty nice guys, who somehow were mistaken for dangerous bank robbers when they tried to open an account at a local Bank of America here in L.A. - a true story they told us at the end of this interview. This was their 2nd visit to Southern California and during their month- long stay they made quite a splash, playing The Blue Saloon, The Foothill, and The Derby, culminating with their now notorious Viper Room show in which famed talk- show host, Jerry Springer, got up and sang a few songs with them. The Rattled Roosters are: Reverend (Rev.) Rick on vocals; Ed on bass; Crash (Gordon) on drums and Joel on guitar. They were interviewed November 5, 1994, in West Hollywood by Mike of Skull Control/Dizbuster and myself.

Interview by
Michele & Mike
Photos by
Michael Ascencios

Michele: How long has this band been together?
Rick: Its been in existence for about 4 or 5 years.
Michele: Who started the band?
Rick: Crash and I.
Michele: When did Ed and Joel come into it?
Ed: I joined about a year and a half ago and Joel....
Joel: A couple of hours, what time is it?
Michele: So how did you know each other?
Ed: Me and Rick were going to music college and I always remember him talking about wanting to put a band together. And like three years later I got out of college and played around for a year, I was just quiting a band and I hadn't seen Rick for about four years and I'm walking down the street and all the sudden Rick runs into me and says, "Hey, we need a bass player for a band."
Michele: So you guys went to musical college, most musicians you meet do not have that kind of formal training. Were you always planning on doing rockabilly?
Rick: It was sort of a comprimise; I wanted to do music and my parents wanted me to go to school so I went to music school and I spent most of my year arguing - I was justifying Bo Diddly to my classical voice teacher.
Rick: I met Crash in late high school.....
Crash: I was doing some jazz thing and he was - one of the people that was in the jazz thing was his girlfriend's best friend who became my girlfriend. It was all very twisted....
Rick: Joel and I have sort of known each other on and off for years and years just hanging out at underage bars.
Joel: I heard about them when they first started, but I was doing the punk rock stoogie thing....
Michele: So you were a punker and you had to go through a whole transformation....
Joel: Not really. Because when I was first learning guitar I

wanted to learn the instrument as well as just being into punk and I wanted something a little meatier to practice so I picked up on Gene Vincent, Elvis Sun sessions and stuff like that.

Michele: So were any of the rest of you in the punk scene?

Crash: I think probably all of us have some sort of - not necessarily background but we all enjoy real high- energy stuff that kicks people in the butt, - becasue that's alot of what rockabilly is about. What we do is specifically like that.

Rick: Alot of the rockabilly cats I know in Vancouver are ex-punk guys....

Michele: I am a geography student and I wanted to ask you some questions specifically about Canada. I think there's a popular perception by Americans that Canada is just a southern extension of Alaska that its cold and uninhabitable.

Rick: Actually that is a misconception.....

Band: No, no, no, it's all true!

Ed: I got a new dog sled the other day.....

Joel: Vancouver is right on the Pacific Ocean so it never snows.

Rick: But Vancouver is the exception to Canada.

Michele: So where do most of the people in the nation live?

Ed: Right along the border.

Rick: Most of the people live in Toronto and Montreal; it's like the eastern sea- board of the United States, it was the place they settled in first.

Mike: I always noticed that when bands tour up there they always come south instead of across Canada. It doesn't seem like there's any place to tour in the middle.

Joel: Its like 20 hours between cities!

Michele: So what's in the center, barren, forests? Is it agricultural?

Rick: Most of it is flat and there's like cows....

Crash: And there's lots of llamas; they're used for meat.

Michele: How many times have you guys toured the USA?

Rick: Probably 500 times. Like Seattle is almost more of a hometown than Vancouver. Its partially because of this 15 hours between cities thing. I mean it's like okay what do you guys want to drive across the treacherous mountains for 15 hours to get to a city full of 12 cowboys or do you want to go 3 hours to a place with warmer weather.

Mike: Is it hard for you guys to get across the border coming into the US?

Ed: Actually we get more hassle coming back. We've got J- 1 visas and we can come down no problem.

Mike: I went up there with a band once and they sweated us at the border.

Rick: We used to sneak down and say we were playing for our friend's wedding.

Crash: Or we're going to "jam" - that was the best one, but then they started figuring it out because we were doing this every week or so and it would be the same guards.....

Rick: So they busted us a couple of times.

Michele: What are they busting you for? Is it a crime for a band to play across the border?

Ed: We're working, taking away money. It's like being illegal...

Michele: Speaking of illegal, you guys came down right at a time when we're about to have major elections. In California we have a controversal ballot measure called Proposition 187....

Rick: Yes, a few very friendly people in Long Beach explained to us that we should all vote for it.

Michele: Crime, poverty, illegal immigration, gun violence etc; does Canada have these problems like on the level that we have here in the US?

Joel: We don't have nearly the gun problem - we don't have the access to weapons. And also we've got race problems but not nearly to the level it is here - especially in L.A. you've got such a disparity of wealth - being so huge you've got the richest people in the world and the poorest all under one roof....

Michele: You don't have that in Canada?

Joel: I mean look up there. (points to the affluent Hollywood Hills). The poorest people in the world can walk down the street and see that?! And not only are they hugely rich, they're famous and they're flaunting it. I'm not saying rich people are bad but it's in their face. But anything we have to say about California is total bullshit because we're going home, I mean whether 187 goes through or not it's not going to mean anything to me....

Rick: Also we don't have the same history as your country. America was a country built out of civil war and rebellions whereas Canada was a country built out of negotiation and that's a totally different mentality.

Joel: I mean we've just had a completely different history. We didn't have a wild west. We didn't have all the flag- waving.

Michele: You mean about the guns?

Crash: Yeah about the guns and although we just had a major immigration thing happen in Canada, we let alot of people in as well.....

Michele: Yes, I've heard that for a number of years you've had an open immigration policy and now you are going to close the borders.

Joel: They're only letting in the Asian millionaires.

Ed: What's happening is like all the sudden there's like 4 or 5 different communities that are very large - mostly in Vancouver. Like everyone that's come in from China, Japan and India are all coming to Vancouver. It's creating some weird vibes between different communities.

Michele: So tell me about the rockabilly scene in Canada.

Band: What rockabilly scene?!

Michele: Isn't there one?

Ed: You're looking at it!

Rick: You find that in every city there's a small select group, literally as small as four to six people - its not like Los Angeles or San Francisco where you have 100's of people who will come to a show.

Michele: Even here I think it is dead compared to what it used to be like.

Ed: It's not really in the media enough right now. I think if it got in the media it would happen again.

Rick: It's a different world than 10 years ago.

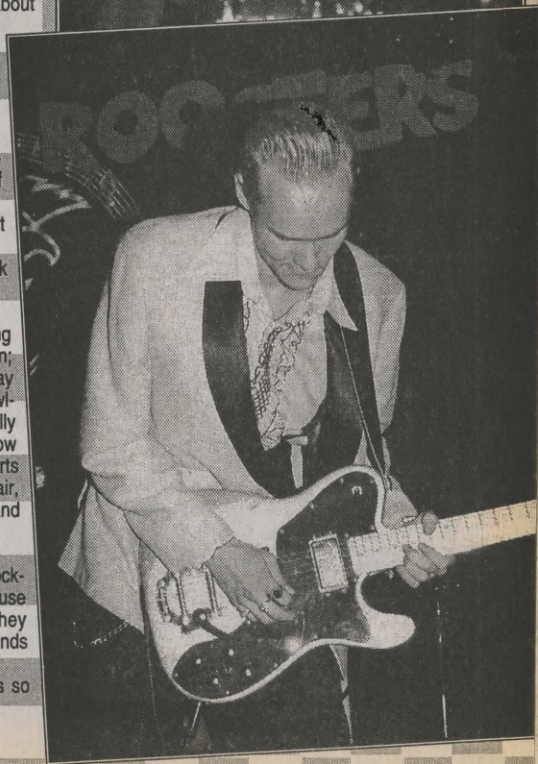
Joel: Everyone has a Stray Cats hang- over. If anything is going to happen it's not going to happen like that again; it's not going to be a big rockabilly revival. But that's okay with me because look what happens to the price of bowling shirts; they just rocket in price and people are actually bowling. They are trying to make it cool. I don't know who's behind it all..... People wearing the bowling shirts are actually bowling and they're putting stuff in their hair, but of course they're listening to bands like Nirvana and Wheezer....

Mike: Yeah everything has gotten real polluted.

Joel: But that's okay as long as we're their one token rockabilly band that's the soundtrack to their clothes, because we aren't really a rockabilly band anyway, just like they aren't really rockabilly people. We play music that sounds like they look!

Rick: One of the problems I think is that the place is so

"Everyone has a Stray Cats hang-over. If anything is going to happen it's not going to happen like that again; it's not going to be a big rockabilly revival. But that's okay with me because look what happens to the price of bowling shirts..."



huge that you end up having like maybe a hundred people that only like truly authentic rockabilly, and then you have a hundred people that like only hard- edged psychobilly. You have all these different groups whereas, in a smaller city they can listen to Big Sandy and they can listen to the Meteors and go "Wow, I love both those bands," as opposed to here where people who would listen to Big Sandy would hate the Meteors and vice versa.

Michele: I just interviewed a psychobilly band and when I asked them about psychobilly they said that the rockabillys don't like psychobilly and they're too small to get their own scene going, so they end up associating with the punks who don't really have an agenda.....

Joel: Yeah, the thing with the Rattled Roosters is that we sort of get up everybody's ass because we're too soft for the psychos and we're not pure enough for the purists. And the other thing is we're the only band that I can think of that's cheesy enough to make no bones about loving Elvis - young, medium and fat.

(everyone laughs)

Joel: He was the perfect superstar. He was young and cool and made excellent music, he looked great and dressed great and then in the 1960's he turned into this cartoon movie dare- devil where he's always a singer and he drove a speedboat and then in the 70's he turned into a circus geek.....

Rick: A total Vegas clown....

Joel: Yeah, he was entertaining, at least amusing in every decade. The thing is purists....

Michele: Can you please explain what the difference is; what's a purist?

Joel: The purists will look at the tag in this shirt and say okay this has a label that says what the fabric is so it's probably 60's so I won't wear it because in the 50's it wouldn't have the wash instructions it would just have a label that just says who the taylor was.

Michele: So the style is really regimented then. Well, what is the difference musically?

Joel: It's got to sound like the music in the 1950's.

Rick: Like Big Sandy is a fantastic band and he has that authentic 50's sound down. It's it's like listening to a record from the 1950's.

Michele: About your clothes, you're definitely one of the best- dressed bands I've ever seen...

Crash: Yeah but god, our dry- cleaning bills.....

Joel: You can't imagine how sweaty you can get; you're up on stage under the hot lights rocking your heart out in wool pants....

Crash: And a jacket and sometimes a vest AND a shirt....

Michele: I was amazed you were going to play in those suits....

Mike: We saw you at the Blue Saloon and you were doing the guitar thing on the ground, and she's like, "Oh, my god. He's going to ruin his suit."

Rick: Oh really? I've actually already ruined two or three white jackets this tour....

Joel: He's addicted to white jackets but he's also addicted to floors. We haven't done laundry in awhile every single shirt has like "bar- room floor" all over it.

Michele: So where do you shop?

Rick: We have thrift shop buys...

Joel: Our clothes are designed by Grace Tibado...

Rick: Actually we do get people to make us stuff. There are a number of people who've seen us and have wanted to design stuff for us.

Joel: We've also been at it for awhile, like even before the band I was collecting frilly shirts...

Michele: Meaning you guys are good shoppers...

Rick: We're compulsive shoppers.

Joel: You know I can't afford guitar strings, because I need to buy some black slacks and a new shirt today....

(the interview stops while we admire Joel's ensemble)

Michele: So I want to ask you guys about your musical career, finally!

Joel: No, lets talk more about our clothes!

Michele: So how long has your CD been out and did you put that out yourselves?

Rick: Coming on two years. We put it out independently and we are right now in the process of getting it picked up for distribution through Bang On Records.

Michele: You've got the coolest logo, who designed it?

Rick: I did.

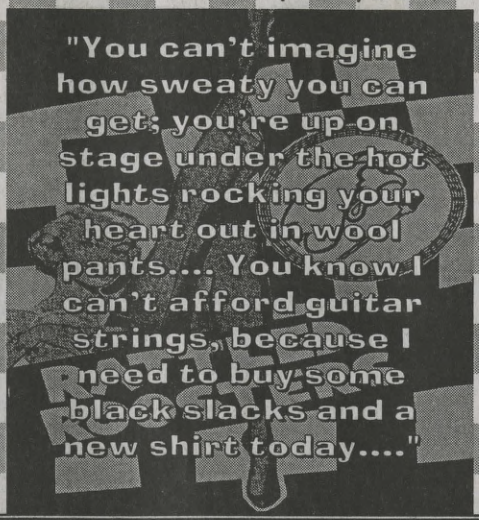
Joel: It's like a cyberpunk Foghorn Leghorn.

Michele: Where did you come up with that idea?

Rick: We'd settled on the name Rooster and.... I don't know it sort of evoked the name...

Michele: Speaking of that, where did you come up with the name for the band.

Rick: That's a good story. Early on we were originally called "the Roosters" - The band was myself, Tony on bass, and



The Roosters rock the Viper Room with Jerry Springer!

Dave, a harmonica player. Dave wanted to start a bluesy garage band and Tony our old bass player and myself wanted to start a rockabilly band. So we started this bluesy garage rockabilly band. Crash was on drums and we were called The Roosters. Then one day I was walking home, listening to my walkman, and on the radio I heard, "....And tonight, playing at Gabby's country Cabaret, are The Roosters." I thought, either we have a date that I don't know about tonight or there's a country band called The Roosters. Sure enough, there was so we added Rattled as a prefix being sort of the most descriptive "R" word we could think of.

Michele: So have you guys ever toured out of the states, like gone to Europe?

Rick: No, we should. As a matter of fact, we are going to be released on an American rockabilly compilation which hopefully will open some doors for us. Basically we've only toured Canada and the United States.

Mike: Have you thought about moving down here?

Band: Yeah, we've thought about it.

Rick: This was our first, let's get a little place and experiment.

Crash: There is a nice thing about doing the relocation thing and still be able to go back home to Canada because there's a lot of things that I think all of us would miss in Vancouver.

Mike: Yeah, there's like a million bands down here and the bands that play consistently, it doesn't matter who you are eventually you've going to burn out your audience.

Joel: It happens a lot faster if you stay in Vancouver though because the pool of people is so small and bands kill themselves just playing two or three times a month.

Rick: The thing is we consider Bellingham, Seattle, Tacoma - all of that local, so we play weekly, but in Vancouver we'd be lucky to play more than once every month or two.

Ed: Vancouver's club scene is very political because there's so few clubs that are actually good places to play. They have the power to say, "Do what we want, don't play the clubs we don't want you to play..."

Michele: They can actually do that???

Ed: We got cancelled one time because we played another club the week before...

Rick: We'd rather go play somewhere else than have to go through that.

Ed: We get calls to play in L.A.....

Joel: But no one gets paid in L.A. and we can't even get arrested in Vancouver...

Rick: We can get arrested in L.A. real quick, what was it four hours?

Band: Two hours.

Crash: That's an interesting story. We went to the Bank of America on Sunset to open an account and it took a long time because...

Ed: We're from overseas.....

Band: Overseas?!?!

Crash: Ed is NOT a geography major....

Ed: Whatever! ....Out of town....

Crash: You have to go through a lot of bureaucracy and Rick's in the bank for awhile and we're just standing around waiting for him....

Joel: All dressed in suits....

Ed: With big guns.....

Crash: A Brinks truck arrives and I guess we sort of looked like something out of Reservoir Dogs or something and we're standing around the parking lot by the entrance and this Brinks truck pulls up and then another one pulls up. They're kind of standing there and.....

Ed: And we're wondering why it takes like 45 minutes to take money out of the bank..... And I wonder why that guard is looking at us and cocking his shotgun like that.

Rick: So I'm inside and the security guard says to me, you might want to go check on your friends there seems to be a problem.

Michele: So you, Rick, were inside and the rest of you were waiting outside by the Brinks trucks?

Rick: Yes.

Joel: There were helicopters circling over our heads....

Rick: So I come outside and there's this guy with a shotgun and I said, "I hear my friends are having some trouble..." And he says: "Are you with those guys? Go back inside." So I go back inside to finish my business. I walk out 2 minutes later and I see these guys sitting on the corner, a hedge in between them and probably about 15 or 20 cops all lined along the other side of the hedge, which they were totally oblivious to. So they came up to them and said, "Freeze, get your hands on your head." And I was like, "What did they do?! What did they do!?"

Joel: I was in heaven! I love being the center of attention!

Michele: Well how did you get out of this?

Rick: They realized we were a bunch of Canadians in a rock n roll band. I guess they felt pretty stupid pulling guns on us.

Joel: Well if you're a driver of a Brinks car, I can forgive a little paranoia. You go to work and every day you think, is today going to be the day?

Mike: They just shot a Brinks car last week.

Rick: Yeah, I heard about that.

Michele: So did you open a bank account then?

Rick: Yes, we opened an account and we'll have a local phone number here you can call.

Michele: So are you thinking of really moving here, I mean you're establishing a bank account and phone...

Rick: Well lets just say it's not out of the question.

Michele: Well, I think that about covers all I wanted to ask, did you want to ad anything?

Joel: Did we talk about the U.N. thing?

THE END

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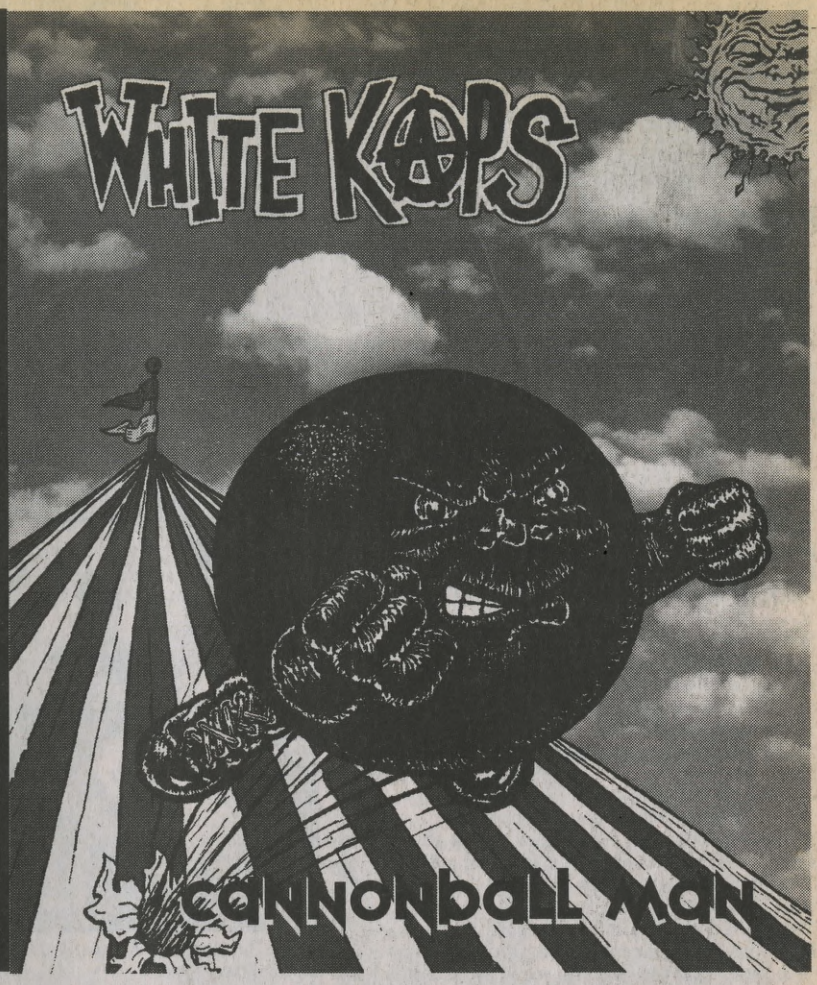

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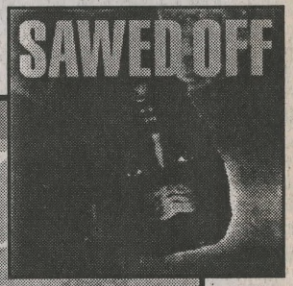

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unwritten law

I describe this band as what you would expect Minor Threat to sound if Dave Smalley was singing and writing songs for them. You may have a different comparison or description, but there can be no doubt that this is one top notch punk rock band that knows how to write some really kick ass catchy songs. They recently came out with a full length CD called "Blue Room" on Red Eye Records (P.O. Box 16717, San Diego, CA 92176). You suck if you don't get this one.

Unwritten Law interview by Ted

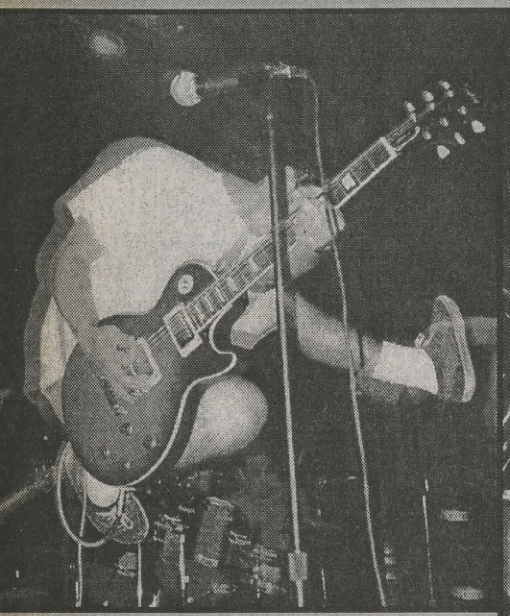
Ted: Why don't we start off with name, what you play, your age, and favorite AC/DC record.
Rob: I'm Rob. I play guitar. My age is 24 and my favorite AC/DC record would have to be "If You Want Blood, You Got It".
Scott: My name's Scott. I sing. 21. Uh... who's AC/DC?
John: My name is John. I play bass. 22. My favorite AC/DC album would have to be... probably "High Voltage" because "It's a Long Way to the Top" is a bad song.
Wade: My name is Wade. I'm 21. I play drums and my favorite AC/DC album is "Highway To Hell". That's the best one.
Ted: Nuh uh. "Powerage" is.
John: "Powerage" was my second choice.
Wade: The last song by Bon Scott on the last album. "Night Prowler". Richard Ramiraz. The song that made him kill. That's cool. That's a rad album. I just got it at the pawn shop.
Rob: "Dirty Deeds" is good, too.
Ted: All the one's with Bon Scott are good.
Rob: Then they get the constipated guy.
Ted: Yeah. Have you heard his voice now on that last live album? Let's have some background. How long have you guys been together?
Wade: A long time.
Scott: Three years.
Wade: You got Scott. Rob came in. Then Scott came in. We got John. Then we got the kid (***).
Ted: Is this all your first band?
Everyone: No.
Ted: What other bands have you been in?
Wade: Scott came from Spike Kids.
Scott: Yeah, I was in two different ska bands a long time ago.
John: I was in a metal band when I was 17 or 18.
Rob: I just used to take lessons and hang out and play in my room.
Wade: I found him at a fat kid's house.
Rob: I met Wade through a friend. I used to go over our friend Aron's place all the time and play guitar. Just got in a band with him and our other bass player went to jail so we got this other guy named Jeff Brim. Then we did that demo, that six song demo that we put out. That was like '92. We had Scott then, too. So it was me, Wade, Scott, then this guy named Jeff Brim on bass. Then we got rid of him and got John Bell, and after we got John Bell...
Wade: There's a million stages, dude.
Rob: ...we played some more shows and then we added the second guitarist, which is Steve Morris. He's not here. He's 17.
Wade: Right up to the CD we did it with this line up.
Ted: You guys are all from Poway or thereabouts (hick suburbs on the outskirts of San Diego), has that inspired you to play punk rock or anything? (some laughter)
Wade: Of course. Of course.
Rob: We'd probably just play the same thing if we lived anywhere around here. Southern California in general.
Wade: See, not all of us grew up "punk rock". Rob and John were hessens.
John: But I loved punk rock. None of my metal friends understood why I liked it and shit.
Wade: Rob liked it in Arizona.
Rob: When i was a kid I listened to it.(talk about high school...)

Scott: Did they have Abraxis (a reform school) when you went to Poway High?
Ted: Yeah. I didn't go there or anything.
Scott: That's where we're all from.
Everyone: Yeah. We all went to Abraxis.
Rob: Except for our current guitar player who's still in high school right now. He goes to Rancho Bernardo.
John: I went for about 7 weeks.
Scott: I went before I burned down the school.
Ted: What's this?
Scott: I lit one of the classrooms on fire.
Ted: How did the rest of you get to Abraxis?
Rob: I just never went to school. Ditched class alot.
John: My hair was too long and they decided to weed me out...
Scott: ...with the other white trash.
John: Anyone's hair who was beyond a certain length went to Abraxis and you're told to sit on a couch until you learn how to do your work.
Rob: I got an Abraxis diploma, man.
Wade: I remember doing drugs in every classroom.
Scott: I went to Abraxis to get my dope.
Wade: Exactly. That was a cool place. Rad memories there. We played there, in fact. About a year and a half ago at a weenie roast.
Ted: At Poway High?
Rob: Abraxis.
Wade: We got asked to play, what, the prom? The Homecoming?
Scott: At Poway High.
Ted: No way! Are you serious?
Wade: I guess we denied that one or just forgot about it.
Scott: I don't know.
Ted: Isn't that really weird, though? A total punk rock band being asked to play a high school?
Wade: Yeah. You can't really get the right crowd. They don't really go with the punk rock thing. Everyone's just watching you. Makes you feel like a complete weenie.
Ted: When I went to Poway everyone was into all these new wave bands.
Scott: It's the same thing now. Except now it's the Offspring and Green Day. It's the same thing. Just two different bands.
Ted: Yeah, but those bands are a lot cooler than the Depeche Mode and Cure.
Wade: That's definitely the punk rock music has gotten...
Rob: It's alot better than the keyboard thing, but as far as popularity, those are the bands that are "in" now. The cool bands.
(everyone starts bagging on the Human League and Flock of Seaguls)
Scott's roommate: Thank's for getting toilet paper, man. I've been wiping my ass with cotton swabs.
Ted: Now there's alot of San Diego bands from the "Soma scene", is that where you got your start?
Everyone: Yeah.
Wade: That's where we got exposed to major crowds.
Rob: That's where the immediate exposure came from.
Ted: Is that where you mostly play all your shows now?
Rob: No, we play all over the place now.
Scott: We tour and stuff, but in San Diego we're still playing Soma and stuff. A few other places.
Ted: You seem to be separate from that Casbah/Headhunter clique. Is that something that just happened or is it something that you kept away from on purpose just because you don't like that scene or something?
Scott: No. I don't like that scene, but it's from a comment I made at the May Day show. That's how that whole...
Ted: Yeah, I saw that. I had to leave in the middle to check out Tanner, but you fucked shit up at that show! After you played, the security got totally uptight and strict.
John: That was fun.
Scott: They didn't know what was coming.
Ted: It was great. A big eye opener. The whole place came alive.
John: Can't wait 'til next year's.
Ted: Are you going to play next year's?
Wade: Hopefully they'll let us.
Ted: What did you say?
Scott: I said "We're not a fucking Cargo band" right after "Superficial Society". Because we got an early daytime slot (somewhere around 1pm) and we were pulling more people than any of those bands pull. It ticked me off that all those bands were in the nice slots and we were in there in the middle of the day with the fuckin' sun in our eyes and shit.
John: It comes down to being either a Soma band or what was then the Casbah, you know, what was supposedly the "in" college scene crowd.
Scott: Yeah, the "indie" shit.
John: That was supposed to be the underground scene. Not Soma. Like Unwritten Law or Sprung Monkey, Buck 'O Nine. Those bands were not supposed to be the bands that were "big draws". Even though those were the bands are drawing way more than all the Casbah bands. It's like they don't count because they're kids. You know, all ages and stuff.
Ted: That's another thing. The over 21 crowd is just all a bunch of people who all go out and get drunk together and they are at all those shows together, but I never see any of you guys around. So I was wondering if that was on purpose or...
Wade: I went to one show at the Casbah. I saw Failure there. They played with Rust and Inch. Failure, I think blew away the whole show. Everyone was too cool to move around. And I couldn't handle it because Failure is a phenomenal band and I was really wanting to get into it and everyone was like "Calm down, spaz". It makes you feel old.
Ted: Man, when I go to the Che Cafe or Soma or the World Beat Center, I feel so old.

"...at every show I make sure to say that UFOs are real."

John: Oh yeah.
Rob: But that's where the music is, is in the kids, man.
Scott: People are listening to music at alot younger age now, you know? People are getting into music now who are 11, 12, 10, so by the time they're 12 they're buying records and they already have their own opinion on music, unlike 10 years ago, it was people that were 14,15; and 16 when they started getting into music and by 18 they were "into" it and going into clubs to see certain bands. Now it's starting really young.
Wade: We just play what we want to play. What the audience is, is just who...
Rob: Who happen to enjoy what we are doing at the time. The whole "scene" just happened to come along at the same time we were trying to write these songs and do what we thought was cool.
Ted: I'm just amazed about how into it some of the kids are. (I relate the story of the last Unbroken show I saw- - > it's in my column)
Wade: That's what makes a show rad. It could be like that (a third capacity) and that would be a better show than a full house being boring. By far. The energy is the main thing.
(the phone rings. Scott's roommate answers)
Scott: Ask him if he found my hat last night, dude.
Scott's roommate: No. He sold it to a small child for ten dollars.
Scott: Fuck. That's bullshit.
Scott's roommate: It's not in there. It's not in the car. His dad thoroughly searched the car for drugs and he did not find a hat in there. He found beer cans and shit like that...
Wade (pointing to the UFO painting that's above the couch): That's a rad UFO.
Ted: Are you guys into UFOs?
John: Oh yeah.
Wade: I'm way into UFOs. I even got my alien/UFO logo (pulls a drawing from a folder of stuff). I'm way into the alien issue. In fact at every show I make sure to say that UFOs are real. (I start telling them about all the UFO coverage Flipside has done in the past few issues)
Ted: Have you guys ever seen a UFO?
Scott: No. Never seen one.
John: Yeah. We saw something weird coming back from Arizona. Like just sitting in the sky. For two hours. It didn't move. It was like a hole in the sky like way far away.
Wade: (?) driving to Phoenix and back. There's amazing airports out there and people don't even realize it.
John: We were driving when the sun was going down and it was there for like two hours, way far away.
Wade: It was black. It was solid. It was far away. It was a solid rounded object.
John: It wasn't moving. No exhaust or nothing. It was just sitting there. And then the sun went down and we didn't see it.
Ted: Was this around civilization?
Wade and John: No. It was in the middle of... it was way over the mountains. You can tell you can't go down there. On the I- 8 between Phoenix and San Diego.
Ted: Have you been watching all those "Encounters" shows on Fox?
Scott: Fuck yeah.
Wade: We've been watching them all the time.
Ted: I got them on tape.
Wade: Yeah, they're just getting people a little bit awake for the situation.
Scott: Yep. They're starting to use the television as a mass persuasion to get us ready for the fucking invasion.
Ted: That's what they say.
Wade: We're going to have a song coming out about them.
Ted: They've been saying that there's a big conspiracy with our government and UFOs.
Scott: There is.
Wade: They're just hiding it up.
Scott: They have crashed fucking UFOs that have crashed on Earth and they had dead corpses of the aliens.
Ted: We printed a picture of one. I don't know how real it is, but...
Wade: I got a picture of a burnt alien... I got massive photos.
Ted: So let's talk about your CD. Or your 7". Or both.
Wade: Not the 7".
Everyone: Let's talk about the CD.
Ted: What do you guys think about the 7"? How come you don't want to talk about it?
Wade: It's a collector's item. It was recorded by a heavy metal mixer. He (?) dealt with heavy metal bands. It was a horrible mix and the CD turned out much better.
Rob: We weren't really happy with the quality or the recording. We didn't spend alot of time on it. It speaks for itself. It doesn't sound the greatest.
Wade: It's a 7". The cover turned out cool.
John: First thing we put out.
Rob: Yeah. The artwork's cool.
Ted: I thought the same thing. I thought the CD had tons more energy and sounded better.
Rob: We're happy with the CD a lot more.
Wade: Jon Gold did an excellent, excellent job on it. We got rushed in the studio a little, but it turned out better than we thought.
Scott: Pretty shitty. Mastering saved it.
Wade: Next time we'll have a lot more leeway with the next CD.
Ted: How many more songs do you have that you haven't put out yet.
Wade: Probably a dozenfull, but they're not put together yet because we've been lagging.
Scott: Yeah, but we have a new record's worth.
John: We just need a practice room.
Ted: I noticed on the CD you all thanked "mom and dad". Are your parents really supportive and stuff?
Rob: Yeah.
Scott: That would be his (Rob's) parents.
Ted: Your mom set up this interview, basically.
Rob: 'Cause I'm never at my house...
Scott: 'Cause Rob's all American.
Wade: He's the most all- American boy.
Scott: He's bun boy!
Rob: I got the world's tallest thermometer, too.
Ted: What I'm trying to say is that you wouldn't think parents would be too into their kids playing in a punk rock band.
Rob: Oh yeah. They're always supportive. A lot of our parents came to the CD release party that we had at Soma last August.
John: Not my parents.
Wade: Hi mom! I'll see my dad for the first time in Florida when we play there. First time ever.
Rob: They loan us money and stuff when we're on the road. Then we pay them back.
Ted: Wow. That's great.
Rob: Yeah. They're cool about it.
Wade: Kind of. We kind of make our own money too, sometimes. But hopefully, like... because my mom and alot of our parents think we're going to be making alot of money soon, they usually don't throw in until awhile later...
Ted: Do you guys think that?
Everyone: No.
Rob: My parents get to go to college and make a real living.
John: Hell, I got a job for money.
Rob: Yeah, John works as a chef.
Wade: I make erotic love magnets I'm selling at killer prices.
Scott: He's selling them on the road.
Rob: He makes porno magnets and he puts them on all the vehicles of the bands we play with on the road. These elaborate porn scenes on magnet paper.
Scott: The bands we play with, he sticks big cocks with on their vans.
Rob: And they drive away. "OK, bye!" and they just drive away. And they must find these things and go "OH! A porno magnet!" and they don't know who did it!
Scott: They end up in the next city with a big cock on their fucking van!
Rob: Now all those bands will know it was us if they read this.
Scott: And they drive down the freeway with cocks on their vans.
Wade: We drove all the way to Arizona with a big cock on the side of our van.
Scott: That's where we got the name for our tour van. It's called "The Cock".
Wade: We drove the Cock through Beaver, too, on the way to Utah.
Scott: Cock went through Beaver.
Ted: On your CD, you thank Battery Club. Is that Riki Rachtman's band? Or is that another one?
Wade: Yeah. It's Riki Rachtman and DI, mixed.
John: Actually it's John Bosco and John Knight from DI and then Riki Rachtman and one other guy. We did two or three shows with them. It was pretty cool.
Ted: Where did you guys play with Battery Club?
John: They were on the Offspring tour.
Ted: What did you think of them?
Scott: I thought DI was good.
(laughter)
Wade: He wore alot of logies (?).
Ted: Last time I saw Battery Club they did an Avenger's cover.
John: Yeah. They did some DI songs. They were OK. I never heard any of their records, so I didn't really know what to...
Ted: I didn't know they had a record.
John: Yeah, I don't know if they have one.
Scott: They did an Adolescent's song. "No Way".
Ted: They had Tony Adolescent sing that with them when I saw them last.
Scott: And Riki Rachtman had cool tatoos.
Wade: I gave him crap the first night. The second night he was pretty cool. For years I would have seen the guy just to give him shit for all the stuff he used to say on the Headbanger's Ball. I used to go "God, I want to kill the guy!".
Ted: Yeah, but he's told what to say on that show.
Wade: I finally figured that out when I got to know him as a person. You could tell that he actually...
Scott: He was actually really cool when we got to talk to him.
Wade: ... did know and you could tell that...
Scott: ... he knew what was up and that he had been around.
Rob: Alot of times you get the reaction "Riki Rachtman. Fuck him!". From alot of people, that's the first thing you hear: "Fuck him!". All the time.
John: The first night we were all making fun of him. The second night we were kind of hanging and talking to him.
Wade: We did find out he was a cool guy. Really.
Ted: I think alot of people are jealous.
Rob: Alot of people think of it as "years ago he was listening to Motley Crue and spandex and then he changed with the times"...
Wade: Yeah, I think it was his instant heavy metal to punk

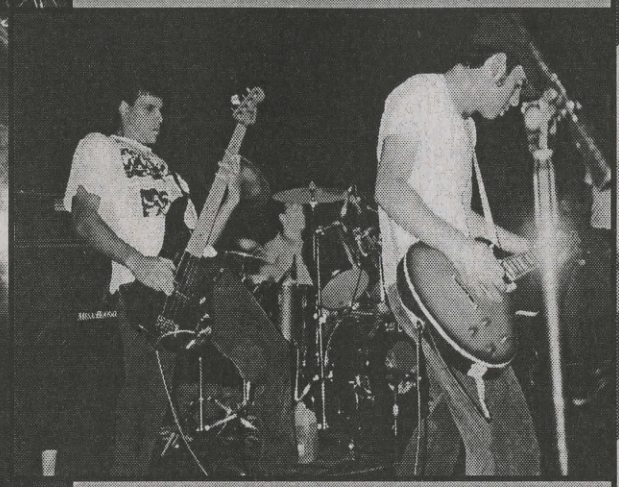
rock change.
Rob: But you know, think about it, to be successful at his job, he's gonna have to change with the times.
Scott: And he knew, when we talked to him, he knew what was up.
Rob: He was a totally nice guy. Not stuck up or anything. He would talk to anybody. He was a really nice guy. It's easy to form images of people who are on TV without actually meeting them.
John: I was definitely more stoked to hang out with members DI than him, though. I've been wanting to talk to them for years.
Rob: Yeah, the guys from DI were really cool.
Scott: Yeah. They smoked pot too.
(laughter)
Wade: I love DI, man.
John: They were throwing water on the monitors where we were and pissing off the sound guy.



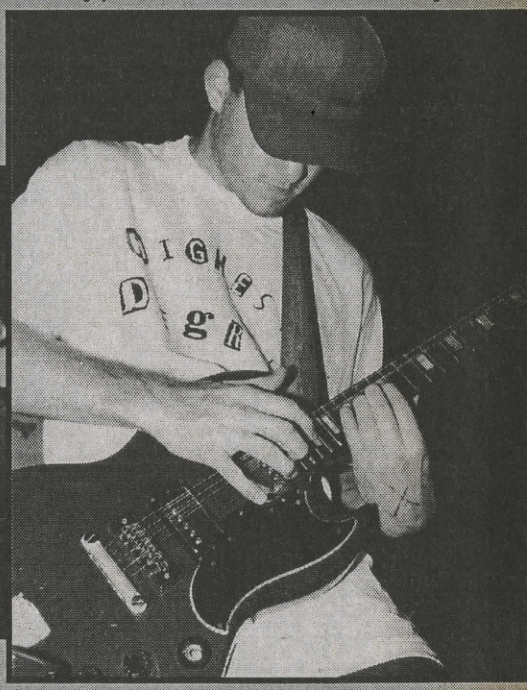
Rob: They were happy to see somebody from California, too, with the same mentality. When you're in Salt Lake City people tend to be a little strange.
Wade: Bunch of mormons.
Rob: It's not that they're mormon. That has nothing to do with it, dude. There's mormons that are pretty hardcore.
Scott: My girlfriend's a mormon.
Wade: That was the...
Ted: Come closer. I don't know if this is picking up as well as it should.
John: Good.
Scott: We're all getting drunk now towards the end of the interview.
Ted: Which one of you guys was just in jail?
Wade: That was me.
Ted: Why were you in jail? What happened?
Wade: I beat up a cop.
Ted: That will give you punk points!
Wade: They (the San Diego Reader) printed an article and called it like "Youman in Chains" which is kind of a harsh label because I'm not really scarred for life. I was at a party and I beat up a cop because they were hitting me and ended up taking two of them on, but then they turned around...! I ended up getting the shit beat out of me. Pepper sprayed. Had to do 30 days in jail. It was my first offense. And they had really screwed me because the Poway cops, the sheriff there is really horrible. (They have) bad reputation of not being not being really good cops. And it's scary because they're awful cops. I did my time and I'm out and I know I took one of them out and they aren't a cop no more so that's one less hazard...
Ted: First of all, how did you end up getting into a fight with the cop?
Wade: She just asked me to put my hands behind my back ...(?). She said, quote: I was yelling at people to riot the police because they were breaking up the party.
Ted: And were you?
Wade: No. I wouldn't do something that stupid. I mean, I wouldn't. I just didn't. And I ran from her like a dumbshit to the house and they chased me. The door was locked. They slammed me through the door and then the fight was on and I had bad night. These were just horrible cops and I fought them and they lied in court and I did time.
Ted: How did they lie in court?
Wade: They just made it sound like I was...
Rob: Wade had the power of a burst of bull as he launched a 180 pound woman back through the door and through the window on the other side of the house. You know, that kind of shit.
Wade: I'm not really that big of a person. They just made me sound really horrible.
Rob: Like Hulk Hogan.
Wade: They didn't control it. They were hitting me all over with clubs and everything and I was just adrenalin fighting back.
Scott: They Rodney Kinged you because you are white trash.
Rob: Three different departments.
Wade: Basically I ended up doing time because if I would've went to trial, it would have screwed up all our tour dates. And I didn't want to do that. So I had to plea bargain and since I did that I got accused of something that I really didn't do and had to deal with it. And I had to do time in jail in San Diego which sucked. I got out and then we went on tour like two days afterwards. I'm on probation, but now it's lowering down because there's been alot of write ups and things on the police in Poway and what they've done to me and that people should realize that it was bullshit.
Ted: So did you cause one of them to lose their job?
Wade: One of the retired because "they had bad headaches" and the other one is still on the force. She's fat still. And still doing her bad job. I guess she's legal still, but she don't mess with me. Every time I see her she always drives away from me. So I don't know, (in a funny voice) Maybe she don't want another working.
(laughter)
Wade: I got on all the newscasts. There was like 5 different departments of police that showed up that night. It was gnarly.
Ted: When was this?
Wade: It was November 6th of last year. I went to jail May 2nd.
Ted: Now did you learn anything from this?
Wade: I learned that you can't beat up cops. You have to get them back in different ways besides physically, because you're not going to win. They'll just beat the living shit out of you and get away with it. The cops here are Nazis.
Ted: What does "C.P.K." stand for?
Rob: Crazy Poway Kids.
(we start talking about songs on the new CD)
Wade: Alot of them are older songs that we redid.
Ted: Three of them were on the 7".
Rob: Actually five of them off the CD were off of our six song demo. We redid "Kill to Breathe" on the 7" and then we took "Blurred". That's a little different on the CD than it was on the 7". "What About Me" we added to the CD. We wanted the good sound quality for all of our songs. That's why we redid them all. People love the demo just for the songs, but they didn't really like the sound quality. So that's what we wanted to do. We wanted to add some new songs to the CD to make it for everyone.
Scott: For everyone who lives in San Diego, it might be kind of old, but to everyone else it's brand new. The songs on the demo we definitely wanted to have (available) for everyone else.
Ted: I've only seen you guys twice. At the May Day Festival. And with Possum Dixon at the World Beat Center.
Rob: Yeah. That was with the Dead Milkmen.
Ted: You covered "I Will Refuse" by Pailhead at that one.
Rob: We do that one almost every time.
Ted: What other covers do you do?
Scott: Seven Seconds. Black Sabbath.
Wade: The Doors. "LA Woman". Black Sabbath "War Pigs".
Ted: Do you? Do you speed it up a bit?
Wade: Kind of.
Rob: A little bit. We try to do it kind of authentic, but it comes out metal.
Wade: We do "Mommy's Little Monster".
Scott: We don't like to do that many covers.
Wade: These are just covers that we know.
John: We want to do "Ace's High" by Iron Maiden.
Wade: That might be on the next album. Or "Turbo Lover".
(laughter)
Rob: Maybe a Motorhead song. Not new Motorhead.
Wade: I like the new one. "Fat Bastards".
Ted: I haven't heard it.
Wade: It's good. They went back to the old Motorhead style.
Rob: They'll be at Soma on the 10th (Dec). Can't wait. I already called Len to reserve my position to meet Lemmy.
John: I jammed with their guitarist once. He was wearing lace booties. It was three in the morning. I was living with this chick who was like a friend of his girlfriend here in San Diego and he just came back from Argentina and he was hanging out at her house in Pacific Beach and just sketching out like all night. He just got off the plane. He was wearing these weird laced booties and shit and he was acting weird. Not like you would expect a guy from Motorhead to be like real tough. He was kind of like fucking queer or something. But you know he had a chick there. Two of them, actually. So he was doing good.
Scott: He was doing better than you.
Wade: John let him listen to the "Blurred" song on the 7"

before we had lyrics and he's like "Yeah, I like this. It's OK. We don't play that often". And the new album came out like two months after that and it had a song with the exact same riff in it.
John: I don't think they really...
Rob: It could be just total coincidence. Because we have songs that people could say have riffs that sound like other bands, too. That happens in all music.
Scott: Especially nowadays because everything is just the same regurgitated guitar riffs anyway.
Wade: But it was completely the style that he was completely avoiding. "March or Die". They even had a song called "Bad Religion".
Rob: I could tell you about my friend Dan Mallone. They peed on him. He was passed out and he woke up and went and laid down in this recliner with a sheet wrapped around him and left his door open. He was naked. This girl comes in and this purple veiny ball sack is hanging out the back of his legs. And this girl that lives there goes in to get a pillow and starts screaming. The whole party is looking at this guy, so they go and get this magic marker and paint the bottom of his balls black. They peed on him and he stripped off all of his clothes and got a dry sheet and wrapped his nude body in

the sheet and when he reclined the sheet pulled up and his balls were hanging out the back. He woke up and he's like "I'm wet". And they were all laughing at him.
Wade: I pissed all over him and then the piss saturated the sheet he was in. It was me and Rob's brother pouring piss all over him.
Rob: Can you imagine that? We painted his balls black. That stuff doesn't come off for like a week. Could you imagine him scrubbing his balls for like a week trying to get that off?!
Wade: He had raw balls.
Rob: Black balls.
Wade: I even superglued bottle caps on his neck once. We superglued a can and put it in his hand and then superglued the can to his leg.
Scott: They superglued a bottle cap to his neck, dude.
Rob: And he didn't even know it was there. He was walking around talking to people...
John: Don't pass out at one of our parties.
Scott: Don't pass out arcund the nice guys.
Rob: You might lose an eyebrow.
Scott: Nice Wade tries to shave off this guy who was passed out at the "Blue Room" once, his eyebrow and fuckin' gashes his fuckin' eyes out!
(laughter)
Scott: The guy wakes up and he's bleeding with half an eyebrow and he's (out of it) laughing.
Wade: He's was bleeding this shaving cream and blood mixture running down his face. It looked like strawberry shortcake. That was pretty cool. What else did we fucking do? I remember there was this fat chick. I kept drawing this fat girl on the wall...
Scott: In the Blue Room.
Wade: ... and she's going "That looks like the Michilan Tire Man." I don't know, she kept naming all these fat people that it looked like. Really? It was her!
Scott: And she didn't even know it! She was saying it was the Michilan Man and it was her!
Wade: You see at the Blue Room, that's where we grew... I remember Scott even got into the band there. We were playing a Fugazi song...
Scott: I used to live there.
Wade: ... and he just came up and sang. We had no one to sing it and he sang it perfectly. That night we got him in the band. And that's why we named the album that because that's where we like...
Scott: That's where we bloomed.
Wade: That's where the pollen pollinated our flower. And then we got John, thank God, because our old bassist was a freako.
John: Dude, I remember going to a party to see these guys and their bass player didn't even show up. They were all set up. I'm like "Fuck, I play bass dude!". No one even shows up, the party is ruined. A riot erupted.
Ted: Is that the first time you played with them?
John: No. I didn't even play.
Scott: His first show was NOFX and Pennywise. And he had two weeks to learn all our songs.
Rob: And his first show was NOFX and Pennywise. Sold out.



Wade: He played and there was 1200 people. It was the biggest Soma show at the old Soma ever. They turned away like 600 people.
Scott: It was so sold out that even after it sold out, there was like 500 people in line outside.
John: The fire marshall showed and wanted to close it down.
Ted: That's what it was like when Green Day played there with Face to Face.
Wade: Both Green Day shows... in fact the 2nd Green Day show we played with them it sold out. (unintelligible) The first one was very sold out.
Ted: What do you think about Green Day making it big?
Wade: I knew it was going to happen.
Ted: Do you think it's cool?
Scott: I think it's cool. I knew it was going to happen, too.
Wade: They went about it the right way. Which is the same way we're doing it, basically.
John: They're definitely targeting younger ages and shit. You see the posters and shit of them now? Looks like 8 year old girls would be buying them and shit. Like really young, you know?
Ted: But the music is... I think "Dookie" is the best album they've ever done.
Scott: I don't know about that. I think...
Rob: The collection on the first record has plenty of good songs.
John: I think they got a killer bass sound.
Scott: Every single song on "Kerplunk" could be a hit.
Rob: Yeah, but I think their 7" songs are alot better.
Wade: Definitely "Dookie" is rad.
Scott: They're definitely a good band.
Ted: What's the drunkest you guys have ever been?
Wade: Barfing and shitting on someone's face.
Ted: You like to do shit to people when they pass out.
Wade: Yeah, fully. Scott puts bottles up his butt when he's really drunk.
Scott: That's drunk and pills.
Wade: I don't know, what does John do? Shaves his head.
Scott: I pass out when I get really drunk.
Rob: When I get really drunk I usually get into fights or get into some kind of situation with a crowd. The only time I get really drunk is like on Halloween.
John: I don't like getting really drunk.
Wade: I used to get slopping drunk thinking about my ex-girlfriend and go chase some dude away or something. Like a pussy.
Scott: The most drunk I ever got was right here in Penesquitos where my older brother bought me a bottle of 151 for Halloween. I got so drunk that I got thrown in jail and don't remember it. When I woke up in the morning I didn't even know what month it was.
Rob: And his ass was sore.
Scott: I just saw a bag of candy and I guess I got caught at the Vons up here, jumping from car to car. And the police got me and that's what it said in the police report.
Ted: You guys are white trash! Now who are we missing?



Rob: Steve Morris.
Ted: Let's talk shit about Steve. Whenever I do an interview and a person's not here, we have to talk shit about him.
John: He's the kid.
Wade: Eighteen year old piece of shit.
Rob: No, he just turned 17.
John: He's pinning the tail on the donkey right now at a friend's birthday party.
Ted: Do you find that there's a big generation or age gap between you old folks and him?
Scott: Not really. We see him as a musician, not really as a 17 year old. He doesn't act like it.
John: He's really cool.
Rob: He's mature for his age. It's kind of weird dealing with his mom sometimes.
Scott: He has no life other than his guitar.
Wade: He's a good kid. He's like really smart for his age. He's a really good person and the way he's taking this being in a band is really making him excel on guitar. He's definitely a good good good combination with us.
Ted: Gimmie some shit on him.
Wade: He's a phenomenal musician. He's a 17 year old kid who can pick up any instrument like that and be playing it.
Ted: Have you ever peed on his head?
Wade: No, not at all. I protect him. He's like my little brother.
John: We give him some wedgies here and there.
Wade: Yeah, I give him spankings...
Scott: He has more hair than anyone in the band.
John: He takes like four shits a day.
Wade: Really long ones and he's the slowest eater in the world.
Scott: He has the hairiest chest in the band.

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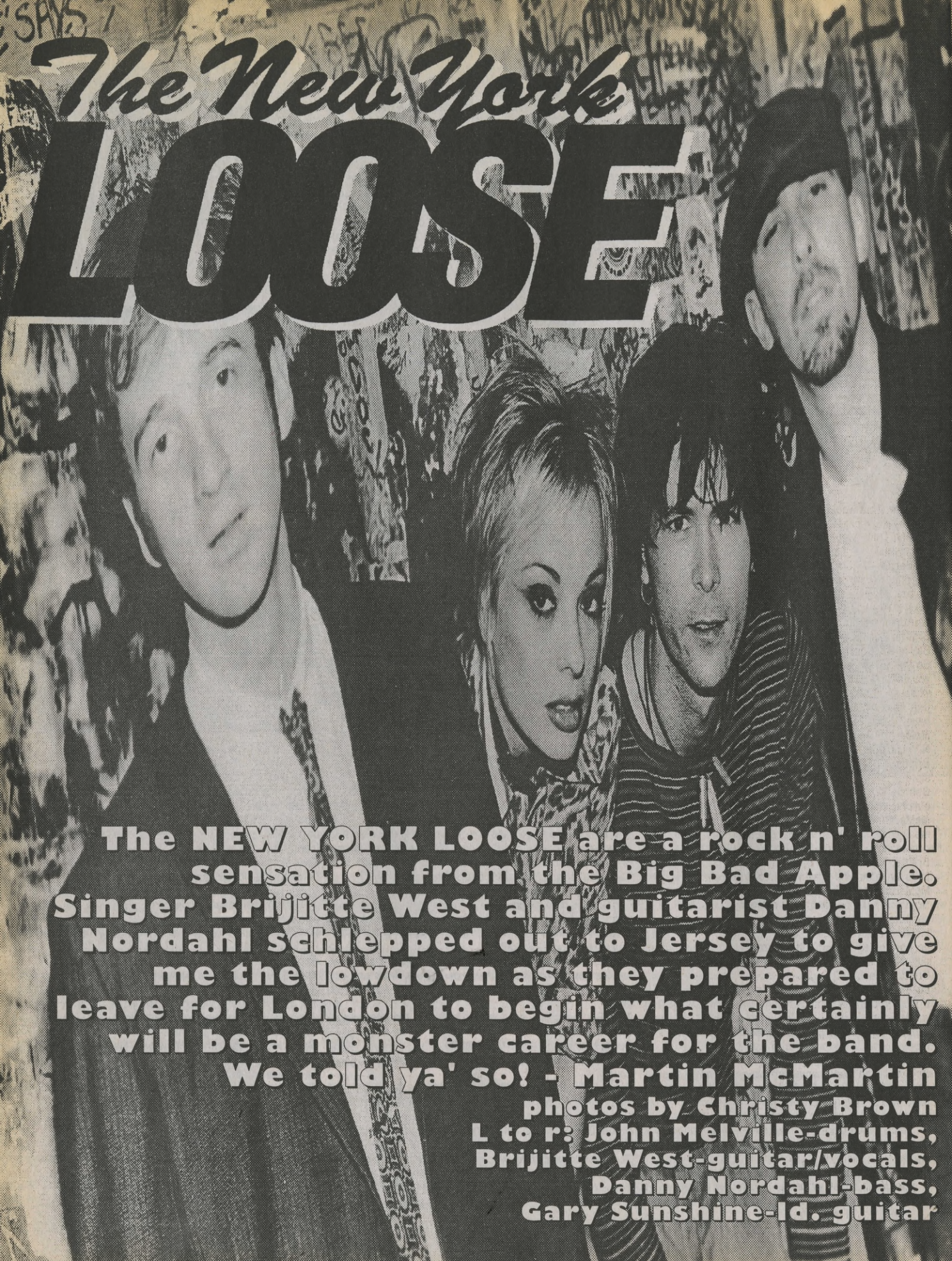
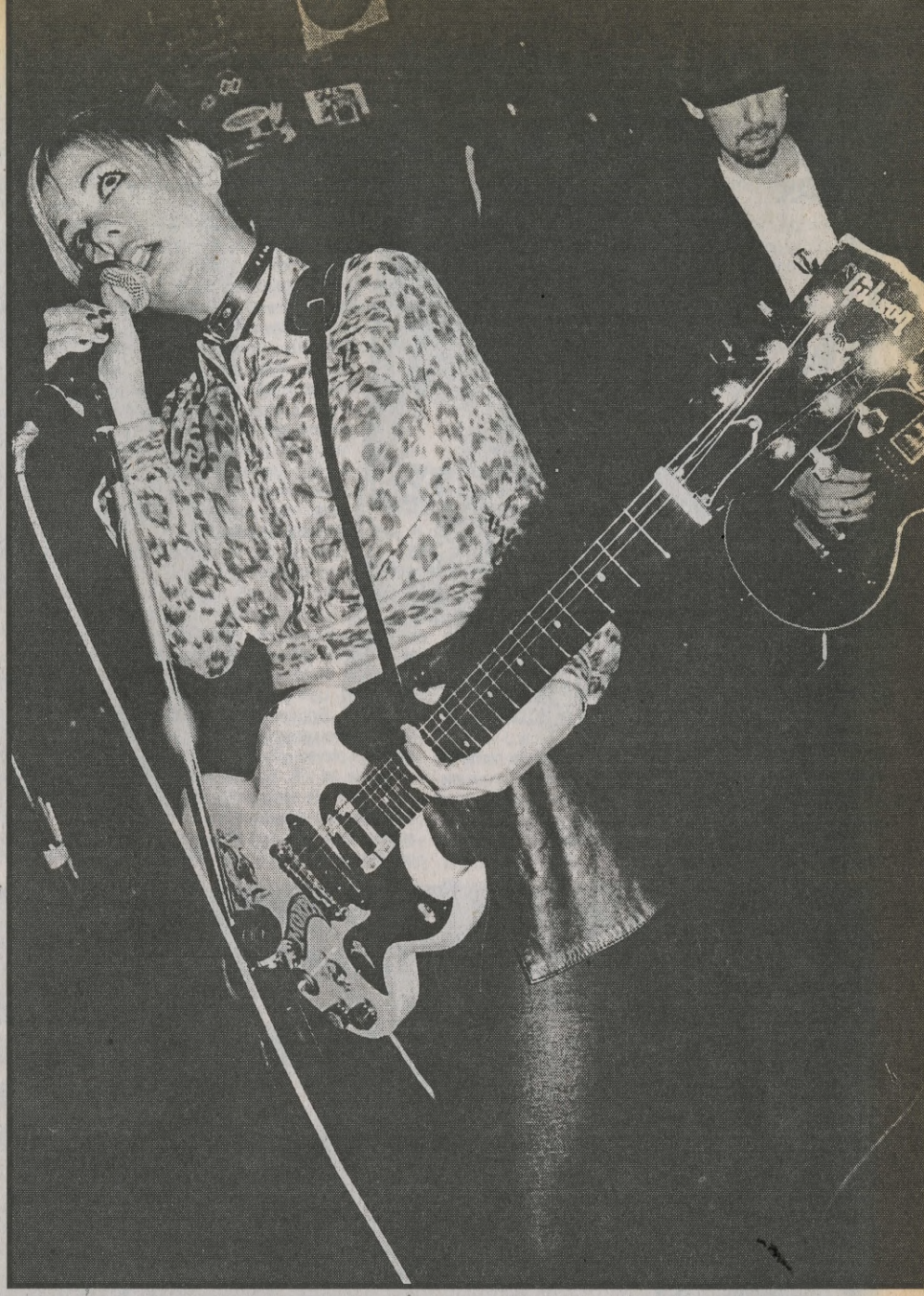
The New York LOOSE



The NEW YORK LOOSE are a rock n' roll sensation from the Big Bad Apple. Singer Brijitte West and guitarist Danny Nordahl schlepped out to Jersey to give me the lowdown as they prepared to leave for London to begin what certainly will be a monster career for the band. We told ya' so! - Martin McMartin

photos by Christy Brown
L to r: John Melville-drums, Brijitte West-guitar/vocals, Danny Nordahl-bass, Gary Sunshine-ld. guitar



McMartin: So...how was the trek to Jersey?
Danny: We're just happy to be invited to a party. Wow! There's a keg!
Brijitte: Yeah, nobody has parties in New York.
McMartin: Well, there won't be any shortage of fun tonight. Thanks for comin' down.
Brijitte: Nobody's ever actually cared enough about us to ask us really what we're like and what we're into and why we do what we do. They are always like, "Wow! You're a girl and you're in a band!" This whole weird angle...
Danny: I get, "Your singer is a girl!"
Brijitte: Yeah, WOW!
Danny: Ask her if she's been on national television lately?
Brijitte: Yeah, I was. It was this show called "The Last Call." It's a talk show filmed at CBS in New York.
Danny: A hep talk show.
Brijitte: Yeah, they sit around and talk about different news stories. An English women, a Black guy...All the races are represented.
McMartin: Sounds very p.c. How did you get to appear on the show?
Brijitte: They were doing a segment on MTV about "Women in Rock" and miraculously, who knows why, I found myself on the set of this t.v. show with Kurt Loder and these people setting next to me. And they're saying, "So, this is like a new thing, right, women in rock? A new phenomenon." I just told them it's not new. Women have always been in the underground, sort of kept down, like if you had a girl in your band you couldn't be taken seriously. And all of a sudden it's being taken seriously. It was wild how many people saw it. All I'm really interested in as a girl in a band or anyone in a band is that I just want to keep making records. I'm not really that concerned about getting on MTV or being this big famous pop star. That would be nice, but I'm just into making music and making records.
Danny: That's why when she was on that t.v. show and they were introducing her as the punk rock Madonna...
McMartin: Oh God! You can't let yourself be "capsulized" this early in your career!
Danny: We were in the dressing room and the guy was making it a big deal, and the whole time Brijitte was like, "What am I doing here?"
Brijitte: Yeah, they said they were going to send me a car. So I'm envisioning a Duster with "The Last Call" on the door. So the guy rings the bell and says, "Last Call, here to pick you up for your show." I looked out the window and there is a white stretch limo. And I said, "Danny, I'm not getting into that car. We're taking a cab, how much money do you have?" So we actually cabbed it.
McMartin: So, after meeting Kurt Loder, should we expect N.Y. Loose projects to be part of MTV news?
Brijitte: No. That's a little much. We just want to be in record stores. Kurt Loder was really nice though.
Danny: They wanted us to play a song but everybody was out of town for Christmas.
McMartin: I'm glad you didn't do any acoustic ballads in the mean time. So do you want to be the spokeswomen for your generation, whatever that is?
Brijitte: No, definitely not. I just want to play music and live up to the standards of men instead of women.
McMartin: Would you go on Howard Stern?
Brijitte: No, I'd be afraid he'd eat me alive. I love him, but I don't want to spend that much time defending myself.
McMartin: Let's go back to the "Bitch" single. How did you go from being a New York bar band to getting that record out, and what was the response to it?
Brijitte: The "Bitch" single was recorded because I wanted to put a 7" out that looked and sounded like it came out in 1977. I didn't know how long this thing was going to last, I just wanted to put it out. I had the name and I had the cover in mind, so I decided to go record it. So I got some guys together.
Danny: The guys from Big Country, right? (laughs)
Brijitte: Don't take anything this man says seriously. Anyway, I recorded it, I put the artwork together myself and started calling everywhere to have it pressed cheaply. I found this place in Nashville and pressed 500. I called up all the distributors and told them about the 7", though I didn't really have a band. In the mean time I started putting the band together and don't you know...
Danny: I was left in a basket at your doorstep.
Brijitte: Yeah, a pelican delivered him. And much to my surprise the distributors were telling me they needed more copies. I was like, 'I don't have anymore copies.' So I scrounged money together and made another 500 and those sold. I was just thinking, 'this is really wild.' In the mean time, I had a great, fucking kicking band. We played at the Continental and Brownies and CB's and anywhere that would have us and people actually fucking showed up and they were excited about it. I just kept writing and writing and writing.
Danny: 'Till your hand hurt.
Brijitte: And I kept playing till my hand hurt and a year later we drew really well and 3,000 7" were sold.
Danny: We became artists.
McMartin: What label was that on?
Brijitte: There are only 1000 original Loose 7" out there. The second single was put out by Holy Plastic. They wanted to pay for the recording so, I thought cool, since I didn't have any money. I did a distribution deal with them for the "Bitch" single because I didn't want to have a mail order business, I wanted to have a rock n'roll band, and the whole thing was turning into a business. Basically, I ended up sacrificing a lot

Brijitte: The reason why I wanted to play rock n'roll is because I wanted to join the boy's club. The boys were always talking about guitars, girls and cars, and punk rock. I knew I would succeed in my life's goal when I could get on- stage with people like John and Danny and Gary and be thought of as an equal and get up there and rock.

of creative control because someone else was paying for the recording. I ended up making something that was not quite what I had envisioned that the band would sound like.

McMartin: You would have done the second single ("Green Light Semaphore") differently?

Brijitte: I'm proud of it, I would have just done it a lot more raw. More of my guitar in the mix which isn't even happening on the record. I'm really into low- fi and little production and stuff sounding live. Like the "Tailspin" song which is going to be on the Flipside compilation, to me sounds perfect.

McMartin: Let's talk about that song. What's the story on it?

Brijitte: It rocked at rehearsal the day before we recorded it. We had three choices and we decided, whatever feels the best we're going to record tomorrow. "Tailspin" was the one that felt the best. Plus, there's a little bit of a connection because when I was in L.A. in May I wrote it.

McMartin: Obviously we're excited about your Flipside project, but what's this about England?

Brijitte: What happened with England is really funny. We were doing a show at Irving Plaza and our bass player's girlfriend decided that she had to have her rock so he couldn't have his. Meaning he had to buy her this huge engagement ring. So he couldn't be in a band anymore because he had to work to pay the bills. I was just like, "What are you, an idiot?" Anyway, he was an idiot.

Danny: So, they found someone that no one would ever marry. Me.

Brijitte: Yeah, no one would ever marry Danny. I've known Danny for 8 years.

Danny: We used to steal car stereos together.

Brijitte: Actually, now we hold up pizza places.

McMartin: Danny, where did you come from? Let's get a little background on you.

Brijitte: Danny used to play with Stiv Bators. Tell them who you used to play with. Don't be bashful.

Danny: I played with Stiv Bators. That was my favorite band I ever played with. But the shame is I don't remember much of it. There are some pictures. No, he was a good friend of mine when he played with the Lords. When they broke up he came to New York for a while and wanted to start a band and use the songs from his solo records he made with Bomp. He hadn't played those songs live ever, so he wanted to do that. So we'd play those songs, some Lords songs and a Dead Boys song, and Cheetah would come out...

Brijitte: And he is on the "Live at the Limelight" CD.

Danny: Yeah. Then I got Alzheimer's disease. No, just kidding, I played with Stiv and then he went back and played with the Lords and then he came back to New York and we played and then he went back again. He was going to come back to make a record- we had been working on songs and everything, and then he died. And then I played with Sylvain and Jerry Nolan for one gig. They kicked me out of the band because they thought I drank too much. And then I was in Big Country for a while.

McMartin: What's with Big Country? Do you have an alliance with them or something?

Danny: No, that's from Stiv Bators. He used to always say, "Danny, can I say you were the guy from Big Country? No one knows who the hell he is."

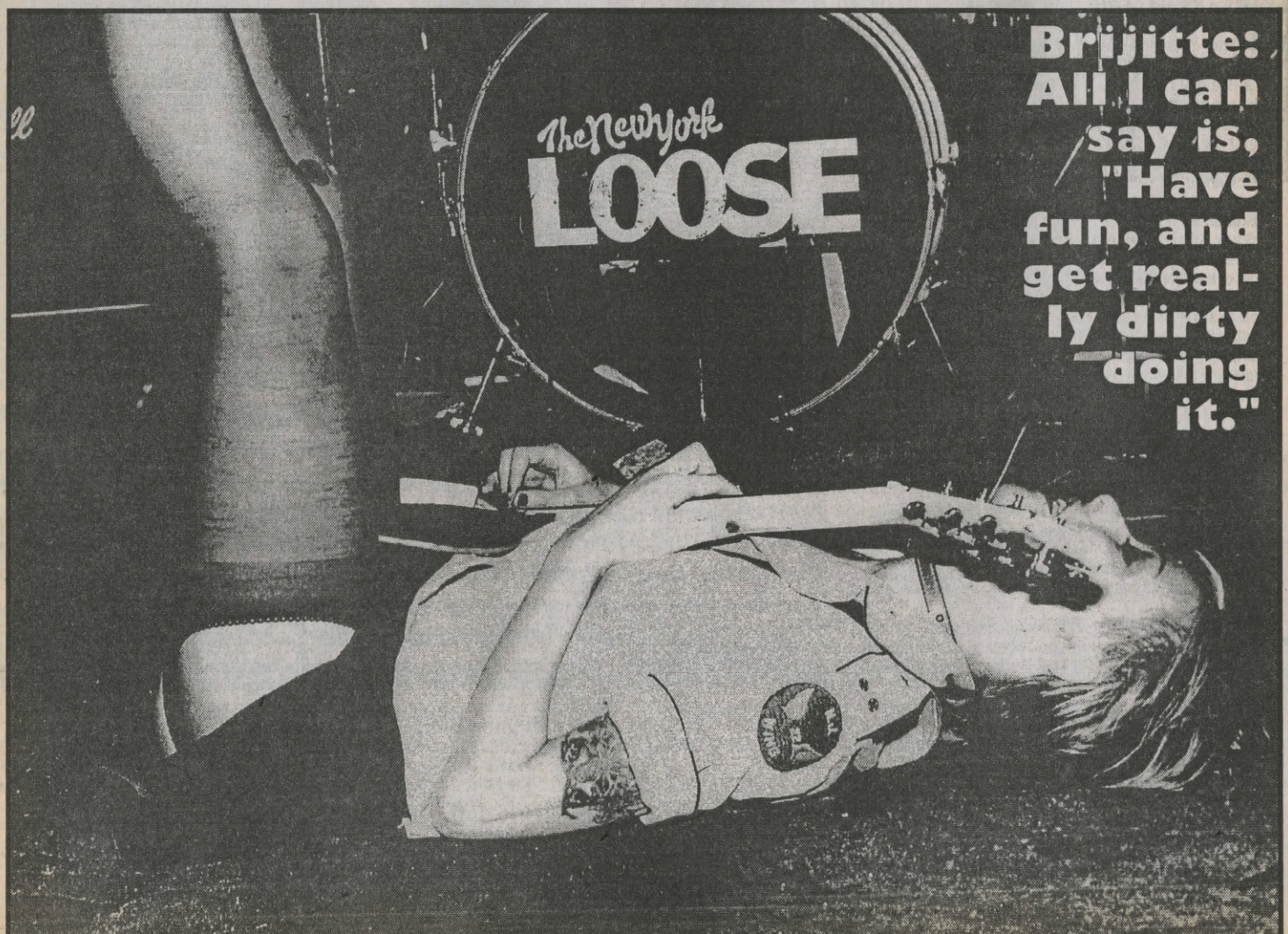
McMartin: Let's get back to the Loose. Get into what your going to record in '95. What the recordings will be like and why you're going to England.

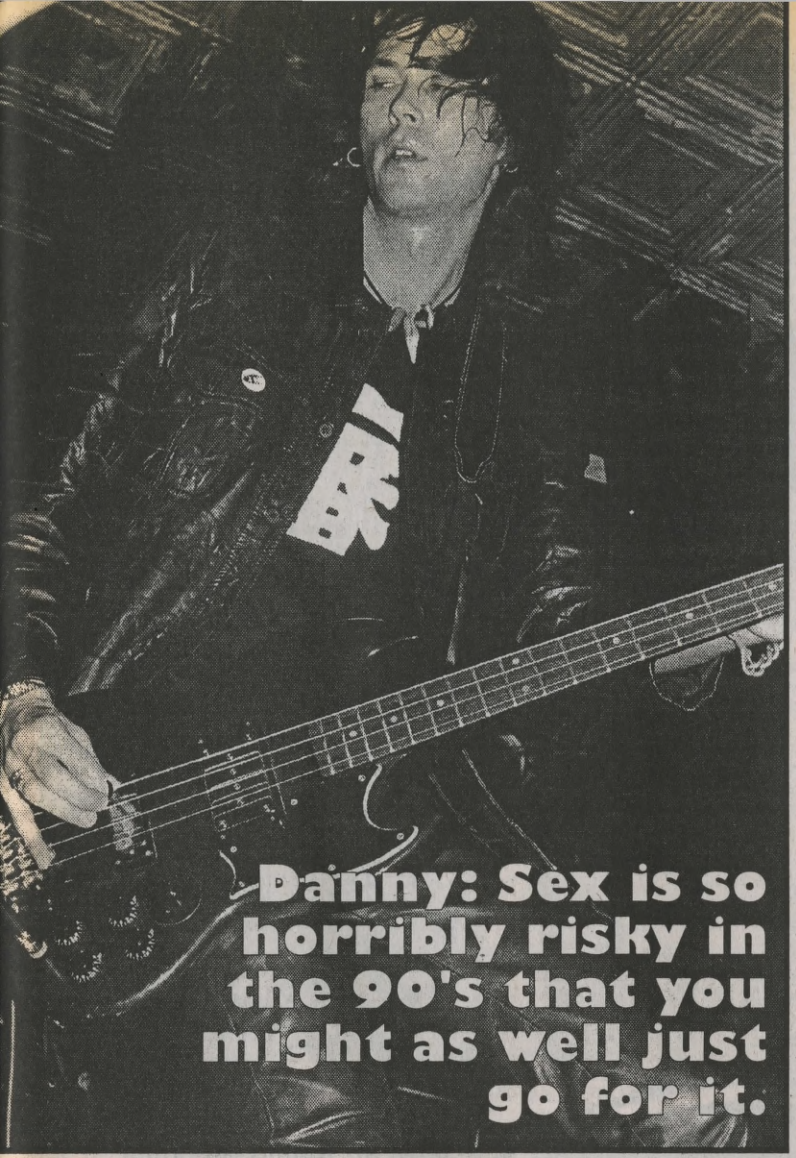
Danny: We don't know what it's going to be like because everyday of rehearsal we change the songs and write 2 more.

McMartin: But you guys have a big buzz in New York. What was behind the decision to bail and go to England?

Brijitte: Because I've been in New York for 8 years and New York is really great, but you've got to get out. You've got to go. New York feels like being in a cement truck going around and around and it spills you out onto the street and you're like, "Blaaaaahhhh!" I had this instinct that people in England would dig what we are doing. For some reason, I just thought it would be a really cool thing. We could come back with our tails between our legs. But as far as the Flipside record, it's going to be really exciting. It's the line up that hasn't been recorded yet except for "Tailspin." Gary Sunshine plays lead guitar, John Melville, who played on the "Greenlight Semaphore" record, plays drums. And Danny Nordahl plays bass.

McMartin: What should we know about those guys?





Danny: Sex is so horribly risky in the 90's that you might as well just go for it.

Danny: Let's talk about John.
Brijitte: John is awesome. He's a vegetarian and when you go to a restaurant he asks the waitress if everything has wheat in it. Does the bread have wheat in it? It's ridiculous. He's very unique. He's amazing.
McMartin: He must be the straight and alert member of the band. Is he the guy who drives?
Brijitte: Yeah, he is the guy that drives.
Danny: No, no, he is the Jeffrey Dahmer of the band.
Brijitte: No, Gary Sunshine is the Jeffrey Dahmer. Gary used to be in a band called Circus of Power. But before that he was in a punk rock band.
McMartin: What were they called?
Danny: Big Country.
Brijitte: No, they were called, ummm, they're on this Florida compilation. A punk rock band with a girl singer. I can't remember the name. John Melville did a record that Mick Ronson produced with his brother in Detroit, I don't think it ever came out. John is from Detroit and he is a total. . .
Danny: Motor City Madman.
Brijitte: He is a fucking great drummer and everybody is really excited.
McMartin: So is everybody "in" who's in now?
Brijitte: This is it. New York is probably one of the hardest places to start a band. I didn't want to waste anytime. I didn't want to say, "Well, you're not exactly right." I just wanted to go out and kick ass and whoever is behind me is fine. Now I have exactly who I want. The exciting thing about the Flipside e.p. is that "Monolith Kids" is going to be re- recorded. That song is the B- side to the "Bitch" single. And I won't be pressing anymore of the "Bitch" single.
McMartin: So those are gone for good?
Brijitte: Whatever is out there now is it.
McMartin: What is the story behind "Monolith Kids?" That is such an awesome song.
Brijitte: Thank you. The characters are from a drag queen club I used to go to all the time, Jackie 60. It's like a sex club, a really cool, sleazy New York scene.
McMartin: When was that?
Danny: It still goes on and it's hep to go there.
Brijitte: It's gone from being an underground thing to more of a bridge and tunnel crowd, so I don't go there anymore. Kitty in that song is Kitty Boots, an amazing clothing designer who I've modeled for...then some references to Jim Jarmusch, who ya'd see around town, and Andy Warhol- I'm so suprised that no one at Flipside has picked up from the song where I say, "Here he comes, walking down the street, he's so pale, he's like a silver machine." Because aren't those people all big Hawkwind fans?
McMartin: "Those people" are Al Flipside. That will excite him, no doubt.
Brijitte: So, basically "Monolith Kids" is about living your childhood out in a city of huge monolithic structures.
McMartin: Was the England project motivated by the chance to record, the chance to get out of New York and get publicity, or all of the above....
Brijitte: What happened is funny. Danny is friends with the guy from Fiction, the record label were recording for, the Cure's record label. Chris Parry, who was in "The Rock n'Roll Swindle" and signed the Jam and the Cure. He is a legend, a punk rock legend. He started Fiction Records with Robert Smith.
McMartin: So he's taking an interest in you guys?
Brijitte: Yeah, go figure. So, Danny was saying to his friend, Leonard B. Johnson, who works for Fiction here, "I'm going down to see this band tonight, because I want to audition for them." So, Lenny, the A&R guy from Fiction, said, "Danny, join this band, because I'm going to sign them." So Lenny took us out to dinner and told us that he really wanted to sign us but he couldn't do anything unless Chris Parry was into us, because he's the president and makes all the decisions. So, Chris Parry shows up in New York a month later, we play at the Continental, and right after the show he takes us out and asks us if we "want to hang out in England for the next four months and me work my magic?" We told him we'd have to think about it. We had this major label thing kind of on the horizon. I told the band that I thought it would be a bad move to get into the whole major label thing right now.
McMartin: Having to answer to people creatively, or what?
Brijitte: Yeah, creatively and having to go through person after person to get any little decision made. It's such a hierarchy thing. Fiction is a huge indie label in London. I'm not completely opposed to the majors. I just wanted to be involved with what's going on.
Danny: Plus, she was promised a bottle of wine with Robert Smith.
Brijitte: Yeah, part of my contract is that I need a couple of bottles of wine with Robert Smith. That is actually part of the deal, in the contract. Because I think the Cure are really great.
McMartin: You expect to do this when?
Brijitte: We leave on January 15th.
McMartin: Sounds great. So what new bands do you want to endorse?
Brijitte: Beasts of Bourbon, uh, I like Japanese girl bands like Flamenco a Go Go, the Noodles. Chrome Cranks. I'm looking forward to seeing Gallon Drunk live and Thee Headcoats. I'd love to hook up with Billy Childish.
McMartin: Well if you dig him, what about The Smugglers from Vancouver?
Brijitte: I love the Smugglers, love them! I can't believe nobodies picked them up yet. Also The Humpers, who just came through New York. Those guys are doin' what most band wish they could do.
McMartin: Do you want to comment on anything else that's going on currently in music?
Brijitte: Yeah, Gallon Drunk rules, Thee Headcoats rule, there's a band from New Jersey called the Swingin' Neckbreakers that rule, another band from New Jersey called the Grip Weeds that are great. Lately I've been getting into underground garage stuff. I'm really into the Original Sins. I'm into some bigger bands, like I heard a track from Surgery the other day that was good. The new Cum record on Matador fucking rocks. That's a girl singer that is so fucking cool. She's totally Keith. I'm a big Jon Spencer Blues Explosion fan. I like anyone that will take a certain genre of music and push it until it sounds like them.
McMartin: Your stuff is so much more full melody than those bands, who seem to wanna just fuck with the blues and shove it down people's throats. It seems like you are coming more from the pop roots of it...
Brijitte: We are. I'm not really interested in sounding like my contemporaries, I just write songs and they just sort of happen. I do write pop songs.
Danny: You listen to everything from Curtis Mayfield to the Chrome Cranks.
Brijitte: My biggest problem is that I have too many influences. It's out of control. I'm excited for you to hear the new stuff.
McMartin: There's a big void you guys can fill right now. Not just the "girl" thing but a rock n'roll thing...
Brijitte: I think people forget that all ya' gotta do is take a guitar and plug it into an amp, and play some songs...
Danny: A Fender Twin...
Danny/Brijitte (in unison): with the tremelo on!!
Brijitte: Nobody seems to be writing songs where you can just go, wow, I really love that song. There are too many concept records. Too much "math rock." There are no mistakes happening. And we can't count, so we can't do math rock. Like the Ramones, they made me feel like you could just write songs and rock out and people would dig it. The reason why I wanted to play rock n'roll is because I wanted to join the boy's club. The boys were always talking about guitars, girls and cars, and punk rock and I decided that I knew I would succeed in my life's goal when I could get on- stage with people like John and Danny and Gary and be thought of as an equal and get up there and rock.
McMartin: Is that true, Danny? Has she arrived, or what?
Danny: Yeah, it's true. When we rehearse it is just four musicians. She has made "the club." We argue and smoke cigarettes.
McMartin: Are you ready to be in a van together?
Brijitte: I'm into being in a van with boys. You will never see me in a dress or in any floral print.
Danny: You may see me in a dress.
McMartin: So any parting shots? This is what we'll look back on someday...
Brijitte: All I can say is, "Have fun, and get really dirty doing it."
Danny: Sex is so horribly risky in the 90's that you might as well just go for it.
Brijitte: Yeah, get dirty.
McMartin: That's a beautiful thought. I'm sure the kids will enjoy it.
Brijitte: Yeah, get dirty with the kids!
McMartin: I smell a T- shirt slogan....

All present and future New York Loose fans can contact the band at:
R.A.F.R. Productions
7621 Firestone Blvd., #C8, Downey, CA 90241
ph/fax: (310) 923- 6858

Thanks to E- Gun and Mr.Geis for being kings of men in New Brunswick, the incredible Raging Lamos for the party and pad for the interview, and Pamela for keeping my shit together during the mayhem.

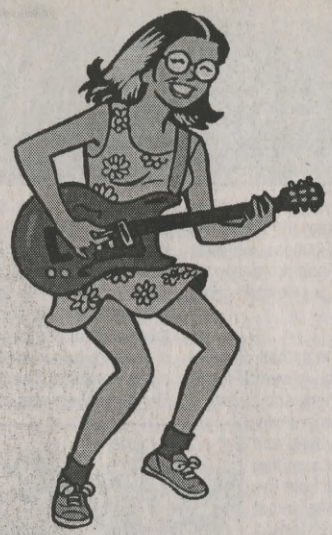
Cub are a three piece from Vancouver B.C. whose charming simple melodies and "bare bones" musical approach are reminiscent of L.A.'s own (Now defunct) Wednesday Week. Cub have attracted a number of fans in the punk rock community including members of Hole, Rancid and The Muffs. As a matter of fact Muffs bass player Ronnie Barnett is quite possibly their biggest L.A. fan. It seemed only fitting that I should invite him to participate in this interview that occurred outside of Hell's Gate in Hollywood where Cub opened for The Muffs, who played under the alias of "Killing Grandma".

Interview by Bob Cantu and Ronnie Barnett (Kim Shattuck put her two cents in as well.)

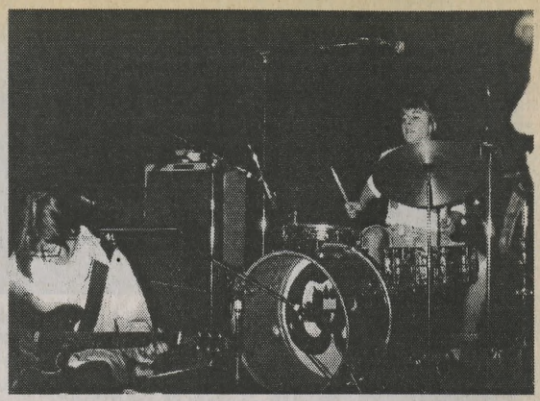
Cub are:
Robynn - guitar
Lisa - bass
Lisa G. - drums

Bob: What happened to your old drummer?
Lisa: She blew up.
Lisa G.: She's a vampire and she can't go out in the day. There was a problem bringing her dirt along and since I don't bring dirt and I pack quite small so they took me.
Ronnie: Lisa G., how long have you been in the band?
Lisa G.: Seven months.
Ronnie: Are you the second drummer or have there been more?
Lisa: Four. We have tour drummers that aren't exactly **Cub** drummers.
Robynn: We're competing with **The Fastbacks** for the most drummers!
Bob: Does anybody have any previous band experiences that they want to talk about?
Lisa: I was in the famous **Evaporators**....
Bob: With Nardwuar!
Lisa: Yeah. I played bass. I was the girl gimmick. I didn't know

how to play at all but he said I could play in the band. What I didn't know was that they hadn't fired their old bass player yet!
Bob: So you have C.I.T.R. connections....
Lisa: Yes. Robin and I have both had shows on C.I.T.R. In fact we used to do one together. We all worked on Discorder, Robin was station president.... We've done just about everything you can do up there which is how we met Nardwuar.
Bob: So, when **Hole** played Vancouver they requested tht you open for them. Is Cub Courtney's favorite band?
Lisa: I don't know. We heard some really weird rumor that Kurt like Betty Cola a lot. We'll never know now. It was a crazy show and a fun show.
Bob: Did you talk to anybody in **Hole**?
Lisa: Courtney said "Hi" but we were too afraid to go and eat off of their deli tray!
Bob: Did you get fed at all?
Lisa: No.
Robynn: We got water.
Lisa: We looked longingly at their food!
Ronnie: There has to be a good story related to Courtney though. Everywhere she goes there's one!
Lisa: She had her hands full with Nardwuar that day!
Ronnie: They have their ups and downs.
Lisa: They love to hate each other, which is a on- going relationship to have with Nardwuar....
Ronnie: Did you see any track marks?
Lisa: On her arms? No, but we did see her underpants! But everybody did, not just us. We were at Lollapaluza and she wasn't wearing any underpants then!
Bob: Is that shocking?
Lisa: No, we never wear underpants either. That's going to be our rider for the next tour. Clean underpants at each show. Now we're happy just to get beer!
Bob: Are a lot of bands requesting you to play shows with them or to tour?
Lisa: We've been really lucky so far and we've gotten to play with bands that you love. Today was a perfect example, we meet these guys (**The Muffs**) in Vancover and we get to play with them in L.A.! What a thrill. We've played with **Sloan**, we've played with Sebadoh, we played with **The Cocktails** and **The Spinanes**.
Bob: Are you guys gonna put anything out on Subpop?
Lisa: Us? No! Nobody will touch **Cub** with a ten foot pole! Not Subpop, Geffen, E.M.I.,.... not Capital! They don't want to have anything to do with us!
Bob: Why not?
Lisa: I don't know! They're great to us and they ask us to send them a CD and we do. Then we never hear from them!
Robynn: They come to the shows and we never hear from them again!
Lisa: We have shirts that say "Cub- pop" that's a ripoff of Subpop, maybe that's why.
Lisa G.: Let's start a rumor.
Lisa: People are confused by **Cub**. They know that people like us and they know that we love to play. But then these A & R people come and they go "What is this shit! They're not that good!"
Lisa G.: Those girls look like they're struggling up there...
Bob: One of you has a book of short stories that's out....?
Lisa: That's me. It's self published. I formed a publishing collective with some friends of mine. The book is called "The Skinnier Leg Of The Journey" and the press is called the The Black Cat Collective. It's on the verge of changing 'cause The Black Cat Collective and **Cub** started around the same time but books are way harder to put out. They're more expensive. But it's been interesting because I brought a few books along on this tour to sell and they sold out in the first two weeks! It's sort of indicative of the whole spoken word thing. Jean Smith of **Mecca Normal** has a book out that they sell at shows. A lot of people are getting into that whole crossover thing. Same with all the 'Zines and stuff. It's just exploding. I think it's cool that people would buy a book at a rock show.



Bob: What's the press run on your book?
Lisa: We only did 500 because that's all that we could afford. We had it printed at a place that does high school year books. They all sold out, basically.
Ronnie: What's the weirdest thing that happened on the tour?
Robynn: We lost all our gum supply in an accident with high school kids in Calgary.
Lisa G.: We're lucky to have any left!
Lisa: We don't get weird things that happen to us, we're pretty lucky. We shot a video in New York harbor and we got to ride on this boat and go ar ound the Statue of Liberty a million times.
Ronnie: So what about Nardwuar, how is he perceived in Vancouver?
Lisa: He's a total folk hero. People adore him. Some people hate him, but they also adore him. He had that trouble with Beck and now he's banned from certain shows.
Ronnie: Was that such a big deal?
Lisa: It was. I heard it on the radio and I thought it was funny. He was obviously not willing to play along. I thought he should have risen to the challenge and had fun with it. Those are the best kind of interviews 'cause it's different. He blew it by just saying "Fuck you!" and that was it. And now he's not allowed to interview Geffen bands. What happened to all press is good press?
Ronnie: I don't think he was that out of line.
Lisa: People should roll with the punches....
Bob: And have a sense of humor, for God's sake!
Lisa: If you can't see how ridiculous it is to be in a band and play in front of a bunch of people.... It's crazy and it's weird. You should have a sense of humor about that.
Lisa G.: You're not feeding starving children or anything.
Bob: The Archie Comicbook type artwork that's on the cover of "Betty Cola" was done by who?
Lisa: The guy who does Archie Comics.
Bob: How do you have a connection like that?
Robynn: He's my dad! No, he's not.
Lisa: Eleanor from the Haves told me that she used to work for Dan DeCarlo. She knows him and we don't! Somebody gave us a phone number and we asked him if he would do it and he said yes. Now apparently he's drawing comics for Penthouse or Playboy or something.
Bob: For the money? You'd think that he would be stinking rich after creating Archie.
Lisa: You would think so, yeah. I guess comics don't pay.
Ronnie: And you guys do!
Lisa: We do! **Cub** pays!
Ronnie: He made more off the Cub cover than from Archie comics!
Robynn: We're still paying that off, aren't we?
Lisa: This tour almost covered it 'cause we made a mint playing with **The Muffs**!
Kim: You mean **Killing Grandma**!
Ronnie: You're playing with **Rancid** tomorrow, do you like them?
Lisa G.: I've never ever seen them, I'm very excited.



Lisa: We've played with them before. This is actually a reunion for **Cub** and **Rancid**. We played a skater show with them. I got poked in the eye with a mohawk and I had an infection for the longest time!
Ronnie: There's only one mohawk in the band now.
Lisa: We're going to work on ours tomorrow.
Ronnie: How does a crowd like that react to you when you play a sholw like that? When you play with **Fugazi** or bands like that?
Lisa: They like it. Sometimes when you play with weird band combinations it makes it an interesting evening. We did a tour with **D.O.A.** and we thought people were gonna kill us but it turned out that they were into it. We'd make these pacts before we played that if anyone pulls a knife than we'll just go off stage! There'd be these low rider dudes who looked harsh and as soon as we played they'd be smiling and festive!
Ronnie: Has there ever been an instance where the crowd was out of hand?
Lisa: Once in a while they'll be one or two jerky people....
Kim: "Show us your tits!"
Lisa: Yeah. Usually those people are really stupid. So I say "Show us yours!" or "Come up here and say that!" or whatever. You can goof off with them and they don't know what to do. They freak out and run away.
Bob: Did you have fun at the Yo Yo A Go Go festival?
Lisa: Yeah. It was exhausting. All of our big rock heroes were there and we got to see everybody. We'd never seen **Lois** play before and that was exciting....
Lisa G.: We saw the two guys from **Nirvana**....
Lisa: Yeah, **The Stinky Puffs** thing. It's weird because all of this stuff is filtering through Pop Culture and you see pictures of **The Stinky Puffs** in *Spin*! It's weird to me. Seeing it presented as a piece of rock history seems to be like the total opposite of what it was.
Bob: I'd heard a lot about **Cub** before hand and that made me think that maybe you guys had a Major Label deal coming up.
Lisa: We have interest. We have initial interest and that's about it. And then it dies. That's why playing The C.M.J. thing was weird. Because we had all of these college kids that play our stuff all the time and our great. They write to us and we write back and get to be total pen pals. And then there's the Industry people at this thing who sort of shmooze. It's just weird, the difference between College Radio people and Major Label people. They should learn from the college kids.
Bob: When is your next release coming out?
Lisa: It's called "Come Out, Come Out" and it's going to be out on Mint Records. We just finished the day before we left.

Cub Discography

"Pep" - 6 song 7", Mint 1992

"Hot Dog Day" - 6 song 7", Mint 1993

"Betty Cola" - 12 song double 7", Mint 1993

"Betty Cola" - CD, Mint 1993

"Volcano" - 2 song 7", Mint 1994

"Come Out, Come Out", CD, Mint 1994

Compillations

"The Mind Is A Terrible Thing To Taste" - Mint, 1994

"All Kinds Of Girls Vol. III" - Monster, 1994

"Best Bands In The World" - Nardwuar, 1995

CAKE

High impact, easy listening music.

This is an Interview with CAKE, the band. By the time you read this, they will have just finished a tour of the Southwest and Southern California. The band is often identified by their trumpet, or by their vast clip-art iconography, or by their sing-along songs, which require significant audience participation for full effect. One such song is a clarified, speed-country re-working of "I Will Survive". When Gloria Gaynor sang "I should have changed my stupid lock" she really meant "fucking lock", but that clearer sense of anger- - which the song was really about- - wasn't what the music was all about. That's the problem with a lot of music: entire genres of music preclude certain ideas from being expressed, even when the song- writing evolves to the point where it's trying to express those ideas. Somewhere in there a lot gets lost, which is why genre wor ship can relegate otherwise creative people into the pit of derivation and bad metaphors.

CAKE comes as close as any band I've heard to transcending the typical music bullshit. Their most interesting songs are as close to being without a clear genre as anything. Singer John McCrea calls their music "high-impact easy- listening music", but this is a little bit of hyperbole. At the end of the song "Jolene", the band music builds into a frenzy, and John begins to scream "get down" low in the mix over a bed of bass-thick funk, like a suicidal James Brown.

CAKE- - Greg Brown, Victor Damiani, Michael, John McCrea, and Todd Roper- - is based in Sacramento. Their album, "Motorcade of Generosity" is available at most Tower Records for about $10, or can be ordered from them: 2314 J Street, #117, Sacramento, CA 95816. They were interviewed on the phone, although the speaker phone wouldn't work, and then my tape recorder wasn't working. We were talking about loud music and "Rock 'N' Roll Lifestyle" when I got the tape recorder working, and then call-waiting beeped.

Interview by Mark Kornweibel.

John: I'm going to ignore this incoming call. Are you expecting a call? Hold on one second. (Pause) This sucks. Hello? Don't make us into call-waiting proponents.
Michael: Who all is there?
John: Me, Victor, and Greg.
Michael: And how many phones are in the house?
John: There's only one outlet in this house. Maybe we should do this another time. The speaker phone doesn't work, I don't like being alone and answering these questions. It would be nice if the other people in the band could chime in now and then. Todd just left. We can try this a little more.
Michael: You're thwarted by technology.
John: We are, and in some ways that leads nicely into your earlier question of the punk ethic or aesthetic. There's all kind of really good, ideological anarchist, subversive things being said in punk music, or music that has that aesthetic to it, that don't get through because these kids can't sacrifice their lust for male energy and their addiction to the power rush of loud music. It's completely dependent upon modern technology to get its messages across, but those messages usually don't get across because the technology has usurped the content of the songs, in other words, the music is too loud to hear words. But let's not talk too much about that, it'll piss people off.
Michael: Well, yeah, but that's what "Rock 'N' Roll Lifestyle" is about.
John: But we play that live, and it's on the record, we really don't need to dwell on it too much here. The music we play is high-impact easy-listening music. If you want to upset people, play easy-listening music. That's the most subversive music now. You can turn on Melrose Place and hear searing rock guitars in the background. Rugged, strident, black leather-boot- and- jacket rock individualism is just the luxurious preening of an over-indulgent and coddled culture. Chubby lawyers listen to punk.
Michael: Okay, let me talk to Greg about recording the album.
Greg: Hello? Who's this?
Michael: So the album of high-impact easy-listening music, it was recorded independently, in Sacramento?
Greg: Yeah, the album was recorded at a place in the suburbs of Sacramento, in a sort of a heavy-metal, rock-oriented, grungy studio called "Pus Cavern". I guess what they have there is an eight-track machine, it was recorded on quarter-inch tape, because that was five dollars cheaper an hour. The quality, I suppose, is pretty good for what we went through to do it and how we crammed all the tracks. We did a lot of overdubbing, we do that, and we don't feel negative about it because we're not going for a live sound. We played all the rhythm together, but there are also tracks where everything is layered. One of the problems was having to try to do so much on such a small amount of tracks. We always had to cram the tracks, we always had our fingers on the buttons, our arms were all tied in knots on the board. Ideally we would have had more tracks, but we can't afford it. (Unintelligible voice)
Michael: What was that?
Greg: I think John disagrees with that. But that aside, I think that part of what we were trying to do, rather than just going there and putting a bunch of high intensity energy down, like we do in a club, we go in there and we try to craft the parts in a way that there's a sort of energy just from the parts being well crafted. We try to get energy from being writing-oriented instead of playingoriented. We listened to records and things we like, things that groove well, and that can be anything, from soul music to Hank Williams, any thing that seems to groove.
Victor: The whole process was interesting. It was a nine- month project, and I'd never done anything that long before. It's a different kind of experience.
Michael: What's been the overall reaction to the band outside of Sacramento, or may be even in Sacramento?
Greg: I don't know if people are getting everything we're doing. There was somebody who was doing an interview with us yesterday, and I had the sense that maybe he thought there was a lot he thought that he could be writing about, a lot that he had to process at once, so I think that's part of it. People probably understand a lot of it. I think the people who understand it the best are the people who aren't musicians, who aren't elitist about music. The people who are most likely to get it are just ordinary people. I think that what prevents some people from getting it... well, we played a gig the other day, it was at a college, and there was definitely a group of musicians, and they would put on their sunglasses, and they would sort of scowl, and then there were other people who seemed to be enjoying themselves. I think that there's just some kind of fear of committal. Sometimes John will try to get the audience to participate, and he'll say, "Well, you don't have to feel like you're endorsing or approving of this band because you're participating." It's just participation for the sake of making the song sound better. Some people are less likely to let themselves get involved in a behavior that they don't think is cool.
Victor: People aren't used to it, it takes some getting used to it. In Sacramento, we've been playing for years, people are fully participating, in San Francisco, we've been playing there for a year and a half, and people seem to generally participate. When we're traveling, people aren't comfortable with it, they don't know how the songs go, it makes them feel uncomfortable. Seattle has been our best show every tour as far as audiences go. Eugene has a pretty dead audience, they can't be moved, and Portland is like that, too.
Michael: Oh, and you're touring soon.
Victor: Yeah, this is it, this it what we do. Nobody else in the band has any other jobs. It's taken a lot of hard work. A lot of times you put in sixty hours in a week, and there's no overtime pay in something like this.
Michael: What were you doing as a teenager?

John: I was very disillusioned, I was very idealistic and therefore very disillusioned about the way the world actually was, and I was pretty much hold up in my room playing music and writing songs and reading a lot.
Michael: Did any of those songs survive?
John: A few of them. None on the album.
Michael: What's the oldest one on the album?
John: I don't know. It's all a blur. When I was a teenager the songs I was writing were a little bit more about the opposite sex, more concern for that, and the vicissitudes of those kinds of relationships. I don't think I write so much about that one subject. You know, when you're a teenager you've got hormonal things going on. I am more of a pragmatic idealist as opposed to just a full-on idealist like I was when I was a teenager, and I think pragmatism is more roadworthy than just full-on idealism which flip-flops very neatly into a state of giving up. When I was a teenager I was just an idealist and was very disheartened when I would read my dad's Time magazine. You have to find a way of not being an idealist because idealists just turn into Republicans, they flip-flop around. Idealists just end up saying, "Well, it's impossible." And they sink their fangs into the fattened calf. Whereas someone who's a pragmatist will say, "Well, what way can we most closely approach our ideal?" realizing full-well that the ideal is not achievable, but is just a model.
Michael: How do you feel releasing a shiny, new CD product?
John: I am uncomfortable with releasing thousands of CDs that will probably end up in landfill ten years from now. I have my misgivings about that. It seems like it's a little excessive. Maybe people should share their copies or something. It's another one of those things where you see a grand gesture of our culture, then you see your-

"There's all kind of really good, ideological anarchist, subversive things being said in punk music, or music that has that aesthetic to it, that don't get through because these kids can't sacrifice their lust for male energy and their addiction to the power rush of loud music.

self participating in that grand gesture on a micro level, you're mirroring something that you don't really appreciate as much as you should appreciate it if you're going to participate in it. That's the whole slacker dilemma, they see no hope, so it's difficult for them to go full- on with gusto into this roller-derby rink of American success. It's a difficult thing. I think it's good that it's difficult. I think it's great that people are having this dilemma that's disempowering them from creating a lot of new products. A lot of people, they don't even think about it, they get all depressed and say, "Well, forget it, it's impossible, we're doomed, let's go and take ecstasy and then I have to go to work on Monday at the ad agency."

Michael: The slacker ethic is based on thinking there is no hope, and everyone else is always thinking that their ship's about to come in. I try to think that there's a middle ground, but I guess it's sort of hard to function if you're always alternating between thinking that *maybe* there is no hope or that *maybe* you're about to make it big.

John: You are your thoughts, as they say in the East. People think they can get away, but if you are a wealthy man, and you've got a swimming pool in the back, you become the thoughts of keeping a swimming pool clean, and if that's what you want, that's fine. If it's not just the swimming pool but all of your ownings, all that you own and control, if you are what you think about, you should be careful about what you think about.

Michael: But I think it's applicable at all levels. I was at a show at Jabberjaw, I forget who was playing, but the singer was making a comment between songs about being disheartened at being called an "alternative" band. He was asking the now pretty worn-out, rhetorical question, "What exactly is alternative music?" This one guy in the audience wouldn't let it be rhetorical, though, and kept shouting out, "Alternative to the mainstream!" as if the "mainstream" was a tangible building somewhere that we could find, identify, and burn down. It was obvious that this guy saw things in pretty clear-cut ways, he was pretty comfortable with his categories, and he wanted to loudly advocate them. Most of the people there thought he was an idiot.

John: Alternative music is consumer label consciousness. It's like being concerned that you're wearing a Lacoste alligator shirt or a Nike tennis shoe. And if that's your focus, it's weird that you're listening to punk, or alternative, or post-punk, to a music that has always been about bucking the status quo, because it's just the same bullshit as parents who drive in Volvos and Mercedes and go to cocktail parties, it's just stratification. The kids are doing it because their parents did it, probably, but they think somehow there's this rebellion. But I don't see the labels "independent" and "alternative" as anything more than little brownie buttons to wear. It's like looking at the glass and not the liquid in the glass. When I think of record labels I just think of trucks carrying records to stores, I think of people arranging to have these records go to stores, and that's a record company. Assigning all this idealism to a fucking record company to me is just people trying to feel better about the fact that they're in this big consumerist jumble, trying to make it seem like less of a feasting, blood-trickling-out-of-the-side-of-the-mouth kind of thing.

Michael: That labeling also helps to set up a system where music is perishable, as opposed to something like a painting or a picture or a book which you can just look at and hang on your wall or read, and which becomes part of the whole picture.

John: It sucks when fads change every couple months, that really fucking sucks. It's great for our economy, but it's horrible for the environment, it's horrible for people having to hide records in their collection because it's not cool anymore. If you like this music, you should still be able to listen to it. It's people cowering in fear and being sort of manipulated. It just strikes me as odd when otherwise intelligent people are discussing, "Isn't it horrible how this in dependent label, Matador, or whatever, sold out to Atlantic." Well, it's sad if you thought there was any kind of idealism to begin with. I suppose it offered people more selection for a while. But really, it was a very wasteful thing in a lot of ways. It's great that there are a lot of small labels, but it's based on status, and throwing things away, and getting new things. The emphasis is on a new sound, a new product. I just think of this needle going into this arm over and over again- - I need another fix. I think it mirrors an emptiness that every one feels more than any sort of rugged assertion of individualist values or in dependence. I think some cultures experience it less than we do, it's something that happens when it's really easy to survive. Usually when you're out in the field picking turnips, existential angst seems really pretty stupid. So what I'm saying is that it's a very rarefied concern that the band that you like is on a label that you like.

Michael: And you've released your album yourselves, but that was a pragmatic decision.

John: It's appropriate for us to release it ourselves. If somebody else wants to help us distribute it or we want to license it to someone, I have no compunction about that. What I do have a problem with is if anyone tells us how to make our music, because we're better at that than they are, just because we have more experience with our music than they do. Nobody's going to dress us up funny.

Michael: I remember Vince, the old trumpet player, wanted you all to dress up as giant flowers. I wonder how much record companies try to dress up artists now- - I guess if you're pre-pubescent synth- R&B you're pretty much not in control of your wardrobe. That's an extreme example, but it represents the subconscious or maybe conscious contempt some people in record companies have for the artists.

John: It's a combination between viewing artists as maybe somewhat overly self-obsessed and overly emotional, but emotionality which is necessary for writing songs and playing music. Nevertheless, it's a combination of contempt and envy, I think, sometimes because their jobs don't allow them to go out there and spill their guts and be so incredibly themselves in front of all these people. A lot of people at record companies are really intelligent people who were in bands that sucked and never went anywhere, and they're shouldering the burden of taking care of practical matter for these sometimes unintelligent and overly-emotional and picky, self-obsessed artists. So you could certainly understand that dynamic. I'm not going to tell the Barry White story.

Michael: Barry White was on KROQ's Loveline the other day.

John: Did he use the word "ubiquitous"?

Michael: No.

John: He really likes the word "ubiquitous".

Michael: What Barry White story are you not going to tell?

John: Oh, the ubiquitous Barry White story.

Michael: Sure.

John: How he wanted "ubiquitous" to be in the ad. So the record company made a few ads with "ubiquitous" in them but with bad photographs, and then they showed him all the ads, and some with better pictures didn't have the word in them.

Michael: You've got thirteen songs on the album, so I'm going to read off a title, and tell me something about it. "Comanche." That song's on KCRW a lot.

John: It's not a song against overweight people. Sometimes I get that feeling, overweight people give me funny looks.

Michael: "Ruby Sees All."

John: That's a country song about male guilt.

Michael: "Up so Close." That's probably the most esoteric song on the album.

John: It's funny that you would notice that. Without spelling it out, it's about, well, it's just a relationship song, isn't it?

Michael: "Pentagram."

John: "Pentagram" is a song about witchcraft. Not really.

Michael: "Jolene." That's the one people are always yelling for.

John: That's a song people like to yell for. That's all I can tell you about that one.

Michael: "Haze of Love."

John: That's a country song.

Michael: "You Part the Waters."

John: That's a country song, but it doesn't sound like a country song. That's a song about prosperity and allocation of resources.

Michael: "Is this Love?"

John: That's a complainer song.

Michael: "Jesus Wrote a Blank Check."

John: It's a serious song if I'm talking about spirituality, it's a joke if I'm talking about organized religion.

Michael: "Rock and Roll Lifestyle." Was there any particular guitar you had in mind?

John: There were several people smashing guitars at the time, and they were touted as rebels, and I thought, it must be pretty expensive to be a rebel, because those look like perfectly fine guitars, and probably came from perfectly useful trees, but I guess those guitars weren't good enough and they had to be destroyed.

Michael: "I Bombed Korea."

John: That's a song I wrote while listening to some drunk Korean War veteran.

Michael: "Mr. Mastadon Farm." You should probably tell people that there is more than one definition of "swatch".

John: That's very important. It's about birds. I don't want to say what that song's about. Defining your own reality.

Michael: "Ain't No Good."

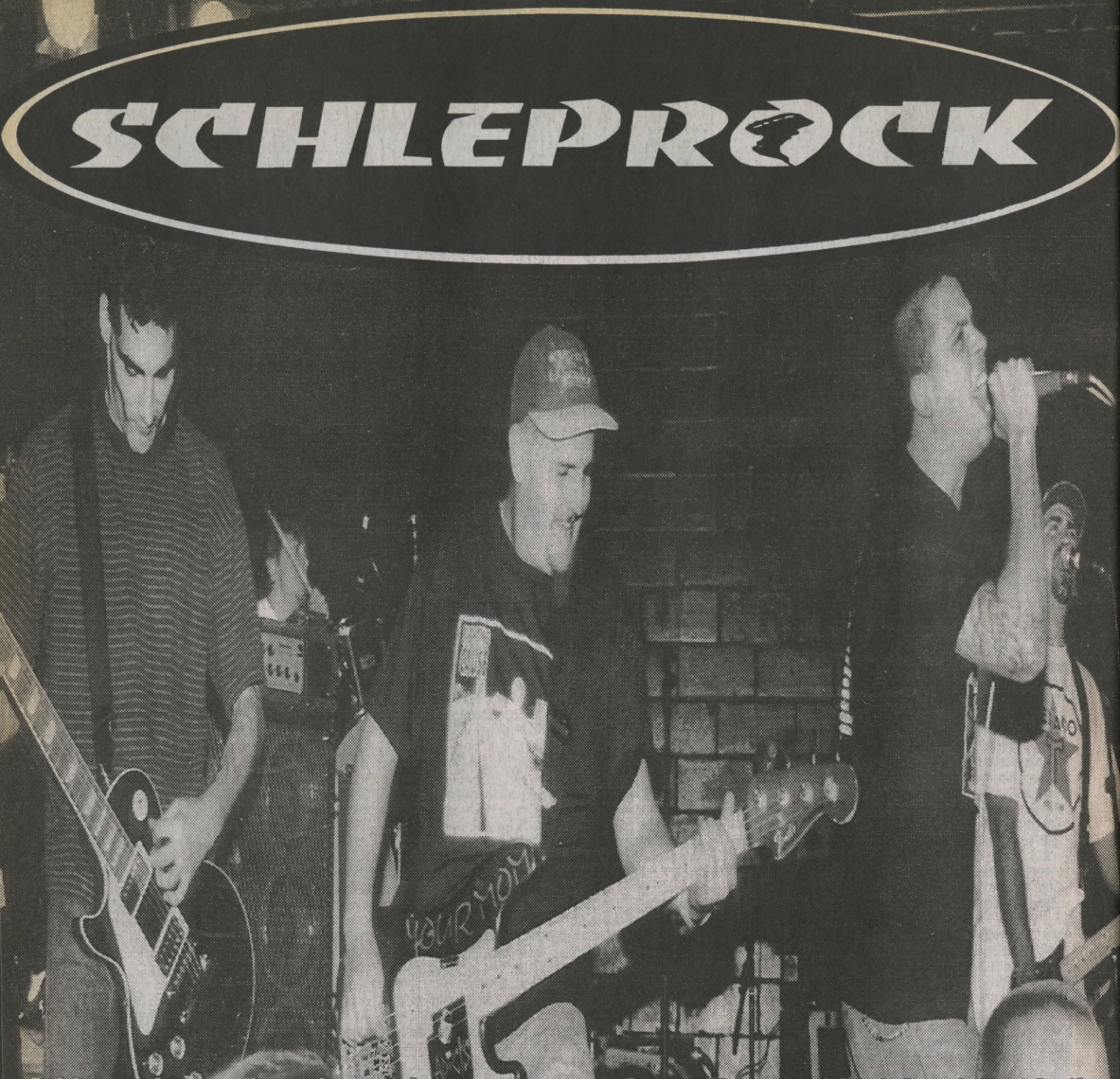
John: That's a straightforward song. It's not necessarily about a woman.

Michael: And you'll be recording soon?

John: Yeah, at Pus Cavern in North Sacramento, where we're so alien to them that they don't have any ideas about telling us how to do anything, since they don't know what we're doing and they don't really care. That's the best way to record, when you're not affected by anyone else's genre-influenced ideas about how something should be recorded or mixed or arranged. And I disagree with what Greg said about the limitation of eight-track. Those are wonderful limitations. It's great, and that in a way goes back to the wealthy man with the pool thing, to not have too many choices. It's great functionally and conceptually. Good, clean functioning, whether it's a studio, or life, whatever, is almost a transcendental experience. Greg was talking about how difficult it is with those few tracks. Well, that's what life's all about, not being able to be a god. Not that if we had twenty-four tracks we would suddenly be these Greek gods on top of Olympus, but there are a lot of people who are sort of aspiring towards that in the studio, and usually it sounds pretty gross. To have some limitations is healthy.

"It just strikes me as odd when otherwise intelligent people are discussing, "Isn't it horrible how this in dependent label, Matador, or whatever, sold out to Atlantic." Well, it's sad if you thought there was any kind of idealism to begin with."

SCHLEPROCK



Schleprock are a hyped up, take no prisoners, Seven Eleven robbin', band that hails from South Pasadena, Calif. They have been building up quite a name for themselves after 7 years of playing which includes having five U.S. tours under their belt. Not to mention countless releases on various labels. 1993 saw them release their debut full length Cd, Hide and Seek on Last Resort, and their latest release, Propeller on Dr. Strange, has catapulted them to new heights, further spreading the gospel we know as Schleprock. Musically, it should be noted that these guys are about as catchy as athletes foot (more about that later). They were interviewed at the penthouse suite of the west coast corporate headquarters of their formal label, Last Resort Records, high atop the Hollywood Hills with a magnificent panoramic view of their domain, Southern California. In between taking sips of fine 1837 vintage wine and nibbling crackers with caviar aside the roof top pool, Jesus Rake and myself, Tim From Pomona, were able to pry a few words from this very private, elusive group...

Interview by: Tim From Pomona • with help from Jesus
Schleprock are: Doug-vocals • Jeff-guitar • Ernie-drums • Sean-guitar • and introducing on bass-Dean

Tim: O.K. fellas, let's go straight to the heart of the matter... who do you think is better in Van Halen, David Lee or Sammy?
Most: (In unison aloud) DAVE.
Doug: I prefer Sammy myself. Just look at his hair.
Dean: I think if Ernie was singing they would be a lot better.
Tim: In the past couple of months a lot has been happening with you guys. For example you just got back from a cross country tour.
Dean: Who told you that? (Dean has joined the band since that tour ended).
Doug: Yeah we did and it was really cool.
Tim: So what were some of the high/lowlights?
Doug: Highlights were good shows, good people. Lowlights were bad shows, bad people!
Tim: Another new thing with the Schleps is the addition of a new, and much needed, improved bass player. So tell us, what happened with Aaron and how did you hook up with Dean?
Doug: Aaron decided to go find greener pastures and Dean came up to our rotten dried up grass. He's been hanging out with us now. Actually we asked him to join us before, but Dean was busy paying off some debts. Now that he is a self made millionaire with his own company he is doing great. We wanted him in the band so we can exploit his funds.
Jeff: I want to get a job from him anyway.
Tim: I must say you have hired the right man as your bassist. He is a master of his instrument... truly a super hero!!!
Doug: That's what I hear. He leaps over tall buildings in a single bound!!
Tim: Dean, what bands were you in previously?
Dean: Dean and the Dorks, X- O Toxins, Your Mom. I was in Your Mom for awhile... and the Mighty Punx.
Tim: Who is more likely to enjoy Schleprock, Beavis or Butthead?
Doug: I would say Butthead.
Everyone: Yeah, Butthead.
Tim: What is your favorite Malt Liquor?
Jeff: Lazer or St. Ides.
Doug: There is a new one out called "At the Corner Store" and
Schleprock endorses it.
Tim: What do you think about the recent elections?
Dean: I think we should elect Rush Limbaugh for everything. Just kidding.
Doug: I think we should vote for nobody.
Ernie: We should dig Nixon up from his grave and put him on his pedestal again.
Doug: Nixon, he won't tell a lie.
Sean: Reagan, he has his head together now.
Ernie: Yeah, with his Altzheimer's.
Doug: Let's have Reagan again.
Tim: If you could choose the method of how you could die, what would it be?
Jeff: Masturbation asphyxiation.
Dean: An incredible orgasm that gives you a heart attack.
Ernie: Being eaten alive by moths while beautiful girls shave my testicles with seashells.
Sean: In the middle of an orgy laughing with candy bars in my hands.
Doug: Drowning in jello.
Tim: Do any of you believe in UFOs and have you seen one?
Doug: I do believe, they are out there.
Dean: Just live at my house for awhile, your parents throw things.
Tim: Does anyone have recurring nightmares?
Doug: I do.
Ernie: I do.
Dean: Getting calls from Jesus.
Sean: The Hong Kong Cafe.
Doug: The Hong Kong bathrooms!
Tim: Doug, one thing you said at the last show was how cool it was for people to show up. Instead of going to see Green Day that night with their school cheerleaders and class presidents. Does that sum up your attitude on the current popularity of punk music in the mainstream culture?
Doug: Yeah it does. The mainstream, that is where it's at.
Ernie: Mall chicks...
Doug: ...and jocks.
Ernie: Everything gets recycled. Let's get on to the next question.
Tim: Fellas, what is your ideal way of causing trouble?
Jeff: Shitting in front of a club.
Doug: Burning Matchbox cars.
Sean: Peeing on people's mothers.
Dean: Masturbating in public.
Doug: (Answering for Ernie) Getting caught in your room doing it when your old man walks in!!!!! (much laughter and heckling)
Ernie: I am living in the Crystal Cathedral right now but I will soon be moving out. So all you lovely young ladies that might be interested get in touch.
Doug: If you're interested in being bored to death!
Tim: Enquiring minds have to know: hands down, who had the most annoying habits on the road?
Doug: This time I'll have to say Sean. He came down with a bad cold and was coughing up nasty, venomous, flu coughs, and gunk all over the back of our necks.
Sean: I was coughing up piece of lung.
Doug: Lung cookies.
Ernie: The whole band basically slept in one motel room when we could do that. There was a lot of phlegm on this last tour.
Tim: Was there smoking allowed?
Doug: Yes there was smoking allowed.
Ernie: Then you had Aaron's feet chipping away, flaking away, from all the algae on his feet. He had nasty athletes foot that was like jelly and flake and all kinds of weird stuff. You'd find it on your sleeping bag... on your pillows...
Sean: Stop you're making me hungry!
Ernie: You're like, "Who wants to eat breakfast waking up with that?"
Doug: Who needs breakfast when you can have toe cheese! (mass laughter)
Tim: How was your interview on the soon to be defunct KNAC?
Doug: It was rockin', dude. It was cool.
Ernie: There were a lot of pissed off guys with long hair around there.
Doug: We got a phone call from somebody who said "What's going on with this, man? This ain't heavy metal music, are you heavy metal or punk? You'd better make up your mind!!!"
Sean: We said, "This show is only on one hour a week, sir." Wake up.
Doug: The Dj is cool. Hard Core Hilary.
Tim: Do you guys have any final words to leave us with?
Dean: It's a joy and a pleasure to be playing in a band that I like.
Tim: Oh, that's very touching. That must come straight from the heart.
Doug: Yes, straight from the fart.

Another Brash Experiment

with Bruce Hollihan & Christopher Heywood

I interviewed Bruce and Christopher at KPFK on October 1st 1994 during their show, Another Brash Experiment, which airs Friday nights/Saturday Mornings from 3 to 6 am. There is no particular musical format and one can hear anything from minimalist experimental music without classification to delta blues to the latest releases of the 90's. There are no guidelines except for a high standard of quality in the music whose interpretation varies from show to show. If you tune in with an open mind you just might hear something you'll like that you've never heard before and perhaps even learn a thing or two that you didn't know before. In today's radio wasteland that's a rare occurence. - AArtVark

(from Robert Wyatt's "Ruth Is Stranger Than Richard)

AArt: I've been listening to you for about six years. How long exactly have you been on the air?

Bruce: I've been doing shows at KPFK since November 1986 when I moved back to Los Angeles I was doing shows at WWOZ which is also 90.7 FM which is in New Orleans (Louisiana) and I sent tapes to friends of mine here and it just so happened that this one friend of mine who hated jazz music was covering for someone who had cancer who was doing a jazz music show at that time and he was tired of covering 'cause he hated jazz music so much and they asked me if I wanted to do it and I said sure so I covered for my friend who was covering for this lady who had cancer - Fortunately she's been in remission for about eight years and word kind of got around among the four or five people here who I ended up covering for. So then I started covering for the artsie fartsie shows like **Imaginary Landscapes** and

Bruce Hollihan drawing by Tony Mostrom

Soundings and then I covered for **Genesis Of The Music** so I substituted for all kinds of people for about four years... (Someone comes in...) You got your Glock cocked? You know all the rap songs mention Glock now - At the end of at least one song it'll come up...

Chris Friendly: It's the new wave of firearms....

Bruce: I got a Tokarov. This Tokarov is nice, chambered for Luger 9mm rounds... Not Soviet rounds, those are real hard to get...

Chris Heywood: KPFK... (answers phone call)

AArt: When did you get your own show?

Bruce: I was doing a show for about three weeks called **Psychic Parking** in 1987, but they said that "we need more women on the air waves, and we don't like the kind of music that you're playing so you can beat it..." So that show lasted three weeks Temmer and **Radio Goulash** took over for about three years and then that ended when Melanie Temmer was sick of the awful time slot and she decided to leave and then someone said "well, let's get Bruce in here and tell him it's not his show, we can kick him off at any time, that he can't play more than 66% music, he has to play 33% non- sound non- music - It has to be people talking and he can share this spot with anyone that feels like it..." and no one ever showed up.

Chris Heywood: (still on the phone)...I don't know... Um... KPFK. Do you have the address to KPFK?...

Bruce: I can't hear a fucking thing! Chris, go in the other room. I fucked up that one! (as bruce misses a cue.)

AArt: It's ok, that's what makes this show special late at night. All the extra little things with the music. Where do you find all your music at? It's an extremely eclectic variety, I assume it's from your own collection.

Bruce: You'd have to got through them and ask me one by one... I don't find them in one place. Yes, it's actually my second collection - My first collection got ripped off by junkies in Hollywood in 1981. That was a collection I started in 1967 when I was ten years old. The first record I got was **Electric Ladyland (Jimi Hendrix)**. I started this second collection in 1981....

AArt: How big is it now?

Bruce: Ten thousand cassette tapes, three hundred CD's, about six hundred LP's and about fifty or sixty DAT's...

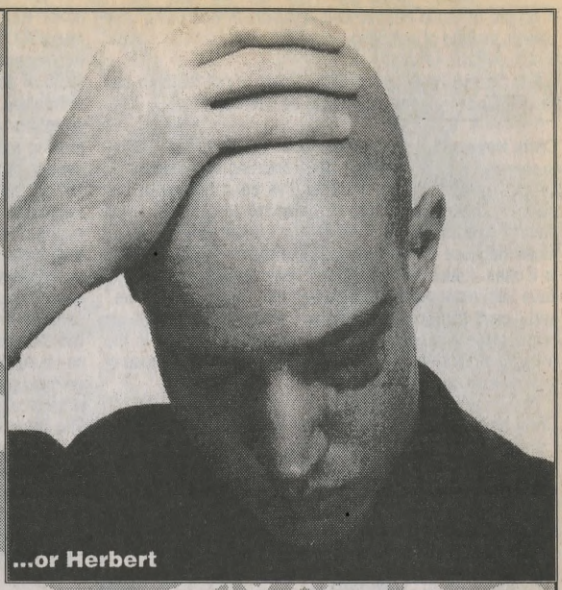
Chris Friendly: How many did you have before they got stolen?

Bruce: Over a thousand LP's... Anyway, they told me that I could use this slot and they put up notices everywhere that said - Attention to all programmers who are female and of color, there is a time-slot available. We prefer that you do not play music. If you prefer to play music you will not be welcome...

AArt: How did you get into music as opposed to being a rocket scientist?

Bruce: Because I'm too incompetent to be a rocket scientist... It's just something I like to do. But these days I don't listen to music too much anymore. I listen to **KFI** - I recommend the **Ask Mr. KFI** show on Saturday and Sunday nights. I just always was interested in stuff that was full of heart or special material. It's hard to say, if it struck my fancy I listen to it. I got tired of being stuck with a particular kind of genre. When I was a little kid I used to listen to **KHJ** and I

Christopher Heywood...



...or Herbert

got tired of that and I started listening to **KPPC** which was a big quantum leap. **KPPC** was a commercial station that was free and anarchistic and "out there" - It was where **KROQ** is now (106.7 FM). Then I started listening to a few shows on **KPFK** - There was one called **Tesseract** that was electronic music and music from current avantgarde stuff, that was in the 70's. I just kept finding out that there were really good that you couldn't find on the radio and you'd just find out by word of mouth. I went to **Van Nuys High School** where the original **Moby Disc** used to be down the corner - Before that it was the **John Schmitz for president headquarters**. He was the **American Independent Party** candidate that replaced **George Wallace** after the attempted assassination... There was **Records Limited** down the street and **Cranes Records** and they just had walls and walls of import recordings and used records. We'd get stoned and cut class and go down there and read **Melody Maker** and **New Music Express** and they'd always be playing really obscure used records or imports and things that you hadn't ever heard - We'd shoplift the ones that we heard and thought were cool or steal records from somewhere else and trade them in. Between being in juvenile hall and things like that we'd make cassette recordings, bootlegs, and circulate them to all our friends... (Bruce is being questioned about a reel to reel recorder and I take advantage of that to interrogate Chris Heywood)

AArt: How did you get hooked up with Bruce?

Chris Heywood: I think the first time I came here was because Bruce was going to play a song from this band that I was in, it was a disgusting band. So I came down because he was supposed to interview me, but I never said anything on the air and I gave him a tape of this thing I was doing and he played that and was supposed to still interview me, but he never did and I just started coming back every week. Took about three months till he let me play one song on the radio and just recently we started playing half and half of the music.

AArt: How do you like it? You guys get along?

Chris Heywood: It's great! We get along. (Bruce chuckles...) You know in England where I'm originally from the radio is so under the government control that you've got four radio stations - One classical, one pop, one just talking and the other just sort of general affairs. There's no alternative music on the radio what so ever. It's astonishing that we get to play any out of left field kind of music...

AArt: How did you get started on the path of music?

Chris Heywood: I learned music in school and that was all I ever did. It was the only thing I was ever good at, I suppose. I played in orchestras, symphony orchestras...

AArt: So you're actually trained in what instruments?

Chris Heywood: Trumpet, piano, guitar...

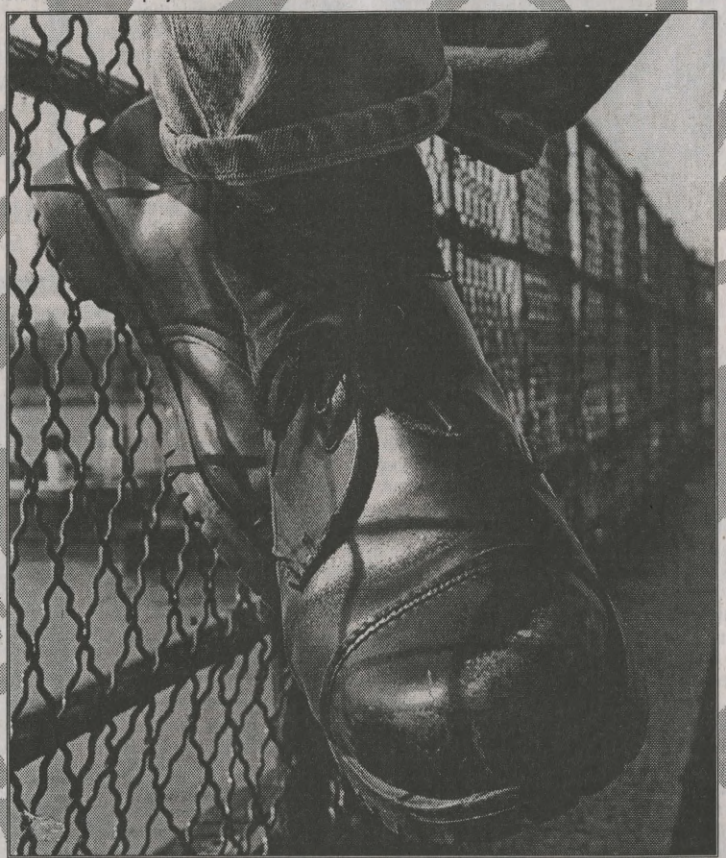
Chris Friendly: Are you in any bands right now?

Chris Heywood: Um, no. I was until about two weeks ago - I was in this really horrible L.A. rock group as a bass player. I think that the bass is one other instrument that I can go and play professionally and actually get paid to play. I just went to their audition and I did that for a while and then I just got tired of it because it was horrible. Now they keep ringing up my house and my wife had to concoct a story and tell them that we were having marital problems and that I'd gone back to England. But now he keeps ringing up and feeling sorry for my wife asking, "Are you ok? We've got to meet up sometime..." it's quite horrible.

AArt: He doesn't read Flipside does he?

Chris Heywood: No.

AArt: You're safe then... Tell us something about your **Herbert** project...



Chris Heywood: What can I say? I just recorded it at home on a four track. It's not recorded at all with a plan to play live - I've been offered to play gigs, but it would be extremely difficult to play live. Not that I'm adverse to playing live, but it's recorded merely for the sake of the sounds and the music. I never thought, "Oh now I'm going to play it live with a band..." I think that if you record without thinking that you have to play something live you can explore different sounds that you wouldn't normally be able to. They are written and recorded as one normally would. I just started strumming a guitar and had no vocal and then I put things in. I think that most recordings you hear are strumming of guitar with vocals and drums and bass added, which is ok. But I think that's mostly so uninteresting. You really gotta do more than just strum a guitar and write some chords and that's your song. It's boring and I don't think that it's enough anymore.

AArt: How would you describe your Herbert project as. It doesn't seem to be the average guitars with happy lyrics. Seems to me that there's more... It's definitely not industrial or pop...

Chris Heywood: It's sort of happy. It's more of a collage. Bruce, what do you think?

Bruce: I would say it's kind of the missing link between **Robert Wyatt**, **Syd Barrett**,and **Steaming Coils**...

Chris Heywood: Lots of people have mentioned **Syd Barrett**, but I've never heard Syd Barrett or his music before...

AArt: I think maybe the vocals do. It's kind of disjointed. Not as in insane, but they flow along at their own pace. It's a good thing... It's quite involved. I've heard stuff done on sixteen tracks that could have been done in much less.

Chris Heywood: The vocals I just recorded a few bars at a time because I can't sing to save my life. I had to record it on a four track out of lack of having access to anything else. I think that the majority of people don't even bother to go beyond the very surface of what their equipment can do... I've recorded in big studios and they don't bother to explore what their equipment can do. They just use the preset sounds and do the easiest thing. I don't know why they don't bother. Because I don't have any other equipment I have to push what I have to the extreme and do things with it that people wouldn't normally do with it. I think that we can get very extraordinary sound out of very reasonable equipment indeed. You needn't use fancy equipment - I think that's a big fallacy - You can get excellent recordings out of just a very basic four track... You really don't need more than that. I did all the sounds on Herbert with a bass and a guitar and

a couple of basic pedals, delay, distortion and using tape players instead of sampling.

AArt: Do you have any music, offbeat or not that you can recommend for people who might be interested?

Chris Heywood: I really don't know. What's the alternative to the alternative? I haven't been listening to music for so long - I really haven't. So often I've been to gigs or I've been watching television or listening to the radio and haven't liked anything. I really don't know why I'm doing music because I really just don't like music although I listen to it often. I suppose it's a masochistic sort of relationship I have with most music. People ask me, "What do you like," and I can't think of anything that I really like (chuckles, as bruce plays a tape of a lunatic ranting and raving in the background and then plays a song which he played tapes of teletypes on....)

Chris Manson: Where did you get the band name **Herbert** from?

Chris Heywood: It came from a variety of different things. It doesn't mean anything and it wasn't contrived from the beginning. I think my wife suggested it originally. It was a very English sounding name, Herbert. Since I've used the name lot's of people have thought I used for a variety of reasons. Sometimes it seems like there's a cult centered around the name Herbert... (conversation becomes garbled...)

Derek Bailey - Solo Guitar vol. 2

[We move out of the studio and into the lobby of KPFK and he gun toting John Chartrand takes over the master control to do his by bimonthly show.]

AArt: Do you have any offbeat favorites?

Bruce: Let me think, what am I really fond of? **Cibo Matto**, it's a demo that I got that's super minimalist. It's hard to say. What have I been listening to lately? The unreleased **Carl Stephenson** album. I find that unless I totally fall in love with something it usually takes a while for me to like it. I feel a reluctance unless I'm totally taken by something. **Mississippi delta blues from 1925 to 1935** I listen to a lot. Like **Tommy Johnson** and the guy that influenced **Captain Beefheart, Willie Brown**. I'd recommend **Derek Bailey** on **Incus Records** out of England, it's improvised guitars and that sort of thing. I'm really fond of the Argentinian composer **Mauricio Kagle(?)**. I like **Lester Young**, I think he's really super. I've been to record stores and spent three or four hours there looking at every single title and walked out with nothing. I really don't like commercial recordings. If I can get bootlegs and demos, I'd rather listen to those, I think to support anything other than the music industry I think is noble. People making homemade cassettes on little four tracks - I recommend that people create their own culture and fuck the consumer culture 'cause I think that consumer culture is something like a "soul cancer". Some consumer culture is good, like **I Want You Too (She's So Heavy)** by **The Beatles**, that's gear fab - it was something that got slipped onto **Abbey Road**. I think people should not listen to the radio and just try to make their own noise on instruments and if that leads to something musical, that's cool. Local people should patronize local arts whether it's competent professional stuff or totally incompetent anarchistic craziness shambolic noise and that since there is no profound "American identity" anymore with the industry corrupting everybody with big tales of money and success. It would be better if people did their own thing - Screw **Billboard** and screw **Rolling Stone** and screw **Spin**. Screw rock and roll music for money. I think that there's a lot of wild energy in adolescence and they (industry- ed.) convert it into a big fashion statement and **MTV** sayings and that's really unhealthy. It would be better if people were just in the streets or in garages or on rooftops and in the bedroom making music. Likewise with the Hollywood film industry, they're probably worse than the music industry. People should be creating their own art on whatever level - Peddling it on the street, selling it out of your house through mail order. We have the means. We got four track tape recorders, we got real cheap gear and we can duplicate cassettes real easily. You can get CD's made for two dollars each if you order in quantities of five hundred to a thousand, so if people put together their money and do a run of two thousand and try to get that thing sold - Sell it at concerts, don't consign it to record stores 'cause you'll never get paid, record stores will usually screw you. Sell 'em and write off a few like the ones you give away or you can't sell. The more I can do shows of just demos and home made tapes and out of print stuff, I'd rather do that. I'm completely opposed to the attitude of - This is better than that because that's dated. I hate the concept of "New Releases". I think that's the stupidest argument I've ever heard in my life. I think it should be more like - If it's good play it and if it's one hundred years old, dust it off and turn it up. If it just came out five minutes ago it's still dated, so if it's good it's good and it depends on your subjective tastes. On **Family Tree**, a show that got kicked off the air, they played a tape of this guy from Cuba that did rap music all on his own in his apartment in Havana and all the instruments were acoustic instruments that he made himself and he just sang into a cassette player live and in one take - And it was better than any kind of produced thing that you might have heard in your life. I think that production value, as a concept, can squeeze the soul out of music. I prefer live music to multi track unless somebody is trying to create something that they need multi track recording for. I would definitely tell people not to go to record stores anymore and go to thrift shops and garage sales. Support local garage bands. Get a used instrument at a pawn shop and if the neighbors don't like it get a gun from the pawn shop and show it to them to let them know that you're serious and you mean business. There was this composer named **George Antheil** who composed **Ballet Mecanique**, it's something from around the 50's, and his music was so unpopular that when he'd appear in the concert hall, this happened in Europe in the early 50's, the performance would begin with everybody in their tuxedos - He was the composer and the soloist on the piano and he'd walk up to the piano and ask that the doors to the theater be locked so no one could leave and reach into his pocket and pull out and automatic pistol and cock it, leave it on top of the piano, and then he'd begin his piece. I think that sometimes, because you're not playing the current trend in music, people oppose you and want to shut you up and you just have to fight back. He's kind of a role model. He also did the soundtrack for a good show that was on **CBS** that was done in the 60's that you can see on the **Arts & Entertainment Network** called **The Twentieth Century with Walter Cronkite**.

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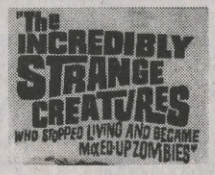

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RAY DENNIS STECKLER:
The Incredibly Strange Filmmaker Who Abandoned Hollywood and Became a B-Movie Sensation.

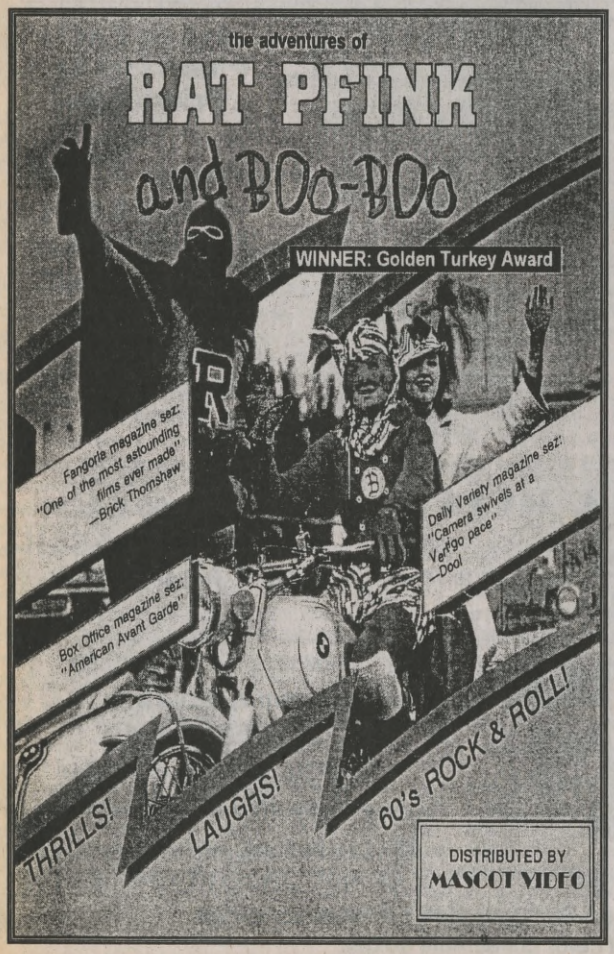
Ray Dennis Steckler, c. 1966

Interviewed by Martin Banner on September 25 and October 2, 1994 in Las Vegas, Nevada.

Thanks to 'Chelle, Laura and Pooch for their help. I'd like to thank Ray for taking time to talk to Flipside and for his great personal generosity in supplying materials and screening tapes.

Ray Dennis Steckler doesn't make Hollywood movies. He doesn't even make off-Hollywood movies. He makes off-off-off Hollywood movies and that's just fine with him. Steckler's films have charted the iconoclastic landmarks, the surreal landscapes and the just plain weird world of American pop culture for over three decades. They cover every genre and every style imaginable; from the broad slapstick of THE LEMON GROVE KIDS (1966), to the pop-art surrealism of RAT PFINK AND BOO BOO (1965), to the hardboiled detective stylings of SUPER COOL (1971). Even more importantly, his work imparts a genuine knowledge and love of film that is all too rare.

Born in Reading, Pennsylvania, Ray learned to love the movies at the local theatres as a child and learned his photographic skills during a stint in the Army. Both were to serve him well. After attending Los Angeles Community College, he eventually made his way to 'Hollywood' in the 1950's, plying his trade as a cameraman on such low budget productions as WORLD'S GREATEST SINNER (1959) and EEGAH! (1960), eventually working his way up to Director of Photography on SECRET FILE: HOLLYWOOD (1960). Ray's first film as a director was a short subject entitled GOOF ON THE LOOSE (1959). Subsequently, he directed his first full-length feature, WILD GUITAR (1962), a crazy, Rock 'n' Roll melodrama, that featured teen idol and cult performer Arch Hall, Jr. Ray's next film was THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES (1964), probably his best known work on a cult-film level and a perennial fan favorite. The extraordinary films that followed in the 1960's, THE THRILL KILLERS (1965), RAT PFINK AND BOO BOO (1966), and THE LEMON GROVE KIDS series , would cement his reputation as one of American film's true auteurs.



Martin: Didn't you tour the South with your films on the drive-in circuit?

Ray Dennis: I did back when I was first releasing my movies. I did a lot of shows. I had to. It was the only income I had. I got paid each night at the theater. I'd stand there with a clicker and count each admission as they went in...click...click...click.

Martin: Were you four-walling your films? (Note: Four-walling was a practice where an independent filmmaker would rent a local theatre or drive-in out in a town, screen his film, and split the box-office take on a percentage with the theatre owner. The major studios and their distribution muscle effectively ended this practice and forced many independent, regional filmmakers out of business.-MB)

Ray Dennis: Oh, yeah. All of those were four-walled. Sometimes it was a flat rate. I always knew I'd get the money that night. I always hated when they would give me a check. It would piss me off.

Martin: Tell me about GOOF ON THE LOOSE.

Ray Dennis: GOOF ON THE LOOSE is a short subject I did back in '59. It's my tribute to the silent filmmakers of long ago. I loved Charlie Chaplin, Buster Keaton. I'm definitely a bigger fan of Keaton's than I was of Chaplin's. I'm sure that shows in my work. I wanted to go to where they shot those movies, so I went to Echo Park. I wanted to shoot it with a big camera like they used, so we had a big Mitchell 35mm there. I had no mobility with it, whatsoever, and that's exactly what I wanted. I didn't want to be able to do any handheld stuff...

Martin: That would be too modern for the old silent style.

Ray Dennis: Exactly. I found this guy who's as close as anyone will ever get to the old silent comics. I found him at the Pasadena Playhouse. Bert Luvan, I believe his name was. GOOF ON THE LOOSE was just a little fun thing I had to make. I did one short, one time. I used what I had to work with. We had some very funny moments in it. I added some sound effects to it. I was very happy with the end result. I cut the film on a tabletop Movieola. Later, I had an agent at the Paul Kohner Agency come to a screening of INCREDIBLY STRANGE CREATURES and GOOF ON THE LOOSE the same night. She really didn't like CREATURES, but she said the short was one of the greatest little films she'd ever seen in her life. I got signed by the agency, but they never got me any work. Not the fault of the agency, Hollywood would just never accept me. The Kohner Agency was a big agency, they represented Antonioni, John Huston, big names. But they could never find anything for me. After a few years there, I just faded away for them.

Martin: How did you get involved with EEGAH! (1961)?

Ray Dennis: I was the assistant to Vilmos Lapinek , the Director of Photography, on that. I did a lot of second-unit work. I even made them write a part for me. I'm the guy at the party that Eegah the caveman throws into the swimming pool. It was my screen debut. (Note: Eegah was played by Richard Kiel, 'Jaws' from the James Bond / 007 films -MB).

Martin: You wrote WILD ONE'S ON WHEELS (1961).

Ray Dennis: A producer, Ralph Cushman, asked me to work something up for him. So I wrote a script called "Drivers Into Hell" with another writer, Gene Pollack. It was a low budget movie. A real 'B' movie. I wrote the part of 'Preacher Man' for myself. That's where a lot of the 'Beat' dialogue came from. It was a good script. It just fell apart on certain things, on a suspense level. There was

never enough real suspense in the film for my tastes.

Martin: How did you come to direct your first film, WILD GUITAR (1962)?

Ray Dennis: I had met Archie Hall on SECRET FILE: HOLLYWOOD (1960). I was the DP on that and he had a short scene in the projection booth. He told me he wanted to make a film starring his son, Arch Hall, Jr. I like him. He seemed like a real old-timer. He told me stories of how he had worked with Buster Crabbe and Gene Autry. I said "Thats great - those are my heroes!" I eventually saw those movies and he had worked with all of them. He was something special. Even though we had a falling out later - which you have in this business all the time. He made opportunities for me. I never made any money off the man. But I got lots of opportunities.

"I was influenced by REBEL WITHOUT A CAUSE (1955). A lot of kids out there rebelled. Or are rebelling. Some kids never rebel. Others like to live through the fantasy of the movies."

Martin: A lot of your films, INCREDIBLY STRANGE CREATURES in particular, have an interesting carnival atmosphere.

Ray Dennis: That's all from growing up in Reading, Pennsylvania and going to the Fairgrounds. The gypsies and the strippers. All of that. Although, I was probably more influenced by the old Universal 'gypsies' in DRACULA (1931) and FRANKENSTEIN (1931)...

Martin: ...and THE WOLFMAN (1941).

Ray Dennis: ...and THE WOLFMAN. Seeing those probably affected my childhood more.

Martin: In INCREDIBLY STRANGE CREATURES you used an almost Expressionistic style with the carnival atmosphere, the shadows. Was this a conscious attempt on your part to use that style? THE CABINENT OF DOCTOR CALIGARI (1919) leaps to mind.

Ray Dennis: Not really. I mean, I hadn't seen those films yet. I discovered them much later. What I did have was two cameramen, Joseph Mascelli and Vilmos Zsigmond who were completely different in the way they approached shooting scenes. Mascelli was a fanatic for the well-lit Hollywood type thing, like THE GRAPES OF WRATH (1941). You really got a feeling of it being realistic. With Vilmos coming in and helping out with the lighting, and him being from another country, he was more familiar with an Expressionistic style. Coming from Hungary, it had to be a part of his background, somewhere. When I put those two guys together, almost anything was liable to happen. Mascelli believed in source lighting. If the lamp was on the left, the light source should come from the left. Vilmos Zsigmond would look at the actor's face and he would key the lighting to work on the face and bring up the emotions. There was a consistent rivalry between them. Although Joe Mascelli was the director of photography, I brought Zsigmond right in there with him. I felt like a football coach with two great quarterbacks, you play them both as you need them.

The first monster musical!!

Martin: You talk about the clash between the two cameramen and their styles. In INCREDIBLY STRANGE CREATURES you really have two different styles at work. There's the world of Jerry and his girlfriend dealing with their relationship, which is very realistic. Then, you have the carnival with its weird atmosphere, which is very Expressionistic. Did they divide the responsibility?

Ray Dennis: No, not really. First of all, in the story you have two very different worlds. There's the world with Angela and her mother. It's pretty clear that Angela's mother doesn't want her daughter mixed up with a guy like Jerry. He's almost the last 'Beatnik', I guess. It's obvious he doesn't have a job, he's rebellious, he lives in a cheap apartment, drives a beat up car. That's really no different from any other teenage movie from that era. From my own experience in Reading, Pennsylvania and the carnivals I went to, it was always like you were entering into another world. You start meeting the gypsies and the dancers. The minute you walk into a tent, the lighting changes almost immediately.

Martin: The atmosphere changes.

Ray Dennis: Right, and that's what we were trying to capture. The images were different. I think that's why Joe and Vilmos did a good job, because they worked together so well in capturing that feel.

Martin: It particularly strikes me in the fortune-telling sequences, where Madame Estrella is reading the Tarot or gazing into her crystal ball. The backgrounds are extremely black, and all you can see are the actor's faces floating in the darkness. You can't see anything but their faces.

Ray Dennis: That's what you want to focus on. I hadn't seen any of the Expressionist films. I hadn't even seen an Antonioni film yet. I finally caught up with L'AVENTURA (1963), somewhere towards the end of that year, '63. When I saw L'AVENTURA, I totally identified with Antonioni. By the time the film was over, I was down in the Encore Theater on Melrose, that night, there was no one left in the audience. No one stayed to see the film. I read articles where critics at Cannes booed it, and then a few days later they reconsidered what they had just seen. They had seen something completely different and they didn't know how to react to it. What I'm saying is, I filmed CREATURES in that same way. I'm not anywhere near the class of filmmaker as Antonioni, but I did see something I could admire in another artist's work. I went off on CREATURES a little too. I didn't know how it was going to end. It was a very easy set to work on, except for a couple of old union people who complained consistently about money, overtime. Regular Hollywood stuff. Me, I never wanted to go home from the set. I hated the thought of even going home and sleeping. Directing and acting in CREATURES was a truly wonderful experience. I've only had that a few more times on a picture. Everything since has been complain, complain, complain from the people I've worked with. I don't know how anyone ever gets a picture made anymore.

Martin: Orson Welles said the only film he ever enjoyed shooting was his first one, CITIZEN KANE (1941). His quote from that was 'Hollywood was the greatest toy train set a boy could ever have.' After that he never had a film that wasn't compromised, wasn't cut, wasn't interfered with.

Ray Dennis: I don't know what happens. It's sad.

Cash Flag and Liz Renay in "The Thrill Killers"

Martin: Let's talk about your performance as Jerry in CREATURES. Do you follow Method, or do you just go by instinct? There's some similiarity between what you were doing and what Dean and Brando were doing in the '50's.

Ray Dennis: You really think so?

Martin: Yes, and I'll tell you why. There's a scene in CREATURES at the carnival where Jerry and his girlfriend get into the fight and Jerry says "I don't like anyone telling me what I can do..." I know you've explained that it came out of a certain amount of frustration you had had on the set that day. But it conjures up those same emotions as when Brando is asked by the girl in the diner in THE WILD ONE: "What are you rebelling against?" and Brando replies "What have you got?" It's the great punk line in the movies.

Ray Dennis: I was influenced by REBEL WITHOUT A CAUSE (1955). A lot of kids out there rebelled. Or are rebelling. Some kids never rebel. Others like to live through the fantasy of the movies. Watch those and rebel. I love Dean in EAST OF EDEN (1953), GIANT (1956).

Martin: Why did you go for such a long title on INCREDIBLY STRANGE CREATURES? That's not going to fit on a movie marquee very easily.

Ray Dennis: The original thing in my mind was I wanted to do something with zombies. But then, I really didn't do anything with zombies. There are zombies in it, in their own way, but they aren't zombies in the traditional sense. I've gotten a lot of flak over that. They were kind of mixed up zombies, so I got away with it. I wanted to call it THE CREATURE. Then, it was THE STRANGE CREATURE. Then a friend of mine said, 'Make it a bigger picture. Put an adjective there.' Then it was THE INCREDIBLE STRANGE CREATURE. Then, I though it should be THE INCREDIBLY STRANGE CREATURE. Then, I was talking about it with somebody and I kept saying I'll call it that or maybe I'll call it THE MIXED UP ZOMBIE. That's where that came from, not DR. STRANGELOVE. Besides, the original script title was FACE OF EVIL.

Ray Dennis: You know, Stanley Kubrick tried to sue me over the CREATURES title.

Martin: What?

Ray Dennis: He was going to sue me. You didn't know that. It was front page stuff.

Martin: I guess I missed it...What happened?

Ray Dennis: Because my original title was "THE INCREDIBLY STRANGE CREATURE, OR WHY I STOPPED LIVING AND BECAME A MIXED UP ZOMBIE".

Martin: Right, because of Kubrick's DR. STRANGELOVE, OR HOW I STOPPED WORRYING AND LEARNED TO LOVE THE BOMB (1964).

Ray Dennis: It's a complete coincidence. I'm not even sure how it happened. The attorneys were all over it, sending me letters. It was costing them a fortune on their end, because they had staff attorneys from Columbia Pictures working on it. So, I got tired of it all, I wrote back 'If I change the OR to an AND would that be alright with Mr. Kubrick?' And they wrote back 'Mr Kubrick says that would be fine.'

Martin: I think THE THRILL KILLERS (1965) is really underrated. There was a vogue for realistic crime pictures in the '60's, but I think your's is probably the best.

Ray Dennis: Have you seen the new MAD DOG GLICK version?

Martin: No, I haven't seen it yet. Is that a re-edit of the original

Ray Dennis: Yeah. You should see it. I think it's even better now.

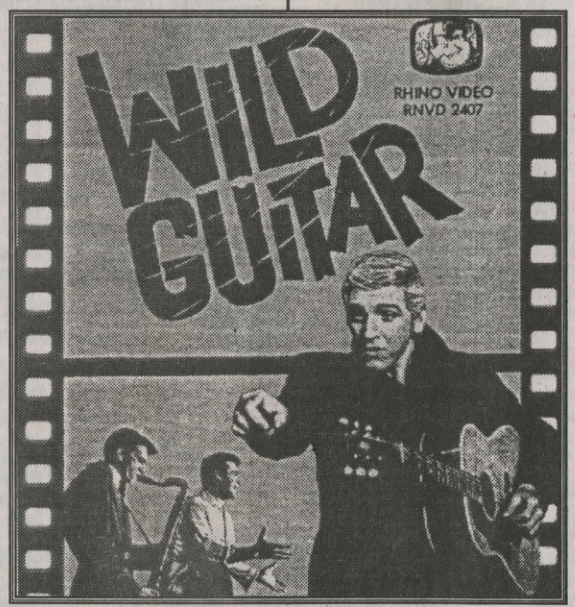
Martin: It would be hard to improve on the original.
Ray Dennis: I know, but what I'm doing is trying to find a way for more people to see my films.
Martin: I have to compliment you on the opening scene in THE THRILL KILLERS. It really is one of the most unexpected moments in a film I have ever seen. It's equal to the PSYCHO shower murder for me. Mad Dog walks slowly up to the car window, and then the gun comes up and he shoots right into the camera. I literally jumped off the sofa when I saw that. It was totally unexpected. How did you put that together. How was it edited?
Ray Dennis: (laughing) You didn't catch it, huh?
Martin: (puzzled) I guess not...
Ray Dennis: We talked about STAGECOACH (1939) earlier.
Martin: Right.
Ray Dennis: The opening shot of John Wayne, the very first shot you ever see of him.
Martin: Right. Right. The fast dolly in with the cut.
Ray Dennis: The star shot. Do you think John Ford didn't know what he was doing with that shot?
Martin: Absolutely not!
Ray Dennis: You know I'm a John Ford fanatic. I wanted to do what he did in that shot. The car driving up - it's the stagecoach. I didn't do the dolly shot in, 'cause I couldn't afford it. I had Mad Dog come up to the window, which is the first time you see him in the picture. I wanted to make sure that the minute the audience saw this guy they would instantly know what kind of person they're dealing with. It's a little like Charles Starkweather, but if Starkweather saw this guy he would run.
Martin: When I saw that shot, I thought Hitchcock. The reason being the essential of a 'Hitchcock scene' is the intrusion of the unexpected into the everyday. In THE THRILL KILLERS, the salesman's car pulls up, Mad Dog walks up, appears at the window, gun comes up, and blam!
Ray Dennis: It was worse because of the setup where you knew the salesman had a wife and five kids waiting at home for him. That made it really bad. You know, hundreds of people who've seen the film have told me, the minute they saw that scene they stopped picking up hitchhikers. That was the intention. A lot of it came from a movie I saw called THE HITCHHIKER with Frank Lovejoy in the '50's. Great movie. Look it up. After that movie, I would never pick up a hitchhiker. But the scene works in setting up 'Mad Dog' Glick...
Martin: As a real bad guy.
Ray Dennis: Right. As a complete psychopath. This is not Bogart in HIGH SIERRA (1941). Although, I admit I probably stole the name 'Mad Dog' from 'Mad Dog' Earl in that. It's one of my all time favorite movies.
Martin: Mine too.
Ray Dennis: I've always thought that travelling salesman who left their families deserved to be shot. Or have bad things happen to them for leaving their families.
Martin: I think Richard Matheson thought the same thing when he wrote DUEL (1971) about the travelling salesman being chased by the truck.
Ray Dennis: (laughing) You're probably right! Great movie.

Still from the Golden Turkey Award winning "Rat Pfink and Boo Boo" featuring Kogar the swinging ape.

Martin: You mentioned you hadn't seen very many foreign films until much later. Had you seen Godard's BREATHLESS (1959) before you made THRILL KILLERS?
Ray Dennis: I had not seen BREATHLESS at that time. The only real foreign film I had seen before I did THRILL KILLERS was a Fellini film, LA DOLCE VITA (1957) and I think 8 1/2 (1958), also. I liked Fellini's wild style, and maybe part of THE THRILL KILLERS chase came from that. The wildness of it. I was just a wild filmmaker at that time. It was a great time, the age of innocence when you're making films before someone tells you 'Well, you did this wrong and this wrong,' and ruins it for you. I'll be the first to admit I let myself get defeated in Hollywood. I was always a self-sufficient person, and I would be the first one, if I didn't like something or somebody, to tell them to go take a hike. In Hollywood, you have to play the game. If you think you can do it by yourself, you're crazy.
Martin: RAT PFINK AND BOO BOO (1966), which is a title I absolutely love, came out well before the BATMAN TV series. It certainly anticipated the whole 'pop art' movement in film. Do you think you were ripped off?
Ray Dennis: I screened it all over town. Every producer and movie distributor saw it. When I would come back to pick up my print, everyone who had seen it would never say 'Yes', 'No', or 'Maybe' to me. They would completely avoid me. I went over the line in blending the realistic with the comic book action.
Martin: Which is very 'in' now, and was 'in' in the mid-60's as well...
Ray Dennis: Absolutely, I've always felt that RAT PFINK AND BOO BOO is the picture one hundred years from now people will relate to more than any of my other films. I mean these guys, Rat Pfink and Boo Boo are the two most low-budget super heroes you can imagine. And I put them up against some real sickos. Not the kind of villain you would expect, like The Penguin or The Joker, but real bad guys. A guy who hits people on the head with a hammer. A guy with a chain who kidnaps the girl. That makes it different.
Martin: It's a camp classic. I understand it's one of David Lynch's favorite films.
Ray Dennis: I have no idea, because David Lynch never calls me. TWIN PEAKS was the greatest thing I ever saw on television, though.
Martin: It really was.
Ray Dennis: In retrospect, half the success of that show is the music. I have all the tapes and I still don't know how the series wound up. I don't know who killed the girl. It just got weirder and weirder as it went along.
Martin: I think it became increasingly surreal for the sake of being surreal, not for any particular plot reasons.
Ray Dennis: I really like Richard Beymer on that show. I really thought he was great. Has he done anything else since then?
Martin: I think he went on to the other Lynch series on ABC which only lasted about five episodes, ON THE AIR.
Martin: Tell me about the LEMON GROVE KIDS series.
Ray Dennis: Which LEMON GROVE KIDS film do you like the best? Which one leaps to your mind first?
Martin: My favorite is THE LEMON GROVE KIDS MEET THE MONSTERS. That's the one that's really special to me, 'cause I grew up watching The Bowery Boys' stuff like SPOOKS RUN WILD (1941) and GHOSTS ON THE LOOSE (1942).
Ray Dennis: That's it. You're right on target there.
Martin: THE LEMON GROVE KIDS is such a terrific tribute to the Bowery Boys.
Ray Dennis: I lived on those films. I loved them. There was a theater three blocks from my house and they were always running their movies. "The East Side Kids". "Dead End Kids". "Little Tough Guys". Whatever they were called. Billy Hallop, Huntz Hall, Leo Gorcey, all of them. I would go to see them, and sit through the second picture and then I would watch them over again. That was when you could see three movies in a night. I could never, ever get enough of them. They were tough. I mean, we didn't have psycho murderers shooting 7-11 clerks in those days. But these kids were tough in comparison to the way we were. Especially "The Dead End Kids" with Billy Hallop.
Martin: They made the serious films with Bogart, like DEAD END KIDS (1938).

"I never really cared about Hollywood. The Hollywood I loved was long gone by the time I got there."

Ray Dennis: Right, where they cut the guy's face. That was pretty vicious stuff in those days.
Martin: It's interesting how they started the series as sort of streetwise, tough kids and then through the series they became sanitized into comedians.
Ray Dennis: Right. You know, Leo Gorcey's father was Bernard Gorcey, an actor. He was in THE GREAT DICTATOR (1940) with Chaplin. They all had a background in Hollywood. You know, I never could find out who the original lead was. Leo Gorcey replaced somebody in the original cast. To this day, I don't know who he replaced. Every copy I get of it always has his name in it. He was a latecomer, which is kind of strange, since he went on to become the most popular. He got in because his father was acting in the series, that's how they found him.



Steckler's first film "Wild Guitar."

Martin: I have to tell you, you do a great 'Huntz Hall' impersonation.
Ray Dennis: You know, I met Huntz Hall. He came to the screening of LEMON GROVE KIDS, came to my house, had dinner with me.
Martin: That must have been a blast.
Ray Dennis: He said he would play my father in a movie for $25,000. I told him I couldn't pay that much, its more than my entire budget for one of those. I asked him if we could work something out, but he'd already changed his mind. Later on, Huntz and his wife called me up and said if I ever wear the baseball cap again, they're going to sue me...
Martin: Oh, no!
Ray Dennis: That ruined it all for me. Here was my idol threatening to sue me.
Martin: God, that's a shame...
Ray Dennis: I really went to the extreme to try to get us together in a film. It would have been an absolute classic, we could have lived off it forever. I guess he's gone on to some good movies, though. I believe he played Jesse Lasky in VALENTI-

NO (1976). He's had some good parts.

Martin: That's not an unfamiliar story about him towards the end of his career. I guess he had people, who were fans, want to put him in their movies. And he basically said, 'I'm not going to do it unless you pay me some large amount of cash and you've got to do this or do that for me.'

Ray Dennis: Well, it's his life. I mean, I've turned down lots of jobs, thank God. I appreciated that they were fans of mine, but honestly, they were complete jerks and scumbags. You've got to remember in this business that a lot of them want to use you, for whatever reasons. There are a lot of porno films with big actors in them. Aldo Ray was in one. I saw Cameron Mitchell in one.

Martin: He just died.

Ray Dennis: Did he? Somebody asked the producer how he got Cameron Mitchell to be in his porno film, and he said Cameron needed $25,000 for a day's work. I mean, neither he nor Aldo Ray were in any of the sex scenes, they were in other scenes. I personally don't give a darn.

Martin: I guess if they need the money, there's not much you can do.

Ray Dennis: You were talking about Johnny Mack Brown earlier. He was my grandmother's hero. The last movie he did practically killed him mentally. It was a western with A.C. Lyles, I think. He plays a sheriff who tries to rape a girl. I saw the movie, and I threw it away. I had a copy and I said 'I don't want this in the store.' I didn't want anyone to see this. It made me sick. Then, I read something before he died, he said that the biggest regret in his life was going to make that last movie.

Martin: It's a shame because that kind of thing could really affect the way people remember his life.

Ray Dennis: You know, in Hollywood, when they don't need you anymore, that's it - its over. There's no friendship anywhere. Even when you're there, there's no real friendship.

Martin: Is that a reason why you decided to get away from Hollywood?

Ray Dennis: I never really cared about Hollywood. The Hollywood I loved was long gone by the time I got there. I went to all the cowboy ranches, went to Iverson's Ranch in Simi Valley, toured them, took stills of them. There were no cowboy stars there. I got to be friends with Sunset Carson, which was a big thrill in my life, 'cause he was such a nice man. I sent Ken Maynard a check to work with me, but he sent the check back. I wanted to work with Lash Larue, but he wanted too much money. Nothing ever really gelled. You've got to remember these people had a certain pride. They were stars in their day and they were still stars in their minds. Some of them just lived too long. They go to these conventions and nostalgia things and they're worse off for it.

Martin: I always feel very bad for them. I went to one to meet Pat Buttram and Woody Strode and they were in such frail health. Especially Woody Strode. It just made me feel bad.

Ray Dennis: I met Iron Eyes Cody at one. My daughter was with me, she's five years old and I was teaching her photography. I handed her the camera and I said 'Would you take a picture of Iron Eyes and everybody?' She did, and she was only five. The picture came out really nice. Iron Eyes said 'That girl is going to be a great photographer. I've worked with them and I've seen them. The way she held that camera, the way she looked through it.' He said it with such sincerity in front of everybody. I'll never forget that. She heard that and asked 'What did he mean, daddy?' And I told her 'He said your going to be a great photographer.'

Martin: That's great. That could actually influence her life.

Ray Dennis: Iron Eyes was something special. I mean, a lot of these people will sign an autograph or thank you for buying their book. But you realize they're going through the motions. Maybe it's hard for them to feel what you felt when you saw them. Most people don't know it, but there's another LEMON GROVE KIDS movie. A fourth one I never edited.

Martin: Was that because of Huntz Hall's threatened lawsuit?

Ray Dennis: I just didn't feel like putting it together. I have different reasons. I just found the workprint of it the other day. Who knows, I might mess around with it in twenty years down the line when I've got nothing better to do. I mean, you're talking about re-editing, dubbing, adding music, getting copies made - that's about twenty grand. How do you get twenty grand back on one of my movies? It's very difficult. Over a long period of time, I'll see a return. Over a ten year period, I'll sell enough copies and get it back.

Martin: That's what really surprises me. That there are so many films only now coming out on video that were made twenty, thirty, forty, even fifty years ago. Because these films are consistent sellers. Your films will always have a certain level of fan and cult interest. It's like we were talking about the old cowboy films with Johnny Mack Brown. There are always going to be the same amount of people interested in seeing them.

Ray Dennis: That's true. I have pretty good prints of my films. I used to have a beautiful one-inch master of INCREDIBLY STRANGE CREATURES, but I let it out of my hands. I've let certain things out and people have stolen them and never given them back. A guy in Toronto, Canada did that. He was running a festival and he wanted to screen my films for it. I sent him my original 16mm print of INCREDIBLY STRANGE CREATURES. This was the original negative print, not a dupe. I also sent him my copy of THE THRILL KILLERS as well. He took an ad out in the paper to sell them after the festival, instead of shipping them back to me. Real nice guy...People are scumbags, the way they steal people's movies and do things. It's like the artist dies broke and everybody makes money on his paintings. It's never gonna end, so why am I talking about it?

Martin: It's a shame. But I have to admit, I've bought plenty of bootleg films.

Ray Dennis: It's that people really enjoy the films and sometimes that's the only way to get a copy. A lot of films haven't been released. I could name a hundred movies that I'd like to see, that I'll never get to see because I don't own them. What I've done is take all of my movies and re-edited them and added new things to them. I intend in a few years down the road to get an 'Elvira', not necessarily 'Elvira' herself, but that type of host. I'll shoot new footage and then copyright the new versions again under their new titles. I intend to hold on to my films.

(TO BE CONTINUED)

In the next issue, Ray talks about working with a teenage Frank Zappa, Todd Rundgren & The Nazz, shooting early Jefferson Airplane videos, SUPER COOL, BLOOD SHACK, unrealized films and his future projects.

All of Ray Dennis Steckler's films are available directly through mail order from his Mascot Video store in Las Vegas, Nevada. (See ad this issue.)

SIDEBAR REVIEWS

WILD GUITAR (1962)
***1/2

An entertaining and campy little 'rock 'n roll' melodrama featuring Arch Hall, Jr and his band The Archers, an early Sixties rockabilly outfit. This was Steckler's directorial debut and his alter ego, Cash Flagg, has a great character role as 'Steak', the menacing goon who keeps Arch in line while he's ripped off by the record company. Excellent photography and snappy musical numbers make this a must see for Rock 'n Roll movie afficianados.

INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES (1964)
*****

Steckler's best known work among cult film fans. INCREDIBLY STRANGE CREATURES is probably his most accessible and enjoyable film. The film has a delightfully surreal, Carnival atmosphere, complete with showgirls and a musical number called "The Zombie Stomp!". Highly recommended for its offbeat horror elements. Ray, using his pseudonym Cash Flagg, has the leading role of Jerry, the zombie victim of mad Madame Estella. Steckler's ex-wife Carolyn Brandt stars as a dancer who Jerry stalks. INCREDIBLY STRANGE CREATURES also includes the only existing color footage of Los Angeles' landmark "Angel Flight" before it was torn down.

THE THRILL KILLERS (1965) (aka THE MANIACS ARE LOOSE!)
****

Steckler turned to serious crime drama with this gritty thriller about the exploits of 'Mad Dog' Glick. This was one of Ray's darkest films and foreshadowed the more serious tone his work would eventually take in the 1970's. Excellent black and white photography gives THE THRILL KILLERS a truly frightening atmosphere. Ray took the lead again, this time playing the bad guy, Mort Glick. It's a ferocious performance. An edited version of this exists as MAD DOG GLICK.

RAT PFINK AND BOO BOO (1966)
*****

Steckler's strangest film and an absolute must-see for cult film fans, comic book lovers and anyone else looking for something completely original and unique. The low-budget capers of superhero crime-fighters Rat Pfink and Boo Boo put today's mega-blockbusters to shame with its raw energy and wacky humor. An edited version of this exists as ROCK 'N ROLL SUPERHEROES.

THE LEMON GROVE KIDS (Series-1960's)
****

Consisting of three separate short subjects tied into a feature length release, LEMON GROVE KIDS resurrects the slapstick comedy style of the Bowery Boys with terrific accuracy. Ray does his incredible 'Huntz Hall' imitation that has to be seen to be believed. Highly recommended for fans of slapstick and 1940's style comedy antics.

THE GREY SPIKES

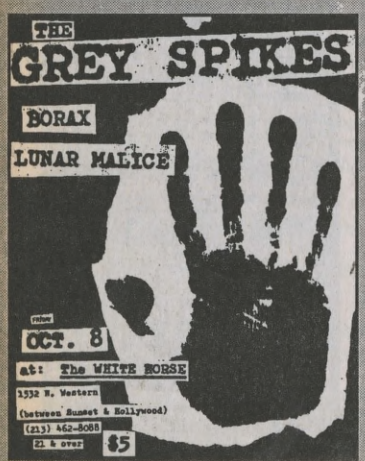
WARNING: This is not the Ten Brilliant Spikes interview. That band was probably named by a corporate lackey who saw the name of the band you are about to read about and who thought a little fine tuning would make it suitable for listening viewers all over the USSA.

The Grey Spikes are a Hard Punk band by their own manifesto - you know the kind of punk band that gets a little peeved when writer types like me and the rest of the crew refer to groups like Bad Green Offspring (c'mon - you know the hit by B.G.O. - "Taking Care of Bizniz) as punk - but never mind that. They are an art-school band in the best historic sense of that tradition. They are an L.A. band in the best historic sense of that tradition. A band that made my top ten of live performing acts in LA when I was clubbing it for those glorious 14 months. They seem to be keeping up momentum by releasing tracks wherever they are welcome and gigging likewise. They aspire to only as much success as The Ramones rather than waking up one day to discover themselves in the top forty with a bullet they crave longevity and respect. And I say they not only deserve it - but will earn it and are well on their way. They began under this name in '88, really kicking things off in '90 by starting their own label Vital Gesture. The singer, Manson Lee, and the guitarist, Tony Fate have played together since the early 80's. Tony met future bassist Jeff Mortal at Otis/Parsons and they named the combo after a painting Tony did of some Grey Spikes as the stillife. They solidified the line-up with Randy Stain who'd been in bands with Manson and Tony previously. Tony got his chops down practicing to 60's garage classics when the rest of the mid-70's aspiring guitarists by and large wanted to be MOR rockers or fusion jazzbos - so he was fully ready to embrace the resurgence of punk in the late 70's. Jeff only began playing bass and writing songs after hooking up with Tony and thus brought fresh enthusiasm to the process. Manson reveres greats like Morrison and Alice, he has a personality not a personality crisis. Randy can play around a beat which makes him over-qualified for playing punk but gives the Grey Spikes room to breathe, room to grow. Hopefully one of the numerous labels who are releasing tracks by them will have the money to support a tour - I know it must be frustrating to be stuck in LA, stranded by the inability to quit day jobs. Maybe they'll give a virtual gig on the net someday - I mean sure these guys s bow down to Howlin' Wolf and Terry Lee Lewis but they are a 90's combo and not a retro act - and if they don't get to do a corporeal world tour I'm sure they'll be getting their music out there one way or the other - meanwhile if you are lucky enough to live in SoCal you can mosey on down to a decent club they're playing at and see 'em gig with the likes of The Humpers or Spysmasher or UXA or The Comatones - and you can check the end of the interview for their label contact info and make sure you get to enjoy them wherever you are at.

This was a mail interview but the luscious and loquacious Iris Berry asked the questions for me and the band themselves taped and transcribed. The photos are by Mary Sue Anderson.

Question 1: Since you guys are simultaneously engaged in slogging it out in L.A.'s club scene and getting your stuff released internationally - how do you figure the opportunities compare to other points in time - like for L.A. punk bands in the late 70's or early 80's - for right around a decade later before alternative got corporate?

Tony: Trying to make it in the L.A. club scene is like attending someone elses high-school reunion. The labels, clubs and magazines are still run by the same circle of people. But since the advent of so called "alternative music", maybe people are more open to aggressive sounds. The watered down alternative shit might lead folks to look for the hard stuff. Or, it'll create a new generation of James Taylors. I mean, when the Who and Jimmy Hendrix were blasting away at Woodstock, who would of dreamed that just five years later the chart- topers would be Leo Sayer and The Starland Vocal Band!



Question 2: You've said a number of times that you're not doing this for success per say - just what level of success do you want? You've been known to use the Ramones as a comparison. Well, I remember reading their interviews in the mid 80's when at least some of them were ready to throw in the towel 'cause they couldn't get on the radio - And I assume they kept slogging because they were just big enough where it was a way to keep a full enough belly that made it preferable to a day job - So do you aspire to make it on the radio? To being able to make a living touring? Or what? Define the possibilities if not the goals.

Randy: It would be nice to make a living at this, but it doesn't seem like a reality at this point. We're not going to stop playing just 'cause we aren't making money.

Tony: I'd like us to be as big as the Ramones or Lou Reed. Get respect without air- play.

Iris: But do you think it's bad to be played on the radio?

Jeff: Of course not. We're not afraid of success, but success, on our own terms. That's what everybody says, but sooner or later you hear them getting watered down. There's gotta' be a point of self control, where you just gotta hold yourself back from pondering to your audience. We've got to do our own thing in our own time.

Iris: What level of success would you be comfortable with?

Tony: To be as big as the Ramones. That would be a good challenge. To maintain that level of quality for that many years.

Question 3: Your lineup has remained the same since the band began under this name - correct? How is that possible - How does a band get along - and what frictions have you found to be inherent - and what camaraderie that is part of what makes it all worth while? Because I am a semi- controversial figure. You made a point of saying in the Belgian zine Pit's Bull that you don't have to do drugs with or commit crimes with someone to be their friend - But let's explore the whole concept of a shared scene - Can a band exist in a vacuum just coming out to play? Or is it a part of it finding a community of bands and fans to hang out and party with? Am a unique case in that - Yes, I sold drugs to bands (I committed crimes solo) and got to know certain people better that way than I might have otherwise - Then there were plenty I socialized with without using drugs - But many more that like yourselves I only saw when you played and our "friendship" were circumscribed by my appreciation of our music and our appreciation of zines and fan action - But what about other relationships? Have you guys begun to party with bands you've started gigging with? Are there fans you've met that have become buddies or girlfriends? I'm asking you guys these questions because you're in the band I'm interviewing, But also because I'm interested in the overall psychology of the so- called scene and in recent interviews you've brought up the subject yourselves.

Randy: There are arguments like any relationship, but we make our best music in this company. We don't socialize together much, just get together and play the music. Maybe that's how we've lasted all these years.

Iris: How about the sociology of the scene?

Manson: We don't schmooze.

Jeff: We know some bands personally, but in the general we don't hang out. I honestly don't think it wouldn't hurt us to be more social, and if we went and smoked dope with a lot of scenesters, we'd probably be real big now.

Manson: There's a lot of shit bands getting places just because they know the right people. But what else is new?

Tony: It didn't hurt us to socialize with Shane. He's the first big time writer to write about us and that got us more publicity than anything we've done.

Iris: Shane searches bands out.

Tony: Yeah, and he knows what to do when he finds a good one. I didn't know who he was. Hadn't read Flipside for years. And one night Pat Todd pointed him out and said I should give Shane a record and the rest is history. Shane introduced us to Allison Martinello, who put us on some good gigs, and our name got around.

(Discussion centers around schmoozing and "making it").

Iris: Some people have nothing better to do than be in clubs every night... Like me...

Tony: Those people are just into the spectacle of the situation. And a lot of the bands have a goad of just "making it" in the business, whether they gotta' sound like Whitney Houston or Nirvana, they don't care. They just wanna "make it". Our goal is to make music that will last long after we're gone. The schmoozers are gonna' kiss ass and do whatever it takes. I'm gonna buy a line of coke for some broker just to get a hot gig. That shit goes on. The bottom like is who you know.

Jeff: Talent seems to come second or third, but we're betting on the talent.

Tony: There's this circle of people that just seem to control the local scene. And if you're not part of that circle, it's hard to make a name in this town. A lot of these people are just manipulative, self serving assholes. We don't hang out with them 'cause we just don't like 'em. There are, however, a few good souls out there, and that's our crowd.

Jeff: The audiences seem to need a certain homogenization. It scares them when you throw in the time changes and the extreme dynamics. I've heard a lot of people say they're in to the MC5 - I think we're using a lot of the same ideas and our sound is related, by way of the Ramones.

Randy: They can't dance to it.

Jeff: We have more in common with bands like the MC5, Black Flag and Sound Garden - Bands that are trying to push the form of rock music. And if you can't dance to it, find a new way to dance.

Question 5: So where exactly in L.A. do you guys live. And how has that affected the whole "scene" question? I never could figure out exactly where you guys lived. I remember

Question 4: In yet another related question - Does it ever seem that your ability to get gigs has or will take a life of it's own where it won't be as part of a particular scene of bands that often play together, but because of overall name recognizability that decent shows are plentiful - And is that even a particularly desirable thing - Doesn't that a single homogenization/ready for signing - And could you get signed and start playing Goldenvoice shows, etc. (You know - Opening up for Bad Religion or the Buzzcocks or the Ramones, etc.) And still be unchanged in every way that matters?

Jeff: We just got into the stable of bands. I feel we're all equals. There's a lot of respect between us. But we'd like to extend the boundaries and play with some "outside" and experimental groups. The way our music is changing, pretty soon no one's gonna want us around anyway.

Manson: We've gotten help form a lot of bands, but I still feel like most people view us as outsiders.

Iris: So in other words, you're not destined for homogenization?

Tony: I'm amazed at how conservative a lot of these so called punk audiences can be. A lot of them are into that bouncy, sing along stuff. We're not like that. We're not accessible. And some folks get downright angry about that. That's why you have a million Bad Religions and Nirvanas and Discharges. That seems very homogenized. I dig the hell out of Discharge, but Jesus Christ do we need two hundred of them? We win most people over because we play short, fast, hard songs, but generally I find that the crowds are really uptight, especially in the younger ones.

at first I thought you guys were from Pomona because I knew you were gigging at Munchies (A club out there, now defunct for shows - or are they happening again?). The label you run has a West Hollywood PO Box - what's the deal on that, is that just a place to pick up your mail or what?

Jeff: We all live in Los Angeles, Glendale and Eagle Rock. We use a PO Box because we're always getting evicted.

Question 6: Tell me more about how your own label and release efforts have gown into the wealth of stuff now available (discography at end of int.)? In a recent interview you complained of a lack of support from the local labels - But weren't you working with someone who was starting up a singles label back when I met you? Fill me in on that and then feel free to bag on any local underground labels you feel have disrespected you or ignored you while releasing inferior stuff.

Jeff: We had to start a label because no one was paying attention to us and we had to get something out. We started Vital Gesture in 1990 with our "Sex & Hate" tape was reissued on CD by 1+2 Records in Japan. Our debut album is 4 years old!

Iris: What about distribution?

Jeff: We have a few both here and abroad. Get Hip does well for us especially.

Iris: Have you gotten any interest from any local labels?

Jeff: Trigon Records put us on The Auto Body Experience comp. But other than that, not one local label has give us any consideration. In fact, they just flat- out ignored us. Sympathy and Dionysus are the two biggest local labels and they won't have anything to do with us. They crank out a lot of records nobody cares about, except maybe one in every thirty releases.

Tony: They're looking for the next Josie & The Pussycats.

Manson: Now other labels are picking up on us. There's a demolition Derby, 1+2, Motherbox, Panx, Casting Couch. And Martin McMartin is putting us on the new Flipside compilation, so some of our stuff is getting out there.

Tony: At least these people have some taste.

Question 7: The band name came from a painting one of you guys did - Care to share the whole "artschool" story? Try to relate it to the fact that so many bands have formed with shared artschool beginnings - and remember the sociological tone we're striving for here. Even though you guys stand out form the pack in quality I can't help this feeling from your interviewing "every band" - that there are elements of your saga that are educational in the general as well as the particular.

Tony: Me and Jeff went to Otis/Parsons Art Institute. I couldn't stand it. They're nothing but a bunch of pretentious, snot nosed rich kids who couldn't draw a crooked line in an earthquake. And I'm in debt for the rest of my life because of it, though I did make a few good friends.

Jeff: There were a lot of bands at the school. But mostly they were just into making artsy- fartsy wretched noise. But we're not a part of that art- school crowd/scene/sound. We care about tuning our instruments.

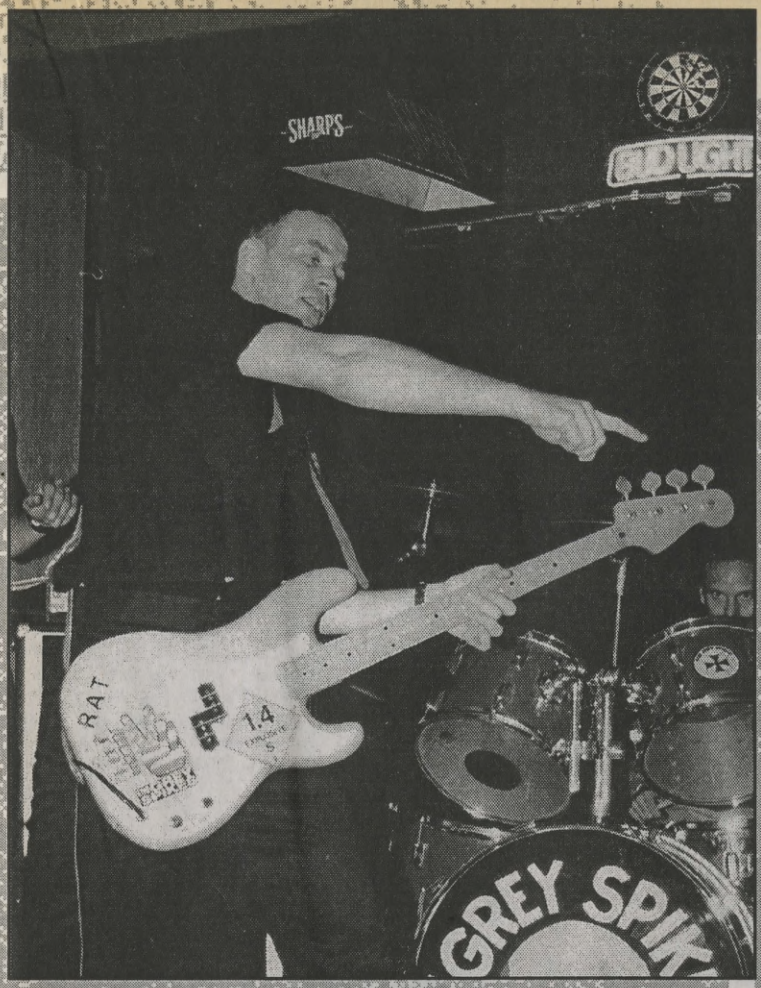
Question 8: Now let's talk about the lyrics and the fact that they aren't PC. Does PC have any place in punk? In society as a whole? Would you have naked dancing girls on stage if you could? Would you play naked if you could? Has anyone gotten naked or at least give us the lewdest thing a band member or fan has ever done during a show or at a club period?

Jeff: We don't even think about it. There such a thing as "natural" respect for others for others without making a political agenda.

Tony: I was in a band once and we got offered a gig in a nudist colony, but we had to be naked too. The gig fell through because I was real nervous about it. I dig naked chicks though. On stage, anywhere.

Randy: The only lewd thing was when Jeff tried to sing!

Jeff: Lets not talk about that. This is a family magazine.



Question 9: What about the overall theatrics aspect of things? I've seen Manson wear a helmet or eyeliner and in general be a convincing and powerful front man. Just how important is that element? Did you take GG Allin seriously?

Jeff: As far as theatrics, if it feels like a natural thing, then do it.

Tony: I guess what we do is theater, since it's being presented on a stage in a certain matter. And there's the whole concept of the spectacle at work. But we're up there being ourselves. We entertain our music, but we don't consider ourselves entertainers.

Manson: The time I wore a helmet, it was just laying around. And someone stole it after the show.

Iris: What do you think of GG Allin?

Randy: Anybody who eats shit on stage is someone I respect.

Jeff: Yeah, but I wouldn't want to shake his hand.

Question 10: Now it is time for the 64,000 buck question. Are you going to take action on the road? Are you able to pick up and go slog through Europe and Japan and get your growing amount of people who've heard of you over there a chance to see you play? Do you need total on a platter set up support like those foreign spots have been known to provide or would you drop everything to take your own savings and start touring?

Tony: There was a label in Germany that was going to bring us over a tour of Europe, but it fell through. I think they fell off the Earth. Never heard from them again.

Jeff: We don't have any money, but we're willing to tour anywhere any time. I have lots of fans in Europe, so we can't let them down!

Question 11: Any memorable shows you've done recently you want to plug? Any bands you played with or clubs you've played at worthy of mention for positive or negative reasons? What release of yours would you most recommend to someone reading this who hasn't yet heard you?

Jeff: As far as shows, there's good and bad all the time. It's a weekly thing to have a bad experience with a club.

Tony: Why is it always so dark in the clubs? I can't find my guitar picks when I drop them. The bands we play with are almost always cool. The chick bands tend to cop the worst attitudes, but that's to be expected.

Randy: I'd recommend all our releases, but the first two are sold out and the new one's going fast.

Question 12: We've got a discography of everything out up to and including when this interview should appear. What about the future? When is the next full length thing and what label will be on it? How many songs ahead are you guys because by the time I heard Sex & Hate, it had been out for a while (in it's original tape on your own label format) I used to get bummed because you weren't playing enough songs off it when I'd see you - but of course that is always healthy when a band had plenty of new songs and prefers playing them - So what's the difference, if any between the various batches of songs - and if you were moving in a direction, what is it? Though bands in your style, raucous punk rock, usually hone their skills but aren't looking to hyphenate their sound with any other genre - just how vital is punk rock today! Is punk dead or will it never die - Or do you or should anybody care!?!?

Jeff: A full length release? Who knows? We have recorded material. We've been dishing out tracks to various labels for compilations and singles.

Tony: I've noticed our sound is getting "meaner". And the drumming is jazzier - he plays around the beat a lot. Of course, the tighter a band gets the looser you can be. We take a lot of chances. Instead of playing everything the same way night after night, we play on the mood of the moment. Sometimes we take a chance and it just don't work, sometimes it's the greatest thing you ever heard, but that's the nature of our game. We ain't a damn jukebox. But that's all people want.

Randy: For us, punk rock means pushing limits. But not just for the sake of pushing limits. Sometimes you've got to go backwards to go forward.

Iris: Is punk rock dead or is it still vital?

Jeff: There was punk long before the term was coined, and it'll be here long after we're gone. Mozart, Howlin' Wolf, and Jerry Lee Lewis that's as punk as you can get.

Tony: Rap is punk rock. It's everything punk ever was. Just as a stylistic difference. Public Enemy is the American Sex Pistols. There's too many people that treat punk rock like some precious photograph in a high school. Man, it's a living, breathing thing. If you think it'd died then move over. We don't need you. I'll tell you one thing, I'm embarrassed to be associated with these slacker poppy shit bands that pass for "punk" now a days. They don't play like their lives depend on it.

The term itself shouldn't even have to exist. They didn't have a separate term for the Kinks and the Who back in the 60's. It's all an effort to keep things in a ghetto. If you label something, it's easier to control it. 30 years from now there will be punk bands, but it may be called something else, and what passes for a song or performance may be entirely different than today. The whole game is gonna change and all the petty bickering about the "scene" and "nothing is happening" is gonna mean zero. And I want those future punk rockers to look back at the Grey Spikes and say "Now there was a band that saw the future coming."

Write the band at Vital Gesture PO Box 46100, LA,CA. 90046 and call for quick info. and booking 213-349-0566. Their label only puts out one other band at this juncture, The BellRays. When you see their name on a record grab it - I especially recommend the EP they have a track on on Demolition Derby and whatever they have up and coming on Casting Couch since those are two labels I support whole-heartedly and which have shown tangible support for me. Demolition Derby hooked Tony up with the chance to write for a Belgian fanzine called **Another Fine Mess** - and he has a thing on songwriting coming up with some guys like Jeff Dahl and Pat Todd amongst others giving him insights to pass along. A discography that was complete in early November as far as stuff actually available follows - most of those addresses show up in my column or you can contact **Vital Gesture** to get all the contacts. Their Sex and Hate release is a prerequisite for any punk as fuck collection. - intercessor Iris Berry has been doing a little fan action on top of her work with the Ringling Sisters and putting out books and spoken word recordings solo stuff - she has been writing for Jay at **Nuthing Sacred** - don't miss her interview with Honk If Yer Horny that far surpasses one I did with them - and members of the International Iris Berry Fan Club need not despair — I, with Arlan's help, will continue to keep her visage in the Flipside public's eye.

THE GREY SPIKES DISCOGRAPHY

Sex and Hate cassette (Vital Gesture)
Songs For Nobody 7" (Vital Gesture)
Redwing Motel 7" (Vital Gesture)
Detroit, California 7"(Vital Gesture)
Sex and Hate CD (1+2)

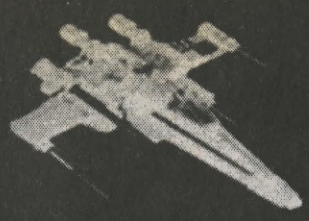
Compilations
Under The Influence Again (Warning)
Welcome to Califucknia (Signal Sound Systems)
Auto Body Experience (Trigon)
No Way Out (Ox Magazine)
Far Out Like I'm Still Orbiting (Demolition Derby)

RED 5 FIVE

I first heard the name Red 5 while I was struggling toward the Hollywood Palace "photo pit" during a Reverand Horton Heat show. Flipside photo girl Lil Suze asked me if I'd ever heard of this band, that I'd probably dig 'em and she thought somebody should interview them. The name stuck in my head for some reason and a few weeks later I ended up dragging Craig Ochoa and Jennifer Wolf to Al's Bar one Sunday afternoon to see Red 5 play. Turns out that Lil Suze was more than right. Craig and I were so blown away that we wanted to interview the band right there and then but circumstances and deadlines being what they are we had to wait a couple of months. Well, in the time it took for us to get our shit together it seems that Red 5 have made quite an impression on (what are eerily referred to as) the "right people" and it looks like the rest of the world will be hearing about Red 5 much sooner than any of us thought!

Red 5 are: Jenny, (guitar and vocals), Beth (guitar and vocals), Adam (drums) and Hedge (bass). They were interviewed at The Santa Fe Bar and Grill by Craig Ochoa and Bob Cantu.

Bob: Something we're really curious about is where does the name **Red 5** come from?



Jenny: Star Wars....

Craig: Yes! I knew it!

Jenny: Luke Skywalker's X- wing fighter's name was Red 5.

Craig: They were the last squandron to go in.

Bob: How long have you guys been together? 'Cause you're incredibly tight....

Hedge: We've never heard the words "incredibly tight" used to describe us before.

Beth: We're going on nine months.

Bob: What's the story? How did **Red 5** happen?

Jenny: I got asked to play a show with my old band at a Long Beach festival. We broke up but I wanted to do it anyway so I called Beth...

Beth: So basically she lied!

Jenny: I lied! I said I had a band and we were ready to go. So I called Beth and I said I'm in a fucked position help me out. She called Adam and Hedge and we got together. We played a couple times, played the show, liked it.... and here we are today.

Beth: We're good liars.

Jenny: And we had three songs that we didn't know at all.

Beth: Three chord changes, real easy. Fast.

Jenny: We just mumbled the words the whole way through. There's still a couple of songs that we don't have words to.

Bob: Who ended up writing lyrics?

Beth: We both did. Eventually we sat down and wrote words to the songs.

Bob: Have any labels offered to put your stuff out?

Beth: As a matter of fact.... yeah! We're coming out with a single in January on Shattered and we plan on doing an E.P. after that.

Jenny: Probably some thing else after that.

Bob: But not on Interscope or anything?

Jenny: No, not Interscope. We're not going to talk about Interscope.

Bob: You don't want to talk about getting signed?

Jenny: Yeah, Interscope! Ok! Alright, goddammit! We got signed!

Beth: We haven't signed anything yet but it's in the works. Which is really cool. Everything just took us by surprise.

Bob: You should put out some 7 inches first.

Hedge: After we do that Shattered single I'm sure we're going to do plenty more.

Bob: Are any of you guys record collectors?

Hedge: Since discs came out I don't think I've bought a record since. Singles but not albums.

Adam: I've got every **Queen** album that got put out.

Jenny: **Queen** rocks.

Beth: I've got every **E.L.O.** record.

Adam: Hedge is an avid Pog collector.

Jenny: We can't stop him. He gets totally out of control with the Pogs. He brings them to practice and tries to slam 'em.

Craig: What's the deal with that? Why are they so popular?

Beth: Because people have too much time!

Bob: I don't get it. I know it's something kids are into....

Hedge: I don't know.... I'm seventeen years old, y'know. I still feel like a kid.

Jenny: You don't look a day over... eighteen!

Craig: Where are you guys from?

Beth: Orange County.

Hedge: Jenny is from Long Beach but now she lives in Hollywood. Most of us live in Orange County. We mostly play up in L.A. because there's not that many places to play anymore in Orange County.

Jenny: But damn it, we want to play!

Beth: We want to play every fucking club a million times!

Bob: A lot of bands complain that there are no places to play but you guys seem to find some unusual places to play at.

Jenny: We'll pretty much play anything 'cause like Hedge was saying there aren't too many places in Orange County. We'd like to get down to San Diego and do some shows in San Francisco. Around here we haven't had any problems. Pretty much if someone asks us to play we always show up. You never know, some places that you'd least expect have really good sound.

Hedge: I was watching MTV and they were showing this video of "No Quarter" where Plant and Page played in some forest somewhere. I'd like to book a show there, in that enchanted forest! I'll be making some phone calls, y'know. I think that would be a cool place to play.

Craig: Do you guys run yourselves pretty hard with practice schedules?

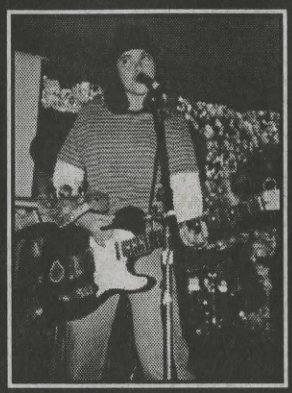
Hedge: No. The entire time that we've been together - which is about six months- we've practiced ten times! We don't practice very often. That's one of the things about this band that I like.

Jenny: **Boston** puts out an album every ten years and we practice every three. There's distinct similarities.....

Beth: We practice over the phone.

Jenny: We call each other.....

Adam: We practice about once every other week. And we play about once every other week. We've done two, three shows in one week.



Jenny: What we're trying to say is that we practice at our shows!

Hedge: We had a good practice tonight!

Jenny: I learned how to deal with broken strings tonight. It was a good feeling. I learned.....

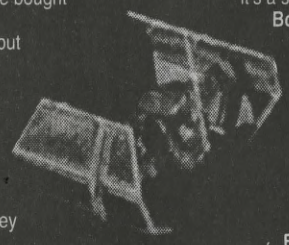
(Mia Ferraro walks up to wave "Hi".)

Bob: It's Mia from **Spoon**!

Hedge: Mia from **Bobsled**...

Bob: **Bulemia Banquet**...

Hedge: I toured with her with **D.I.** and she was so grumpy it's a surprise to see her smile!



Bob: No way!

Hedge: I swear to God. I remember seeing her tonight and thinking "Uh oh! There's that girl from **Bulemia Banquet**, she's very grumpy and I don't think she likes me..." Now she was all friendly, smiling.... What the hell happened?

Bob: You were in **D.I.**?

Hedge: Yeah.

Bob: That's the **D.I.** from here?

Hedge: Orange County. I wasn't dropping names Jenny, don't look at me like that! And he brought it up! She thinks I'm trying to drop names. But the band I'm in now is **Red 5**.

Bob: You guys seem to click really well.

Craig: There must be something pervasive between all of you. Without practice you played a great show.

Adam: Well, like I said we play a lot.

Hedge: We sit in the back as the rhythm section and we check out Beth and Jenny's ass.

Jenny: We shake them.

Hedge: They shake 'em for us.

Jenny: We do a table dance on our amps.

Hedge: We like some inspiration.

Jenny: Oh yeah, it's exciting that way.

Hedge: Every guy that I know has asked "You're in a band with a couple of chicks are you getting laid?".....

Jenny: And the answer is..... yes!

Hedge: I'm scoring every night..... with Adam!

Jenny: But Adam gives it up!

Hedge: I'm not complaining. Adam's good!

Jenny: Adam was a little insecure at first...

Hedge: I like that, that's what makes him so attractive.

Jenny: Definitely Adam and Hedge have got a thing going.

Adam: But I don't kiss him!

Hedge: Nothing wrong with a couple of guys getting together to relieve the sexual tension. Y'know, the boys hang out and stick each other in the butt. That's fine. But if Adam tries to kiss me I'll kick his ass 'cause I ain't no homo! The bible says that's wrong! Actually, we're not homophobic. We're the opposite. We're so comfortable with it that we can joke about it.

Adam: But when we started this band we decided no fucking. No fucking anybody in the band.

Hedge: Adam and I had a talk once and I said "Adam, if you go out drinking with Beth..... you better not get together with her. That wouldn't be cool."....

Beth: Me and Jenny have our own thing going.

Jenny: We're lovers!

Beth: We're completely committed to each other!

Adam: Of course if you're in a band you can't be screwing each other.

Jenny: Next question!

Bob: What's next for you guys?

Hedge: We go on the road.

Jenny: We'll put out the single, the E.P. and then we're going out there.

Bob: Are there any bands that you want to tour with?

Adam: **Jesus Lizard**!

Hedge: **Flaming Lips**! If anybody from the **Flaming Lips** fucking reads this magazine..... That's one of the things that got me and Jenny together. We met at the first practice and afterward we were hanging out and she goes "Do you like the Flaming Lips?".... The rest is history. We love the **Flaming Lips**.

Jenny: There's a lot of local bands that we wouldn't mind touring with.

Bob: Like who?

Jenny and Beth: **1,000 Mona Lisas**!

Hedge: **Shufflepuck**....

Adam: Who wants a beer?

(Another round is ordered.)

Hedge: An To tell you the truth, when we started this band it was more or less a one gig thing. We just started practicing and me, personally I was kind of digging it. Second or third practice we saw that we all had the same direction. It wasn't like we planned to get the whole thing together.

Jenny: We stared it for fun and it stayed fun. It's never become a job. We enjoy each other's company.

Hedge: Except sometimes Adam and I get a little too drunk and the girls get mad at us.

Jenny: Well you're using "little" lightly.

Hedge: We're working on that and correcting the situation.

Bob: Are there some great drunk stories we can hear about?

Hedge: No, no, no....

Jenny: Well Hedge was running around with a lampshade on his head and Adam was wearing lingerie.....

Beth: Caught Adam with my cat awhile back.

Jenny: Poor thing.

Beth: It didn't come out of it's room for a week.

Bob: Does the idea of being on a major label scare you? As far as going from a local act to a national act?

Jenny: Why not? If you get an offer you should go with it. It's an opportunity to do something. A major label does kind of scare us but we're not going to get ourselves into some kind of....

Hedge: We'd never let any label tell us what to do.

Jenny: Interscope is really into giving artists creative control.

Hedge: There's no "corporate vibe" or shit like that. It's like walking into a fucking Indie. All the bands on there are like us.

Adam: They're not putting out fuckin' Tina Turner and Michael Jackson. They're putting out **Helmet** and **Cop Shoot Cop**. **Rocket From The Crypt**, **Drive Like Jehu** and ..... fuckin' **Red 5**.

GARDEN VARIETY

For such a young band, Garden Variety have covered alot of territory. I first discovered this New York- based group about a year ago when I reviewed a compilation 7" from the U.K. that they appeared on. In fact, that was their second release following their first single, and since that time they've also put out a full length CD and have toured nationally, all within their short two- going- on- three year existence. The band is currently enjoying a bit of free publicity all due to a mishap with the Lookout! punk compilation CD, "Punk USA." In a last- minute arrangement, their cut, which is featured between Sinkhole and Jawbreaker, was to be scratched. However during the mastering process, the track was left on and the band was not credited anywhere on the packaging. This may have been a blessing in disguise since it has generated a lot of interest from listeners trying to find out just who the "mystery band" is. Was it an ingenious publicity stunt or a lost opportunity for publicity? I guess it depends on how you look at it. Garden Variety are: Anthony Roman (24) bass/vocals; Joe Gorelick (25) drums/backing vocals; and Anthony Rizzo (23) guitar. Many thanks are owed to Suzanne Tully for conducting this interview on my behalf.

Interview by Michele

Michele: Where is the band based in New York?

Joe: We're based in Valley Stream, Long Island which is a suburb of New York City. It's about a half- hour away from there.

Michele: Does the New York City scene play a factor in the scene you're a part of?

Roman: I think the two scenes overlap but could exist independently of one another. I mean, most of the time kids don't come from the city to go to shows on Long Island.

Rizzo: A lot of kids from out here (Long Island) have formed their own bands now.

Michele: Tell me about the music scene that your band is a part of.

Joe: It's hard to say what scene we're a part of. Are we an "indie rock" band? Yeah, but only because we're on an indie. What people think of the scene in New York is more based around bands in the city, and they aren't really people we hang out with. Yet we do play with those bands alot and are starting to get offers from those kind of labels. I think we're looked at as an underground punk rock band.

Roman: I think the lines between the scenes has definitely begun to blur sound- wise. There used to be a big division between what was the hardcore scene and what wasn't. Now I don't think people really think about it as much. We just are what we are, and we play with any kind of band. We've played with totally NYHC style bands in the past and we've played with bands as different as Eggs or Unwound. Lately though I think we've been playing with more bands of that type.

Michele: How big is the scene where you are at?

Rizzo: I think the shows we play out here and the ones we play in the city are generally equally attended and range a great deal in size. A good show does about 100 people or so. Some do a lot more and some do a lot less.

Michele: How well known is Garden Variety outside your local scene?

Rizzo: As well known as "The Flowbee." (a flowbee is a widely advertised hair- cutting device - ed.) (laughs)

Joe: There's about ten people in every state that know us now since we went on tour. I a couple of places there were alot of kids who knew us. Colorado was one that I remember.

Roman: I thought Santa Barbara was another one.

Joe: Gern Blandsten says they've gotten more orders for the album on the west coast since the "Punk USA" compilation CD came out.

Michele: I understand that you guys are college educated. So did you meet and form the band in college?

Roman: We were all going to college when we started the band. But none of us went to the same school. Pretty much me and Rizzo grew up together and we wanted to form a band. So we put out an ad in a local paper looking for a drummer into Husker Du, Squirrel Bait, Dinosaur Jr., etc. and Joe answered. It's been the three of us ever since.

Michele: Who writes the music and lyrics?

Joe: We all do a bit of everything. It's a pretty loose system. Something like "letter to the Editor" was written spontaneously in our rehearsal space by everyone. "Hedge", on the other hand, was written almost entirely by Rizzo. "Stool" was based on a drum rhythm that Joe had. It's also interesting to mention that the song is called "Stool" because Rizzo had to sit down to play it. There's no set formula to writing in this band at all.

Michele: What are your musical influences?

Joe: We all listen to alot of different stuff. All the early SST bands, Husker Du, Sonic Youth, Dinosaur, Minutemen, was our initial influence. Also alot of Dischord bands. Lately I've been listening to Shellac a whole lot amongst others.

Rizzo: Right now for me it's Drive Like Jehu and Bob Evans.

Roman: My favorite band currently is Unwound. I really like the Lync record alot too.

Michele: How did you end up doing the First Strike single? Isn't it an import from the U.K.?

Roman: They liked the Hedge 7" and they wrote us a letter asking if we wanted to give a song to a seven inch series that they were doing. It's funny because our friend Joe from Hell No was over in England at the time and he went into a record store and this guy was playing our 7", and Joe was like, "You like these guys?" and the guys who owned the record store, Alan, who also runs First Strike, was like, "Yeah, I love them!" so Joe told them we were friends and he contacted us. But Joe said it was really weird to be so far from home and to hear our record playing as he walked in the store.

Michele: Looking at your discography, you've been a busy band for only having been together a short while. How'd you get a full- length CD out so quickly?

Roman: Well, we played a show in New Jersey with this band Nuisance and Charles who runs Gern Blandsten was there and he asked us if we wanted to do a record. We really wanted to do a record with him, so we did it. There wasn't much more to it than that.

Rizzo: It was about two years into the band maybe. We put out a seven inch really quick. It was pretty much right after our first show.

Roman: Actually the way the album came about on Gern Blandsten was at that show I was talking to this kid, Dave Lerner, whose house the show was at. Anyway, he played bass for Native Nod this really awesome band who did two records for the label, and I was telling him how I thought that Gern Blandsten was a great label and he said, "I'm going to go upstairs and tell Charles that you think that because he'd definitely want to do an album

with you." So it's because of Dave Lerner that we got to do the album.

Rizzo: At that point I don't think we were really looking around for someone to do a record with, so it was pretty cool that he asked.

Michele: Has the CD helped get the band any attention outside your local scene? It's been played here in L.A. on radio station KXLU.... do you know if you've gotten any air play in other parts of the country?

Joe: I saw that we charted in places like Louisville, Kentucky, the Carolinas, Vermont, amongst other cities.

Roman: People that we know around the country have said that they heard it on their local stations and stuff.

Michele: What else are you/have you been doing towards getting nationwide attention? I think hooking up on that Punk USA compilation is a big step in that direction.....

Joe: We went on a full U.S. tour. The comp has definitely helped.

Roman: Yeah and if our name had been on it, it would've helped us more. (laughs)

Rizzo: You know damn well that it's worked to our advantage. (For the uninformed, our name was left off the packaging of the comp because at first we were supposed to be on it, then we weren't, but when they mastered the record they forgot to take us off. So we've become the mystery track on the album).

Joe: It worked to our advantage in some ways, but not all ways. It made people curious and made them go back to the record store or wherever and ask about us, but we don't know how many times people never found out who we were. Hopefully they will repress it with our name on it. Adam Phaler from Jawbreaker supposedly saw a lot of good reviews for it when he was in Europe.

Rizzo: I think it managed to bring us an immediate response or reaction because people didn't know who they were hearing.

Michele: Why did you tour at the particular time that you did?

Roman: It was a couple of months after the album came out and we figured people already had a chance to hear it so we went.

Michele: Who organized the tour?

Joe: Rizzo did most of the booking. We had a lot of different contacts through different people like Charles (Gern Blandsten), Jon Hiltz, our friend Andrew. Anybody who could help us did, and we got to play with a lot of really good bands along the way. We got shows with Unwound, Crain, J Church, Angel Hair, Antioch Arrow, Clickitat Ikatowi, Mukilteo Fairies and a bunch of others.

Michele: I've heard from local bands here in L.A. that it is hard to book a tour because the bookers don't want to handle bands who haven't made a name for themselves. Did you experience any difficulties like this?

Rizzo: It's really hard, especially the first time out. You can't get a lot of club shows and basically we expected to do a lot of basements. We did manage to play a few clubs along the way and generally they turned out to be the worst shows of the tour. Most of the shows were put on by local scenesters and people like that. The two shows we did with Unwound and Crain were at a VFW hall and a movie theater and they were two of the better ones of the tour.

Michele: Tell me about the tour.

Rizzo: Thirty or so shows in five weeks. We went as far south as South Carolina and as west as you could go. We skipped the deep south.

Joe: Some parts of the tour were really scary. We ran out of gas in the middle of nowhere in Utah at about two in the morning. We managed to make it to a rest station and a state trooper came up to us and didn't really seem like he cared. Rizzo was in the back with a burning fever. Then these two country bumpkins came up to the van and one of them had a gun. They looked like they were from the movie Deliverance and we're sitting there with a van full of equipment and New York plates. Anyhow, I thought we were finished right there but it turned out they were sent there by the trooper and they actually gave us some gas.

Roman: Tell about the desert in Arizona when you were telling me about the movie "Henry, Portrait of a Serial Killer."

Joe: There was literally no one on this highway. It was the middle of the night and we were driving through the desert and any time a car would come from the other direction, we would have to pull over because the road was too narrow to fit us and them. In the middle of it we actually saw this guy standing on the side of the road with a pack of dogs trying to flag us down. I looked at Roman and we were just like, "Yeah, OK." to each other. Like we're going to pick up this guy and his wild dogs.

Michele: I understand you lost a van on the tour.

Roman: Yeah, Joe's Mitsubishi.

Joe: It's in Cle Ellum, Washington now. This crazy guy bought it for four hundred dollars because he wanted to store his model airplanes in it. He could've easily been lying to us when he told us it needed $4,000 worth of work. He's probably cruising Cle Ellum in it right now.

Rizzo: We canceled three shows; one in Montana, one in Minneapolis and one in North Dakota.

Roman: The worst part of breaking down was that the four of us, our roadie Artie included, were definitely at that point in the tour where we didn't need to spend great amounts of time with each other and because of the breakdown, we had to spend three days in this tiny motel room while we waited to get out of Cle Ellum. It was Easter Sunday also. Me and Rizzo had to go in the bathroom every time we wanted to smoke because the other two couldn't stand the smell of cigarettes anymore and we were eating peanut butter and jelly sandwiches for breakfast, lunch and dinner because we had this huge jar of peanut butter that Tracy from Dahlia Seed gave us when we were in Seattle. It was awful.

Rizzo: The best part of the whole experience was that the motel had MTV and we were watching 120 Minutes and the Seaweed video for "Kid Candy" came on and that's the one where they make fun of the Soul Asylum "Runaway Train" video by showing missing bicycles instead of missing children. It was absolutely hilarious and it couldn't have come at a better time.

Roman: We actually told the guitarist for Seaweed about that and he said that Cle Ellum was one of his favorite places and he would love to live there. I couldn't believe he said that.

Joe: Eventually Tracey Hartle from this band Rag, came and picked us up and basically saved our lives. Without her, we would've been finished. She hooked us up with this kid Robin, who was selling a van and we borrowed a bunch of money and bought it from him. Unfortunately we never received the title for this van so Robin, if you see this, get in touch. We now have an unregistered, uninsured 79 Dodge van with Oregon plates, in my grandmother's parking lot.

Rizzo: She also cooked us a damn good meal. I guess we don't want to mention the North Dakota experience because there were narcotics involved.

Roman: Yeah and our parents are big Flipside readers.

Michele: So what did you guys study in college and are any of you planning to or currently working in your field?

Roman: I studied English, I was an English major and currently I'm tutoring high school kids part time at a learning center....

Joe: I went to Pratt art school in Brooklyn. I do a lot of art for bands and labels. I did the new Rorschach/1.6 band split 7", I've done all the Garden Variety stuff and I work at an ad agency on Long Island and I hate it and I want to quit so the band can thrive more. I'm sick of working stupid petty jobs and going to school!

Rizzo: I'm still going to school, I'm the loser of the band (laughs). I study music with an emphasis on classical guitar.

Michele: How do you guys manage to juggle the band, work and school?

Roman: After work we put on our punk rock uniforms.

Rizzo: I took off a semester of school in order to go on tour this spring. The band is definitely my top priority.

Joe: The band is top priority to all of us. Right now I'm working because I'm living alone and I obviously have to pay my rent. As soon as we need to go on tour I'll just quit. I've done it before and I'll undoubtedly do it again.

Michele: Is it very expensive to live in NY?

Joe: It's very expensive.

Rizzo: You could live in an apartment the size of a breadbox in Manhattan for about $700.

Michele: If it's so expensive then it would follow that in order to economically survive, you would need to think seriously about an education and a profession, which I imagine conflicts with the whole punk rock lifestyle. So at some point wouldn't you have to choose between one or the other?

Roman: I don't really think you have to choose.

Joe: I do, we're all going to make a choice. I was brought up as an artist, but you can't juggle things your whole life. My first love is music and that's what I want to do.

Roman: And through music you can still do art.

Joe: Exactly, I'll always be doing art work for our band and different bands. So I can have the best of both worlds. We all want to just do this band and nothing else.

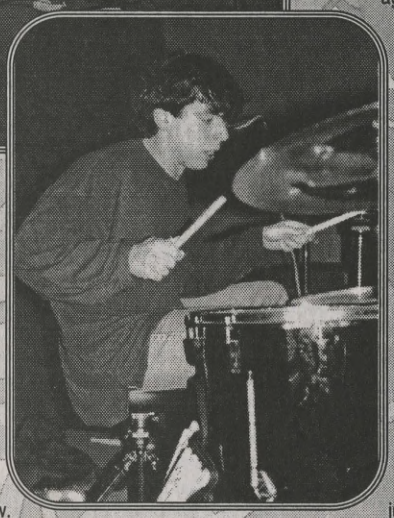
Michele: What do you think you'll be doing five years from now?

Joe: I'll be dead. No, hopefully we'll still friends and making really good music with many more tours under my belt.

Roman: I think we've all done this long enough that we're not going to change our minds about it in the future.

Rizzo: Or our style of music that drastically. No songs with the words "baby" or "yeah".

THE END.



Discography:

"Hedge" 7" (Mint Tone) 5/92
Compilation 7" (First Strike) 9/93
Garden Variety s/t LP/CD (Gern Blandsten) 1/94
Punk Rock USA (compilation) LP/CD/CS (Lookout!) 6/94

COMING SOON:
split 7" with Dahlia Seed (Mint Tone) 1/95
split 7" with Chune (Headhunter/Cargo) 2/95
split 7" with Hell NO (Reservoir) 2/95
2 song 7" (Chainsaw Safety)
Descendents covers compilation (Coolidge)

LUTEFISK, FOR THOSE WHO DON'T KNOW BETTER OR UNDERSTAND GOOD MUSIC WHEN YOU HEAR IT, ARE PROBABLY THE BEST UNSIGNED NOISE BAND IN HOLLYWOOD. THEIR COMPLEX MUSICAL CHANGES, OBSCURE LYRICS AND ALL- AROUND INCREDIBLE STAGE PRESENCE DURING A LIVE SETTING REMIND ME OF SOME GREAT BANDS FROM THE PAST AND PRESENT SUCH AS THE FLAMING LIPS, THE JESUS LIZARD, BUTTHOLE SURFERS (MID TO LATE 80'S- ERA), EARLY PINK FLOYD AND T-REX AND EVEN, AT TIMES, SUCH OBSCURE AND UNKNOWN BANDS SUCH AS THE ELECTRIC EELS, JOURNEY AND TSOL. THIS IS NO JOKE. I JUST MAY BE MAKING THIS UP AS I GO ALONG. ANYWAY, AFTER SEEING ABOUT TEN OF THEIR LIVE SHOWS AND HEARING THEIR FIRST SPLIT SINGLE (WITH SON GUN), I DECIDED THAT THEY DESERVED A NO-HOLDS- BARRED FLIPSIDE INTERVIEW. REMEMBER LUTEFISK!

LUTEFISK WERE INTERVIEWED AT THEIR LUXURIOUS REHEARSAL ROOM SOMETIME IN OCTOBER BY CAKE.

Dallas: Let's talk about his hair, my hair, his hair or him!

Cake: Since I already started the tape let's talk about the hair! We get a full hour on this tape so....

Vanilla: I keep getting told that I have cute hair....

Cake: Well...you do have cute hair, baby!

Frosting: Jeff has very well- behaved hair. It will go in many ways.

Cake: "The Hair Of Lutefisk!" Why do some people call you Lutefisk? Is it a stupid mistake or...

Dallas: Wait...what do they call us?

Cake: Lutefist.

Dallas: Oh... Fist? 'Cause nobody knows what a fisk is. 'Cause Fisk sounds like rock. But Fisk is rock times two.

Cake: So, you guys have a couple of releases out: a split single with Son Gun which includes the hit single "Absolute Cloud Free Shine."

Dallas: Yes.

Cake: Great song...and then you have the KXLU E.P. with the song "Doctrine." To me, "Absolute Cloud Free Shine" reminds me of the Flaming Lips and some Syd Barrett- era Pink Floyd. I don't know if you call that somewhat of an influence or if it's just like...(I'm stoned...) Bowie...I hear a lot of Bowie, too. And on your tape you did a T- Rex cover as well.

Dallas: Well...Bowie helped us on the tracks.

Quasar: I thought we sounded like Zowie Bowie actually. I was thinking about him today. What does he do?

Cake: I think that he drinks a lot at clubs in Hollywood with Iggy Pop's son. In fact, that would be cool if they both started a band together.

Vanilla: It would be like that band Bloodline.

Quasar: How about Hurricane with Rudy Sarzo?

Cake: The thing about them is that they wouldn't have a clue so they would be playing really bad music like The Exploited type punk rock....

Dallas: HA! HA! HA! HA!

Frosting: Hey! What are you talking about bad music? The Exploited? Punks Not Dead!!!

Dallas: How does that song go? "Punk's not dead/I know/Punk's Not Dead/I Know!!" Yeah! That would be cool!

Cake: You guys have been around for...what...a year and a half?

Dallas: It's been a year sort of on and off. We didn't really become "on" until about a year ago.

Cake: In a year you guys have played a lot shows. I mean I look in the Weekly and Lutefisk is always playing a show!

Dallas: Four hundred shows...

Cake: Trying to play more than Chuck Berry, huh? (Someone burps quite loudly.)

Dallas: The never ending tour...

Cake: What's your favorite venue in L.A. to play like soundwise and crowdwise.

Vanilla: I'm pretty partial to Pan (located in Silverlake). I think that it's the same nightclub where they filmed "Scarface" (with Al Pacino) at.

Cake: It does... look familiar to me...

Vanilla: It just might be.... I wonder...

Dallas: Woah!

Cake: Yeah! The scene where they try to gun down Tony Montana. The place with all those mirrors.

Dallas: The problem is we're too loud to play most clubs. I think that we're an arena band. We've played a few outdoor shows...

Cake: Well, just consider this a Pre- Arena interview then.

Dallas: We're cut out for the arena rock circuit.

Vanilla: Or the arena without the N.

Cake: Or Pompeii... you could play at Pompeii, you know?

Everyone: Yeah... good idea.... that's what we'll do...

Cake: Lutefisk get the abandoned nuclear test site or something up in Mulholland. That would be a way cool show.

CAKE: MY FIRST MEMORY OF WITNESSING PUNK ROCK IS SEEING YOU GUYS PERFORM!
DALLAS: YEAH? WELL...
FUCK YOU!!!!!!!!!!

Quasar: I'd like to play the Rockquery in...

Frosting: ...in Irwindale. That would be great!

Quasar: The brewery is right across the street.

Frosting: That's right!

Cake: You can't go wrong with that!

Vanilla: One Stop Rocking.

Dallas: I mainly want to play in Vegas.

Vanilla: I want to play at the Starlight Express.

Dallas: The Grand Canyon.

Frosting: I want the little train....

Cake: Conductor Train Hat. The next Lollapalooza should be at the Grand Canyon. There'll be enough people.

Dallas: I left a message like that on CUTFOOT saying "There's going to be a show at the Grand Canyon featuring Circle Jerks and TSOL... and it's only two dollars to get in! Cool! All ages!"

Cake: ...with TSOL covering The Offspring.

Dallas: Are they?

Cake: No, but don't The Offspring sound just like TSOL!

Dallas: Who's TSOL? I love Offspring! (Lots of laughter....)

Cake: What are your feelings on what's going on in the chart scene? With Green Day and The Offspring and bands like that. These bands are really like poppy punk... they're not like say if the Jesus Lizard were in the top ten. If that happened then things would definitely change.

Frosting: Jesus Lizard are in the top ten!?

Cake: No, but if they were it would really change things for sure.

Dallas: That would be totally rad!

Cake: I mean I put you guys in the same category as The Jesus Lizard and the Cows. I could really imagine a bill with you guys and The Jesus Lizard.... Is your penis as big... I mean... as small as David Yows'?

Frosting: Chris Issac does I think.

Quasar: Milton Berle does I hear. My friend had a dream about him and she didn't know why... it must have been subliminal or something. She had sex with Milton Berle and she said that Milton Berle had the biggest dick in the entertainment industry.

Dallas: I never heard that.

Quasar: She didn't know why either.

Cake: I heard that Rodney Dangerfield had the biggest penis actually.

Quasar: I don't know. I've never been with him...

Frosting: ...but Huey Lewis definitely has the biggest one in rock and roll. I know that.

Cake: So, Dallas...you were in tons of bands... 3D Picnic...

Dallas: Mock Sex.

Cake: And there was a seminal punk band that you were in...

Dallas: Plain Wrap?

Cake: Yes. It was the first ever time that I went to a punk rock show....at the end of 1984. It was at Madame Wongs West and upstairs was Channel 3, Mojo Nixon and the Screamin' Sirens...and downstairs you guys were playing "Red Light, Green Light" when I innocently walked in to ...Plain Wrap. Cake's first punk rock show...ever.

Dallas: I remember that show.

Cake: My first memory of witnessing punk rock is seeing you guys perform!

Dallas: Yeah? Well....FUCK YOU!!!!!!!!!! (Much laughter fills up the rehearsal room.)

Cake: How about you, Quasar? What bands were you in?

Quasar: I was in a band that used to play at all the high school musicals. We did "The Wiz" and we did "Hair". We did "Hair" twice.

Cake: I'm glad you did "Hair." (points to Quasar's wonderful nest hair and everyone laughs.)

Frosting: Okay. If you got it, flaunt it!

Cake: And Vanilla?

Vanilla: I was in T'Pau.

Dallas: Weren't you in Kajagoogoo?

Cake: I heard that you played backup violin dressed as a Ninja or something?

Vanilla: Yeah. I'd rather keep that thing quiet if you don't mind. Really nothing.

Frosting: I was in the Alan Parsons Project. "Eye In The Sky."

Cake: Wasn't that the seminal Pink Floyd cover band? But even they were a little too mainstream for Pink Floyd?

Frosting: Same as the music from "Ladyhawke!" Bullshit! Awful? Yes!! One thing about "Ladyhawke" is that the music didn't fit the movie.

Cake: Is that the film that Sylvester Stallone was in?

Frosting: No.... you know Thomas Dolby did the same thing to "Howard The Duck." He wanted to be John Williams on "Howard The Duck" and he completely ruined it!

Cake: Did you ever read the original "Howard The Duck" comic on Marvel Comics in the mid to late '70's?

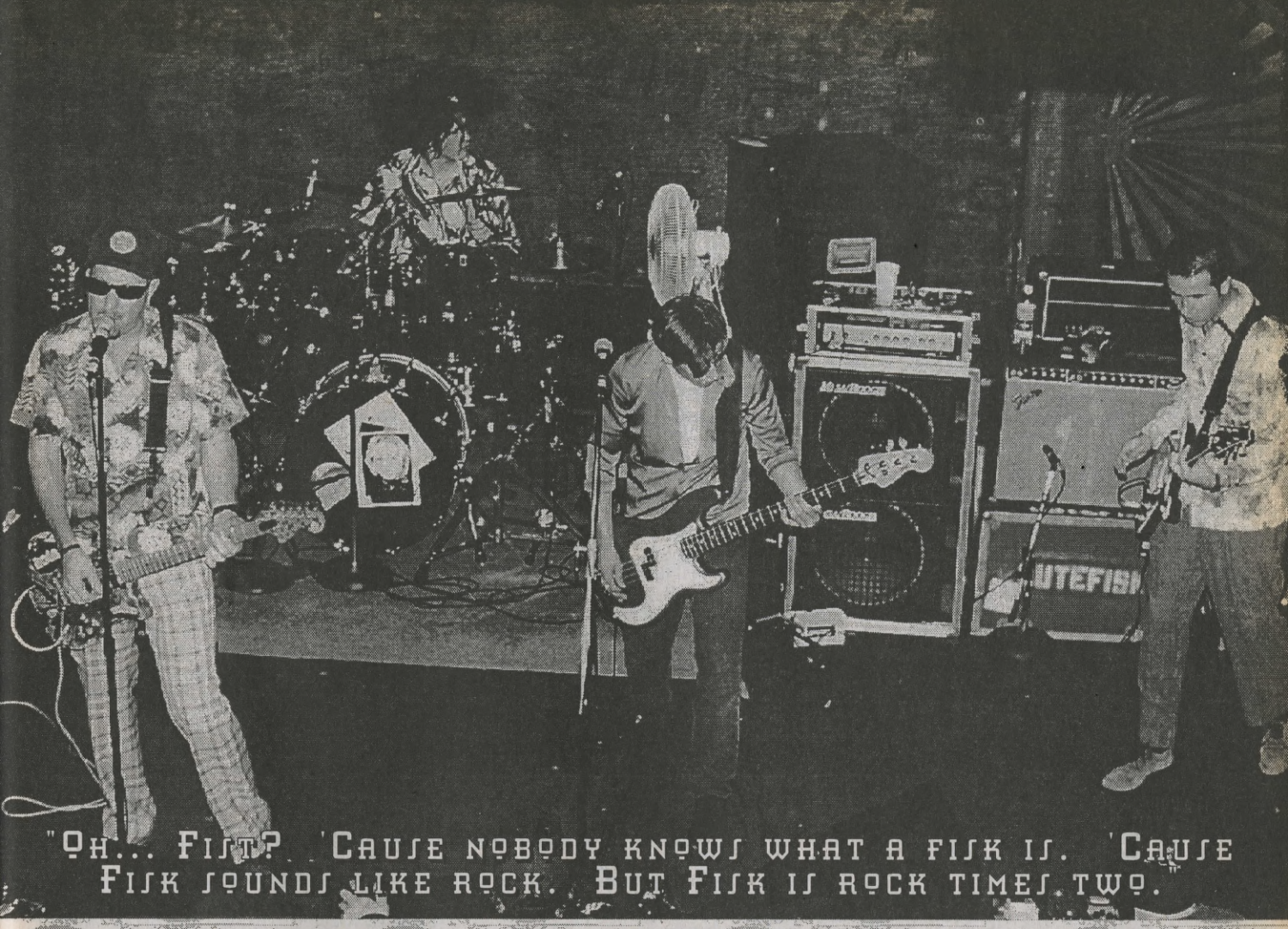
Frosting: Oh, yeah!

Cake: Steve Gerber, the writer, used to experiment with LSD and write these stories about a cigar- smoking duck that would curse humans and call them 'Hairless Apes.'

Dallas: I have the Number One issue of that.

Cake: And it's got Spider Man on the cover, too.

Dallas: No. I don't have that one, though. I



"Oh... Fist? 'Cause nobody knows what a fisk is. 'Cause Fisk sounds like rock. But Fisk is rock times two.

know that I do have Number One of "MS. Marvel." #1 to #36.
Cake: Do you know that that comic is only worth about .40 cents still? It's one of those comics that just never sold.
(Much laughter)
Cake: Like Spider- Woman or She- Hulk...they never sold.
Dallas: Yeah, I sold some old comic books a little while ago.
Vanilla: I have "Ritchie Rich" # 1 to #140, actually.
Dallas: Well...are they in good, very good, fine, very fine, near mint or mint condition, then?
Cake:...or Poor? I have a friend who's got every issue of "The Adventures Of Bob's Big Boy" #'s 1 to 340 or something...but that's a piece of shit comic, you know? I mean there was an issue in which Dolly almost gets raped. Really weird.
Frosting: I think I remember that one. Dolly.
Vanilla: Dali's Saladbar.
Cake: Elton JohnBoy George Michael Jackson Browne.
Quasar: I think that I read about that one once before.
Cake: ...or Buddy Rich Little Ricky Nelson Mandela.
(Extreme Laughter and back slapping takes place.)
Dallas: How about REM Speedwagon?
Vanilla: How about The Kajagoogoo Dolls?
Cake: Steely Danzig?
(Lots of extremely LOUD laughter and guffaws galore.)
Dallas: "Don't lose that number/Mother!!"
Cake: You guys should do a Steely Dan cover the way that Danzig would do it!
Frosting: Did you see that big write up on him in the Calendar section of the L.A. times?
Cake: Yeah! Don't you dare talk to me about The Misfits!!!
Frosting: And "I hate the world!"
Cake: Boy, aren't we pretentious, Glenn?
Dallas: He lives on the same street as me!
Quasar: Yeah. He buys all of his candles down the street.
Cake: Candles? Could I have another beer perhaps?
Dallas: Sure (as he hands me a Henieken).
Cake: How many effect pedals do you have, Dallas? I see about six or seven right there?
Dallas: It's like...eight...something like that.
Cake: What's your favorite effect and what do you call it?
Dallas: The effect that I get after drinking about twelve beers, a pint of Johnny Walker Red, a couple of bong hits, valium, green- white capsules...
Cake: Wow! That's a lot of shit!
Dallas: ...and a couple of hits off of Primotene Mist...
Cake: ...while listening to Styx's "Mr. Roboto." "Domo Arigato/Mr. Roboto/Domo/...domo."
Vanilla: You've got to admit that the video totally rocked!
Dallas: I never saw the video.
Frosting: Oh, it's terrible!
Cake: Dennis DeYoung! It's Post- Tommy Shaw Styx!
Frosting: Shit! Dennis DeYoung is now doing covers,...
Quasar: He just did the Cinegrill recently,
Cake: Just like the guy (Colin Hay) from Men At Work.
Frosting: What's he doing?
Cake: He's playing The Strand in Redondo Beach to conservative couples in love with Republican ideology.
Quasar: I saw Dennis DeYoung in "Jesus Christ Superstar."
Vanilla: He played Pilate? Fuck?!!!
Dallas: We should bypass the part of our career when we sell a lot of records the wrong way or the pathetic has- been way.
Frosting: Well, that's the good thing about bankage. You never have to tour. You just stay there. Get fat. Drunk. Roll in...in a certain way.
Dallas: We're half way there. Ha! Ha! Ha! There's nothing like being in Vegas and walking out of the casino at seven in the morning with a beer in one hand....
Cake: ...and you're high as a kite because of all the oxygen they throw in there to keep you sober. I remember I once drank seven Kaluiha and creams and I was still walking around alert as always. I wasn't even drunk. Bizarre. And that reminds me of your new single coming out on Bongload Records. Talk about your single. How many songs are on there?
Dallas: There's sixty- four songs on it.
Cake: So, you guys are doing a Napalm Death- type thing. Or like Sore Throat. Eighty songs on one side...
Dallas: One song on each side. One is called "Aerosol" and the other is called "Return To The Journey Beneath..." and I forget the rest. I wrote it down somewhere. It's a really long title.
Cake: Is "Chico and the Man" inbetween there?
Dallas: No. There's no "Chico and the Man" there. What do you think we are? Some type of a joke band?
Cake: Okay. The interview ends right now. Seeya!
(Laughter ensues once again.)
Cake: Are you guys planning on putting out an album or are you just putting out singles for right now?
Vanilla: I think that I would like to put out a photo album.
Cake: Ever thought of putting your stuff out on 8- Track?
Dallas: Ah...yes! Actually, I have!
Cake: Really?
Dallas: Flattered to death!
Cake: They Might Be Giants put out an 8- track and Don Fleming of Gumball says that he owns over 30,000 of them.
Dallas: We want to do a digital 8- track....
Cake: How about a braille 8- track?
Frosting: I think that even on our cassettes and CD's we should put on the fade in and out on each track.
Dallas: And then have that big KACHUNK sound when it moves on to the next track.
(Massive insane laughter and guffaws. People, I'm telling you...)
Cake: That would be cool! No one has thought of that! You better patent that idea right away!
Dallas: Consider it copywrited. Yeah, we're doing that single and then another one with Bongload pretty soon. Let's see what Charming Chatty have to say?
Chatty: Well, I hear vegetables...
Cake: What?
Chatty: I'll take you to the beauty parlor!
Everyone: Whoooooooaaaaahhhhhhh!
Cake: God! Is that a threat or a promise?

Frosting: I thought that that was Chuckie when I first walked in!
Dallas: (pointing at QUASAR) This guy smashed her when we played at the show.
Quasar: Yeah. Notice her legs are not there any longer...
Cake: What's her name? Bratty Patti?
Everyone: NOOOOOO! NOOOOOOOO!
Dallas: Charming Chatty.
Cake: Is she going to be on the cover of your next record?
Dallas: I really don't know. We just recently integrated her into the live performance.
Cake: Is there going to be any pyrotechnics to go along with her?
Dallas: Yeah. We'll light her on fire!
Frosting: Quasar knocked a cymbal over and it cut my guitar cable in half and a huge spark went up.
Quasar: I heard when Ween played last there was a guy in the audience on a portable phone. At the Viper Room.
Dallas: No. I will not play there. Last time that I was there I played drums for Beck and the curtain got closed on us 'cause they couldn't understand the strangeness...
Cake: I haven't been at that place since it was known as "The Central."
(We start talking about Tom Jones...)
Cake: It would be cool to make a hologram tattoo of Tom Jones dancing. I'm going to patent that idea, goddamn it! You patent the 8- track CD and I'll patent this.
Vanilla: How about a 5D tattoo where you stare at it for five hours?
Dallas: I could never make that work for me. I think that it's just some asshole's way of laughing at people for sticking a newspaper in their faces!
Frosting: You know what? I finally did see one. And you know what? Don't fucking waste your time! What do they call those?
Vanilla: Magical illusion. Grand Illusion?
Cake: There you go.
Frosting: Everything always leads back to Styx.
Cake: And you know that all these roads once led to Loverboy for a while.
Dallas: Oh, man!!
Frosting: I want a headband like he (Mike Reno) had!
Cake: Cause everyone's always working for the weekend.
Dallas: Hey! We used to do "Turn Me Loose!"
Quasar: Hey! Bonnie did a duet with him?
Frosting: Who? Bonnie "Total Eclipse of the Heart" Tyler? Whoooooaaahhhh! It was called "Almost Paradise."
Vanilla: And also Ann Wilson.
Cake: Ann's the sister that they morph down in the video to make her look skinnier. They invented morphing because of Ann Wilson!
Vanilla: Also known as "The Paula Abdul Effect."
Cake: Quasar, let's talk about your drumming style. You always seem to have time during your set to converse with people, order drinks, sleep and just basically fool around.
Quasar: I'm just ripping the guy from Weezer off.
Cake: Yeah, maybe...but the guy in Weezer ain't got nothing on you, man.
Dallas: Does the guy in Weezer do that?
Quasar: Yeah. In the video.
Dallas: In the video...but not in real life. Nobody can do that and really play except you.
Quasar: Last time I jumped up and hit my head on the lights. My head would have easily fit in but I messed up.
Dallas: Maybe you should wear a crash helmet.
Quasar: I jumped over the drums once when Vanilla waved a dollar bill in front of me.
Dallas: So, here goes folks. Our drummer, Quasar, will do anything for a dollar.
(Talk moves on to Possum Dixon)
Frosting: When Rob Zabrecky plays with us he never plugs in.
Cake: Yeah, he joined you at Pan when you guys covered a Possom Dixon song.
Quasar: But the zenith was when he played with us at the Hully Gully Stage. He was so happy!
Vanilla: I'll never forget that show because Frosting knocked me down and as I opened my eyes I saw Rob with this grin on his face in mid- air ready to jump on me!
(Lots of laughter.)
Cake: One of the first bands that he was ever in was Dick Tit when they were called Crack. He played bass at this party...
Quasar: Smiley's in Dick Tit?
Cake: Oh, yeah! Smiley's been in the band forever.
Quasar: Wow! That's great!
Cake: So, what are some of your influences on your drumming? I hear some Keith Moon...
Vanilla: I think that it's very Neil Peart.
Cake: I realized that with the mechanical sounds of the drums. Almost like a robot.
Quasar: I'm actually really influenced by Jackie Chan. He's the Harrison Ford of Hong Kong.

CAKE: WHAT'S YOUR FAVORITE EFFECT AND WHAT DO YOU CALL IT?
DALLAS: THE EFFECT THAT I GET AFTER DRINKING ABOUT TWELVE BEERS, A PINT OF JOHNNY WALKER RED, A COUPLE OF BONG HITS, VALIUM, GREEN- WHITE CAPSULES...
CAKE: WOW! THAT'S A LOT OF SHIT!
DALLAS: ...AND A COUPLE OF HITS OFF OF PRIMOTENE MIST...

(Laughter keeps on coming.)
Cake: Is that a Jackie Chan movie, too...that film "Drunken Master II?"
Quasar: Yeah! He did this one Buster Keaton move where he falls from some light fixtures, hits three awnings on his way down and hits the ground.
Vanilla: That's cause they don't have any unions in China.
Quasar: So, both Jackie Chan and Gloria Gaynor are my main influences.
Cake: "I Will Survive." You like Neil Peart's poetry?
Quasar: Yes....and Stewart Copeland.
Cake: And what's that ten or so minute disco song that you guys perform live all the time?
Dallas: It's a song that I wrote myself...it's called "Dance Hit Alert."
Cake: I can imagine you guys putting out a one- sided twelve inch of just that song.
Dallas: Once we win over the "alternative grunge" crowd with our noisy sound, then we'll go for the Top 40 pop hits in the dance groove.
Cake: There's something about you guys - the exciting live shows -
Dallas: It's the size of our cocks!
Cake: Okay, the truth comes out. Sorry! No, seriously...you guys put on real exciting live shows and some of your cover choices...like when Vanilla sang that Cars' song, "You Might Think." I mean...I didn't fucking expect anything like that, man!
Dallas: It's better to play something that's not expected than something that's expected...
Frosting: Does that mean that we have to do the expected to do the unexpected?
Cake: "It's a vicious circle of passive acceptance...passive acceptance of a vicious circle..." - Rudimentary Peni!
Quasar: We're kinda like the Jets in a lot of ways, too.
Vanilla: News flash! Edgar Winter, he of "Frankenstein" fame, and Lutefisk are going to be putting out a split single. I work with him. He's going to cover one of our songs and we're going to cover one of his songs...
Dallas: We'll make him do "Absolute Cloud Free Shine."
Cake: You gotta do a show together...and then jam on "Frankenstein" for half an hour.
Vanilla: Seventy minute version of "Frankenstein." Dallas wants to do "Hotel California..."
Dallas: So that I can destroy it in twenty seconds...
Cake: Which member of the Eagles could you see fronting a noise band?
Frosting: Joe Walsh!
Cake: Yeah! You could definitely see that!
Dallas: We saw Joe Walsh and Ringo Starr with Todd Rundgren! They looked really old.
Cake: Did it seem like they had been drinking heavily?
Dallas: Joe Walsh did.
Cake: What are your favorite seventies characters...as in TV?
Frosting: Schneider.
Vanilla: I was always partial to both Ten Speed and Brown Shoe.
Cake: My favorite sitcom which they hardly repeat is the immortal "Chico and the Man." They never repeat the show because the three main actors are now all dead.
Frosting: Who?
Cake: Jack Albertson. Freddie Prinze. Scatman Crothers.
Dallas: I used to have a crush on Shelly Duvall when I was younger.
Vanilla: I'm sorry!
Cake: My favorite violent scene is in the last five minutes of "Scarface." The way that he goes out... man!
Dallas: Oh, man! I met this guy once when I used to work at a garage and he goes, "Yeah, I'm an actor, man! Here's my 8 by 10." He was talking me up and he said, "Yeah, I was in 'Scarface.' I was the Columbian hit man." When I saw the movie I had to rewind it like five times to catch him. He gets shot five times. Renee Carusco, I wonder if he still lives in Fullerton.
(Talk continues involving Redd Foxx, Frank Sinatra and Sid Vicious.)
Cake: Do you guys want to be as big as U2?
Dallas: We're going to slowly build up, become huge...
Cake: Can you see the kids reading this saying "What an asshole!!"
Dallas:...and I'm going to wear a latex jump suit...and big, thick sunglasses.
Cake: What bands in L.A. do you enjoy playing with? Pop Defect...
Dallas: Those bunch of drunks!! Those idiots have been...
Frosting:...drunk forever!
Dallas: They don't even know when to stop. I love them forever!
Vanilla: That Dog, I like a lot.
Dallas: They're pretty cool.
Cake: How about out- of- town bands?
Vanilla: I would love to do a show with Rollerskate Skinny.
Cake: I think Jon Spencer Blues Explosion would be perfect! Or Clawhammer.
Dallas: Oh, we like Liquor Cabinet, too.
Cake: Yeah, I was over at Rush Riddle's party over the weekend which was a record release party for Liquor Cabinet's box set on Pronto Records (Rush's label). I like the packaging on those box sets. They look like Reel to Reel boxes. You guys should put something out on his label as well. What are Lutefisk's plans for 1995?
Frosting: We will conquer the earth!
Cake: I heard that you're going to be touring with the reformed Police...
Dallas: Yes, it's going to be called the Police Reserves.
Cake: I heard that it has something to do with Sting not wanting to be an environmentalist anymore.
Dallas: We're going to take a year off and change our style to Ska.
Cake: That reminds me of this guy that I used to know in high school who, over Christmas break, went from listening to Iron Maiden to listening to the Specials.
Dallas: Who knows? Maybe we'll put out a real record in '95.

LUTEFISK consists of equal parts alcohol and human flesh. Assembly required.
Dallas Don: Vocals, guitars and lots of effects.
Frosting: Guitars and even more effects.
Vanilla: Bass, back- up vocals,jumping around and Cars covers.
Quasar: Drums and all- around athletic superstar with hair.

DISCOGRAPHY

"Pain Persists (Rough Mixes)" Cassette (1993) (self-released)
"Absolute Cloud Free Shine" (Split single with Son Gun) (7") (1994)
"Doctrine" (on the KXLU Presents Demolisten #1 7"EP) (7"E.P.) (1994) (Bong Load Custom Records)
"Aerosol"/"Return To The Journey..." (7") (1994) (Bong Load Custom Records)

You can reach LUTEFISK by writing to: Lutefisk CustomerR Service Center, 8033 Sunset Blvd, #971, Los Angeles, CA 90046.

The last two releases are available through Beng Load Custom Records, P.O. Box 931538, Hollywood, CA 90093-1538. The rest, supposedly, are out of print. Sorry, Charlie.

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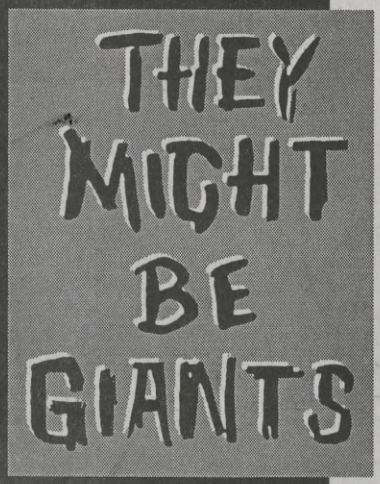
A few years ago, I decided that They Might Be Giants were the last remaining true punk rock band on Earth. Their 1986 self- titled debut album (Bar/None Records), which gained recognition a year and a half later with the re- mixed release of the hit song "Don't Let's Start", could have been described and written off as simply sophisticated post- modern art- pop that wasn't afraid to get silly. But the follow- up, 1988's Lincoln, showed singer- songwriters John Linnell (accordion, an instrument which he has seemed to have singlehandedly elevated from its polka/ mariachi/ bar mitzvah ghetto of yore) and John Flansburgh (guitar)'s abilities to utilize elements of nearly every style of the 20th century's music and turn it into something wholly original - - and entirely on their own. Their following albums, Flood, Apollo 18, and the brand- spanking- new John Henry, continued this approach: super- melodic three- minute pop songs made subtly demented by off- the- wall and off- the- cuff lyrics, interspersed with musical "experiments" of every kind; in fact, not unlike The Beatles, when you get right down to it. As to which experiments worked best and worst, you'll get a different answer from every fan you ask. But to be bold enough to try absolutely anything, from wearing four- foot fezzes, playing bass harmonica, and singing lyrics that are equal parts Wallace Stevens, Arthur Lee, and Schoolhouse Rock, particularly nowadays when everyone's either so damn serious, so damn literal, or both, takes a lot of guts. These guys aren't afraid to give the Weekly World News's "Nerdiest Nerd" a run for his money; at the same time, under the borderline- novelty facade lies as much angst, despair, and subversion a misanthropic malcontent could ever want. And don't forget that, for nearly a decade, John Flansburgh has had an additional telephone line set up in his home for the ultimate DIY promo kit, their now- legendary "Dial-a-Song" service: an outgoing message of a new They Might Be Giants song every day (allowing, of course, exception for the times they're out of town.) "A regular toll call to Brooklyn," they'll tell you. "Free if you call from work."

The current press has been focusing mostly on the fact that John Henry is the duet's first album recorded entirely with a complete live line- up, though they seem to have been gradually phasing out the digital stuff for the last few years. Also of note is the band's outside interests: John Flansburgh has started an independent mail- order record club called Hello! and recently directed Frank Black's video "Los Angeles"; John Linnell has been doing outside studio work with notables such as Jon Spencer. But this li'l fangirl didn't care about all those other, more fashionable alterna- heroes. My accordion- pumping bandmate and partner in crime (if worshipping They Might Be Giants is a crime) Jill and I wanted to learn the true roots of the Johns: what led two nice boys from Lincoln, Massachusetts to meet up again in New York City and become one of the few bands of modern times to come up with a completely unique, demented pop sound? Here's what we found out:

They Might Be Giants current live lineup is:
John Flansburgh - - guitar and vocals
John Linnell: accordion, saxophone, piano, bass-harmonica, and vocals
Tony Maimone - - bass
Brian Doherty - - drums
Jim O'Connor - - trumpet
Randy Andros - - trombone, tuba



Interview with the Johns
by Gwynne Kahn and Jill Meschke

Gwynne: On the new album, I noticed a distinct lack of accordion, and a lot more horn section. Are you trying to intentionally phase out the accordion, or have you just been listening to a lot of Herb Alpert records lately?

John L: No, neither one. Actually, we just had this really great Hammond B3 up at Bearsville [where the album was recorded], and we just ended up using it a lot. I will say that we generally had a lot more accordion in the live show than on any of the records we made. There's lots of songs on the other records that, when we got in the studio, we just figured out whatever things we wanted to do on the record. It wasn't intentional, and I sort of hope people won't think I've abandoned the accordion for any ulterior reason.

Gwynne: Like to be more "commercial" or something? No, I just though you might be getting tired of it artistically, and were maybe branching out into other things.

John L: No, not at all! We really liked the sound of this B3, and we did record all the rhythm tracks live in the studio: guitar, keyboards, bass, drums, and a lot of the horns, were all done simultaneously. So that was really different for us. In fact, it was the exact opposite of what we've ever done before. And the accordion is a little harder to record in that situation than the B3.

Gwynne: It's pretty common knowledge that you've known one another since high school. But what were your musical projects previous to They Might Be Giants, and how did you come around to playing with one another again? And what was it that made you want to be in a band in the first place?

John L: We made tapes together before we were actually doing any music. They were sort of semi- musical. Some of them were noise kind of things or oddball projects. We made a recording of "Don't Worry Kyoko" with these sort of Rod Serling voices.

Jill: Any chance of us hearing a tape of that?

John L: I think they've been destroyed.

Gwynne: What were your bands before TMBG?

John L: I was in a band called The Mundanes, and that was the only other band I was in. That was in Providence. And John (F.) was in a couple of college bands.

Gwynne: What were you doing in Providence? Were you going to school, too?

John L: I was pretty much playing in The Mundanes. That's why I went there. Some of the band lived in Boston, some of the band lived in Providence, and I joined the band and somehow wound up in Providence.

Gwynne: So you didn't play in any bands while you were in college [at University of Massachusetts]?

John L: Well, this is really embarrassing, but I had this sort of like, lounge- y jazz group that did, like, John Coltraine. This wasn't the kind of "sophisticated", tongue- in- cheek- type ... we were actually playing jazz out of the "real" book.

Jill: (*laughs*) It's a step up from playing David Sanborn's *Straight From The Heart* album note- for- note.

Gwynne: It's a step up from (*mumbles the name of her first band incoherently*). Now what about you, John [F.]? What did you do before They Might be Giants?

John F: Well, the things I did with John in high school were put together on ... I had this stereo tape recorder I did sound- on- sound recordings with. That was the first thing I ever made recordings on. That was really what introduced me to the world of sound. I really became a musician so I could continue my experiments in recording with sound. I had a toy organ, and other assorted things that I made noise with, and there was a piano at my house, and a friend of mine gave me a guitar when I was seventeen. It wasn't until I was eighteen that I could really get my fingers around the neck of it.

Gwynne: Had to wait for that *growth spurt*!

John F: Yeah! About the opposite of the intuitive, natural musician who's been playing since they were, you know, *born*. It was really a lot of hard work for very modest results. For about a year I had just a three- string guitar. I was writing songs on the top three strings because it's very easy to just come up with, like, chords. I didn't even know what any chords I was playing were called! So I started writing songs almost right away because it was too hard to figure out other people's songs. Started doing a lot of home- taping, and the first couple of bands I was in, we barely played out. The first band I was in was in Ohio, when I was at Antioch College, I was in a band with a guy named Shell White, who's now an animator. He animated the "Boy in the Bubble" video for Paul Simon and the Michael Jackson video "Leave Me Alone". The "townie" guy was the bass player; he was into tripping on stage.

Gwynne: Tripping over his cord? I do that.

John F: No, tripping on LSD. [I knew that - - G.] And this guy Dan Spock, who we knew from high school. So it was a lot of fun, it was this total party band. Very crude playing. In some ways, it was ahead of its time, because this was like 1980, and punk rock was still, you know, an extremely viable thing. But there were other musical aspects to it, too. Then I had this band that was the immediate predecessor to They Might Be Giants in the sense that, I feel the spirit of the band was more kind of coming from where They Might Be Giants was coming from. It was a group called The Turtlenecks. We did all original material ... uh, except "Sweet Home Alabama". The bass player could play the entire riff on the guitar, so it was like ... this *impressive display* ...

Gwynne: Like the joke about "Why does a dog lick its balls"...

John F: Yeah, he's gonna do it because he *can*!. So we were called The Turtlenecks, we played a bunch of songs ... and the drummer of the band had this weird thing. He liked stopping in the middle of songs, and waiting 'til everybody would turn around ... and *just* as the thread of the song was about lost, he'd start playing again. So, like, we wouldn't actually stop playing, but he would stop long enough to make everybody feel really edgy. And he'd do this in performance, at shows! It was really this strange *control* thing, he was trying to show that he was *driving the car*. So that was that group; we actually did a couple of songs that are still in our repertoire. "Alienation's For The Rich" was written for that band. Then I moved to New York and lived in the same building as John. There was a three- piece group with John, me, and a guy named Dave Lindsay, who's apparently Arto's cousin. We had this trio, we never had a drummer. This guy we knew was actually playing in clubs in New York as a one- man band with a drum- machine. That was in '83, and drum- machine technology had gone from being *really* primitive to ... slightly less primitive. Although it was really more the fact that he was making a go of it as a one- man band that made us think, like, maybe we could just do stuff as a two- piece.

Opposite page group shot: the new line- up: (clockwise from top) Tony Maimone, John Flansburgh, John Linnell and Brian Doherty. photo by Michael Halsband

John Flansburgh and John Linnell

This page: More of the Johns. The bottom photo is TMBG at the Knitting Factory, 1988, back when they allowed flashbulbs. all photos by Gwynne

Originally, we didn't even have a drum-machine; we just did a lot of the rhythm tracks with just, like, we would hit the microphone with our thumbs as the kick- drum, and then we'd use the synthesizer for the snare parts.

Gwynne: Did you have one of those Casios with the really cheesy built- in beats, like "Mambo" and stuff?

John F: No, we had a Moog and a four- track and that was pretty much it. Then we bought a Doctor Rhythm, the old kinda "Sexual Healing"- era Doctor Rhythm. That was the *big advance* for us.

Gwynne: John [L.], what made you decide to switch from regular keyboard to accordion?

John L: Somebody loaned us an accordion. We were living in this house, a duplex, with this woman who was going to art school with you ...

John F: ... I finished up at Pratt (Art Institute) in Brooklyn ...

John L: ... She had played accordion as a kid, so she had this thing, and she perceived that it would be exactly the thing that we would be into. I spent a couple of weeks learning how to play it, to the point where I could play the right hand and sort of match the bells. We did a couple of shows, we played on the Brooklyn Promenade. It was around 1983, we'd been playing together about a year.

Gwynne: Wow, you've been playing together 12 years! Imagine that!

John F: I know, it's sick.

John L: Then we did a party and we used the accordion sort of for convenience, because it was too much of a hassle to bring all the other keyboards. That was when it occurred to us that we *could* do a whole show with just the accordion. And it got as really good response.

Gwynne: What was the first record you bought? I remember you took on- the spot requests by asking the audience that once at an in- store show.

John L: Oh, right! The first record I ever paid for -- this will interest you, Gwynne - - it was one of those Banana Splits 45s you could get from the back of a cereal box. I sent away for it.

Gwynne: Do you still have it?

John L: I have one of them, somewhere ... actually, it's kind of lost amongst my stuff now, but ... those are really good records. And I'm sure you know Barry White was the guy who wrote one of the songs.

Gwynne: What about you, John [F.]?

John F: It was The Beatles' *Hard Day's Night.* I bought it with money from my grandmother the Christmas it came out. I also bought the *Batman* soundtrack album right after that. I realized that, with my generous Grandma, I could buy records. So I bought Beatles records, Monkees records, and *Batman.*

Gwynne: Then what was your first musical passion, that made you want to start writing songs or being a musician?

John L: I don't know! Somebody boarded a piano at our house, and they were only supposed to leave it there for one winter, and then they split. We couldn't even find them or contact them. So we had this piano for, like, seven years. And that became sort of the thing, I was really hooked on the piano when I was a teenager.

Gwynne: Did you have a hero?

John L: I was really into Frank Zappa, actually. Which is, again, deeply humiliating!

Gwynne: No it isn't! Not at all!

John L: I just recently got a copy of *Weasels Ripped My Flesh,* which was the record I was really particularly into, and, uh ... yeah, I kinda liked hearing that one again. I think I got really turned off by the '70s stuff. It's funny, because I think John and I both feel like we're pretty solidly into the East coast and the New York scene, but when I think of a lot of the bands I'm into, there's a really heavy proportion of California and English bands.

Gwynne: I don't think you can avoid it if you love pop. California had the Turtles and The Monkees, and England had The Beatles and The Who. You can't write pop and hate that stuff. Although you *can* hate the 'Stones, and I do!

John L: Right on!

John F: We were just talking about how much we hate the 'Stones recently.

Gwynne: Are you into any of the more obscure '60s "pop" "vocal" groups, like all that Jimmy Webb or Burt Bacharach- damaged stuff?

John F: We still think talking about Jimmy Webb is ... *daring. At this point, the road manager steps in and announces that John Linnell* must eat, *so the interview is circumvented before I had a chance to ask them what kind of girls they like, their favorite colors, or their hat sizes.*

From the bottom up: They Might Be Giants performing live

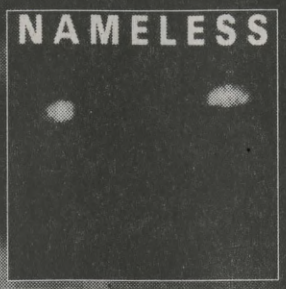
Gwynne and Jill get to go to the Johns: They're both "the cute one", but Linnell is the one waving "hello". (Photo by Jim O'Connor)

John Flansburgh and John Linnell (fisheye)

all photos by Gwynne unless noted

a hurricane of the eye

lifter



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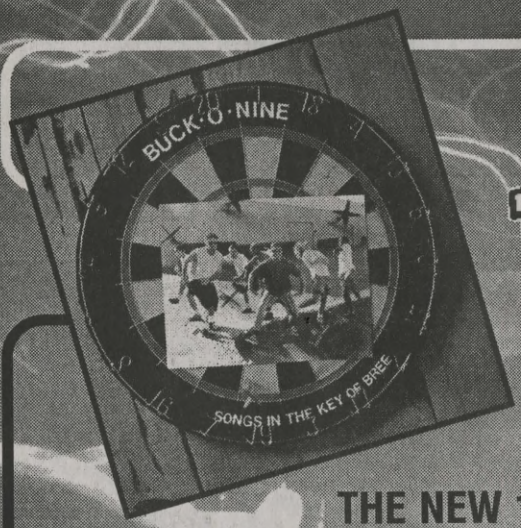

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BOYRACER

Boyracer were interviewed at Jabberjaw during their first American tour, where they played with the Ropers and Henry's Dress. Interview and photos by Royce.

Royce: Let's start off with identification?
Chad: I'm Chad and I play drums.
Stewart: I'm Stewart and I sing and play guitar.
Nicola: Nicola and I play the bass. Matthew plays the guitar as well.
Royce: There have been quite a few line- up changes since Boyracer's inception, can you tell us why that is?
Stewart: We've had a few different members. The previous two people left because they owed me a lot of money. It was a publishing deal that went horribly wrong, so I got ripped off. I haven't seen them since January. So I placed a few ads around Leeds, but I knew Nicola, she used to sing in a band called Hood. So I saw her at one of their gigs and I asked her if she wanted to play guitar, but I was very drunk at the time, and I think I frightened her, so she said no. I saw her a couple of weeks later and she changed her mind, so we had a couple of practices and recorded an LP. We had two practices...we had another drummer at the time, who has since left.
Royce: You were drumming for a while, Stewart, weren't you? But not live?
Stewart: I have played drums for us live, but not with the current line- up. I played drums on the last two records.
Royce: You played bass for a while, too?
Stewart: I don't like to stick to one instrument for too long, I get bored of it. A lot of the songs we wrote for the LP had two basses on. It's just too much hassle playing with two basses live, though.
Royce: Not to delve too much into ancient history, but what happened with Fluff records?
Stewart: The man's a crook, that's what happened to that. The stuff we did on Fluff we were never actually given any money to do, so that's why it sounds so bad. The first single we spent 25 pounds recording it, because that's all the money we had at the time, and he wouldn't give us any money to do it. We're kind of glad it's been unavailable for a while, because it just makes me cringe every time I hear it, which isn't that often.
Royce: How did you get on Sarah Records, because you're not very typical of what we're used to hearing from that label?
Chad: Stewart used to put on gigs for Sarah bands.
Nicola: Yeah, he loved them.
Stewart: My name is Stewart, and I'm a Heavenly fan.
Nicola: He used to love them, and put gigs on for them, he was the ultimate twee indie- pop kid!
Stewart: That isn't true at all. What actually happened is, we happened to be playing some gigs with some of their bands by accident-
Nicola: (singing) We just don't believe you...
Stewart: I used to put a lot of gigs on in Leeds, and I used to put some Sarah bands on. And we did some gigs with Boyracer and Blueboy (laughter) and Claire rang up and asked us to do a single just out of the blue. At the time we weren't sure whether to do it because we were concerned that people would get the completely wrong idea of what we were trying to do, and they have done! I don't know what it's like here, but Sarah Records is considered sort of a joke in the national music press.
Royce: It has a reputation as being a little bit sketchy.
Stewart: That's because they have so many bad bands on the label at the moment.
Royce: Actually, the only band on the label that I can see any similarity between you is maybe Heavenly.
Stewart: Have you heard Action Painting? You should check Action Painting out. You like Action Painting, don't you Ulrik? (sorry if it's mis- spelled!) They don't sound like Heavenly, either, do they?
Royce: When I think of Sarah I usually think of bands like Field Mice.
Stewart: I like Field Mice! I like a lot of the older Sarah bands a lot. Field Mice and Orchids, and Golden Dawn. Golden Dawn are one of the best bands that Sarah ever had. I don't know how they let them slip through their fingers. They were cool.
Nicola: We'd best get away from talking about Sarah bands, as you've completely defeated the object of what you were trying to say!
Stewart: I consider us to be more of a Slumberland band, A Turntable Friend band, of course. I have to say that, because Ulrik's sat there. I'd say we have a lot more in common with Slumberland bands than we do with

most Sarah bands.

Royce: Reading the liner notes of the album, I noticed there was a part that mentioned there were a lot of problems with the album. What were some of the problems you had getting this record out?

Stewart: The previous line- up fell apart whilst recording that album. They spent the money that we were given to record it, on top of the royalties that were owed to me. I actually planned to record the record on my own. And I found a band three weeks before I was going to do it, so we went down and drank some beers, and didn't know what we were doing. It was actually a lot of fun. There's things on it that now make me cringe, but aside that I'm quite proud that we managed to do it in three days. Especially with people who didn't know the songs before. It was kind of fun, getting to know each other and messing about in the studio.

Royce: Where did the name come from?

Stewart: A Boyracer is someone who drives fast cars and drinks a lot of beer.

Nicola: Not like us at all!

Stewart: No, I don't think it translates over into American culture very well.

Chad: People must have the saying Boyracer here.

Stewart: I don't think they do. I think it's more of a northern expression. Kind of a regional thing in the north of England. Kind of a real macho thing.

Chad: Quite like we are, macho.

Stewart: Yeah, it was meant to be a joke.

Royce: Where do Boyracer find their niche right now? Because I think you're more of a punk band, and that's not really in vogue there now?

Stewart: We do sell records, we just don't get mentioned in the national music press.

Nicola: We're not really bothered about that at all.

Stewart: We've been through kind of being bothered about it, and we're not now.

Nicola: The bands that they talk about aren't really connected to what we're into, anyway.

Stewart: I've met a lot of really nice people, enough people to make it all worthwhile it to me. I've enjoyed meeting people and travelling around, and making records. Any kind of national success isn't very likely, and it's not what we're about anyway. We just like drinking beer and meeting people, that's what we like to do, isn't it Chad?

Chad: Yeah, and doing what we want to do!

Royce: I thought the theme of most of your songs was pretty well summed up in the name of your album, "More Songs of Frustration and Self Hate." Is there a certain lyrical bent you focus on?

Stewart: Well, Nicola writes some of the newer lyrics. Whenever we play in our home town, we play to the same 15 or 20 people all the time, and after a while it gets, uh...I don't know what to say. I don't really think the lyrics are as important to the songs, which may seem to be a big contradiction. None of our songs rhyme, which is very deliberate. We're not big fans of rhyming lyrics.

Nicola: The moon in June...

Chad: Lyrics are an important part of the whole music.

Nicola: Not at all-

Stewart: They're just sounds, aren't they? You could be singing anything.

Chad: But you could also listen to the lyrics, when you get records, you listen to the lyrics, don't you?

Stewart: I don't think you could understand what I'm singing unless you had it written down on a piece of paper, anyway. I don't mind it, because people do ask me what the lyrics are to this or that. I don't think it's too important. It's all really personal experience, I'm not trying to put any heavy message behind it. I just want to make some nice records and drink some beers.

Nicola: That's become the theme of the night! "All I wanted to do was make records and drink some beer."

Royce: There was a girl on the "I've got it and it's not worth having" EP?

Stewart: That was Rachel from Hula Hoop. We'd toured with them twice when they came over to England. And at the time we recorded that single it wasn't going to be for Sarah, it was just some tracks we'd recorded, and sent the tapes over to them in Louisville and said, stick some backing vocals on it, or whatever you feel like doing. And Sarah rang us up and asked us to do a single, so we just gave them that.

Royce: I think that's one of your best records.

Stewart: Umm...yeah, well...we don't play those anymore. I played bass on all those tracks, and I can't remember any of those guitar parts anymore.

Nicola: I've never played any of those songs.

Stewart: Chad only heard it for the first time a few days ago.

Royce: Where did the Kentucky/ Hula Hoop relationship come from?

Stewart: They used to be a band called Lemonade Hayride, who we wrote to them. But they split up by the time they got our letters, so they sent a tape of their new band, Hula Hoop. And we liked it, so...They've just done a single with Silver Girl Records, and a split single with Allen Ginsberg. We've got a 25 hour drive to New York tomorrow.

Royce: What were you thinking? Three days to get to New York, that usually takes at least five days.

Stewart: Well, we haven't much choice. We couldn't fly out from LA, it was just too expensive. We got a cheap flight to New York, so..You can't drive that far in England anyway, you drive for eight hours and fall off the edge.

Royce: What's influenced the bass sound? Even with the changes in bassists, the way the bass carries a lot of the melody of the song hasn't changed?

Stewart: A lot of our songs use bass chords, and when we used to be a three piece, we used it to fill the sound out using bass chords. Now I think it's the way I sing, or try to sing. A lot of our songs are written on the bass. Ever since we got the Henry's Dress single, we just try to mimic that sound, and we're going to keep on trying to mimic that sound for ever and ever.

Royce: How was the US tour that you've now nearly completed?

Stewart: It's been so much fun. Say it, Chad.

Chad: It's been a gas.

Stewart: We're very tired now, but we have some very fond memories.

Royce: Any exciting stories or near death experiences?

Stewart: We got snowed in somewhere, in the midwest. We got a nice...motel.

Nicola: It was quite good to have that for a change, to just not do anything and watch TV for a while. We're going to do a motel tour next time.

Stewart: We're going to get back there and it's going to be weird having nothing to do. I think it's going to be strange adjusting to not having to get in a van and drive somewhere and play some shows and drink some beers. Well, we do that anyway. This country just seems so retarded though.

Royce: So retarded?

Stewart: Well, like this drinking thing, you can't have a beer. Or like you can't get into a gig if you're not 21. We went to go see Kicking Giant the other night and we couldn't get in because we didn't have ID, which we didn't even think about when we went to the gig. It seems so relaxed about some things, but so wound up about people drinking!

Royce: Is there anything you wanted people to know about Boyracer?

Stewart: There's a new single out on a French label, and a forthcoming mini- LP on A Turntable Friend and probably Slumberland, and the Four Letter Words thing is never coming out, because I'm about to kill Tim Thornes. (I hope that was the name.)

Cameltoe

"What I like is that people see female musicians and go "Oh God, I bet they can't play" and then we can..."

Described by Johnny Angel as savant "garage- pounders in the post- paisley sense, with rev- 'em- up- and- go ferocity and more melody than neuvopunx," Cameltoe (that's ONE word, ok?) are four gals and one guy drummer that have been a San Francisco staple for the last few years. I liked 'em when I first saw 'em at the Purple Onion in March of '93. a pop-punk, punk- pop band with more harmony than girrlshrill, with snatches of everything from early Funkadelic to Pavement to Tom Jones. Having recently recorded with Greg Freeman at Lowdown Studios (Thinking Fellers, Barbara Manning, The Melvins), Cameltoe plans to embark on a West Coast tour in the new year. Cameltoe also have a cut on "New Boots," a recent CD compilation of San Francisco bands on Die Laughing.

Interview by Maw

Katherine - rhythm guitar
Lisa - lead guitar
Julie - singer
Cathy - bass
Mike - drums (not present)

Maw: For those of us who were born too late, what does "cameltoe" mean?
Katherine: Go see Serial Mom!
Julie: Tight pants, it was a desired look.
Katherine: Chemin de fers, Sassoon, Dittos....
Lisa: That crease on the inside of your leg.
Katherine: To prove that it really exists, I just saw a movie last weekend at the Roxie called "White Dog", starring Kristy McNichol filmed in '82...
Cathy: Does she have cameltoe?
Katherine: She was really, really skinny. I heard she was anorexic at the time. She had skintight pants on and raging toe. They didn't even try to airbrush it out.
Lisa: They animated it!
Maw: Soooo, howdjyall get together?
Julie: Kathy and Lisa had been playing for a few months.
Cathy: What year was that?
Julie: '89. I came to this backyard barbeque which was their first gig and I really liked them. Katherine had on her famous striped pants and they sounded good. It wasn't so much the music I remember, but their presence.
Katherine: All the girl bands had played, then the guys had their testosterone thing - - okay let's jam, let's play real music. Then Julie was singing and we all looked at each other because we were ready to get rid of our singer. She was from a folky background. She wanted to be the singer with the backing band.
Maw: How did the both of you meet? (Lisa and Katherine)
Katherine: My roommate moved out on me and I was trying to find a place to live and Mikey, our old drummer who is pretty much responsible to getting us together called me up and said, "Oh, I see you play guitar, do you want to play in this band?"
Lisa: It was just us playing in the hallway near the bathroom?
Katherine: The first time I met Lisa, I was scared of her. She had a Ramones haircut. She was tough- looking.
Maw: So you played together for awhile before you met Julie?
Katherine: About four months. We started in January that year and Julie joined us in the spring.
Maw: Were you called Cameltoe then?
Katherine: We went through a few names. What were they?
Lisa: Plug Ugly. (laughter)
Everyone: That's awful.
Julie: What about the poodle one?
Cathy: The Poodle Humpers.
Maw: So where you all self- taught?
Katherine: Because of our age, late '20's, we were part of the wave of female musicians who initially wanted to date a guy in the band. I didn't think that I wanted to be in a band until I was in college. So I learned late. I never had those years of sitting in a room and playing scales.
Cathy: I had a music background when I was a little kid and put it aside for years and I happened to have a couple of friends who are trained musicians and they showed me where some of the scales were, so I never officially had lessons. Then I went back to school and learned how to read music. But when I play, I don't think music, I just play without thinking about it.
Maw: Is it a pretty equal collaboration on how you come up with the music?
Katherine: Actually Lisa and I come up with the music, then the band says, "What the fuck?"
Julie: Lately we've been coming up with songs together in the studio.
Katherine: Mike's really helping us. We finally have a drummer who is good and solid. It's nice playing with guys too because if you're tagged as an all-female band, people go "Isn't that cute, an all- girl band." It gives it a balance. You get that other side.
Maw: So are you ever, even though you have a male drummer, described as an all- girl band?
Band: Yeah! (general agreement)
Maw: How do you feel about that?
Cathy: Well, I don't think it really matters.
Lisa: I kind of like it because I'm seeing female musicians who are not just sitting back and playing folk music.
Katherine: What I like is that people see female musicians and go "Oh God, I bet they can't play" and then we can...
Cathy: But I don't think people feel that way anymore, do you? There are so many girls playing music these days.
Katherine: I think it's harder on Mike than on any of us.
Maw: Do you ever feel like you have to prove yourself?
Katherine: I'm really wary of playing the femme jam. I want to play a show because we're a good band, not because we're a female band. I'm not interested in playing the femme circuit, I'd rather play with whoever.
Cathy: On the other hand, if people come to see us because we're a girl band and it's interesting because of that, they don't get turned away!
Lisa: When we're playing I don't think about the gender thing. I just want to play well, I want to play better than I play now. You can see the rocker dudes scratching their chins... the other night one of them was playing air guitar to one of our songs.
Katherine: Sometimes guys want to help you move your equipment and I tell them "Hey, I can deal with it."
Cathy: Oh, let 'em lift it!
Lisa: Girls or boys, I want anyone to help me with my equipment. It's really heavy!
Maw: Describe your music.
(Sound of the pop of a cork in my kitchen - laughter)
Cathy: That about sums it up, the uncorking of a wine bottle! Loud, distorted guitars. Lisa plays through a Marshall. She's got a scratchy sound and a surfy kind of tone. I think Mike and I, the rhythm section, try for minimalism and simplicity. Hmmm, unusual rhythmic changes, scattered parts and stops.
Katherine: Melodic, three part vocals. Heavy without being punk.
Maw: What are the songs about?
Cathy: They're stories.
Lisa: Anything that's not about love. We have no love songs! The music follows the story, a background for a story.
Katherine: Nightmares and dreams.
Cathy: Weird neighbors.
Maw: Based on the success of bands like Green Day for instance, do you see a scene reemerging in Northern california? What are your observations?
Katherine: SF is really weird in how incestuous it is. There's a real cynical side to San Francisco. Cynicism about music. Only the novel and quirky stuff is accepted at this moment.
Lisa: It's the bookers!
Katherine: I feel like with our band, we're going to have to leave and then come back. Get a following outside of San Francisco. Whenever we play we always have a good crowd, but because we're not "quirky" - there are certain clubs that will only book that.
(Talk about various local bands/friends like Enrique and Panda.)
Maw: Any last words? Goals for Cameltoe?
Julie: We want to tour. We want to get the music out.
Cathy: Put us out!
Katherine: Our goal is not to be rich and famous, (laughs) but to be able to put out music and play as much as possible.

(Contact Cameltoe through:
Mike, 469 Magnolia Ave., Larkspur, CA 94939)

JUST SAY KNOW!

by DM

MOLECULES REVISITED

In response to the "Molecular Madness" article in Flipside #92, Ivan Valencic from Bistrica, Slovenia writes:

"Maybe you have already realized that formulae for tryptamines in your issue number 92 issue are almost all wrong, and some substances, eg tryptophan, are not even tryptamines! Please consult the enclosed tables compiled by A. Shulgin, or him personally.

Sincerely, Ivan Valencic."

Well, this is a good lead in to what I was going to show you this issue. First off, the molecules were just fine as shown, it's just that there are a million different ways to show these things. Sure, in Shulgin's "Structure- Activity Relationships of Classic Hallucinogens and their Analogues" (the paper supplied by Ivan) the structure for DMT looks different. In fact, it's upside down! Well, that's ok, in these simple models of complex mechanisms the important things are the relationships of the parts to the whole, not necessarily their orientation in 3D space. (Like stated in that previous article, no attempt was made at showing dimensions in space, or for that matter, any "proper" orientation on 2D paper.) The way the molecules were arranged in that previous article were to show similarities in any arbitrary "family" of analogues. That's why "Tryptophan" was in with the Tryptamines, just to show the similarities. Again, these were designed to show similar traits within families.

But what about similarities that exist between the families? You may have noticed that LSD has a sort of "tryptamine" skeleton inside of it. This is the indole nucleus, a characteristic of a larger family of chemicals that both LSD and tryptamine belong to. Is there any similiarity, then, to the amphetamines? Well, if you really use your imagination there is. Can these similarities in structure be used to predict the activity of these compounds? That is indeed the 6 million dollar question. One that is perhaps still unanswered.

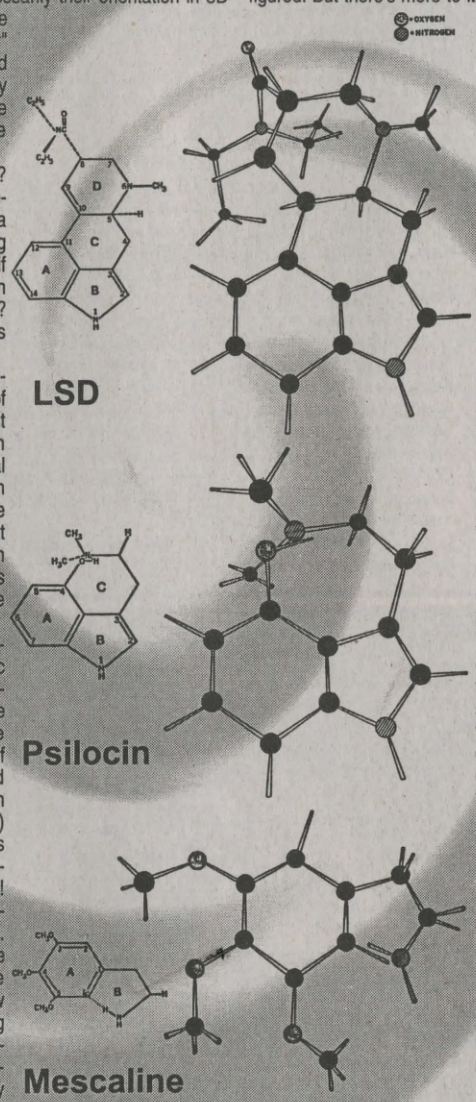
The bottom line is that we still don't understand how particular substances like LSD work. Researchers can look at a lot of biochemical and electrophysiological effects in animals; agonist activity at 5HT[1A] receptors causing decreased serotonin release (the "presynaptic" or "anti- serotonin" hypothesis), partial agonist at post- synaptic serotonin receptors, some interaction with dopamine and other receptors, but no one can come close to putting together these disparate facts into an explanation that accounts for the subjective effects in humans. Ah, but that is an entirely different part of the problem. We do know which groups of chemicals cause these effects and attempts have been made to understand what if anything they have in common.

Solomon Snyder and Elliott Richelson in their pioneering presentation "Steric Models of Drugs Predicting Psychedelic Activity" try to tackle the problem of explaining these relationships. (Coincidentally, this paper was presented at the same meeting, (at UCI in 1969, a workshop organized by the Psychopharmacology Research Branch of National Institute of Mental Health) that Dr. Shulgin presented "Chemistry and Structure- Activity Relationships of the Psychotomimetics" and in fact first defined the term "Psychotomimetic." See the side bar.) Snyder and Richelson dig deep and look at the 3D relationships of molecular structures. If you think the 2D molecules as presented last time didn't look "right" just check of these models! And again, they're models - actually crude stick molecule figures, that attempt to present 3D relationships on a 2D surface. We now know that temporal considerations must also be accounted for, which only make the models more and more complex. What Snyder and Richelson have done is to show how these molecules might arrange themselves in space, according to their charges, bonding characteristics and electronic configurations. Their hypothesis was that within steric classes of compounds, psychedelic potency was related closely to the energy of the highest occupied molecular orbital (HOMO), an index of the electron donating capacity of the resonating electrons of the molecule. They noted that models of known psychedelic compounds of three major classes (tryptamines, phenylethylamines and amphetamines) can all approximate a conformation simulating in part the major ring structures in LSD.

In the more potent derivatives, certain structural features might permit the stabilization of the hypothetical "active" conformation, perhaps enabling the prediction of psychedelic activity. Basically, this stabilizing and thus potentiating action is easily demonstrated in the three figures. LSD at the top is by far the more potent, with a configuration that includes plenty of "stabilizing" atoms. The electrons in the outer "D" ring can resonate with the electrons of the indole ring to produce a more energetic HOMO. This arrangement is of a higher energy order than in the tryptamines, which is reflected in their relative psychedelic potency. The most potent tryptamines, (represented here by psilocin, the active principle in magic mushrooms) are the ones that can approximate the "C" ring of LSD. With psilocin, an amine group is attracted to a hydroxyl group and physically permits hydrogen bonding between the two groups, thus stabilizing an eight membered ring which in 3 dimensions resembles the "C" ring of LSD. DMT lacks this arrangement and is far less potent than psilocin. Mescaline, is by far the lest potent of the three in this discussion. But it is active. The side chain of the phenylethylamine folds down toward the ring, thus resembling the indole nucleus (rings "A" and "B" of LSD) and providing the stabilization needed for a more energetic HOMO.

We have to remember that this is a model that tries to explain any activity at all. There are a lot of other things that effect potency as well - enzyme activity and metabolism are also very specific to molecular structure.

Ok, well that's all fine if you're a chemist, right? Of course, and there are other theories besides the one presented above. I guess the point is that I made a long answer out of a simple question - but you gotta admit (if you didn't followed at all, just look at the pictures!) that it's a pretty cool idea.



THINGS GO BETTER WITH COKE...

On to other things. I came across this interesting information about Crack Babies that just begs to be shared with the world. I don't know about you but I've always had a problem with the notion of babies being born "addicted" to drugs. Many of you who have experienced addiction know that you can pretty much kick that monkey off your back in less than a week. The real problem is killing the desire to get high. Well, that little baby isn't gonna take the rent money to cop some dope! So after a week or so, that kid should be clean. Well, that's what I figured. But there's more to it. You have to look at the mechanisms of addiction to really see what is going on.

Cocaine (any way you choose: blow, crack, freebase, etc) disrupts the normal balance of at least three essential neurotransmitters: norepinephrine, serotonin and dopamine. Serotonin is responsible for regulation of sleep. Cocaine tends to depress neurotransmission of serotonin and can lead to insomnia, jitteriness and general paranoia. The general purpose of Norepinephrine (nor- adrenaline) is to prep the body for emergency. Cocaine greatly increases its neurotransmission, producing increased heart rate, higher blood pressure etc. Continued levels of this intense stimulation can lead to respiratory failure and cardiac arrest. Dopamine, then, is where the addiction liability stems from.

Dopamine is responsible for what we feel as euphoria and pleasure. In general, as our bodies use these neurotransmitters, they are absorbed and recycled again and again. Cocaine acts to block the reabsorption of dopamine, this prolongs its activity in the brain nerve synapses causing a rush of euphoria. Then your dopamine is, however, metabolized and excreted before it can be recycled. As you deplete your supply of available dopamine, your craving for cocaine goes up and up. Your ability to experience pleasure is dramatically altered. The body's ability to naturally feel good is impaired and the only way to even feel alright is to use more cocaine to blockade the reabsorption of what little dopamine may still be left in your body. Some researchers believe that chronic use of cocaine may cause permanent depletion of these neurotransmitters and irreparable damage to the brains dopamine receptors.

In contrast, heroin works on a class of neurotransmitters called endorphins ("endogenous morphine"). Endorphins are the body's natural way of dealing with stress, a situation very similar to one with dopamine. When you use heroin you flood your body with endorphins. A superior sense of well being and calm results. Your body is fooled and feels that its natural production of endorphins is redundant, and shuts down. In due time your body is not producing its own endorphins, and heroin becomes a must. Without it you start to feel every pain that used to be so conveniently covered up. Your backs starts aching first, then every joint in your body - no endorphins to lubricate the pain away from everything that moves. The opiates, however, don't seem to cause a permanent depletion of these neurotransmitters. Your body eventually reacts to the pain, with its own defense system - production of endorphins.

Well, I strayed from the topic there a little. What does this have to do with Crack Babies? Well, can they possibly inherit permanent dopamine depletion from their mothers? Most researchers think not. In fact, idea of "Crack Babies" may be nothing more than a myth, as you will read shortly.

The real dangers with cocaine use for the average person are most likely not the long term depletion of dopamine. The over- stimulation factor associated with heart failure is a serious concern, as is the effects of smoking the hot and harsh vapors of crack or the irritation of the cocaine "hydrochloride" salt to your nasal membranes. The biggest danger is the most common one, getting busted by the law. The "war on drugs" is filling prisons with all kinds of drug users. In Georgia, a woman recently got a life sentence for selling an undercover cop $40 worth of cocaine!

But you're gonna do it anyway, I know how you are. I knew this guy once that would go on and on about the advantages of smoking freebase over snorting powder - basically pumping the fact that it is more effective when smoked and has a neutral Ph factor, not an acid salt like cocaine hydrochloride. Wait a minute, you say, what the hell is the difference between the powder, the freebase and crack. Well, let me explain.

Basically, "freebase" cocaine is what you typically know as the powder form of "cocaine hydrochloride" separated from its acid radical. You simply remove the "hydrochloride" part.

The presence of the radical gives cocaine its water solubility - and it's acidic Ph. Remove the radical and you get an un- soluble form, with a neutral Ph. You don't want to sniff freebase because it won't dissolve in your nose, but the melting point is some 100 degrees lower than the hydrochloride, making it a much better medium for smoking. Crack is basically a lazy ass way of freebasing. The difference between these forms is easily seen if you actually do a simple "freebasing" yourself. Remember folks, it's illegal to possess cocaine (U.S. Code of Federal Regulations, Title 21 Parts 329.1 and 1308.12, 1987), so don't try this at home!

HOW TO FREEBASE COCAINE

Freebase is usually a much cleaner form of coke than what you start with. You will shortly see that freebasing can actually help to purify your cocaine. Ok, here's what you'll need to do a simple freebasing: one test tube or small bottle with a screw on cap. It should hold about 50ml of water. Two eyedroppers, razor blades and a mirror. Chemistry wise, you'll need some ammonium hydroxide (regular household ammonia, without any detergents) and some solvent. The preferred solvent is ethyl ether, but it is hard to come by. Unless you want to distill some automobile starting fluid, it's best to use petroleum ether. This is easily had at the hardware store as "Naphtha," or if all else fails, it is had at Ralphs as Coleman stove fuel or lighter fluid. Of course, you'll also need a gram of cocaine.

After you get this stuff together, you are ready to become an clandestine chemist! First, grind up the gram of coke and put it into the test tube with about 25 ml (1 1/2 inch) of distilled water. Put the cap on and shake it up really good. Cocaine dissolves readily in water. The liquid should be clear. Usually whatever your coke is cut with will also dissolve - but not always. If there's anything left undissolved in the water you can bet it's crap. Without doing much at all, you've already started to purify your coke!

Next you get your eyedropper full of ammonia, and drop about 4- 5 drops into the test tube. A milky white precipitate will immediately form. This is the freebase. What you've done is taken the slightly acidic water/cocaine solution and made it basic by adding the ammonia. You could have used just about any other base, such as lye, to do so, but ammonia is easy to come by and is already in solution. Once the acid radical is removed, you have freebase cocaine which is not soluble in water. It is soluble in petroleum ether.

Now you pour about 15ml (or 3/4 of an inch) of the petroleum ether into the tube. This stuff is flammable (especially ethyl ether!) so unless you want to burn yourself up like Richard Pryor did, don't smoke while doing this! Put the cap on and shake vigorously for a few minutes. The freebase is soluble in the ether and will dissolve into it. Most of your standard cocaine "cut" is water soluble and will remain in the water. This is especially true for the really common sugar cuts, such as lactose or mannitol. Other cuts such as methamphetamine or procaine, will "base through." In other words, they also become water insoluble freebases and end up in the ether.

Once the solutions in the test tube have settled, you will notice that there are two layers - water and ether/cocaine. Take another eyedropper and suck up as much of the ether as you can. Carefully drop this out onto a clean surface such as a mirror or ceramic plate to evaporate. Once evaporated you should be left with a fluffy white residue. If it doesn't quite dry to a powder, it's probably because some cut has based through. For example, methamphetamine as a freebase is an oil (ask your biker friends about "Amp Oil"), not a solid. If it was mixed in with your cocaine at all, it will prevent the cocaine from drying into fluffy white crystals. In either case, scrape up the residue, let it dry as completely as possible and you're done.

To get the best yield from your expensive coke, you will want to extract the water solution at least 2 or 3 more times with ether, or until you get no more residue when the ether evaporates. You'll also want to add another drop or two of ammonia to the water to see if anymore freebase precipitates. It's best to not add too much ammonia to the water in the first step. Too much ammonia this will make your freebase slightly alkaline and not neutral, the much preferred condition. When you are satisfied that you have extracted all the freebase there is, you are done. The left over water is full of the water soluble cut, so remember that your yield will always be less than 100%.

To make crack, we modify our procedure a little bit. Dissolve your cocaine into the water as above, but instead of adding ammonia to the solution you will be substituting for another common base - baking soda. As you add the baking soda a precipitate should form as before. You are pretty much done except to evaporate the water down until nothing is left but a waxy rock of crack. A gentle heat carefully applied to the test tube will get this done quicker. This is indeed a lazy way to freebase, but you do end up with a nice hard, smokable substance.

STRAIGHT AND ALERT

Well, that's about it for this months column. Just remember - the ONLY sane reason for using drugs, is for recreational purposes. You might be scratching your head now, thinking - *"then everything I know is wrong?"* It is. You really should take a lesson from the pure straight edge philosophy - and that is simply, anti- obsession. If you're going to use drugs - don't become obsessed. Using coke until dopamine depletion is a waste of time - so is maintenance heroin/methadone use. Following a doctors orders for years of prescription Valium or Elavil etc or whatever is down right drug abuse. Legal or illegal, if you HAVE to take drugs, then you HAVE problem. Using medication to cover- up a real problem is really a stupid idea. If you have a medical problem, don't let the doctor hide it with drugs. You need to seriously consider alternatives in your lifestyle - diet, exercise, stress reduction etc... Drugs do a great job of glossing over - but rarely actually cure anything. Their real effective and most rewarding effects come from recreational use. But, take your drugs seriously. You can easily hurt yourself. Know what you're doing be it street corner bags of dirt or brand name pharmaceuticals. You can have the best times of your life on drugs but be smart about it. Don't die and remember to keep it recreational, not obsessional.

CHEMISTRY AND STRUCTURE-ACTIVITY RELATIONSHTPS OF THE PSYCHCOTOMIMETICS

by Alexander T. Shulgin, Ph.D.

This meeting is a discussion of the psychotomimetics, and since no one has yet defined the word, and I am the first to speak, I will define it. The first voice heard is the one that is argued against later.

The definition of the word is worthy of a few minutes. This entire group of materials can be arranged in a variety of ways. They could be, for example, considered from the point of view of their site of action. Thus, if you will classify a chemical as active at a cellular level or at a molecular level, you can argue that this is its primary site of action, and all such materials can be classified depending upon their action at this specific site. Secondarily, they have an action upon man, which is incidental to its classification. A material may be primarily cytolytic, and only incidentally cure some bacterial infection in man.

Quite separately, you can take all of the compounds assembled in the U.S. Pharmacopoeia and arrange them on the basis of their action on the human organism. The primary classification would describe the action on the intact individual, and only secondarily would it suggest how this action came to be. For example, a material may be a contraceptive and it is classified as such in the drug manuals. It is incidental whether it is a contraceptive because it inhibits ovulation or because it disturbs the cervical mucosa.

I would like to suggest a third way of organizing these materials. The psychotropic materials, as a special entity in the drug classification, can only be defined by their effect upon the interrelationships between people. This definition involves relationships such as mood, which, after all, have no absolute value. One can only evaluate a change in mood relating one person to another in his society, or even to himself at some separate time. One has a tenuous assignment of sanity, for sanity is a statistical thing. You have to have three people to decide which one is insane. It is a minority concept. The specific terms, sanity, insanity, psychosis and psychotomimetic, must be defined at a social or human level of interaction. This classification describes the general term "psychotropic," which is literally from the Greek for the mind or the soul, and the turning or changing of it.

One is confronted with an apparent paradox regarding sanity in the definition of psychotomimetics. When one changes from a real environment to a different environment, and this second environment seems as real as the first but is different from the first, then there seems to be no absolute way of determining which of the two real worlds is the "real" real world.

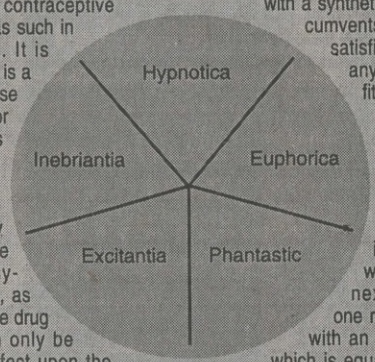
The psychotropic chemicals were subdivided into five groups some thirty or forty years ago by Lewin (1927). These form a useful way of cataloging psychotropic chemicals. They are presented in a circular form which allows a convenient classification of chemicals, for many of these drugs have more than one action.

The first of his classifications was an area known as "Excitantia," literally, chemicals that cause excitement and stimulation. Included here are such synthetic materials as amphetamine, methedrine and Ritalin. Here also are such natural materials as caffeine and khat.

The adjacent and very closely allied classification is entitled "Inebriantia." Here one finds inebriants which cause intoxication in the social sense, rather than in the pharmacological sense. There is a host of organic compounds known to all: ethanol, chloroform, ether, the various materials that have an initial phase of excitement and that cause mental distortion and mental depression, leading quite smoothly into the area of "Hypnotica," the third classification.

This region is best characterized by the barbiturates. In this area one finds the first challenge to the meaning of the real world. There is a replacement of reality with amnesia or confusion. Here, in addition to the sedatives and anesthetics, there are drugs such as atropine, scopolamine, benactyzine, phencyclidine, and other delusional and mentally deranging psychotropic chemicals that will be discussed later in this meeting.

Adjacent to "Hypnotica" is the area entitled "Euphorica," best illustrated by the opiates, in which there is a replacement of the unremembered and unrecalled "not" world with a synthetic substitute that circumvents all problems. This satisfies the user without any constructive benefits.



The last of Lewin's classifications, the one which fascinated him most, is the "Phantastica." This is the area which we will discuss during the next two days. Here, one replaces a real world with an alternate real world which is equally real and yet different. We must return to this philosophic argument: How can one determine which of these two is the "real" real world? There are people in South America, for example, who use the native drug *ayahuasca*, and who live as much of their lives as possible in a drug-modified world. They consider that state the real world, and it is only when the body becomes purged of these chemicals that they inhabit what we accept as our real world. They consider our world an idyllic heaven, but they soon return to their drugged state which is their real world, whereas ours is the escape world. Which of these two exclusive states is real? The class of "Phantastica," thus defined, is presented as a working definition of the term "psychotomimetic." The word psychotomimetic is from "psychoto," implying the origin of psychosis, and "mimetic," meaning the imitation of it. This is, admittedly, a controversial definition because in many ways these compounds do not imitate psychosis, but produce some recognizable symptoms. They have been called the hallucinogens as another synonym, but this is questionable, as hallucinations are rare things. They have been called psychedelics, but this name reflects some anticipation of virtue. Whatever they are, these are the classes of compounds which cause a change of reality but still allow recall.

(reprinted from Psychotomimitic Drugs, D.H. Efron Phd, Raven Press NY 1970)

THE MYTH OF THE 'CRACK BABIES'

(The Boston Sunday Globe January 12, 92 pg 69)
By Ellen Goodman

They are called "a biological underclass" and "a lost generation." Those are just two of the milder name tags attached to the children we have come to believe were permanently damaged by their mothers' use of cocaine.

The poster in maternity clinics conjure up the same image of the prenatally doomed: "Some people who smoke crack never get over it." The schools too have been put on emergency alert: "The crack babies are coming, the crack babies are coming."

Indeed, the phrases "crack babies" and "crack kids" are shorthand for monster-children who are born addicted. These are the kids destined to grow up without the ability to pay attention or to learn or to love.

But just when the name has stuck, it turns out that "crack baby" may be a creature of the imagination as much as medicine, a syndrome seen in the media more often than medicine.

Three years after the epidemic of stories about these children began, six years after hospitals began to see newborns in deep trouble, researchers are casting doubt on the popular demon of the war on drugs. The very phrase "crack baby" is, in any literal sense, a misnomer. Cocaine is rarely taken by itself. It's part of a stew of substances taken in a variety of doses and circumstances. No direct line has been drawn from the mother's use of cocaine to fetal damage.

"Alcohol and tobacco may do as much harm to the fetus as cocaine. So may poor nutrition, sexually transmitted diseases, and the lack of medical care."

Alcohol and tobacco may do as much harm to the fetus as cocaine. So may poor nutrition, sexually transmitted diseases, and the lack of medical care. Most important, it appears that the children born to cocaine-using mothers are not hopeless cases, permanently assigned to the monster track. Dr. Ira Chasnoff, who did some of the original work identifying the problem babies of mothers who took cocaine in combination with other drugs, has done a two-year follow-up study about to be published. It says, in his words, "Their average developmental functioning level is normal. They are no different from other children growing up. They are not the retarded imbeciles people talk about."

This is not, he cautions, a green light for taking drugs during pregnancy. Drugs remain a serious health problem, and cocaine specifically contributes to premature birth and small head size. While the children in his study - children who have been offered some help - now function normally as a group, they are at risk individually.

But, says Dr. Chasnoff, "As I study the problem more and more, I think the placenta does a better job of protecting the child than we do as a society." The need now is to widen the lens from nature to nurture, and from the environment of the unborn to that of the born.

Another researcher who has taken a responsible second look at the "crack baby" syndrome is Claire Coles of Emory University. She believes these children, labeled by their drug of origin, are in fact "often victims of gross neglect, not brain damage."

The worst damage that drugs may do is to the world a child inhabits after birth. Coles has a collection of horror stories about children growing up neglected, especially by cocaine addicts. One "crack kid" who couldn't concentrate in class was in fact hungry. Another poorly developed "crack baby" was being "raised" by a 5-year-old sister.

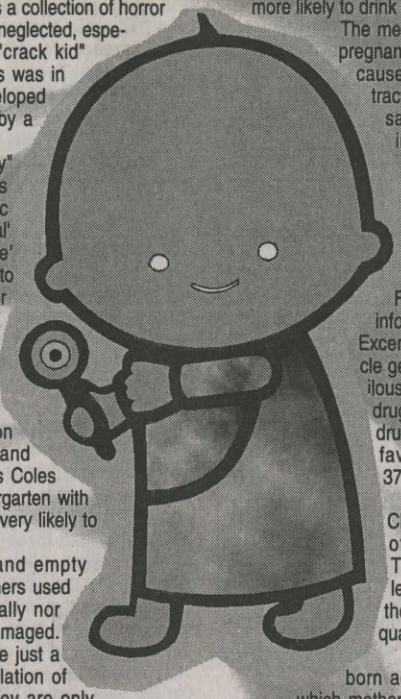
The myth of the "crack baby" became a media hit, Coles believes, because "crack is exotic and happening mostly in 'marginal' populations among 'bad people' who are not like 'us.'" It is easier to think about crack than alcohol or tobacco. There is more than a touch of racism in the attention.

But perhaps the worst effect of this distortion is the sense of hopelessness dispensed with the title "crack kid." Hopelessness on the part of mothers, teachers, and even the children themselves. As Coles warns, "If a child comes to kindergarten with that label, they're dead. They are very likely to fulfill the worst prophecies."

So, no more convenient and empty names. The children whose mothers used cocaine are neither universally nor permanently nor uniquely damaged. The so-called "crack kids" are just a portion of our growing population of children in deep trouble. They are only children, like so many others, growing up with a treacherous mix of nature's and nurture's woes.

If you need a label, call them kids who need help.

- Ellen Goodman is a Globe columnist.



"SMOKING OUT COCAINE'S IN UTERO IMPACT"

(Science- News November 1991)

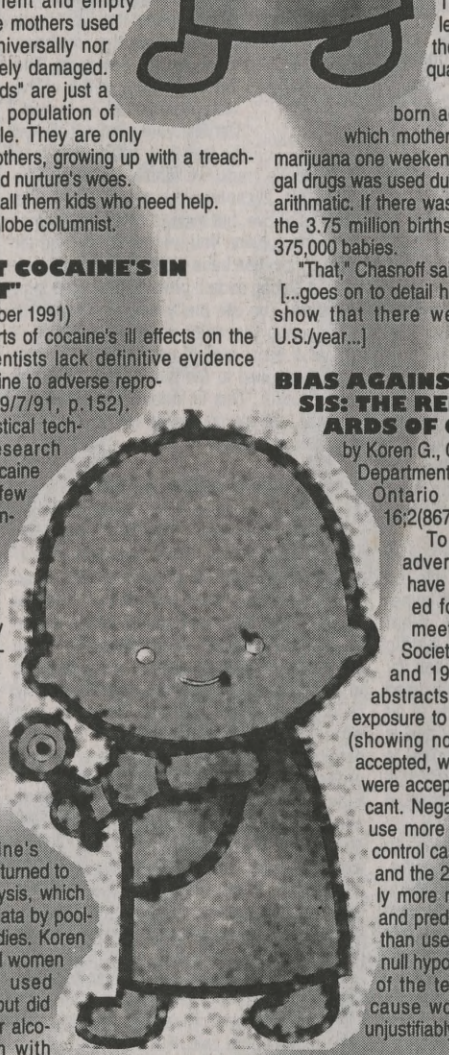
Despite many reports of cocaine's ill effects on the developing fetus, scientists lack definitive evidence specifically linking cocaine to adverse reproductive effects (SN: 9/7/91, p.152). Using a powerful statistical technique, a Canadian research team has found that cocaine by itself causes very few problems during pregnancy.

Gideon Koren of the University of Toronto and his colleagues identified 20 previously published cocaine studies that involved pregnant women and yielded mixed results. Those studies often relied on small samples of cocaine users -- a problem that limited each study's statistical power.

To home in on cocaine's reproductive risks, his team turned to a method called meta-analysis, which statisticians use to assess data by pooling a number of similar studies. Koren and his colleagues identified women in the 20 studies who used cocaine during pregnancy but did not use other illicit drugs or alcohol, and compared them with those who reported no drug or alcohol use during pregnancy. They found no statistical link between prenatal cocaine use and premature delivery, low birthweight or congenital heart defects in babies -- problems often thought to result from cocaine.

The meta-analysis suggests that confounding factors -- such as other drugs, alcohol and smoking -- may account for the fetal growth retardation or prematurity commonly ascribed to cocaine, the researchers assert in the October "Teratology". Koren says women who use cocaine tend to smoke more cigarettes than women who use other illicit drugs and are more likely to drink alcohol and take additional drugs.

The meta-analysis did reveal a chance that a pregnant woman's cocaine use by itself might cause malformations of the genito-urinary tract in a small number of infants. Koren says this effect may trace to cocaine-induced constriction of the placental blood vessels.



A QUICK FIX FOR THE DRUG WAR

by Patricia Edmonds
Seattle Times. June 3.

Focus: Drug war in general. Good information on Crack Babies.

Excerpt: Still, those interviewed for this article generally agreed on one thing: its a perilous mix when leaders try to make war on drugs, law on drugs and political hay on drugs at the same time. On this point, a favorite cautionary tale concerns the 375,000 crack babies.

The story begins with Ira Chasnoff, a Chicago pediatritian, and his 1988 study of 154,856 births in 36 hospitals. Through interviews and tests, he learned that in 11 percent of the births, the babies had been exposed to some quantity of some drug during pregnancy.

Chasnoff did not say the babies were born addicted, or afflicted. He did not say which mothers used cocaine daily and which used marijuana one weekend. He said: some quantity of some illegal drugs was used during pregnancy. Then Chasnoff did the arithmatic. If there was drug exposure in even 10 percent of the 3.75 million births in the U.S. annually, that would be 375,000 babies.

"That," Chasnoff said, "is as far as it went".

[...goes on to detail how William Bennett used this study to show that there were 375,000 crack babies in the U.S./year...]

BIAS AGAINST THE NULL HYPOTHESIS: THE REPRODUCTIVE HAZARDS OF COCAINE

by Koren G., Graham K., Shear H., Einarson T.
Department of Pediatrics, University of Toronto, Ontario Canada. Lancet 1989 Dec 16;2(8677):1440-2 Dec 16, 1989

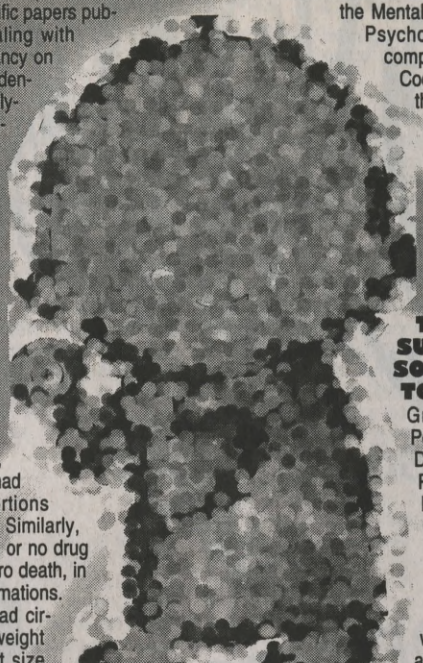
To examine whether studies showing no adverse effects of cocaine in pregnancy have a different likelihood of being accepted for presentation by a large scientific meeting, all abstracts submitted to the Society of Pediatric Research between 1980 and 1989 were analysed. There were 58 abstracts on fetal outcome after gestational exposure to cocaine. Of the 9 negative abstracts (showing no adverse effect) only 1 (11%) was accepted, whereas 28 of the 49 positive abstracts were accepted (57%). This difference was significant. Negative studies tended to verify cocaine use more often and to have more cocaine and control cases. Of the 8 rejected negative studies and the 21 rejected positive studies, significantly more negative studies verified cocaine use, and predominantly reported cocaine use rather than use of other drugs. This bias against the null hypothesis may lead to distorted estimation of the teratogenic risk of cocaine and thus cause women to terminate their pregnancy unjustifiably.

RELATIONSHIP BETWEEN GESTATIONAL COCAINE USE AND PREGNANCY OUTCOME: A META-ANALYSIS.

by Lutiger B., Graham K., Einarson T.R., Koren G.
Department of Pediatrics, Hospital for Sick Children Toronto,

Ontario, Canada., Teratology 1991 Oct;44(4):405-14

Despite a growing number of studies that have investigated the reproductive effects of maternal cocaine use, a homogeneous pattern of fetal effects has not been established and there is little consensus on the adverse effects of the drug. We used meta-analysis to evaluate the reproductive risks of cocaine. We reviewed the 45 scientific papers published in the English language dealing with effects of cocaine used during pregnancy on pregnancy outcome in humans, and identified 20 papers eligible for meta-analysis (cocaine use in pregnancy, pregnancy/fetal outcome studies, human studies, original work, cohort or case control studies, control group present, English language). Our analysis revealed that very few adverse reproductive effects could be shown to be significantly associated with cocaine use by polydrug users when compared to control groups of polydrug users not using cocaine [genitourinary malformations: odds ratio of 6.08 (95% CI 1.18-31.3); gestation age: Cohen's d 0.37 (CI 0.2-0.55)]. When the control groups consisted of no drug users, the polydrug users abusing cocaine had a higher risk for spontaneous abortions [odds ration 10.50 (CI 11.74-64.1)]. Similarly, comparison of users of cocaine alone or no drug users revealed a higher risk for in utero death, in addition to genitourinary tract malformations. Analysis of continuous variables (head circumference, gestational age, birth weight and length) revealed that the effect size was dependent upon the nature of the comparison. Comparison of cocaine users to no drug users consistently yielded a medium effect size (Cohen's d) between 0.50 and 0.58, while comparison of polydrug/cocaine users to polydrug/no cocaine users provided effect sizes small to non existent (0.06-0.37). These discrepancies suggest that a variety of adverse reproductive effects commonly quoted to be associated with maternal use of cocaine may be caused by confounding factors clustering in cocaine users.



COCAINE/POLYDRUG USE IN PREGNANCY: TWO-YEAR FOLLOW-UP

by Chasnoff I.J., Griffith D.R., Freier C., Murray J.
Department of Pediatrics, Northwestern University Medical School, Chicago, IL., Pediatrics 1992 Feb;89(2):284-9 Feb. 1992

The impact of cocaine on pregnancy and neonatal outcome has been well documented over the past few years, but little information regarding long-term outcome of the passively exposed infants has been available. In the present study, the 2-year growth and developmental outcome for three groups of infants is presented: group 1 infants exposed to cocaine and usually marijuana and/or alcohol (n = 106), group 2 infants exposed to marijuana and/or alcohol but no cocaine (n = 45), and group 3 infants exposed to no drugs during pregnancy. All three groups were similar in racial and demographic characteristics and received prenatal care through a comprehensive drug treatment and follow-up program for addicted pregnant women and their infants. The group 1 infants demonstrated significant decreases in birth weight, length, and head circumference, but by a year of age had caught up in mean length and weight compared with control infants. The group 2 infants exhibited only decreased head circumference at birth. Head size in the two drug-exposed groups remained significantly smaller than in control infants through 2 years of age. On the Bayley Scales of Infant Development, mean developmental scores of the two groups of drug-exposed infants did not vary significantly from the control group, although an increased proportion of group 1 and 2 infants scored greater than two standard deviations below the standardized mean score on both the Mental Developmental Index and the Psychomotor Developmental Index compared with the control infants. Cocaine exposure was found to be the single best predictor of head circumference. [note that Dr. Ira Chasnoff was responsible for a very great deal of the original cocaine-baby research in the mid 1980s.]

"The cocaine group was more likely to be white and to use alcohol, marijuana, tobacco and other illicit drugs more heavily than the comparison group."

PREGNANCY OUTCOME FOLLOWING FIRST TRIMESTER EXPOSURE TO COCAINE IN SOCIAL USERS IN TORONTO, CANADA.

Graham K., Dimitrakoudis D., Pellegrini E., Koren G.
Division of Clinical Pharmacology and Toxicology Research Institute, Toronto, Ontario, Canada. Vet Hum Toxicol 1989 Apr;31(2):143-8, 1989 Apr, Vet Hum Toxicol, PG.143-8

Studies of drug-dependent women reveal high rates of adverse fetal effects of cocaine. However, no data are available on the effect of the chemical in social users who discontinue cocaine upon realizing they are pregnant. We report the results of the first phase of a prospective study examining the outcome of pregnancy in women seeking counseling from the Motherisk Program in Toronto. Of 25 women seen in our clinic for 1st trimester cocaine exposure, 92% reported use of 10 g of cocaine and 36% reported marijuana use. Other illicit drug use was rare; cigarette and alcohol use was common. The study group did not experience adverse pregnancy outcome above the rate expected in the general population. There were 23 single births 1 pair of twins, and 1 spontaneous abortion. Birth weight and gestation were within normal limits. Only 1 child had a major malformation, syndactyly. Infant development was within normal limits, as measured by developmental milestones. All children are scheduled for assessment using the Bayley Scales of Infant Development. The results of the BSID will be compared to results from a cannabis-exposed control group and a no-drug control group.

MATERNAL AND NEONATAL EFFECTS OF MODERATE COCAINE USE DURING PREGNANCY.

by Richardson G.A., Day N.L.
Western Psychiatric Institute and Clinic, University of
Pittsburgh PA 15213. Neurotoxicol Teratol 1991 Jul-Aug;13(4):455-60 1991 Jul-Aug

Thirty-four women who reported using cocaine during pregnancy were compared to 600 women who reported no cocaine use during pregnancy and none for the year prior to pregnancy. Subjects were participants in a prospective, longitudinal study of prenatal substance use. The sample consisted of young, predominantly single, low-income women attending a public prenatal clinic. Women were interviewed at the end of their first, second and third trimesters regarding cocaine, alcohol, marijuana, tobacco and other drug use. The majority of the cocaine users were light to moderate users who decreased their use during pregnancy. The cocaine group was more likely to be white and to use alcohol, marijuana, tobacco and other illicit drugs more heavily than the comparison group. The cocaine users had more previous fetal losses but did not differ on other obstetrical complications. Infant growth, morphology and behavior were not affected.

COCAINE IN PREGNANCY: ANALYSIS OF FETAL RISK

by Koren G., Graham K.
Department of Pediatrics & Research Institute, Hospital for Sick Children, Toronto, Ontario, Canada Vet-Hum-Toxicol. 1992 Jun. 34(3). P 263-4

During the last decades there has been a substantial increase in the recreational use of cocaine in young adults and parallelly there has been an increase in its use by pregnant women. We analyzed all published papers on cocaine use in pregnancy and found that for most endpoints studied (eg, prematurity, head circumference) there were many studies showing effects and many showing no effects. Upon meta-analysis, most of the effects could not be shown significant when compared to control groups. In a prospective study in Toronto, babies exposed to cocaine during the first trimester only had Bayley scores at 18-mo of life that were identical to unexposed babies or to those exposed to canabinoids. Motherisk presently counsels women who discontinue cocaine use in the first trimester of pregnancy that there is no increased developmental risk for the baby.

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by Neuspiel D.R.
Am. J. Dis. Child. 1992 Mar. 146(3). P 278-9

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by Mayes L.C., Granger R.H., Bornstein M.H., Zuckerman B.
Review Article: 43 refs. Yale Study Center, New Haven, Conn 06510 JAMA. 1992 Jan 15. 267(3). P 406-8

LACK OF EFFECT OF MATERNAL COCAINE ADMINISTRATION ON MYOMETRIAL ELECTROMYOGRAM AND MATERNAL PLASMA OXYTOCIN CONCENTRATIONS IN PREGNANT SHEEP AT 124-145 DAYS' GESTATIONAL AGE.

by Owiny J.R., Myers T., Massmann G.A., Sadowsky D.W., Jenkins S., Nathanielsz P.W.
Laboratory for Pregnancy and Newborn Research, College of Veterinary Medicine, Cornell University, Ithaca, New York. Obstet-Gynecol. 1992 Jan. 79(1). P 81-4

COCAINE IN PREGNANCY: ANALYSIS OF FETAL RISK

by Koren G. Graham K.
Vet. Hum. Toxicol. 1992 Jun. 34(3). P 263-4

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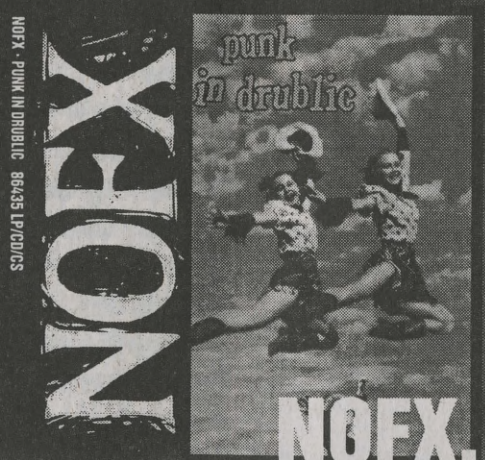

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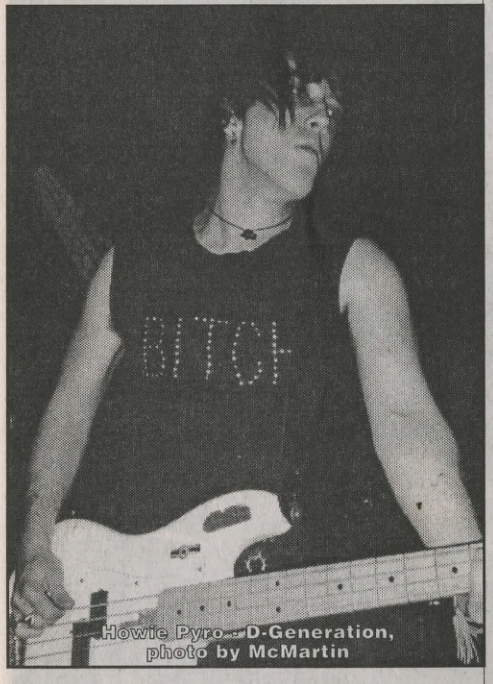
LIVE REVIEWS

PALE SAINTS, HIS NAME IS ALIVE, BRENDAN PERRY
Sept. 28 at Troubadour by Royce
This is what happens when you get behind. A great show goes unmentioned much longer than it should have. Brendan Perry of Dead Can Dance opened this show, part of the All Virgos Are Mad 4AD festival held in conjunction with the UK/LA event. His songs were much warmer and more personal sounding than the cold feel I always got from DCD. His Name Is Alive are somewhat goth, but more rock and just didn't get my blood pumping at all. Pale Saints, however, were great, playing almost all new material with vigor and power they've never displayed before. Doing only one older song, the bands first single "Sight Of You" with new Canadian bassist Colleen on vocals must have had their previous singer, Ian Masters grinding his teeth. But other than that, the new material definitely outdid anything they could have done of the older. With Graeme cutting loose and discovering gain along with his distortion, there was a whole new edge added, and Meriel's voice has improved incredibly, proving strong and smooth. Sadly, they were back in town just a few weeks ago and I had to miss them, but I won't again.

IAN MASTERS AND WILLIAM DEFEVER
Sept. 30 at McCabe's by Royce
Former Pale Saint and Spoonfed Hybrid vocalist Ian Masters and William Defever performed together as part of the 4AD event in September, opening for Kristin Hersh. While Masters played acoustic guitar and sang in his eerie falsetto, Defever plucked out some very nice melodies, reminiscent of Durutti Column at times. Playing only six songs, the duo went through some originals as well as a couple of Spoonfed Hybrid songs,



Howie Pyro - D-Generation, photo by McMartin

making their exit just as the audience was really warming to them. Kristin Hersh is the Throwing Muses vocalist, and she's just as whiny solo as with them, so I made an exit.

A.D.S., DIRT, LITMUS GREEN
October 9 at Club Alano in Long Beach by Maggie
This evenings show at the Alano Club featured three titanic performances beginning with the resurgence of Another Destructive System. A.D.S. gave a rage filled thrashing performance that set the pace for a powerful night.

On tour from Europe, Dirt mounted the stage to face an aggressive crowd buzzing on a sweat and adrenalin high. Crashing chords drove through the songs as Dirt's screeching female vocalist played against her male counterpart to create 50 minutes of what I call beautiful bedlam.

The crowd was so amped by the end of Dirt's set that I thought anything after could only be a let down, that was until Litmus Green launched into the power of their now- familiar anthem "Stock Exchange." The crowd surged to the stage and the bang continued well into the night...

REDD KROSS AND LA SECTA
October 20 at Club Revolver in Madrid, Spain by Mike Snider
The Revolver is like a Whiskey or Lingerie type place but with the feeling of Rajis. The place was completely packed. First on were La Secta who have changed their sound since the Sympathy 45 - the sounded more like the Fuzztones a few years ago, but now they're like a cross between Claw Hammer and the Humpers, thought I'd have to say their bassist kicks ass on the Humpers - he powers the whole band. The singer sounds exactly like Jon Wahl, but moves like Anthony Kiedis! The crowd seemed to like their punk rock type material best but their mid tempo bass powered grooves came off the best to me. The did a cover of the Germs' "Strange Notes." Redd Kross were the slickest and most professional I'd ever seen them, doing mostly songs from "Phaseshifter" and "Third Eye" which came off really great live. I was a bit surprised that Jeff wasn't playing much guitar and by Steve singing Robert Hecker's "Love Is You" from "Neurotica." They didn't go back to their old sloppiness until the end when they didn't want to play anymore but the very boisterous crowd kept wanting them back for encores. What Rudi Protrudi told me about Spanish crowds is pretty true - they get really excited and wild but not violent, unlike in L.A. where crowds are either real dead and too cool or violent - and the drinking age being 16 helps! As I've said before, Madrid has the most beautiful females on the planet and that certainly made this show even more enjoyable.

Litmus Green, photo by Maggie

SPENT IDOLS, PADDED CELL, SNAP- HER, THE LIVING END
October 29 at the Teaszer by Martin McMartin
A helluva Halloween bash, this was a dream show for yours truly... so much so that I styled in solo, as all my pals musta been busy down at Bible Bingo, or working on pre- holiday craft projects or something equally idiotic- I mean rewarding. The **Spent Idols** kicked the whole shebang off with a spirited, raunchy set of sugar shock punk rock. These boys are a time-bomb set to go off- they wanna take you back to where the clock chimes '77 all day and all of the night. Half- naked, hell- bent and ready to put the pogo back into your life. They're way hungry, have a flair for promotion, and their enthusiasm is contagious. (Get your piece of the action by writing: P.O.B. 383, Vista, CA, 92085, 2 good demos available cheap ($6 ppd., or call (619) 7200- 666 for gig info, (619) 726- 8735 for band contact). I cannot stress enough how hard **The Padded Cell** have worked to re-vamp their sound. Along with personnel shifts, they've taken decent working-man's bar- rock and given it an early Clash/Addicts- style punk adrenaline rush that's more than potent. I was so floored by anthems like "Every Fuckin' Time" I could hardly believe it was the same band I saw at Eugene's in Pico Rivera about 4- 5 years ago. Give these guys another try, or get on board for the first time. **Snap- Her** continued the '77- style punk vibe with a slick set, and the ghouls thrashed with glee during their big rock n' roll hit, "Crack Pipe Johhny." Andi Snap-Her is on a one- girl mission to bring back the mohawk, which the world can always use a few more of, says I. These girls take no shit, mean it, and provided the perfect transition into the always awesome **Living End**. I've yet to see the Living End play without giving 110%, and the depth of their set is staggering. Their diverse blend of ghoulish Misfits meets the Descendants metal- core shreds any night, but being that this was the Saturday before Halloween, it didn't take much to whip the kids into a frenzy. All four bands on this bill got the sound, the look, and best of all, a sense of humor about what they're doing. No bullshit preachers or p.c. punk politics, these bands are all about Fun with a capital F, which is a refreshing change from the noisy, suffering, art- casualty snobs that litter up much of L.A. scene. Put another way, you wouldn't find these bands within a mile of an uptight joint like the Jabberjaw, unless it was to score or something, and that don't count. Anyhow, why wax nostalgic for some phantom good ol' days? These bands are the shit, and when you locals decide to get off your jaded, spoiled asses and appreciate what's been going on right under your noses for the last five years, they're all more than ready to kick your ass any day of the week. See ya' there.

Mark - Living End, photo McMartin

CONSOLIDATED, MC 900 FT. JESUS
late October at the Palace, by Royce
Consolidated are an extremely political industrial/rap outfit who tell things like they are, usually. Of course with any politically or socially motivated group, they sometimes see things only from their perspective, but Consolidated usually manage to hit the nail on the head. With screens playing videos of everything from slaughter house footage to sex, the band slammed out a good mixture of older songs, as well as a good few from their newest record. Unfortunately, it would appear that everything is not the best on their label, but that's what you get when you SELL OUT. Heh, heh, just kidding. The pace this band goes at is pretty frantic, adding a lot of energy to the big booming bass sound with live drumming, bass and guitar, meshing technology with traditional instruments for a much more powerful effect and superior stage show than if they just rapped to backing tapes. And of course, there was their usual audience participation at the end. I wonder why all these meatheads come to see a band that spouts all that they are opposed to. MC 900 Ft. Jesus were up next, but even with over ten musicians, their jazzy funk mixture merely backed up an annoyingly nasal vocalist, who reminded me of a Sesame St. character, or Weird Al. Same thing.

JON SPENCER BLUES EXPLOSION, CLAW HAMMER
Oct. at the Palace by Royce
What a fitting bill! Claw Hammer rocked the Palace to its foundations while disassembling their punk- blues- country- rock morass of ideas. John Wahl was more animated than usual as he yelped and screamed out, and the band played tightly and powerfully. I'm glad to see them still in good form. JS Blues Explosion always seem to be in top form, Spencer starting off on guitar, and of course vocals. With classic lyrics like "Blues Explosion!!" how can they go wrong? The Palace got a little sweatier and sultrier the more the band played their blues-tinged noise punk mixture, and soon Jon was reaching for that magic noise- box, the ever- crowd- pleasing therein. Encore mandatory.

INDEPENDENT'S DAY '94

Oct. 22 at Irvine Meadows by Rick Bain (all photos by Rick!)

It was too damn good to be true—when the ooriginal Independent's Day, complete with it's industrious, 60+ band line-up was scheduled back in July, you knew some how the musically un supportive, "not-in-my-backyard" Orange County forces would spoil the party. Sure enough, at the last minute, "some permits were not in order" (basically, somebody in authority freaked about some band names, realized this was no Fleetwood Mac concert, and pulled the plug).

Bloodied but not broken, Taurus Entertainment rescheduled three months later at Irvine Meadows and produced a primo event dedicated to the highly ignored O.C. music scene.

The rules were simple; each band played quick 25 minute sets of their finest stuff, four main stages with two playing at the same time, while the other two set up. Over 60 bands, 12 hours of non-stop action, pal.

At half past high noon, the U.S. Bombs fired the first Independent's Day shot, exploding into a very, very Sex Pistolish sound, look and feel. Creepers, stenciled white shirts, bright colors and guitar-driven punk, all combined to give the U.S. Bombs the spirit of 1976 punk-fun at all costs. At one point, lead vocalist, Duane Peters did a magnificent, high altitude worm on stage, gashed his forehead and with blood flowing down his face, snarled out some wonderfully Rotten lyrics. Had they a later slot, the Bombs could have stole the show.

Huntington's Naked Ape, took a more poppy approach, as the trio pumped out a no-frills buzz packed with harmonious vocals, clean power chords and a catchy, up-tempo pace a la Posh Boy era Social D. gone collegiate.

While the Apes buzzed, the Bats skanked. The high steppin' AquaBats, all eleven of them, managed to spark the days first skank pit. Imagine a pack full of chess club/math team/marching band zanies decked in Star Trek/Wars garb and playing an aerobic, Devo-gone-ska beat. 25 minutes was not enough of these guys!

Another solid nugget in the ska vein was Buck O' Nine, a more traditional skank pack— impressive, aggro horn section, lots of quick tempo changes and some great sax blowin' too.

As gray skies turned sunny, the masses of ska-lites, skaters, old & new punks and their assorted children, migrated to their corresponding stages to check out the action. Lets face it, if punk/aggro pop/hardcore was your thang, then the Lethal Records stage was your hang. The ever-productive, year old upstart, Lethal Records secured a talent heavy line-up and proceeded to run a relentless, 8 hour punk-a-thon of sounds past, present and future.

Kicking off the Lethal blitz was the unheralded but impressive Iron-ons, who played an aggressive set of tunes that had an amazing full sound for a three piece- - no thrash or flash, just good old melody juiced tunes by dudes that can play.

Speaking of trios, Seven Seconds had the "must see" buzz going, seeing how the band has laid low for awhile. Sporting a fresh scalp shine, Kevin Seconds along with his long time bandmates, Steve Youth and Troy Mowat, played to a crazed throng of kids who sacrificed their collective knees on the asphalt pit. "99 Red Balloons" rocked, but although I own six Seven Seconds records, their tunes started sounding alike, but hey it works for Bad Religion don't it?

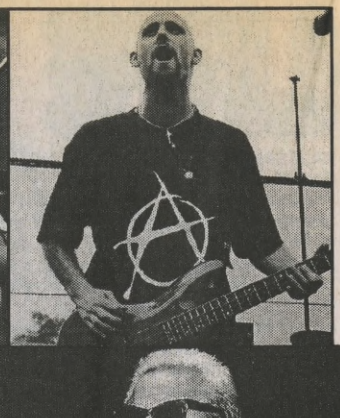
Now lets take a quick Independent's Day quiz. Which doesn't belong? Lally, Dennis, Chuck, Jack (of None) or the ADZ? That's right, the ADZ. Why? Because they didn't show up to play but the other four bands, each possibly named after their respective uncles did. I caught some of Chuck, who managed to drum up some support and fans even though they played concurrently with 7 Seconds.

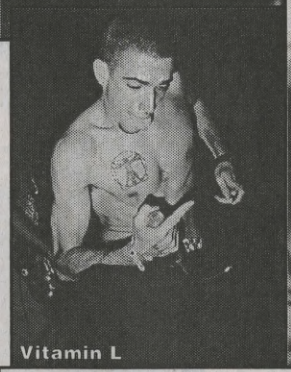
If you hail from the beach (Huntington,Long or Newport) chances are that Jack of None is a household name—their stickers are plastered all about town. This was my first shot seeing this much talked about band and they were worth the wait. Very intense vocals and a great Stones cover too. I just don't remember which one 'cause I was getting so damn hungry..

Ever been screwed by a taco? Well I was. Del Taco, the food vendor at Irvine, offered up some outstanding food bargains—sodas for a measly $3.00 and burritos purchased in blocks of three for $5.50, kinda like Woodstock tickets. What the hell is that??

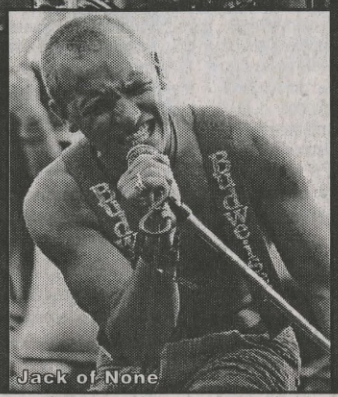
After chowing down, I was ready for more of the Lethal punk-fest. Shattered Faith, one of O.C.'s punkoneers, tore into an awesome set that had me scratching my head as to why they never achieved the success of other Posh Boy bands like CH3, S.D. or Agent Orange. Maybe the long time between records hurt or the lack of top notch L.A. shows, but S.F. was always a great band live and on record. Shattered

Seven Seconds: Kevin, Troy and Steve Youth

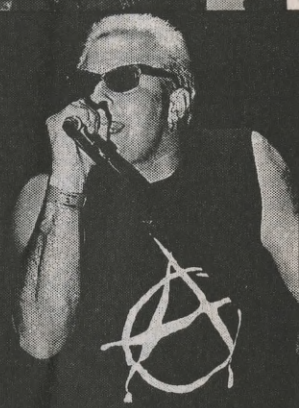




Vitamin L

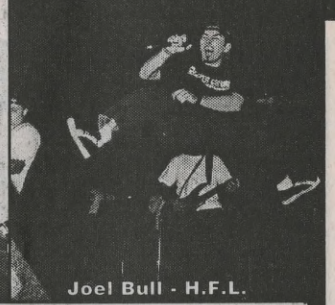


Jack of None



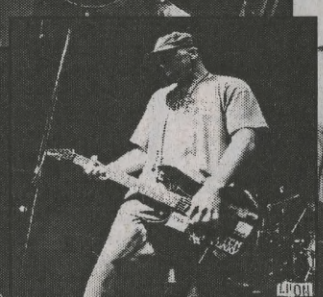
Jeff Porter - China White

Kerry and Duane - U.S. Bombs



Joel Bull - H.F.L.

Aimee - Human Waste Project



Bitch Funky Sex Machine

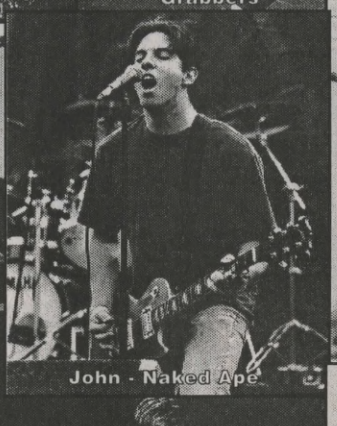
Spencer and Kerry Shattered Faith

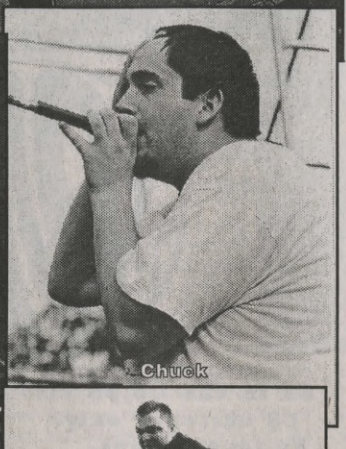
John Mauer - Fuel

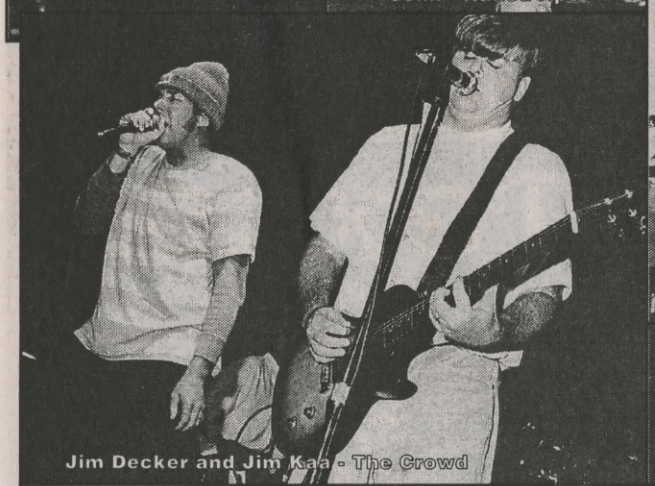
Tommy Macke - Grabbers

Grabbers

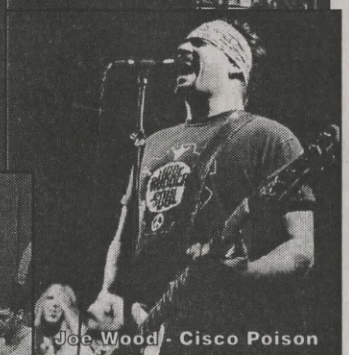
Twister

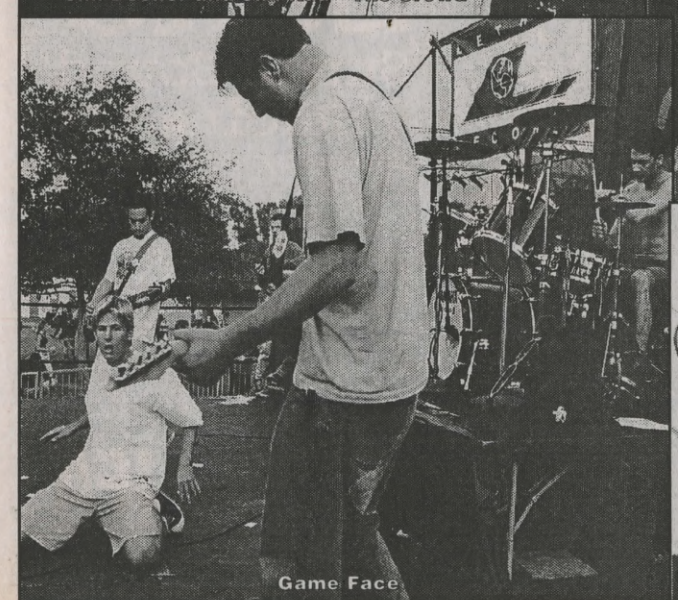

John - Naked Ape


Chuck


Jim Decker and Jim Kaa - The Crowd

The Iron-Ons


Joe Wood - Cisco Poison


Game Face

Buck O' Nine

Faith smoked thru "Right is Right" and a stout version of the Vibrators, "Baby Baby" from their past vinyl efforts, while Spencer tossed tons of stickers, pogs and buttons to the wild crowd. Later, I overheard a pack of 16 year olds raving about S.F. and how they were gonna go buy their CDs. Good Luck! Everything is out of print. Hey Shattered Faith, re-release the old stuff, record some new stuff and play more! If you build, we will come.

Playing to the days largest crowd, the Grabber's Tommy Macke took the stage sporting only a trench-coat and the huge crowd knew something was up. Pink Speedos, a stars and stripes G - string? Minus guitarist Maurice, the four-pieced Grabbers bounced around the stage on a non - frenzy, then Macke dropped the coat, revealing a pair of see-through Katan plastic shorts and proceeded to party naked to a hoppin' house full of punks with great versions of "Three" and "Wine and Roses". It did not get much better than this.

Although they looked like four ordinary dudes, Game Face was certainly no ordinary band. A sea of crashing bodies, several insane five foot stage dives and a huge pit proved that Game Face's tight, crisp melodic punk has plenty of game.

Large multi-band fests always present bands with lot of opportunity to "covert the unconverted". Some well hyped bands fall flat on their faces, while other less familiar bands can put themselves on the musical map.

They pounded brews, got plowed, they chucked records, t-shirts and Meisterbraus at/to the audience, then spit beer on them. They sang about drinking, beer and barfing. The over-legal limits band, Drain Bramaged seized the day and won over a large crowd with an inebriated assault that left all in attendance with a beer stained impression. So where are the photos? Some wise-ass roadie drenched my camera with a brew and the film kinda got trashed.

The sun sank over the hills as the beer barrage gave way to the nitro-charged, aggravated power/pop/punk sounds of Long Beach heavies, One Hit Wonder, who's Lethal single is the best damn slab of blue vinyl ever sold. The Wonder-dudes, with Dan Root leading the punkified harmonies, kicked out an always explosive "Not in This Town" and a great cover of "Wendy", songs that appeal to just about everyone.

In completely amazing and raucous back to back sets, two of O.C.'s biggest, baddest hardcore troops squared off in a battle of the "new" old school vs. the "vintage" old school sound. H.F.L., Hard, Fast, Loud, kicked off a chaotic set with a searing "Old School Pride" and continued at a torrid pace as H.F.L. kingpin, Joel Bull snarled and stalked the stage. High Flyin' Lads would have been an equally descriptive account of H.F.L.'s on stage fury. Mr. Bull, along with guitar phenom, Jumpin Joe Huz, pulled off some amazing high altitude leaps, without missing a beat. Unlike the bulk of musically unremarkable "lets-play-as-fast-as-we-can" hardcore, H.F.L. can truly crank it up and sound great. (a la China White).

Speaking of China White, they followed the H.F.L.with an equally frantic show of punk fortitude. Unlike some "lets-get-back-together" projects, China White actually has tons of new material and displayed some to the pleasure of the pit. Old school guitar-wiz, Frank Raffino's fret burning work was its usual greatness on set standouts "Dangerzone" and "Addiction". Anarchy poster-boy and China White vocalist, Jeff Porter delivered an inspired vocal charge and the best news of all is the band has a new full-length due out featuring songs old and new!

The Crowd was huge, and I ain't talking about the audience there pal. Huntington's punk rock founders, the fun-loving Crowd, tore'em up on an expansive stage that left plenty of room for Jimmy Decker's hyper-antics—like stomping on Jim Kaa's guitar chord for example. The Crowd played a peppered romp through "Modem Machine" and "Dig Yourself" to a monster sized slam pit of kids who probably weren't even born when the epic "Beach Blvd." was released. The kids stomped over their best friends trying to snag the highly sought after "White Album", an unreleased record of the Crowd's killer new tunes available only at shows..

Caught a little of Bitch Funky Sex Machine, who by all accounts were great. The Crowd's Jim Kaa and the Grabber's, Tommy Macke both gave BFSM a big thumbs up. The little I saw was cool. Human Waste Project, Vitamin L and Twister packed in the curious and left them screaming for more.

The masses, tired from the long day, grew thin in the night's late hours. Bone Crusher, Cisco Poison and Fuel all did their collective things well, those who remained were treated to more club like performances.

The marathon had ended without incident, thanks to all who made this event a success, see ya next year.

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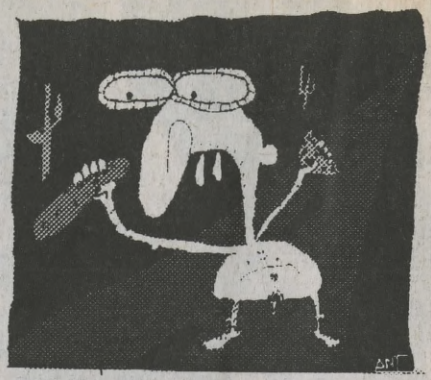

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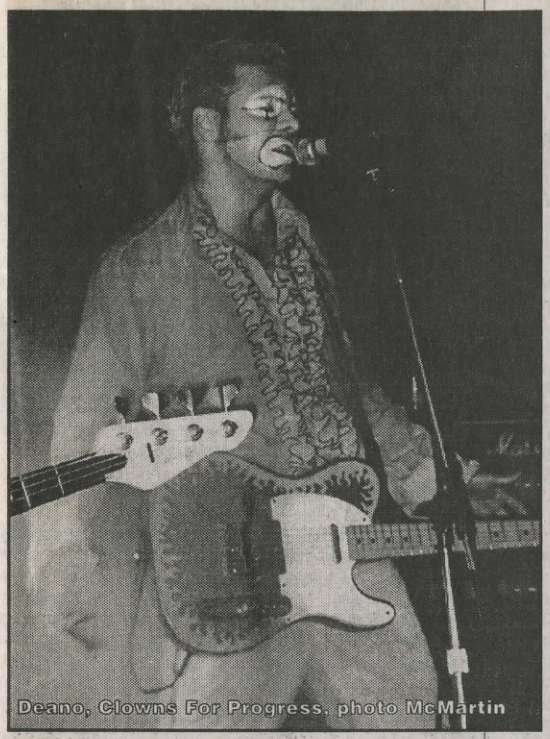
D- GENERATION, BUTT TRUMPET
Nov. 1st at the Dragon Fly by Martin McMartin
This show seemed destined to fail from the get- go. Let's call it poor planning. Or call it Tuesday night in L.A. But since stereotypes and blanket assumptions are so much fun, let's just blame some hypothetical record biz rocket scientist who


Deano, Clowns For Progress, photo McMartin

thought it would be a neat idea for these freshly signed labelmates to play on the same bill. Duh. Although both bands would fiercely defend their in- your- face brands of "punk- rock" 'till the cows come home, I'm hard pressed to think of other common ground between 'em. (Well, I guess they're all proud owners of arms and legs, but...). Here we have two bands from opposite coasts who have worked like hell, recorded uncompromising debut cd's, but go together like oil and water. Both would have benefited from the support of jillions of quality, willing L.A. bands that could have done a bang- up job warming up the crowd for either/or. D- Generation went on way early and played a stiff set (by their own high standards) to a lukewarm crowd, trashed the stage and got the fuck outta there, bored and pissed. Then Thom and the Butt Trumpeters unleashed their frantic brand of 80's Black Flag- style hatred to the same listless crowd during the first half of his set that I watched before I had to split. They're kinda like Flipper on a psychotic meth bender, and would surely please a crowd looking for less traditional rock n' roll than a D- Generation crowd. I can't believe anybody with a pair of ears would think this double- bill made sense. Whatever.

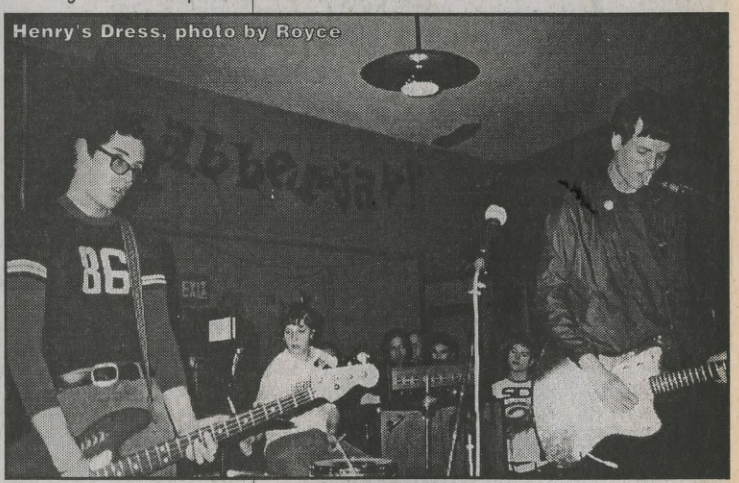
CLOWNS FOR PROGRESS, D- GENERATION
Nov. 2 at the Viper Room by Martin McMartin
Luckily I caught the end of the amazing Clowns For Progress, who have a huge rock sound just waiting to be unleashed on an unsuspecting public. These Clowns are slick motherfuckers, not rock goofballs to wow your friggin' frat- party, so don't even think about gettin' wise. Lead- throat Deano's voice soars to the top of the rock big- top, while the band delivers pop rock crunch, nice and clean. Picture these guys pissed- off in tuxedos, kicked out of some kiddie party for showin' up drunk, and goin' home to slug coffee, smoke cigarettes, and to blast old Blasters records instead. Beg them to print more of their single, and you're in the know, baby. What could be more appropriate than NYC rock- punks D- Generation showing up on the anniversary of River Phoenix's o.d. to shove some satisfaction down some hip, jaded, throats at the infamous Viper Room? The boys kept the flow goin' that the Clowns started, opening up with an incredible one and a half minute punk blazer called "Scorch," a screamin' new track not available on their cd. From that point they gave and gave, showcasing the finest of their debut, a fine record full of rock peaks and valleys and plenty of 90's- style amped- out frustration. Singer Jesse Malin is a master jester, and the other guys are an assortment of smirking thugs. Go see both of these bands on their way up before they're shoot through the stratosphere.

BOYRACER, ROPERS, HENRY'S DRESS
Nov. 7 at Jabberjaw by Royce
A fantastic Slumberland Records bill at Jabberjaw with one of my favorite bands was not to be missed, but first they were playing an in- store at Rhino in Santa Monica. So Ropers started off, and seemed slightly uncomfortable on the tiny stage although the more acoustic side came out, and actually sounded pretty decent, with the melodic pop ringing out. Boyracer were very coherent, with Stew playing an acoustic guitar while other guitarist Matt and bassist Nicola drove the songs. You could actually hear every word he sang! But the Jabberjaw show was more comfortable, and Henry's Dress wowed an unsuspecting audience, including me, with their mixture of indie- pop, punk and noise. They trade off vocals between drummer Amy and guitarist Matt to good effect, and the chunky, distorted bass combines with the trebly guitar lines to form a wall of sound not usually heard in three- piece indie bands. Matt got into it, too, instead of standing still he jumped about the stage, throwing his guitar around. Amazing, and I can't wait to see them again. Based on one performance and one record, they've made my top ten, so check them out! Ropers sounded much burlier and harder edged than their sometimes too polite records had me thinking they would. The great song- writing still showed through, as did the melodies that makes the songs so memorable, but there was added power that the loudness and distortion provided that they should try to capture on record. They played some of the songs from their two EP's as well as a couple of new ones that sounded even better. I hope they get those out soon. Boyracer were playing their last night of a three week tour on their first trip to the US, but they didn't let fatigue stop them from rocking! Stewart threw caution to the wind and slung his guitar about while singing in his unique voice, while Nicola and Matt held things together as well as they could. New drummer Chad had a hard time keeping up, it seemed, but did an admirable job trying as the band got sloppier. Although sloppy, the songs came through in a new way- super loud, distorted and fast. And Boyracer are already quite fast! This is pop- punk, no imitation, and better than any Green Day clone could ever be.

UJBOD, photo Chopper

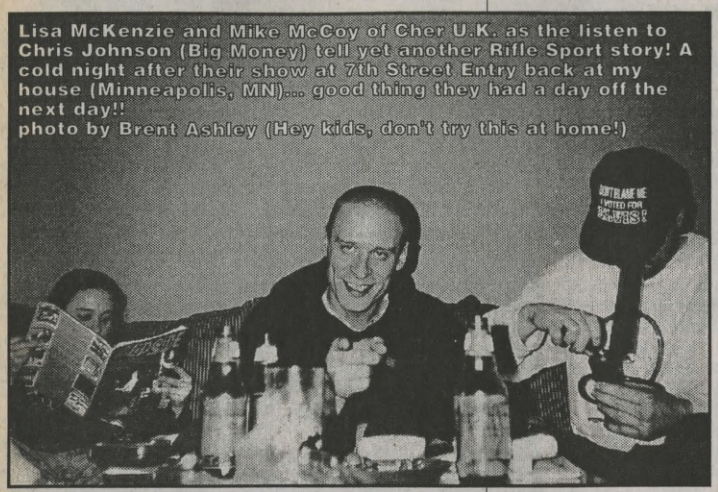
THINKING FELLERS UNION LOCAL 282
Nov. 13 at Fuzzyland by Royce
The triumphant return to LA of Thinking Fellers Union proved to be just that. Not having been to LA in three years may not seem that big of a deal, but when they only live in San Francisco it is! Apprehension about turn- out and response proved foundless, as people packed in for the two set show. Playing a short set of a lot of the poppier, more accessible material first, such as much of the "Admonishing the Bishops" EP and a lot of newer songs, they saved the really challenging material for the long second set, with the two culminating in around two hours of music! Obviously the band delved into their extensive catalog, pulling out some of the most challenging songs they have. The mere fact that this band can remember how to play all their songs is testimonial to the talent they possess. Filled with weird tunings, odd breaks and time changes, and some of the quirkiest lyrics around they kept the place hopping for the duration, including a well deserved encore! Cake told me he thinks they're like the Butthole Surfers without Gibby, but I have to disagree. They're better than that by a long way, and much more challenging. For while the Surfers have given into rock music, TFUL282 refuse to write a "normal" song, preferring instead to push the limits of rock and pop way past the breaking point with their multi- instrumental talents. They ended the show with a bottle breaking work- out jam that left the audience worn- out. Check out the interview next issue for more on the philosophy of the Thinking Fellers Union Local 282.

DAVID KILGORE
Nov. 15 at Jabberjaw by Royce
David Kilgore, New Zealand musician formerly of the Clean and The Great Unwashed performed to about thirty people on the last night of his US tour at Jabberjaw. The Mountain Goats opened, really just one guy and occasionally a girl on bass and backing vocals, but if you're thinking along Beck lines, forget it. They are much better, singing fun songs that have an underlying, personal feel. With just acoustic guitar and voice, he tells some great stories in his lyrics. Kilgore and his band came on, and played a few oldies as well as some good newer songs, none of which I was that familiar with. The lack of an audience seemed to effect the level of energy the band could muster, and although sounding quite nice, in a Verlaines/ Flying Nun band sort of way, I couldn't be bothered to get excited any more than the band.


Henry's Dress, photo by Royce

KCR DOUBLE WHAMMY: BUCK O' NINE
November 16 at Monty's Den
UNCLE JOE'S BIG OL' DRIVER
December 2 at Monty's Den by Sophia Possidon
Well in case some of you don't know, KCR is me college radio (99 cox, 96.1 Southwestern) station down at San Diego State University. KCR promoted two shows worth mention. First, on 11/16 was the KCR fund-raiser with BUCK O' NINE. The turn out was great and so was me band!! Buck O'Nines your typical ska- ish band, that emits a positive, happy energy everytime they play. The show was $3.00 and it was all ages, with a bar and drink specials for those of age. Monty's is the only place on the SDSU campus that serves alcohol and Brian (the Manager) is a very a very cool and easy going guy. There were

about 200 kids there all dancing around, no problems, no violence. KCR is also known for the free "nooner" shows they do on Friday's at San Diego State outside, in front of Monty's. December 2, was Uncle Joe's Big Ol' Driver and they rocked!! The turnout was also great and everyone was into it, with no hassles from administration. I was completely stoked (twice) when they started playing Cheech and Chong's "Earache My Eye!" and then they played an old Iron Maiden tune off of the Pieces LP!! Being an old Maiden fan from way back I could


Lisa McKenzie and Mike McCoy of Cher U.K. as the listen to Chris Johnson (Big Money) tell yet another Rifle Sport story! A cold night after their show at 7th Street Entry back at my house (Minneapolis, MN)... good thing they had a day off the next day!!
photo by Brent Ashley (Hey kids, don't try this at home!)

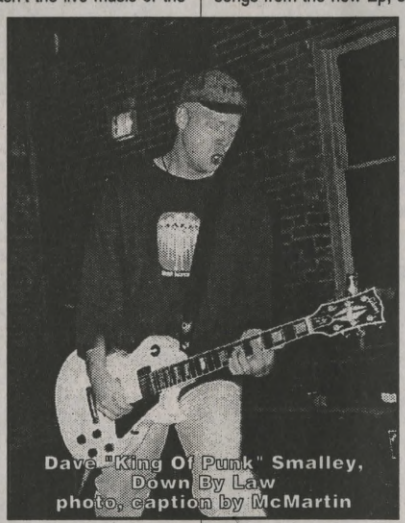
appreciate it. UJBOD also did a great job belting out their well known happy, rip-rocking tunes that put everyone in a great mood for the weekend!! Thanx again to UJBOD for donating their talent to SDSU's KCR for free!! Or for a few pitchers o' brew.

GIRLS AGAINST BOYS, BRAINIAC
Nov. 18 at Troubadour by Royce
Two of the hottest live bands, playing together again!(They last toured together w/Jesus Lizard) Brainiac played an unfortunately short set, but showcased a lot of the new songs from their forthcoming album, as well as throwing in a few oldies. This band is so energetic, and they never cease to amaze me live. The guitarist has one of the loudest pitches of distortion, enough to make my eardrum vibrate painfully, and the vocalist went to the NOU school of stage dynamics, flailing about, sometimes with guitar, sometimes pounding on a moog, but always moving, jumping, and spazzing. Brainiac are a tough act to follow, but GvsB are no slouches. With Eli Janney getting pumped up hitting one key on his keyboard or romping over the stage with his huge bass, and vocalist/guitarist Scott ripping out chords and lyrics in gritty, menacing fashion, the band created an electric energy that is rarely felt, and can only be achieved by the best bands. Lots of new songs and plenty of oldies that I recognized kept the set flying near orbit, until they were done, all too soon.

WEDDING PRESENT
Nov 20 at Casbah, Nov. 21 at Roxy by Royce
The Weddoes returned to tour in support of the new album, Watusi, out on the evil U2 funded Island Records. Playing for the first time in four years in San Diego saw a small crowd of just around 100 show up for a great show. Wedding Present sound and are their best on small stages, although they've become accustomed to slightly larger stages in England. They played a loud, raw set through the Casbah's small but loud PA, with a good mixture of material from throughout the band's career. Starting off with the new multi- part song, "So Long Baby" got the crowd boppin', and following it up with "Blue Eyes" guitar blast kept things rolling. "It's A Gas," the new single comes off well live, while Flying Saucer, from the 1992 singles series took off. "Dalliance" from Seamonsters got me going, with it's itchy guitar line, and energy burst at the end. They even dug up some songs from Bizarro, including the epic "Take Me," and "Kennedy." The set rocketed forth with new songs meshing with mostly singles, including the fabulous "Crawl." Ending with the somewhat lyrically silly "Catwoman" where Gedge laments that, "the pussycat in you/brings out the man in me" could have been changed to have the fantastic "Gazebo" end the set, but I wasn't that bothered. The next night at the Roxy was more of the same, a good mix and better sound compensating for the crowding, and the band delivered the goods yet again, this time ending, appropriately, with Gazebo. Gedge flailed about between vocal parts, yanking his guitar up and down, while bassist Darren Belk filled in some holes with his back- ups, unfortunately not showing his vocal mettle as he did in San Diego with "Shake It." Guitarist Paul Dorrington kept the songs moving even though whinging in pain from his new tattoo, and of course drummer Simon Smith played his frenetic drum style. Excellent, as always.

SHUDDER TO THINK, SOUL COUGHING
Nov. 22 At the Whisky by Royce
Shudder To Think have the ability to astound and leave an audience speechless and panting. But that didn't happen here at the Whisky, although the band were as incredible, animated, and charismatic as ever. Describing a band who try to tick the audience off as charismatic may seem a little odd, but when singer Craig Wedren plays his guitar with a silver dildo, it is charming. Because having seen and enjoyed the band so many times before, I knew they loved to exploit the sexual ambiguity they have to upset the ignorant and closed minded in the crowd, as they did in San Diego to Smashing Pumpkins testosterone filled audience. Soul Coughing started off, and they are from the hip white rap school that spawned such dismal, too clever for their own good acts as MC 900 Ft. Jesus, etc. The gangly vocalist/rapper had the same trite moves as were seen on MTV five years ago, and his raps were inane rhymes. What's with the hype? It can't be because of the bands watered down jazz funk. Unfortunately, many in the crowd were there to see the opener, and seemed perplexed by the musical genius before them when Shudder took the stage. While not ignoring older material, the band played the best songs from the new LP, "Pony Express Record," giving them new power and depth live, while highlighting the musical skill they've attained. Of course, Shudder To Think's extensive back catalog of songs was mined for some of the poppiest numbers, delighting me and the fans who came out, but the new song's strengths showed why they are in my top ten, and favorites amongst those who know.

PHANTOM 309, THE HELLHOUNDS, SNAIR (J.D. & Ritchie's Birthday Bash)
November 24 at Dizzy Debbie's by Michele
The real significance of this event wasn't the live music or the birthday hosts, but the re- opening of one of the most fondly remembered and classic clubs in L.A.'s underground history - The King King Cafe. Although I was for all practical purposes out of the music scene in the late 80's, I still found time to frequent the King King which served up a combination of live blues, rockabilly, and roots rock on a regular basis. When the club closed a couple of years ago, it seemed to sentence the dwindling rockabilly bands to a life of obscurity playing as ad- ons to punk shows and scattering its following to the wind. Although I believe this club will host more than a fair share of other music, I am hoping (probably along with a lot of other people) to see a resurrection of the rockabilly scene with its' re- opening. At least all the elements for a scene are still intact, the classic car club Blacktop Bombers, who sponsored the gig, were there in full force valeting all the show- cars to the traditional gas- station parking lot across the street. Club- goers were doing the swing thing and the place was packed. As for the club itself, the exterior is tastefully done in the trad Chinese motif with just the right vintage elements. The interior is fabulous in a number of ways, they've brought in tables to fill out the center (probably because it actually functions as a Chinese restaurant) and the whole place is very reminiscent of a vintage 1950's nightclub, ala the Trocadero or Coconut Grove. However, there are some problems. The renovators squandered their opportunity to correct a long- standing flaw with the lay- out: the cubby- hole stage. Likewise the circular bar that used to be the centerpiece of the room has been removed and replaced with a walk- up- only mini- bar poorly placed next to the stage. This arrangement is so inconvenient that patrons trying to order a drink are constantly jostled by patrons who are trying to enter and exit the stage area. Meanwhile the management is still serving overpriced Chinese food, so waitresses are creating a new kind of hazard as they negotiate the walk- ways with cumbersome trays. They charged a reasonable entrance fee ($5), but a table fee as well. Since there is no alternative form of seating those who don't have the extra $5 to reserve a table are forced to stand all night. The situation creates short tempers and table poaching. Suggestions: Move the stage out into the main room and use the cubby hole to place a bar that seats patrons and swings out in the shape of an "L" into the main room. Abolish the table charge and charge one low price for admission. Remove some of the tables to create more mobility and provide alternative seating in the form of bar stools at the bar and add drink ledges along the walls. Keep it a non- smoking facility but either abolish or curtail the food service to a certain section of the room. This could be accomplished by limiting food service to the tables and moving them back from the band area. As for the live music - my feet were aching too much for me to tell you whether or not I enjoyed Phantom 309 and I missed the Hellhounds entirely. I did catch Snair who play a fresh variety of greaser rock to the extreme; excellent music. Despite the interior problems which could be fixed with minimum effort, I'm just glad the King King's back in action in any way, shape or form. A welcome shot in the arm for the anemic rockabilly scene. See you there!


Dave "King Of Punk" Smalley, Down By Law
photo, caption by McMartin

POSTER CHILDREN, SILKWORM, LOVE CUP
Nov. something at the Troubadour by Royce
The Poster Children are still looking for the respect they deserve nationally, but this night they sure got the respect of the audience, as they always do. Love Cup, a band on the Poster Kids label, 12 Inch, started things off. A three piece, their big sound belied the big sound they achieved, especially with their amazingly active and skilled bass player, who drove the songs along while the guitarist/vocalist sang in a plaintive, earthy voice and the drummer nearly flew from his stool from pounding so hard. Unfortunately, I have no idea what the songs are called, as I don't have the record, but after seeing them, I'm looking out for it. Silkworm are a good band as well, playing catchy songs with a foreboding sound, low deep basslines, and some dead- pan vocals. They were previously a four- piece, and the loss of a guitarist showed some holes in their sound, but they still were able to keep the adrenalin flowing. Poster Children are live gods, never letting up for a second from the two guitar attack, while bass guru Rose prances about the stage, putting more muscle and effort into her playing than any other bassist I've ever seen. They played some of the songs from the new Ep, such as the poppy "Just Like You" as well as plenty of all new songs. They didn't disappoint the fans either, playing a good batch of oldies, including a song off their first album, "Flowerplower," that had me bouncing. The pure energy level Poster Children have must make it hard for them to find bands to play with, because who would want to follow them? And they always have the best t- shirts, too.

SMALL
Nov. at Luna Park by Royce
I'd not been to Luna Park for a show before, but the $3 cover was a good deal, so I went to check out Small, formerly Small 23, formerly Small, etc. Why the change back, who cares. There was an annoying gal up first who played forever, and the show area for some reason was really uncomfortable, too, which started to bother me, but Small were no- nonsense. They have quite a cachet of songs to choose from, and played quite a few in their relatively short set. Two guys share vocal duties, one being the aggro- Pete Townshend type and the other concentrating more on the guitar. They have certain stylistic similarities with some other southern bands like Superchunk, but are a bit less poppy and more straightforward punk. A good show, even if there wasn't a great energy level transmitted by the audience. But who am I to talk, I was sat down front at a table!

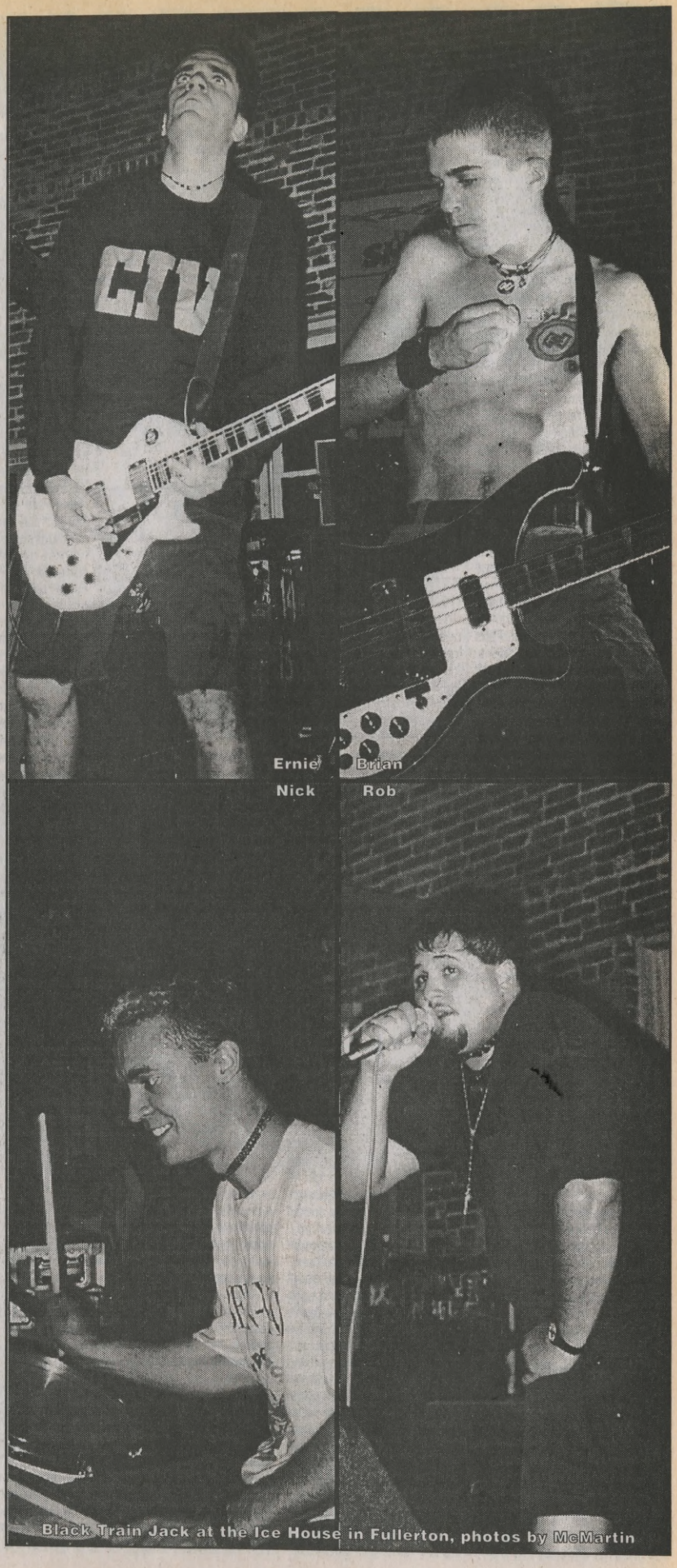
BLACK TRAIN JACK, DOWN BY LAW
In November at the Icehouse Fullerton by Martin McMartin
Black Train Jack are on an exciting ride to the top of the positive- punk heap. Comprised of Ernie (ex- Token Entry), and

three other most righteous dudes, they do a fantastic mix of old school positive punk (7 Seconds, etc.) and beachy California pop (Big Drill Car, etc.). But, what sets 'em apart from the pack is the real life N.Y.C. true grit they throw in the mix. Hell, Rob's smokin' three octave vocal range don't hurt, either. And best of all, they pull off the positive straight- edge thing with style because they lead by example and don't fucking preach or whine. I mean, they do twin- bills with N.Y.'s dirty boys, D- Generation, so how uptight do ya' think they are? This show was a real funny experience for me, 'cuz it's not often I get to an all ages show in Orange County. I expected it to be packed and raging, ya' know, heavy duty teen boy bonding and all that, but this party had less pep than Cub Scouts hopped up on generic, fruity party- punch. Now I've seen BTJ bring the roof fuckin' down in NY, but here the kids just stood or sat and clapped politely. Very weird, cuz the set nicely showcased their two high energy CD's out on Roadrunner. Stuck around late after a way unnecessary delay between sets to see if things would loosen up during the usually popular Down By Law, but despite a consistent set from king of dudes Dave Smalley, the stiffs pretty much stood there. So, I hung around with a couple of pals feeling thirsty and waited for momentum to build, and it never came. I did however, get to scope out the latest in 14 year old O.C. grunge fashion, buy a Big Drill Car single, slugged delicious $2 bottled water, copped like 4 rad BTJ shirts from my pals, and hand- delivered my response to Dave Smalley regarding the goofy letter he wrote bitching me out in the last Flipside. So that was fun, at least.

BLACK TRAIN JACK/FASTBACKS
the next night at the Whisky by Martin McMartin
Watched **Black Train Jack** play to a more responsive crowd than in Fullerton, but the boys were up against a challenging time slot on this full bill. Their popped- out, soaring version of Steve Miller's "The Joker" just sails. A big, heavy sound you can bop to is what BTJ do so well. I've heard some wonderful **Fastbacks** recordings over the last few years, but live, I dunno. I walked out 4 years ago at Raji's and did the same this night. At this point they appear to have settled into a way melancholy, breathy adult singer-songwriter mode, and the snores were practically audible live. If they're having fun up there, they're certainly keeping it to themselves. The Fastbacks have taken that whole slacker "non- image- image" to a drowsy new low. No peaks and valleys in the set whatsoever, and as my eyes glazed over, I saw at least ten people split during their set. I bailed, too, thinking that I gave Down By Law their shot the night before. Oh well.

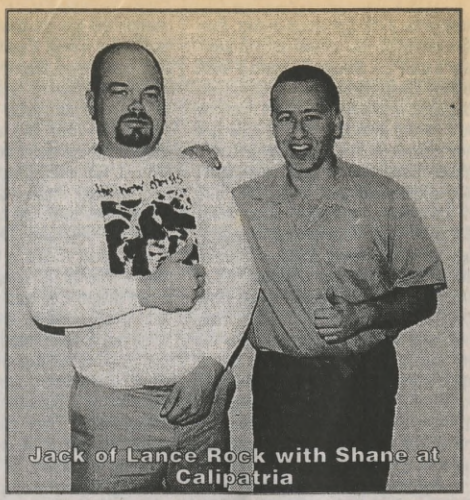
PADDED CELL, MAGPIE, BLISTER, THE SILVERTONES and COMATONES
December 3 at Swinghouse Rehersal Studios by Dead Ed
For once the bands were running late so we didn't miss anyone (until later.) Magpie was on first. They're a little too poppy for my taste but played very well. I really enjoyed Blister except there were basically no vocals. One of the guitarists from one of the afore mentioned groups seemed to be emulating the Eddie Vedder look, please find your own identity. Next was a strange addition to this line up. A guy playing acoustic guitar and a gal playing violin took the stage. I really enjoyed them but I don't really think they fit. Not many people payed attention to them which was too bad. The Silvertones took the stage and really woke up the crowd. They played quite awhile, their music is fast and rockin' with a little bit of a pop edge. Finally The Padded Cell was given the stage and proceeded to steal the crowd. They are now a three piece group and just as powerful as ever if not more so. Back with all new songs and a new bass player, I think they have the right combination. Their music grabs you, slaps your around, and leaves you wanting a helluva lot more. But this evening, for some stupid reason, they were rushed off after only a few songs. Bad move!! Sorry Comatones, had to leave. Catch you next time. Coming soon! A new Flipside compilation featuring the Padded Cell, the Humpers, Skull Control and many many more bands from around the country and the world!

OFFSPRING, FACE TO FACE, GUTTERMOUTH
December 9 at Montezuma Hall, San Diego State by Sophia Possidon
Well, finally I can review a show that I worked at (Production Assistant) that is worth reviewing!!! This show was a blast! I worked my butt off- its still there- and got to watch all 3 bands!! The show was all ages and sold out, plus. GUTTERMOUTH started off the night with some great material and great sounds. I liked this band ever since I saw them play the "nude bowl" In 1991 with POP DEFECT. The band was also very cool and I have to thank Mark for the kick down!! Next up FACE TO FACE, who missed their sound check but that really did not affect their performance at all. They were also great-positive energy. The kids were all over the place - float here, float there. The band even traded bassists and had GUTTERMOUTH'S bassist step in for a few. That gives things a little variety. Finally, the headliners, the OFFSPRING - came on and even though Dexter was having some throat problems and perhaps there were a few other fuck ups, it made no difference. The kids in the audience really appreciated this band. Before they played their "hit tune", "Keep 'em Separated" they recruited the youngest boy in the audience and got him up there to sing the "keep 'em separated" part while they got some other "Chippendales" looking dude to dance around on stage. Well, I must say this was entertaining! The band played for about 90 minutes and I don't care what folks say about OFFSPRING I thought they were great!! The band was completely accessible and approachable by the masses. There was no "I am a rock star and I am going to lock myself in my dressing room" attitude. The guys were out there walking around and talking with people. After working many concerts, it was refreshing to see that some bands still remain real people, as was the case with all three bands, OFFSPRING, FACE TO FACE and GUTTERMOUTH on 12/9. They would have had the whole show backstage if they could have.



Black Train Jack at the Ice House in Fullerton, photos by McMartin

SHANESHIT

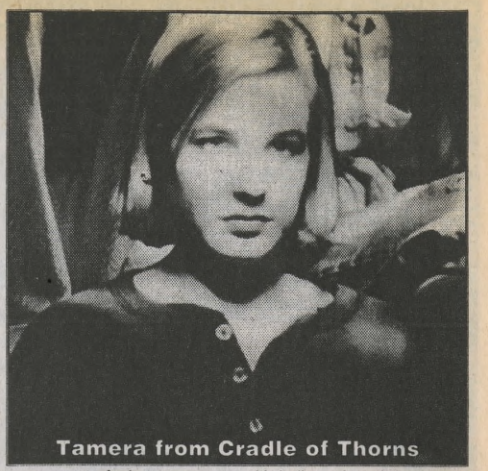

Jack of Lance Rock with Shane at Calipatria

To take up where my lead editorial left-off in a little more depth and without me trying to use commas and periods - an unnatural constraint that ruins my train of thought every time - first here are two passages to chew on with at least some relation to the commoditization of punk and how to regard it - first from a lecture that SF author Philp K. Dick gave at a convention in '72, "...maybe all systems, that is, any theoretical, verbal, symbolic, semantic, etc. formulation that attempts to act as an all-encompassing, all-explaining hypothesis of what the universe is about — are the manifestations of paranoia. We should be content with the mysterious, the meaningless, the contradictory, the hostile, and most of all the unexplainably warm and giving... and on the more paranoiac tip an excerpt of conversation from a character in a suspense novel, "...your corporate-types are soon going to be a stateless superclass, people who live for deals and golf dates and are a lot more concerned about where you got your MBA than what country you were raised in. It's the Middle Ages all over again, these little unaffiliated duchies and fiefdoms, flying their own flags and ready to take in any vassal who will pledge his life to the manor. Every body busy patting himself on the back because the Reds went in the dumper is going to be wondering who won when Coca-Cola asks for a seat at the U.N." - *so* now let me tie it together for you - I don't want to act like I'm privy to a system to explain what is going on and when I pogo'd to Pegboy and was uncontrollably grinning and dancing with everyone in proximity and rubbing the shoulder muscles of the frontman I was in a situation that was warm and giving on the part of almost everyone present in that little area where the stage met the audience - I don't want to explain that a way- and I saw people similarly into it at a Green Day show - so I know they can inspire that same feeling of belonging and immediate gratification in a tribal rite that I got with Pegboy that time - but Green Day are now making money not only for themselves - but for the corporate class that the second quote describes - please recall the Traffic song "Low Spark of Highheeled Boys", "but the man in the suit has just bought a new car from the profit he made on your dreams" - but don't forget the song also concludes that "it wasn't the bullet that laid him to rest it was the low spark of high-heeled boys" - so this leaves us back where we started - how are we supposed to feel now that punk has gotten that successful where a lot more than cars are being bought with the profits and some of the people in suits are us - referring to the indie label that had a band hit the top ten in the "summer of punk" - well to lighten my tone even further then - whatever you do — don't panic!! I for one am not going to stop liking a band just because they sign - or even if they get huge - and I hope no one who reads Flipside would ever like something just because it was popular and being promoted to death by corporate sharks who smell blood and want the feeding frenzy whipped up - whether or not there is anything intrinsically evil in corporate power and/or the commoditization of underground culture - surely there is something that rubs me the wrong way about mass psychology and all its manifestations - on one hand Long Gone John at Sympathy might not regard me any more highly that Ahmet Ertegun at Atlantic but at least I can comprehend his level of involvement with the acts on his label - whereas at a major the CEO is pretty far removed from all the aspects which I would have reason to comment on - maybe in the 50's Ahmet was as passionate about Ray Charles as John is today about the Red Aunts - all I can say is basically what I said in the editorial — pay attention to what happens and especially pay attention to not just what the corporations do - but to what your own musical tastes do - to what you listen to and why - I noticed a mention in the new **Wired** about how the cyberculture politicos that are an actual thinktank tend to listen to difficult and cerebral music - I'm of the demographic and basic set of interests as those people - and I think those bands and artists are important for the kids who listen to Green Day to hear when they are still young - I know that the thing I value most about my own early teen years was listening to free jazz at the same time I got into popular rock bands - so today I want to think that the coolest kids will know punk rock is just as much Japanese noise as it is songs about pubescent sex - but at the same time I'll always be looking for the bands that make me feel like the Stones did when I first heard Beggars Banquet or Aftermath in the 60's - witness my fave lists and you'll know that is right! - - now to ride another hobby horse of mine it is time to focus the light on crime - I'm reading an actual textbook on American urban history - and naturally I went right to the chapter on urbanization and violent crime - now in this text each chapter is by separate author - this is really a collection of essays - and the one on violent crime is about statistical evidence that the per capita crime rate fell throughout the 1800's - the century of the original industrial urbanization - but I'm not gonna bore you with news that old - I'm bringing this up yet again to voice my strong disagreement with our columnist Blaze saying violent crime is the #1 problem - what I intend to do is paraphrase some paragraphs and sentences from this essay that point to the conclusion that I share that the biggest problem is people being sucked in by media and self-serving "crimefighters" conning the public into giving them a license to .. well let me do my quote bit instead of rant personally ... "The degree of public concern has never been, nor is it now, an accurate index of the degree of criminal activity Indeed, the reverse is often true." - "...police often feel that they are faced with problems of unprecedented magnitude, and chiefs decades apart warn of levels of juvenile crime and the general breakdown of authority, claiming the very basis of society is threatened." - "cub reporters learn how easy it is to manufacture a "crime wave" - an inves tigation or expose' of some endemic form of crime generating a sudden excitement about an epidemic." - in the 19th and 20th centuries the attitude of newspapers, scholars, and the public have been volatile, the product of special interests and misinformation. It is not simply the actual level of criminal activity, but the balance between that and these attitudes that determines how much "violence" or crime is a "problem." - Now the quotes above could just as easily be applied to the 90's as they were to the 60's when this essay was written - that's right - in the friggin 60's there was enough bull about crime in the media to cause a scholar to compare his era to the really rough and tumble days of the 1800's - before there were even organized police forces various volunteer fire departments would have huge street battles over territory - because of all the looting they would do when they got called out - and in the 1830's a mayor even joined the physical fray in one of these street fights - but still bragged when he left office that he hadn't employed a single extra "watchman" - but by the 1860's there were beginning to be professional forces — here is what the essayist says about this transition — "...neither the mayor or the voters were unduly alarmed by the prevailing level of disorder Citizens were traditionally supposed to take care of themselves, with the help of family, friends, or servants when available. An organized force was thought to be too expensive and a threat to valued freedoms." - "once the force had acquired most of it's familiar characteristics and function the demand for more men continued - despite the fact that the crime rate was dropping - the demand for men then reflecting a change in attitude the responsibility for individual safety had been decisively shifted to these agents of the law. By 1900 all cities and most towns had acquired police forces , constantly expanding to meet greater expectations." - So what actually caused or at least allowed this change of attitude between 1800 and 1900 - well the interlocking aspects of an industrialized work force made the persecution of intoxication a bigger deal than ever - "... professionals were required to deal with those whose merely immoral or distasteful behavior hurts no one in particular. It takes "real" cops, in other words , to make drunk arrests. The machinery of justice was increased because of a growing intolerance coupled with a belief that the state and not the individual citizen was required to do the necessary job. The definition of what constituted "order" changed considerably with time." - the bottom line from my viewpoint is that the big push to hire more cops and build more prisons is one of the biggest Ponzi schemes ever played on this many people - the public gets nothing real - but the media gets to keep their jobs and the overall economy gets propped up on the years of the lives of the bogus criminal underclass created by a justice machine gone awry. To put things back on the personal level, check out this quote by **Bakunin** I extracted from a book on criminology written from an anarchist perspective called **Struggle To Be Human:** "To be personally free means for every man living...not to surrender his thought or will to any authority but his own reason and understanding of justice, in a word, not to recognize any other truth but the one which he himself has arrived at and not to submit to any other view but the one accepted by his own conscience." — Now i suppose this is as good a time as any to bring up a question that is in mind after reading about the 1.5 million buck virtual reality machines Disney now has that supposedly really work. That is right - VR isn't just some thing in a possible future - if you have big bucks you can now put yourself in wholly created realities - *so* the question is this - should people whose criminalities focus around undeniably not-victimless crimes - like serial-killing or rape - be allowed to and even encouraged to and maybe even forced to use this method to live out their psychopathology in VR simulation - many anarchist theorists who dispute the validity of criminology - who claim the state is the real criminal - end up raising sticky issues - none are stickier than this - I mean it seems real fucking obvious to me that people should be able to do things like get high or pay for sex with-

Iris Berry
photo by Arlan Helm

Melissa on Probe Fanzine balcony.
photo Jim Sinatra

Siobhan - Pep Girlz creator

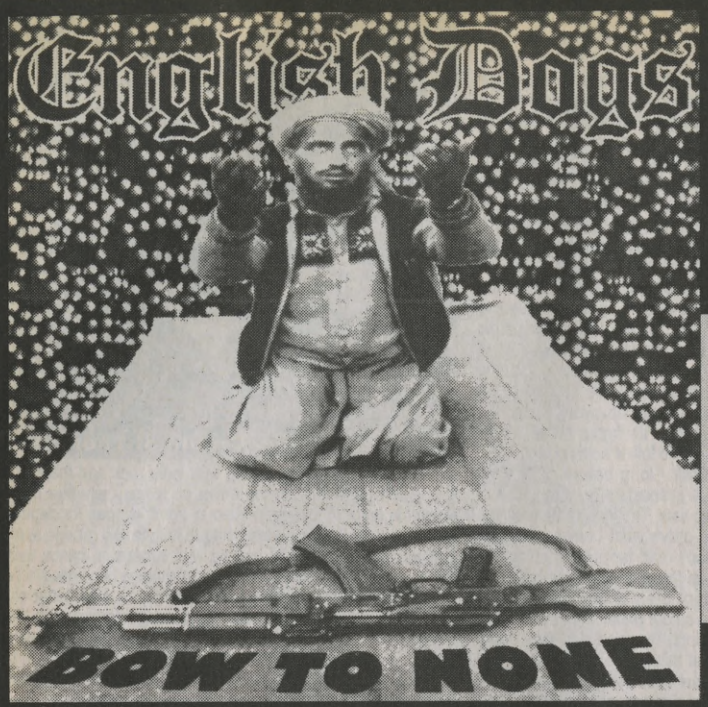


Tamera from Cradle of Thorns

out being criminalized by hypocritical state corruption but it is much harder to argue that thrill killers and rapists and molesters should be able to pursue their choices - now wouldn't everyone feel better if they knew a certain pop star was spending his millions buying VR simulation of his need to pretend to be a little boy exploring his sexuality with other little boys - it even sounds like it would cost less than the tens of millions he has used to pay his way out of his problems - and if he had a machine to use to enter into his own world would anyone be able to call that criminal - the psychologists who apologize for real sickos pointing to their own childhoods etc. would probably agree that a lot of the offenders could be behaviorally modified if therapeutic scenarios were written so that in VR commission of their crimes they had dreamlike shifts of action that negatively reenforced their acts - but from an anarchist standpoint - wouldn't any act performed in VR only be between a human and their machine - as with that phone sex operator's exposee in that recent Angry Thoreauan where she details how many men are closet panty sniffers (an act I feel no need to be in the closet over - but the point of her piece was how all these "normal" guys have closet kinks and nobody ever thinks about it) - would it really matter just how extreme someone's kink was, as long as they only practiced it in VR - I don't know even 100% what i think about this - but I do think with all the pointless repression of pleasure that is the norm now that it might be worth it to swing the pendulum way, way, way in the other direction (since my point is VR would allow that without obvious victims) and see how society runs then - anyway - before I get any deeper into my column's comments on other people's publications and tidbits of news and whatever - I 'm gonna give my big gripe an airing with shit about our last issue - one of our less astute writers likes to think that whenever their head pops up and notices something that this is the first or only instance of it! This is the equivalent of the idiocy Al ridiculed when he pointed out major labels sending us press releases telling us about a debut record by a group we've been covering for years - that is a joke, right! But it is a bad joke when someone writing for our mag is just as clueless. Specifically — psychobilly is not some rara avis - some rare bird- that goes unnoticed in the U.S. - that is unless you don't think **The Cramps** have a following! Right in the same issue as the **Hellbilly** interview is one with **The Mad Daddys** that uses the same genre description!! The guy in the Hellbilly int even mentions playing in ex-Cramp Bryan Gregory (RIP?)'s band The Beast. So my point is that psychobilly is a genre that has been around even longer than hardcore - in fact if you get right down to it it started when rockabilly did in the guise of **Hasil Adkins** and the wild side of Jerry Lee etc. etc. - the original purveyors of psychotic roots rock were the roots taking hold before the tree had even flourished - it is true that bands like **The Meteors** and Guano Batz were at the forefront of a mid-80's Brit trend that revivified the genre, simultaneously in Australia the swamp sound of **The Scientists and Beasts of Bourbon and Salamander Jim** was also happening. My point, again, is that psychobilly is not an isolated phenomenon with few fans and bands that hardly ever shows up in LA clubs. In fact, The Meteors are out on tour with our very own **Humpers** - which ought to serve to connect the dots!! High-energy Detroit style rock, and garage punk, and psychobilly are closely linked genres represented in the finest punk rock dives all over the world - and at any given moment there are a half-a-dozen bands in LA that can fit that genre title - I mean fuck genres anyhow!! - and it was cool to read the band names I wasn't necessarily familiar with - and I wonder if Hellbilly ever heard about me teaching their righteous homeboy DER to play bass when we were in Tucson together - poor guy had the ten year minimum for a pot case where half the weight they used against him was dirt hanging to the roots of some immature plants - he wouldn't snitch *so* they hung him out to dry - *so* I've got nothing against his fave Bay area band getting Flipside press - this is about a Flipside writer's inability to put information in context! - the same ill-informed writer thought a show by the Combustible Edisons was the first and only time the crossover between punk and lounge ever surfaced in LA I guess that will come as a surprise to the listeners of the beloved Senor Amor's long-running radio show **Molotov Cocktail Hour-** Even **before Love Jones** there was Samba Hell - I know in 90 he was having the live acts who were playing lounge in the burgeoning coffee houses of LA come on air - as those venues popped up every where the renaissance of lounge - but lounge as ironic punk-filtered lounge- was on. Even so-called gothic folk is nothing brand new - anyone **remember Death Folk** - long before MTV went unfuckingplugged all kinds of LA scenesters be they goths or roots types were playing acoustic sets. The inaccurate and misleading comments and queries prove what Louise of Lemon was telling me - people who don't read fanzines shouldn't be writing for them. I do have a trivial thought about how Individual Fruit Pie might have gotten their name since they wouldn't/couldn't/didn't say - cuz on our prison menu when they serve convenience store style singly-wrapped pies they designate them just like that "individual fruit pie" to differentiate them from the sheet pans of glop that are the more typical fare.

To get down to the brass tacks of publications I'll start with one sent me by an editor some what enthused with my quality control attempts on Your Flesh - but who still maintains he finds more of interest there than in our pages - nevertheless I have nothing but encouraging words for his **Muckraker** - another reason he wanted me to read this issue was his pointing the finger at both Flip and YF for leading him astray on the essentiality of **Rocket From The Crypt** - he, at this point, thinks the best thing about them is there name - which I've always had a problem with personally due to the preceding eminence of the similarly dubbed Rocket From The Tombs - anyway after reading a Flipside int that had a gushing lead-in and a puffpiece in his Minneapolis neighbor mag and plenty more zinal praise for RFTC he says he was severely let down - and he is sure there is something rotten in Denmark that *so* many supposedly underground mags would be pointing him in the direction of something so tame and MOR altrock - my only reply to that is there might be some kernel of truth to the fact that a lot of zinetypes went gaga for Rocket because they could actually conceive of a band they were truly enthusiastic over making it big - but whether or not zine praise can now drive the car of next-big-think makers is still very much in doubt -and the irony in Muckraker's Patrick sending me this iss with a note directing me to his Rocket rant is that he didn't even know I'd just written a short column for a Euro zine where I chose to defend them because the guy who invited me to participate in this Belgian zine had bagged on Rocket as an example of the kind of up from the indies altrock that they did not want to cover in a magazine about real rock and roll - *so* me being the perverse sucker I am shot off a short rant on how it must be damned hard to figure on what is real and what ain't if here I am getting the invite for acknowledged shared tastes and yet we stumble right in to a dispute - when I saw Rocket open for Superchunk the latter was my concept of what was wrong with indie rock and the former was damn good at throwing down on stage - whether or not Rocket is great or just good even I'll admit is open for debate - but I saw no signs they were trying to imitate any grunge sound that was big in 91 93 and making vast inroads on bands trying to get signed - yet being too similar to Nirvana is a criticism I've seen leveled at them anyway Muckraker has way better stuff than this rant I'm ranting about - like a long interview with Nels Cline - who admits that doing what he does the competition would be way stiffer in NYC which is about the only charm LA holds for him as a free and improvisation addicted bandleader - he almost spills the beans about dissension within Sonic Youth when he starts discussing sharing song writing credits within a band - and he mentions his regular Monday Night gigs where he books other bands - I've attempted plugging these events at The Alligator Lounge in a previous column *so* let me do *so* again - to see stuff that is often about as advanced a hybrid between rock and other genres that you are gonna see anywhere but in NYC this is the place to be - not fusion in any of the senses other than a lot of the players probably have some Miles Davis records in their collections - meanwhile Muckraker also has an int with Merle about GG - Merle doesn't get too far-fetched in his eulogizing of his brother - but this is somewhat of a disappointment to Patrick who set up the interview originally as part of a hoax where he portrayed a neo-nazi zine publisher and hoped he could get the Allin camp to take the bait and get frenzied in some type of reaction - but instead Merle just considerately tries to answer any question put to him without frothing at the mouth what I would have asked him is why GG never used to mention him I interviewed GG in around 85 and he bristled when I even mentioned him having a family - and for those who are curious about that and GG's persona back when he still had hair on his head let alone blood in his veins there is a real a good chance the next issue of **Lemon** will have a reprint of that old int I did - since the original hand written questions of mine and answers of his were discovered in a search through some archives when Louise visited LA - anyway - I'm sure she'd be willing to auction that rare memorabilia off to any GG fan who just has to have it - but of more pertinence to my column is Merle's assertion that it was GG's going to prison that really gave him his cult status to the degree it had risen by the time of his death - but I'm not going to digress into more reasons why GG isn't, wasn't, and never would have been fit to tie me off - instead I'm gonna finish my review of Muckraker with adulations for the editor's taste in music - the next ish should have a feature int on **Borbetomagnus** — and to me that is like waving a flag saying that the zine is done with the truest of all musical values firmly at hand and on the mind of the doer - Patrick points out all the recycling and profusion of mediocrities in the average review material cascading in with aplomb but without losing the ability to look for the gold amongst the dross or to become supercilious like the cretin at YF that, as I will mention again, the Muckraker staff was glad to see poked fun at even if they labor under the delusion that there is more of interest in the hometown mag than in LA's finest - I think like *so* many the puffpiece

Joanne and Reta, Stepford Five / Snort



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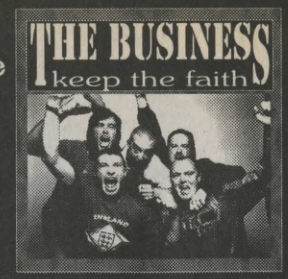

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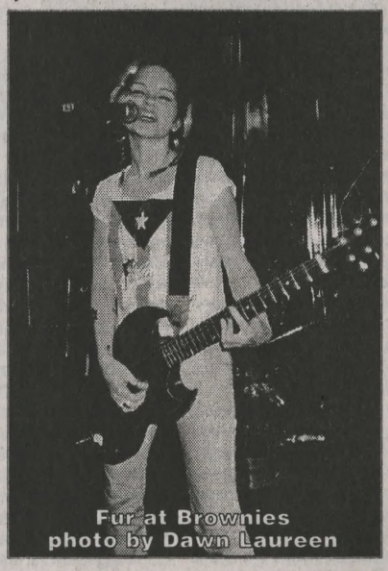
mini-features in YF are just more accessible than the densely-packed print in Flip - but *so* far I can honestly say that whatever your genre preference you can find more about it in Flip than YF - or at least more out about it in fresher fannish ways. — Now way back about a year ago an on again off again correspondent noticed my column had a little staying power and wrote me a congratulatory letter on having gotten my feet *so* firmly on "free land" - but by the time I received this missive I was back in beginning this stretch in a truly Procrustean bed - well this letter was from Miettinen in Finland who was also letting me know that **Jungle** was planning on doing their 13th issue in English and did I want to contribute a list of 13 something or others for that iss - well I did and then I never saw the iss - finally found out what gives - Miettinen is only a contributing editor at Jungle - and the publisher backed out of doing an issue in our language instead of theirs - *so* Miettinen is planning on resurrecting his magazine **Sisubeat** and for Finnophiles like myself we can only hope it gets out soon - but meanwhile I need to remind you that Finland has this really great radio station that broadcasts a signal strong enough to reach the Baltic states and parts of Russia - and Miettinen's long-running show **Rakarodeo** has one of the best play- lists possible to man even if the blandcore tip is starting to gain prominence even over there - *so* rescue those arctic-circle huggers from the temptation to check out the overly distributed stuff and send them your releases - take my word you'd be proud to see your name on the play- lists they put out each month — Being the verbose old coot that I am I could probably do a whole column on the **Ben is Black (Dead)** 'death" issue - more like insanity actually because here we have not only the publisher/editrix saying she contem plated putting a gun to her head and adding a hole all to be immortalized for the cover - but also the true confessions of another female-editor publisher - Wendy of the no-longer-called Fiz/ no longer put out in LA other major 'zine of the City of Los Demonicos - anyway they both have clinical depression - but Wendy chose normalizing with Lithium and Darby decided that women should be allowed to be psychotic and that is that - psycho-neurotico lib - now having just ended a relationship with an insane woman I have an opinion about this - and it ties right in with an off the cuff remark I made last column - but doesn't have too much to do with my comments on the Black ish - *so* back to that in a minute - for now I want to bring back into the spotlight my comment that men have their own crosses to bear in the war between the sexes now this might not be anything to do with objectification re:nudity — but let us examine the gripe that men are often too testosterone laden and prone to senseless violence -now I don't think anyone can say it is OK for men to take this out on the women in their life - and for real psychos like serial killers - even the people fascinated by them on one hand aren't going to try and defend their actions - I defend criminals and terrorists - but not sexual psychopaths and needlessly abusive husbands and boyfriends - *so* why should I consign that it is ok for women to be psychotic or even neurotic -

I can't recall who first said never to get with someone who has more problems than you do - but I'm now gonna live by those words - no more psycho bitches are neurotic basket cases or any combination of the two - if some women in the scene are mentally disturbed that doesn't mean I won't be their friends -or for sure pay attention to the words they write or the music they make - but no way am I gonna encourage then to be nuts - and no way am I gonna say that any guy that ought to be fool enough to have a romantic relationship with one - no fucking way! - now I guess this ties back into the mag because in its pages is another way in which women have the upper hand - though I admit what the zine chronicled and what I'm gonna pass on is illegal in California - namely when Carla of **Geraldine Fibbers stayed with Lydia Lunch** at her house in New Orleans she got an impression of Lydia's love life - and if this impression which she conveys in the course of her piece for B.I.D. is true then Lydia has two underage male consorts who basically service her - she discovered some local stud with more brawn than brains and who cooks for her besides - and once she had him trained she let/encouraged him to bring his even younger brother into their bed - now I find nothing immoral about this — I'm just pointing out that it would be at the very least sneered at if some male punk personage did this and had underage housemates - but in our times a woman can get away with this and that is yet another way in which men could go - hey - what the fuck - why am I part of an oppressed minority - now I don't encourage such snivelling - in fact I think the scum who lobbied for making it a felony in California for women over 21 to copulate with men under 18 ought to be excoriated in every way possible - I think Lydia's lifestyle is swell - it also explains why this one friend of mine who has known her for years and always wanted to bed her couldn't get any action - it is good enough that he would love to submit and service her - but he has too many notions swimming around in his head - she wants a male tabula rasa to write on in vaginal secretions - besides the *iss is* chock full of worth the time reading - I guess I'll point out again that Tim Leary flaked out on the interview he had agreed to do with me - but does appear along with Illuminati author Robert Anton Wilson - more about Wilson when I get to my Boing-Boing comments - but **Leary** says he will die with dignity ala Kevork in 2 or 3 more years - he feels the onset of senility or something like that - so knowing he is as old as my parents and admits to being in somewhat poor health I wouldn't dream of harassing him just to answer my slightly less adulatory questions - though I do admire him plenty and only hope I can have as much fun and as many brains as he has/does when I'm in my 70's - I will note that due to his negative experiences with the Cal. prison system 20 years ago he didn't want me writing to his home address - but now that Fiz printed it in their last issue when they reprinted the party invite for the art opening of a young LA fella (who also appears in the "Caco phanous band with at least a decently funny name, Don Knotts Overdrive) which Tim held at his house in Beverly Hills or some place like that anyway read what him and R.A.W. have to say about death - and then read Darby's interview with her Dad who ain't all that much older than me and her feature on nursing homes where her grandmother is - reads those and get depressed again at what life in LA is really like for most of the aged - not everybody lives the life of a Leary - or for that matter - old Anton Lavey who she and Kerin visited - her paranoid gonzo tale of that expedition will lighten the mood again - the ish is a veritable yo-yo of feelgood/feelbad reality trips - and that is the central paradox that in itself can be used to feel good - who needs a cheery meaning to everything anyhow - surely not goths and after reading a new **Boing-Boing** it is now apparent to me that in the year I've been MIA that goth has made a big comeback - and if it has any techno aspects it can go by the genre name of dark wave - seeing Cleopatra continue to release band after band in the genre I'd figure sales were healthy - but from England to LA to SF there is a scene once again - *so* I guess my int with Rozz was more timely than I could've foreseen even if he abhors the pigeonhole and is playing glammier hard rock with at least one of his bands - anyway what I really got a kick out of in Boing was the **Rudy Rucker** tour diary of sorts - him **and Robert Anton Wilson and Terence McKenna** all got invited to appear in some cross between a zany 50's style sf movie and a movie about Lisbon, Portugal - you can read more about the movie elsewhere - but Rucker's character sketches were as humorous as they were honest - Wilson is only happy when he is getting high and whines the rest of the time - but then again he isn't in the greatest health *so* who can blame him - and McKenna is quick to admit he is a bullshit artist and that if he didn't have the gift of gab he'd be sleeping under a bridge - *so* between these two mags, BID and BB we get to read about plenty of counterculture heroes and heroines in such a way as to make them come to life whether it be in their own words or — even better - due to the insightful wit of an observer - meantime the BID also has features about teen girl stars who came to bad ends and another about punk rockers of either gender who didn't live to see 94 - the latter article by our own **Gwynne Kahn** who can now fill Flip readers in on the top of her personal pops without me having to give it to them second-hand - her article on dead punk rockers does have one name at least that I think is still alive - but that is easily forgiven since she also gave us a titshot of her old bandmate and nemesis - Paula - she (Paula that is) might have the distinction of being the only woman who has had a photo of herself in an actual sex act appear in our pages - probably not too many folks will remember the issue it first appeared in - but the ten year anniversary issue that came out in late 77 had her giving Steve Jones head when he was still a Pistol - but Gwynne showed her muff in a response to my column (that pic ended up in the letter column and speaking about muffs - Gwynne's comment about Melanie Vammen leaving the **Muffs** was that maybe someone else in her band saw the picture of her that did appear in my column and clearly showed that that crotch-type area had been depilated that won t keep her from **Leaving** with the **Trains** though - Gwynne has more to say than just writing for all the best zines - yep - she has completed her book and with out giving too much away there is definitely a roman a clef of slacker/indie rock aspect to it - certain bands will be recognizable to their fans and detractors - and the sex scenes are hot - shall we call her the Jacqueline Susann of the 90's? — The new **UHCK** is out - the Pink Fairies, Deviants, and related zine. Mick Farren's almost up to date info in his column shares space with some not *so* up to date info about him - but hey we can understand a little lag in staying current since Calipatria is even further than London from LA if you know what I mean - in fact some of the very best stuff in UHCK are stories about the temporally distant - who cares about Ozric and The Travelers when you can read The Boss (got his handle from being the ringleader of the drinking club that was called The Pink Fairies even before the band assumed that mantle back when he was hanging out and moving amps for The Deviants) 's stories about real old hippie festivals - hippie punks even since the behavior of Boss and his pals was animalistic - the Wayne Kramer int is on hold now that he got so busy with current musical projects - his release with Clawhammer backing him is out and at least a short tour can't be too far away (speaking of which Clawhammer have their own next release in the can and hopefully it will be out Jan 95 with a tour to follow) - found out in UHCK that Lee Brilleaux of **Dr. Feelgood** had passed on - for those who don't know or need to be reminded there was once a genre called pub rock and they were amongst the best - after blues-rock and prog-rock got mired in excess pub rock returned things to high-energy r&b influenced songs - obviously a direct precursor to punk! The bands with stateside hits were the slightly funkier Ace and Average White Band - but the real heroes for hard rockers were **The Sharks** and Dr. Feelgood and Family. I'm losing it cuz I can't even remember if I talked about this last column and this time I know I've talked around it in various other spiels - *so* to get explicit - not only should you send away for up coming Belgian zine **Another Fine Mess** cuz I'll have a short bit in it and the first issue has **Grey Spikes** guitarist Tony with his first zine action - a discussion of the song writing process with various accomplished individuals - but you too can write for this zine - now there are probably a zillion zines just starting up and if you know anything about nothing or everything about something and can write your way through a wall of guitar feedback chances are you can get published - but Bowy who is doing this zine has paid his dues and deserves international recognition - and besides it is never too soon to begin making your network of friends in countries you just might want to head for when the clampdown comes - especially if you feel like you've got an inside line on what is "real" rock and roll (let me give you a hint - do you prefer Crypt and Blackjack to Simple Machines and Merge - and do you realize these are labels not bands if you answered yes to both questions you're qualified!) - As would be expected now that I have *so* much time and energy to write I've been getting back in touch with people I had lost touch with since Fall '92 or thereabouts - one of 'em has been oysterin' on in my absence - sheesh - it has probably been a decade now that **Outer Shell** has been coming out of Florida with its own flavor that is both a product of a casual obsession with shellfish and crustaceans and a musical melange concocted from a guy who has dj'ed a top 40 club yet still has good taste in music - I confess that I've written articles for it off and on throughout its one or two sheet existence - for awhile Tower was even putting it in as a section in their giveaway rag - so in my absence it has been doing just fine - and even if you are just as likely to find musings about Bruce the Boss as someone we might care about I feel right at home again cuz a cool chick whose band opened for Didjits, Muffs, and Devil Dogs is also writing for Roy

Charmain of the Penny Dreadfuls. photo Arlan

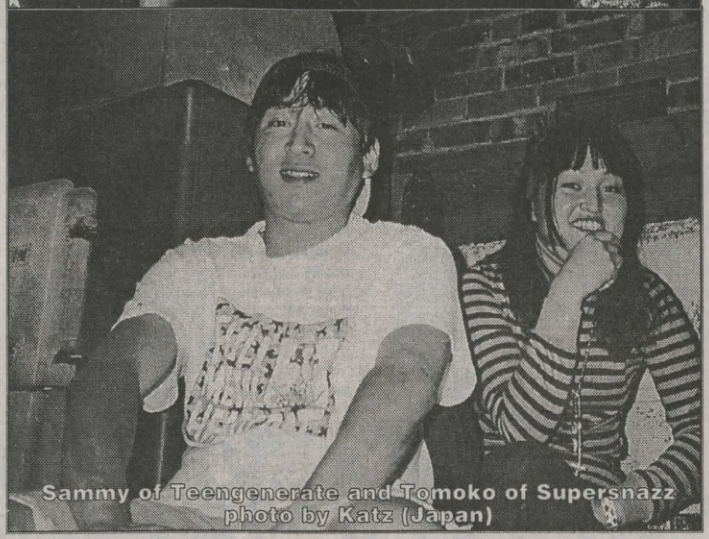

Fur at Brownies photo by Dawn Laureen

(the publisher shares his name with Roy Harper - the Brit that Pink Floyd saluted on a track way back when and who guested on vocals with them on "Have A Cigar") anyway hopefully I'll have a photo of Kenyatta of **Pandora's Box** in this or a future column - and my first return to it is an article on growing old in rock and roll - you guys have already heard the maudlin account of the tears coming to my eyes at the Pegboy show — Now speaking of getting maudlin , or at least sentimental, or at the very least nostalgic - it is time for me to present to you the manifesto, the famous last words of the last man to rock on planet earth - aww shucks - I'm just being facetious cuz Mr. Chris Stigliano is such a character - let me say first and foremost that his zine is utterly essential to any rock and roll maniac - yes - the new **Black To Comm** is out - but instead of some detailed analysis and/or cavilling comments I want to present a de facto manifesto that came to me in a letter: "Hey, if a person cant relate to HAVE GUN WILL TRAVEL, TWILIGHT ZONE, SUPERCAR, THREE STOOGES (with SHEMP or JOE), UHF-TV, White Castle(or any small chains/local varieties) hamburgers, Ford Falcons, Ford Anglias, Lowell Thomas shorts for the US Air Force, Richard Deacon, Ozzie Nelson, highways pre-1973,Marvel comics, pre-1972 CD comics, Archie comics(any years), Ed Wood, comedy shorts made by the Columbia and Educational studios, test patterns, ECcomics, MAD paperbacks, boobs, comic strips from 1907 - 1965 (Dick Tracy 1931-1966, Nancy 1944-1982, PRISCILLA, FERD'NAND, HENRY, CAPTAIN EASY, POPEYE...), white-brick ranch houses, suburbs or anything remotely connected with the above, then brother(sister), THEY HAVE NO RIGHT TO EVEN THINK ABOUT PLAYING ROCK AND ROLL, because they in no way can relate to it. Give them rock music or Rolling Stones tours or Barb Streisand tours for that matter...they can groove to feeling superior and saving the world by the CDs they buy, but they have nada to do with feet-shuffling rock & roll. And so says me!" - of course 95% of what Stig cares about means nada to yours truly - I being more of an Ozzy than an Ozzie man - even though I am older than Stig - and the list of differences in musical opinions multiples tenfold with each passing year as I try to ride the wave crests of what is current and Chris decides that stuff he once cared about doesn't fit his vision after all - some of us punk rock rebels are iconoclasts - Chris is more of an iconographer he not only has found the holy grail - he wants to make sure that we all know just what it consists of - at any rate the new *iss* has huge inter views with **Von Lmo and Metal Mike Saunders and this bit** with a femme band more or less contemporaneous to the Velvet Underground called **The Feminine Complex** that seem like they must've been a cross between the Shangri-Las and The Shaggs and real-life Carrie Nations - not just for nostalgia freaks - but be prepared to want to fight over some of the reviews!! And Al - Hawkwind alert - cuz they get the Stigliano treatment and I'm sure you'll even feel nostalgic reading that. When it rains it pours - cuz other don't miss regular faves of mine have new issues out in time for me to tell you about them - **the new SuperDope** is a digest-size version this time - and wonder of wondersit has DooRag on the cover like a certain publication you are holding in your hands did a couple issues back - I must confess I actually learned more about their unique instrumentation and recent tour events from Jay's int in SuperD than from our own - either way I quite feel privileged knowing I heard Chunked and Muddled when it was still cassette only - anyhow the first review I turn to shows that synchronicity is more than just a lousy record's title - nope - cuz just after i caught the buzz on The Motards and just had to tell you what I heard I read about their mysterious 7" and it turns out it is titled "I'm a Criminal" - they are at the forefront of crimecore!! Yeah, buddy!! - while this iss of de 'dope is brief it packs a solid punch and can we complain that Jay can't put quite as much in print now that he is label mogul at Womb and bringing us bands like **Monoshock** and the **Demolition DollRods** (the hipsters amongst you no doubt caught them opening for Clawhammer and the Blues Explosion at The Palace recently) - hope Jay does follow through and continue to do more book reviews - he is one of the greats when it comes to reviewing stuff and providing insight and excitement — excitement is also a forte for Siobhan at **Pep Girlz comics** - anyone whose poster art says they'll shit in your mouth when you're asleep if you don't pony up and order the comics is a real girl - now you might remember I said I was attempting to round up women who liked and or claimed as their own/identified with the whole Riot Girl bit - well about 25 queries have netted only one response - you guessed it -this comic strip with the four kickass women Kali Molotova, Circular-saw Sally, BlacK Betty Africa, and Sledgehammer Sue, each of whom are both named after and drawn to remind you of the various instruments of aggression - this comic's creator is the only respondent *so* far - and since she started off her letter to me with a joke about "grrls" I can't exactly assume she takes them seriously - so it remains to be seen whether I'll ever get a pseudo-symposium together, but what needs to be seen are these cool comics - some of the trashing of regular syndicated strip characters is maybe not a new idea - but the execution more than makes up for that - and I do mean execution - ha! These debauches would have been right at home in the seminal era of punk art when Gaither and Sloane were just coming up - and after getting an enquiry about artists from my friends in **Meathead I realized** I'd be doing a service to all involved if I tried to hook the Pep Girls up to shill for some bands and labels - *so* we'll see if anything ever comes of that I will go ahead and follow through and say the Meathead brand new CD Bored Stiff already comes with comic art - but I'm gonna save a real review of that for after I get the music as well - but the photo i ran of them being coy last *iss* reappears as a frame in their comic - a billboard in the midst of an inked comic - So I was mentioning that **Enthal's** stuff had dwindled in Alt. Press. Then it disappeared and I wrote her to ask why - the dwindling space allotted her made her decide there was no point - instead she is taking the knowledge accumulated in 13 years of doing 12 O'Clock Rock on KPFK (and no doubt plenty of prior collecting) and working on a CD-ROM - she obviously plans to make her encyclopedia quite comprehensive since she told me not to expect it till 97 or even 98 - so people who send stuff to her PO Box will no doubt be considered for not only airplay but the project - too bad this issue will probably be out too late for me to advise you to catch the 14th birthday show - there might be a surprise live performance by someone I've raved about in these pages her contact address will include an on- line address as well - other AP related news includes me noticing that **Jesus Lizard and Albini** aren't too close anymore after the relationship frayed during the production of JL's **Down - Greg Ginn** in his AP piece comments on Rollin's preceding iss piece by reminding the reading public that when Hank pontificates about how rough the early days were he wasn't even around for the first four years when Flag had a truly uphill battle for just getting to play - that VJ I bagged on for her Neo-republicanism has gone to the extent of praising bands that are today's equivalent of The Carpenters - this is a sure sign that there is a virtual conspiracy by some to bland out so-called alternative music to an extreme - and when Kris of Demoltion Derby sent me some music with a dutch language version of an old garage classic he was asking me if I thought that was a reasonable thing - if it translated - I thought it did - I can equitably access accented or fully foreign language versions of songs - *so* I was chagrined to see a review in AP that denigrated a group for being dutch - recalling Shocking Blue's ancient hit as an example that the Dutch can't rock convincingly - I guess it is OK to dis various Euro-ethnicities without sending up any PC flags - but if you want to hear me tell it I've yet to notice any ethnicity or nationality that is incapable of rocking! Now on to other miscellaneous stuff including me trying to clean up a few messes I've left in my wake - now you might remember me admitting there were just too many genre names popping up in the post-Rave under ground - *so* when I reviewed the latest **Scorn** I called it "hard trance" - then when I saw the ad I saw they were proudly calling it "ambient dub" - now I used to think I knew what Dub was - that tracks would fade in and out - but maybe that process is just used too subtly for me to detect - anyone wishing to enlighten me on various genres is encouraged to write - critics or whatever the fuck you'd call a diligent dilettante like me cant operate in a vacuum - I'd love to see an informed cross- section of readers give me one sentence definitions with two or three examples of every genre they can name - then I could cross-reference them and make a chart - or something - anyway - whatever the hell you call it Scorn are entrancing and a release that definitely provides the proper ambience for achieving relaxation unto sleep - Rod from **Spike and who does** Y records admits that the CD he advertised in Flip wasn't quite out yet then - but ought to be by the time you're reading this - Eric who was in **Treepeople** when I interviewed them is now playing bass in Spike - and they've added a second guitar - Y has released a couple of singles already - including one by a band called Softy that has Peter ex-**CoffinBreak**, Craig **ex-Swallow and Gruntruck,** and Mark Arm's wife all playing some heavy with a capital H stuff - Rod got to tour Europe as a utility player with **Sinister Six** this past summer - *so* that too ought to help clue you in that Y Records is yet another worthwhile label in Seattle helping make it the label capital of the US - still - and to go see Spike when they finally make it to LA to gig soon - I'm sure if Alison is reading this she'll get the hint and make sure they get on a happening bill! - Aaron from **The Probe** which might be out in 100 page plus form by the time you read this told me to sick Arlan on **Squat** - a SF female band - he sent me his letter on the back of a great new Crawford strip in which anyone who has read the recent exchange between Jello and Tim Yo in our pages ought to find amusement - wouldn't be surprised if it has appeared in our pages by the time this column has - now the big question is whether I'm on the verge of scoring an interview with **Lois Ayres,** the punk rockin' porn star - and if so whether I'll run the int in The Probe or in these hallowed pages — speaking of big news and these pages - I've got a **Powder Monkeys** interview lined up - they're in the studio working on a 2nd full-length release - due early next year - with an EP including their version of "I Thank You" (ZZ Top made it famous with their cover in some of our lifetimes) and a couple of live cuts and a couple of the ones they just recorded - coming soon (the cover cut was on the last **Lemon** zine 7") on, of course Dogmeat - what American label is gonna be the lucky one to get these guys on domestic!?! — Rich and Sandra of **Jackknife** have a little label out called Starfuck and they're putting out a single by Casting Couch's flagship band **Action Family** - believe it or not the man behind this label is also the man behind the nom de drum Tom Jones! - and he says that regardless of the amount of stuff going on in Portland and the amount of people still migrating to there he still worships only at the fount of **Dead Moon** much love to him for supplying a pic of his band prominently featuring Tütti(bass) and kicking me the pic of Tomoko of **Supersnazz** - So what is up with **God's Gift To God** - The Pope gave them his seal of approval and then Pat Hoed replaced Tony on bass and then I heard they broke up the day of a Boardner's show and now I hear it is merely a hiatus? - Somewhat related to my editorializing about poppunk and the commoditization of punk in general is my beef with the listener/buyers of the world cuz **Mad Dog 66** might be discontinuing the Pit's Bull label and just keeping the Demolition Derby label based on sales - the 4 song 7" with a Grey Spikes track is out and this new band called Electric Frankenstein is getting the biz being compared to every great punk band of our day - and I don't doubt it - but I'm stewing that a premiere noise band like **Splintered** had a hard time getting a gig in Holland - having to settle for a radio appearance - what appears to be happening is that while poppunk is doing real well all over more sophisticated older music enthusiasts are collecting all the garage punk and roots-oriented genres - and new music that is not overly familiar is having the hardest time staying afloat - so if you out there don't want me gunning for you in the next millennium you better place a lot of orders for the Pit's Bull stuff and in general search out stuff on **Dirter and PDCD** - not all new music is back as some post-rave or neo-goth trip - some stuff is more like a combo between druggy noise and industrial gone prog - in other words keep your damned ears open you dunderheads! - and to segue right into a mention of one of my favorite experiments in the boundaries of industrial and prog - the PO Box I gave out for EXP is no longer good — their 7" is out and to get it you can write the band at the practice pad 1623 Campus Rd. LA, CA - the label is Genocide and it is three songs on white vinyl and their unique instrumentation doesn't contain a tuba -it is a 7 foot steel cello that is the rarity - another address change is for Fia and **Blink** - in this case the street address went to a PO Box instead of the other

Clouds at Jacks Sugarshack. photo by Dawn Laureen

way around - *so* this is for the tree'd zinester from last *iss* Box 823. Miami Fla. 33243-0823 Yet another correction is solely a mistake on my part - I said that a comp of San Diego bands was out on the Tucson label **Gouramie** but they are just helping distribute it for the SD label **Blind Spot** who are actually on the third volume of the Staring At The Sun comps - but the two labels might be doing a split comp soon which means bands from both towns and neighboring areas ought to be thinking blatant localism - and I might as well mention that Gouramie is named after a type of tropical fish - thus explaining why the comp they have out is called Fish Sauce - and I've been informed that I would probably raise hell over **Hellraiser** if I'd heard them cuz they're like an Earl's Family Bombers with all the songs about cars - well that remains to be heard and I don't even drive but I did advise them to get a track over to our own Gus to maybe get the Flipside Car Comp to be more than a placeholder in the catalog - miracles do happen - **Grimblewedge** meanwhile will be on Westworld's Peyote Stompseries - and while we're still remotely on the subject the guy who does Blind Spot - Mr. Bart Mendoza plays in **The Shambles** and was in Manual Scan and SD garage heroes The Crawdaddies - and speaking of garage heroes - Fred Mills who has lived down the faux pas of once heading a U2 fanzine by years of toiling in the service of Aussie-rules rock is now a Tucson denizen and writing for their weekly entertainment rag - I wont be surprised if he ends up on that phenomenal radio station Tucson has - boy do I miss it in the wasteland of the Imperial Valley airwaves -hey - did anyone even notice the irony of the mini-feud between our Martin McMartin and Triple X exec Bruce Duff in the letter page (and no thanks to Martin for dubbing my feud a yawn!) - cuz McM has raved about the very group Bruce is a member of **Sister Goddamn** -and I hope they can kiss and make-up in time-for them to get on his comp -but regardless they'll have their own CD out tentatively called Folk Songs of the Spanish Inquisition soon - thanks go out to Bruce for the pic of Cradle of Thorns femme vox and direct service on their release - unfortunately cassettes are also being phased out there the way they have been on the Flipside label - yet another blunder on my part was attributing the Satan's Pimp label to the Bob Conrad presents network of poppunk where it hurts - just teasing Bob - anyway Bob calls his label the same thing as his zine, Second Guess - and another Reno band, Gob does the other label - a lot of the same bands/releases are available from either one - but they are separate entities - if I was King there'd not only be a band in every garage - but a label in every den! Satan's Pimp is actually at 1299 Ralston St. Reno, Nv. 89503 - Bob C. also has an interview with Tom Frank of The Baffler coming up in the next issue of his zine - you might remember my semi-respectful ridiculing of Frank's essay that not only failed to predict the summer of punk but fantasized that all real music lovers would never actually refer a good band to a major even if they took a job at the major to do just that I'm still waiting to see if I'll get a reply to some of the questions I asked him - not an interview just an epistle - but I did send Albini an actual interviews worth of questions - we'll see if he replies but at least we can look forward to his sterling production values on a **Pay The Man** record - but don't look for it on World Domination - I misreported the fact that EXP was on that label at the lead-out of my Rozz int - but now PTM isn't either - dirt to follow - maybe - Yea! Alex Blackout is back!! except now it is Alex de T. Chamise - yep - his new band in which he returns to guitar playing is called **The T-Shirts** and they are definitely just in the formative stages - mainly him and a drummer that was in a pre-Blackouts band called The Uncalled Four - Alex took a real swell tour across the USA even visiting the world's cheesiest museum - the "Elvis Lives" museum that is like something straight out of a Kem Nunn novel - his juices are revitalized and then some and while his head may be shaved and he is back with a bang he is more head than skin - trust me to keep you informed of his musical doings - and I know he'll be helping keep me informed - cuz he already put me up on that other Blackout I consider a personal friend and who is my righteous Studio City homeboy - drummer Matt - he did a gig with **Motorcycle Boy** - *so* lets hope that works out - and some other real good news is that there is a bootleg Raji's board tape of a Blackouts show floating around - I hope it is from the show where they did their Damned cover! - I heard back from my favorite "terrorist metal urban grind jazz core industrial label DCD - only problem is the mainman had to send my whole letter back cuz he couldn't read my writing - I'm sure the language barrier didn't help matters - not to mention my rather unique method of punctuating and structuring sentences - but in the meantime I will note that their distribution in America is thru Revolver and that there is a comp called Mortar that you should look for just for starters - my news from New Zealand is that two of the girls who were in **Stepford Five** are now in a band called **Snort** - if the trash and sleaze quotient is anything like the cut I raved about on the split single they did with **Teengenerate** then you know I'm gonna be a huge fan - and speaking of those guys - both them and **Supersnazz** are going to be covering songs by Canadian punk bands on an upcoming comp on **Lance Rock** of all Canadian classics - Martin's fave **The Smugglers** will be covering **The Pointed Sticks** (RIP Dimwit) and who knows what else is on here - but chances are I'll be reviewing it early in 95 - Mr. Lance Rock himself, aka Jack Tieleman stopped by here on his expedition - does the guy have a cool job or what - he gets to drive all over the US a couple times a year shopping for records to send to Au-Go-Go in Australia - he told me they have a comp of all Japanese bands coming soon - *so* those are two comps to anxiously await - Jack also told me about Jack O'Fire mutating into a band that should be coming up soon **called Lord High Fixes** -great name! He stopped in at a gig in Austin of bands that ought to be noted here since they are bubbling under the underground at the moment - **The Motards, The Satans, Son of Hercules** - take note of bands you might not hear about all over the place yet - though I hope I'm wrong - The Satans are teens and the Son of Hercules band is fronted by a guy who was there when the Pistols played Texas - but old or young there are always going to be fresh crops of bands kicking out the jams in sweaty little clubs and basements - and before i totally move on I forgot to mention that when I was noting the passing of Dimwit, that he once had a band called Rude Norton - and they originally did the "Tits on the Beach" song that appears on a BYO comp of Canadian bands done by DOA - now if I could only remember who Jack said was covering it on his comp! Don't forget I'm the guy who once claimed that if i had to pick just two nations to listen to bands from it would be Canada and Australia! - Hey - just wait till I get my hand.s on Rev. Norb's Max RnR col that says nudity ain't punk - you can bet he'll have an argument on his hands - cuz we all know nudecore rules - now whether or not I get him to defend his position right here in my column still remains to be seen - uhh - another error of mine ain't all my fault - I reported that **Boing-Boing** wasn't going to be on newsstands anymore - that you had to subscribe - well they changed their mind - the new iss has good little snippets on **Coil** (my kind of queer band as opposed to The Frogs or Pansy Division) and the **Beastie Boys** - or at least one of them who is on a Tibetans are the shit trip - I second that motion but what about the cover feature on "Dark Wave' the techno-ized goth resurrection - cuz the very club and its owners that get so-highly touted in the feature are the ones that AArt describes as attacking **Babyland** after verbal conflict just wasn't enough - obviously some people take Babyland very serious indeed! They were first described to me as a couple of nice guys who still ended up trashing the other bands equipment - this is some Ur-gig of the late 80's or something maybe '90 — and I also heard they had flame licking at the board of the last desert show - *so* even if Smith was impossible for me to take seriously as a frontman I thought I should say that their stuff really ain't all that bad and anyone who consistently fucks shit up can't be all bad either - I wonder if they were fans of Psi-Com cuz I noticed some Perry damage on the vocals on A Total Letdown. So if Al running the "Free Shane" postcard right next to the guy who sent its letter seems gratuitous and even cheesy let me say that Monsieur Mac actually is writing his own text on abolishing criminology - there really are people out there that think less punishment is more important than less crime - because one perpetuates the other in a manner that allows the biggest criminals to get away with their crimes - now if this sounds way out and my earlier quote of Bakunin's is eliciting too much "who dat" then how about **Gore Vidal** - probably the best historical novelist ever - the guy who tackles the congressional record and the library of congress to make sure that his history is probably more accurate than what you find in so-called textbooks - well he has a treatise out called **Decline and Fall of the American Empire** and here is a short quote from it I saw in the Left Bank Books Catalog - a great source for political books: "I do not accept the authority of any state...to forbid me,or anyone, the use of drugs, cigarettes, alcohol, sex with a consenting partner or, if one is a woman, the right to abortion. I take these rights to be absolute ~ should the few persist in their efforts to dominate the private lives of the many, I should recommend force as a means of changing their minds." - Now maybe some of you are familiar with the concept of applying the least amount of force necessary to be within the law to me my acts were the least amount of force - they were my absolute refusal to be dictated to in regards to my absolute right to use drugs - and if you don't think every financial institution in the country has managers that abrogate the rights of the depositors more than I did by extracting some "spare change" then you aren't paying attention - like the EXP flyer says - some people don't want to know what is going on around them. To close out here I'm gonna express more discontent an issue or two ago i was all happy because bands like **The Meanies and The Affected** had American releases - well now I'm pissed because they didn't do well enough - they didn't begin to get the recognition they deserve - let me put it like this - you know that tour going on with NOFX, Face To Face, and Ten Foot Pole(aka Scared Straight) well a similar tour with The Affected, The Powder Monkeys, and The Meanies could blow them away - in fact if Green Day, Bad Religion, and The Offspring were touring small halls as a triad those Aussie bands - all young bands brimming with poppunk their damn selves! could win that Band Royale too. This is not to disparage those more successful bands - but it is utterly ridiculous that if a bland poppunk band can go gold or platinum that a gutsy one can't do well enough to pay for the next record - and now that some of these guys in the successful bands are rich enough on a day to day basis not to be stressing like some hungrier than thou starving rock musician with his eye on the main chance I bet half of them would agree - not every one on the label would be making the claims that Smalley pulled last letter section - no dude - Epitaph bands don't rule - some of them are good, most are decent, but there are bands out there that could blow you away on your best day - and you fucking know it! But what is the old saying,,no one ever lost money underestimating the intelligence of the American consumer - I started out this issue trying to feel good about the summer of punk - trying to think that "the kids are alright" - but FUCKIT - if you're 15 or 50 and you don't think The Meanies kick ass you can eat me and choke on it!

Action Family, photo by Von Wilhelm



Sammy of Teengenerate and Tomoko of Supersnazz
photo by Katz (Japan)

Black To Comm 'zine - 714 Shady Ave., Sharon, PA 16146
Casting Couch Records - PO Box 4371, Portland, OR 97208-4371
Andrea 'Enthal - PO Box 4904, Panorama City, CA 91412 & Geneven@krwan.Com
Y Records - 704 Warren Ave. N., Seattle, WA 98109
Mad Dog 66 Empire - Tervuursesteenweg, LH, Perk, Belgium
P.D.C.D. Records - Kernerstr. 15, D-71543, Wustenrot, Germany
Lance Rock Records - 1233 College Dr., Nanaimo, B.C. V9R 5Z5, Canada
Pep Girlz - PO Box 20801, NYC, NY 10009
Gouramie Records - PO Box 856, Tucson, AZ 85702
UHCK c/o Tim Rundall, Basement 23, Powis Square, Brighton, BN1 3HG, U.K.
Another Fine Mess c/o Bowy, Schepenhuistraat 66, B-8510 Rollegemt, Belgium
The Probe 'zine - PO Box 5068, Pleasanton, CA 94566
Boing-Boing 'zine - 150 Fourth St. #650, S.F., CA 94103
Superdope - 520 S. Frederick St. Box 33, S.F., CA 94117
Snort - c/o 425 Marine Parade, South Brighton, Christchurch, New Zeland

Photos: This time around there ought to be most or all of the following plus more unbeknownst to even me since Al and Arlan are adding appropriate material - first off I'll mention that due to some of the transgenderal issues in Pep Girls I'm wondering if the photo Siobhan sent in we're running is of her - I'm investigating - but in the meantime the exhortation to lick the titties makes it a winner Dawn Laureen who was (is?) doing Dert contributed some stuff - a pic of **Australia's Clouds** - the band who Louise's comments about in a review in her zine **Lemon** caused quite a controversy - she said they sounded liked they needed to be raped - and even though she is a woman herself and thus ought to have the same right to off-handedly make a remark like that the way blacks can use the n word without flack she had to hear about it for months afterwards - and Dawn provided the photo of the unnamed git player of NYC band Fur - We should have head shots of Tamera of Cradle of Thorns (see my review of their release this iss) and Joanne & Reta of both Snort and Stepford Five - a photo of Sammy of Teengenerate and Tomoko of Supersnazz shot at Garageshock I think one of the Action Family with Tutti - one of Charmain of Penny Dreadfuls -one of Melissa on the balcony of Probe mansion in San Leandro - what a view - and if you can't make that out in this repro then at least Melissa should be something to gaze at - maybe another Envy The Dead collage - something on Jackknife by Arlan - and who knows what else — like me and Jack here at Calipatria haha - Gulag Central, Imperial County and that is about all I have to say besides you can get back at me by mail at:

Shane Williams J-09243, B-4-223, PO Box 5002, Calipatria, Ca. 90023-5002

If you are interested in sending me review material of musical nature then you have to write a letter first - zines can come direct no sweat from the publisher or distributor but use the zine name in address - and letters, photos, written promo, clippings, and loose pages of publications/xerox copies can come direct from anyone - readers know what I'm looking for. Take it sleazy all and I hope the holidays helped you celebrate the ascencion of crimecore and nudecore into the pantheon of the all time 'cores!!

Contacts:

Jungle & Sisubeat 'zines/rakarodeo radio/gaga goodies records all c/o Room Service, PO Box 47, 13211, HLM, Finland
Ben Is Dead 'zine - PO Box 3166, LA, CA 90028
Outer Shell c/o Roy Harper, 9807 61st Lane N., Pinella Park, FL 34166-3131
Muckraker - PO Box 2571, Minneapolis, MN 55402-2571
Struggle To Be Human: Crime, criminology and anarchism by Tifft and Sullivan (c) 1980
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MEDIA BLITZ!
Tape

FLIPSIDE REVIEW BY DEAD ED:

Give me a stage for diving and a pit to thrash. These guys smoke! Four song demo, very well done production, not to mention kick ass tunes. The first, self titled, song sums up the way I also feel about the media. The music is hardcore punk rock with a hint of nasty jagged edge metal. Their third song, "Crankface", tells it like it is crankin' it up. "Pelican Bay"'s music is slightly reminiscent of the Pistols "Sub-Mission". All in all a damn great tape?-Dedd-Ed

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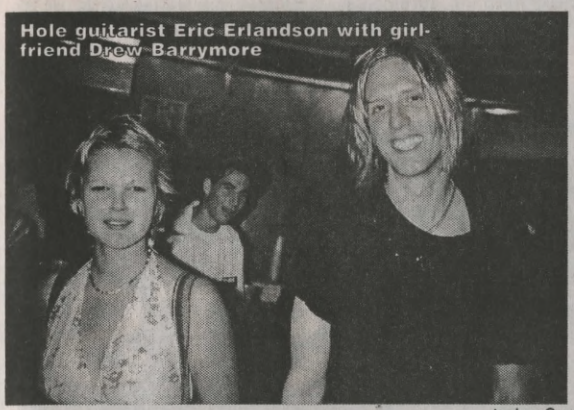
BOBISMS

Was She Asking For It?

So even though I bitched about huge shows last issue of course you know that I attended **Hole's** gig at the Hollywood Palladium. (Hey, as long as there's beer and I don't have to stand in the hot sun, I can be agreeable.) And yeah there were typical hassels getting in. The frenzied media circus outside the parking lot was an even bigger freakshow than Jim Rose could ever put together. Some guy was actually selling family snapshots of Kurt, Courtney and Francis Bean and creepier than that was the Entertainment Tonight cameras scanning the line for Courtney wannabes in babydoll dresses! And then there was the unbearably long and slow moving line into the venue and the brutally thorough body searches that preceded entrance to the show. Someone must have been expecting an assasination attempt on Courtney Love 'cause security was being pretty damn picky about what they were letting into the show. Items that patrons were prohibited from bringing into the venue that night included key chains and wallet chains, pens and pencils, stickers of any kind and gum!

Courtney Love and Danny DeVito share a smoke at the Palladium

And the show inside The Palladium was pretty good too. Unfortunately I missed Chicago's **Veruca Salt** 'cause of all the bullshit outside but **Hole's** set alleviated my disappointment. Melissa Auf Der Maur is a fit replacement for the late Kristin Pfaf and the band's performance didn't take a backseat to Courtney Love's charisma. In the course of the evening Courtney offered up a toast to **The Nymphs** ("Do you remember **The Nymphs**?"), mentioned her former husband, **Leaving Trains** founder Falling James Moreland (after accosting a Trent Reznor look- alike!), thanked Flipside for her nose job (See Flipside #77 for the details about that.), covered a **Duran Duran** song ("Hungry Like The Wolf") and the Leadbelly song **Nirvana** covered on the "Live Unplugged" album. And of course the most contraversial action of the evening was the unveiling of Courtney Love's (reportedly) augmented boobs. Between the end of **Hole's** set and the encore Courtney changed from the white dress she had been wearing into a black slip. Following the encore she stage dived twice and during the second stage dive her slip was pulled down and her new improved mammories were laid bare for all to see. Apparently this has happened all throughout the U.S. leg of the "Live Through This" tour and so far I haven't read any press that even insinuates that the male audience members who pull on Courtney's clothes are being a bit rude. Now I'm only guessing here but I get the feeling that the whole point of this is to illustrate that just because a girl stage dives it doesn't necessarily mean that she wants to be stripped. After all, Mark Arm manages to stage dive and emerge from the pit fully clothed somehow. But then what the hell do I know? And incidently, her breasts were nice.



Hole guitarist Eric Erlandson with girlfriend Drew Barrymore

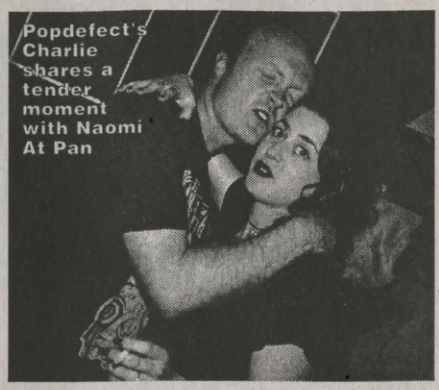
The Smears at Toes Tavern

And speaking of **The Nymphs**, word has it that Inger Lorre has reteamed with ex-**Nymphs/Hangmen/Leaving Trains/Piss Factory** guitarist Bobby Beltower in a new band called **Motel Shootout**. No news about what they sound like, but hopefully they'll send us tapes and will be peeing on a record executive's desk near you!

The club scene has been rather stagnant lately but the party scene has certainly picked up. Naomi from Slash Records and Fizz held her birthday party at Pan recently and the cream of Silverlake's underground rock scenesters showed up including members of **Popdefect, Abe Lincoln Story, W.A.C.O, Black Angel's Death Song** and those wacky Punkrock House people. The late afternoon's entertainment included sets from **Possum Dixon's** Rob Zabrecky, **Lutefisk** and a surprise set from **Beck**. This party was so good that I literally had to drag Gus Hudson out of there when it was time for us to leave. We had to split to a party in Norwalk in order to catch the debut gig of **Mercury 9**, a band that features Flipside's own Stf on bass.

Johnny Anus of **Anus The Menace** celebrated his birthday with a backyard bash that featured sets by **Anus** and **Popdefect. Anus The Menace** are one of the most overlooked punk bands in L.A. and one of the highlights of their set is watching drummer Phil Colon who plays trumpet while he drums. **Anus The Menace** have a sparkling track on the upcoming Martin McMartin compilation entitled (No kidding!) "Rock 'n Fuckin' Roll, Dude". **Popdefect**, being the low mantenance band that they are played a brilliant backyard set. Kim Lipot, a hair stylist at Perry Annino Salon cut hair while the bands performed and it turned into a real party. **Popdefect** guitarist Alan Anderson had his hair worked on while **Anus The Menace** played and I got mine cut during **Popdefect's** set.

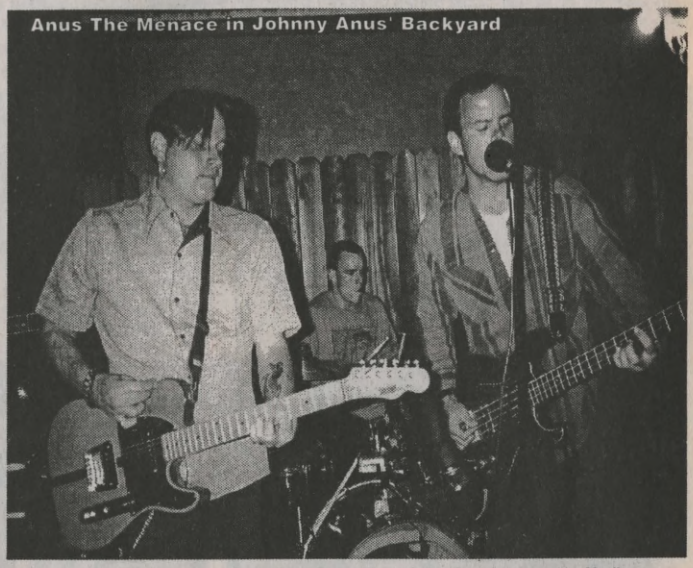
All three members of **Popdefect** showed up in the audience for **The Smears** show at Toe's Tavern that also featured **Cheeseburger, Outside Inside** and **Black Angel's Deathsong**. As much as I've raved about The Smears on these pages I guess it's a good thing that both of their L.A. shows were amazing otherwise I would have looked pretty stupid. They made a lot of new fans while they were here and they even found time to record songs for an upcoming 10 inch on Hell Yeah!.



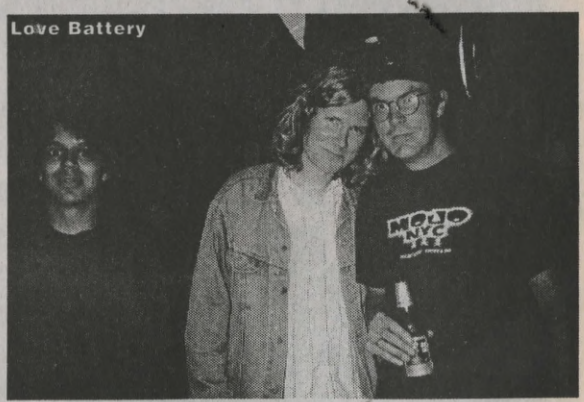
Popdefect's Charlie shares a tender moment with Naomi At Pan

Also at The Smears Toe's Tavern show was Ron Nine of the Seattle band **Love Battery** who was in town to mix their major label debut. **Love Battery's** trio of Subpop albums were under rated classics that got lost in the grunge haze and hopefully their Polygram release due in February will change all of that.

And speaking of Seattle bands, **The Fallouts** have a CD and a 7 inch (Both called "Sleep") out now on Super Electro Sound Recordings. Super Electro is the tiny label owned by **Mudhoney** guitarist Steve Turner and in case you didn't know already The **Fallouts** have releases on Estrus and cuts on a bunch of compilations that are worth seeking out. It's also worth noting that Super Electro are accumulating an impressive number of releases from an ever- growing roster of cool bands. Along with **The Fallouts** and **Thee Headcoats** releases expect 7 inch singles from **Flop** and **Mudhoney** on Super Electro in the near future.



Anus The Menace in Johnny Anus' Backyard



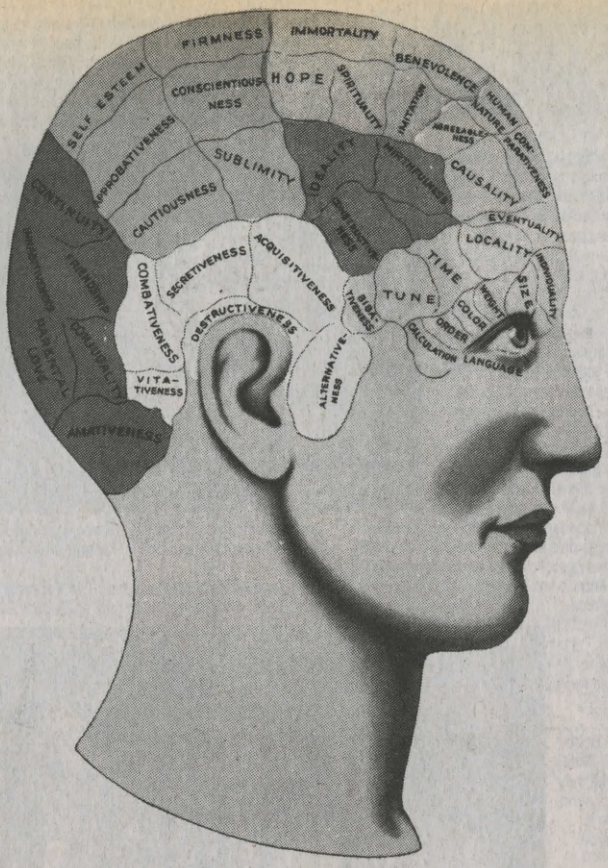
Love Battery

Special thanks to Kim Lipot (Again!) for the haircut.

And one final warning: Beware the toil- ing midget, for she is the harbinger of death!

See Ya next issue!

- Bob Cantu



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It's the return of lazy old me with nothing really new to say, but that next year will be awesome, spine- tingling, ever-awakening, eye- opening, incredibly earth- shattering and amazing both in the music world and in world wide events. Just you watch!

Onward to other things - my favorite things of 1994:

(In No Particular Order, kiddies)

"PULP FICTION" movie and soundtrack LP/CD (the genius of both Quentin Tarantino and Harvey Keitel continues)

MELVINS - "Stoner Witch" LP (their 2nd platter on Atlantic)

HOLE - "Live Through This" CD (an excellent album despite what others think of it)

RUDIMENTARY PENI reissues on CD (the most amazing and underrated punk rock band of all time reissued on CD - "The E.P.'s of R.P.", "Death Church" and "Cacophony" - even Albini agrees with me on this one!)

NIRVANA - "Unplugged In New York" LP/CD (It showed another side of Nirvana and especially of Kurt Cobain. Legendary.)

NIRVANA - "Live! Tonight! Sold Out!" video (Brutally hiliarious at times and amazingly put together by the genius of Kurt Cobain and finished by his Chris and Dave.)

LUTEFISK (LA band) (The most important band of the year and one of the best bands to come out of L.A. since the punk era.)

THE ABE LINCOLN STORY (LA band) (The Genius of Steve Moramarco and his amazingly musically diverse group. Great songs. Great melodies. Watch out for 1995!)

THE 99TH FUCK YOU (LA Band) (Up and comers with attitude, wit and musical skills to boot that remind me of a much earlier Clash mixed with weird changes. Billy, Evan and Scott will take over in 1995!)

THE JON SPENCER BLUES EXPLOSION - "Orange" CD & Live (God bless Jon Spencer and gang with some of the most exciting moments for me of 1994.)

PIZZACTO FIVE - "Made In The USA" CD (I really got turned on to this recently at a party after I played Don Ho and realized what extreme insane geniuses they are and how great it is to listen to them while drinking Bass Ale...Ahhhhhhh!!!!)

POP DEFECT (a very drunk L.A. band) (`Nuff said!)

WALDO THE DOG- FACED BOY (L.A. band) (They played one show in L.A. which was amazing and Devin, the boy wonder bass player, got me a job. I love you, Devin!)

THE SUGARPLASTIC (L.A. band) (This three piece put out a couple of things [a box set of 7- inchers to name one] this year and got signed to DGC at the end of the year! Justice, I say!)

SHUDDER TO THINK (that strange out- there band) (Strangely bizzare four- piece with soprano lead singer which reminds me of Jack Bruce of Cream fronting a way out of control experimental noise band! Awesome!)

SEBADOH (ever makes me cry)(Band that got me so stoned that I couldn't perform a decent interview released "Bakesale" - a fantastic album.)

THE GO ZONE (radio show on 89.9 KCRW) (Hosted by Beth Halper who plays some of the most diverse and entertaining music over the airwaves. Everything from that rare 7- inch by Noise Addict to the latest LP by Johnny Cash to that crazy B- side from Beck are played on this show. At press time it's on from 9PM to 12AM on Saturdays and Sundays.)

BECK (Who? Released three albums, three E.P.'s, some compilation cuts and a couple of singles so far in 1994. Not bad. Incredible songwriter and still the same nice guy he's always been.)

If I've left something off the list that I really like it's not because I didn't like, but because I can't remember at this moment.

That's it for this issue. If you have any suggestions for interviews, want to yell at me or just want to hang out and chat, then please e- mail me at CAKEFLIP@aol.com, okay?

Seeya!

Love,

CAKE

THREADING THROUGH THRASHEAD'S THOUGHTS

This is the first column I've written in probably over a year. Why, I don't know, I guess it just happens. Now to answer my critics. As for my lateness on the record reviews and other wise, I'll admit I get pretty flaky sometimes, but I'm working on that. Sorry to any parties who I might have been irritated with that. I also work a shitload of hours at this record store, Green Hell, in Hollywood, which accounts for a lot of my time. Let's face it after a 12+ hour day, the last thing I want to do is sit in front of a computer and type until my eyes cross, but I do it. Now I just have to be more prompt at doing my stuff and getting it in. I'm trying. I've got the attention span of swiss cheese, basically I don't. As for the record reviews, some people have given me shit for writing short one line reviews. Well you try listening to 100+ records that all sound the same in one way or another, and think of something creative to say about all of them, it's not easy. If you feel the review I gave is mediocre, well then maybe your record was mediocre, think about that. Getting on with the year in review. My favorite releases: Varning For Punk 3CD comp., the Drop Dead CD, Disrupt "Unrest" CD, Luzifers Mob 10 song 7" and comp tracks, anything by Merzbow, Hammerhead "Into The Vortex" CD, Assuck "Anticapital" CD, any Man Is The Bastard, any Death Side, Chaos UK, any Man Or Astroman, Masonna, and a whole variety of thrash and noise bands from Japan, and lots of Surf tunage. Live, the best bands I've seen this year have been: Man Or Astroman, Masonna, Solmania, Hammerhead, Fastbacks, Slug, Ruins, Omoide Hatoba, and more recently 7 Seconds actually played a killer gig, RF7, and Teen Angels rock incredibly hard. Pop wise the coolest bands this year for me were: Magpie, Possum Dixon, Pop Defect, and the Fastbacks. This was the year that "punk" was taken away from the punks and force fed to the mainstream public of morons via MTV and radio stations like KROQ out here. For those of you like myself, who have this strong urge to vomit at the sight of these idiots, don't worry in about two years another stupid fad will come along and take most of these sub- level intelligent assholes with it. Until then were just going to have to grin and bear it, watching these imbeciles completely destroy what we've hanging on to for years. I hate even calling myself a "punk" anymore because these idiots make me fucking sick. It's kind of funny that the type of people that would have kicked my head in 10 years ago in high school, are listening to punk now, I not surprised. These morons destroy everything they get their hands on, then go on to the next thing. Plus the weasely major labels finally figured out that there was a profit to be made, fuck them all. Maybe one day a disease will be made that will kill of all the stupid people on the face of the earth, that would be nice. Until next time, crappy new year, and later.

-- Mike Thrashead

Mycho Psycho - Rosemarys Billygoat
photo by Katz

Felix - RF7
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Harmful If Swallowed
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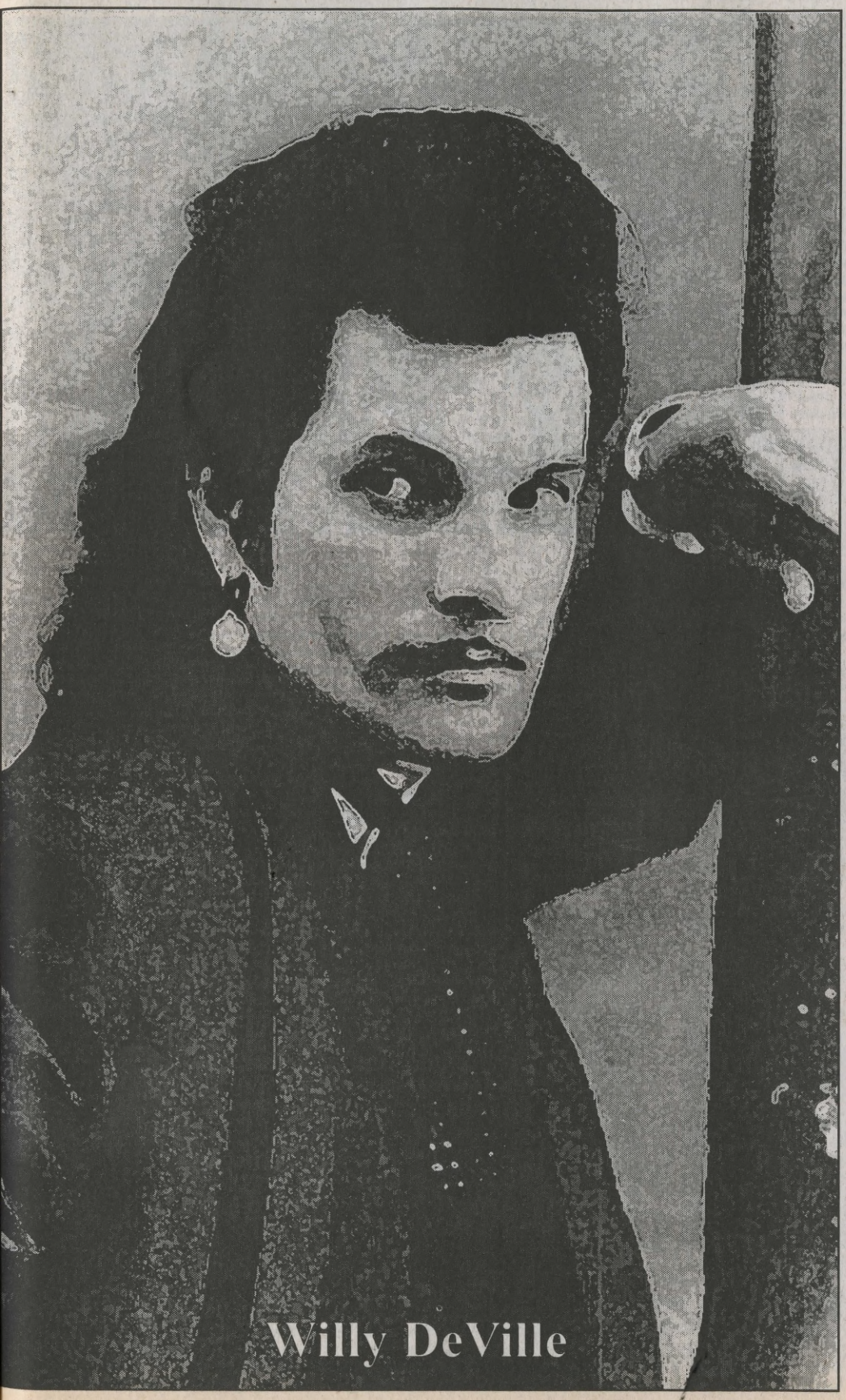


Willy DeVille

'Live At CBGB's'

was a truly radical record. Musically there had never been anything like it. During a time when ELO and Wings were smothering the airwaves, this album hit the streets with stripped-down, superenergized new sounds. Probably intended as nothing more than a local NY release, with a promotional tie-in to the club, this thing caused shockwaves worldwide. When it was released in 1976, it sent a bolt like white lightning through the underground into hipper rockers, writers, spunky record stores, and art school weirdos everywhere. Even though it wasn't punk rock per se, this album was one of three things - the other two being the Ramones and the Patti Smith Group - that conceived punk rock in America. It was magic. There was a tangible excitement to the record; it was the kind of thing people were compelled to try to turn their friends on to. It was so - cool. You didn't know about it, you hadn't fucking heard it, unless you were cool. Better yet, getting into this album could MAKE you cool. Speaking of cool:

one of the bands featured on that groundbreaking release was MINK DeVILLE. Like most of the others on that album, they would not go on to quite fit into the "punk" category; they were more of a badass, gritty, R&B-laced band fronted by a genuinely streetwise singer/writer, WILLY DeVILLE. Willy also played some deadly slide guitar. Elements of Lou Reed, Van Morrison, and the gods of the blues were certainly in Willy's voice; but make no mistake, MINK DeVILLE were stylists unto themselves.

Willy's songs, while tough, echoed of another era, like a faded photograph; more romantic than the ugly me-decade scene unfolding in the '70s. He painted West Side Story-esque images of triumphs, tenements, back rooms and sexy mamacitas, melded with the gnarly tenderness of a thorny rose. SPANISH HARLEM! Willy must've soaked up Ben E. King and the Drifters the way the blank generation was weaned on the Stooges and the Dolls.

One year later, at CBGB's: Paul Grant (ex-Bomp editor) recollects: "It was 1977, and New York was going haywire over punk rock, the New Wave, the whole Richard Hell torn shirt thing. Willy DeVille walks out onstage in a sharkskin suit, snakeskin boots, slicked hair, with a cigarette. He looked like like a Spanish cha-cha man. That night he had an all-black backing band, the Immortals. He did this fucking intense Latin R&B/rock stuff, then walked off. It was amazing. Everybody was left gaping, open-mouthed. I'm still not over it."

I remember seeing Mink/Willy for the first time in 1978 at Winterland in 'Frisco. The Stiffs tour had chosen him to open up. While the roadies were setting up, I noticed they laid a square of carpet at the base of the mikestand. Sure enough, halfway through Mink's set, Willy dropped to his knees to punctuate an anguished romantic ballad. My wise-ass college buddies and I laughed and trashed it all the way home; but now in my old school age, I understand. Oh yeah.

Willy dissolved Mink DeVille in 1985 and has gone solo since. After CBGB's he's done a string of albums; never compromising, never selling out. The newest, Backstreets Of Desire, reeks musically of New Orleans, where Willy's been staying the past few years. It was put out by Rhino, who call Willy DeVille "one of the better schmoes around". One song on the album is dedicated to Johnny Thunders. Willy was the last of Thunders' friends to see him alive.

This guy's got more punk in his little finger than whoever's opening at Hell's Gate this Wednesday. You can drop to your knees for me anytime, baby.

- - Carmen Ghia

THE GEEK WITHIN

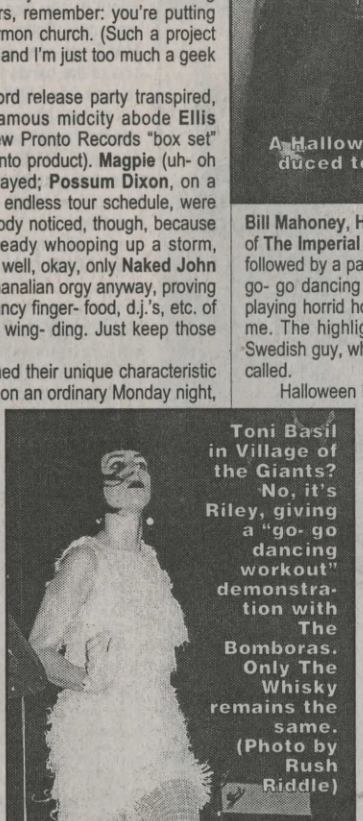
Note: I'm such a geek that I actually misspelled the name of the lead singer of one of my own bands last month. ***Debbie Diamond*** *apparently changed the spelling of her first name to avoid confusion with a certain semi- well- known porno star; she prefers the English spelling of her last name to the original French spelling because "everyone spells it and pronounces it that way already". Good thinking - - I should've changed the spelling of my first name to "Gwen" years ago!*

"Next time I'm on the garbage heap/ I'm gonna look before I leap/ I guess I'm just No Good At Love!" The new Wonderboy album *Abbey Road To Ruin* is filled with definitive dysfunctional relationship & breakup anthems such as this one, and this geek- gal highly recommends it as a post- breakup salve. Frontman Robbie Rist has been playing immaculate power pop in the tradition of The Sweet, The Babys, and most of all Cheap Trick, for over half his life, but he still gets called "Cousin Oliver". Well, hopefully this, the band's second full-length CD, will change all that. The record release was celebrated at **Club Lingerie** in early October. Their live set closed with a killer cover of "Down By The Lazy River", but before you geek- chic indie entrepreneurs get any smart ideas about doing a compilation of Osmonds covers, remember: you're putting money in the pockets of the Mormon church. (Such a project has probably been done already, and I'm just too much a geek to have heard about it.)

On October 8, another record release party transpired, this one at **Rush Riddle**'s infamous midcity abode **Ellis Island**, for **Liquor Cabinet**'s new Pronto Records "box set" (three 7" singles, a standard Pronto product). **Magpie** (uh- oh ... self- promotion alert!) also played; **Possum Dixon**, on a short break from their seemingly endless tour schedule, were supposed to play but didn't. Nobody noticed, though, because by that time everybody was already whooping up a storm, drunk, screaming, and naked - - well, okay, only **Naked John** was naked, but it felt like a Bacchanalian orgy anyway, proving that Rush doesn't need all that fancy finger- food, d.j.'s, etc. of parties past to have a righteous wing- ding. Just keep those cheap beers a- flowin'!

The Possum babes maintained their unique characteristic humility with a set at **Hell's Gate** on an ordinary Monday night, and boy, if they haven't become *thee* amazing live band of the decade! Also on the bill was **Velouria**, a new all- bespectacled pop- rock power trio, and **Lunchbox**, a band I meant to see but, in true *Flipside* tradition, missed. I left early to catch **Lava Diva** at **The Whisky**, another FREE show, but *I missed them too*! (Have I earned my press-cards yet, Al?)

Since Rush and Ellis Island were all partied out by mid-month, the usual Halloween soiree was skipped this year. So what to do, especially when Halloween is on a Monday and you don't know if you're supposed to celebrate it then, the Saturday night before, the entire weekend before, or all three continuously? Well, that Friday was the **Bed of Eyes** record release party at **8121**, the **Coconut Teaszer**'s basement. **Chelsea** played her last show with them, but I have a feeling her days of rocking are not over; after all, a PhD didn't hurt **Greg Graffin**'s music career any! Bed of Eyes' new bassist's name is truly and actually **Natalie Wood**. (Not to be confused with the star of *West Side Story, Gypsy,* and *Rebel Without a Cause* - - she's dead.)



Toni Basil in Village of the Giants? No, it's Riley, giving a "go- go dancing workout" demonstration with The Bomboras. Only The Whisky remains the same. (Photo by Rush Riddle)

That Saturday, I just squeaked into the **Cacophony Society**'s **haunted house** in midtown before they closed their weekend- long exhibit/ tour. A DIY Disneyland exhibit as reinterpreted by Herschell Gordon Lewis by way of Jean- Luc Goddard, it was fucking hilarious, and included incognito appearances by **Asswipe** and **Wussy** the respective **Klowns**, **Bill Mahoney**, **Howard** from **Don Knotts Overdrive**, and most of **The Imperial Butt Wizards**, blow- torches and all. This was followed by a party behind the apartment complex inhabited by go- go dancing CUT- FOOT queen **Riley**, but the host was playing horrid horrid disco music, which is too geeky even for me. The highlight of that event was meeting a really cute Swedish guy, who took my phone number and of course never called.

A Halloween brush with greatness (L to R): Traci Lords and Perry Farrell are introduced to Gwynne- Courtney morph and "Kurt" by Electra Records' Jane Bainter. (Photo by Arlan Helm)

Halloween is the only holiday I like, because I can cease being a geek for a day and become someone else. This year, I dressed as the original "Retard Girl" herself. I already had the wig, since I'd gone as "**Courtney**" two years earlier, heavy with child (pillow), and my then-sweetie had been a pink- wigged you- know-who. This year, the fact that not only didn't she completely fall apart after last Spring's tragedies, but kept on forging ahead 'til she became a Superstar, has actually served as an inspiration to me in the weeks following some personal losses of my own. (In other words, I've become a Courtney- groupie just like the other *Flipside* columnists! Eek! I guess it's contagious.) I can't say my own problems have been quite as *grand- scale* traumatic as hers, but on the other hand, I don't have the superfluous creature comforts of massive success, money, around-the- world airfare with Lollapalooza, beaux- in-waiting, cosmetic surgery, luxury health farms, or great drugs. I mean, *People* magazine claimed Kurt's Overdose Italian- Style pumped up sixty of Courtney's Rohypnols, "a powerful prescription tranquilizer". Where the hell did she get *sixty* Rohypnols? I can't even get *one*! My doctor couldn't find it in his PDR, and even my pharmacist had never heard of it. (Anyone who knows the answer to this can, of course, get in touch with me through the magazine ... or at least through Shane, he might like to know too ... and he doesn't exactly have to worry about getting busted! ... Have you noticed that when I start writing *about* Shane, I start writing *like* Shane ... ?)

Wonderboy. Robbie Rist is the one with the geeky Explorer.

In addition to the wig, I got the "Courtney dress" free when **The Negro Problem** (self- promo #2!) played at the **Fairfax High School parking lot swap meet** the preceding Sunday afternoon with **Abe Lincoln Story** and **The 99th Fuck You**. **Steve Moramarco**'s neighbor was one of the main dealers, and paid us all in free used clothes, knowing what fashion seekers the whole lot of us are. Post- swap brought me to **Tequila Mockingbird**'s backyard weenie roast at **Boardner's**, featuring **W.A.C.O.** (Wildstares Acoustic Chamber Orchestra) and **The Radar Brothers** (featuring former members of **Cement**). This new $3 "club" - - try to ignore the pretentious Hollywood trendoid bar behind which it's set up - - seems to be getting overlooked, and that's a shame, because now it's getting too damn cold out to really enjoy outdoor venues.

So Halloween proper brought me to **the Whisky** (another FREE show), to see Lunchbox, but I missed them *again*! However, I was comforted by a holiday brush with greatness, in the form of (newer) **John Waters** film regular **Traci Lords**, and her date **Perry Farrell**. But before Perry could fully reprimand me for my costume being in bad taste, particularly my "date" the "Deaddy bear" (note: if you don't understand this reference to Courtney's [alleged] somewhat original approach to

coping with grief, check out the recent **Evan Dando** interview in *Interview*. You read it *there* first!), we noticed another "Courtney" in the room, leading *her* "Kurt" -- a tiny little girl in drag, couldn't have been over 5'3" -- around on a leash. The other "Courtney"'s wig was too long and curly, though; I told her, "You're not Courtney; you're **Kat** from **Babes in Toyland**. *And I want my dress back!*"

The Pennydreadfuls played, and they have improved a lot since the last time I saw them -- which was, admittedly, well over a year ago. **Woodpussy** were on next, but they weren't naked, so we rushed down to Club Lingerie to catch **Baby Lemonade**, another band I'd repeatedly missed. But, alas, they'd left the club already, claiming the bill, overbooked with unknown bands that sounded lame, had run too late. And who could blame them, as it was near- empty in there. Strange that with so many FREE shows around, there weren't too many people out -- except, of course, on Santa Monica Blvd., where the annual drag queen parade was absolutely mobbed, as usual. And of course, everybody there is already "out"!

Two nights later, I was invited to check out a New Yawk double whammy with **D Generation** and **Clowns for Progress** at **the Viper Room**, FREE admission if you dressed in sleepwear. D Generation were way too stuck in the late- '80s **New York Dolls**- revivalist bag for my taste -- bleccchhh! Get *over* it already! -- but the Clowns had a lot of guts just for playing, walking around, and even hitting on chicks [note to militant feminists: *Some* women *are* "chicks", and a lot of them hang out at The Viper Room] while wearing full clown makeup and pastel polyester tuxedos all night, and probably every night. Their music was unobtrusive Clash- type Classic Punk, and they freely handed out singles, videos, and even their own comic book.

D Generation did a "record release" gig the next night, but I instead chose to see **Cheeseburger** at **Bob's Frolic Room III**. Bob's has a surprisingly decent PA system, and I could actually hear **Edwin**'s lyrics for a change. They are inane and hysterical, especially the song about wetting himself, where he demonstrates by upending a beer bottle into his front pants pocket.

Speaking of fashionably disgusting stage antics, The Negro Problem (Self- promo # ... uh, I've lost count) and Abe Lincoln Story did a **Blue Saloon** gig with **Scratch Bongowax**, a pop- punk band from the 805 area code whose singer appears to throw up on stage, but *I* think he actually just chews up food and then spits it out, hurl- style, on the floor. (Like it's that much less gross either way.) This time it was just string cheese, but I've heard in the past it's been whole burritos. We had to play *after* them, but they were nice about it and wiped up the mess before we set up.

The messiest band of them all, The Imperial Butt Wizards, made a rare appearance -- it's so time- consuming to procure all those explosives, you know -- at **Al's Bar**, with Bay Area geek- rock veterans **Three Day Stubble** opening. (*Nobody* will play *after* the Butt Wizards.) Someone told me **Don Bolles**, incognito, is their drummer now, which might partially explain why they remind me of **The Residents**.

Now You See It, Now You Don't, Now You See It Again dept.: When **the Hong Kong Cafe** re- closed its doors to booker **Jason**, and apparently the rest of the world as well, he took his business to **the Las Palmas Theater**, where bands get to load in through *exactly the same alley as* ***The Masque***! But when a few shows there were cancelled at the very, very last minute, it looked like the venue's gig was up, so to speak. However, *more* recently it's reopened its doors for a bunch of big, old hardcore bands. "I think Jason was afraid those [cancelled] bands wouldn't draw enough," claimed a source whose band had played one of the first shows there. "That guy that runs the place is a total weenie," said the frontwoman of one of the cancelled bands. "And a whole bunch of kids turned out to see us, too!," she added. So *there*.

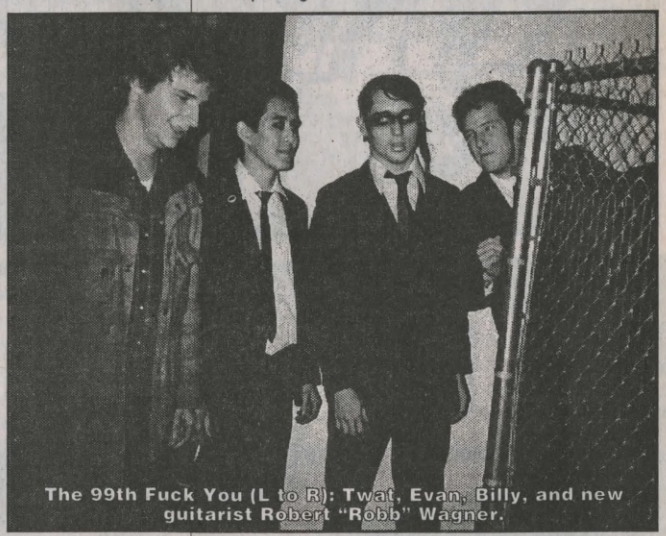
Another theatre, **the Morgan-Wixson** in Santa Monica, was host to the pop- geek wet dream of the century: a **Brian Wilson** tribute, featuring performances by (in alphabetical order) **Andrew**, Baby Lemonade, **Cockeyed Ghost** (another noteworthy *Popkid Jubilee* band), **Daisy Chain** (who now have ex- **Plimsoul Eddie Munoz** on guitar), former **Rails** frontman and most excellent singer-songwriter **Darryl Jensen**, **The Haves**, **Jim Mills** from the **Atom Smashers** (not to be confused with Jim Miller from Black Angel's Death Song), **Seven Deadly Five**, **The Wondermints**, and more, more, more! **Victoria Williams** was the secret, unannounced surprise guest; "Actual" **Rodney Bingenheimer** (who else?) introduced the big **Beach Boy** himself. As if that wasn't enough, **Alex Chilton** gave an impromptu performance, intimidating audience members **Teenage Fanclub** out of doing one themselves!

Out- starstudded but not to be overlooked was the *other* tribute gig, this one hailing the release of the **Bee Gees** covers CD *Melody Fair* at Club Lingerie. I heard Baby Lemonade, **Jigsaw Scene** (who put both album and show together), **Carolynne Edwards**, **Insect Surfers**, and **Dramarama's John Eavesdale** were all wonderful, but it unfortunately coincided with **They Might Be Giants**' concert, and how could I call myself a True Geek if I missed *that*?

Tips on how to get out of a rehearsal to see someone else's show: get your band booked on the bill. This is how The Negro Problem (yeah, yeah ...) wound up playing with **The Wondermints** (the band so nice I boldfaced them twice!) at the Whisky. The 'mints brought a horn player onstage and swore up and down they were going to play the *Casino Royale* theme, one of my all-time faves, but wound up running out of time. **Peter** from **Big Drag** says he used to play it with his old band **Veg- X**, but "everyone just kinda looked at us funny and went 'Huh?'" I guess it loses something in the translation without the brass, Tijuana or otherwise.

This show, which also included **Cherry Llama** and **Spocks's Beard**, was originally supposed to be headlined by Poindexter- pop princes The Sugarplastic, but they cancelled. A citywide search for a new (co)- headliner was looking pretty grim, until Riley suggested 60's surf- instrumental perfectionists **The Bomboras**, who more or less saved the day. **Pam** has left the band to be a full- time **Neptuna**; former Fink Andy Rasmussen is their new bassist. But not to despair, all you GBG's: there's still a girl in the band, technically, as Riley's been go- go dancing at all their shows.

At this show, I out- geeked myself and joined her, even though I frug like Fred Flintstone and even though it meant missing the **Rubyfish** record release party at **Pan** the same night. I saw Rubyfish at **Cafe Largo** later in the month, however, where I bought a copy of their 45 "Mr. Toad" b/w "Mr. Sun" (*not* the Bobby Sherman song) on Lime Green Vinyl records, which is pressed on -- surprise! -- lime green vinyl. And once again, Rubyfish bassist **Derrick Anderson** has had to change the name of his other band, the one he fronts, known last issue as **"The Vivians"**. After endless brainstorming, suggestions, and even a "name this band" contest at a gig, he has settled on -- surprise again! -- **The Andersons**.



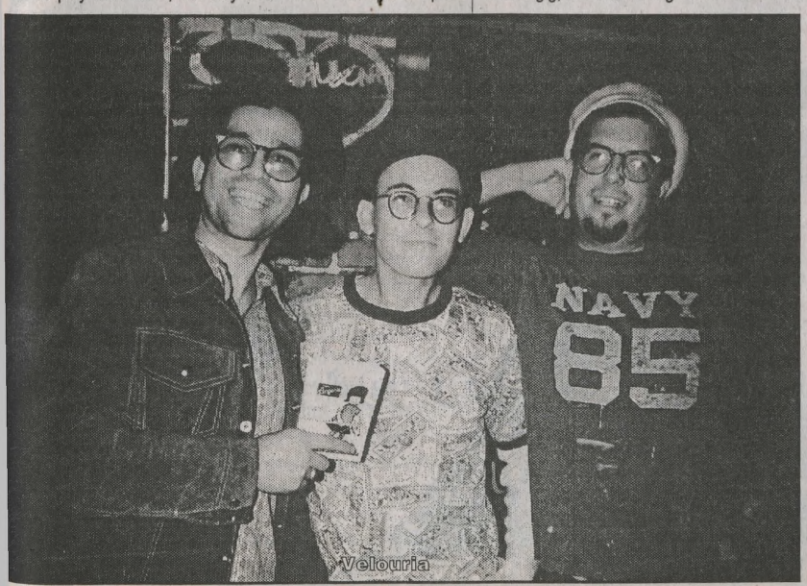
The 99th Fuck You (L to R): Twat, Evan, Billy, and new guitarist Robert "Robb" Wagner.

I caught The Sugarplastic when they played live at **Aron's Records**, where they actually sounded better than they do at most clubs. They were helping celebrate a record release for a band called, of all things, **Jackass**. The Sugarplastic have been in the studio all month recording a full- length album *Radio Jejune*, to be the debut release of a new, as- yet-unnamed label founded by **Larry Mann** and **Doug Tull**. *Very* loud rumblings of much bigger things have been going *all* around town, but you didn't hear it from me; anyway, ... *Jejune* is a project completely separate from any new "major" developments.

Similar rumblings have been heard regarding **Fluorescein**, but by the time you read this, I'm sure they'll be not only more than a rumble, but downright common knowledge. They, too, have been in the studio, and should have their first single out in time for me to write about it next issue.

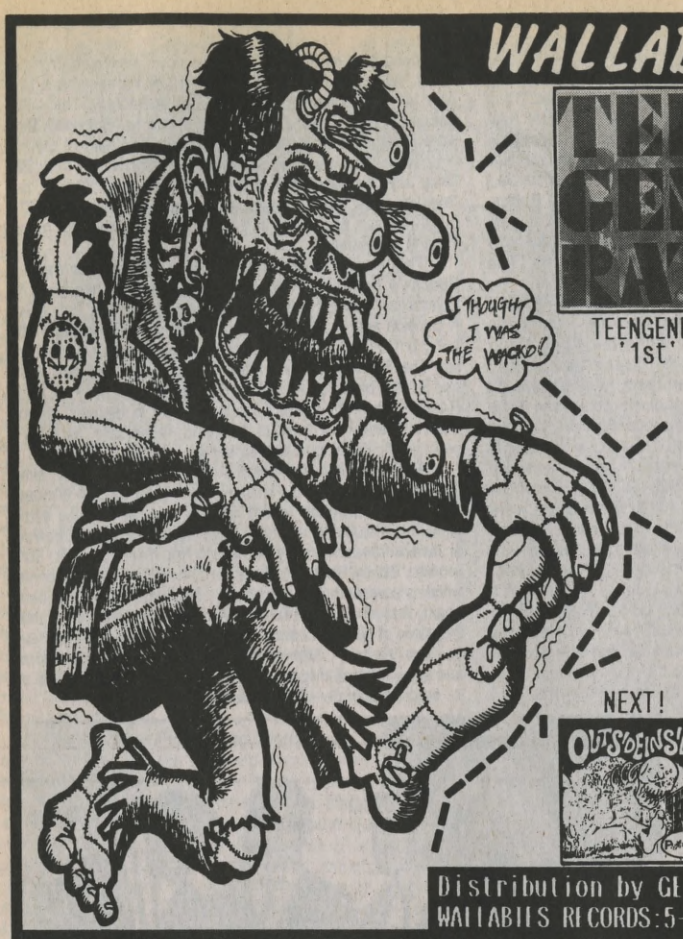
I also *finally* got to see Lunchbox play in mid- November, this time at **Eagles Coffeehouse**, but bassist **JC** was being understudied this night by none other than Debbie Diamond. I was pleasantly surprised, not only by how many catchy hooks bandleader **Kevin Rydell** has up his sleeve, but by how competent -- and confident -- a bassist Debbie turned out to be, especially considering that she'd never played bass before, and it was my original intention to go to the show for the sole purpose of laughing at her.

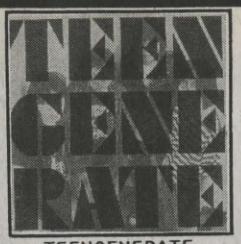
I was pleasantly surprised the following week, when I went to **Jabberjaw** to see San Francisco's **The Loud Family**, featuring **Scott Miller**, former head honcho of **Game Theory**. The Loud Family were okay, but they got totally blown away by visiting Vancouver- ites **The Smugglers**. Though their music is pretty generic '60s- retro frat- party fare, The Smugglers are



Velouria

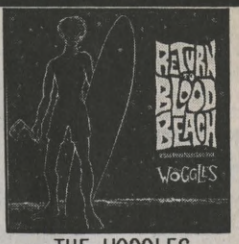
WALLABIES RECORDS NEW RELEASE!





TEENGENERATE
'1st' 7"

SCREAMIN BLOODY MARYS
TEENGENERATE
split 7"



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7"

RIP OFFS
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YOUR MAJESTY

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one of the best live bands I've seen in a long, long time. Four spazzo- hyper guys in silly Mod suits front the band, pogoing in tandem, just letting that "inner geek" fly!

More Jabberjaw- sponsored kudos goes to **Team Dresch**. In the past, I've written off the Riot Grrl movement as an excuse for females to play their instruments poorly, perpetuate separatism, and show off their young, skinny, (albeit magic- marker graffiti- ed) legs, but this Oregon quartet really puts its money where its mouth is by *bringing an actual self-defense instructor on tour with them and giving lessons as part of their act*! Not only does this add a much- needed theatrical edge to a generally dry, no- frills genre, but self-defense skills are a necessity for all kinds of people: "womyn", of course, but also queer-bashed queers, non- WASPS in rural areas, WASPS in urban areas, and just plain funny-looking, klutzy people who get picked on a lot ... you know ... *geeks*!

Speaking of getting picked on, **Bob Cantu** closed his column last month with a little cautionary allegory about a snake biting the hand that healed it. I'd like to add my own words about what Joan Jett quaintly called "Fake Friends", though this is not necessarily and certainly not *exclusively* in reference to the same reptilian creature as Bob's story. Here goes: If a friend or friends, particularly close ones, warn you about someone being, say, a people- user, back- stabber, bridge- burning social climber, etc., *listen to them*. Pay attention to the "track records" of the creatures- in- questions's past "friendships". As my sister the PhD candidate always says, "If someone kicks puppies, and he hasn't kicked *your* puppy yet, it isn't a question of *if* he's going to kick your puppy; it's a question of *when*."

Late news flash: The 99th Fuck You added a fourth member to the lineup recently. His name is Robert Wagner (not to be confused with ... oh, forget it!)

-- Gwynne Kahn

P.S. The year is ending on a sad note: in addition to Michael ("Mr. Mike") O'Donnohue, Raul Julia, Fred "Sonic" Smith, Jerry Rubin, "(I'm Not Your) Stepping Stone" co- writer Tommy Boyce, and a seemingly endless parade of others, ***Fuzzyland*** *promoter and L.A. Weekly music writer* ***Jac Zinder*** *passed away. I was told he was riding in the passenger seat when an asshole of a driver hit his girlfriend's car; said driver apparently killed two of his own passengers and broke his own back. I didn't know Jac well, so I don't feel qualified to write a lot about him - - in fact, I'm pretty sure he will be written about more extensively elsewhere in the magazine - - but I certainly enjoyed his club and his journalism, particularly his coverage of the L.A. Cacophony "klowns" and his appreciation of The Abe Lincoln Story.*

Accordion whiz- kid Jill Meschke (Abe Lincoln Story, The Negro Problem) and Gwynne bond with geek guru "Weird" Al.

FLESH OF ASSES

This column's going to be a bit shorter than the last. It seems like every time I've gone into a city, I've gotten there just in time to miss the bands playing there. For example, I got into Barcelona just in time to miss the **New Bomb Turks** and **Teengenerate**, and left for Paris just in time to miss **Roy Loney**! In any case, this city does not impress me - it just seems like Madrid with a bad attitude, or a somewhat safer New York City. I'm staying in this dive off the Boulevard du Clichy on the border between Montmartre and Pigalle - anyone out there with a knowledge of literary history will recognize those names! For others - Let's just say that Henry Miller's book, which I have never read, **Quiet Days In Clichy** is like someone writing in L.A., Quieter Days on Hollywood Boulevard or I guess Ray Davies' classic **Waterloo Sunset** conceptually speaking - speaking of which, the Kinks' contribution to "Unplugged" genre is their best in years - it's weird how they're no longer on a major label. But I guess as more bands of the current underground get signed to majors more old- timers from way back can't get deals?

My previous digs were in a similar area right by Las Ramblas in Barcelona, the site of a particularly bloody massacre during the Civil War. When I was staying there I was reading George Orwell's **Homage To Catalonia** and I was reading about people hiding in the metro ducking sniper fire from the buildings as I was watching the nighttime circus on Las Ramblas heading towards the port. Barcelona is truly the city that never sleeps, and despite having more urban scum than any other city in Spain nobody's paralyzed by fear like the godawful static paranoia of L.A., or for that matter New York or even this vastly overrated city. I think that if many of the great American expatriates had seen Madrid first, then Paris would have been a letdown. The legendary bad attitudes here are mostly true. However, since i know almost no French, I almost can't blame them. If i came to Los Angeles from somewhere else and knew no English, it wouldn't seem any better than Paris to an American non- Frenchophone, probably even worse, although if those able to speak Spanish or the Asian languages would have things much easier in L.A. than let's say someone who only speaks German. At the risk of permanently blackballing me from **Alemania** and blackballing me from touring there if I get my musical thing going again - I would have to say that the French, even the Parisian French, attitudes are no worse than Germans. There goes my chance of ever playing in Deutschland! It's just that after Spain, any country would seem like a disappointment, with the possible exception of Italy, which I haven't been to.

I got to hang out with Jamie Gonzalo of **Ruta 66** fanzine, the worlds best fanzine, which I heavily recommend all of you to pick up. It has an incredibly broad spectrum of coverage - like this magazine, but with coverage of historical rock figures - the pervious issue to this one had Ian Hunter on the cover with an incredible, comprehensive career retrospective - and much more film coverage, and a lot less hardcore coverage (thank God). Basically, the now inaccurate term "indie rock"/underground (whatever scene all over the western world is quite similar), but the power pop thing - and it's pop-core cousin to s lesser extent - seem to be the biggest things from what I've picked up on. But the biggest mistake that I made was not to make contacts before I split. In the next issue I will have an interview with Jamie, who is an incredibly righteous dude and all around well rounded guy, **un buen hombre**.

One thing I can't figure out - both the Spanish and the French seem to be much better looking people than Americans. One would think that all white people wouldn't be that different in terms of genetic structure, but I guess that's bullshit.

I was in Palma de Mallorca when I heard about the horrible elections. My token political statement for this column - because I'm sure you all would like to forget them (In fact, I'm sure that if I was still in California I would make some excuse to fuck up), comes next. Anyway, America no longer has any right to criticize anyone else for racist demagoguery. It's actions like those of Pete Wilson - a.k.a. America's Slobodan Milosvic - and his support of Prop. 187 (note deliberate numerical symbolism) and the overwhelming electoral support for both that sparked off the ex- Yugoslav war. I will refrain from suggesting a possible course of action towards the man - but for once I could condone some of the solutions associated with Shane's brand of romanticism. Anyway, as opposed to Franco era Spain, when pessimism was a prosecutable offense, America isn't yet able to purely prosecute thought crimes - though who knows with the high tech tools at the government's disposal and the accession of Blaze James - I mean Newt Gingrich - to the 3rd highest powerful man in the U.S. government, things look rather depressing for the foreseeable future. All the Americans that I met seemed to have the same views on these matters that I did, but I guess there aren't too many Limbaughs that make it out of the country. My poor French speaking skills thankfully inoculate me against this nation's equivalent, which I'm sure there must be a large number of. What, with the National Front constantly getting 20% of the vote in french elections and the long history of antisemitism. Then again, Rush Limbaugh however, is certainly no Celine. The days when the American far right produced T.S. Eliots and Ezra Pounds are long gone.

Moroccan hash sucks! I used to mythologies it after smoking it once as a teen, but after smoking it in Algecrias, Cadiz, and Valencia (although the **porro** that I smoked in that Valencia bar- coffee house type place which the name of escapes me was decent), I'd have to say that the quality level is not like what I had a year and a half ago. Another myth falls down into the toilet. Anyway, so is this column. **Hasta luego**.

-- Mike Snider

RUTA 66, Carrer Aribau 282- 284, 08006 Barcelona, Spain. Issue $6 US, 375 ptas. Spain, 435 ptas. or the equivalent elsewhere in Europe. Worth every penny if you can read Spanish.

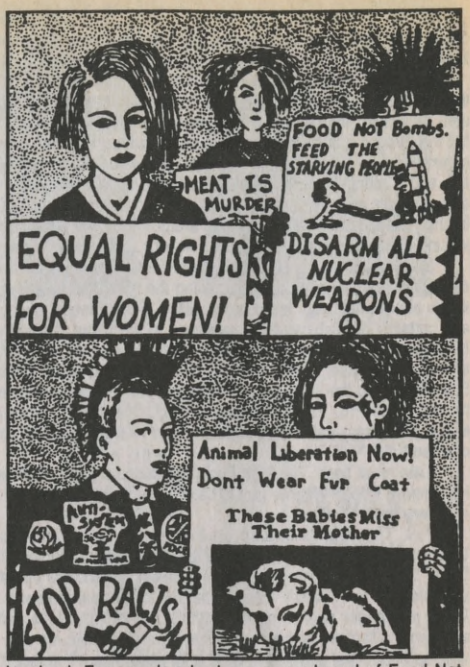
BEYOND THE WALL

Dear Flipside readers this is Jae from Beyond The Wall of Injustice fanzine. Sorry for the long absence, a lot of things have been going on in the L.A., O.C. and L.B. areas. First off the L.A. Anarchist center has been opened for a couple of months. The place is called (DE)CENTER. (DE)CENTER is a non-profit all volunteer place. The center provides books, records, tapes T-shirts, zines, etc. Also, they hold political events, meetings, coffeehouse night, etc. It's a nice place there's also a library room as well. So if you're in Los Angeles area stop by the **(DE)CENTER at 6122 1/2 N. Figueroa L.A., CA 90042. TEL(213)344-7017.** In Orange County a group of individuals have started an O.C. charter of Alternative

Another Distructive System, photo by Jae

Gathering campaign. They've been holding a lot of meetings and unity picnics. They've been raising money to put out a benefit gig to help open up an Anarchist center in Fullerton. The O.C. Anarchist center will also have rehearsal rooms where bands can practice at. Their first benefit gig for the center will be in Anaheim with LITMUS GREEN, AS-FAULT, $ETH!, DIVISIA, LIFE WITHOUT and SQUELCH. This show will be on November 20th so I'm sure this gig would have already happened by the time you read this. But more future shows, meetings and unity picnics will be held in O.C. If you want more info about the **O.C.A.G.C. write to P.O. Box 1273 Cypress, CA 90630.** There's also an A.G.C. (Alternative Gathering~Campaign) in Long Beach. A.G.C. from Long Beach provides all ages, low cost benefit gigs with positive bands. DIRT from England and FINAL WARNING from New York have done 2 shows in Long Beach and Fullerton on October. Both of these were benefit gigs for the L.A. (DE)Center and Long Beach Food Not Bombs with bands like AUTONOMY, FINAL CONFLICT, A.D.S. (Another Destructive System), etc. playing. Also, A.D.S. is a political punk band from the 80's. And they are back together after 7 Years of absence. They will be playing live again in December '94 with CITIZEN FISH from England. I'm sure this gig would have already happened as well before this is printed in Flipside. Another intelligent band to support is ARMISTICE and Tammy (ex-vocalist for MEDIA CHILDREN) has joined AUTONOMY as their 3rd vocalist. Most of these bands that I have mentioned sing stuff against racism, war, animal abuse, to other personal issues. We also like to make it clear that we don't just get punk bands all the time. We are open minded to other music as well and if there's other bands who wish to do benefit gigs for worthy causes write to **A.G.C. P.O. Box 90084 Long Beach, CA 90809- 0084.** If you wish to be on the mailing list just send a few extra stamps. You can also find out about demonstrations the Long Beach A.G.C. organizes, as well as, receive their newsletters. Another cool group who puts on gigs are REVOLUTION RISING from L.A. On October 22, 94 they did a pretty good benefit gig for Farm Animal Reform Movement in L.A. with CROWN FOR ATHENA, LUCID NATION, spoken word, savage fashion show, etc. REVOLUTION RISING also puts out fanzines and other events. For info on **REVOLUTION RISING** their **voice mail** is **(213)368- 4630. REVOLUTION RISING P.O. Box 914 North HollYwood, CA 91603.** Recently, Frank from A.G.C. and Edy from Autonomy both got back from the London Anarchist gathering. They saw good bands like OI POLLOI, CONFLICT, and many more bands I've never heard of. They said it was really cool there and even hung out with G (ex-Crass artist). Frank had a meeting with Steve Ignorant he is the Vocalist for SCHWARTZENEGGAR. The band has two CD's out and are ex-members of Thatcher on Acid, Crass and Conflict. A.G.C. will set up a U.S. tour for SCWARTZENEGGAR on 1995 summer/fall. We need contacts from people outside of California who can help us with finding and putting on all-ages, low door price shows. If interested write to the Long Beach A.G.C. Also, Long Beach FOOD NOT BOMBS has been going on for almost 5 years. They share free vegetarian meals to homeless and hungry people every Sunday. This is at Lincoln Park (between Pacific and Ocean at 1 p.m.) If You wish to volunteer we need help on cooking the meals, food pick up, washing dishes, etc. If interested contact **Long Beach Food Not Bombs at (310)490-7284.** There are also recently formed chapters of Food Not Bombs, one in Anaheim and the other in Costa Mesa, and Whittier Food Not Bombs have been around for almost two years. All three of these groups need volunteers as well. If you are available to help on Sundays (and Wednesdays to help with Whittier), get involve and meet some new friends as well. Catherine from Costa Mesa Food Not Bombs did a benefit show at the Orange Coast College campus to raise money for FNB. Catherine also does a radio show for **KUCI 88.9 FM on Wednesday from 3-6pm.** She also does a fanzine, so bands send in Your tapes and Records to **FOOD NOT BOMBS c/o Catherine P.O. Box 1961 Costa Mesa, CA 92628** for review and possible air-play. Whittier Food Not Bombs serves every Sundays at Central Park (Bailey & Painter) at 1 pm. **FOOD NOT BOMBS Whittier c/o United Anarchist Front P.O. Box 1115 Whittier, CA 90609.** And **FOOD NOT BOMBS Anaheim** address is **P.O. Box 1273 Cypress, CA 90630. Tel.(714)772-8170** call for the location info if you wish to get

Dirt from England, photo by Jae



involved. For people who have never heard of Food Not Bombs, we are a grassroots, non-violent, non- hierarchical, a-political organization engaged in direct services and direct action by sharing free hot vegetarian meals weekly, providing free food at demonstrations, events, gatherings, concerts, and displaying literature which provides information about food, peace and justice while creatively protesting war and poverty. We are always in need of food, utensils and clothing donations, as well as help with food preparation, transport and cleanup.

As you know Proposition 187 has passed in California. It's

going to be so sad to see the schools, hospitals, and social services doors closed on certain people just because of their national origin. This is a violation of human rights. Allot of actions went on in L.A. and O.C. area such as protests, marches, and school walk outs. There's a monthly anarchist newsletter zine from O.C. which is called **The Molotov Cocktail** and it's done by students. The zine supports Zapatistas, Mecha, FNB, etc. They also print upcoming events of FNB and Mecha meetings to a Coffeehouse/Info shop space organizing. The **Molotov Cocktail P.O. Box 2426 La Habra, CA 90632.**

Back to the music news: St. Thomas will be releasing a CD compilation of all the O.C. and L.A. local bands that I have mentioned before. Some of them are already on the Anarchy Alternative Video Compilation one. The Anarchy Video is about a film that took place in 1993. A gathering demonstrated the peoples dedication and unity towards the building of the L.A. Anarchist Center. It's a professional recorded video. For price & info write to **ST. THOMAS PRODUCTIONS P.O. Box Orange, CA 92613.** Part two of the video should be out by the time you read this scene report. The part two is a compilation of 1994 benefit gigs. St. Thomas is also a CD/Record/Video/tape label that supports underground bands. Well this is about it for this issue. There are so many other things that are going on that I didn't mention so write to all these people and get involved. I would like to thank Al Flipside for the support since the early RESIST AND EXIST days. Thanks to Flipside readers for taking the time to read this. From:

Jae P.O. Box 6188 Fullerton, CA 92634.

A.D.S. quote: "GET ACTIVE, DON'T STAGNATE, WORKING TOGETHER CAN ACHIEVE POSITIVE CHANGE!"

PRIME TIME WITH BLAZE JAMES

I have returned from Europe and let me just say that while there I learned a bundle. My understanding of people has broadened as well as my patience of them. Most of all (with the help of some good books), however, my understanding of the way things are in general has pretty much been shattered. The old quote "the more you learn, the less you know" applies here comfortably. I am more confused now than ever as to what is good and what is bad and that my humble opinion is nothing more than my humble opinion. I can't say I'm even sure of what that is anymore, because, as with any "open" mind, my opinions are often adjusted when a sensible argument is made to the contrary of them. Which brings me to my topic this time around...

THE POWER OF COMPROMISE.

"I REFUSE TO COMPROMISE MY IDEALS!" is considered by our society as a battle cry for every heroic underdog battler for the oppressed, fighter of the good fight, never heard the word quit idealist. This mindset is looked upon by most as admirable, even enviable. I vehemently disagree. The reality is that this mentality is ridiculous and asinine. It is this hard headed, ignorant approach held by politically correct warriors on the is mentality is ridiculous and asinine. Anyone who utters it should be written off as a baboon. It is this hard headed, ignorant approach held by politically correct warriors on the left as well as religious zealots on the right that directly impedes not only progress on the political agenda, but on the social one; between people like you and me, every day.

The left and right wing are so split in this world today that we are at war with each other. That sucks. A person of Pro-choice beliefs is likely to become violent when she/he hears anti-choice rhetoric slopping from someone's mouth. Likewise, a person of strong religious conviction may destroy their TV set if they see proponents of same-sex marriages on "Geraldo". While these examples may seem understandable, these agendas have been etched so carefully as polar opposites, that we now disagree on everything. From family values, to illegal aliens, to safe sex, to welfare and on and on. To many liberals, absolutely nothing a conservative has to say is valid and vise versa. On many subjects we disagree as a matter of pride only.

Can't we think for ourselves? Why must we depend on the agenda of a movement to do it for us? Not just Liberal and Conservative, but also for Communists, Anarchists, Marxists and so on. Why are we afraid to go out on a limb and judge each and every situation as to whether it's right or wrong, what's best for everyone involved, and simply use our common sense? Too much responsibility I guess. It's much easier and less risky to fall in line with our group. Groupthink, yuck.

What's good for the goose isn't always good for the gander. Take the death penalty in California for example. 80% of California residents want it legal in this state. Why can't those in the 20% against admit they are outnumbered and go on to other things? Same with abortion. An overwhelming amount of people support a woman's right to choose, why don't the rest get a life? What kind of righteous mentality convinces someone that they are so morally and intellectually superior to that their beliefs should override that of a huge majority of others? Personally, I am a vegetarian and I happen to feel that the mass slaughter of mammals and other living creatures is unnecessary for my survival. I do not, however, have any idea whether or not nature truly intended for us to be carnivores or herbivores (the "argument" over that will never end) and how the fuck could I? Hence, no veggie preaching comes out of this mouth and I am quickly turned off by fellow vegetarians who choose to force their beliefs on others. It is entirely possible that whatever is responsible for our existence here intended us to gorge ourselves on flesh; I could be fucking up the entire eco- system for all I know. How do we know pollution isn't supposed to happen? Maybe the destruction of the ozone is the masterplan of fate and extermination of the human race is vital to the continuation of the planet and millions of other life forms. It wouldn't surprise me. How dare we interfere so greedily? We are so arrogant.

Why do so many of the same people who claim to want all the borders removed oppose NAFTA? They don't want borders, yet the thought of McDonalds' opening up all over South America scares the hell out of them. You cannot be open minded if you are uninformed. They are in direct contrast. One reason for compromise is that to every positive action there is a negative reaction. You can't get something for nothing in other words. They want a "One world without borders' yet they despise the New World Order. What's the difference? They want Third World people to hold on to their culture and maintain living in their squalor, because the thought of them with paved roads, Chevys, and 7- 11s is a nightmare for these righteous know-it-alls. This is a compromise, It's not in their vocabulary. These sympathizers for the third world would rather them stay in their grass huts making handmade pottery for pennies a day than dare be subjected to "Americanization". Oh, I shudder to think. I say compromise.

I wish Congress would compromise. Their refusal to do what's best for this country and instead hold on righteously to their constituents best interests is pathetic at best. No Health Care passed. Clinton was willing to compromise on that. We ridiculed him. He wanted something to happen, to get something done now and help some people while paving the way for the others later. Same with gays in the military. Yet, we mocked him. Called him weak. Because he saw the opportunity to get some of what he thought was best for us instead of none, we called him a failure. Yet if he had refused to compromise at all and accomplished nothing, we'd call it honorable. I say get what you can and move on. Be thankful for what you've got, keep fighting for more, nothing is owed you and nothing is certain.

COMPROMISE YOUR IDEALS. Look, your ideals, even your entire value system is most likely wrong. Face it, it's just a comfort zone. This is true for every one, even me (believe it or not). We used to think the earth was flat for chrissakes. This was a "fact" until Galileo came along and blew everyones mind by declaring it round. In the early sixties, many highly respected scientists scoffed at talk of a moonwalk, most saying it wouldn't happen in this century. As we all know it happened a few years later in 1969. Scientific fact is only fact until another scientist comes along and disproves it. Darwin disproved (to some) creationism, but who's to say a better theory doesn't come along (there are many others) someday soon? What I'm getting at is that facts generally are not facts at all, just contemporary understandings of reality. Our own personal ideals are made up of our emotions and our extremely limited grasp of these contemporary understandings. The media certainly doesn't help us with the truth. They don't know what it is themselves. Standing unwaveringly on your ideals cripples you from seeing anything with an open mind. It also tends to make you look like a boob.

If you hate Rush Limbaugh but he said something that made sense to you would you admit it? But then again, if you hated him, you'd refuse to listen to him, right? Why are we afraid to listen to our "enemies"? Don't we want to know what they're up to? I think we're afraid we might agree with the views espoused. What's wrong if we do? Isn't it likely that some things that Limbaugh say make some sense as well as somethings Jesse Jackson say make some sense as well as some things that any drunk in any bar say make some sense? As they say, even a broken watch is right two times a day. Following agendas rigidly created the Hitlers of the world. Beyond that they create a mindset. Like religion. Groupthink, yuck. Why don't we learn? We're still fighting fascism, now we even have Liberal Fascism. These people, some of who read this publication, want everything their way. They refuse to compromise. They don't need to, they've got it all figured out. They censor us because they know what's good. They know that pornography induces rape. They don't want us to use certain words that offend them. There is no compromise on smoking. No smoking, period. They want to dictate how we live, because they know what's up. Thousands of years have passed before them, scientists, scholars, philosophers, clergies and all others disagree even among themselves, yet we have the politically correct to thank for finally figuring it all out.

We can't even predict the weather for cryin' out fucking loud.

COMPROMISE, you'll feel better. We take little stands everyday that only cause problems. Say you and your mate decide to go to the movies. You are hell bent on comedy. They are equally compassionate this evening on a gore flick. You both stand your ground, get in a fight, declare yourselves incompatible and nobody catches the film. A compromise on either or both ends ("how 'bout a drama?') would have avoided it all and the two of you are sitting in front of that big ol' silver screen gorging on hot buttered popcorn, smiling ear to ear. If only Congress would behave like this, we might be a functional society.

We mistakenly confuse compromise with failure. It's more of a negotiation. But our big fat proud selves can't figure that out. Through compromise we chip away at big stones and eventually break them down. Through compromise we avoid the finger pointing and backstabbing that occurs when things go wrong.

People are people and when we compromise and accept the good that those who we are in disagreeance with offer, they are more open to us, and we learn. Your way is not the only way, it's far from the best way and we're all in this together. So get that through your thick skull, I'm trying to get it through mine.

Some last comments on compromise in no particular order.

1. What's good for you isn't necessarily good for someone else.
2. If your opinion is in the minority, it shouldn't be the rule.
3. Because someone's ideals differ from yours doesn't make them evil.
4. While talking and preaching you learn nothing. While listening you learn, learn, learn.
5. Being sympathetic to those less fortunate doesn't qualify you for "open- minded". Listening to all sides fairly does.
6. Following political, religious, etc., agendas with out questioning them is irresponsible and lazy.
7. You cannot be open- minded if you are uninformed.
8. What if you're wrong?
9. Let common sense prevail over pride.

OK, I know that was kind of unfocused, but I don't care. I don't get paid for this, so there! I think you get the point. I have lots of people to thank for the TVTV$ recent tour in Europe, here is an off the head list of the truly great people we came in contact with or in some cases saved us from horrible deaths.

Thanks Dolf (Trust Magazine) for booking most the tour and being an all- round god; Martin (Beri Beri Records) for putting out our releases there; Goliad, ultra cool guy in Hamburg, for van and equip. rental, and floor space for 3 nights; Erik and Steffanie in Oldenburg, Germany (G) for literally taking care of us whenever and whatever we needed; Amber Gayle, for being a great tour manager, working for peanuts and putting up with all our shit; Bettina for letting me pass out drunk on her foosball table in Bremen; Surgery for letting us play with them & buying us drinks 'til dawn; Olaf at Stortebecker (Hamburg); Friends at Loppen, Christiana (Copenhagen); Peace of Mind; Spit Acid; Carsten (Bremerhafen, G.); Ex club, Berlin ('cept those 6 "Anarchist" fucks who we let in free, and later caught stealing our beer); Chris (who bloodied himself in Poznan for us) and Lucas in Poland; Dresden (esp. the guy who gave us his working TV Set 'cause we "deserved it"); Chris in Koln; Everyone (and the bitchen Hotel room) in Karlsruhe, Halloween; Berni in Munich; Bucky in Nuremburg; the sights in Prague; ...But Alive; Tatoo Demon (tatoos for CDs, cool!) in Vienna; Wolfe and friends in Vienna; Linz; Rohrenfels; Roland in Zurich, who was afraid it wouldn't go well after changing halls when a dead body was found in the intended one, it went great; Chris in Hohenems for all the TVs to smash and the interesting lesson on fascism in Austria; Morena and her wonderful mom (Faenza, Italy); Ernesto and the naked dancing boys in Reggio Emillo (Italy) and all the good people there; Italian promoter Carmello ****; Marica (Good luck in San Fran), Charlie and everyone else at Helter Skelter, Rome; Corrado, Andrea, and everyone in Milan; Mario in Torino; Sabot; Glass Factory in Gronigen; Hans in Amsterdam; Henke and Tricia from the Bakery in Eindhoven; Gutspieearshot (Koln) and everyone else, sorry if I left you out, It was a blast, see you in '95!

One Final Note:

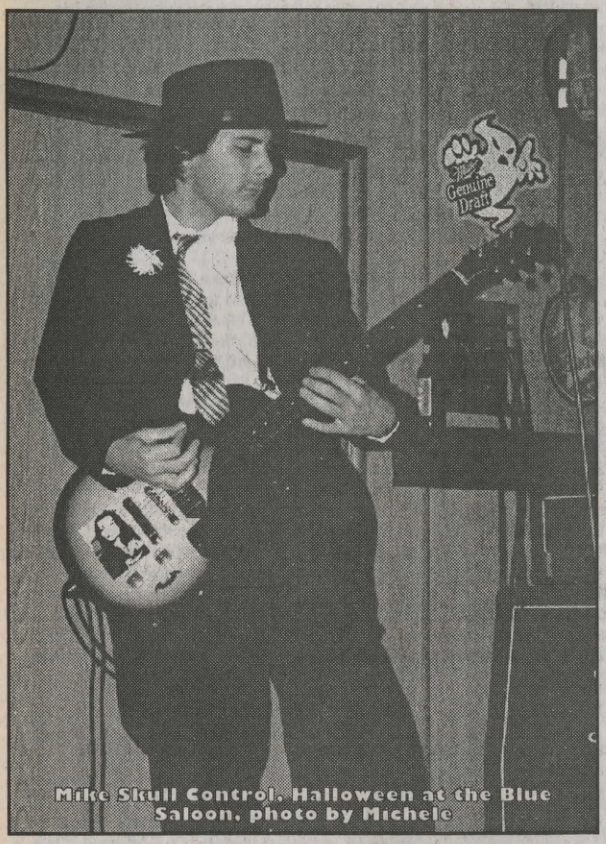
For those of you in deep mourning over the recent Republican Coupe d'etat in Congress... Lighten up. Think about it. What was it, 36 years of Democratic Rule? Bunch of crusty 70 year old Liberals. They made things a lot easier for Reagan and Bush than they ever did for Clinton anyway. I say hit the fuckin' road. Besides, the Republicans blew it. They had Clinton against the ropes. Now with two years of Newt Get Rich as Majority leader and Jesse Helms in charge of Foreign Relations, the Right will scare the hell out of so many Americans, Clinton will be a shoe in. There is no question in my mind, I'd rather have Clinton running the ship with a Republican Majority than Bob Dole and bunch of lame- o liberal cob- web infested special interest brown nosers anyday. So relax. Wait for the full fall out of the Orange County disaster to damage the Right and sit back and watch Newt, Jesse and the rest of the posse (including Sonny Bono) to be the true force behind a Democratic Presidential victory in 1996.

YOUR COMMENTS,

BLAZE JAMES/TVTV$ PO BOX 931192 L.A. CA 90093

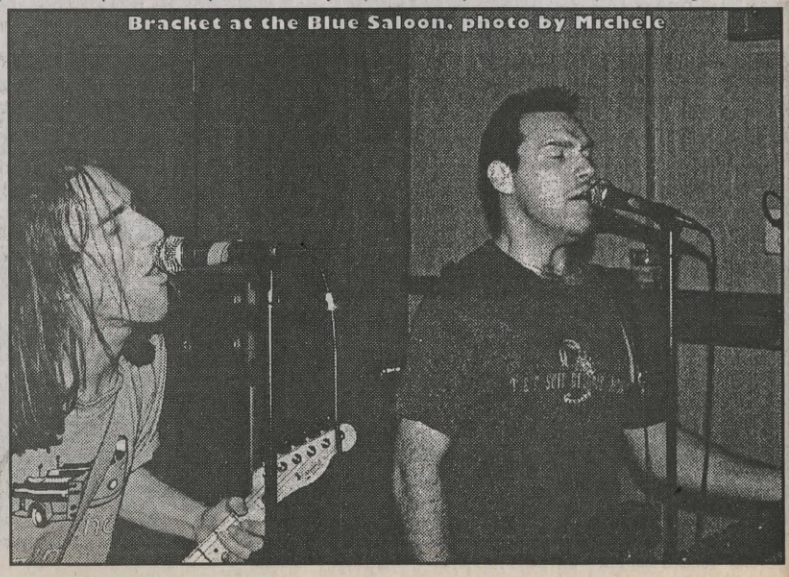
MICHELE'S MATTERS

First off I'd like to formally welcome **Gwynne Kahn** to our staff. I hope you will all read her new column "The Geek Within." She provides excellent coverage of the pop music scene and she is a musician herself, so she can offer you a more "educated" perspective on the bands she will be covering. She's also a talented writer and has just completed a fictional book which she hopes to publish. As for what it all means, I can tell you it is a god- send to have Gwynne on staff because not only is she a gifted writer, but her fellow columnists need some relief! For the past year I've been drowning in responsibility feeling I needed to try to cover the Hollywood scene as well as continue to hold my own and expand and cater to areas that are sadly over- looked in Flipside, like the surf- instrumental, melodicore, rockabilly, and greaser- rock scenes. I've also increased the amount of record reviewing and interviewing I do. However, my time is limited by other obligations which means my column and coverage will vary in direct proportion to the amount of time spent on other Flipside projects. Basically the column will be diverging from a calendar review of events to more of a forum for related social and music issues. I will also continue to talk about inspiring new bands and some of the more stand-out shows in town, but I won't be able to get out to the clubs as frequently as I have in the past since I am looking at graduating with my B.A. this coming spring (hooray) and moving onto the slightly more serious masters program. Despite time constraints, I still caught quite a few shows this fall; the ones coming to mind are: **The Humpers, Skull Control, Snair, Trailerpark Casanovas, The Haskells, The Comatones, Fuel, Groovie Ghoulies, The Rattled Roosters, The Cowgirls, The Mermen,** and **Agent Orange**..... I most frequently found myself at either Blue Saloon, Hell's Gate, Bob's Frolic Room or Toes Tavern. But rather than reiterate show after show, I'll be concentrating on the highlights and so now without wasting any more time I'll get down to business: First off **Flipside's own Martin McMartin** is working on a compilation CD that will feature many of the Hollywood punk bands which will of course be put out by Flipside. Speaking of Flipside comps, check out the latest gem **Al** put together - it features rare recordings of legendary early L.A. bands (The Weirdos, Germs, Bags) along with an insert booklet chock full of pictures and commentary. It's a CD well worth picking up. Unfortunately I missed all of the **Possum Dixon** in- town shows and through- out the month of November they were supposed to be touring with **The Violent Femmes** - I've been out of touch with them since October and not sure whether or not their schedule was affected by **Celso's** accident. Surely, by now everyone has heard about Celso's car accident which, depending on the version, has Celso either at home with a couple of bruised ribs or gravely injured and in the hospital with internal bleeding. As it turns out he's just fine, I talked to him recently at the Fortess II party (see below)..... As I had mentioned last issue, I'd dropped my cheap camera and ended up replacing it with an actual all- manual "professional" camera which I've been learning how to use. Unfortunately most of the stuff I shot between October and November came out like garbage. So if you saw me attentively snapping a picture of you or your band, and you don't see it here, that's what happened. But I do have some decent photos shot the last week and first week of December and those pictures are here. One of the photo casualties is a band that I first caught back in September over at Dizzy Debbie's, called **Snair**. They're sort of greaser- punk but **Mike (Dizbuster/Skull Control)** seems to think they are alot like the Ramones and since they do a kick- ass cover of "Commando," that may very well be a more accurate description. The truth is they are pretty damned hard to describe because on the one hand, they LOOK psychobilly and attract that type of crowd, but the music isn't really psycho or rockabilly for that matter. Nevertheless, whatever they are, they kick-ass and are really drawing a diverse following, functioning as a cross- over band for the more hardcore punks and the rockabilly/psychobilly crowd. Man about town, **Crazy G.**, turned Mike and I on to them and now we try to catch all their shows. Crazy G. knows a lot about that whole scene and has given me just oodles of info on the rockabilly and greaser scenes. He's also in with most of the bands, so if YOU want to know anything about that scene, just talk to the "G". Mike and I spoke with **Ernie**, the singer for **Snair**, at their Bob's Frolic Room III show (11/26) with **Skull Control** and **The Lazy Cowgirls** and the band has put out another EP and will be touring through northern California in December. They'll be playing locally again by the time you read this, so don't miss Snair; I guarantee you won't be disappointed. Some other great photos (judging by the clarity of the bottom third of the frames) that were on the casualty list included **The Trailerpark Casanovas, Rattled Roosters, Skull Control, The Gears**, and **The Haskells**. **The Haskells** are a band I will probably continue to mention in upcoming columns - I first found out about them from reviewing one of their singles. They're a three- piece head- quartered in Downey. Their bassist/singer, **Jeff**, might look familiar to some of you - he doubles as the bass player for **Lutefisk**. I like this band so much that I actually got involved last year in helping to solicit them to a local label. I also mentioned in the intro to the **Weed** interview last issue that they are the third band on a dream gig I'd like to see come to fruition - featuring the Victorville sensation, **Face To Face**. **Weed** has a tape out, see their ad last issue for info on how to get one. As for **Face To Face**, they've signed with Victory (a sub of A&M) and did a November tour with **NOFX**. I've been told they are even getting airplay now on KROQ, so you have to wonder if they'll be the next Green Day or Off Spring. Their debut CD on Victory due out after January, will be their 2nd full- length release..... **The Trailer Park Casanovas** were one of the photo casualties which is a real shame because they don't play all too often, but I spoke with them following their recent gig at The Blue Saloon and they tell me to expect their full- length CD to be released some time after the first of the year. Whatever they release will certainly be a MUST- HAVE since they are one of the best rockabilly acts around. On the bill with them that night was the Vancouver rockabilly band, **The Rattled Roosters**, who really made a splash during their month- long stay in L.A. I was fortunate enough to hook up with them for an interview, and did they have some astonishing stories to tell - like the time they tried to open an account at the Bank of America on Sunset Boulevard and were mistaken for bank robbers - read about that and more in their interview. During the interview, they received a phone call from **Jerry Springer** (the cheesy t.v. talk- show host) who wanted to know if he could sing a few songs with them at their then upcoming Viper Room gig. The band agreed and the fiasco made the cover of the Calendar section, picture and all. As far as their music goes, they aren't your pure rockabilly, as the band explained during their inter-



Mike Skull Control, Halloween at the Blue Saloon, photo by Michele

Riley of Snair, photo by Michele


Bracket at the Blue Saloon, photo by Michele

CALENDAR

Los Angeles Times

SECTION F • TUESDAY, NOVEMBER 15, 1994

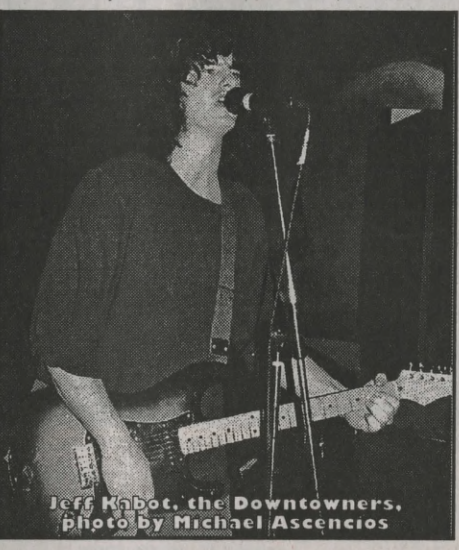
Photo by Michael Ascencios

Springer Sings!

Talk-show host Jerry Springer made a surprise appearance last week at the Viper Room where he joined Vancouver's Rattled Roosters for three songs, including "Love Me Tender." No truth to the rumor that Springer, whose show often features, um, unusual guests, also performed "Le Freak."

view, but the songs are great whatever you want to call it and they can really put on a show. They've also got to be **THE** best- dressed band around by anyone's standards. They actually travel in a van equipped with a clothes rack so all those darling suits don't get mussed. Rick, their singer, has a closet any woman would die for. (Incidently I think it was probably their whole 50's look that got them into trouble at the bank - I mean to an un- educated eye they sort of could be mistaken for mobsters - I know it's a stretch, but how else can you explain why 15 cops ended up pointing shotguns at them from behind the bushes - all because they happened to show up to open a bank account at the same time as the Brinks armored trucks arrived????) Photog, **Michael Ascencios** came back from Peru in time to shoot some excellent photos of them at their Viper gig. Michael told me that the Viper gig was quite a show and many of the local scenesters were there to check them out and do the swing- thing on the dance floor. **Gus** had mentioned to me months ago that the new local craze is "swing dancing" over at The Derby - which frequently features rockabilly. I've been checking into this story in so far as where people are getting the dance lessons and as it turns out, lessons can be had at a number of places across town including The Derby itself on Wednesdays and Thursdays from 8 to 9pm (call club for details). But the one place that I am familiar with and have been to is **The Pasadena Ballroom Association**. Back in 1990, I took up ballroom dancing and got my lessons free through school. But the Pasadena Ballroom Association is THE stalwart of dance instruction. They've been at it for a long time and have scheduled classes running throughout the year. They teach the basic foxtrot, swing, rhumba, waltz, tango and cha- cha as well as special lessons for the swing. Lessons are sold in a package; six weeks for $44. They teach West and East Coast Swing as well as Lindy Hop, Social Swing and Jitterbug. They offer beginning and advanced classes. Call them to receive their free schedule of classes: (818) 799- 5689. With rockabilly's sudden new- found popularity, I expect that there's going to be a run on 50's style dresses at the local 2nd hand stores and as anyone who wears vintage knows, shoes are really the hardest item to come by because most places that sell the clothes don't sell the shoes. Well, the Pasadena Ballroom Association - believe it or not - has got those too. You can order the cool pointy shoes from the dance teacher who's gone into a second line of business manufacturing shoes and clothes for the swing enthusiast! If Los Angeles or Pasadena aren't in your neck of the woods, there are plenty of places offering dance instruction; just check you local phone book. **VIOLENCE AT THE CLUBS:** I used to just complain about the incessant cockroaches but lately I've been more worried about becoming a victim of random gun violence. At a recent **Skull Control/Humpers/Texas Terri's Crows** show at the notorious Hell's Gate, Mike and I drove up to the front of the club and about a dozen gangmembers were standing there shooting the shit within spitting distance of the front door. Later that night, we heard a gun- shot (which I had wrongly dismissed as backfire from a passing car) and upon leaving the club, discovered a full- on murder scene going on outside the back door. Of course if you are a band playing at Hell's Gate, there's a whole other reality besides just the danger to deal with - there's the distinct possibility that if not closely watched, your equipment could end up at some pawn shop or garage sale, ripped off by the neighborhood low- life, criminals or drug addicts who need some quick cash. After all the patio is an easy mark with the back exit in such close proximity to the alley and beyond..... As for Bob's Frolic Room III, it may seem a little safer but don't be so sure. The last time Mike and I were there for **The Humpers**, we stopped out in front for a moment to chat with Brendan **(Kryptonite Nixon/Big Drag)**. While we were talking, a man had stopped to use the pay- phone that's located in front (only 10 feet from where we were standing) and within moments, a car sped by and shot a gun at either him or us, I don't really know. Maybe he was just getting in some target practice. But the point is, I certainly wouldn't want to be in the habit of counting on criminals, to exercise discretion on who they shoot at or trust that they are all expert marksmen who never miss their targets..... So this bullet whizzed by us about 10 feet away from where we were standing and hit the pavement making this pop- pop noise. Then to top it off, the guy who'd been standing at the phone booth looked at us and just shrugged his shoulders as if this was a common everyday occurrence! Rumor has it that several months back there was an incident at Bob's where several slimeballs from the neighborhood entered the club during a performance and robbed everyone at gun point. In light of the above mentioned shooting incident, I wouldn't be the least bit surprised if this was true! And let's not forget about the most notorious of all clubs, Jabberjaw. Only weeks after the shooting incident **Brendan** was robbed by 3 or 4 men who demanded his wallet as he was leaving Jabberjaw. Luckily he wasn't hurt, but we all know how bad the Jabberjaw neighborhood is. There isn't a single Jabberjaw patron that doesn't have a horror story to tell - or knows someone who does. I've never even gone to the club because of the neighborhood's reputation. So what does this say about the state of affairs for our club scene? Why are the

Pete, Big Drag, photo by Michele

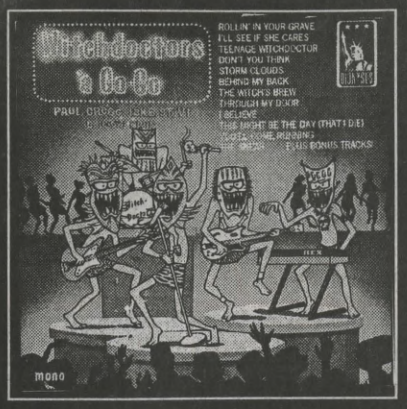


Jeff Kabot, the Downtowners, photo by Michael Ascencios

Halloweensters: Allson, Tuskey and Sharon. photo by Michele

The Mermen, photo by Michele

REVENGE OF THE GODS



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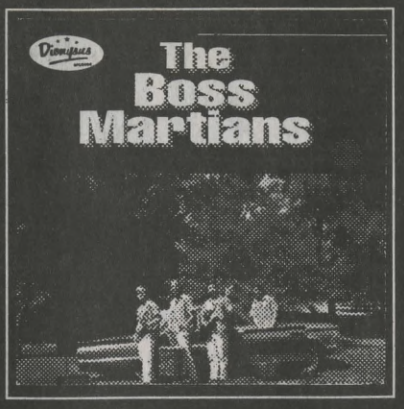

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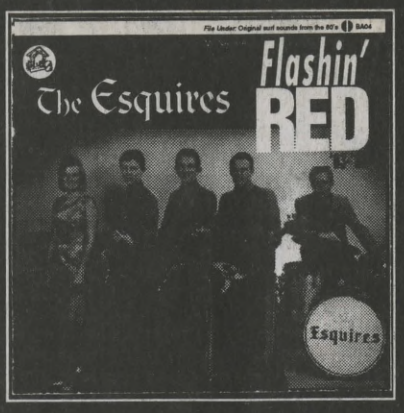

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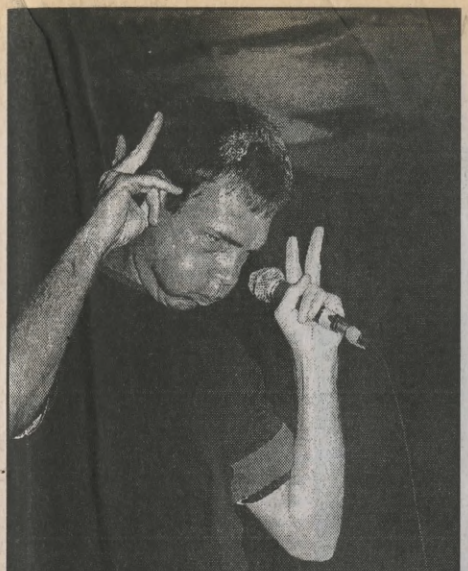
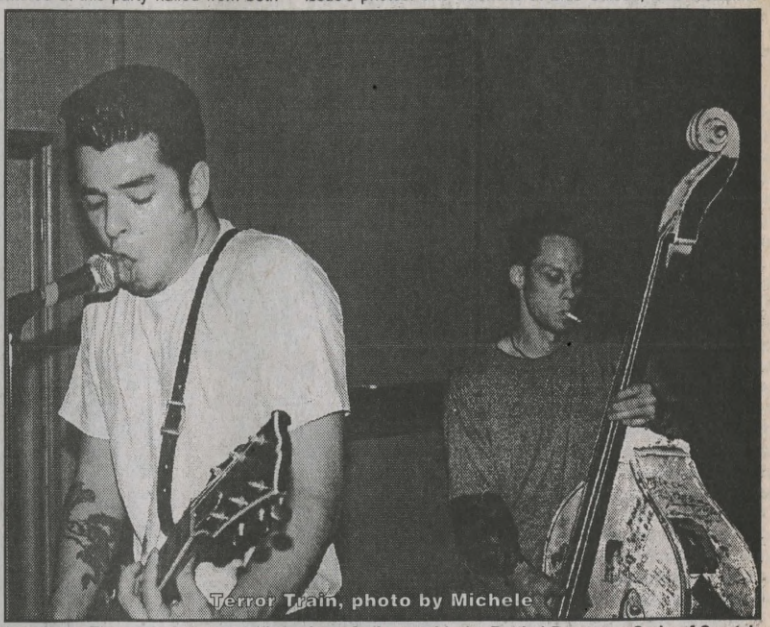


Craig of Scratch Bongo Wax "Does he really work at Motel 6?", photo by Michael Ascencios

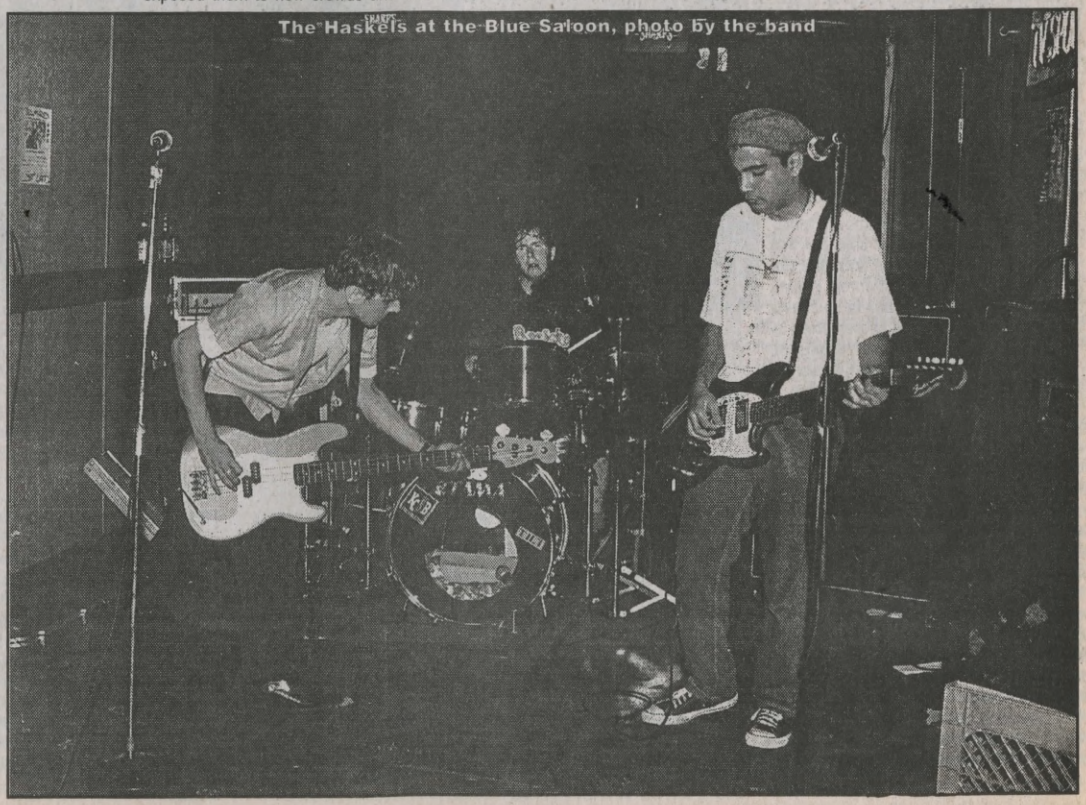
promotors booking venues in such dangerous neighborhoods? Couldn't they relocate operations to better digs? Perhaps the economics of the situation doesn't permit, but as a patron, I certainly don't like to take my life into my hands just to go to a club. I'd like to see people boycott these clubs, but I'm afraid all that would do is hurt the whole music scene and since we have too few promoters and a fragile scene at best, I guess we better just keep on going and heed this dubious advice: Don't loiter around or in front of these clubs or their neighborhoods; don't leave anything in your car (put all items in the trunk BEFORE arriving at the clubs); try to park as close to the club as possible, preferably on the main streets and travel with a companion. In closing, I'll leave you with **Arlan's** philosophical view of of the situation: "Hey, it's just one of the exciting points of club- going. Bring your stun- gun." **ON THE PASSING OF JAC ZINDER:** By now many of you must have heard about the tragic death of Jac Zinder. For those of you who haven't, my information is second and third hand, but he was reportedly killed in an automobile crash (11/25) in Silverlake by a drunk driver. His girlfriend who was driving the car was injured and hospitalized. The driver of the other vehicle sustained a broken back and both passengers of that vehicle were killed. What can any of us say??? It is all very sad. Jac was perhaps best known for his underground nightclub Fuzzyland which for the past few years has provided dancing as well as unique live entertainment by such diverse acts as Beat Mistress, Combustible Edison and Doo Rag. But Jac was also a contributing writer for some of the bigger name music papers such as Spin and the L.A. Weekly. Only this past summer he did the cover story for the Weekly on the Cacophony Society. Many of you got to know either because of his nightclub or through his coverage of the underground music scene. For others, like myself who didn't know him personally (I had met him only once during the initial consultation for the story on the Cacophony Society) he touched us as well, through the shows and experiences we all remember and would never have had if it wasn't for him and his club. Let's face it; there are very few people out there like Jac who are willing to take the risks involved in opening and hosting an underground nightclub. The loss of Jac therefore, is a loss to the whole scene; we are forever indepted to him. Obviously for those of you who knew him well, the loss is deep and personal and for you, we are truly sorry. You have our deepest sympathies. He will be sorely missed by those who knew him and those of us who've never met him because of his contributions to the music scene..... **FORTRESS II: The Next Adventure:** I suppose a lot of you remember the old Fortress Studios. Well, that was before my time, but now there's a new one at a new location (Lexington and Las Palmas, around the corner from Bob's Frolic III) and on (12/3), a party was held there. This was a very significant party because for the first time in as long as I've been around, we got to see a melding of the two big but separate music cliques in town, namely, the Silverlake scene and the Hollywood scene. For our out- of- town readers, the differences in the two scenes has more to do with taste in music. The Hollywood scene caters to the rock- punk sound and the Silverlake scene is fundamentally a pop music haven. The bands that were featured at this party hailed from both scenes with Hollywood being represented by **Jeff Kabot's** new band, **The Downtowners** and L.A. favs, **Skull Control**. Silverlake was represented by Janet Housden's new band, **Big Drag** which is kind of a microcosm of both scenes in itself. Janet being formerly of the Hollywood- associated **Superkools** with **Pete** (a regular Silverlake scenester) on guitar and vocals, and **Brendan** of **Kryptonite Nixon** (a band almost solely associated with the Silverlake coffee house set) on drums. Big Drag (who may have changed their name by the time this goes to print) therefore really is a cross- over band, melding musical talents and styles from both scenes. They were instrumental in arranging this show and all I can say is thanks, for your already significant contribution to this music scene. I should mention that **The Bomboras** who are a 60's surf music band also performed so there was really three scenes represented. This turned out to be a very well attended party by both Hollywooders and Silverlakers. The facility had a great set- up for this type of function with a big room and stage for the bands, plus bonus sitting rooms for the guests. The neighborhood parking situation was hampered by a rave club that opened around the corner, but hopefully any future parties won't coincide with that club's events. **Jeff Kabot** remarked that it was great for the bands as well as for the fans because it exposed them to new crowds and vice versa. Rumor has it there will be more parties here in the future. On the same note, I should mention that Jeff is doing a lot of producing these days; he's currently working on a big compilation to feature many of our local bands, so watch for that to hit the racks in the near future..... **PHOTOS:** OOPS: As usual I got credit for some of Michael's awesome pictures last issue, specifically the lawn shot of **Sully's** house, **Celso and Arlan**, and the shot of **The Bomboras** all were taken by **Michael Ascencios**. This issue's photos: **The Haskells** at Blue Saloon; **Gus lookalike**



Terror Train, photo by Michele

Jerry Springer with the Rattled Roosters; Craig of Scratch Bongowax - recently at Bob's Frolic Room I was dragged into a conversation with Craig who was trying to convince a woman that he worked at Motel 6 - I was asked to verify that he did, as if I had some sort of first- hand knowledge! This photo of him was from a show many moons ago; **Riley of Snair**; **Terror Train** at Blue Saloon; San Francisco surf sensations, **The Mermen** at Toes Tavern; Halloweensters and Mike of **Skull Control** at their Halloween show; **Pete of Big Drag**; visiting popsters, **Bracket**; and **Jeff Kabot** at the Fortress party. No historical photo - I had too many current ones to run - but I'll be back with it next issue so stay tuned. That's it for this issue, and until next time, see you at the clubs!

-- **Michele**



The Haskells at the Blue Saloon, photo by the band

INEBRI-A-TED

The first week of October rolls around and what do you know, it's IMS time once again. IMS stands for **Independent Music Seminar** where bands, clubs, promoters, radio stations, record labels, fanzines, and fans all group together for the purpose of promoting the DIY ethic and helping each other along. Not only that, but it's loads of fun. This year it was held at the US Grant Hotel and in addition to some seminars and a trade show, roughly 200 bands played all over San Diego during the span of 3 days and 4 nights. And although the band listing didn't look that impressive on paper (not to many of those "must see" shows, except for the closing party), it did make for some great discoveries and turned into a memorable weekend. Thursday, October 6th, was actually one of those GOT to see shows (OK, so I lied earlier) at Bodies. **Big Tension**, **Cub**, **Chinchilla**, and **Nova Mob** all played. Got there in the middle of Cub, a "slightly minimalist" trio from the great Northwest, I believe. What I mean by "slightly minimalist" that is that they didn't have a ton of distortion and played simplistic punk rock songs. They did a cover of "Vacation" by the Go Gos. The crowd loved them. Chinchilla was up next and although this was only their third show ever, Bodies was more packed than I have ever seen it. People were sitting on the bar just to get some space and the only place to take pictures was to sneak upstairs. Basically Chinchilla was formed to show that "yes, girls can rock in San Diego" and they consist of Julie from Drip Tank on guitar, Morgan from Contra Guerra (RIP) on drums, Christina, ex- Skinbus on bass, and Chevon (ex- Liquid Sunshine, Praeder Willies, etc.) on vocals. They play slow to mid tempo hypnotic loud music, San Diego style. I no longer think that Morgan is one of the top three drummers in San Diego. She's got to be one of the best in the country. Simply incredible. Also making a great impression was hearing Julie play guitar. Without a second guitarist in the band all my ears were forced to focus on just her and I realized tonight that she can really, really hold her own on that instrument. Nova Mob were up next and neither me nor a few friends realized that this was Grant Hart from Husker Du's new band and were wondering for a second why he was here. I heard they sucked, but didn't want to miss this. I made myself for at least a few songs and I must say that those rumors are totally false. I didn't like his previous solo stuff that I've heard on SST, but this sounded like what you would expect from an ex- Husker Du member. Definitely a band to be seeing again, but tonight I wanted to rush down to the Wikiup Cafe on Park Blvd in Hillcrest to see the **Rugburns**. This was a coffee house so they weren't that drunk. Stinky ruled on drums tonight and was totally into it. That guy is cuckoo.

Unbroken

The Dragons

Friday the 7th, it was off to the actual event. Stopped into the "Getting good production on a cheap budget" panel which was pretty interesting. Geza X (producer of the Germs, Butt Trumpet, etc), a guy who worked on the Fluid and some Replacements records, and some other people I couldn't remember. At the trade show, there were lots of booths including Fizz, Silver Girl Records, the Rocket from Seattle, the Casbah, Poptones which is the merging of Amigo and Scheming Intelligentsia Records, Genetic Disorder and Liquid Meat Records, Trademark Records, Cargo/Headhunter, and various radio stations, studios, and stuff. Most of the day was spent drinking beer and avoiding the persistent Why? Things Burn people. Several bands played here and the only one I really saw was **Tanner**. I can't say it enough: They RULE! If someone doesn't put out a full length release from this band, then there is something really wrong with the music world. The sound was just amazing and despite their complexities, each song is incredibly catchy enough to make it really memorable. Hopefully some of the band members in the audience learned a thing or two from this band. Later on it was happy hour in the bar with a band from Minneapolis called **Flatstor**. They were almost like a lounge band that did folky doo wop, but they're not like that usually, I'm told. That night it was off to Bodies. **1000 Mona Lisas** played and they were a pretty impressive LA band. They were more "punk rock" than I would expect a band to be whose been getting all the label interest and press that I've been hearing about. After that it was to rush off to the Casbah to see **7 Year Bitch**. There was a line around the block and they were already onstage. Tried everything from begging to sneaking in, but there was just no hope. Sounded great from outside. Decided to head off to Live Wire early to see **C.L.A.** Turns out that that was a shut down. Live Wire is only a bar and the only time they have shows is for the IMS and this year they got busted for not having a cabaret license. Got slapped for a $3,000 fine where benefits with the drunkest SD bands have all played. Having a strong desire to play anyways, C.L.A. set up on the corner across the street and did a full set in front of the 60 people who were dancing in the streets, enjoying them. Since we knew there was no hope of getting into the Casbah to see **Alice Donut**, it was back to Bodies to see **Foreskin 500**. Musically they were pretty bad industrialish angst, but not one person on the face of this planet can accuse them of not putting on one hell of a show. Bodies was transformed from a tiny little room to a huge arena. Foreskin 500 brought all their own lights, tiki lamps (which provided lots of fire at times), and other visual effects and were just one hell of a trip. Later it was off to a totally raging ASCAP party. Fuck, what a night.

Saturday was spent doing the same things. Drinking, going to panels, and seeing bands. Went to the "Releasing an Independent Record" panel for the third consecutive year. This one had O (fluf, Standard Recordings), Laura from Cargo, Mark Waters from Golden Rod, a guy from C/Z, and others. This was the best one yet. These guys will tell you everything you need to know. In the trade show room, **Buick MacKane**, **Yah Yah Littleman**, and **Snark** played. Buick MacKane used to be the Feral Children, but just changed their name. Don't know if it was the great sound of this room or the band recently cranked up their amps and distortion a bit, but they definitely sounded alot better and alot less "professional rock" than the Feral Children. Yah Yah Littleman was a fun trio of three very different looking guys. Not that they looked funny, but as a whole they looked unusual. They just went up and played two fast numbers, improvised a little, and moved around alot and were fun and entertaining. Only saw one and a half of Snark's songs, but they were good loud pop. I heard they do some Journey covers. After another happy hour in the bar, it was off to the Velvet to see **Magnolia Thunderfinger**. The Velvet is what is known as the old Casbah, in case you didn't know. They got a good mix of beer and short black curtains all over the place and the stage still has that magical aura to boost a band's power. Magnolia Thunderfinger played decent rock and roll not as NY Dollish or Replacement-like as the Dragons, but in the same boat. Reminded me a little of Social Distortion. Left after that to see **Drip Tank** at Chabascos. This is the disco club that's underneath Bodies and also on the early bill that night was the Nephews and aMiniature. Drip Tank's new drummer Roman is fitting in very nicely and obviously enjoying what he is doing and who he is doing it with and having a great time. Needless to say, they rocked. I left before **aMiniature**, but I heard because the club wanted to start to get down and boogie, aMiniature didn't play too long and John Lee changed each song to bag on the club. Rushed to the World Beat Center in the hopes of seeing **Everready**, but they had already played for some reason. A band called **Unbroken** was already on. Now I've seen alot of shows in my day, everything from Van Halen to the Scum Lords, and I don't remember seeing such a rabid audience in a long ass time, if ever! Maybe I'm just getting real old. The all ages World Beat Center was only about a third of capacity and every single person was crushed at the front of the stage or on the stage. Unbroken was total punk rock with the same touch of heaviness as bands like Amenity and Forced Down. Heavy, but not heavy enough to make it metalish. And the audience! Everyone was just packed on top of each other trying to get to the mike. Every single person knew every single word to every single song and those that could get near the mike shouted the lyrics into it and those that couldn't get to the mike just shouted. They got 2 CDs out, and I suggest you start looking for them. I rushed back to the Velvet where everyone else was to tell them about this amazing band/audience and it turns out that everyone there couldn't wait for me to get there to see the rest of **Fig Dish**'s set! As soon as I got in Dave Quinn from Tiltwheel gave up his spot by the side of the stage to me and told me to start taking pictures. Yeah, OK. Whatever. Then Fig Dish burst into the next song and HOLY SHIT!!! This band just kicked fucking ass all over the place. They took absolutely no shit from anyone and seemed really pissed off. I don't know if they knew just how great they sounded. This was some super powerful loud pop heavy rock. I thought they sounded like a faster, harder, louder version of Cheap Trick, but 10 times better. Dennis from C.L.A. said they sounded like a cross between Cheap Trick and "good" Green Day. The Cheap Trick comparisons probably come from the two covers they did. ("Dream Police" being one and the other I missed). I was just in awe. Like Supernova was the wonderful surprise find for me during last year's IMS, Fig

Dish is not only the best band at this year's, but a possible contention for one of my favorite bands ever! This was their first time in CA, having came from Chicago just for this and played on borrowed equipment. They got a seven inch out on Liquid Meat and another one out on some other label which I'll let you in on as soon as I track it down. **The Dragons** came on next. They happen to be Dennis' new favorite band. They were good. Really good. **Pico De Gallo** were up next and the first song rocked (heavy guitar 90's thing), but I tired quickly. It just seemed so anticlimactic coming after Fig Dish. Nothing else seems to matter now.

Sunday. Barely any sleep the night before, yet I am totally refreshed, energized, and high on Fig Dish which I couldn't stop talking about. **Charo Trick** played on the trade show floor. In case you missed the review of them last issue, they're a Cheap Trick look- a- like cover band with a Charo impersonator on vocals. Failed to mention it last issue, but they changed the songs to have Mexican or Charo themes. "Big Eyes" became "Big Thighs", etc... Of course they rocked and were alot of fun. Charo announced that coming up in the future is Charosmith and Charvana. Can't wait! Later that evening I went with some members of **C.L.A.** to get warmed up before their showdown with **Deadbolt** at the IMS closing party at the Casbah. And all I can say is that life can be pretty damn good when hanging out across the street at Pure Platinum drinking pitchers of cheap beer and watching beautiful women (but not as beautiful as my girlfriend, of course; now ex- girlfriend so I take that back!) take off their clothes to Green Day and Nirvana! What a life. Besides C.L.A. and Deadbolt, tonight was also the Casbah music awards which was all in good fun, a parody of the San Diego Music Awards (always an event within itself). Numerous awards were handed out, with Drive Like Jehu getting Best Drummer, Album, and Band awards. Petey X from Rocket accepted the last two, stating "Yeah thanks. We worked really hard on it". O got a trophy resembling Jabba the Hut for being "Legend in his own Mind", any band with Kevin Chennell won the "Rodney Dangerfield (no respect) Award" and the Dragons won an honorary "Rodney Dangerfield (really no respect) Award" for placing last in the votes in that category. Ryan from the defunct Fishwife beat out lots of really tough competition to have the distinction (honor?) of being Drumk of the Year. C.L.A. rocked. Opened the set by chugging only one pint of Guiness this time. Deadbolt had the Wall Of Sound tonight, meaning two bassists. Both bands bagged on each other a little bit but Deadbolt got the last laugh when Dennis and I were trying to hit up Matt from Tanner and Les Vegas from Deadbolt for a ride home and when we put Dennis' guitar in the trunk they just left without us. All in all, another fantastic year for the IMS.

Since I was too burnt to see the Supersuckers and Red Aunts at the Troubadour and also didn't want to pay a whopping $4 for a shitty beer, I decided to see the **Supersuckers** that Friday (Oct 14) at the Foothill in Long Beach where the beers are more reasonably priced. That is, $2.50 for a shitty beer. Also on the bill were **the Grabbers, Uncle Joe's Big 'Ol Driver**, and **Motocaster**. Motocaster are a very noisy Sonic Youth type of band. Live they came across OK, but their CD on Interscope is just awesome sounding. Perfectly produced with loud noisy guitars all over the place. Hands down award for the best sounding album of the year. Uncle Joe's were on next and they have yet another new drummer named John. They were just returning from a tour they have been on and played a few new songs that sounded very '70s rockish, but still really good. New album out soon. The Grabbers were straight ahead heavy punk rock. And the Supersuckers rocked, of course. During a lounge/acoustic version of "I Say Fuck" I could have sworn (it's been a couple years since I've seen him last) I saw Krk get violently get kicked out by a roadie for video taping their set. The Supes were taking requests for $5 and made about ten or fifteen bucks on the side. My five bucks was well spent on a version of "The Mob Rules" from Black Sabbath with the title and chorus changed to "Your Mom Rules". Fuck yeah!

The next night I went to Fuzzyland at Mr. ("I pity the fool") T's Bowling Alley. This place takes the place of Al's Bar as the "Least Pretentious Club in LA", which might not be saying much, but the people that come here are just great. They're not afraid to be wacky and dance and just do whatever they feel. On the bill tonight was **Slug**, somebody else I can't remember because I was too drunk and forgot to write it down, and **Ruin**. This was my fist time seeing Slug in a couple years at least and definitely my first time seeing them not play Jabberjaw. They played some pretty good noise stuff and one of the best songs they played actually had keyboards (gasp!). Not the kind of stuff I like to really see live, but more of the kind of stuff that for me anyway, is best experienced by oneself in a dark room and beer in hand. They rocked. Ruin were from Japan and did what sounded like well played noise rock music with vocals that were just gibberish. They kind of went over my head a little and I found myself dozing off towards the end of the set. Thrashead appeared to really dig them.

Friday, October 21st was **Tanner** and **Bureau of the Glorious** at the Boiler Room. The Boiler Room, incidently, has added about 15 new taps full of good beer, so you should at least go there for that reason alone despite the fact that they have the cheapest covers in town (no more than $1 or $2 per band with only two bands playing). Bureau of the Glorious played San Diego/Cargo/alternative rock. I think an ex- bassist for Pitchfork is in this band. What separates this band from others was that they all wore suits and they had a female singer who didn't scream or shout, but sang. They weren't bad and if they can get that Reis- style production I think they could put out a pretty decent album. Tanner rocked and are recording a full length album for somebody.

That Wednesday was the **Jon Spencer Blues Explosion**, **Claw Hammer**, and **Demolition Dollrods** at the Palace. Let me say this here and now. Unless your name is Jon Spencer or your band is called Beat Happening or Doo Rag, or you're an acoustic band: YOU NEED A BASS PLAYER! Don't worry, you won't be declared a sell out if you get one. I'm a guitar man myself, but at least I know that the bass guitar is needed to fill out the sound a bit. I have seen just too many bands that are trying to be arty or "cool" by not having a bassist, and unless you are extremely talented or creative and know what you are doing, you need a bass! So get one! It just doesn't work well for most bands without one. That being said, Demolition Dollrods were OK could've been better, despite their lack of a bass guitar. They were a three piece who all wore tiger suits and played songs with a Cramps boogie vibe. They also did a Stooges and Velvet Underground cover. Claw Hammer rocked and their new album on Interscope will be out soon. And the Blues Explosion, as always, delivered a powerful non- stop mamajamma set. Blues Explosion!

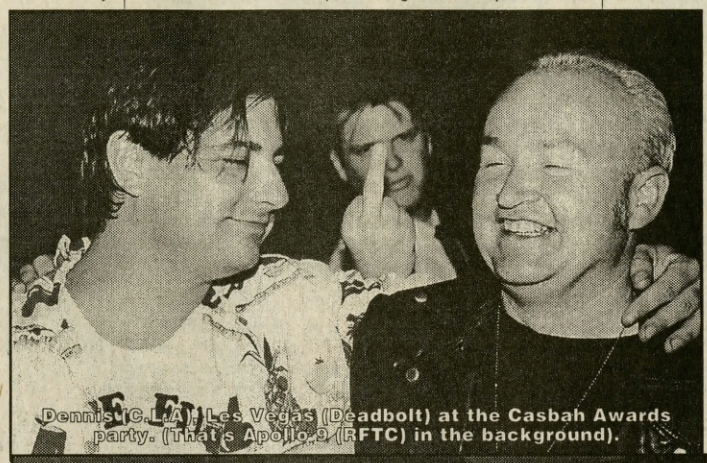
It's really rare for me to go out to a show just once during the week, but to go two days in a row during the week is something really special. But there was no way I was going to miss **Overwhelming Colorfast** at Club Lingerie. **Mercy Rule**, also on Relativity, and a band called **Deep Water** also played. I don't know what the criteria is here for opening bands, but I don't think I've ever seen a good band open for touring bands at this place. No offense, but Deep Water were slick LA posers who had no imagination or creativeness and no good songs. But they really knew how to play. Sorry, but that doesn't quite cut it for me. It just sounded like regurgitations of weak, old, MTV rock. You can play the slickest guitar solos in the world, but if you can't write a decent song (in any genre), then you suck! I've had a few people, including Bob Reed from OWCF, tell me how good Mercy Rule is and I've gotten and heard their album "God Protects Fools" and their new one, "Providence", and didn't think too much of them to be honest. So I wasn't expecting much when they came onstage, but I've learned lesson that has been popping up in

my life a few times recently. And that lesson is to really listen to people when they say to check out a certain band they think is "good". And they were really good live. This Nebraska three piece was tons louder live than on their albums and had some really shining moments here and there. If you need a comparison so you know where I'm coming from, I guess you can say they sound like Husker Du crossed with Sonic Youth with lots of noise and clean, smooth, female vocals. After I went home, I put on "Providence" and it was sounding pretty damn good after seeing them live. I'm still listening to it! Overwhelming Colorfast rocked, but the sound sucked. Still, they were very enjoyable, as always. While I do miss Torg being in the band, their new guitarist Matt, did a fine job replacing him. OWCF closed the set off with some covers, including "Halloween" by the Misfits. They just recorded a new EP that looks like it's going to be a bullshit promo- only thing. Yeah, I can get a copy, but you probably won't and it sounds like it's going to be something that you will need. I suggest you write or call Relativity and start begging for one now.

Friday night, Oct 28, I went to Eagle's Coffee House for **the Muffs**! Since Melanie left, they've been playing around as a three piece and although I miss her dearly, the Muffs still sounded like the Muffs. They rocked and are looking for a new 2nd guitarist. I don't understand why people at coffee houses are so quiet and mellow. Isn't coffee a stimulant? Thanks to Ronnie for hanging out with me.

Saturday was a big Halloween bash at Fuzzyland, only it wasn't Fuzzyland, but it was held at the same place which was Mr. T's Bowl in Highland Park. Lots of bands here and WAY too much disco being played in between bands. I mean when you're happy that Def Leppard's "Photograph" is being played, something is VERY wrong with the choice of music the DJ is playing. **Vaginal Cream Davis** was a welcome MC this night, also. Of the bands that played, **Extra Fancy** only added to the disco atmosphere of the night. I probably would have enjoyed them more if it wasn't for the stupid disco being played before them. They had a girl dressed in sexy leather dancing for a couple songs, so that was pretty cool. Huh. Huh. **aMiniature** was on next sporting a very animated new 2nd guitarist and I've lost track of the drummer(s). Can't tell if I saw him play with aMiniature last time I saw them or not. Either way, they only played five songs and only one was an old one ("Physical Climber"). The other four were all new ones and sounded pretty good. Like aMiniature. The **Geraldine Fibbers** were on next. Don't know if it's already been said (probably has), but this is Carla from Ethyl Meatplow's new band. They got a stand up bassist and a violinist and play good folksy music. I'm not really into this form of music and even if I was, I wouldn't know who to compare them to, so I guess that tells you how different I found them. They also had some really good songs with lots of feeling. Not bad for an LA band. I know I bagged on **That Dog** a few issues ago for signing to Geffen and I still don't know why they are on such a huge label. Someone is probably related to an industry big wig or something. They probably would be much better off "career- wise" going the indy route at least for their first couple releases. Regardless, That Dog wasn't bad at all. This was my first time I can remember seeing them and they had several songs with great harmonies that sounded like the Andrew Sisters singing for the Germs. They also get bonus points for all dressing up in Original Star Trek red security uniforms. You know, the guys that always got killed when they beamed down to the planet? Closing the night off was **KISS My Fat Ass**, which was some big fat person fronting a KISS cover band. They had the full on make up and did lots of greats like "Hotter Than Hell", "Shock Me", "Ladies Room", and because time was getting really short, a closing medley of about 10 or so others. Lots 'o fun! Since I'm on the subject, I just picked up last weekend the "KISS My A**" video. I think the *'s are supposed to be "s"s, but I don't know for sure. All I have to say is, if you are a KISS fan, then you NEED this. They pay full on attention and homage to Ace Frehley and Peter Criss and this contains 14 live cuts from '75 to '82, has lots of old commercials for shows and products, and even has a rehearsal of "Take Me" from 1976!!! Great videos of "Do You Love Me", "NY Groove", and a complete with guitar solo (one of two on here) version of "She". Two thumbs up and this rocks! Thank you for putting this out!

Couple "must see" shows at the Hollywood Palladium on Nov. 2nd & 3rd, and the reason was a band called **Green Day**. On the 2nd they had **Pansy Division** opening up. Damn these were some young crowds and that fact was made even clearer when I just walked in the gate in front of everyone and towards the backstage area and not one of the ever present bouncers hassled me for not being where I was "supposed to be". Am I that old that I wasn't even considered a threat? Inside there were also more young girls here than I have ever seen anywhere in one place. Just makes you wonder if they were there because they were really into Green Day or just if they thought they were "cute". Either way, all these young kids had tons of energy and everyone was slamming and practicing their moves before any bands played. This included crowd surfing and a new groovy move called "the catapult". Pansy Division came on and did what they were trying to do. That is, play punk rock and try to piss off all the homophobes in the audience. They succeeded for the most part and got a few "boos" here and there and made lots of spare change from the pennies that



Dennis (C.L.A.) Las Vegas (Deadbolt) at the Casbah Awards party. (That's Apollo 9 (RFTC) in the background).

Fucking Fig Dish!!

people were throwing at them. Two girls behind me yelled "Fucking faggots!" in between a song. Duh! Oh, really?! Bright crowd these Green Day guys bring in these days. I guess we can really blame MTV. Anyways, they had some good songs and were total catchy punk rock fun. Green Day came on and fucking rocked. I don't care who likes them or how old their audience is or what radio stations play them or what videos are constantly shown on MTV. If they write songs as great as the ones they do, then I'm glad. Extra special mega- thanks go out to Sam from the Palladium for the pass. Now let's see if you can do something about improving the quality of beer in the Palladium and lowering the prices. Big "fuck you assholes" go out to the two bouncers who didn't let me take a piss and were total dicks about it.

The next night **Green Day** had the **Muffs** opening. The Muffs rocked. I don't know what else to say that you don't already know. Green Day rocked, too. They played a slightly different set toward the end, including that "Armitage Shanks" song they played at the MTV awards, and were just as much fun as the night before. Thanks to Ronnie from the Muffs for getting me in and hanging out with me.

I guess it's just because there have been a few good sold out shows recently that I've been able to sneak or weasel my way into (If there were tickets available, I would've paid for all these shows, no problem. But there's no way I'm going to spend $30- $60 for a ticket from a scalper and it's actually easier to sneak your way into a sold out show than not), but I've been spending alot of time at the Palladium lately. This time (Nov 9th) it was to see **Hole**, **Candy 500**, and **Veruca Salt**. Only caught half of the last song of Candy 500. They weren't bad and sounded like they were coming from the 7 Year Bitch school of songwriting and style. But then again, I only heard one half of one song. Veruca Salt weren't too bad either, though by the end of the set it did seem like they were playing "too long". Noisy guitar stuff. I recognized one song from the radio that was among their better songs this night. More pop combined with their loud guitar noise stuff. Snuck up to the "special" upstairs area and was overjoyed when I saw that they had Pete's Wicked Ale on tap instead of that stupid Budweiser shitty beer crap. Same price too! Unbelievable. Told the bartenders what a great idea this was and it turns out that it was only for one keg while they get more Bud which they ran out of. Hole rocked. Courtney, of course, was the center of attention and had lots to say in between songs. She credited Flipside for giving her the idea or courage for getting a nose job. It was also "New Wave Night" for Hole as they covered "Hungry Like the Wolf" from Duran Duran and did little bits and riffs from other songs in between a song or two. This was the first time I really saw Hole do a full set and one thing that really surprised me was how much Eric played most or all of the guitar parts. I shouldn't have been surprised, since he is the guitarist, but I was for some reason. They played all their hits and ended the set off with a dark cover of "Where Did Your Sleep Last Night", Courtney claiming that she does it better than her husband anyway. At the end of the show Courtney took off her guitar and dove smack dab into the middle of the audience. Minutes later she was back onstage and decided that that wasn't good enough. So she went over to the right hand side of the stage and took another running leap into the crowd. This time the crowd ripped off her dress while she was on top of them and after a scuffle, a naked Courtney was dragged to the side of the stage. I thought the audience killed her, but it was all an act as she later came on wrapped in a cloth thing and yelled at the pigs in the audience for doing what they did. And the action was only beginning! Snuck up to the VIP dork section again after the show. The hot rumor was that Hole was to play the Viper Room after this, but that wasn't the case as they (Courtney in a storm, making lots of noise rushing up the stairs) made their way upstairs to hang out and talk after the show. Lots of stars up there. I heard some Beastie Boys and Janes Addiction people were up there, but I wasn't paying attention. I did see Danny DeVito (Taxi) up there and Eric was rolling around in the middle of the floor with Drew Barrymore (Wayne's World 2). Things winded down and people left. The party came to a rousing end when a huge scuffle broke out and people were knocked down. I looked over and Courtney was on top of someone yelling and kicking someone's ass. The bouncers didn't dare touch her and she kicked and chased this person across the balcony, down the stairs, into the reception area, and out the front doors onto Sunset Blvd. And that's the last anyone saw that night of Courtney and the other person. Punk rock! Special thanks out to Kate for this one. Also to Ronnie from the Muffs for hanging out with me.

Saturday, Nov 12th marked Dennis' "old man" from **C.L.A.**'s birthday. To celebrate, they played with **the Rugburns** and **Zuzu's Petals** at Bodies. After the obligatory warm up before the show at Pure Platinum (nothing like being sexually frustrated before a gig to make you rock harder), we stumbled down to Bodies and caught the Zuzu's Petals who had a rockin' drummer. They played their harder stuff and weren't too bad. C.L.A. came on next, and of course I don't remember too much except that they dedicated the set to the drummer of the Zuzu's Petals and proceeded to play one of their best 40- 60 minute sets ever. Due to the insistence of a couple audience members and a bra someone threw onstage, Dennis reluctantly put it on and they did "Like A Virgin". It's still more fun seeing them do a four or five hour set, as you get to see them in various stages of drunkenness on a good night, but this was about as good as they get without totally having things degenerate into beer throwing, broken glass, and nakedness. The Rugburns came on next and were as tight and fun as ever. Steve and Dennis from C.L.A. joined them onstage for several songs and I don't remember much else except that since this night, members of C.L.A. and the Rugburns have been treated as the new kings of San Diego

wherever they go. Didn't know what to do Friday, Nov 18th, so I decided to see if I could get into the **Bikini Kill** show at the Las Palmas Theatre. Lots of super young people hanging around. Man, I feel so old!!! I caught the 10pm show by pure chance, on my way to Hell's Gate to see Magpie and Black Angel's Death Song, and got in by pure chance. Thanks to these guys whose names I can't remember (but they know Royce) for opening your mouths at the right time and selling me a ticket at the fair price. **F.Y.P.** and **Spitboy** opened the show. F.Y.P. were high energy punk rock with high pitched vocals and I swear they did a cover of "Live Fast, Die Young" from the Circle Jerks with different lyrics. Whether it was a rip off or not, that should tell you where they came from. The singer also did a ripping solo with his teeth during the first song. (it rocked!) They were good enough for me to spend $7 on their CD compilation of 7"s. Up in the reception area, there were tons of books, singles, pamphlets, etc... for sale or for free. Spitboy were up next. Musically they were OK. Politically, which was all the singer talked about in between songs, I agreed with them (yeah! Make your own beer!) on almost everything except for the death penalty thing. I just want to see you take the same "forgiving" stance if one of your relatives got killed by an axe wielding maniac or something. I'm sure you'd want revenge. Bikini Kill made it on next and you know what... they fucking rocked! Sure they concentrated a lot on being females and "anti- male", but you know what? Kathleen was a total smart ass making really funny comments about a lot of things, including their own image. She also refused to take any shit from any of the male pigs in the audience (and wasn't afraid to call them on any of their shit). Their drummer was sick, so the guy from F.Y.P. (I think) played drums for them for the first time in his life. Early in the set she invited any and all females to come up stage and dance. The stage got so packed that the people who were putting on the show freaked out and had most of them go down into the audience. All in all this was everything a show was supposed to be. No fights. No attitudes. Chaos, but no one got hurt. I can understand their "no media" stance (at least with the "mainstream" press. Don't you think they would like to get their message out to more people through the "underground"?) Any media publicity would take away from their magic. I also thought they didn't want to be photographed, but there were tons of flashes going off all throughout their set. Regardless of any politics or this and that, Bikini Kill rocked and took no shit. Some guy was fucking with Kathleen and when she told him to come forward and say what he had to say into the mike, she clocked him one right in the forehead. Ouch!

Made it down to San Diego on Monday, Nov 14th, not for Tim Mays' birthday party at the Casbah where Fluf, C.L.A., and Rocket from the Crypt played, but to the Boiler Room to see the punkest band in the world play. They're called **Jalopy** and they share some members with some pretty big local San Diego bands and are punk as fuck. They're even better than the Velvet Underground! They rocked. They had a case of beer in front of the stage and it was free as long as you could grab one before the band could kick your ass. I've never seen so much blood and black eyes in my life. The wild set ended when the band members themselves got into a fist fight with each other onstage over drink tickets. Punk rock!

November 26th I went to Bob's Frolic Room (#3, not 2 or 1) to check out **the Lazy Cowgirls**, **Snair**, and **the Grey Spikes**. The Grey Spikes were way above average garage dirty punk and roll along the same lines and the Cowgirls and the Humpers. If you like those bands, then you won't be doing yourself any harm by checking these guys out. The Lazy Cowgirls, fuck man, I just don't know how they do it, but they are still rocking as hard as they ever have. The addition of Lenny from the Creamers could not be a more perfect move for the band. They have just signed to Crypt Records who have a deal with Matador and will be touring all over the place as soon as their new album comes out, which as of this writing, has yet to be recorded. Their set was as great as ever and they played some new songs that at least equal any of their best songs from previous albums. Pat even played guitar on one of them. I'm still reeling. Snair closed the night off. I saw them a couple years ago in San Diego and didn't think too much, but they seemed to be more in their element tonight. They still had lots of equipment which was used to crank out some really hot fast paced catchy punk tunes. Like the other bands on this bill, definitely something that's not to be missed. Heard some of the new Muffs record after the show. It rocks. Extra special thanks to Ronnie for hanging out with me. Friday December 3rd it was off to the Boiler Room to see **Crade** and **Creedle**. Crade are a bunch of straight looking guys and have been described as Voi Vod meets Fishwife which is not too far off the mark. They were a perfect band match up on a bill with Creedle. They're not as weird as Creedle, but just as psychotic. Crade had two guys onstage with them dressed up with gas masks or something and toolbelts. One danced behind the drummer and the other just stood there and added an occasional backup vocal. The band gave out gifts to the audience which consisted of a string of donkey teeth. Creedle were fucking hot tonight. They played almost all new songs from their new CD which is out now on Headhunter. All the new songs sounded fantastic with the exception of one that they did which was a blatantly boring '70s ripoff.

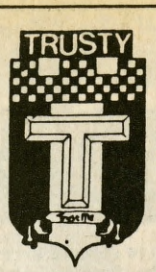
The next night was the big rawk show at Bodies. This was **Big Tension**, **the Dragons**, and **Uncle Joe's Big Ol Driver**. It was off to a late start with Big Tension starting things off. They played better tonight than the other two times I've seen them. Heavy alternarock, but not Sub Pop sounding. They're OK. May be growing on me. After a long delay, the big hero of the night, Andrew from UJBOD came up to the mike and announced that there would be no more music tonight unless the bands got some drinks. Not from the audience, but from the bar which were promised to them before when this show was set up. The bartenders called the owner and a couple guys from the bands tried to pull the plug on the jukebox. After a while the bands got the drinks that they were supposed to get and the Dragons came on and played a kick ass rocking set. Man, this band is getting hotter and hotter. Total kick ass garagy rock with some powerful choruses. They did a couple covers, including the obligatory New York Dolls cover and "Rocks Off" by the Stones which had an energized Dave and Andrew from UJBOD jumping up onstage to help with back up. UJBOD closed the night with a rocking set. They played mostly songs from their first record and only a couple new ones this time. They broke into "Two Tickets to Paradise" and invited the whole audience onstage to sing along with the melody. Great rockin' night. Afterwards, UJBOD got their money, kept ten bucks for themselves and gave the rest to Big Tension and the Dragons because they felt that the opening bands didn't get enough. And this was coming from a band where one of the members has to sell his own CDs to pay the rent! Great bunch of guys. Check them out, buy their records, and give 'em a beer when they play your town. They will have relocated to Seattle to cash in on the big rawk scene by the time this issue hits the stands.

Got to close this off on a couple of sad notes. **Chris Cruise**, the accordion player for **the Downs Family** which I wrote about their May Day Festival show, is dead. He killed a San Diego local who was infamous for being a stalker, stalking a fair share of women, including Chris and his girlfriend and rumor has it that he even stabbed Chris on one occasion. There have been many problems with this stalker throughout the years none of which is much of anyone's business, but let's just say that the bars, clubs, and women of San Diego will not miss this guy and many consider what Chris did to be a great service. Chris bailed up to San Francisco, wrote a suicide note and OD'd. Don't know too many more details and don't know if it's my place to print them, but those are the plain facts. The Downs Family has a new CD out with a bunch of drunken Irish folk songs and are still playing around.

Another death in San Diego: **Denver**, a very unique individual who was in **Physics** (along with members of Johnny Superbad and the Bullet Catchers and Heavy Vegetable), and also in his own band, **Powerdresser**, was found dead on November 10th. He was out at the beach at night with several friends, ran off ahead of them, and was never seen alive again. Turned out that he accidentally fell off a cliff and broke his neck. He was a pretty wacky guy and I'll miss him. I stayed at his house once and he didn't have a room, but built a fort with a bookcase, a stereo, record collection, and sheets as walls and that was his "room". He also had a shack he built in the backyard to hang out in. It's hard to walk into the used records section at Lou's Records and not see him there behind the counter. Powerdresser was going to put out a free record before he died, and there have been several benefits to raise the money to put out their final release for free as originally planned. If you would like to make a donation or more information, write to Lou's Records (434 North Highway 101, Encinitas, CA 92024). Although I'm not too much of a fan of the "North County great unwashed stoner scene" (not that Denver was a "great unwashed stoner" according to Lia from Lou's), Powerdresser did have some of the best, creative fliers I have seen in a long time. Denver will be missed.

Just so this doesn't end on a really bummer, the new **Umlaut** is out. This issue has another real life chance encounter with Anton Lavay, "interviews" with Jello Biafra and that girl from Redd Kross, an article on Doc Martins with some great, short insightful wisdom on the "alternativeness of them", and more wacky and zaniness. Also included in this issue is the first drummer fanzine, called Drumb, which was put together by Dale from the Melvins in a tribute to drummers (doy!). Anyway, if you consider yourself to be somewhat intelligent, you'll send $2 to Umlaut (at 236 West Portal Ave #542, San Francisco, CA 94127) and get a copy. "You can take that and shove it up your Seattle!" - - Deadbolt

-- Drunk Ted



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DESERT SCENE

Well, once again this one is going to be short and sweet (like me!) I hope to let all the photos do the talking. Well, I want to start off by saying that even though some (if not many) of the shows at Rhythm & Brews have had turnouts that have been less than favorable - their is a music scene out in Palm Springs, Palm Desert and other desert cities! I swear there is!!!! It's just that Indio is about 20- 40 minutes away from the music scene population. The desert is a laid back place and people are too! They get lazy, regardless of who is playing. We'd rather go

Ron Tidwell and Sophia after Fighting Cause's set.

around the block to a party and see a band. Oh, well, hats off to all at R&B's they do an outstanding job and provide top quality (in my eyes) entertainment for the desert empire. I always look forward to hanging out there!!!

Thus, a brief recap of the show I attended is in order. On Nov. 4th I was very happy to see one of my favorite bands SMILE!! These 3 kids rock. I had no idea they were so young! What is even more weird is that the drummer's (who rocks!!) name is Scott Reeder. And in case no one knows the bass player and long time friend of KYUSS has the same exact name and spelling, Scott Reeder. So that is a bonus for SMILE! Although the guitar player kept breaking strings, they rocked with that heavy sound I love! If you have never heard SMILE go right now to your local music store and buy there CD "Marquee" on Cargo Records. It is worth every penny!!! Before SMILE was local new band called STRAIN. STRAIN has an all-star line- up; Brian Maloney (x-UNSOUND) on guitar, Herb Lienau (SUPER-FUN HAPPYSLIDE) throat, Billy C. (x GROOVALOPACUS) on bass and Brant Bjork (x-KYUSS) on drums. This is punk rock!! What a great surprise. Seeing Brian doing the liberty spikes hair do takes me back to the good old days. I hope STRAIN comes out with a tape soon cuz this is the good old school stuff that must be heard.

The next weekend of Nov. 12th was BUCK O' NINE and local MELODIOUS PYGMIES. It was Mike from MELODIOUS PYGMIES birthday, so the whole family was there with cake for all and all his friends were there too. MELODIOUS PYGMIES were great. They now have Rob (x- GROOVALOPACUS) on drums. Next up, BUCK O' NINE, from San Diego, they had the kids swinging and boppin' around. It was a good turn out and good response from the crowd.

November 18th was the DAVE MARKEY FILM FESTIVAL. Some of the material featured was "Teenage Love Dolls Superstar", a Curt Cobain memorial film and some sick shit about possessed children that Dave had made at a younger age. The music in the background was from the "Exorcist" and if anyone didn't know, that music has subliminal recordings of bees and sheep being slaughtered in it. That is what makes the music so disturbing, you just don't know it. Also that night was VIDA. But since I wasn't even there I can't say much except that Dave Markey snorted a line of powdered cheese while discussing the morality of Courtney Love.

Other shows in November were, BAZOOKA on 11/19 and the last GREEN EGGS N' HAMMONDS 11/20. On Nov. 26th I was thrilled to play bartender for the night for the DICK DALE show. Dick Dale was incredible, yes the guitar pics melted before my eyes. Opening for Dick was THROW RAG from Orange County. THROW RAG were so entertaining. I call It "Lounge Lizard" music. It's like a bunch of Vegas, tattooed, tuxedo shirt wearin', greased hair stylin' musical entertainment. Yes I am proud of Sean and Dan (x- desert locals) for really coming up with something cool this time! For December; DI played *12/2* and the drummer quit before they played *so* the singer plays drums and sang! STRAIN opened the show; 12/3 was PYGMY LOVE CIRCUS and there were a total of 5 bands and a shitty turnout, where was everyone?

Correction to be made from my last issue. The correct name

Dick Dale still going strong!! photo by Chopper

Smile, photo by Chopper

Strain: Billy, Brian and Herb, photo by Chopper

is POACHER SEASON by THE SPICS not "Poaching." Please forgive my and thanx for correcting me Fernando. Also thanx for the tape Frank. Since I have never seen them, a tape review is due here. The demo tape I got had 14? songs. Wow, that's a lot. Some of the names that stay in my mind are "Farm Animals" and "Rage of the Elephants". Right off the bat these guys sound like SACCHARINE TRUST. I think it sounded cool for a first tape. For more info call Frank Future at (619) 398-5683. The next tape I got was from THE PUCKS, their first demo titled "Bowling for Gravy", recorded live by Mario Lalli at Rhythm & Brews. Hey, this sounded OK. It's not really the kind of music I am into. It's mellow, medium tempo, kick me for saying Blind Melon ish. Anyway,the guys are David (v&g), Frank (d&v), Jeff (v&b) and Deann (keyboard& v, and some other neat shit). For more info. call Dave at (619) 328- 3131.

What else? Tony Tornay (x- INC CAUSE) now plays drums with SOLAR FEAST, if I did not mention that last time. And SOLAR FEAST is still one of my favorite desert bands. Thanx to the INSECT SURFERS for finally sending me a tape, hey you guys should have opened for Dick Dale!!

Gee whiz, other than that I am at a loss for words. It is finals time again and I am brain dead. To revive-my mind write:

SOPHIA POSSIDON
at 601 E. Racquet Club Road, Palm Springs, CA 92262.

Ron Tidwell thanx for all your support!! Shane Williams should become a therapist!!

INLAND EMPIRE

OK, Here's the scenario, it's the holidays and I'm in this dirthead bar called Whiskey Creek in Redlands, CA trying to enjoy some beers and listening to the cover band play everything I can't relate to and sometimes they would play something that would get me reflecting on why I got into punk in the first place and this very night made me realize even more. So all of a sudden this fucking band starts playing "Come Out And Play" and this place goes nuts. I mean I'm sitting here in my hometown of San Bernardino feeling like I always do when I'm in a place like this, shit! and these people will never have a clue, ever! The best part of the night was trying to explain to this Tanya Harding looking chick the reason I put down her friends' "rad" band, and I put it like this: "I don't piss in her pool, so don't swim in my toilet. Hey, I have nothing against rock bands who know nothing and when they play bands they know nothing about I tend to wanna jump on my punk rock soapbox. OK? So fucking sue me or something!"

She didn't understand but like everything goes in this town, they never will. I still had fun telling her off. It kind of reminded me of my youth.

Anyway, what's up in the Inland Empire? Showcase Theatre in Corona just had a pretty cool show on 12/6 with **7 Seconds, Youth Brigade**, and the **Bouncing Souls** from New Jersey. This was definitely one of the last great shows of '94. **He's Dead Jim** had their release party on 12/3 at Showcase so get the new one called "7 Inches of Jim". **Mulch** also just released their debut called "Nowhere to Climb". This stuff rocks! I don't know what it is about Redlands but everytime I mention a new club or place for bands to play, they close down by the time the next Flipside comes out. I guess I know now why they call it "deadlands". So for the record the Ultimate Perk Cafe is now closed and I don't know any more places yer band can play (in that town) so don't fucking ask!!

Farmer Bill getting air, Billmen St., San Bernardino Halloween Bash '94. photo by Pat Kapko

Tiltwheel at Billmen St. photo by Pat Kapko

brains people who showed up to see BR or staff the event so welcome to San Bernardino boys. Well, the show was pretty cool. Samiam and the Supersuckers were great. The door price was a bit high and the bands' merchandise was outreageously high, come on, $18.00 for a fucking punk shirt. Hell, I'm surprised "Goldenjoke", oops, Goldenvoice didn't book this at the Blockbuster Pavillion. Shit, might as well play at my favorite hangout, Whiskey Creek, and I'm not going to put nithing past the kings of punkrock these days. "Stranger than Fiction", get it? (or ya don't).

Anyway, cool bands going on in I.E. are **Slab** from Upland, **Chuck** from the high desert, **Godzilla** and **Hit it Ethel** from the Twin Peak area. And speaking of the mountains, **Kiss the Clown** just released their full length CD that I hear is doing well. So '94 was definitely the year for the locals' debut releases. As far as other places for bands on the road, as mentioned many times before The Copasetic Cafe is throwing a lot more shows so give them a call. Then there's Billmen Street actually located on 29th St. in Del Rosa south of I.E., put on by my roommates, Pat and Bill. Their Halloween bash was the Best. San Diego's Tiltwheel played and boy were they a crowd pleaser. You have to see these guys cause they're hot! If you like Jawbreaker then you'll love Tiltwheel. We'll be touring with them sometime in Jan. or Feb. If you're interested in playing Billmen St. Just write me and I'll see what I can do. I should be putting on a few shows of my own so write me any way. Damn it!!

Well, I just wanna wish everyone a fuckin punk rock Xmas and a happy new year! And hey! Michelle, thanx for the **Fighting Cause** record review, we're definitely thanking you non our next record sleeve. Because we love you that much - you're welcome. Seeya.

WRITE: **The Ron Tidwell Experience**
PO Box 21113/San Bernadino, CA 92406. Here's my listings:
Showcase (909) 340- 0988
Harry C's (909) 686- 2212
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Bob of Tiltwheel at Billmen St., Halloween. photo by Pat Kapko

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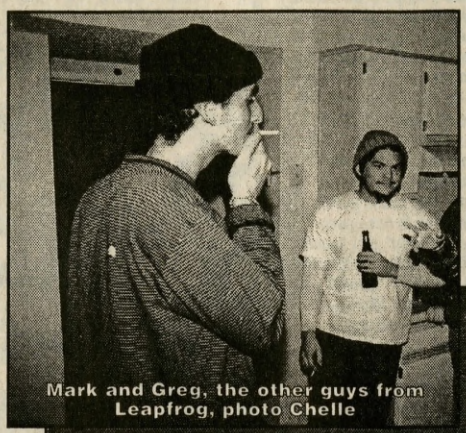
LAS VEGAS

In a city that's 24-7, it's tough to keep track of time. '94 is gone, and, yes, deadline took me by surprise. So if you're looking for nothing but the facts...te diego.

If the trend continues, it should be a promising year for shows. There have been more than a few at the Double Down Saloon lately, thanks to Moss, and Giovanni at Jukebox Productions. I mentioned last issue that Double Down offered occasional live bands; since then, a permanent stage has been built, and you'll find both local and out of town bands there several nights a week. Just about every show has been well worth seeing, and the atmosphere of the Double Down can't be beat. Upcoming shows I'll fill you in about include a few L.A. bands like Popdefect, Anus The Menace, and Butt Trumpet. And yes, the jukebox still kicks ass, for those of us who might not make it down there until four a.m.



Mark and Greg, the other guys from Leapfrog, photo Chelle

My only recent trip to Mad Dogs was to catch Black Eyed Susans from L.A. They played a couple sets that landed somewhere amidst garage and pop with a Cramps sort of feel- including a cover of "Teenage Goo Goo Muck". I think their tape is really a better indication of the music than this particular show (see reviews.) It wouldn't surprise me if Mad Dogs were making sedate their watchword when it comes to booking, in the wake of the torson de fejos at the Leapfrog/Cardboard Mansion/Yesterday's Heroes show a few months back, though it may be coincidence that they've had nothing of much interest. I'm glad to say Drew from Leapfrog is once again out and about, practicing with Leapfrog and being seen at such highclass events as the first weekly housewarming at Casa de Chelle... Yeah, a Leapfrog show could easily outclass that.

Another old standby I returned to not long ago was Favorites, to see Crawlspace, Mooseheart Faith, and Godboy. It's a bitch to shoot a photo in that place, and I'm resigned to a beer tap or bottle of Jagermeister in the foreground. Due to an unplanned errand, I missed the beginning of Crawlspace's set, and by the time I returned, the place was dead except for twisted sounds of Crawlspace. A new split seven inch with Crawlspace and Mooseheart Faith is available for only four bucks from Behemoth Records, by the way. I liked what I saw of Mooseheart Faith, but I think their music was a little too involved for a crowd loosened up by Godboy. They've added "Ex-Liontamer" to their set, and their version blows the hell out of that done by Rollins. But, then, how could I not love a band whose guitarist (estrella de musica y libros de chiste Dirk Vermin) persuades a miniscule portion of the crowd to chant "God bless Chelle"?

My first visit to the Double Down in over a month was a spur-of-the-moment solution to my "where to do my drinking" problem. As it happened, I walked in while Das Klown was playing. God, it was good to see a real band after being stuck in casinos too often- I was revived, I had a purpose, I had lots of beer! Met Giovanni and Gilbert, who turned out to know Al from LA. Unfortunately, I'd missed the Fixtures, but Philly John and Steve Hopkins said they were really good, and I know I like their "Nothing New" tape. I will definitely see them at their next show. The other band I regret missing was Fuckshitpiss at their Double Down show; it had been a long day, and I barely lasted through Vermin From Venus. Fuckshitpiss is one of the things keeping suave bola Rob Ruckus busy besides Godboy. Another is Projekt Program, who I saw open for Terror Train from L.A. Not the same old thing, that's for sure, although it wasn't as outrageous as I'd been told. What was it? Pretty much an uninterrupted experimental jam session led by Senor Ruckus and including all the usual musical components, as well as the not-so-usual, like sheet metal. John seemed to really enjoy it, despite Rob's parting words: "Told you that you wouldn't like it." Terror Train were good, and I think the only reason they fell short of great was the less than overwhelming turnout on a Sunday night. Some fine stand-up bass playing and good bluesy guitar, but no one was getting really worked up; saving the energy for Reverand Horton Heat, perhaps?

One of the best shows I've seen all year was Pinball and The Makers at (-where else?) Double Down. I had no idea The Makers would so totally floor me; the finest 60's punk. These guys are the absolute coolest, shredding it up from the very onset and putting on one helluva show that did not lag for even a moment. Pinball was quite impressive, as well. A local band that has only been around since June, they don't yet have any of their new -material available (apparently, a previous form recorded a demo.) They have a great punk-pop/rock and roll sound like a contemporary Buzzcocks or perhaps Vibrators, and I hope they put something out soon so they can be heard in places other than Vegas. Meanwhile, make it a point to look for their shows here.

That's it for this time. I'm hoping the year brings more shows and support for the scene. Thanks to Giovanni, Gilbert, Dr. Bri, and all who've listened.

- Chelle

Crawlspace - photo by Chelle

Pinball - photo by Chelle

Blackeyed Susans - photo by Chelle

DODGE CITY

I can't believe '94 is over already. Maybe it went by so fast because it was an exceptional year for punk.... and I don't mean the fact that it's mainstream again. I'm not going to get into the whole indies vs. majors debacle because I can see pros and cons on both sides. I will say that I am constantly dumbfounded seeing what underground bands are courted and signed by majors. I mean, seeing **Butt Trumpet** on the same roster as **Pat Benetar's** back catalog is a little bit peculiar, don't you think? Don't get me wrong, when the Butt Trumpet album hit the racks it was one of my favorites, but when I saw that Chrysalis was re-issuing it, I literally laughed out loud. Just when I think I've heard the silliest news ever, something happens to overshadow it tenfold. **Madonna** trying to seduce **Rancid** onto her label? What great times we live in when powerful music execs and bigwig superstars are grovelling at the feet of people that you & I know.

I think the whole indie/major war has resulted in a backlash of creativity from the underground, which is a very positive thing, and means there are more great tunes for us to consume.

Here's the last batch of goodies I was able to check out before that liver-spotted old bastard Father Time dragged us into the new year.

3 Finger Spread + Elmer = TLF. What a blissful combo this split 7" is. The Fingersome 3 are actually the alter-egos of the brilliant Schlong clan hollerin' and hoopin' some inbred, hillbilly, corncob-pipe-munchin' hoedowns. Elmer is more straight forward cowpunk similar to **Sewer Trout** if they were locked in a grain silo all winter. True to the Too Many Records packaging genius, each record comes with a bonus thrift store single along with other neat little inserts and colored vinyl and stickers and thingees. Not for the unadventurous. (Too Many Records, P.O. Box 1222, Spokane, WA 99210)... Schlong have excreted a zany, wacky, madcap, looney 7"er affectionately titled "Poop Loops". It's a concept record without a concept. It's a mish mash of traditional songs, adult contemporary songs, and just about every other type of song that deserves to be kicked while it's down. This well-hung trio is one of the most underrated, under appreciated and, by far, most talented band in the Berkeley scene. Ignore that other tripe, these boys are the shit (and if you still don't believe me, check out their landmark "Punk Side Story" LP). (Too Many Recs)...Speaking of unappreciated, **Radioactive Lunch** was active for several years, all the while receiving minimal outside support. So naturally, right on the cusp of releasing their first record, they've called it quits. Their nine-song, red vinyl 7" boasts some weighty, lurching numbers. Like a rawer version of **Rorschach,** these fellas lumber along like angry, wounded yetis. Arrr matey, if ye be missin' this fine disc, ye best be lookin' forward to walkin' th' plank. (1211 Beach Park Blvd., Foster City, CA 94404)...Golly, what's all the fuss about? You gentlemen in **Apartment 213** sure must be riled up about something. What could possibly cause such nice mid-western boys like yourselves to raise such a ruckus? Your 7" record titled, "Vacancy", just sounds like a bunch of fast screaming to me. Why to you have to play so gosh darn loud and distorted? Haven't you ever heard a Simon & Garfunkel record? And how are you supposed to convey a positive message to America's youth with song titles like "Kill For Christ" and "Die Section"? Do your mothers know you're doing this? My word. (Dark Empire, P.O. Box 770213, Lakewood, OH 44107)... Now let us just pretend for a moment that one of those D.C.ish emocore bands could mix their dischordance with power and anger. The closest to a happy medium I could find was the **Loomis Slovak** "1000 Year Reign Of Terror" 7" They've got that harmonic musical edge without compromising their gritty, bowel rumbling aggression. Tortured vocals bring the unit full circle and the homemade packaging adds that Heroin-esque touch. They managed to pull it off on a 4-track recorder, as well. I'd be scared to take them into a real studio. (Youthstrikechord, P.O.Box 7848, Santa Cruz, CA 95061)...My what a novel idea - a compilation with bands that are all good. Why doesn't this occur to more people? **"Anger & English"** is a double 7" collection with four bands accomplishing the same goal by different means. **Campaign, Factory, Man Is The Bastard, and Scapegrace** grace these platters with four different definitions of "aggro". (Framework, P.O.box 216, Port Jefferson Station, NY, NY 11776)... My what a novel idea - a compilation with bands that are all good. Hey, wait a second - this is like deja vu all over again. Yep. the **"Fukt Az Punx"** 7" comp gathers four bands from different corners of the globe, and get this, all of them rip. And I do mean rip. As in "to shreds"! **Disassociate, Rectify, Battle Of Disarm, and Vomitose** all hack up one track each of their own interpretation of raging hardcore. The only way this could be better is if it was a full LP. (Squat Or Rot, P.O. Box 20691, NY, NY 10009)... I've read that the spirits of people who die sudden, tragic deaths are often stuck in limbo, forced to walk the earth as ghosts until they are freed. The EXP 7" is the sound of that purgatory trapped on ghostly white vinyl. Haunting and mysterious would be an understatement. (1623 Campus Rd., L.A., CA 90041)... **Plainfield's** newest single "Not Enough Food/Little Man In Da Boat" has me in hillbilly heaven. Redneck-jazz-raunch rock like no other. Can't really say much that I haven't said in past columns about these hicks. They still rock. They still put on a fantastically violent show. They still eat babies. Business as usual. (Depression Records, P.O. Box 219, Battle Creek, MI 49016-0219)... Some funky little hickoid fairy left a sinister present on my front porch. A weird little creting of a disc with the **Melvins** on one side and **Plainfield** on the other. A follow up to the "Jello Biafra with Plainfield" 12" perhaps? Actually this is some dub ass' idea of a good bootleg. What kind of crazy backwards neanderthal would assemble the between-song ramblings of these bands and commit it to vinyl? I dunno, but this is it, and I can assure you whoever thought up this bright idea must have spent a majority of his childhood dorking a goat. However, the Plainfield side actually is entertaining while the Melvins side has about as much direction as "Prick" did. (no address-they're stashed in a cornfield somewhere)...Praise the gods - there's a new Headache release. This time it's the debut disc from PA's **Lime Cell.** Like their labelmates, Lime Cell belts out hard-driving, blue collar punk/Oi! Besides working class anthems ("We Need A Raise") they have a good-natured sense of humor, especially with the classic, "You're Not Punk, You're Dirty" which clues in crusty punx to the fact that soap was invented for a reason. Tangy lime vinyl, too. Now if only all of those great east coast Oi-sters would come out west? (Headache Records, P.O. Box 204, Midland Park, NJ 07432)... It was a cloudy day at the garbage disposal convention. People had travelled from as far as Omaha to compete in garbage disposal competition. Then at the peak of the day, the competitors, all 4,000 of them, lined up at the starting gate. Amongst the flurry of disposal owners and trash compactor jockeys the cry was heard, "Gentlemen, start your engines!" The tumult was deafening, but one entrepreneurial lad caught it all on tape. The result: **Deche-Charge/Earwigs** split 7". If you thought A.C. was pure noise, it's time for you to do a little bit of research, my fine feathered friend. (Bung, P.O. Box 9531, Louisville, KY 40209-9531) ...My, but do they ever grow them big out there in the midwest. **"The Tragic Yank Malfunction"** is a 7" collection of bands who eat bricks for breakfast. Most of them are hammersludgecore like most of the Bovine label stuff. **Snorkel, Gore Gore Girls, Bog Blast, Dimbulb,** and the Michigan blurrmeisters, **7,000 Dying Rats** (they also have a slew of great cassettes out). The name of the label says it all. (Anti-Music Records, P.O. Box 20178, Ferndale, MI 48220)...So you're missing **the Pogues,** are ya? Well, before you eat another bite of Lucky Charms, you'll have to snag the **Downs Family** 7". Aye, these lads (and one lass) do enjoy their spirits booze, booze, and more booze is the theme here and I guarantee you'll be pining for the highlands of Scotland by the time it's over. (Vinyl Communications, P.O. Box 8623, Chula Vista, CA 91912)... **Dead Silence and Tit Wrench** seem like an odd combo for a split. Both bands are great, but they're so incongruous. Dead Silence is one of those dead serious political peace punk bands who always have a message to their energetic punk tunes. Tit Wrench usually spouts an anti-message message instead. Yeah, They are saying something under all of that industrial-punk, gobbledy-goop, but their emphasis is on the delivery rather than the message itself - and that's fine by me. They're one of a select handful of bands who are truly original these days. Get this. Do it for Pedro. (Vinyl Communications)...From one wrench to another, the **Spinewrench** 7" has been out for a while but I only recently scored a copy. These **ex-Deviated Instinct** lads cultivate a

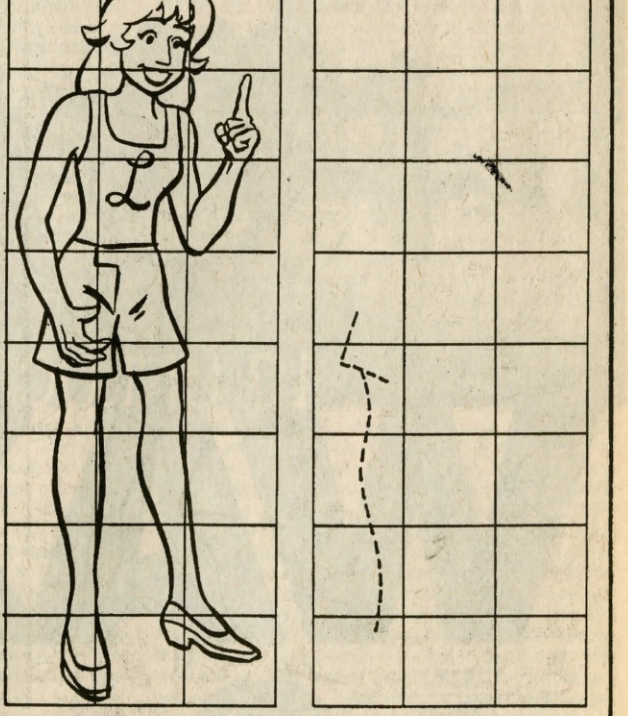
gloomy crunch with heavy **Godflesh/Head Of David** tones. Hypnotic and damaging. (Pulp Records, 290 Brook Dr., Milltown, NJ 08850) ...**Grossest National Product** is Birmingham, Alabama's oldest and longest surviving punk band and only now have they released their first vinyl. Talk about commitment. The **G.N.P. / Jermflux** split 7"e.p. is the New Testament of fucked up punk rock. G.N.P. barfs up three hyped, snotty ragers caked with beer and stale piss. VA's Jermflux lops off two beefy slabs of flanged out, gutter punk. Ya gotsta get it. (Chris Hendrix, 1328 32nd St. S., Apt. O, Birmingham, AL 35205) ...**Ex-Melvin Joe Preston** has released a few juicy chops from his earlier efforts with the band **Earth.** One 7" has two songs, no song titles, and no speed indication (it's gotta be 45 but it sounds more evil at 33). The other 7" doesn't even list the name of the band, has an etching on one side of the disc, and on the flip is a epic dronefest mastered at 16 rpm! I'm one of the only people I know who actually has the capability to listen to this puppy. Earth is the sound of molten continents colliding over the course of millions of years. (no address, sorry)...The legacy of the immortal **No Comment** lives with the release of their 1987 demo on a 7". Classic stop & start thrash that picks up the ball where D.R.I. dropped it in 1985. (Noise Patch, P.O. Box 1646, Redondo Beach, CA 90278)... Forest gnomes sodomize the Billy Goats Gruff as the troll cackles under the bridge. The carnivorous plant from the "Little Shop Of Horrors" sumo wrestles Vic Tayback before a live studio audience of sheet metal devouring cyclopian yaks. This is the **Herbivore** 7" and much more. **Merzbow** on a glue high couldn't even whip up something this noisy. (Hater Of God Records, P.O. Box 1371, Troy, NY 12181 - 1371)... News flash! Ebullition finally releases a record with teeth! For further details, snatch the **Failure Face** "All Pain, No Gain" 7". This gaggle of Floridian nudists know their licks and execute them with more balls than a Globetrotters halftime show. Equally as crushing is their split 7" with **Ulcer.** Proving there's more to Massachusetts than odd, midnite tea parties, the young whipper-snappers in Ulcer dish out the "power violence" sound with a screechy twist. Both fine platters and the ever cool "Heavy Rotation" zine can be obtained thru Bub Suren, 3421 S.E. Micanopy Ter., Stuart, FL 34997...The noisy lads from the Festering Rinyanyons have followed up their superior CD with a superior 7". These guys spit just the right amount of bile thru their teeth to coat their leaden, amped freak-outs. Look under "punk" in the dictionary and you'll see a picture of these dudes. And the front cover, good lord, the front cover - just another one of those loving Kodak moments to remember. (Train Wreck Ent., P.O. Box 112151, Campbell, CA 95011)... Those zany Finns check in this time around with a split 7" by **Urban Riot and Hylkio.** The Urbs gallop along the fiords with four anthemic, croon-along, mid-speed thrashers. On the flip, the Hy boys bark along in a more traditional Scandinavian manic thrash vein with a distinct E.N.T. bent. Who gives a flying shit if GATT passes or not, send off for this. (Jonte Ekman, Rahkakatu 1 OC11, 15610 Lahti, Finland)... The power violence scene has been abuzz with folks uncovering the sheer brutality of Virginia's new noisesters on the block, **Suppression.** Their debut 14 song 7" is a kicker with quite a peckish for that **Crossed Out** sound. With C.O. being defunct, who better to carry the torch than these energetic thrash addicts. (Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85282)... A French label simultaneously released Suppression's impressive demo on a 7". While only a hair less wicked than their other 7", it lacks no firepower in the least. You can probably score this or at least the original demo tape directly from the band. (Jason, 1022 Summit Lane NW, Roanoke, VA 24017)... Japan's veteran punkers, **Death Side** have finally found a home on a U.S. label. "The Will Never Die" is a mighty lil 7" with that powerful, traditional Japanese thrash aura. Not too fast and not too slow. It's just right as it plods along relentlessly hammering away. These guys have found the fountain of youth and are reliving what thrash was ten years ago. (Devour, P.O. Box 108, Boston, MA 02117)...These harsh female bands are popping up all over, thank god. **Society Gang Rape** are a cluster of Swedish wimmen-folk who like their music hard and aggressive. Their new 7" is busting out if its trousers with maniacal, out of control, rabid thrash. These damsels know how to deliver the goods so you'd better gear up to receive them. (Sound Pollution, P.O. Box 17742, Covington, KY 41047) ...The final word in D.I.Y. is Andrew Lersten's one man band, **Vilently Ill.** Not only has he been cranking out one-man hardcore tapes for years, but he has finally committed some of his favorites to vinyl. The 13 song Vilently Ill 7" is a completely self-recorded, self-produced outing, limited to 200 copies. The reference I always use for releases like this is the **Solger** 7" - an early 80's WA h.c. band who didn't give a shit about studio quality or pristene artwork. They recorded a handful of songs on cassette in a living room, slapped together a xerox cover, and produced a single that floored me with its primitive drive. I get he same feeling from the Vilently Ill 7". Lo-fi fury for the h.c. masses who don't have sticks up their asses. (P.O.Box 501, South Haven, MI 49090 - 0501)

It isn't the size that matters, it's the heaviness - new 12" releases: It was only a matter of time before the reigning kings of the power violence hill joined forces. The wicked collaboration of **Man Is The Bastard & Capitalist Casualties** is finally complete after a year of tense waiting. Not only is this split 12" a mammoth pairing, but a showcase for some of the best material either band has released to date. Capitalist cranks the treadmill to Mach IV with blistering blendercore follies while the incomparable Bastardly ones club ears into whimpering submission with their patented double bass guitar assault. **Andy (ex-No Comment)** puts the MITB tracks over the top with his razor-tongued vocal contributions. This monstrous platter will redefine your definition of harsh music. (Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)... **Initial State** "Abort The Soul" LP: Ouch. What else needs to be said? Well, okay. Remember **Antischism?** This is some of the same folks culminating all of the best qualities of their old band & pumping it into their new one. The production is enormous, the songs are venom soaked diatribes attacking the gambit of the usual peace punk subjects, and their delivery is so damn fierce and sincere, all I can say is I'm glad they're on our side. All you crusties prepare to embrace your new messiah. (Clearview, 2157 Pueblo Dr., Garland, TX 75040)... **Hellnation** lost their vocalist but not their edge, and with the remaining trio now handling vocal duties with expertise, you'd never know there were any changes at all. Compared to their first LP, the songwriting muscle is a strong as ever, the production is a vast improvement, the unit is tighter, and overall, "Control" is a stellar album! If you big city fellers don't think they know how to thrash in Kentucky, this colossal chunk of torutured hate will slap you upside your pointy little shaved head. (Sound Pollution)...Not only does Bigfoot exist, but he sings for a noisy band called **Necrophiliacs** from Germany. Just listen, it's gotta be him. Our old sasquatch friend & his cohorts have released a ballistic block of noise titled, "Primitive & Uncultivated". This titanic 12" is packed to the gills with meaty chunks of thrash/grind and I find it impossible to believe this was all recorded at someone's house on a 4-track. You'll laugh, you'll cry, you'll kiss ten bucks goodbye but it'll definitely supplement your daily thrash RDA. (Rodel Records, Keule Sternkicker, Allmendeweg 89, 13509 Berlin, Germany)... yippee! New **Melvins!** No, not "Prick". I mean the new real Melvins, "Stoner Witch". Like Ralph Malph, they "still got it". They still write amazing, heavily rocking songs and still keep pushing the envelope on experimentation. Side one corrals the new batch of normal Melvins songs (normal by their standards, that is) while the opposite side delves deeply into atmospheric meanderings and jumbles of awkward noises occasionally bursting into structured tunes. Like all of their releases, "Stoner Witch" is the next level in the Melvins unnatural progression. (Atlantic)

Same shit, different format: groovy new CD releases- One of the most essential releases of the year is by far the **Brutal Truth** "Need To Control" CD. Their second full-length release, this pup smokes with the same intensity of the first album, but his time these Noo Yawkers puree the senses with a variety of grindcore, industrial pounding, noise, and straight up punk. As is to be expected, no punches are pulled thru this unrelenting audio tornado. They cover the Germs "Media Blitz" superbly with vocal assistance from **Mike / EyeHateGod.** If you purchase one harsh CD the entire year, this baby is a helluva contender for that honor. (Earache)... Joining the list of bands in the elephant's graveyard is **Blatherskite.** They released a nad-gnashing self-titled CD and then went and broke up like a bunch of dummies. Phooey! At least the 17 tracks on this CD are a testament to what a powerful, noggin-clobbering brand of grind they grow out there in Indiana. It's guttural, heavy as an armored car full of gibbons, and metallic without being metal. It's impossible to be disappointed by this one. (Drew, P.O. Box 29092, Cumberland, IN 46229-0092)...The new **Godflesh** album crawls back to their roots. The tracks on "Selfless" are the closest they've come to duplicating the sheer, raw pounding intensity of "Streetcleaner". Their forays into dance territory have hopefully ended because this is what they do best. (Earache)... **The Amazing Delores** is part rambling street lunatic, part lounge lizard, part trailer park maven. Basically she's a self promoting kook who bellows off key to some rockin' songs. In other words, she's my kind of performer! Unapologetically tasteless and incomparably brilliant as a result. I'll leave you with these pearls of wisdom from her new CD, "Stop Messin' With My Mind": "We've got a lot to learn from black people and God. Read USA Today to find out where we all came from." Amen. (Upstart, P.O. Box 44-1418, West Somerville, MA 02144)...A great re-issue to check out is the **Le Roi Brothers** "Check This Action" CD. There's 13 rag-

Drawing Lesson

Use the dotted lines at the right to help you draw a picture of Laverne.



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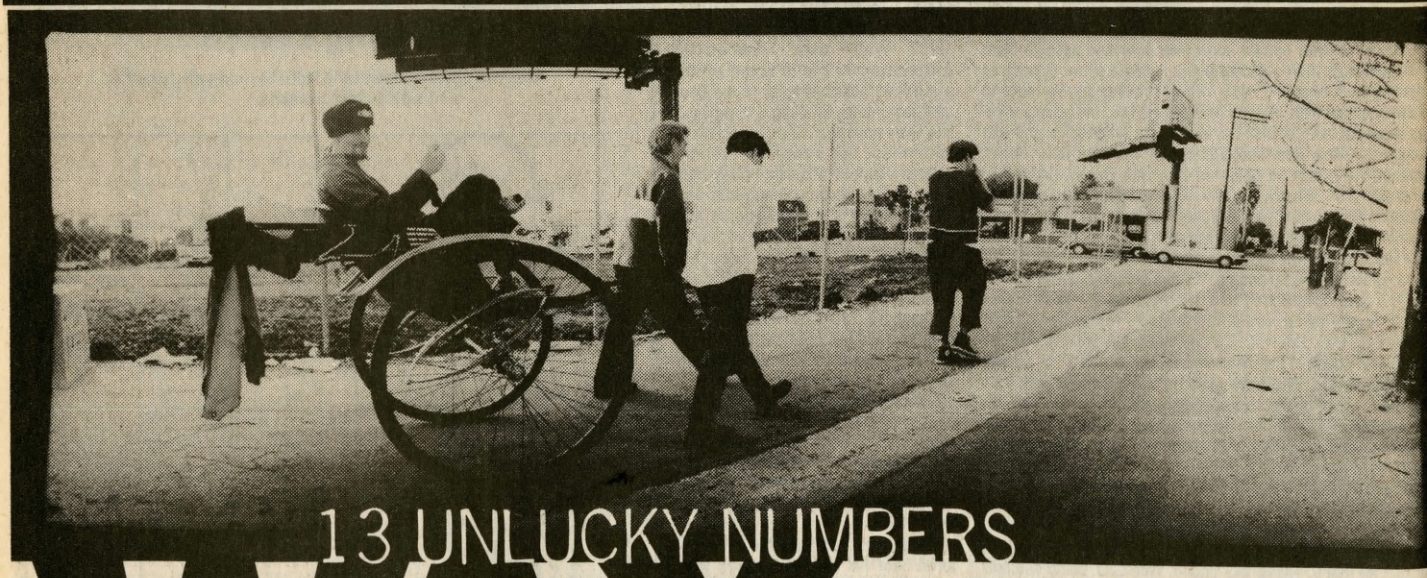

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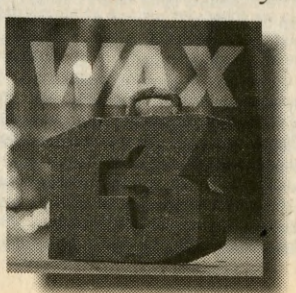

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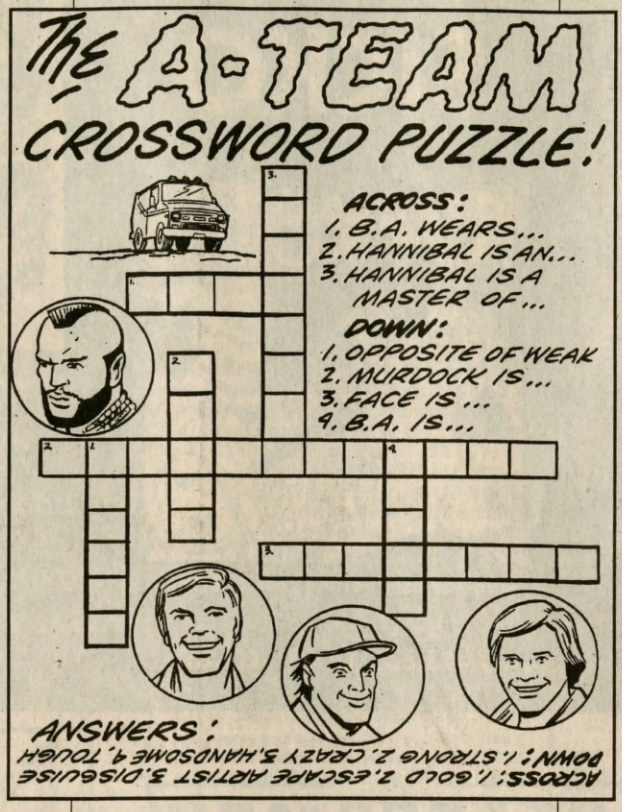
ing tracks of stripped down countr abilly, working man's rock & roll. Imagine a bastard child of the **Cramps, Mojo Nixon, and George Thorogood.** (Rounder)...Two corn-husking, redneck outfits cast from the same backwards mold are **Plainfield** and **Ted Bundy's Volkswagon** who share a six-song CD. Both belch thru a similar brand of aggressive hick rock that I just can't get enough of. Some of my favorite Plainfield tracks are here and are sure to satisfy aspiring mental defectives from near and far. (P.O. Box 1337, Lexington, KY 40590)...The new e.p., "Waves Of Erotasia", from **Pyogenesis** is self described as "avant-sadness". Sounds like latter-day **Entombed** to me - and that's a good thing. But they also utilize violins, acoustic guitar, and nature sounds in a very cheesy, semi-goth approach towards the end of the disc. Units like **Neurosis** pull off this sort of thing with much more savvy. It's unique, but "unique" is not always a synonym for "good"(Relapse)...Meshuggah's "None" CD e.p. is an obvious emulation of **Metallica** with more crunch and less of the little-dancing-faerie interludes. Five saucy lil' numbers are here, all of the ham-fisted, power metal ilk. They've mastered their genre but haven't exactly added a distinct flavor. (Relapse) ..."Mortal Throne of Nazarene" is **Incantation's** latest incarnation. It is unabashedly overbearing with its anti-Christian themes (surprise, surprise eh?) and caked with murky deathcore riffing. Punishing in every connotation of the word, this is by far their finest outing to date. Fast, mean, and everything in-between sums it up well. After all, any release with a drawing of an orgy of demons and busty, naked ladies has got to be good from the get go. My favorite line from their bio- "Experience the blasphemy as Jesus falls a second time!" (Relapse)...Hypocrisy has proven their staying power in the prog-grind universe with their new full-length release, "The Fourth Dimension". They aren't breaking any new ground, but they're standing firm with an unlucky 13 tracks that'll rabbit kick you in the groin faster than you can say "Praise the goatlord". Clean production - so clean you can hear Beelzebub in the background scratching his rump. (Relapse)...So dude, have you heard the new **Slayer?** I have. I have mixed feelings. It is undeniably about as Slayer as Slayer can be. But was it worth waiting two years for? I figured after such a long hiatus, they would have something really tasty up their collective sleeve. Instead, they have served us some leftover crumbs. Not that the main course was bad to begin with. Slayer is one of those bands that you automatically have to dig. They are the godfathers of this shit, so I was expecting a pioneering twist on the ground they have already laid. This is more of the same: Evil, twisted, murderous metal. Nice package, decent tunes, surprisingly muddy production compared to previous efforts. You know by now if you like this one or not. Guarded though I am, I do recommend this. (American)... Omoide Hatoba "Mantano" CD: Retarded, art damage, noise collages akin to the inner thoughts of any character from "Quest For Fire". Late 60's/early 70's "space music" segues with **Boredoms-esque** noodling. Heck, Eye Yamatsuka even makes an appearance here (which of these college-radio-wet-dream projects doesn't he appear on?). Mandatory listening for mental patients - they're the only ones who could decipher this menagerie of intentional dementia. (Public Bath, P.O.Box 884162, S.F., CA 94188-4162)... Glazed **Baby's** "Karmic Debt" CD is their first long-player after a string of muscular singles and my oh my what a doozie it is. Who'da thunk that such a tiny state as Rhode Island could spawn something this massive? These Babies have got it down - just the right amount of variety in their sound. All 12 tracks are fresh and crispy and retain their heavy edge, yet the songs vary just enough to keep the mix interesting and original. Most of the material follows the basic path to gargantuan, apocalyptic execution. A very pleasant offering indeed. (Red Decibel)... Belgium's **Hybryds** have finally released their first U.S. outing, "The Rhythm Of The Ritual". These pagan percussionists are creating the tribal music of future primitive civilizations. Deeply textured, aborigine trance music is their forte. The hypnotic power of these soundtracks will inspire you to shed your worldly possessions, don nothing but a loincloth, and live in the woods surviving on bugs and tree bark. (Charnel Music, P.O. Box 170277, S.F., CA 9411 7)...Also on the Charnel label, the first **Melt-Banana** full-length CD, "Speak Squeak Creak". This is a complete 180 degree turn from the sedate Hybryds disc. Melt-Banana is analogous to **Dog Faced Hermans** whacked out on speed. Hyperactive, spazz rock that constantly shifts shape, form, and direction. Eclectic, bizarre, and quite simply blissful in its kooky structure (or lack of it). Mind boggling and wonderful (Charnel Music)... The name **Torture Chorus** says it all. These sideshow freaks have concocted a collection of nightmarish exercises into tape loops, warped samples, odd hums and rattles, tonal manipulation, and childlike dementia. A bleak trek thru the carnival of Hades. (Charnel Music)... Being from Wyoming, **Monastat 7** obviously isn't bombarded with 1,000's of generic grindcore bands who are carbon copies of each other. The result is a grind band that's original (gasp!). They use a drum machine and a rollicking dose of offbeat humor, both not being typical grind band qualities, but they work much to M7's advantage. Fill a blender with **Exit 13, Sockeye, Dayglo Abortions,** and some old **Wall Of Voodoo** percussion and you've almost got the idea. Highly recommended for those who can grind with an open mind. (Relapse)... Another unique unit is **Isreal's People.** Not only do they have an odd name, but wait til you hear the music. On their four song CD e.p., they successfully blend thrash, power metal, rap, disco, and rave music. Don't ask me how they brewed up this one - I don't get it. A must for the very adventurous longhair. (Relapse)... The WAR "Anthology 1970-1994" is an epic testament to the classic salsa-funk outfit who carved a mile wide niche thru the 1970's. All the classics and some equally great non - hits are here from "Cisco Kid" to "Low Rider" to "Me & Baby Brother". 32 songs on 2 CDs with a big-ass booklet. Hopefully, Santa was wise enough to drop this in your stocking. (Avenue Records)... **Thatcher On Acid** is one of those bands I've always been aware of, but never heard enough of to get into. That has changed with the release of the "Pressing: 84-91" CD. These 22 songs run the gauntlet of their career, mixing live and studio material to display their infectious brand of head-on, dead-on punk with dashes of non-pretentious folk. The last live track even features the magic trombone of **Alice Donut's Steve Moses.** Huzzah. (Desperate Attempt, 1320 South Third St., Louisville, KY 40208)... I refer to a lot of bands who have been around for several years as "veterans", but the **White Trash Debutantes** take the cake and eat it, too. Fronted by the eccentric **Ginger Coyote,** these misfits stomp & clomp thru eight subterranean party tunes on the "Crawl For It" CD. Bawdy, vaudeville punk that includes vocals from a 77-year old punk grandma and backing vocals from one of their big fans, Mr. **Joey Ramone.** Freaks unite, this is your rallying cry! (Desperate Attempt)...The new CD e.p. from the U.K.'s **White Slug** brings to mind fleeting moments of what industrial music used to be. There are moments of steady, beat driven, danceable noise as well as simplistic, overlapping sounds like the doors of an oven opening in the depths of hell. Much better than I expected. (Industrial Isolation Music, c/o Desperate Attempt)...On the other hand, "Veils and Shadows" by **The Machine In The Garden** is utterly bad. Unbearably drab electronic music that will put you under quicker than a shot of Nyquil. (Industrial Isolation)... **"Beyond The Beach"** is a prime selection of modern surf bands, 19 of them, on one disc. All are choice cuts, from **Southern Culture On The Skids** to **The Ultras** to **The Aqua Velvets** to my personal favorite, the amazing local trio, **The Mermen.** It's one of the few consistently good comps I've heard all year. Carry some cotton swabs to remove the sand from behind your lobes after this one. (Upstart)...You want the willies? I've got something to give you the willies. The "Universal Daycare" CD by **Martensville.** There are numerous willies to be had during the duration of this disc. Atomic-industro dirges that weave somewhere thru the territories of **Babyland, Pitch Shifter, and Tit Wrench.** 18 songs and innumerable willies. (Vinyl Communications)... Çasino Drive is a Japanese band from L.A. who defiantly ignored the passing of several decades. Their late 60's/early 70's gel of psych rock'n'roll is surprisingly original and listenable. Their fetish for **Hendrix & the Beatles** is blatant but not unpleasantly so. "From The Back Door Of Eden" is definitely a "rocker", as opposed to a punker. (Earth Beat, 1320 E. Olympic Blvd., Ste. 202, L.A., CA 90021)... **Sick N Tired** have mastered that Very Small/Too Many Recs sound - I'm talkin' about punky tracks with a good helping of sing-along bits, non-wimpy melodies, a hardcore beer influence - you know the type. This Michigan trio show off their above-par musicianship and suds-induced humor for a good half hour, then you can take a piss break, grab a cold one, and hit the repeat button on yer CD player. (Too Many Records)... At first I liked **Bad Religion,** then I didn't, then I did even more, then I got disenchanted with them, and now I'm not sure where I stand with them. I haven't bothered to buy their last 2 or 3 albums, but I jumped at the chance to score a review copy of their major label debut, "Stranger Than Fiction". Besides the obvious fact that its strange as fuck to see bands like this penetrating the mainstream, it's much to B.R.'s credit that they haven't homogenized their sound for middle America's mall rats. Any of these punky tunes could have easily come from one of their earlier albums (actually one of them did). But am I sick of their formulaic thesaurus-core and Mormon Tabernacle choruses yet? I'm gonna go see them live next week and decide. (Atlantic)... The **Molecules** are one of S.F.'s best kept secrets. Determined to change that status, they've released a new 24 song CD titled "Morokyu". As is the case with all great bands, studio recordings do no justice to the experience of seeing them live, but this baby will baptize you to the Molecular way enough to have you seeking out more. As a reference, they occupy the middle ground between **John Zorn and Man Is The Bastard.** (Sento, 502 Ueshio 6-1-21, Tennoji ku, Osaka 543, Japan)... Not much I can tell you about this next one that you don't already know. I'm sorry, you punk fascists, but **Nirvana** still rules. "Unplugged In New York" is a fitting epitaph featuring old and new and covers, too. Not only that, but **Pat Smear** plays here as well. And thank god at least one band understood what the whole "unplugged" concept should be (much how XTC executed it when they unwittingly pioneered this craze). They play acoustically instead of simply bashing out the same songs sans distortion pedals like most bands do. The songs transfer perfectly, and rather than a pointless "greatest hits" set, they chose songs that work in the folky format. Two snaps up for this disc. (DGE)

And now if you'll be so kind, I would like to ramble about some of my own projects (hey, I spend hours typing this out to stroke other people's egos, the least I can do is stroke myself for a second - um, maybe I should rephrase that). Some new **Spazz** releases are finally seeing the light of day. Our full length LP/CD, **"Dwarf Jester Rising"** is out now and the early feedback has been positive. There are 25 songs and it's purty durn crazed. Our lyrics weave from straight to incoherent to serious to just plain odd. Buy this album & try to figure out what we're doing (then maybe you can tell us) (Clearview Records, 2157 Pueblo Drive, Garland, TX 75040). Also fresh from the oven, the **Spazz / C.F.D.L.** split 7". C.F.D.L. are a long-running influential thrash combo from Japan. These new tunes are acidic to say the least. We do 5 songs, they do 4. It's out on Slap A Ham Records (write to my address). Also from Slap A Ham, an **MDC / Capitalist Casualties** split 7" titled "Liberty Gone". Thrash pioneers MDC rip thru two stripped down howlers including the new anthem, "Nazis Shouldn't Drive" which celebrates the death of Skrewdriver's singer, Ian Stuart. Cap Cas leaves no stone uncrumbled in their search for the most brutal sounds around. As if I haven't released enough split e.p.'s, there's yet another corker in the form of the 13 / **EyeHateGod** split 7". NYC's 13 is the heavy female combo that takes other sludge bands to the mat for the 10-count. You know and love EyeHateGod already, so you know these slopokes write tunes while walking thru tar. One last self-congratulatory bit, there's a release I put out that you aren't supposed to know about. It's by my favorite non-punk band from S.F., **the Old Joe Clarks.** These five refugees from the Country Bear



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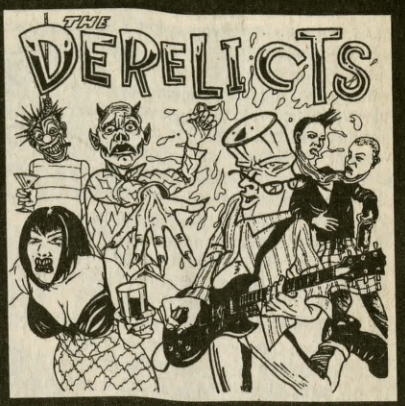

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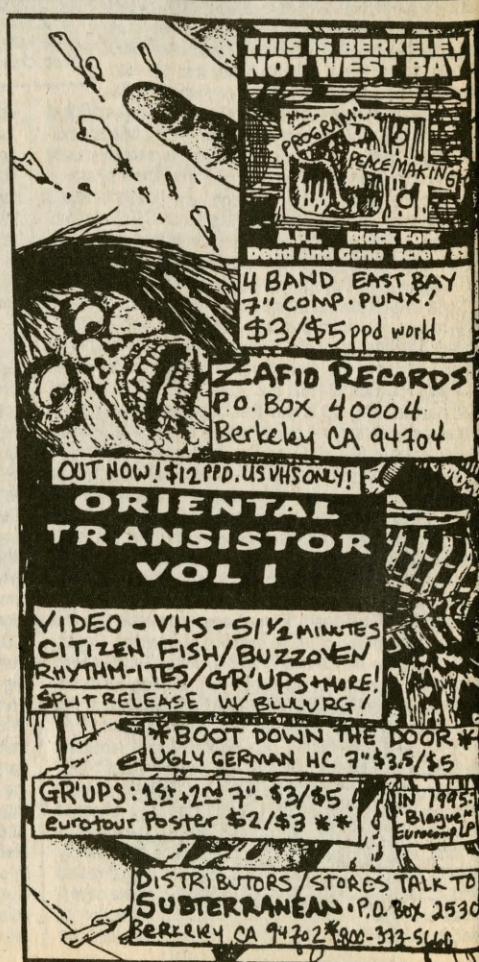

Jamboree let me release a three song 7" of their Carter-Family-meets Bad-Livers-on-a-log-ride-with-the-Knitters brand of backporch, folkified music. I love stuff like this, but don't tell MRR cuz it's not punk.

Surely you didn't think I'd forget to write about XTC? The biggie this time is the release of previously unavailable BBC sessions on "Drums and Wireless". 16 songs in all, it spans their career from 1977-89. While there are no unreleased songs on here, you get spunky different versions of some of their greatest songs. Note that I didn't say "greatest hits". This isn't a silly attempt to cash in on their "greatest hits", in fact only two of the songs were released as singles (in their original LP recorded versions) and neither of those were "hits". For true addicts like myself who would listen to these songs everyday anyway, the release of these newfangled versions breathes a fresh new life into some already classic material. I had to search high and low for my copy as it's only available as an import, but the quest is worth it, believe me. (Nighttracks, U.K.) Three cheers to **Kevin King** of Cleveland who was kind enough to send a recent **Andy Partridge** radio interview. Yes, it's nice to see that someone else digs XTC & Brutal Truth in the same breath. There has been talk of an XTC tribute album, but only well known major label bands have been mentioned as possible contributors. Quoth the Raven, "Fuck That!" even worse (I actually growled audibly when I read this), one of the bands I most despise on this planet is in the running! I speak of the cretinous cretins known as Crash Test Dummies. Arrrgh! Hey underground scenesters, how about compiling your own tribute album to the Swindon swingers? Why not have the bands who have truly been inspired by them and truly supported them thru the years pay tribute? Do you really want to hear Red Hot Chili Peppers, Bjork, or Tony Bennett (yes, these are all serious nominees - I bet Tony listens to "Black Sea" all the time!) jump on the next hip corporate bandwagon and bastardize XTC songs? Me neither. If anyone has the tenacity to organize a real tribute, please contact me.

Bargain Bin Bonanza: Dear god, what fruitful months these have been. Aside from my usual stack of thrift shop treasures, I managed to score a working Victrola for $40 (cheap!). Now, much to **Lydia's** dismay, an entire new window of opportunity exists for weird records to buy. That means longer hours and more dollars spent in junk shops. I've purchased no fewer than 50 oddball old records since my last column but, as always, I'll just mention the cream of the crap, er, I mean crop. I still don't own the **Danny Bonaduce** LP, but I managed to track down a DJ promo single of "Fortune Lady / I'll Be Your Magician". Too bad the record store didn't give me a free clothespin for my nose. Don't get me wrong, I love bad music, but this is so bad it isn't even enjoy able. Recorded long before he became transvestite-punching, gravel throated shock jock, these sickly, syrupy, just-plain-lame tunes were destined for the dumpster. Bonaduce's pre-pubescent vocals were doubled over to hide his off-key, fairy-like warblings. It didn't work... Talk about sappy, **Joni's Kids** "I've Got Wheels" LP is a crime against humanity. A Christian album thinly disguised as your average children's record, this one takes first prize in the "old switcheroo" category. The title track is Joni's excuse to overemphasize the fact that she is an artist in a wheelchair. In this case, sympathy does not overshadow lack of talent. And it's downhill from there, into a glut of God-fearing medleys and sing-alongs that would even make **Barney** gag. What rubs me the wrong way is how far Miss Joni goes out of her way to include children of all physical and mental abilities and all races in the cover photos when the material is obviously as white bread as it gets. A must for parents who want a jump start of manipulating their children... Ah yes, electronic music. It had an entirely different definition 20-25 years ago. Take **Morton Subotnick's** "Silver Apples Of The Moon" LP, for example. It isn't so much music as it is random spooky noises. It's very cool in a silly way - completely unconnected sounds like background noises from "Forbidden Planet" with a dash of early "Star Trek" for good measure. Very fun and unintentionally campy... **The Goldwaters** "Sing Folk Songs To Bug The Liberals" LP proves that there's a Rush Limbaugh for every generation. These four jarheads were so convinced that Barry Goldwater would be president, they wrote 12 songs about the subject. Surprisingly, the songs aren't too bad and they actually ruined a decent album by adding phoney laughter and applause. "Win In 64", "Barry's Moving In", and many more elephant party anthems. The liner notes say it all: "Help spread the conservative message - No doubt, you will convert a liberal!" Uh, yeah.... **Ralph Carter** might have made a bit of cash playing the role of Michael on "Good Times", but after the release of his LP, "Young and In Love", his manager must have been tying a noose for him. Extremely weak, Top 40, teeny-bopper soul-pop with some of the most sickening titles - "Love Doesn't Grow On Trees", "Love Is Like An Itching In My Heart". For someone who supposedly sang on Broadway, there are some embarrassing vocal flubs here... Big thanks are in order to **Ken Sanderson** for scoring a wretched item I've been searching for: **Kim Fields** "He Loves Me, He Loves Me Not / Dear Michael" 12". Yes, it's as bad as I expected it to be. One of several "Facts Of Life" stars who released records, Tootie sings with little enthusiasm over impossibly dismal synth-dance music. Madonna Jr. at best. There's an instrumental version of the A-side so maybe I'll record my own rendition. Now I gotta find **Lisa Welchell's** religious record... Another big score was "The Inside Story" by **Slim Goodbody.** You remember Slim, the frollicking little imp with his innards painted on his leotards. This 1st album of his is a gem with songs to cover every function of the body: "The Muscle Hustle", "Your Mouth Is A House (and Your Teeth Live Inside)". In the closing number, "Be What You Want To Be", Slim's repressed sexual preference is obvious through his obsession with role reversal - i.e. "A man can sew or be a nurse" or a phrase about how wrong it is to "refuse a doll to a little boy." Don't worry Slim, the secret's out. You can bring your skinless old self out of the closet now... While I'm on the subject, a surprisingly good album is **"Dr. Murray Banks Speaks on the Drama Of Sex".** For something that was released in the 60's, his "truth about masturbation" and "unusual insights into the problems of homosexuality" are surprisingly not outdated. Rather than fear & loathing due to ignorance, Banks actually preaches tolerance for the sexual practices of others. Another surprise is instead of a dry, deadpan "educational" record, Banks delivers information like Milton Berle. He damages his integrity severely by adding a laugh track to his jokes, but odd touches like this make "The Drama Of Sex" even more worthy of searching out...As always, **Lisa from Radio Kilroy** lassoed some primo goods for me, the most notable being the **Alyssa Milano** "Look In My Heart" CD. This Japanese-only disc has a huge, full-color booklet with tons of glossy photos of Alyssa in various despondent & pouty poses. This former "Who's The Boss?" star must have studied the same text as Kim Fields on "How Not To Make A Record". The music is comprised of utterly disposable, computer-generated dance tracks. Even more mechanical than the music is Alyssa's robotic delivery. She sings the already shallow lovelorn lyrics with as much emotion as if she was reading a pizza menu. As if the entire package wasn't contrived enough, she even performs a cover of "Da Doo Ron Ron". Excuse me, but didn't another TV star with a mercilessly short career already record that about 15 years ago? Needless to say, I love it... I've landed several recent vinyl oddities that I haven't even heard yet because I have no way to play them. My pal **Jeb Branin** from the middle of Utah sent me some 16" records. They're part of a Mutual Life Insurance Public Health Series and deal with heart trouble, arthritis, "Radio Isotopes In Medicine" and other wacky subjects. I'm still trying to find out how to play these colored vinyl behemoths. Any suggestions?... Other unplayable goodies are a series of records for the blind. I found 10" discs with stories on them and flexi discs with issues of Good Housekeeping & People magazines being read. The only problem is (hold on) they need to be played a 8 rpm! Lydia's really gonna kill me when I drag home another turntable so I can listen to blind records.

End notes: One correction from last time - **Floor** has not broken up. I guess they were planning on it & then changed their minds. Whatever the story, I'm glad they're still kicking. Floor is by far one of my favorite newer bands and you're daffy if you don't check them out. I've used up enough valuable space. My new years resolution for '95 is to send my columns in on time. Thanks to Al for the opportunity to ramble on in these pages over this past year *(You're very welcome, Chris! - Al)* and for tolerating my terminal tardiness (hey, it's punk to be lazy). Keep churning out that berzerk noise and uncovering those peculiar vinyl artifacts. 1994 is gonna be a hard year to top, so quit reading this & get to work!

-- Chris Dodge

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NORTHERNOISE

I skipped doing my column last issue in favor of doing a couple interviews. I still don't have very much to write about in the way of shows I've been to because there just hasn't been much going on that I've wanted to check out. Please please please send me fliers, info on when your band is playing in the Bay Area so I can check some new bands out. I've been feeling really stagnant and in need of something new.

There's a neato cafe in Santa Rosa called Cafe This. Normally, I wouldn't plug a cafe, as I think people should drink beer, not coffee, but this place is an exception. Not only do they serve interesting food and good coffee, but the atmosphere is really cool with brightly colored walls. The place is the only place in Sonoma County that's consistently doing all ages shows, so if you touring bands out there want to come play for us, please give them a call. I saw a local band called **Would She?** play there a few months back. When I talked to singer/guitarist/flutist, Nicky, on the phone about setting the show up, I wasn't sure what I was going to get as she described her band as "punk rock with Kate Bush vocals". I thought they were more along the lines of an experimental band like **Sonic Youth**. I've got to admit that I'm not really into that style, but they were good at it. I know that sounds weird, but I do mean it as a compliment. Everyone in the band were great musicians, Nicky's got a great voice and the drummer has carpal-tunnel syndrome, so you've got to give him a high-5 for carrying on. Now that's punk...

I got a flier in the mail for the next show (hint, hint) so I went to check it out at the Komotion in San Francisco. **Wrong Way Right** opened up. I recognized a couple of the guys in the band as people who used to play in a band called **Brother Cain**. Their new band's a lot better with a harder punk sound, although their song about holes was kind of silly. The **Swingin Udders** played next and I never fail to be impressed with them. They are fucking rad with a killer pogo punk sound not unlike BLANKS 77. I heard they just got themselves signed to New Red Archives, so definitely watch for them. I left before **TILT** played because I've seen them before. They're a good band, but the **Swingin Udders** wore me out.

It was an international meeting-of-the-punk-minds at Gilman a couple of weeks later. Japan's **RUINS**, the East Coast's **Final Warning**, and England's **DIRT** were all playing. Throw in a little **Man Is The Bastard** and you've got a cornucopia of sound going on! A band called **Hedgehog** opened up, but I didn't catch their set. Next up was **Final Warning**. Neil, who does Tribal War Records, sings for this band. Before I get to the band's set, let me tell you what a table hog Neil is! He had boxes upon boxes of records all lined up against one entire wall of tables at Gilman! To top it off, he was using his English charm, thereby attracting the record collector nerds by the dozens, leaving poor little me & Jeff, and Timojhen with our piddling boxes and no customers. I guess I'm just jealous, and it was really funny to find that all three of us had some of the same records for sale, but Neil is a table hog!! His band was good, though. Their sound reminds me RORSCHACH a bit. I took some good photos of them, but they weren't developed on time, so I'll save them for next time. **DIRT** was awesome, especially for playing with a substitute drummer. Their real drummer didn't make it through customs, "Never tell the truth", so they picked up a sub in New York. The whole time they were playing, we were trying to figure out how old their singer is. I mean, they've been around forever, and she's got to be the original singer, but she looks really young for someone whose probably in her thirties. Anyway, they really stole the show with their kick-ass set of old school English punk rock. **Man Is The Bastard** played last and buzzed through their eclectic set of double-bass madness.

I saw them again at Epicenter the following night. I've never been to a show at Epicenter, so it was interesting how it was ran. First, all the record bins are pushed out of the way, and then all of the windows and doors are closed, making for a very hot and humid, sticky room. A lot of people, myself included, were sweltering from the heat, but they had to keep the windows shut so that none of the sound would leak out and attract the police who would have shut it down, for sure. Two bands from the South Bay, **E.T.O.** and **No Less** started the festivities with a couple of sets of alternately sludging and rapid hardcore. Lots of moshing dummies were out to ruin the show with their "elbows-up" mentality, almost causing the show to be shut down. Gwenael, a nice Frenchman who works at Epicenter, talked to **Capitalist Casualties** about the problem. Jeff then threatened violence on anyone who "moshed" during their set, so the pit came to an abrupt end, much to the relief of the Epicenter crew who worked hard to pull the show together. Yay! I know I review them all the time, but I am really proud of how far C.C. have come. They were so unliked and ignored for so long (we're talking years!) by their own scene and now they're doing great. I think it's really cool that they stuck with their style and didn't change for anything. Again, MAN IS THE BASTARD played last and sounded really good. Their sound was just bouncing off the walls and really pushing everyone's ear drums to the limit.

The Dread got to play with three really awesome bands at Berkeley Square the weekend after the Epicenter shindig. **A.F.I.** from San Francisco play rockin' punk that's reminiscent of late great SoCal bands. Really good stuff. I see their name in the List all the time, so you should really check them out if you get a chance. **Butt Trumpet**, featuring fellow Flipsider Thom, played, also. I'd never heard them before and they were killer. They covered one of my all time favorite **Desendents** songs and really had the crowd hopping. Really good band. Another go see. Punk veterans, **D.I.** played last and were pretty good, although I've seen them play better. It was funny and sad at the same time because they kept on saying, "This one's a new song..." and the crowd would just keep yelling our their old favorites like "RICHARD!! RICHARD HUNG HIMSELF!!"; no one wanted to hear their new stuff. Singer Casey said he was really tired of Richard, but the band played it anyway, much to the crowd's delight.

I followed **Capitalist Casualties** to Santa Cruz a couple of weeks later. They got asked to play a show at UC Santa Cruz. The show was totally lame. It was held at Krebs College (I think) and it was ridiculous because if you went to the show, but didn't hold a student-body card to Krebs College, you couldn't get into the show! Even if you went to UC Santa Cruz, but were part of another college, you still couldn't get in. Totally stupid. I mean, why have a show if people can't go?! Two emo bands played. One of them was called **Embassy** and I don't remember the name of the other one, but they sounded exactly the same. What is it with emo bands and not facing the audience?! Is it a rule that all emo bands have to abide by? **Embassy** started off okay, but after the first couple of songs, everything sounded the same. Me and Jeff kept on wondering why they were playing the same song over and over... **Capitalist** played to an unenthusiastic crowd and we bailed before **Spitboy** and **Man Is The Bastard** played.

I took my friend, Nicole, to see the **GoGo's** a few weeks later. We both love the girls in the **GoGo's** and since my birthday was the week before and hers the week after, it was kind of a birthday outing. **Bikini Kill** opened up, and I know everyone else at Flipside seems to hate them, but I thought they were pretty cool. They sounded like shit because their music didn't carry over very well in the big hall (it was at the Warfield), but they were fun to watch. Kathleen dedicated some songs to the lesbians and sex workers in the crowd and all in all didn't do any male bashing, which was cool. A girl from the audience got up and danced on the stage, gyrating wildly and again got up during the **GoGo's** set to do her version of new-wave dancing. In between **Bikini Kill** and the **GoGo's**, me and Nicole were sitting in our shitty seats bored. Out of the blue, Nicole turns to me and says, "Do you want to know what a nerd I am?" I didn't really know what she was talking about, but I nodded anyway. She then reached into her back pocket and withdrew some flash cards that she'd made up for her exam the following day. "Will you quiz me?" she asked. I felt like a real dork, sitting there quizzing her at a concert, but there was nothing else to do, so I did it. Is she a nerd, or what?! She's a cool nerd, though. The almighty **GoGo's** came on next and rocked!!! Belinda Carlisle is the reigning rock goddess of all time. Some scary freak of a guy sitting behind us kept on bellowing Jane Weidlan's name during the entire set which was amusing, although I think she would have been quite frightened had she met him. The **GoGo's** cruised through a set of oldies and new songs and in general were FUCKING AWESOME!!! I love these women...

On a closing note, I got a couple of cool things in the mail. One is a 7" by the **Wanking Teens**. Good basic punk rock stuff. I think I'm going to go see them and then I'll tell you all about them next time. Also, a cool demo from a band called **Oppressed Logic**. Pissed off hardcore. The recording's kind of muddy sounding, but I really like their song called "Old School Days". Until next time, please keep on sending me free stuff. Bye!

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FRISCOZONE

On strike! by Gary X. Indiana

Sit on my knee, chilluns, and I'll tell you all about the great San Francisco Newspaper Strike of 1994. Yes, I was there, and there's nothing that'll remove those cobwebs of apathy like having your job threatened by a bunch of amoral pigs, meaning my bosses. A lot of people, many Flipside readers included no doubt, have no idea what kind of shit previous generations of workers had to go through, and of the ongoing struggle, to ensure decent working conditions and a decent standard of living. If unions hadn't risen up most of the middle class would never have existed, this country would have an economy and political system like Haiti, and a lot of your culture, like punk rock for example, would never have evolved.

The Examiner- Chronicle conglomerate/arrangement and it's bastard offspring, the SF Newspaper Agency, would not agree to a new contract to replace the expiring one. A year later, with no agreement in sight, the unions had no choice but to call a strike. This was provoked upon the advice of the Nashville law firm King & Ballow, which has gone around the country helping media conglomerates to try and break their unions, ruining companies and lives in the process, and raking in millions for themselves. Management also called in a "security" company, Huffmaster, which employs goons and street thugs from the Detroit area as hired muscle to intimidate strikers. Yep, Willy Hearst and his cronies took us right back to the 1930's when they called them Pinkertons.

This went on about ten days and we kicked their asses. We kept the pressure up in the rain and cold, night and day, and along with the Mayor's office, forced a settlement. One guy, a Teamster, gave his life for his fellow workers. So after stalling us a couple days we head back to work and find the goons in the halls with us, hundreds of people laid off or suspended, scabs appointed supervisors, youth carriers ruthlessly fired, and basically the entire agreement, all the promises made in public, on TV even, broken by our bosses. So we're planning our strategy, and we might shut them down again early next year. This time it'll be bloody, take my word for it. Goons will die this time. Willy Hearst won't be safe with all the goons on earth surrounding his bed. Hopefully it won't come to that stage. But weird things are going on. Capital Cities/ABC is nosing around. The head of the Agency used to work for them. William Casey, Reagan's CIA head, was on their board of directors, incidentally. Anyway, rumor is that the value of one or both of the papers is being purposely lowered, and they hope to bust the unions, so that a merger can take place. Stay tuned.

Yes, I love my job. I also love **Spokepoker**, who had their CD release party at Bottom of the Hill 10/21. Many celebs such as **Steven Yearkey** and **Linda Perry** played, and Valerie's legion of fans listened in rapt attention to the Spokers. Mahvelous. Also on 10/23 was the debut of **Pawnshop** at the Paradise, featuring fave bassist Mel and guitar wiz Erid Meade. Word is that Eric's vegging out in Marin and may have quit. Hope not. Also at Bottom of the Hill 10/26 was **Gashuffer**, trailer trash kings of the NorWest and Epitath stalwarts, who got the buzz as they say and drew a sardine crowd to cop some of it. Check their CD as I mentioned last time. Opening was **1000 Mona Lisas** who despite the dorky name were big and burly and their sound was as well. Look for them to be signed on Epitath or some such label soon I'll bet. Then it was off to Oakland 10/28 where I paid $50, believe it or not and that was face value, to see the **Rolling Stones**! Ok I've been a Stones fan since they invaded AM radio; around '78 I thought they were getting shitty but these last two times have been awesome. It was worth 50 smacks just to see the stage: this huge sci- fi voodoo thing with this big weird tower and lights aplenty, and when was it, during Brown Sugar? these huge figures inflate above and to the sides and it's like some sick voodoo punk's dresser full of icons and an Elvis and snakes and goats and they're all dancing and they had these sick crazy video graphics flashing, it was fucking incredible. Not as great musically as the Steel Wheels tour but the stage made up for that. And Stones-fucking- Inc! $5.00 Buds in a Stones- Bud cup and huge souvenir stands and total mercharama. Then off to the next extreme with the sweet, unegotistical, almost humble **Fastbacks** 11/3 at Bottom of the Hill, actually I started the evening at the Covered Wagon pledging my devotion to the **Smears**, those hardcore Hoosier harlots from hell, I tellya Bloomington can't hold these women, they rock like nobody's business and they're out to prove it. They're way crazier than anybody in our little crowd there circa 1980. I somehow tore myself away after their set and jetted to the Hill, where the Fastbacks once again proved why they're the pride of Seattle. All their fanclub was there, and that's a sizeable local contingent. Even the Smears showed up! And 11/5 at BOH again it was **Hate Holiday** featuring the goddess-like Marcie on vocals and a few new tunes since last I saw 'em, a quite excellent set and then up was **MCM & the Monster**, another longtime fave of mine and it was a get- down funky DJ- scratchin booty shakin partay boyee. Was supposed to catch the **Dickies** at the Troc election day but the hippie- brained bitch from the Suck American Music Hall wouldn't admit Mel so we bailed. **Gwar** was also on the bill which woulda been fun but man, the place was full of the ugliest stupidest greasy- haired geeks I've seen in one place since I saw Metallica. Then I was digging through my storage box that week when I looked over at the guy digging through his box next to me and it was Dave Dictor! He was getting ready to head down to Mexico City with **MDC** to play 11/13 en concierto con **Sindrome, Yaps, Disolucion Social, Desviados**, y **Afasia**. Que horror! Aye carumba! Then I apparently worked for a whole month? No gigs? Hmm. Where did that month go? I recall leaving my shift 12/10 and attending the Bike Messenger Toy Drive in South Park. The SF messengers filled up three barrels with toys and donated them to the SF Fire Dept. Yes, they smell and they drink lots of beer, but they're socially responsible! Way to go guys! Skate hockey is on, by the way, Sundays under the Bay Bridge. Near Red's. Ok then it was the attack of the major acts: 12/12 at the Fillmore with **Face to Face**, new fresh faces from Victorville believe it or not, with a peppy set. Looked kinda like Social D., sound like maybe 7 Seconds on power punk. Cool. Of course headlining were OC's pride and maybe it's financial salvation (look out for the burgeoning OC scene!), **The Offspring**. Mel and Jerry and I cozied up to the Xmas tree and the fake fireplace in the corner while our pal Chris at the adjacent bar flowed us beers, but we could still see and hear pretty good. Yep, they're as good live as they are on the radio, kids. It was amazing that the crowd knew all the words, singing along even. Best part of the set was when they got this little 9- year old dude to come up and do the chollo refrain on "Come Out and Play". Every time he did his bit the whole crowd roared with laughter. The band made the house remove the barricades so it was a stage- divers heaven. Good vibes and a lotta fun. So of course two nights later at the Warfield they had these huge signs out front saying "STAGE-DIVING HEADWALKING YOU'RE OUTTA HERE!!" with little stick- punk caricatures. Headwalking? Who coined that term? Opening were locals **Samiam** (weren't they on Letterman or something recently?) with another fast and highly melodic set, then up were **Supersuckers**; Biafra told me, what, 2 years ago? to see them and I never did, so I was anticipating this and they were damn punk. Cowboy hats and chutzpa and a few barbs at headliners **Bad Religion**, whom I'm sure didn't give a damn. The powerful and famous are often easy targets, y'know. So BR just flat kicked ass, better than last time I think. Graffin has slimmed down to nearly Flipside Video size, pretty svelte. Hetson was nuts onstage as usual. He should give levitation lessons to the Maharishi. Mel and I went to use our exclusive backstage passes afterwards and found about thirty local party scum lined up, all with passes; we schmoozed the BR bros about 5 minutes before I got weirded. Nice evening tho, except for the psycho bitch usheress who tried to get me thrown out because I didn't like her attitude. Blow me. I've been to countless Bill Graham shows and I've never ran into anyone so absurd, who the hell hired her?

Xmas cheer flowed at Mel's annual Nogfest, complete with imported Seattle nogmeister; plus the messenger crowd gathered at Tracy and Jennifer's annual tree trimming and beer slut swill. Happy Harleydays, everyone.

To summarize; hot off the press is word that **Rancid** will not sign to Epic but will instead release the next slab on Epitath. I mean, why go major when you can be major with a minor? Hmm, sounds perverted. Speaking of which, next time we'll have excloo coverage of the New Year's eve gig with the **Cramps**. Have you seen the video of "Ultra Twist"? Incredible! Ivy! Oh! And that buxom woman twisting back there is **Candye Kane**! Great tune. And go to your perve hillbilly neighbor's house and catch the Playboy Channel "X- rated" version. Yes, we will have nudie still shots, the new Flipside tradition, next ish. Perhaps Ivy in that vinyl outfit, or in those stockings with the lines in back, or...ooo.

And speaking of sex appeal, check out Mel's new fanzine Catscratch; #1 was out last Fall with interviews with cool women rocker types. Send her stuff at PO Box 26538, San Francisco CA 94126.

Be sure and check my reviews of groovy merch in this issue, wherever Al fits them in. Thanks to Epitath and Bad Religion and XXX and The List (still the complete source for everything you need to know!), Levine- Schneider, **Alchohol of Fame** (hey Shauna, call me), all the people who put me on their guest list, Santa Claus, and all the businesses (like Hanno's!) and unions and folks who've shown their solidarity with the newspaper workers.

-- Gary X. Indiana

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VON LMO
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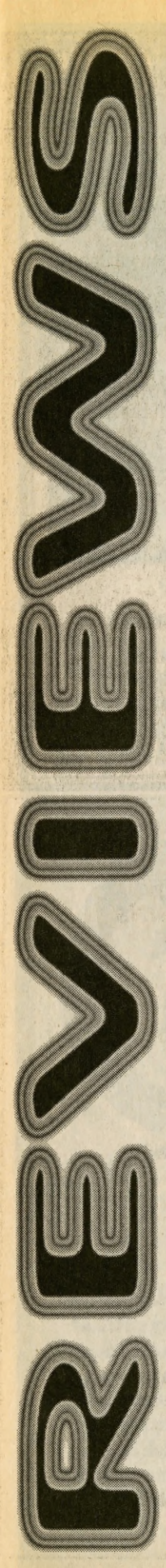
"Like an empty subway train hurtling over rickety rails at 4 am: sparks setting newspapers, crumpled candy wrappers, empty glassine envelopes on fire--rats intoxicated by stray crack 'n' smack fumes start dancing a mad tarantella."
-- Your Flesh



12 INCH RULERS
"12 Inch Lifestyle" cassette
Yes, boys and girls, punk rock is alive and still thriving in this shithole of a hell we call our home... El Lay. Fuck you! I can say all I want, 'cuz I live here, and this is OUR fuckin' shithole! Well, there are some good old fashion old school hardcore present on this tape. No, there are none of the meathead stuff here, but they are more toward the fun punk end of the spectrum, because they toss in some really goofy things to leave you scratching your head. It's like '84 again. - Katz
(Freeballer Records, 10140 Gard Ave., Santa Fe Springs, CA 90670.)

2 LINE FILLER
CD
Alternative emo pop punk. - Thrashead
(Break Even Point Rec., no address on disc.)

9 VOLT TONGUE
Forming Anal Cleanser/I Eat Evil
Both songs are that heavy Melvins/Helmet type tunage. - Thrashead
(Confinement Rec., 433 #B, Bay Berry Pte., Grand Rapids, MI., 49504)

ACID KING
"Acid King" 10 inch
Heavy heavy, you are very heavy, baby baby oooh oooh... Ten points for whoever can name the 70's commercial that came from and the scenario. Anyway, Acid King's Lori S. musta seen it as a child and took note, as the KING is damn HEAVY. As a three piece, the sound like about a forty piece that slams your ears with a wall of pure slow grinding power. Though bassist Peter and lead axe woman Lori split the vocals, it is Lori who stands out, (though Peter and drummer Joey are no slouches!) simply cuz you don't find many girls who rock this relentlessly. Melvins fans take note of Dale Crover's vocals on 'Midway' and ten inch records just rule anyway... not for the timid. - Pat Fear
(Sympathy).

ALISONS HALO
"Dozen" 7"
Another beautifully packaged IPR release, this by a band that know how to use chiming guitars, and atmospherics with the pretty female vocals to come up with something rather Lush- like. "Dozen" and "Calendar" are the two songs, and both are played with lots of guitar washes, reminiscent of early Pale Saints as well.- Royce
(IPR PO Box 1033, Sedona, AZ 86339)

ALLOY
"Paper Thin Front" CD
Poppy and somewhat powerful though not in a throat grabbing way, Alloy are in a way akin to stuff like Jawbox, though not to write them off as strictly emocore- ish, but people into that stuff would probably dig this stuff. The lyrics are of the social sort and a decent amount of time was put into them. Overall not my weight lifters choice but done with enough conviction and hooks to please a whole lot of other folks. - Pookie
(Engine, P.O. Box 1575, NY, NY 10009.)

AMAZING DELORES
"Stop Messin' With My Mind" CD
This was part of a package deal sent to me by Rounder Records (distributor for Laika & The Cosmonauts and distributor for Upstart Records who distributes the fine surf compilation, "Beyond The Beach") and if it weren't for that, I wouldn't even bother reviewing this since this Cd doesn't even bare a slight resemblance to the kind of music our readers like. This is some old Phyllis Diller lookalike (as in old lady) doing some pretty bad, but humorous tunes like "Rats In My Trailer" and "Goin' Over 40" (about aging, not speeding); the total white trash trip. This is just pure novelty. I can't see that anyone could seriously get into this lady or her bad tunes. - Michele
(Upstart POB 44-1418, West Somerville, MA 02144)

APOCALYPSE HOBOKEN
"Date Rape Nation" double 7" EP
Them funny punkers strike again. I just reviewed their 10", and now they just came out with a double 7"... where do they have the time to do all of that? Here is eight more of their poppy punk rock songs, and the theme of this release is basically about bad sex, bad drugs, too much alcohol, and pop music... - Katz
(Johanns Face POB 479-164, Chicago, IL 60647.)

APPENDIX
"Diagnosis (1982- 1983)" CD
Finnish (as in Finland not as in done) hardcore. Pissed off hardcore from the 1982- 83 years... If you're into hardcore, this is something you deffinately should add to your comprehensive collection for it to be well rounded and worldly... Those Fins. kick ass. - AArt
(Along The Way OY, Valtakatu 14, SF- 37600 VLK, Finland)

APT. 3G
"New Hope For The Dead" CD
The Portland powerhouse of Tense/Johnson and co. comes darting out of the starting gate with their second CD, packed to the gills with some punchy mid- tempo hardcore punk, some more melodic some more rock, and a few raging rippers. Who are these bozos, you say? Well, they were the first rhythm section to power the almighty Poison Idea, on four of their records, that's who! For those die-hard fans, of them really heavy dudes, out there who feel they need their sonic fix, then you should all come sample the glorious noise made here by this crew. Fourteen songs of pure old school punk rock. - Katz
(Bitzcore, Postfach 304107, D- 20324 Hamburg, Germany.)

ARMIA
"Triodante" CD
It has been awhile since they had come out with their fourth album, but after a bit of a line- up change and a change in the band"s musical direction they finally come out with a new CD. In the past they had always balanced an equal part of Killing Joke, Clash, and Discharge influences in their material, but with this particular release they lean totally for a more Killing Joke influence in their songs. The songs are now longer and more heavier sounding. The guitars are now more prominent in the mix than ever before. I also think there is a bit of Godflesh creeping into their sound. The horns are still present, but are basically used to enhance the sound instead of thickening their sound (as with on "Legenda", their second LP), so they are becoming more of a guitar centered band. It will be interesting to see what twists and turns they will take the band to, but it would be cool if they were to get more adventurous with layered sound and the use of more classical instrumentation in their pieces. - Katz
(SP Records, Poland.)

ASTEROID B- 612
"Forced Into A Corner" CD
More Aussie heaviness, huge Mudhoney guitar riffs meet the off- kilter creepiness of Sandy Duncan's Eye. Problem is, the first cut, "Edge A Bit Closer" is so killer, with it's raging hooks and fast tempo, that the rest seems like a letdown. I can't figure it out, cuz this first awesome cut is co- penned by somebody named S. Cunningham, who should've written the rest of the LP if ya' ask me. The slower stuff gets generic, but this band's sloppy seconds rock harder than most everything else I got this month. I'll stay tuned.- Martin McMartin
(Shock Records)

BATS
"Spill The Beans" CD
Real Jangly college pop. - Thrashead
(Mammoth Carr Mill 2nd Fl., Carrboro, NC., 27510)

BATTALION OF SAINTS
"Fighting Boys" 7" EP
Here, after over twelve agonizing years, someone had the good taste and sense to finally boot the long out of print debut release by one of the most important bands to ever come out San Diego. This was originally released as a 12" EP, but any of you lucky souls out there knows well that this should of originally come out as a 7" anyways (though, it would diminish the impact of Mad Marc Rude's cover artwork.) just by the sight of the grooves alone. Since there were only about 1500 copies of the originals made, and it came out long before the majority of you readers had ever heard of punk rock, you now have a second chance to hear the band that literally put San Diego on the map. - Katz
(bootleg, no address.)

BATTLE OF DISARM
"Live" 7" EP
This notorious crustie band from Tokyo has really started getting ever more so prolific as of late. It was just a short time ago that I reviewed another one of their latest releases, and now there is a brand new live EP to add to their discography. Here is seven of their seizure inducing hardcore thrashers presented here in all it's glory. The recording quality is raw as fuck, and there is tons of distorted noise coming out of the speakers as I play this. With it getting much harder to put out DIY vinyl releases in Japan, and an increased interest in bands from there, there will be a great windfall, with all sorts of bands from Japan having their stuff released abroad. Japan- core rules! - Katz
(Borkenkafer Records, c/o Stefan Focker, Commende 3- 5, 46325 Borken, Germany.)

BAZOOKA
"Wildlife Excursions"
Five girls who know how to play, know how to write, and definitely know- how to kick ass. Vocalist Katty has a sense of twisted melody that I can't quite place but I know it is unique and entertaining and makes me want more. Their use of unusual instruments to augment the standard rock and roll lineup rounds this out into a very very cool release,brimming with potential and savvy. And to think that the Swedish government PAID for this is incredible (they do that kinda stuff for punk rock bands there) and doesn't diminish is brilliance at all. - Pat Fear
(Rock'n'roligan, Box 53045, 400 14 Gothenburg, Sweden)

BED OF EYES
"Crimp In The Facts" CD
The songs on this CD remind me so much of bands like The Paper Tulips and Kryptonite Nixon that it's a wonder that these guys somehow actually slipped through Al Flipside's fingers. Oh well. With the exception of the sixties punk- ish "Crossover" and the Neil Young- ish "Preacher" the songs on this album have an abstract quality that like the aforementioned bands makes it difficult to detect any definite influences. The next Sonic Youth? It's too early to say, but the vocal trade- offs between singer guitarists Dave Matke and Kim Quinlan have an effect that's somewhere between Thurston Moore/Kim Gordon and John Doe/Excene. This is also the only album I've seen in '94 that contained a Melrose Place reference (The song "After Shooters".) and surely that must be worth something. - Bob (Alive Records)

BELLE JAR
"Dear Mom" 7-inch
Saw the 'e' tacked on to 'bell' and was overcome with dread. Yes, there are some female bands I like a lot, but not those with the off-key, little girl vocals over meandering tunes. And I'm sorry, but that 'e' is just too much. Does Jula spell her surname this way? What next, Elle 7? I did not add my 'e', incidentally - Chelle
(Empty Records, POB 12034, Seattle, WA 98102)

BERSERKERS
7 song demo
From the looks of the artwork on the tape cover I was expecting them to be a grind or death metal band, but from the first couple of chords I found them to be a metallic, yet a bit melodic, punk- core band. In listening to this I realize that they remind me of Toxic Reasons on half the songs and GBH on the other half. Maybe it was that slight touch of early Motorhead I hear in their sound... Maybe it was the tunes and the gravelly vocals... I think that my comparison to Toxic Reasons and GBH is a reasonable one. The sound quality on this demo tape is also top notch, and that it is a shame that they didn't release this as an EP instead. It's a shock to hear good music coming out of Seattle other than all that generic subpop grunge, nowadays. - Katz
(322 N. 74th St., Seattle, WA 98103.)

BIG TENSION
"Battling Deadly Microbes" 10"
San Diego rock. Slight funky vibe to it and the vocals are pretty weak on both sides. Although this is a little bit more varied than implied, it comes across as pretty amateurish. It needs to pack a lot more punch, be a little more creative or warped, and have way louder, heavier guitars. - - Ted
(Tripod 4852 West Point Loma Blvd., San Diego, CA 92107)

BIG DRILL CAR
"No Worse For They Wear" CD
I know this has been out awhile, but I picked it up for the fairly anal price of $3.26 plus tax off the table at a wholesome Down By Law show at some boyish milk- bar in Fullerton. I just took my $2.OO bottled water (no yukky beer was for sale) and plowed through the pube- less throngs to buy myself a new Big Drill Car single to cream all over. "No Worse For The Wear," is just fair due to the blarin' production that makes the vocals all but indecipherable. B-side's a cover of grampa David Bowie's campy "Black Country Rock" where the boys breath new life into a hooky bopper with far less self- indulgence than the author intended, thankfully. A nifty novelty.- Martin McMartin
(S.Y.B. Records, 1505- A Mesa Verde Dr. East, Costa Mesa, CA 92626)

BIG MEAT HAMMER
"Four Lethal Hits" 7"
A band way into bodily fluids, they probably sprinke warts, zits, and scabs on their corn flakes every evening when they wake up. Fuck- up punk to a way- out degree. Before one of the guitar solos the singer shrieks, "Take it away, skummy man!" 4 songs, four chords, and a G.G. cover. I lived through NYC's brief mid- to later 80's scum- rock movement, where the scummiest of all (Freaks, Da Willys, etc.) made life worth living for awhile. These guys woulda fit in fine, I bet. Songs like "Butcher Boy" and "Bloody Hell" will have you poppin' those zits on your fat big sisters back as you eye her boulder- holder, wonderin' how in the hell you can get that thing unhooked so you can get a pubesent peak at a set of boobies. You're a sick little fucker.- Martin McMartin
(Sonic Secretions Records, 49 Portland St., Suite 4, Yarmouth, ME 04096)

BLACK EYED SUSANS
Same cassette
I liked this band live, but the tape really gives an idea of what they're capable of; with killer tunes done in fine garage-pop form. The originals pay homage to some familiar influences, but done their way. The cover tune, as well, is better than bad, it's good. - Chelle (POB 10395, Torrance, CA 90505)

BLINKER THE STAR
"Blinker The Star" CD
To make a totally brash decision which will only make me seem like a bigger idiot than I already know I am - I'd have to say that there's "new music" influence and/or style on the 12 or so tracks of this CD. It says it was recorded between '92 an '94 so either Jordan Zadorozny is a visionary that's been living in a stopped up bottle or he listens to the radio too much. Make of this one what you will because I'm not too sure... - AArt
(Vibra Cobra, POB 1261, Station H, Montreal, Quebec, H3G 2N2, Canada)

BLOOD BURGER BC
Double Live Gonzo Vol. 10 EP
Heavy punk, with a metal influence and a snotty attitude. Nnt bad. - Thrashead
(Blood Burger, Peter Stuyvesant Sta., P.O.Box 1494, Ndw York, NY., 10012)

BLUE ANGSTROM
"Bird"/"Dark City" 7"
"Bird" combines 70's prog rock with helium vocals. Why mess with a good thing? More of the same on flip, but with drum intro and soft section included. I'll bet there's someone out there this is perfect for. Scary, huh? - Pooch
(Atomican, 40 Eastlake Ave., Pacifica, CA. 94044)

BOBA FETT YOUTH
7" EP
Weird and twisted hardcore, who's songs are basically filled to the top about personal disgust. Though, they claim to be fans of "Star Wars", the only indication of this is their band name and introductory story of the band's history. This is pretty humorous if can take the lyrics as biting sarcasm, especially when they scream about goatee sporting coffeehouse pseudo- intellectuals or the hate built up by work. - Katz
(Bucky Records, Box 72671, Las Vegas, NV 89170.)

BODYJAR
"Time To Grow Up" CD e.p.
Well, the title track is produce by aging boy- pop geniuses Bill Stevenson and Stephen Egerton, and of course it's the best of the batch. Those hankerin' for another offering in the All/Big Drill Car, etc., etc., department have found it in these Aussie's, but although that's close to being my favorite mini-genre of punk- rock, it's gettin' mighty crowded in that pigeon- hole these days, isn't it? I'd call this a cross between All and the more mediocre Doughboys, the former making themselves too scarce these days- and the latter in hell for all I care. I'll reserve judgment 'till I hear the L.P. For all you anal- retentive types, this band usta be called Helium, which is slightly more forgettable than the name Bodyjar, I suppose. We'll see.- Martin McMartin
(Shagpile)

BOHREN UND DER CLUB OF GORE
7" EP
It's hard to peg this one. On the first side of this single is a really wicked and sludgy jazz instrumental. it's slow and depressing. It's a bad mood "mood music". The next song is the most impresive thing I've heard this month: an ultra slow sludge rock tune (slower than Flipper could ever be!) that's also heavy as shit, but that's not all... they combine it with traditional Japanese koto music! Originality. They also end it with another creepy instrumental. Limited edition of 500, on clear vinyl. Katz
(Burt Reynolds Moustache Records, P.O. Box 101627, 40007 Dusseldoef, Germany. or P.O. Box 1403, 58285 Gevelsberg, Germany.)

BOLT THROWER
For Victory CD
Heavy, heavy grindcore is par for the course on Bolt Thrower's new release. Some of the songs on this seem to be a little more metal damaged than past releases. Bolt Thrower maintains their skull crushing sound though. - Thrashead
(Earache)

BOMBRAID
"Elegies From A Closed Chapter" 7" EP
Anti Cimex were one the prime exponents of pre-crustcore thrash, and many a band had took their lead and created some glorious noise. Other than Japan, Sweden has been one of the few places in this world that consistantly comes up with some extreme varieties of hardcore punk rock, and these guys are another example of this phenomenon. Six songs that will flatten you flatter than a tortilla, just by the sheer force alone. Total Discharge- core, to the max. - Katz
(Crash Mag, Vastergatan 15B, S- 633 44 Eskilstuna, Sweden.)

BORIS THE SPRINGLER
"Do You Wanna Grilled Cheese?/Bad Guy Reaction"
Boris is the latest unit from Wisconsin wise guy Reverend Norb, of "Sick Teen" fame. As a guy who knows his 77 punk record collection down to the release numbers, all that training and all his smart alec attitude shine here. Solid, chunky punk chords with wise ass lyrics and sing alongs that would make Sham 69 proud. Good stuff, even if I don't really want a grilled cheese due to the cholesterol levels found in most cheese products. There's a cd pending that will also delight the listener and annoy the neighbors. - Pat Fear
(Bulge, PO Box 1173, Green Bay, WI 54305)

BORIS THE SPRINKLER
"Male Model" EP
Rev. Norb and company are back with their second punk rock kick to the alternative's nads. Two loud guitar punk as fuck originals and a classic cover of the Undertones' "Male Model". Evdn the record cover is so punk it will hurt your eyes. We need more records like this, send your money to them. - Thrashead
(Bulge Rec., P.O.Box 1173, Green Bay, WI., 54305)

BOTTOM FEEDERS
"Spit Battle" 10"
Lovely record cover. Five songs of spitting rock'n'roll. Three mid tempo straight up tunes, one fast tune, and one slower, slightly bluesy tune. Some high energy stuff here. - Thrashead
(Hell Yeah Rec., P.O.Box 1975, Burbank, CA., 91507)

BOWERY ELECTRIC
Double 7" EP-
Total post punk. slow, swirly, heavy, noisy guitar drone that sounds like a cross between Skullflower and circa '79 Siouxie. They even havd a female vocalist that is almost a dead ringer for Siouxie around '79. Pretty cool stuff here. - Thrashead.
(Hi- Fi Rec., P.O.Box 1444, New York, NY., 10276)

BOX LUNCH
"The Rock Box, The Pebble Pusher, A Pitbull" CD
Here is a band that will take you on a really wild ride through music land. Mostly jazz punk... they also veer of into territories more of melodic punk and rock. This may be something fans of Victims Family might get into. - Katz
(EnGuard, 2230A Coursol, Montreal, Quebec H3J 1C5, Canada.)

BREATHLESS
"Heartburst" CD
Breathy vocals lend credence to this English band's selection of name. According to their press insert, the singer is also a member of This Mortal Coil and this is perhaps their 2nd or 3rd release. What they sound like is a variation of shoe- gazing with a touch of gothicism or Siouxsie and the Banshees thrown in. If you're a 4 AD fan, you might want to check these guys out. - Michele
(Satellite: 920 E. Colorado, #151, Pasadena, CA 91106)

BRIAN JONESTOWN MASSACRE
"Hide and Seek" 7"
The Brian Jonestown Massacre aren't living up to their name. They are just too polite sounding. Guitars drone and wash, creating a trance atmospheric, but they don't do that much with it. Obvious Spacemen 3 and shoe- gazing influences aside, BJM just doesn't ever let loose enough to thrill, or get pretty enough to enchant. Walking the fence doesn't quite do.- Royce
(Candy Floss Records 130 Sutter, 5th Floor, San Francisco, CA 94104)

BROAD
"Coma 25/Peel"
Heavy distorted sludge alternative rockus sounding stuff. - Thrashead
(Merkin Rec., 310 E. Biddle St., Baltamore, MD., 21202)

BROWN LOBSTER TANK
"Our First Album" Cassette
Melodic punk core certainly lives on with Brown Lobster Tank. If you are one of those people (like myself) who just couldn't play "Milo Goes To College" enough times, then this is your cup o' joe. These guys take that style (that All seem to have somehow beaten to death) and shake new life into it. Snappy chords and a very strong and dynamic singer grab your attention, then the catchy hooks and melodies find a home in your brain. The tunes are catchy, upbeat, memorable and fun! They cover a familiar lyrical landscape ("C.H.I.X", "Beautiful Loser"...) But they're not dumb! Well, except for what will probably end up being their "hit", the extremely infectious "Smoking Is Cool." This ten song cassette is their debut full length release and from what I hear, is getting picked up by a big indie. Now if I could only manage to see them live! - Al
(Boring Records 1070 N. Batavia #246, Orange CA 92667)

BRUCE JOYNER AND THE UNKNOWNS
"Bruce Joyner & The Unknowns" CD
This seemed promissing, starting out with an early 60's sort of feel that might of gone somewhere creative - Instead I found out why they are unknown... As the CD progesses through the 24 trachs each song seems to blend more and more into a format made for classic rock radio stations. I didn't notice anything exciting. But if this is your dig, the grave awaits. The liner notes read like nostalgic jibberish. Perhaps thientually get perverse to big cocks fucking cavernous vaginas to fucking yourself. It's an interesting commentary of sorts on "relationships" of mass pop culture. Make a comp. tape for your loved one and use one of the tracks as an introduction - It might get you laid or it might get you castrated. Spin the wheel of fortune... Isn't that what relationships are about? Spoken stuff by: Nick Toches, Nicole Blackman, Silver, David Bazelon, Jenipher Blowdryer and more. - AArt
(Big Deal, PO Box 2072, Stuyvesant Sta., New York, NY 10009- 9998)

BRUTAL JUICE
"I Love The Way They Scream When They Die" CD
Somewhere between maybe Helmet and Scratch Acid but a slight bit more punkier. To tell you the truth must have been 1 a grumpy mood the first time around cuz it kinda struck me as boring; second time not so bad, and finally the third time hey this is fairly good. This CD was recorded live at Emo's in Austin, Texas in '94 and the sound mix is pretty good as well as the band being pretty tight yet the very energetic sounding proving they can do what alot of others can't, pull it off live. I'm not one hundred percent blown away but still this is pretty solid stuff. - Pookie
(Sound Virus, P.O. Box 701726, Houston, TX 77271.)

BRUTAL TRUTH
"Need To Control" CD
Imagine a sledgehammer splitting somebody's skull open, that's the impact this CD give off. Brutal is the opperative word here. Heavy and heavier, Hyper fast, supercrawl slow, industrial, or Discharge mania, whatever they maybe doing it's fucking intense. Insanily screamed and growled lyrics that tackle subjects like stupidity, war, societal decay, and heroin abuse. All that explosive brutality shot at you at mind numbing speeds out of your speakers. They evdn do a totally crusty vdrsion of the Germs "Media Blitz" and do a fucking brillant job. Fucking killer release, get this and explode. - Thrashead
(Earache)

BRUTAL TRUTH
"Need To Control" CD
In the past year Earache has not put out too many listenable releases, the exception being the Disgust and Anal Cunt CD's, and finally... Brutal Truth! These New Yorkers take everything Napalm Death did and put them through the blender and spit them out all over the place. Mega- tonnage of power is matched with speed of sound velocity on much of their songs, but they also pull off some more adventurous type tunes amongst the carnage taking place. They also make their cover of the Germs classic, "Media Blitz", sound more like an Extreme Noise Terror decomposition, with the help of Mike from Eyehategod! Induce horror at the next party you go to by playing this... all the wimps will hate you for it. - Katz
(Earache Records.)

BUBBLE BOYS
"Drip" EP
Total happy pop punk, mid tempo tunes with pop melodies and punk crunch. - Thrashead
(Average Day Prod., P.O.B 442334, Lawrence, KS., 66044)

BUNJIE JAMBO
"Morning Breath" CD
Real ska/punk cross, but this has a very heavx reggae influence. Possibly Bad Brains crossed with Operation Ivy, decide for yourself. - Thrashead
(Sink Klub Rec., P.O.Box 2507, Toledo, OH., 43606)

BUSINESS
"Keep The Faith" CD
These street rocking skinhead oi- sters have bean pounding out them bootstompin' tunes for around a decade and a half now, but not even advanced age is forcing these guys to let up much after all this time. Working Class Street Rock is what all this was called, and rock it is. There are some of that classic oi oi tunage present, too, along with tough street punk and more melodic numbers. This carries on with the traditional clench fist and boot to the head sounds that pierced the air in the early eighties. An extra bonus is in their song, "Holiday In Seattle", where they shit all over the rancid fetid corpse of Kurt Cobain, which is an extra plus in my book. They give their due respect to that drugged- up waste of space from Seattle. More tunes to listen to while clubbing to death generic subpoppers. - Katz
(Century Media, 1453- A 14th Street #324, Santa Monica, CA 90404.)

CHARMS
"Assorted Pinks" CD
Now where did I hear of these guys before? I have a feeling I should know about them, but my mind draws a blank. Anyway, no easy comparisons come to mind; they're a pop band packing some punch with some hard- edged rock n roll overtones and even some country influences ala Pontiac-Brothers. A little too "rock" for me though; not a good choice for the pop purists. - Michele

CHEATER SLICKS
"Walk Up The Street" 7"
Yesssss! Another spine- tingling seven inch by those slick cheats. The A- side is a fuzzed- out cover of a Jonathan Richman classic (now, aren't they all like that?). The Flipside (ha!) is truly the sound of Cheater Slicks with the bombastic flair and energy of a thousand punk bands in one fell swoop. I gotta hand it to Larry.... - Cake
(In The Red 2627 East Strong Place, Anaheim, CA 92806)

CHER U.K.
Go Go Fish CD
College alternative pop punk. - Thrashead
(Red Decibel 2217 Nicolet Av. S., Minneapolis, MN., 55404)

CHRISTIAN DEATH
"The Rage Of Angels" CD
More fun and frolic from fellow Las Vegans Rozz Williams and Eva O. Pure dark escapism makes up a good portion of this disc, with one track dedicated "To Jeffrey Dahmer with love". There's the moderately didactic "Her Only Sin", elegantly composed without being overblown, and an excellent re-working of "Panic In Detroit" with 45 Grave's Dinah Cancer doing backing vocals. The two tracks that really shine are "Bad Year" and "Torch Song". The well crafted lyrics are a contrast against the usual purple imagery of their songs, and the music is more direct, as well. If you're a fan, you own this already; if not, approach by way of "Only Theatre Of Pain". - Chelle
(Cleopatra)

CHUBBIES
"She's Your Daughter, Sam" 7"
This Ep seems to capitalize on the fact that the girl singer is really quite cute. Sex as a selling point? Well, maybe not,

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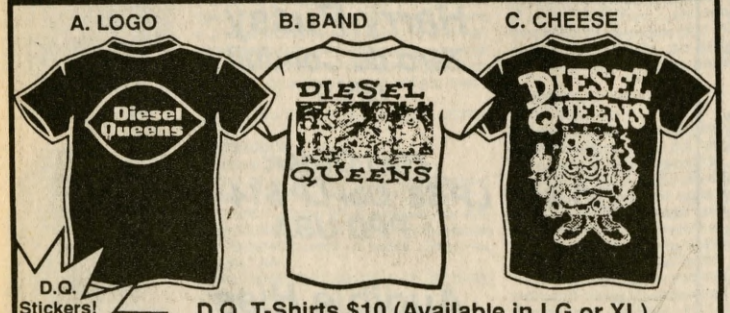

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since the sleeve is her smooching with some guy! How disappointing, that wrecks all the boy's fantasies, you know! The music is pop- punk, not badly done and not too cliched, although the lyrics could stand a little more thought. I like it well enough, though.- Royce
(Kantzalis Records 1034 W. I St. #173, Ontario, CA 91762)

CLAMHAMMER
7"
I was gonna go into a whole involved thing about "hammer/claw" bands, some sorta tirade about Clockhammer, Clamhammer, Big Meat Hammer, Nine Pound Hammer, Hammerhead, M.C. Hammer, Clawfinger, etc. etc., saying how much all these bands served to remind me how much I miss the days when C- L- A- W- H- A- M- M- E- R used ta' play out like ever other weekend and just blow minds open. I miss those guys- anyhow. This band here, by the way, sounds big like the singer in Antiseen, but then again Antiseen doesn't sing silly lyrics about wanting to be a woman or have a horn section. A true piece of vinyl shit.- Martin McMartin
(Reproductive Records)

CLAWFINGER
"Deaf, Dumb, Blind" CD
White metal- rap about blowing people's fuckin' heads off and shitting on people. Happy Holidays.- Martin McMartin
(Metal Blade)

CLOWNS FOR PROGRESS
"Killing Time" 7"
Hands down one of the hottest singles of the year. These ain't no wacky rock- clowns out for flash in the pan chuckles, these are mother- fucking tough, manic, spiteful clowns who are ready to hit you with their reality, punky. "Killing Time" is an anthem which I've grown to enjoy daily, just like beer or vitamins. Lead voice Deano lays down his croon with a swagger and confidence that would do Dave Alvin and the Blasters proud (think 1981, junior...) and the other Clowns (Johhny Tastemaker, Nutley Loroux, and Coco) simply shred. "Killing Time" is a supercharged ode to friendship lost. Deano's contempt for some phony seeths throughout ("You said you were a friend of miiiiiiine! I guess our friendship was a state of miiiiind! Baby, we were just killing time.") God I'd like to shove that down the throats of some of the fair- weather flakes I've known. There's an incredibly gritty promo video of these guys stompin' around the N.Y.'s lower East Side like John Wayne Gacy meets the Bowery Boys. The b- side, "Hurt Me Baby," has Deano back again making us feel his pain, which sounds like it runs so darn deep ya' just wanna give the big galoot a hug...naw, he'd probably just knee ya' in the nuts if ya' got wise like that. The Clowns fucking rule my world.- Martin McMartin
(Send 4$ and beg: Clowns For Progress, 60 Ave. B. #IC, NYC, NY 10009)

COCO CAROLA
CD
Pretty straight ahead punk rock in a language I can't identify to save my life. Russian or something Middle Eastern? I don't fuggin' know. It's funny to pretend they're speaking English though, cuz it sounds like they're passionately singing about "putting stool in the mud" or something. Whatever. I'll send this to Katz so stay put.- Martin McMartin (Beat Butchers)

COGS
"Absolute Ween" CD
Why would anyone do a tribute to such an annoying and irrelevant band like Ween? Well, what I heard of Ween I hated, but since I'm not familiar with any particular songs, I luckily don't have to deal with this using the originals as a reference point. Simple tunes with a girl singing. Not much else. She has a cute voice, and at times I'm reminded of Go- Go's or Bangles type stuff. The guys voice is not quite as good as hers. Not really my cup of tea, but if you like Ween..who knows what you'll think of this? I hope their original material is better.- Royce
(Bear Records JAF Box 444, NY, NY 10116)

COGS
"Absolute Ween" CD EP
A band I've never heard of covers five songs by another band I've never checked out. And it's really good. Truly weird, eclectic folk for the psychotic set. Find this! Maybe I should check out Dean and Gene Ween's recordings sometime... - Dooger
(Bear Records, J.A.F., Box 444, NY,NY, 10116)

COME
"Don't Ask, Don't Tell" CD
Come make rock songs, but somehow they don't stick with me at all. One song runs into another and I can't tell it's a different song at all. The dynamics lack any extremity that would grab my attention, and Thalia Zedek's voice has always bothered me, with her gravelly, gritty tone. I'm sure this appeals to a lot of people who like more rock oriented songs will like it.- Royce
(Matador)

CONQUISTADORS
"Land of the Lost" 4 song ep 7"
Al Jolson does a song called "Right in My Own Backyard" about how people think the grass is always greener somewhere else only to discover that everything you've always wanted is "right in your own backyard." With a local address of South Pasadena, you can't get much closer to Flipside's backyard and these guys are pretty good, making me wonder why I'd drive to L.A. when we got such potential right here in town. This is a solid pop- punk band that uses interesting guitar bits for melody. They're made up of former members of Rhythm Collision, Antfarm, and News at 11, for those in the know. A record worth picking up. - Michele
(Band: POB 3134, South Pasadena, CA 91031)

CORDUROY
"Lisp" 5- song EP CD
The first song is a ripper. They've got an interesting sound easily comparable to the earlier hard- edged pop of Kryptonite Nixon. Apparently the songs were all recorded at different times (and different places) with the last song recorded at KSPC (punk college radio out of Claremont in Southern California). The first two cuts are the best. Interesting pop- punk that although doesn't floor me, deserves the thumbs up. - Michele
(Broken POB 4560402, San Francisco, CA 91146- 0402)

CORDUROY
"Lisp" CD
Happy melodic pop punk bounces through this disc from start to finish. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

COSMIC PSYCHOS
"Neighbors" CD e.p.
I've listened to this at least 150 times straight through since it came in the mail. Hearing these three songs could be one of biggest favors you could do for yourself, as I'm handing you yet another yardstick to measure all pale imitators by. I could write a diatribe pumping each of these nuggets, but this'll hafta suffice 'cuz I'm in a rush. Heavy fucking brawling rock- punk. I'm all over the next full- length release, to be sure.- Martin McMartin
(Shagpile, POB 434, Richmond 3121 Australia)

CRADLE OF THORNS
"Feed Us" Full-length release
This is the group/record I defended from McM's mauling - and that was on the strength of having enjoyed them live and thought the demo was OK - sure am glad I think the actual release is even better! I read in an AP piece that they had a self-released record in '90 - but that was probably before they had Tamara as a counterpoint to Ty - remember my description of the live sets - she stargazes and has a crystalline voice - Ty writhes and gives you the creeps with his insinuations - they manage to pull this effect off not only vocally - but with the musical juxtapositions of subtle and harsh - if not for the lyrics these guys could be hitmakers since the polish shines and the studio aids and abets their songs. One thing I have a chance to do where I'm at is get opinions from non-sophisticated listeners - I use my cellmates as guinea pigs and when someone whose usual fare is stuff that is available on the radio perks up their ears and falls in love with one of the bands I play for them this usually turns out to be sign of exceptional quality or qualities. For instance, my last cellie was enamored of the Powder Monkeys - now my current cellie is always plopping on this tape and is emphatic he is going to go buy it as soon as he gets out - unlike me that will be soon - so I get the satisfaction of knowing I not only defended them to the cognoscenti of Flipside review readers - but opened a mind of a guy who was raised on Iron Maiden and had graduated to White Zombie but didn't realize just what wide musical vista were available. - Pat Fear
(Triple X)

CRAMPS
"Flame Job" LP
It's red, it's vinyl, it's Ivy with a blowtorch! But why are they on Epitaph? Well, they're actually on a major subsidiary, who released the CD, but Epitaph swung a deal to put out a 12" vinyl version since many people want that now and hey if you're gonna have Ivy as cover art, well hell yeah. You know what the Cramps do and this is it, no change in the basic schtick, just some more demented tunes from the people that invented psychobilly and cannot be copied. Ivy's git sounds bad as hell. The big hit here is "Ultra Twist", a must for your next sock hop. Also a peculiar rendition of "Route 66". Not all the songs make it but who cares? Recorded at Earle's Psychadelic Shack! - GXI
(Epitaph)

CREEDLE
"It's Not Cool To Like Green Day Anymore" 7"
More wacky, zany and weird stuff from this volatile, eclectic, dowhateveryouwant band. Title track is a poppy punkish new wavish number with a random keyboard solo in the middle. Catchy. "La Jolla Boy" is a bunch of sound effect noise and a lock groove. "Glenn" is a slow, sad, weird song about how some mental case doesn't think Glenn Danzig is as cool as he used to be. I wish they'd print lyrics with this stuff, but I guess half the fun is listening to it over and over figuring it out for yourself. All covers are hand made and colored with lots of glitter that's sure to get all over the place. - - Ted
(Rhetoric Records, 2260 El Cajon Blvd, Suite 443, San Diego, CA 92104)

CRITTER'S BUGGIN
"Guest" CD
Funky jazz- rap- alterna fusion. Can't say that this excites my peculiar ears. But I guess it is creative and I know some of you will probably like this... There's fast songs, slow songs. Something for everybody! Your hip dad might even like it! - AArt
(Sony Rec.)

CRY
"Mansion On The Hill" CDEP & "Jackpot" CD
Garage retro rock from Sweden. Some of the songs have a '60's touch, while many lean more toward a '70's influenced garage rock styleof the Stooges and MC5. It's like 1976 all over again. Lots of raunchy guitar parts flail about, especially during their chaotic crescendos, the tobacco and alcohol damaged vocals, the thump thump thump of the drums. Rock and roll. - Katz
(Velodrome Records, Kampegatan 4 A, 411 04 Goteborg, Sweden.)

CUPPA JOE
CD
Nice melodic and mellow pop melodies from this band. Very retroish but not psychedelic, they'd fit in really well with L.A.'s local Silverlake scene. The promo compares them to Chocolate USA or The Hang- ups. I don't know those bands, but these guys are definitely indie- styled pop. There's some stand- out songs here like, "Self Confidence", "Sitting Limit" that more than make up for the misses. Overall this is still worth the investment. And since I'm a big fan of pop music and camels, I have to whole- heartedly recommend this. - Michele
(Dromedary Records: PO Box 17, Boonton, NJ 07005)

CYNICS
"No Siesta Tonite" CD
This is a live show taped in 1990 in Madrid, Spain. The Cynics blast out their 60's garage sludge at full volume, live as live can get. - Thrashead
(Get Hip Rec., P.O.Box 666, Canonsburg, PA., 15317)

D.I.
"State Of Shock" CD
D.I. are still punk as ever. The music either has more of a rock or pop influence, but the still the classic D.I. sarcasm and flair is there. Pretty cool. - Thrashead
(Dr. Dream Rec., 841 W. Collins, Orange, CA., 92667)

DANCING FRENCH LIBERALS OF '48
"Scream Clown Scream 10""
Gits member and a D.C. Beggars member kick ass over the place with this absolutely killer one sided 10" picture disc. Five songs of killer punk rock in your face. If you liked the Gits, get this. Classic. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

DANCING FRENCH LIBERALS OF '48
"Scags/Scream Clown Scream"
This is Joe, Matt, and Steve from the Gits, and Julian from the D.C. Beggars. Two songs of pure punk rock that will knock your socks off. Joe takes over the vocal duties and does a great job. If you liked the Gits, you'll like the Dancing French Liberals. They rock. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

DANIEL JOHNSTON
"Happy Time" 7"
Four song seven incher with two songs from the "Fun" CD and two unreleased ones. Of the two from "Fun", "Happy Time" is a simple song relating various aspects from Daniel's life (Laurie, Capt. America, etc...). "Rock n' Roll/EGA" is the loudest song he's ever done. "Come See Me Tonight" is a short number with an acoustic guitar and what sounds like a cello. "Love Me Do" is the Beatles song, but an "alternative" version, sung off key with a pounding drum and sound effects throughout. If you know anything about Daniel Johnston, you know that the Beatles were a big influence on him and he always wanted to be like them. I don't know why and I've never really understood that because his songs are about 10 times better! - - Ted
(Seed 14 East 60th Street, 8th Floor, New York, NY 10022)

DAS KLOWN
"Blow Yer Self" EP
Three songs of butt kicking So. Cal. hardcore from these troopers. Great sarcastic laden lyrics that will disturb the humorless, but still make a point. Chalk up another great release from Das Klown. - Thrashead
(Know Rec., P.O.Box 4830, Long Beach, CA., 90804)

DAS KLOWN
"Blow Yer Self" 7-inch
Well-pulled-together punk single, with a George Harrison cover tune on the B-side. Harrison should have half as much energy. The other tune on that side is a tender ode to a club owner, "Billy Bad Ass". Listen to the title song for an idea of how energetic this band is live. - Chelle
(Know Records, POB 4830, Long Beach, CA 90804)

DAXLS
"Go Way Out" 7" EP
Limited edition is one thing, but just having a mere 100 copies is really cutting it thin, but don't fret too much, because they plan on releasing another 400 in the near future. What we have here are three really raw garage rocker type tunes, but they have a `60's style electric organ in the mix. The one thing that would steer these guys more toward the garage rock thing over the `60's retro type thing would be that their singer sounds like he is so drunk, that he might just fall the the floor at any moment. Of the three songs, "Green Fuzz", the punkier song on the 45 RPM side is my fave, because it is more catchier, due to it being more upbeat. The first 100 might be gone by the time this issue comes out, but you might luck out and be able to get the second pressing once it comes out. - Katz
(Teenage Kicks, Stadtjagerstrasse 8, 86152 Augsberg, Germany.)

DBX
7" EP
It is always cool getting records from Japan... especially, if it's going to be some really good hardcore thrash, punk rock, or noise. Though, many bands from Japan are either heavily influenced by the Brits, or come up with some of the most original sounds around, but here is a band that takes a nod from Yankee hardcore. This is good old straight forward hardcore, with only one full mosh track (three out of four is not too bad...) that speeds up toward the end, but the fast songs are way above par over many a local counterpart. - Katz
(HG Fact, 401 Hongo- Apartment, 2- 26- 2 Yayoi- cho, Nakano- ku, Tokyo 164, Japan.)

DEAD MILKMEN
"Chaos Rules" live CD
19 wacky goof- punk ditties, recorded live in '92 and '94. I'm absolutely amazed that people stand and scream and applaud during this bullshit. These guys were a one- trick pony back in '86 and I guess they're still milking it. I was hoping they went away, but their press blurb guarantees a new studio record in '95. I'll be sure to stick that in my "where are they now" file, wedged between other Philly rock- losers like The Hooters and Robert Hazard & the Heroes. Wheeeee!- Martin McMartin
(Restless)

DEAD MOON
"Ricochet" 7-inch
Pretty rockin' tunes. The vocals are very unique, and "Running Out Of Time" is just barely able to carry them, but "Ricochet" has some attitude that allows it to work. - Chelle
(Sympathy)

DEADBOLT
"Tiki Man" CD
The music is totally cool twang surf type stuff. The lyrics are weird and spoken instead of sung. I wish there was more instrumentals. - Thrashead
(Cargo Rec., 4901- 906 Morena Bl., San Diego, CA., 92117)

DEMONISH
Same cassette
From the country that brought us karaoke and Hello Kitty: something really different. Melancholy samplings of meaningless noise, hollow voices, and something that sounds a little like a guitar...this must be karaoke, too! - Chelle
(Dummie Records, PO 580 Oosakafumatsubarashi, Ueda 7-14-20, Japan)

DERITA SISTER AND JR.
"Rocketships And Bullets" CD
The masters of geek core are back with another onslaught of insanity. Almost 40 songs, most of them pretty short basic punk rock tunes with a lot of kick and punch. The lyrics are sure to upset most people, especially the humorless. The lyrics range from masturbation, to targetin evdry group of people, to stupidity, to masturbation. Over an hour of complete sillyness and mayhem from these jokers. Some of my favorites on here are "Kill Michael Bolton", "Homeless People Suck", "I Still Got Shit For Brains", "Sick Of Being White", etc. Pure brain damaged fun. - Thrashead
(Real George Rec., P.O.Box 15602, North Hollywood, CA., 91615)

DEVILHEAD
"Your Ice Cream's Dirty" CD
White boy funky shit with lots of wah wah solos. Bite me. - - Ted
(Sony)

DGENERATION
"DGeneration" CD
Lots of hot stuff spewing from the core of the Apple lately and, with the notable exception of the Dictators, D Generation is probably the smokinest. They look like a cross between the Dead Boys and Gen X, and sound like they've logged big time at Max's and CBGB'S. Hammering out the influences of Heartbreakers, Dolls, Ramones, etc. as naturally as they catch the subway, these dudes remind me a bit of Hanoi Rocks, 'cept this is the real stuff. Their live set kicks ass, so it's good to hear this cd can stand on its own. Writing about the town, streets, and folks they know, situations of frustration and alienation; these guys got hooks, looks, and rhythm that cooks like an immigrant's mother. In short, to deny D Generation is to deny the heritage of punk itself. - Pooch
(Chrysalis)

D.I.
"Live at a Dive" Full-length release
All the hits. Recorded real well. Total nostalgia for me for the somewhat unique reason that I saw them the night before my bust on Thanksgiving '93. Total nostalgia for a whole lot of people because DI kind of define party-in-the-pit So.Cal.'core. Since these guys so obviously "mean it, man" one can't complain about time standing still in so entertaining of a manner - and like I said this is a really well recorded and played version of these songs - and who doesn't want to hear "Johny's Got a Problem"?! - A pox on both their houses!! - Pat Fear
(Triple X)

DIABLO 44
Ruby Memphis/Sugarcube
"Ruby Memphis is a fast pop punk tune, "Sugarcube" is the same by a little slower. Both have this sort of twangy guitar to it. Decent. - Thrashead
(no address)

DICK DELICIOUS & THE TASTY TESTICLES
"I Wish I Was A Dog" 7-inch
The band's name could be an asset; too bad the single is forgettable (or regrettable) The music isn't that horrible, but a lack of sophistication and/or taste isn't always guaranteed to be endearing. Mostly, it's just dumb. - Chelle
(Dickhead Music, 2217 Nicollet Ave: S., Minneapolis, MN 55404)

DIE TOTEN HOSEN
"Love, Sex and Money"
Die Toten Hosen means "death pants" which roughly translates into an idiom for lazy sod as it were. They've been kicking around Germany for ten years or so, and ever since I heard their "Opal Gang" lp back then I've been mesmerized by their sing-along hooks that you pick up on even, if like most ignorant Americans, you don't get the language.

WRONG STUFF

Those crazy Canadian Brothers are at it again!!! This time they present the musical odyssey of Mr. Right and Mr. Wrong who embark on a mysterious journey. This musical magazine includes both new and old material and is graced with the special appearance of the Hanson Brothers, Swell Prod, as well as bits of old NoMeansNo, and a solo Mr. Wrong. Booklet includes color commentary by W.Buzz Ryan. *Wrong 13.CD 12.99 U.S + $3.50 U.S. postage and handling.*

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Head Like A Hole *Flik Y'Self OffY'Self* Forget that low-fi retro throwback grunge title, this is stench — music you can smell.

Shihad *Churn* Debut produced by Jaz Coleman. "Great torqued-out band that sounds like Helmet meets early Killing Joke," says Metallica's Kirk Hammett.

Dead Flowers *Sweetfish* 2nd album, "one of the finest recordings to come out of NZ ... eliminating the grunge and accentuating the home-grown influences."

Hallelujah Picassos *Drinking With Judas* What's this reggae-rap-ska-thrash thing? It's "Picasso Core" — their 2nd album.

Bilge' Festival *Cape Goat* Debut, "they can be blurry, funky, frenetic, loose, tight ... burn-ing and memorable."

Dull Sucks 15 band, 15 track label sampler and guide to 20-something NZ music scene.

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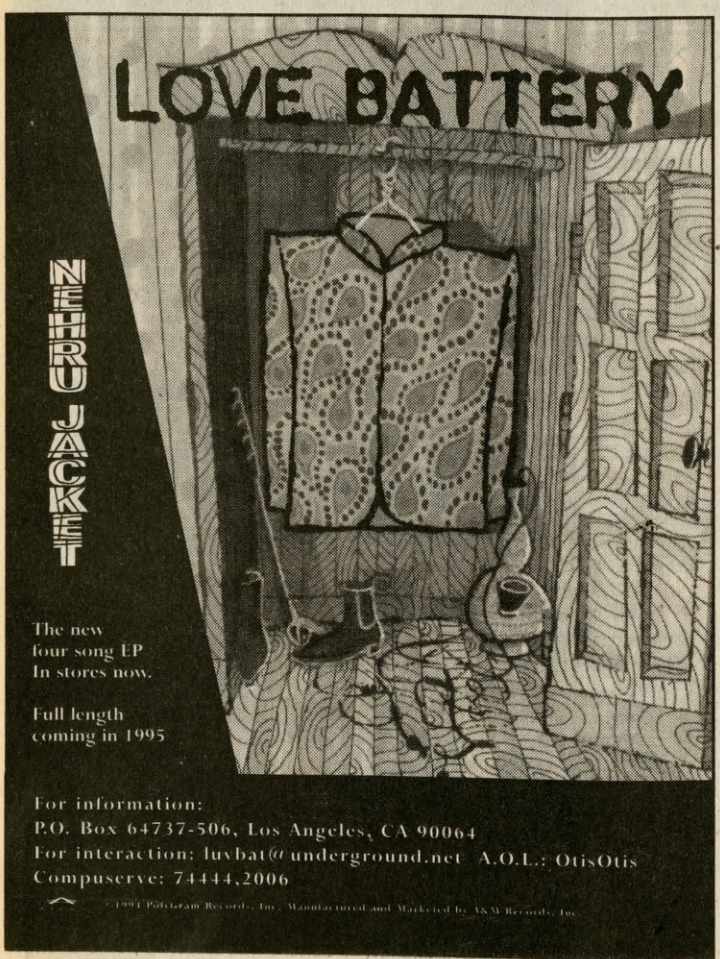

Well, now they're actual superstars in Germany, and I finally got to see them in Sweden in August (and play with them!) And they just smoked! This is a best of sampling of re-recorded versions of their best tunes, in English, trying to make it past the language barrier and be known outside of their native land. "Here Comes Alex" is such a killer tune that it needs a u.S. Video quickly, and the cover should offend just about everyone. Only complaint, no version of "Opal Gang", my favorite that they still play live. This should be hard to find here but well worth the effort for good solid punk pop fans. - Pat Fear
(Virgin, Germany)

DIE STARS
"Die Stars Are The Stars" LP
This is good fucking vinyl put to it's best use! Smokin, swankin early 60's classics and more. The recorded in a basement sound is there along with xylophones, chimes, piano and special bonus samples. loungie, groovy shit! Great Poison Ivy cover along with a J.S. Bach tune and loads more, which almost made me blow my load. Fucking awesome! (Yes, I'm serious.) - AArt
(Buback Tontrager, Buttstr 50, 22767 Hamburg, Germany)

DINK
"Dink" CD
Industrial dance and chants from the land of Reznor, Tin Huey, and Pere Ubu. Different vocalists create variety, as the beats keep on coming. Not as hard edged as Ministry or Consolidated, but Dink's got their own social agenda nonetheless. Heck, they even sound like the had fun between the grooves, as evidenced by the uncredited female sports (b- ball?) sample at the end. - Pooch
(Capitol)

DIRTCLODFIGHT
"Suffering The Aftertaste" Full-length release
I know Al must occasionally feel like Rodney Dangerfield when his prize staff writers give bands he has chosen and nurtured on his label no respect. When I first heard DCF it was on a late night radio show and I was impressed - then when I got out later that year, and in the next, I saw them live a few times and had their releases. I ended up thinking they were OK. They had a sincere delivery and they were nice guys - but they didn't have any songs that made me a true believer sure they were better than the band Haze chose from LA's club scene to hoist up onto Amrep under the petard of Chokebore - but who wasn't in that abrasive post-punk style. I just didn't see them as excellent -- just another quirky Flipside band - which I felt only Anus The Menace was going to town with - but for me all that has changed with their newest. The songs, the songs! This release not only has some songs that have turned the key in my synapses - but it has me thinking no one but Phil Merwin has ever used the screaming part of his register so effectively as part of the melody. There is no polarization between the sung and the screeched vocals - they are fully integrated and that is pretty amazing - especially for a guy's voice! The cut with the release title in the chorus is my fave - but there are 4 or 5 more that work for me in a big way. I'll go out on a limb and say they are one of the few bands whose songs don't seem rooted in blues/r&b tradition that have songs this catchy. They haven't sacrificed their intensity, just refined their approach. I know Al is proud of them, and now so am I. - Pat Fear
(Flipside)

DISORDER
"Pain Headache Depression" 7" EP
Here is a name that we haven't heard in quite a while. Yes, this is the one and the same Disorder. They did come out with a live 7" and a split LP awhile back, but have been rather silent as of late... until now. It was about time they get their butt back in the studio, and they did... Presented here are six brand spanking new tunes they grace us with. They have not mellowed out one bit after all these centuries, and continue to make the oh so glorious noise that they are best known for. Here is a band that has stood the test of time, and beat it to death with a guitar. Hell, they might actually be around for the next decade and a half. - Katz
(Trujaca Fala, P.O. Box 13, 81- 806 Sopot 6, Poland.)

DIVE, BOY!
"Doc Pomus" b/w "Long Walk Home" 7"
The A side is a quick paced pop punk song with a new wavish feel. The flipside is a slower paced number with the same vibe. I don't know what to compare this to. Sounds like something you'd hear on Rodney on the ROQ. Not bad. Doesn't completely kick my ass, but I don't feel like my time was wasted listening to this. - - Ted
(Poptones, 3025 Plaza Blvd, National City, CA 91950)

DOO RAG
"Trudge" 7"
The follow up seven inch to their album from earlier this year, "Trudge" is more of that insane vacuum- cleaner/blues craziness swelled up through a fuzz- guitar and the vocals through a phonograph speaker in the reverse direction. One of the great new original bands of the 1990's, dude. - Cake
(In The Red Records, 2627 East Strong Place, Anaheim, CA 92806)

DRAGS
"Trailer Park Family" 7" EP
Though, not to be confused with the `60 surf rock band of the same name, I've reviewed a couple of their demo tapes in the past, and now I will finally get to review one of their records (they also have another one out in France). There's four tracks of `77 inspired goof punk tunes, from these bozos from Sacto, presented for your listening pleasure. If you are into some grotty garage punk and have a healthy sense of humour, then it will be worth your while to check these guys out. - Katz
(Devour, P.O. Box 108, Boston, MA 02117.)

DRONES
"Hostile Effects" demo tape
Combination of mostly `84 style mid- tempo hardcore punk rock, but at times they add in other divergent sounds to the fray. They seem to have a hardcore meets `60's sound going in "Gutter Punk", but that's my opinion. They also do a mosh metal tune ("Plan To Conquer"), a touch of jazz is used as a break in "Tree Cheers", and some more metal is used as a break in "Lost Inside". - Katz
(3009 David Dr. #8, Metairie, LA 70003.)

DUKE LEVINE
"Country Soul Guitar" CD
A solo effort by a country music guitarist. I really had to grit my teeth to listen to this because as anyone who reads my record reviews knows, I CAN'T STAND COUNTRY MUSIC! This was another CD that came as part of a package deal from Rounder (instead of sending me junk mail flyers they're actually delivering the goods to me now), so I felt somewhat obligated to give it a review even though it has no damned business in Flipside. Why the hell should WE be reviewing country music in a punk magazine? If I liked country, I'd write for TNN or the Nashville Network. But, diplomatically speaking, this is fine another example of the "diversity" of artists handled by Rounder. - Michele

E.A.R.
Pocket Symphony 5"
Yet another 5", they seem to be the rage lately. This one is from E.A.R. (Experimental Audio Research). This has members from Spaceman 3, Spectrum, AMM, etc. Both songs are really ambient sounding industrial. Nice disc, get it. - Thrashead
(Sympathy)

EARWIG
"Under My Skin I Am Laughing" CD
This album is a domestic re- issue of one of the two albums by the now defunct Earwig, who after guitarist Dimitri Voulis left, the other two members went on to form Insides. This is similar to that, breathy vocals, with plenty of sarcastic tone and beautiful inflection to keep the listener intent on every poisonous word that comes from Kirsty Yates mouth, while the guitars either wind a disturbed, trebly knot or spin an ethereal web. Keyboards and drum machine make up the balance of the minimal sound. Songs like "Sickhair" get the emotional anger of the songs across best, with the instrumentation matching the words. Eight songs of despair, anger, loneliness and shame. What more could you ask for?- Royce
(La- Di- Da America PO Box 202, Peter Stuyvesant Station, NY NY 10009- 9998)

ELASTICA
"Stutter" 7"
"Stutter" 10"/CD5
Red vinyl. The second coming of the Pretenders,,,actually the Shop Assistants, gang. Really great fuckin' A- side. A classic most definitely. Just signed to DGC, of course. This is pretty much the "Line Up" 12" from earlier this year (on Deceptive in England) without the A- side and substituting "Stutter" for it. Like I said before, one of the most exciting new bands of the 1990's. The other songs are "Rockunroll", "2:1" and "Annie" and are as brilliantly poppy, punk, quick and furious as the title cut. Can't wait for the album. Not at all. - Cake
(Sub Pop/DGC Records)

ELASTICA
"Stutter" CD single
Don't know anything about this other than the fact that this is melodic heavy guitar pop that has the "major label feel" to it. Three of the four songs on this single are from a BBC session in England and despite their origin in England, this is not one of those wimpy, "dark & depressed" stupid shoegazer bands. It's more upbeat. More along the lines of the Buzzcocks than My Bloody Valentine or whatever the hip shoegazer band is these days. Two punk pop "hit" songs with female vocals, one quirky "alternative- ish" song, and one slow and boring song. Overall it's a pretty good release, and worth the fifty cents to two bucks you'll be able to find it for in the used CD section. - - Ted
(Geffen, I mean DGC)

ELASTICA
"Connection/See That Animal"
Elastica pop out their third single and it's a good one. Like the others, a great mix of British pop and punk, with an attitude that won't quit. This band is being thrust into the media spotlight by various people, at least this time they chose a good band. Check them out. - Thrashead
(Deceptive 130 London Rd., London, SE1 6LE, England)

ELASTICA
"Stutter" 7"
Why bother with Elastica, when you can just get out your old Wire LP's and hear good songs, instead of pale, glam-infused imitations? Shame that this has such nice packaging, because it's wasted on this shit. There's something that just rubs me wrong about this band, let me think, what is it? I know, it's that they suck!- Royce
(Sub- Pop)

ELECTRIC FRANKENSTEIN
"A Sweet Sickness" EP
Total rock'n'roll Thunders type punk rock. Four tunes that shake and groove with the best of them. - Thrashead
(Demolition Derby Rec.)

ELETRIC HELLFIRE CLUB
"Burn Baby Burn" CD
Electronic techno pop with satanic lyrics. Happy, cheesey, and evil and at the same time. - Thrashead
(Cleopatra)

ELISABETH BELILE
"Your Only Other Option Is Surgery" CD
I guess Pooch thought that, as a woman, I'd empathize with Ms. Belile's spoken material, but I'm not the man for the job. Pooch knows his spoken word far better than I, and is probably more of a feminist, too; hell, my idea of women's material is Camille Paglia and Cosmopolitan. Liz is a swell person, and can write some pretty stunning shit, but I'm basically out of synch with this. - Chelle
(New Alliance, POB 1389, Lawndale, CA 90260)

ENGLISH DOGS
"Bow To None" CD
Here is a name that has not seen the light of day for quite a while. They started off as a spiky head Brit band that eventually turned to total shit when they lost their original singer Wakey and went in a full metal direction, but they have returned with a slightly new line- up and ol' Wakey Wakefield back in the helm, with Pinch (band co- founder), Gizz (ex- Destructors, and mid- period addition), and Stuart (the new guy). The songs are not as metal as it was anymore, and have infused much more of an early punk sound into their material. They have gone as far as to reintroduce everyone to some of their early classic stuff, such as the song about Max the Millionaire, "Left Me For Dead", and my all time favorite, "Psycho Killer"! I guess this means that these guys are finally back on track... It has been a long time. - Katz
(Impact Records, Rheinhauserstr. 160, 47053 Duisburg, Germany. or Century Media, 1453- A 14th Street #324, Santa Monica, CA 90404.)

ERIC'S TRIP
"Forever Again"
Not that new, but I'm lazy, and didn't listen to this until recently. Don't be misled by the Sonic Youth title band name; Eric's on his own original trip here, and it ain't no bummer. It says it was recorded in two weeks at their house, and if that's true, more Sub Pop bands need to move in to their studio, which I'm dubbing "Eric's House". - Pat Fear
(Subpop)

EXOTIC PET
"Bleed" CD
Generic Jersey metal bar band sends bullshit cd to fanzine dork in L.A. who thinks it blows big- time. Next.- Martin McMartin
(contact: Exotic Pet POB (none given), Oceanport, NJ 07757)

EXPERIMENTAL AUDIO RESEARCH
"Mesmerized" CD
Endless ambient drone that will have most people scratching their heads or punching the "STOP" button on the CD player. A real test of endurance and tolerance for most, which could either be good or bad. Funny, how the length of the CD was shorter than it was listed at. - Pookie
(SFTRI)

EXPLODING WHITE MICE
"We Walk Alone" CD
More hard driving melodic punk rock from this semi- legendary band from Australia. This is well produced and this sounds like a good cross between the vocals and song writing style of later period Ramones and the melody of the Goo Goo Dolls. Catchy. A fine release. Probably their best yet, as far as I can remember. - - Ted
(Au Go Go, P.O. Box 542, Melbourne 3001, Vic. Australia)

EXPLOSIVE KATE
"Playground Trauma" 7" EP
These guys are kind of like the east coast's version of FYP, but the only differences are that thse guys are more '77 punk and their lyrics deal with how much they hated their school. Four tracks of raw punk rock on a dose of frustration with everything around them, but to me this is fun punk. Can you blame them? My favorite track is the ever catchy "Kiss My Fuckin' Ass". Totally loved it. - Katz
(Swindle Rekkids, 1306 Riverside Dr., Wilmington, DE 19809.)

F.Y.P.
"Dance My Dunce" LP
Todd and his band of merry goonybirds are at it again... How are they able to constantly crank out so much stuff? With them constantly coming up with all new material, they must constantly change sets with every gig. Here is another album full of loud and goofy hardcore thrash. This one sounds as if it is louder and more raw than their other album. This comes for your throat. They still have that "brat kid" thing going, but it is the more lighter end, when compared to Happy Flowers, of the childhood nightmare thing. They also have a Descendents thing going in their song, "It's Not My Fault You Like Air Supply", which is followed up by a Toy Dolls sounding, My Girlfriend's Dad Is a Vicar". Another funny point in this album is that they are the second band, this month that I heard, where they make fun of Ian Stuart (of the notorious grunge band, Skrewdriver). - Katz
(Recess Records, P.O. Box 1112, Torrance, CA 90505.)

F.Y.P.
"Idiocy 101" 7" EP
If one release is not enough for them this month, then they were able to squeeze out a second (three, if you include the CD version of both this single and the above album). Here are six more sick puppy tunes, of which one is a cover of the classic F.U.'s song, "Preschool Dropout", which was originally on "This Is Boston Not L.A." v/a LP. Watch out. They hit the road again, as this goes to deadline, so I guess you can read about their latest tales of another tour disaster in the next issue of "Dirtboy"... - Katz
(J- Sin Records, P.O. Box 10055, Torrance, CA 90505.)

FACE TO FACE
"Over It." CD
If you like it very fast and thoughtful and melodic then here's a band from Victorville for ya. Aerobipunk. Reminds me of Down By Law. Should be a big hit with the new generation of punk fans weaned on the Offspring. Definitely the hot mersh production here but I saw them and they looked punk to me. Hey, they were on Fat Mike's label, there's credentials for ya. Seven songs total. Some of the mix kinda reminds me of an old Poshboy record for some reason. Wait a minute, that's Geza X's hand in this! - GXI
(Victory (Polygram))

FALL OUTS
"Sleep" CD
These guys managed to squeeze some recording time in at the infamous Egg Studios in Seattle and it was worth the trouble!
None of the typical Estrus lo- fi stuff here... what we've got is a mish- mash of influences (leaning heavily towards the sixties end of things), good harmonies and excellent production making this 13 song CD a winner! I've gotta' confess that I've never heard these guys before, but I'm kicking myself in the ass for taking so long to jump on their bandwagon. - Dooger
(Super- Electro Sound Recordings, P.O. Box 20401, Seattle, WA, 98102)

FAMILY JEWELS
"Happy As A Fly" 7-inch
More innocuous than Mojo Nixon- but with keyboards. The B-side, "Phone Sex Girls Aren't Pretty", is mock funk-rap and an untruth. - Chelle
(Black Pumpkin, POB 676, Totowa, NJ 07512)

FAMILY JEWELS
"Happy As A Fly"/"Phone Sex"/"Girls Aren't Pretty" 7"
Happy, mellow pop music of a commercially mainstream variety. The hard rock guitarist with the overwhelming solos needs to give it a rest. This kind of shit doesn't belong in a pop band. The B- side is an irritating reggae style pop number. Pass on this one. - Michele
(Black Pumpkin Records: POB 676 Totowa, NJ 07512)

FAMILY CAT
"Magic Happens" CD
This album just sprang out of nowhere, as I ran into it in the used bin! New Family Cat records, while not quite an event, perhaps, should at least not be a secret! But what can you expect with Arista records? The Family Cat make some of the best off- beat, jangly, original pop music, and along with bands like Cud, are taking things on their own terms, without conforming to the fashion of the day. The songs here are considerably slicker and more produced sounding than previous efforts by the band, but retain the catchiness and quirkiness. Songs like "Wonderful Excuse" and "Move Over I'll Drive" remind slightly of Teardrop Explodes, but only a slight passing resemblance that one soon forgets as the singer's unique voice and the brilliant tunes soon make you forget everything but the music itself.- Royce
(Arista Records/Dedicated)

FASTBACKS
"Answer the Phone, Dummy" CD
The Fastbacks are in a class by themselves; somehow listening to them is like a religious experience for me. Their stuff is mostly power- pop- punk, occasionally syrupy, sometimes meandering, sometimes majestic. Always nice to listen to. Hence this new one. Throw in nice clean production and guest stars from Mudhoney, the Muffs, Love Battery etc. and this is a must for the Fastbacks fan or those in search of The Real Thing. - GXI.
(SubPop)

FASTBACKS
"Answer The Phone Dummy" CD
Once again the Fastbacks never cease to amaze me with yet another classic CD. Kurt, Kim, Lulu, and an all star line up of drummers crank out the BEST pop punk rock this side of the Buzzcocks. If this were a perfect world this would sell millions more than those other top 40 pop punk yokels, but unfortunetly that's not so. So pick this up and hear the meaning of the term pop punk. - Thrashead
(Sub Pop Rec., P.O.Box 20645, Seattle, WA., 98102)

FASTBACKS
"All In Order" EP
This is a tour only EP. Three classic pop punk songs that make the top 40 pop punksters (no names mentioned) and their imitators look real weak. All three songs are all new tunes that are not on the new album. Great stuff. - Thrashead
(no address)

FASTBACKS
"Answer The Phone, Dummy!"
The northwest wonders are back, with possibly their strongest collection yet. Whereas "Zucker" was a good step, perhaps these kids will finally get the respect at home that they get in Europe and Japan. One of the years' best for subpop and just about anyone else. - Pat Fear
(SUBPOP)

FEAST UPON CACTUS THORNS
"Beer Soaked/Third Feud"
"Beer Soaked" is a rocking three chord fast, in your face punk tune. "Third Feud" is a weird jam session type tune. - Thrashead
(Westworld Rec., P.O.Box 43787, Tucson, AZ., 85733)

FELLS
Walking And Wanting/E.S.P.
"Walking..." is a loud garage tune in overdrive. They also do a pretty good job at covering the Buzzcock's "E.S.P.". Cool

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rocking single. - Thrashead
(Westworld Rec., P.O.Box 43787, Tucson, AZ., 85733)

FIENDZ
"Everybody's Favorite" 4 song EP 7"
Sounds like an Elvis Costello side- project. This label seems to specialize in mainstream pop and out of the two singles I've reviewed from them, this is by far the better. Above average for this genre, but the fact that this E.P alternates between sounding like 1980's style generic new wave and Elvis Costello doesn't give them much for originality. - Michele
(Black Pumpkin Records: POB 676 Totowa, NJ 07512)

FIENDZ
"Everybody's Favorite" 7"
Nifty pop- punkers. Four cuts with a slight melancholy feel, but with enough spirit to avoid being a bummer. Fits like a sloppy pair of old blue jeans. Singer's full, warm voice gave me the same fuzzy feeling I get when I hear the Turtles classic "Happy Together" on oldies FM radio. Gush, gush....So do I get to hear their cd or what?- Martin McMartin
(Black Pumpkin Records, POB 676, Totowa NJ Q7512)

FIG DISH
"Nimble" b/w "Bury Me" 7"
Well this doesn't come close to their awesome set at the Velvet in San Diego during last year's IMS, but what actually could? "Bury Me" is a simply amazing melodic song with a good beat and loud guitars. "Nimble" isn't as good, as it's more melodic but doesn't quite hit as hard. I hear their other 7" is more rockin'. I'll let you know as soon as I get one. They do need better knob twirlers in the studio, though. Regardless, this is one hell of a band and once you see them (if they ever tour) you'll definitely want this. - - Ted
(Liquid Meat, P.O. Box 460692, Escondido, CA 92046)

FINKS, THE
"Fill 'Er Up And Go" CD
A red- hot surf- instrumental combo. I can practically smell the tubes in their amps stinkin' up some garage near the beach. Patiently carpet- surf through 17 instrumental cuts and you're rewarded with some tuff vocals on "The Crusher," a cut the Cramps made infamous.- Martin McMartin
(Dionysis)

FIXTURES
"Screw The World" EP
The Fixtures are probably one of So. Cal.'s most overlooked and underrated bands. Fantastic hardcore with loads of energy, tight playing, great lyrics, and Kevin's vocal style. This EP is no different, pick this up and check out the Fixtures. - Thrashead
(Know Rec., P.O.Box 4830, Long Beach, CA., 90804)

FLY SPINACH FLY
"Classical Fear Conditioning" CD
White man's rap- punk with sax and trombone - giving them an edge over the pack. They sound like how Abe Lincoln Story would sound if they'd gone rap. Pretty funny. Their "rap" sheet says they're the terror of the Northeast. Recommended for the rap- punk enthusiast. - Michele
(Play Hard 365 Middle Street, Portsmouth NH 03801)

FRONTLOADER
"Adolescent Fantasy World" CD
Unique blend of All- ish pop on a dime tempo changes with a gravelly singer who could pass for Lemmy at points. Maybe, but doubt I'll ever play it again.- Martin McMartin
(Shagpile/Shock)

FUDGE TUNNEL
"Complicated Futility of Ignorance" Full-length release
Brits somewhere in between Helmet and White Zombie -- at their respective heaviest mind you. I like this better than what I heard of their "Hate Songs in E" cuz no old classic rock songs are covered to their detriment and I like this better than when I saw them live cuz I can hear what is going on - the sound where I saw them was muddy and did not do their precision justice - all-in-all this is the kind of in telligent art-metal that Earache is getting known for - not as much as the bands I mentioned earlier or quite as abstruse as Painkiller or Old -- a solid release - every track is decent - my favorite is "Circle of friends, Circle of Trends" - catchy little juxtaposition. - Pat Fear
(Earache/Columbia)

GAGE
"He Will Come" CD
I remember seeing SS Decontrol... twice! This is the new band with two of the guys from SSD... Am I impressed? NO! This is the worst fucking piece of total dogshit I've ever heard. This is capital "P" pathetic. This doesn't even approach the intensity of cold oatmeal. Why do they even fucking bother?!? It sounds like they are trying to be some tenth rate Counting Crows or Stone Temple Peabrains... and they have the audasity to resurrect the name "XClaim Records" to put out this really weak excuse of brainless and generic grunge- lite. Since it seems that generic crap usually gets signed, I guess they probably have a good shot. I doubt that even an even more patheticly generic label such as subpop would even touch this with a ten foot bong pipe. Is there really a market for self indulgent crybaby shit like this? Who listens to this stuff? The autistic? Mongoloids? Morrissy fans? People who need a good flogging? Human vivisection test subjects? Aliens from planet LOSER? Hey there boys and girls, can you say pointless? I most likely wouldn't even get a dime for this at any of the record stores, and that sucks the worst. - Katz
(XClaim, P.O. Box 437, Revere, MA 02151.)

GAIN, THE
"Quadroburbia" 7"
Spazzy punk rock with modish Buzzcocks guitar grind. Was recorded well over a year or so ago, so no doubt they've become even mightier than this snazzy effort. Youthful Jamish feel updated with some 90's anger on "Louder Than Pop." A new local contender?- Martin McMartin
(Brapp Records, POB 3805, Simi Valley, CA 93093)

GAS HUFFER
"One Inch Masters" CD
All right! Another Gas Huffer classic. Hillbilly tinged punk'n'roll kicks and wails on this high energy disc. The production is a little cleaner than their prevhous releases, but that's easy to look over. Especially with Gas Huffer's ear grabbing sound. Pick this up and whoop it up! - Thrashead
(Epitaph Rec., 6201 Sunset Bl., Suite 111, Hollywood, CA., 90028)

GAUNT
"Sob Story" CD
Nine tracks of full on faster paced punk rock with a nice in your face sound, some what melodic and very loud. A couple of slower numbers round this great punk release off nicely. - Thrashead
(Thrill Jockey Rec., P.O.Box 1527, Peter Stuyvesant Sta., New York, NX., 10009)

GAUNT
"Spine"/"Jim Motherfucker" 7"
High- caliber rock- punk with catchy melodies. Both of these cuts are excellent and I can't stop chuckling over the B-side. "Jim Motherfucker" has a hilarious chorus that alternates between shouts of "Jim" and the response "motherfucker." Who's Jim? - there's got to be a story here. Recommended. - Michele
(Get Hip: POB 666, Canonsburg, PA 15317)

GENERAL FOOLS
"Pathetik Piknik" EP
Emo style punk with tinges of jazz thrown in, political lyrics in English and French. Not bad. - Thrashead
(Vital Communications, P.O.Box 366, Station B, Toronto, Ontario, M5T 2W2, Canada)

SHITFIT
EP
Some pretty cranking hardcore with a few slow metallic parts. Gruff vocalist, political lyrics, tight delivery, make this EP a winner. - Thrashead
(Vital Communications, P.O.Box 366, Station B, Toronto, Ontario, M5T 2W2, Canada)

GIN MILL
"Patron" CD
Heavy style alternative rock stuff with punk influences. - Thrashead
(Wreckage Rec., 451 West Broadway 2N, New York, NY., 10012)

GLENDALE
"Matchbox Martyr" 7-inch
Twisted bursts of sharp staccato noise with distant, distorted vocals, like a sparse Big Black, and nearly hypnotic. Far too often, when I come across something I think is really good, the band breaks up soon after. These guys beat me to it. - Chelle
(Art Monk Construction, POB 1105, State College, PA 16804-1105)

GLO- WORM
"Holiday" 7"
This struck me from the first song, "Holiday," as reminiscent of Alison Statton, in both music and especially voice. Listen to Young Marble Giants or Divine & Statton and you'll know what I mean. This is a good thing, because she has one of the prettiest, lilting voices out there. The voice carries this along, with just two others playing back up, one guy doubling up on guitar and bass, apparently. The cover of Velocity Girl's "Crazy Town" is the weakest piece here, as Glo- Worm are best with their own songs.- Royce
(Somersault Records 15212 Black Shadow, Moreno Valley, CA 92553)

GOD AND TEXAS
"Double Shot" CD
Loud and noisy, swing, jazz crush groove in your face. Some damn amazing songs that.smack you upside the head, and kick you in the ass. Sheer brillance that is God And Texas. - Thrashead
(Restless)

GODFLESH
"Selfless" CD
A brand new albums worth of Godflesh's classic plodding industrial sludge. Heavy and brooding with lots of guitars. Another winner from Godflesh. - Thrashead
(Earache)

GOGO'S
"Return to the Valley of the Gogo's"
Anyone who is reading this mag probably is a little hip, and aware that those princesses of New Wave actually were a punk rock band of highly credible history prior to taking the hearts of America by the arteries and veins. This well put together two CD set showcases their big hits, which were never anything but good rock and pop songs in the classic mood and includes some live later tracks (acoustic "Mercenary" the standout) and rare b-sides. The fact that one of their best songs "How Much More" was only ab-side lends credence to their ability to cast such great pop tracks on the underbelly the underbelly of yet ANOTHER well written tune. Okay, they weren't bad, and there's some new tracks that sound nifty and pretty damn Dunk rock too,

including the single "The Whole World Lost it's Head' which has the line "and punk rock isn't dead", which should baffle the mainstream people that made these girls stars....which leads to most of the first disc! Oh my my, what BALLS these girls have tucked away someplace! The opening track of this is so fucking killer, an ode to the punk apartment of legend, the Canterbury, recorded with a cassette player at a rehearsal, and it goes on from there to more.vintage PURE PUNK ROCK live and rehearsal tapes until about song 11. There's going to be lots of head scratching out there, and good for the Gogo's. This is essential. - Pat Fear
(I.R.S.)

GOLDEN TOUCH
"Blind Shot" 7-inch
Hmmm...bluesy guitar with heavy distortion, a thick layer of cymbals on a slab of percussion, slightly unbalanced vocals; an experimental and gritty rendering of the blues, and definitely something you should hear. This makes my A-list. - Chelle
(Load/Ben McOsker, POB 35, Providence, RI 02901)

GORGONS
"Push That Sputnik In!" CD
Raw and raunchy `60's based rock. No, this is not the `60's psyche stuff, but more further back to the early `60's. The tunes have a bit of a Beatle- esque quality to them, but there is an obvious sex fixation... but if you see these jokers you might understand why. This is probably done for the humour value. Goofball pop. - Katz
(Vulva/Media 7, 15 rue des Goulvents, 92000 Nanterre, France.)

GREEN FACTORY
7"
Very pro Brit- sounding pop. In the spirit of Squeeze's take on what they saw when they grabbed the Beatles' looking glass and started a new- wave band. L.A. has the definitive answer to this genre in the way more twisted, talented, and pychedelic Permanent Green Light, but that doesn't mean this is a dud. It's so easy to flop when you try to get clever, and this certainly is no flop. Better skip it if you're a tuff guy/gal, though, 'cause there's nothing to get cranky about here. Interesting to see so many technically talented bands dressing down (visually and technically) and going the D.I.Y./fanzine route when 6 years ago they would have held out in obscurity waiting for the big- label demo deal that never comes. It usta be that bands like this would break up before they ever got to make the slick, 24- track debut release stirring in their minds next to that pie in the sky. Punk rock has literally changed the way all fledgling bands of any musical style now do business. Whaddaya think of that?- Martin McMartin
(62 Valleyfield Rd., Lexington, MA 02173)

GREENHORN
"Through The Thick Of It" 7-inch
Every band probably hates being compared to Nirvana, so I won't say anything about it. This band has a more interesting guitar sound, though. - Chelle
(Anyway 1992 B.N. High St., Columbus, OH 43201)

GRIFTERS
"Queen of the Table Waters" 7"
Two new cuts which rock as if you had never heard of the Plimsouls (not that they sound just like the aforementioned Peter Case led quartet). A really great track, "Queen" delivers a full sonic barrage of melody and feedback that would leave a Michael Bolton fan shitting in defiance. The B- side is a slower, pot- induced weeper of a track with its out of tempo guitar- thang and back- up vocals. Clap along to this while flicking your lighter, stoner! - Cake
(Sub Pop Records)

GRIMACE JR.
"Flood/Tidal Wave"
Flood is nice raw pop punk with a fucking loud guitar. Tidal Wave is straight up college pop. - Thrashead
(Smirk Rec., P.O.Box 4902, Chapel Hill, NC., 27515)

GROOVIE GHOULIES
"Born In The Basement" CD
Rocking basic '77 punk rock is what this disc is all about. There's a little 60's garage influence mixed in there too. Good stuff. - Thrashead
(Green Door Rec., P.O.Box 2847, Sacramento, CA., 95812)

GUMSHOE
"Emotional Havoc" 7-inch
Very easy access Soul Asylum/Pearl Jam type thing. It may not thrill with originality, but it isn't bad. - Chelle
(Crushed Grape, 2 Speridakis Terr, Cambridge, MA 02139)

GUN CLUB
"Lucky Jim" Full-length release
I know I read plenty about the period of time this was recorded in and the various ways in which it was released in fan- club mag Jack O' Fire - but remember naught - I do know that this fine record contains the atmospherics that Jeffrey Lee can always produce - and some chops on guitar that he couldn't always produce - many years of playing the blues have enabled him to play the blues - I'd say his playing is now as expressive if not as prodigious as a Stevie Rae - my favorite track though is the title one - a more forlorn lament that I'm betting money is about the opium connect that he and a bunch of expatriates had while kicking it in Saigon - the release is even dedicated to Saigon where Jeff spent some months. Overall this isn't as frenetic as the early Gun Club stuff - and to someone unfamiliar they might not understand why I'd still lump it in with punk rock - call it the old "punk is an attitude" philosophy - one I subscribe to only when it suits me - but that is what philosophies are for, aren't they!! - Pat Fear
(Triple X)

HAIRY PATT BAND
"Buford's Last Pusser" CD
You gotta love somebody trying to be this obnoxious and unlistenable. They start of with a version of John Cougar's "Jack and Diane" just shrieked like a fucking cartoon witch. Then they do an all- out drony goof that's just gotta be a bust on Sonic Youth, with the little disonant guitar riff that nooodles into your noodle. Some of the rest is silly but heavy, I mean, how can a song named "Shiteater" not rock you? How' bout the in- bred ho- down on "Buford's Last Pusser" or "When Granny's Drunk." The latter's Delta washboard gets more gritty than any Beck record you've heard at you're too hip neighbor's house. Evil and fucking weird, too, this sorta freaks me.- Martin McMartin
(Too Damn Hype Records/Dutch East)

HALF STRING
"Tripped Up Breathing" CD
An IPR release usually catches the eye, and this one does especially, with a beautiful hand pressed sleeve of purple flowers and deeply pressed ink on card by IPR owner, Bruce Licher. The music inside matches the sleeve, being surprisingly pretty. Guitars chime and shine while the rhythm lopes along trance- like before the vocalist comes on with a strong voice, rather than the wimpy whine I was expecting. Good songs falling somewhere in- between Cocteau Twins ethereal- ness and Chameleons power. A great EP by this Arizona band.- Royce
(Independent Project Records PO Box 1483, Tempe, AZ 85280)

HALFBREEDS
EP
Pop with a 60's feel. - Thrashead
(Halfbreeds, 509 E. 88th St. #3C, New York, NY., 10128)

HARVEST THEORY
"From The Back" 7"
This sucks... period. Maybe Maximum readers will be into it. If I was about fifteen years old and lived in Berkeley, I'd think that this was PUNK ROCK. Ian Mackaye rip- off horrible sensitive artist shit. - Dooger
(Springbox Records, P.O. Box 1063, Benicia, CA, 94510)

HEAD LIKE A HOLE
"Flik Y'Self Off Y'Self" cd
Frantically flicks back and forth between extremes in style. One song is tired metal rap right into a drowsy Nick Cave-ish ballad then back to the rappin' robotic stuff. Thoughtful ditties like "Raw Suck" and "Dirteater" are pure overkill. A time waster.- Martin McMartin
(Wildside, New Zealand)

HEADCOATEES
"Girlsville" CD
Everything about this album reeks of mothballs and Great Britain. The real early 60's almost psychedelic sound is there with a little spunk for the 90's. The all girl band looks very "British"(at least on the cover picture), and there's even a cover of The Beatles' "Money" along with an amusing "Melvin" song which uses the music for "Gloria". It would be interesting to see 'em live and find out if they're just a bunch of "grrrlz" or if they've got some class (some of you may wanna castrate me for that last comment, but so it goes). You'll find Dirty Old Men and Stolen Love and other angst with a good beat without the nauseating side effects. Besides, you'll find out how to make yourself a snappy hat just like the one Sherlock Holmes is most remembered with. - AArt
(Get Hip, POB 666, Canonsburg, PA 15317)

HEADS, THE
7"
Strange, interesting blend of morbid Joy Division style dance- grooves with fuzzed- out freedom rock arena riffing, and all on a DIY budget. Coupled with bizarro vocals and a dose of pyschedelia, I can safely say this plows over much of run- of- mill retread bullshit floating around these days. I get the feeling they're looking beyond what they could have done safely and successfully had they not decided to push it a bit further. Not bad.- Martin McMartin
(9A Haymarket Walk, Bristol BS1 3LN)

HEARSE
"Twist It Up"/"Ode To A Hollywood Drunk" 7"
This one is not as bad as their first single, in that that particular release was more of a 50/50 proposition, while this one is not that bad. The first song is a slow but pounding punk track. The other song is also slow moving track, but is more like late `70's punk rock. Pressed on clear purple vinyl. - Katz
(Newark Music Exchange, P.O. Box 363, Vauxhall, NJ 07088.)

HEAVENLY
"The Decline And Fall Of Heavenly" CD
The cutest indie- pop band on earth come back with another eight songs of jangly, charming, bouncy happy music sung by the for some reason not a star yet Amelia Fletcher! Actually, keyboardist Cathy sings on a few of these, too, to be fair, and shows that she has a voice made for more than backing. "Me and My Madness" opens this one up, and grabs the listener up with a combination of sweet, high vocals and spiky guitars and takes them into the land of heartbreak while making them smile at the same time. The next two songs, "Modestic" and "Skipjack" have the previously mentioned Cathy's vocals up front, giving the songs a breathier sound than Fletcher, but the songs really take off when both women are singing together, filling out the sound nicely. The catchiness of Heavenly's songs is what's so enthralling about this band. If they write 100 songs, they would all be different and yet contain the same elements I love throughout! And all would be instantly hummable classics to boot! "Sperm Meets Egg, So What?" is a spunky

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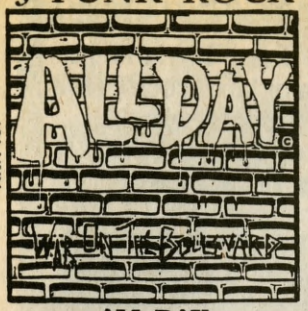

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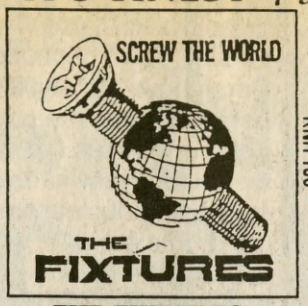

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(forgive the pun) number that should have ended the album, and deals with the realization of an unwanted pregnancy, proving that in the world of Heavenly, normally depressing topics can be fun. I love this band!- Royce
(Sarah/ K Records Box 7154, Olympia, WA 98507)

HEAVENLY
"The Decline And Fall Of...." CD
Vdry happy jangly pop, with two good female vocalists. Very catchy stuff. - Thrashead
(K Rec., Box 7154, Olympia, WA., 98507)

HELLBINDER
CD
Pop punk with a real Jawbreaker sounding influence with a hint of Bad Religion. - Thrashead
(Behemoth Rec., P.O.Box 874, Lindenhurst, NY., 11757)

HELLNATION
"Control" CD
It has been awhile since their "Colonized" LP, and not so much as a peep has come out of these guys, until now... Here they dish out twenty two more tracks of some totally brutal tunage. Though, not the full blown blurfest of their last record, they do diversify their sound with songs of various tempos. Now a power- trio, these Kentucky guys still manage to come up with some blasts of pure brutality with a slightly more polished sound. They also do a few altered remakes of some of their earlier compositions. This is a prime example of music as terror. - Katz
(Sound Pollution, P.O. Box 17742, Covington, KY 41017.)

HEMS- LOURD COMME L'AIR
CD
Weird industrial/ techno with a slight punk influence. - Thrashead
(Distorsion Rec., 5 Rue Leon Bloy, 92260 Fontenay Aux Roses, France)

HENRY'S DRESS
10"
Having seen them open for Boyracer just a month ago, I was stunned by how great this band are! Transplanted from Albuquerque to San Francisco, the band show their stuff with the six songs here. Starting off with drummer Amy on vocals, the guitars feed- back, and the bass churns along rather unpolitely. Guitarist Matt takes up vocals as well, but regardless of who's singing, the sounds they produce are amazing. Punk and pop mix seamlessly with guitar experimentation for an effect that has to be heard to be comprehended. Simply breath- taking. On the b- side, there is a sound like a rolling earthquake, that goes on for minutes before launching back into the song. A mini- LP that only hints at things to come, I believe.- Royce
(Slumberland Box 14731, Berkeley, CA 94712)

HILLSIDE STRANGLERS
"I Am A Bullet" 7-inch
Dark, hollow vocals and heavy guitars; sorta like Gira from Swans doing a song with Soundgarden. Picks up pace on the second side, but takes it nowhere. A little more style would make this interesting. - Chelle
(44 Caliber, 3401 Michigan Ave., Detroit, MI 48216)

HIP YOUNG THINGS
"Deflowered" CD
More college kid oriented pop, sounds like AM radio to me. - Thrashead
(Hydaddy Rec., P.O.Box 4618, Seattle, WA., 98104)

HITMEN 3
"Bubbling Under" CD
Fuck, this is packed to the gills with some really killer pop punk tunes. This thing has twenty seven of their songs, of which half of them are around two minutes or less! For all you wimps out there, don't be afraid of this, because this is not really hardcore, even though most of the songs do zip along at a manic hardcore pace... so, i guess wimps might still be afraid, because they only listen to shit no faster than a tree sloth and as tough as a wet tissue. Very very fuckin' punk rock from this bunch from Finland. The tracks here are actually a compilation of a ton of recordings they did on, the Finnish label, Stupido Twins, who has also put out many other killer melodic punk and hardcore music from Finland and Estonia. They also do a cover Wire's all time classic "12XU", which is clocked at one minute twenty- nine! I wonder, them being a quartet, why they did not call themselves Hitmen 4? - Katz
(NKVD/Noise For Heroes, P.O. Box 60369, San Diego, CA 92166.)

HOCKEY TEETH
"Jesus Saves!" 7" EP
Canada is notorious for it's humour, and if you saw what their record cover looks like and with a name like Hockey Teeth, you would expect these guys to be just another bozo band, but what I notice in their lyrics this is not all that true. With everything about them indicates "goofball", but instead they are rather serious about some of the topics they sing about. They sing about racism, war, society and homophobia. All this from a band named Hockey Teeth. - Katz
(Homewrekords, P.O. Box 16015, 859 Dundas St. W., Toronto, Ont. M6J 3W2, Canada.)

HOMER HENDERSON
"One Man Band" 7"
Way cool north Texas roots rock with a shimery 50's sci- fi edge. "Love On You" is the sound of driving straight through Texas all night on a cross country trek and still being in Texas when the sun comes up. Just as ya' stop for gas and see the third eye ball winkin' out from under the alien gas station attendents's cap. You high tail it outta there only to pick up Homer (aka Phil Bennison) and his gee- tar, who provides the soundtrack for the journey to center of your frying brain. Or, Truman Capote's In Cold Blood set to mood music. Now you know that smokes.- Martin McMartin
(Honey Records, POB 141199- 672, Dallas, TX 75214)

HORACE PINKER
"Powertools" CD
After a whole slew of rocking 7"er's Horace Pinker finally come out with a full length of their catchy pop punk. Nice paced melodic tunes are the order of the day here, that along with a cool cover of the Go- Go's "Our Lips Are Sealed" make this a good one. - Thrashead
(Justice Rec., 11586 Blix St., North Hollywood, CA., 91602)

HORMONES
"Sell Out Young"/"You Can't Win" 7"
How come I'm not surprised when this single sounds like a cross between the Sex Pistols and the Heartbreakers? Because Tim Stegall is in the band! If you knew your punk journalism, you'd know that those are Tim's favorite bands - still! But wait, that's not really a bad thing. This little slab cranks out the snotty punk tunage and blasts the guitars to feedback, with spirit and drive they hammer these two songs into your face. You might have heard it before, but there's nothing like hearing it now. - Al
(Unclean POB 49737 Austin TX 78765)

HOT CORN GIRLS
"Look At My Bum" CD
Gotta admit I was a little skeptical that anything worthwhile could be found on such a blatantly silly looking DIY cd (a low budget photo of a faceless girl showing her bottom, band name finger- painted on the outside of the cd case, etc). Coupled with wacky titles like "Requiem For A Smelly Chimp" and "Crackhead Bit My Dick," I've learned not to get my hopes up to high. Those signals usually add up to the sound of grown men (or friggin' grown womyn, for that matter) jerkin' off. Yeah, I guess the Hot Corn Girls (who are definitely boys) are jerkin' around, but they're pretty seriously fucking punk when ya' sift through the chuckles. Singer's gotta warble sneer that could rival Mr. Jello B. in his early days. Somewhere among the noise there's some fine garage- y guitar- rock that does a tightrope walk between classic Dead Boys swagger punk and more obnoxious Cows- y noise. Kinda wish they'd cut through the"corny" filler and do a straight on 6 song e.p. of their best stuff, but what the fuck do I know? - Martin McMartin
(Stingy Banana Records, 335 E. 10th St. 3- E, NY, NY 10009)

HUGE BABY
"Super Frankenstein" CD
You can't always tell a book by its cover. This looks nicely put together. But once I popped it into the old player...ugh. This guy has to have the most obnoxious voice! Too many Iron Maiden records as a kid, I bet. Nasal whining is bad enough, but when the vocalist draws it out and tries to be a flashy sounding singer, that's even worse. Seems to me this is a metal band trying to cash in on what's hip, because the metal riffs and lame lyrics show through. Sorry guys, but metal is not my thing.- Royce
(Placebo Records PO Box 847, London SW18 1AX, England)

I'D RATHER BE DEAD
"Never Wanna Lose You"/"You Say" 7"
`70's influenced bar rock, garage rock, call it what you will, this is basic street level rock and roll. A good bit of that Dead Boys thing going on here. This is one of the more positive sounding band names I've heard this month. - Katz
(No Problem Records, 917 East 5th Street, Bethlehem, PA 18015.)

IMAJINARY FRIENDS
"Lunchtime In Infinity" CD
Pretty way out stuff that floats around enough while being sort of hypnotic drawing the listener in. This is probably great drug taking music (though I wouldn't call myself an expert on the subject of me being Captain Straight Edge.) with it's heavy `60's psychedelic bent akin to recent contemporaries like Spaceman 3 and Helios Creed. I would highly recommend this release and that says alot considering I'd like to see your average stoner as soilent green (come to think of it your average human period.). - Pookie
(Bomp, Box 7112, Burbank, CA 91510)

INSTANT DEATH
"Enabler/Can't Fill The Void"
What? Instant Crap? Oh sorry. - Thrashead
(DaDa Rec., P.O.Box 112, New Brunswick, NJ., 08903)

ITCH
"Pull The Wool" CD
An array of musical styles spew from the speakers at once. Jazz, punk, pop, rock, industrial, etc. Sort of mismatched and randomly thrown at you, interesting. Some of the stuff sort of sounds like No Means No, because Rob Wright plays bass on this, and Itch himself has also worked with No Means Nn in the past. - Thrashead
(Nettwerk Prod., Box 330- 1755 Robson St., Vancouver, B.C., V6G 3B7, Canada)

IVOR DARREG
"Detwelvulate!" CD
I was fortunate enough to have met Ivor shortly before his untimely passing, and had spent a few hours with him. Ivor was a true musical pioneer and genius, and it really pisses me off how loosely most morons use that term while frenchkissing the bunghole of the musical status quo. While most of these dorks stuck to their safe twelve tones per octave scales (what most people use), Ivor left everyone in the dust, cruising upward past fifty tones, creating whole new sounds. He also built his own instruments, some of which were quite amazing and even had a member of Crash Worship so impressed that he had copied one of Ivor's

designs. Quite a bit of his experimental music is pretty majestic and awe inspiring, and should be a must for fans of the eclectic, electronic, industrial, or otherwise. But then again, this is probably too "out there" for the feeble masses attempting to claim "alternative" status. An amazing release that gives the finger to all musical boundries set up by your narrow minds. - Pookie
($12 ppd domestic to Ivor Darreg Memorial Fund, 13036 Staton Dr., Austin, TX 78727- 4513.)

JACK WITH KILLER
"Counterattack From An Obscure H.C." 7" EP
Everyone and their grandmother knows well that some of the most insane bands in the world come from Japan. There are six bursts of total chaos swirling around, one after the other, by this power trio from Yokohama. Various tempo changes abound, where they go from mid- tempo quirky stuff to total balls out thrash. The vocals are just as chaotic as the music... kind of remind me of the singer from C.F.U.D.L.! - Katz
(Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405.)

JACK O' FIRE
"Punkin" EP
Jack O' Fire rip through covers by Dixon, Wray, Loudermilk, and the Emperors, in their classic blues punk reckless style. Comes complete with Halloween pumpkin shaped cover and glow in the dark vinyl, scary kids. - Thrashead
(Estrus Rec., P.O.Box 2125, Bellingham, WA., 98227)

JACK O' NUTS
"Piss Land" EP
This is the Jack O' Nuts sickest release yet. Ultra noisy, loud, and sick. "History Of Eater" will grab you by the balls and throat, pick you up, and throw you right on your head. The other two songs are slow, pounding numbers. Another cool release by these maniacs. - Thrashead
(Mind Of A Child Rec., P.O.Box 1586, Findlay, OH., 45839)

JACK WITH KILLER
"Counter Attack..." EP
Six songs of noisy bone crunching hardcore with a sick guitar sound and a sick vocalist. complete insanity, killer shit. - Thrashead
(Six Weeks Rec., 2262 Knolls Hill Cr., Santa Rosa, CA., 95405)

JACKKNIFE
"I Won't Be Home For Christmas" 7"
Here you have your ultimate minimalist project - low budget, low fi, one sided, one song 7", black and white sleeve (one sided!), rubber stamped label, not even a very good song, and they probably don't reherse. But there's some charm to that. Isn't there? I'm mean it's kinda catchy and I like the grungy feel - or am I full of shit? It's a nice Xmas touch. Toast from the Paper Tulips / Neptunas is drumming on this one. - Al
(Jacked Up! Box 45145 LA CA 90045- 0154)

JALLA JALLA
"Snowman's Land" CD
Some songs have that mid 60's pre- psych garage pop punk influence, there's a couple of ska influenced numbers here, and others have what sound like an early Clash influence. Interesting. - Thrashead
(Hilijaiset Levyt Rec., P.O.Box 211, SF- 33201, Tampere, Finland)

JALOPY
"Bleach Pit" 7"
Crashing out of San Diego is a new band which contains members of some pretty big bands from there. Of course! What band in San Diego doesn't have members that are in at least one other local band? Anyways, this fucking rocks! This is a clear vinyl, beautifully packaged, seven incher with a silkscreened cover and it's LIMITED to only 100 copies! If you're a piece of shit collector scumbag and happen to see this anywhere, get as many copies as you can. This is guaranteed to be an instant collector's item and that's no joke! - - Ted
(so limited it doesn't even have a label)

JERMFLUX
EP
Three songs of killer noisy jazzy punk rock to set you on your ear and then break it. Maniac tunes here with great lyrics to boot, get this. - Thrashead
(Jermflux, c/o Sean Conkling, 707 Monumental Avd., Williamsburg, VA., 23185)

JESSAMINE
"Your Head Is So Small It's Like A little Light" 7"
Nice packaging on this sleeve. Must have cost a fortune in the nuts and bolts department! Jessamine are like if John Cale had come up with the techno/rave thang in 1967 with early Pink Floyd backing him up and tried to be original. Their songs (if they can be called that) sound like instrumental outtakes of the Sci- Fi kind. Cooly insane and beautiful at the same time. - Cake
(Sub Pop Records)

JINX
"A Mad Rush To The End" CD
Really gothic sounding stuff here, especially the guitar. Some of the songs are at punk pace, some crawl slowly. - Thrashead
(Jinx, P.O.Box 0111, Los Altos, CA., 94023)

JOHNNY HASH
"Pink Lunchbox" 7"
Dan Brown (of Royal Trux/ 68 Comeback fame) with his specially brewed side project of even more twanged- out slide guitar riffs which take up two sides of nicely- shaped and cut vinyl. Can't complain - just dig it! The sleeve seems to be a hangover shot of said twosome (with Marty Moore on drums) after a few too many whiskey shots. Godhead to the nth degree. The B- side is reminescent of the dirtier sides of the Yardbirds. - Cake
(In The Red Records, 2627 East Strong Place, Anaheim, CA 92806)

JOHNNY REBEL
"For Segregationists Only" CD
Can ya say K! Can ya say K! Can ya say K! Yep, dis iz one of dem KKK- rated cuntry toon pluckas yaws been reedin' `bout in "Answer Me #4"... Yee haw, an darn tarnashun. Dis heerz da reel thang. `Riginally, diz had cum out back in da `60's, but nows `vailable fer modern ears to hear in thar modern stereeo setup. It's fulla dem good `ol white boy feelin's, set to sum down home Hank Williams type toons. Dis iz sum knee- slappin' hilarious shit, which any all-amerikkkan white christians and SUBPOP fans can fully appreciate. Dis iz dem sounds ubba jolly `ol fat nazi, an daas da hole pisser about it. - Katz
(Sunwheel Records, P.O. Box 40783, Baton Rouge, LA 70835.)

JON SPENCER BLUES EXPLOSION
"Orange" CD
Everybody's going nuts for this band.... let's see what all the fuss is about. Seventies influenced, Starsky and Hutch strings and synthesiser. Really fucked up and pretty original. Like if you took two hits of White Blotter and went to see Elvis shortly before he died. Hey Jimmy at Bag Of Hammers... where's my Dead Boys video?? Time's up. - Dooger
(Matador, 676 Broadway, NYC, 10012)

JON SPENCER BLUES EXPLOSION
"Orange" CD
Before I heard this record, I'd already heard people complain that it was too clean sounding, or lacked the punch of the previous albums. What the fuck were they on? This album rocks, er, I mean blues..."Bellbottom" begins with the guitars backed by 70's style strings, and then we get the inimitable Jon Spencer woofing out his lyrics and the twin guitars go to work. Choppy noise and distortion add to the blues structured songs, making them anything but blues songs, and that's the point, isn't it? Even Beck's appearance didn't distract from the explosion! There is a definite lack of lyrical depth....blah, blah. Screw that, that's not what's important with a band like Blues Explosion. It's the power of the blues after being put through a punk- noise grinder. Hot damn!- Royce
(Matador)

JULIAN COPE
"AutoGeddon" CD
Being a fan of Cope's work with The Teardrop Explodes, as well as of his subsequent solo career (the SAINT JULIAN and WORLD SHUT YOUR MOUTH lp's, in particular), the absolute mediocrity of this record hits surprisingly hard. Cope's previous releases work towards a melding of psychedelic pop and Celtic mysticism that promise a fertile playground for his sardonic Paganism. Here, Cope seems to have utterly lost his way with a string of morose, self-indulgent, and just plain awful songs that sound like he's forgotten everything he ever knew about songwriting. A bucketful of pretentious concepts and pseudo- mystical ramblings does not add up to much in the end, and there's just no excuse for slop like this. After listening to AUTOGEDDON, I almost want to say "Julian Cope Shut Your Mouth".- Martin Banner
(American Recordings: 3500 W. Olive Ave #1550, Burbank, CA 91505)

K. MCCARTY
"Dead Dog's Eyeball: Songs of Daniel Johnston" CD
Yeah, we all know the reason that Daniel Johnston got signed to a big time label and his sudden rise in popularity was mostly due to Kurt Cobain mentioning him in a couple interviews, but he deserves any success that may come his way regardless of what caused the initial attention. Because no matter how he got this attention, at least people will realize what a brilliant songwriter this man is. And here's more proof: a tribute album. This is one of a couple tributes (the only one I've actually heard as of yet) that I know of and this was done by Kathy McCarty of Austin band, Glass Eye. Although I don't really think any of these 19 songs are as good as the originals, they are done in a faithful and creative manner with someone who has a really good voice. His best songs are covered here all with a soft and loving touch and a variety of instruments. Besides covering these with just a piano, as most of these songs were originally done with, you also have some percussion, a cello, guitar, and accordions to name a few. Again, as with Johnston's last album "Fun", I'd recommend the originals (or earlier stuff) before getting this, but this is pretty cool. Just so you know, this isn't "moshable", but if you're in a quiet mood and want to hear some great songwriting sung by someone with some strong pipes, then shove this in your CD player. - - Ted
(Bar None, P.O. Box 1704, Hoboken, NJ 07030)

KAOS
CD
I know... there were a ton of other bands that had used this same name, or some similar, but when you are a poor bunch of fuck down in an impoverished country such as Peru (where these guys are from) you will grab the first coolest thing you can think of for a band name, and Kaos they became. It has been quite awhile since I last heard anything from these guys. I used to have some compilation tapes of bands from Peru (all of which got stolen) which songs of theirs had appeared. Half of the CD is an `89 demo and the other half is a live tape from `87, all making it's way into the digital age today. I remembered that their stuff was not as raw and primitive as some of the other stuff

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I have heard come from there, and they sound a whole lot more clearer now that they have been remastered, and their live tracks are raw, but are not totally raunchy sounding. There is nineteen tracks of angry and political hardcore presented here, which is not surprising since they are eeking out an existence in a country that is on the brink of civil war. You can hear the tension coming out of the speakers, as you are listening to this. Yes, Virginia... punk is just about everywhere... even in Peru. - Katz
(Illy Jocker Records, c/o Jose Jimenez Armas, Apartado Postal 70- 205, (Ciudad Universitaria), C.P. 04510, Mexico D.F., Mexico.)

KARL S. BLUE & HIS MAGIC QUELLS

"Rowdy" LP
There are a few physical things that I gotta comment on about this album. 1) I've not seen a record pressed onto such a thick piece of vinyl in a long time. 2) The naked girl picture on the front looks vintage 60's "blue movie". I wasn't too sure about the music, but the second side brought it home with one of the fastest, raunchiest versions of C'mon Everybody I've heard. This band manages to be raunchy without going for the "grunge" bullshit. There's a good cover of Heartbreak Hotel and their original material happens to rock too. Just spin the platter and start dinkin' those wicked spirits (whiskey is preferable). - AArt
(String Rec., RottenhauserDam 6, D- 21107 Hamburg, Germany)

KEATONS

"The Beige Album" CD
Not to have heard the Keatons before receiving this record, I felt after listening to it that I had been deprived all this time! The Keatons play fantastic, jangly guitar pop music with very intelligent lyrics and songs that stick with you. The singer's voice is unusual but warm in a strange way. The music has occasional lurches and some stops to keep the listener on their toes, but doesn't short- change you when it comes to the song by over- doing the weird structure thing. This is a record to be hunted down and played repeatedly, until the infectious songs have dug into your head. It would be really difficult if one had to choose a single off this record, because there is no throw- away or filler taking up space.- Royce
(Dogfish Records 6 Marshall House, East St., London SE17 2DX, England)

KENT EARL HOUSMAN

"Wam Bam Man" CD
Blues n' roll from a guy with a goatee, sunglasses and pointy boots (K.E.Housman)... He's competent enough for you to enjoy if you like this sort of thing about "girls in pick-ups", "sweet young things", "evil of dope" and "shootouts". I'm afraid I was terribly disappointed. I don't know what exactly I expected. I did not expect something so average, however... - AArt
(Last Resort Rec., POB 1281, St. Augustine, FL 32085)

KEPONE

"Ugly Dance" CD
Heavy rhythm section and a jazzy guitar. Some of the tunage is sort of on the rock'n'roll side of things, but they have some pretty punked out tunes too. - Thrashead
(Quarterstick Rec., P.O.Box 25342, Chicago, IL., 60625)

KICKING GIANT

"Alien I.D." CD
Unless you've got hours forget about reading the inside of the booklet because the style of lettering picked makes it almost impossible to (silly point to make in a review?)... Guitar strumming and drums ranging mostly from very minimal to a couple of quite "alternative" tracks. It was a little hard to figure out what i was listening to because the CD sounded like it was recorded in the bottom of a barrel or a bathroom, but I guess it grew on me after listening a couple of times... It wasn't too bad. Quite a scratcher, especially since some of the tunes made me itch. - AArt
(K., POB 7154, Olympia, WA 98507)

KILL CREEK

"St. Valentine's Garage" CD
Pop punk leaning toward the alternative side of things. - Thrashead
(Mammoth Rec., Carr Mill 2nd Floor, Carrboro, NC., 27510)

KILLJOY

"Smug" 7" EP
Melodic and catchy pop punk that at times remind me of some of the pop bands from up in the Bay Area as I listen to this. There are moments where they drift into slacker territory, but that's excusable, as they also drift towards old style poppy punk, too. It would be cool if we could here some more of their tunes that lean more towards the punk sound instead. - Katz
(1039 Neely St., Oviedo, FL 32765.)

KUDGEL

"Chicken Pump" 7-inch
A psychotic Laughing Hyenas-style blend, really powerful. The vocals are tres John Brannon, though they don't have the same growl/scream range; not everyone can do that as masterfully as he. The B-side, "Now", absolutely blew me away, though, with its teeth-clenching intensity. - Chelle
(Waikiki Records, POB 94, Boston, MA 02258)

LA BANDA DI TIROFISSO 3

"Silvia Baraldini" 7" EP
One side of this Italian single is more of a mellow rock kind of deal, while the other side they do a really rousing cover of a Dag Nasty song and an acoustic cover of a Mega City 4 song. It's kinda hard to get into the rock songs, but their Dag Nasty cover, "SFS", is done with a good heap of hardcore energy, and just about thrashes. Who is this Silvia Baraldini? Well, she is a real life political prisoner, who is forced to do major time in prison... like 43 years. That kind of sucks, so this was dedicated to her. - Katz
(Blu Bus, Via Consolata 5, 11100 Aosta, Italy.)

LARRY & THE LEFTHANDED

"Rubber Baby" 7-inch
The four coolest under-two-minute tunes in the sixties-garage-pop-punk vein that you'll find. The bottom line: true rock and roll, with lotsa fuzz on fast guitars, the right mix of angst and attitude, and the most bad ass keyboards since "96 Tears". Tasty stuff. - Chelle
(Trash Can Records, Makasiinikuja 5, 61800 Kauhajoki, Finland)

LAZY

"You & Me"/"Broken"/"Jacked- Up Nova" EP 7"
Unfortunately, the best thing about this record is it's cover. It's got this great big cartoon photo of Kazoo - the being from space that used to cause all the trouble for The Flintstones. As far as the music goes, "You and Me" is an acoustic number with a female vocalist. "Broken" is very abstract punk rock with psychedelic guitar treatments; a complete departure from "You and Me." "Nova" combines the girl who is now screaming in the Red Aunts- style, with an average start and stop style punk tune. As you can see, this is really a mixed bag. None of the songs were of any real interest. What is with all the punk bands that like to use the word "lazy" in their name. It drives me crazy just trying to keep them all straight! - Michele

LAZY

"Some Assembly Required" CD
Quirky nerdy pop that alternates between a fronting male vocalist and a dumb- girl style female vocalist. Gets on your nerves real quick. - Michele
(Roadrunner Records 536 Broadway New York, NY 10012)

LEGAL WEAPON

Squeeze Me Like An Anaconda CD
A brand new rocking CD from Legal Weapon. Some really good punk'n'roll here, some with a slight blues, pop, rock, influence. Kat's vocals are classic as usual, some great lyrics too. Strong release. - Thrashead
(Last Resort Rec., P.O.Box 2986, Covina, CA., 91722)

LeROI BROTHERS

"Check This Action" CD
They're called "roadhouse music" on the back of this Cd - I guess that is an apt description for this raw- sounding revivalist- style rock act. There's so many influences and descriptives that I could use to describe them, it's hard to know where to start. They sound like a mixture of garage, rockabilly, and 50's/60's rock, all rolled into one. They're not quite rockabilly nor are they rocking out enough to be considered greaser, but for a moment they'll remind you of some old band called The Inmates ("Love That Dirty Water"). Love their cut "Big Operator" which is a sort of modern- day version of the old classic, "I'm a Wanderer". This is a good- time rock band with rockabilly influences. Rockabilly may not be the in- thing yet, but for an invisible scene, it sure spawns a lot of spin- off genres. - Michele
(Jungle Records: POB 3034 Austin, TX 78764)

LIDSVILLE

"1 Hen" CD
Pretty good punkish sounding stuff, this kind of leans slightly towards the alternative shit, but not ridiculously so. Nice loud guitar that screams over everything, gives this a nice edge. Decent. - Thrashead
(Meridian Rec., 4450 California Pl. #216, Long Beach, CA., 90807)

LIFELESS IMAGE

"Sidetracked" CDEP
Whenever I see band members sporting baggy clothes and baseball caps on the group shot I know I will usually regret it and hold my breath to get another earfull of mosh metal, but I was lucky today that I didn't get the same old repetitious mosh metal, that has been masquerading as hardcore as of late, with these yank influenced Swedes. It is fortunate that they interspread some hardcore into the mosh songs, to help break up the tempo. "Just One Justice" is the best track here, since it is predominantly a hardcore song. "Loss For Words" come in with a close second. More thrash and less mosh is the key! - Katz
(Wounded Records, Box 193, S- 612 24 Finspang, Sweden.)

LIKE HELL

CD
Heavy alternative rock type stuff. Sometimes fragments of Tad come to mind. - Thrashead
(Kingdom Rec., 3323 32nd St. W., Minneapolis, MN., 55416)

LIME CELL

EP
Straight kick in the balls punk rock with a real street sense. Nice raw, no bullshit tunes here, and the lyrics to go with it. Yet another winner from Headache records. - Thrashead
(Headache Rec., P.O.Box 204, Midland Park, NJ., 07432)

LINKERS

"Suzy"/"She's Gone...." 7"
Starts off with a spooky little keyboard riff and then breaks out into the full- on retro pop thing ala Strawberry Alarm Clock - just what I've come to expect from this French label, Weed. This band kicks ass. Highly recommended to the retro- pop- psychedelic crowd. - Michele
(Weed Records: 4 Rue Savi Carnot, 14000 Caen, France)

LOONEY TUNES

"Cool Surfin" LP
Original surf tunes with a couple of the classics thrown in...

This has a real surf sound to it and apparently was recorded with vintage instruments. Sometime in the future The Ventures are going to be too old to hold their guitars, sad to say, and someone's going to need to be able to play this sort of thing live. An excellent choice for grooving along with while operating heavy machinery. - AArt

LORDS OF ACID
"Voodoo- U" CD
Horrid satanic dance grooves. Imagine C+C Music Factory jacking off their sweaty, glistening bodies on Anton Lavey's bloody altar. Slightly less stupid than L.A.'s _____, but at least these guys don't rap about their hiney holes. I hope Coop got paid well to put his groovy she- devil art- work on such a bullshit project. Really yucky.- Martin McMartin
(American)

LOS GUSANOS
"Quick To Cut/Ride"
"Quick" is more punk and "Ride" is more rock oriented. This is CJ Ramone's side project so there is a small Ramones influence in there. - Thrashead
(Vital Music, P.O.Box 20247, New York, NY., 10028)

LOS FALANAS
Tantrum single
This is Southern Culture On The Skids and Don Howland. They do two versions of the Wild One's "Tantrum". They do a real rocking job of it too. Country, rock, and punk blended together to create a killer sound. - Thrashead
(Sympathy)

LOU BARLOW AND FRIENDS
"Another Collection of Home Recordings" CD
Lou Barlow of Sebadoh has the seeming ability to churn out songs at a ridiculous rate! This collection is some of his solo material, which he is apparently recording in his bedroom whenever he's not in the studio with Sebadoh. The record opens with a low- fi working of Bryan Adam's "Run To You," coming out a million times better after going through the Barlow machinery. A few friends join in for "Puffin" a tribute to marijuana, while most of the other twelve songs are Lou and his guitar. I wouldn't be surprised to find some of these on the next Sebadoh record, as he has taken older home recordings and later made them into full band songs. Good stuff, Maynard.- Royce
(Mint Records #699- 810 West Broadway, Vancouver, BC Canada V5Z 4C9)

LOVE 666
"XTC" 7"
Great new band that sounds like "Psychocandy"- era Jesus And Mary Chain mixed with "Piper At The Gates Of Dawn"- era Pink Floyd with a resuscitated John Henry Bonham on drums (like the beat from "When The Levee Breaks" throughout "XTC" and "Moby Dick" on side two). "AR- 15" is more of the same insanity- fueled craziness. I predict great things for these guys! - Cake
(Amphetamine Reptile Records, 2645 1st Avenue South, Minneapolis, MN 55408)

LOWDOWN SHANJIN CHILLS
"Kiss and Spit" CD
Pop punk with heavx rock'n'roll leanings. - Thrashead
(Hiljaiset Levyt P.O.Box 211, 33201 Tampere, Finland)

LUNACHICKS
"Sushi A Lamode" CD
Don't know why I'm reviewing this other than the fact to let you know that it (and the band still) exists, because chances are you ain't going to find it anywhere. Recorded and released only in Japan, good luck if you can find this anywhere (I tried for six months). Five brand spanking new originals and one awesome cover of "More Than A Feeling", complete with a hilarious two second take on "Smells Like Teen Spirit" near the ending. The production suffers alot more on this than on previous releases by this band, but the songs are still the same powerful kick ass punk rock songs you've better have come to know and love from the past. More creative lyrics like before including a total thrash anthem/dedication to Snapple. The Lunachicks should be in the studio recording a new album anytime soon for a little indie label from New York (I lost the info on that so can't tell you which one). All you other labels blew it. - - Ted
(Benton Label, 303 LSP 1- 39- 7 Sangenjaya Setagaya- ku, Tokyo, 154 Japan)

LUZIFERS MOB
7" EP
Merciless ultra- fast grind noise with no care in the world for being the next big thing. The real alternative to the "alternative", and the real direction punk should be taking instead of all that "we could get signed and laid" cutsy pop punk drivel. - Pookie
(Skuld Releases, Maybachstr. 7, 70839 Gerlingen, Germany.)

M.T.A.
"By The Bullet Or By The Ballot" CD
An albums worth of classic U.K. hardcore that will surely knock a hole in your head. The faster stuff is straight up English thrash (Discharge, Varukers, Chaos U.K.), and the slower stuff is more N.Y. hardcore influenced. The lyrics are completely brillant political lyrics. Completely butt kicking release that derserves your attention. - Thrashead
(M.I.A. Rec., Morgan Samuel House, 11 Uxbridge St., London, W8 7TQ, England)

MACHINE IN THE GARDEN
"Veils And Shadows" CD
Very gothic stuff here. Some of it sounds like early Christian Death, and some of it is more ethereal. - Thrashead
(Industrial Isolation 1320 S. 3rd St., Louisville, KY., 40208)

MAD PARADE
"Flowers Of Evil"/"Wild Crazy Dream" 7"
I remember seeing these guys a decade ago, buy and listen to their records, and all of a sudden they fell off the face of the earth... A couple of years ago they started to gig around again, and release almost all of their old recordings onto a retrospective CD. Now they have finally gone back into the studio to unleash these two tracks onto the world. They were always compared to Sham 69 and the UK Subs, and those influences still apply to them today. There has been little deviation from what they had done many years ago, so it kind of seems as if they had never gone away. The songs here are just as great as the songs on their first album, and that will be good news to any fan of theirs. On green vinyl. - Katz
(Satellite Records, 920 E. Colorado Blvd. #151, Pasadena, CA 91106.)

MAKERS
"The Devils Nine Questions" CD
Nine instumentals. More of the straight 60's sort of sound than surf type music. Quite effectively and competently executed. I wouldn't say that they're smokin', but they're quite good. - AArt

MAN OR ASTROMAN? / HUEVOS RANCHEROS
split EP 7"
Man Or Astroman are reputed to be one of the best surf instro bands in the U.S. and no wonder; judging by their cuts, that's probably no boast. The B- side has the Canadians putting on a good show as well. I'd recommend buying the full- lengths from both these bands based on this listen alone. - Michele
(Get Hip: POB 666, Canonsburg, PA 15317)

MAN DINGO
I Five CD
Very melodic pop punk. These guys remind me of early Jawbreaker. Catchy tunes and some cool lyrics, nice. - Thrashead
(Dr. Strange Rec., Box 7000- 17, Alta Loma, CA., 91701)

MANKIND?
"Won't You Join The Army Now So You Can Fight..." 7" EP
Well, here we have a politicore band that don't always the same kind of tunes. On this EP, two of the songs are Conflict influenced Brit punk stuff, while the other two have a more American influence, of which one is similar to hardcore of the early eighties and the other one sounds more akin to early New York Hardcore. The words that goes with the music are about social realities, and how thy are not to crazy about them. - Katz
(Eugene Records, P.O. Box 2183, Meriden, CT 06450.)

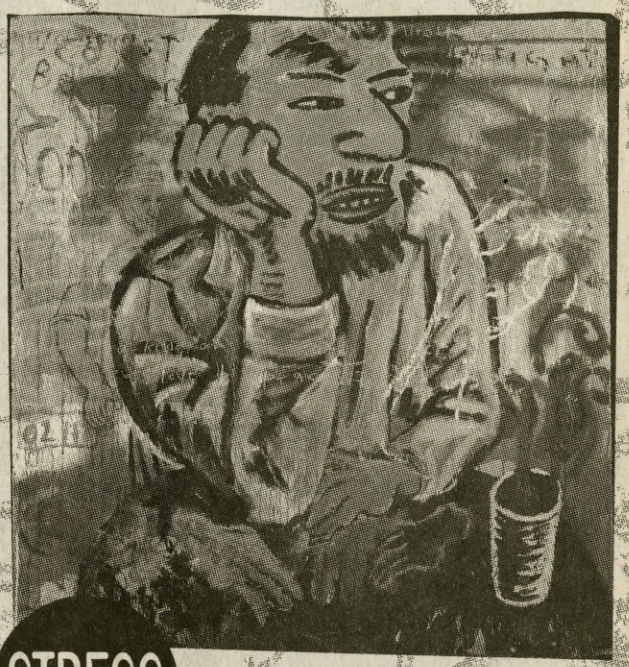
MARTIN NEWELL & ANDY PARTRIDGE
"The Greatest Living Englishman" CD
Martin Newell is probably best remembered as a member of the Britpunk band London S.S. in the late '70's. Andy Partridge is, of course, the leader of XTC, England's nominal heir to The Beatle Throne. Together, the two collaborate on an album of classic, '60's- style British pop, that lovingly invokes memories of Penny Lanes and Village Greens with the same attention to melody, craft and production filigree that were the hallmarks of the British Invasion. Like XTC's recent work, this album looks forward and backward at the same time by layering a wistful air of retro nostalgia over contemporary recordings. That kind of schizophrenia infecting the songs just adds to their sad affection for a lost age of innocence in rock music and gives them a pleasantly knowing air of self- mockery. Newell, having turned working Poet after the demise of London S.S., writes the kind of bouyant lyrics that seem to flow out of the English psyche like water from a tap. The musical genius of Andy Partridge lies in his ability to filter the sounds of his own '60's childhood into perfectly self- contained pop jewels; a Hollies' harmony here, a Kinks' riff there adds up to both tribute and a coming to terms with his own melodic gifts. What Partridge takes in hommage, you can be guaranteed he gives back twice as much in self- effacing humor and irony. Together, the two Greatest Living Englishmen succeed in painting their small corner of the world in Paisley and Day-Glo for the rest of us who live in shades of grey.- Martin Banner
(Pipeline Records)

MARY JANES
"Telescope"/"Baby Honey" 7"
Whether they realize it or not The Mary Janes have named themselves after a popular women's shoe of the 1920's. And as this would imply, it's an all- female ensemble; an acoustic 2 women act. The songs are sung by one with accompaniment by the other on electric violas, etc. Do I need to say any more? A great cure for insomnia. - Michele
(Delmore Recordings: Box 477458, Chicago, IL 60647-7458)

MASTERS OF THE OBVIOUS
"Midnight At The Guantanamo Room/Skinny Head"
Both songs are super lo- fi down and dirty punk rock coupled with Paul Caporino's classic lyrics. Another cool 7" from MOTO. - Thrashead
(Mind Of A Child Rec., P.O.Box 1586, Findlay, OH., 45839)

MEANIES
"Just What You Need" 7" EP
Melodic punk- pop from Australia. I hate comparing bands all of the time but I'm gonna' do it anyways, so fuck it!! Doughboys
married with the Ramones... there, I feel better now. The last of three songs is live and evil !! - Dooger
(Get Hip Recordings, P.O. Box 666, Canonsburg, PA, 15317)

STOMPBOX



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- *Guitar Magazine, Sept. '94*

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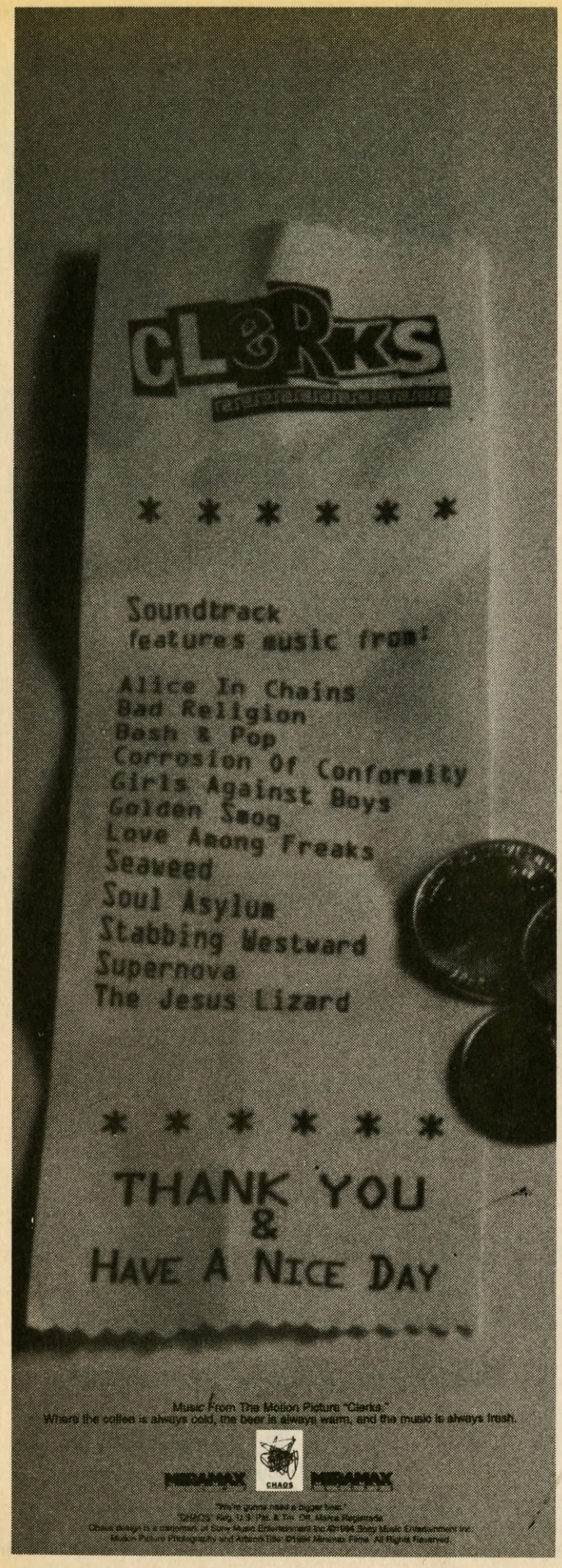


BONE CELLAR
"Now That It's All Over" CD
If I was twenty years old I might dig this. But I'm not, so I don't... I wanna' like it, really I do, but somethins' bugging me. Maybe it's the Jimi Hendrix influenced guitar solos or Dave Nothings' vocals. It's hard to pin down... all I know is they'll probably be huge. Not for me.
- Dooger
(Your Name Here Records, 15600 NE 8th Street, Suite B1 #515, Bellvue, WA, 98008)

MEANIES
"Best Feel Good Movie"/"Play The Slay..." 7"
I'm sure all our readers know who The Meanies are - I think I've heard one or two of theirs on the radio at one time or another, but I just can't get into this. This strikes me as just your average mediocre melodicore. Sorry. - Michele
(Get Hip: POB 666, Canonsburg, PA 15317)

MECCA
"Mysteries of Allah" CD
Mecca are rather unique, and a band you're not going to find the likes of in America. Taking a guess, I would say that some or all of the members are of Muslim backgrounds (how did I guess?). But the name and title alone aren't the only string tying that together. The lyrics deal in many ways with some Muslim philosophies, as well as telling the stories of middle- eastern and asian people, and how politics and society affect them. There are also some less philosophical songs, such as the melancholy "Jane." The music itself is as impressive as the lyrics. Dark and brooding bass combines with guitars that make the hairs stand up on your arms. The singers voice comes through very throaty, yet not so forcefully that it overwhelms the sound. The first song, "Funeral for a Thug" seemed a little gothy at first, but once the second song, "Parachute" came on, with its driving bass line and hooks, I was rapt with attention. A very intriguing and unusual record, worth looking out for.- Royce
(Voice Of Shade PO Box 972, London, SE24 0PD, England)

MEDIA BLITZ!
7" EP
Very hard and heavy mid- tempo hardcore, with some metal infused in their sound. Two of the songs, "Pelican Bay" (about hell in prison) and "Crank Face" (about drugs ruining your life), lean more metal, and "Media Blitz" (about the medai monster) and the latter kind of reminds me of Suicidal Tendencies, musically, while the former has a touch of the Mentors, musically. "Power Of Drugs" (about how drugs turn you into an asshole) is a more straight forward hardcore tune. No, they are not a straight edge band... They deal with the reality of the streets. Just the facts. - Katz
(Agrsv Records, P.O. Box 7321, Los Angeles, CA 90022.)

MELVINS
"Stonerwitch"
...Karen paused as she pulled a Marlboro from her tooled leather purse as she stepped into the smoking section "Hey Dee Dee got a light?" "Sure hate third period history class" she thinks as she gets a jump start from Dee Dee's Camel Filter. Jim has his portable eight track again, and through the smokey veil pulses something that seems surreal. "Shit Dee Dee", says Karen. "Jim's player needs new batteries, I can't tell if that's Machine Head or Sabbath Bloody Sabbath he's playing over there". Stoned, Dee Dee smiles "I think it's Tower, "Bridge of Sighs", hey you wanna ditch next period I've got a joint..." "Yeah, fuck it, I'm failing anyway. and I don't wanna go to typing either, let's get Jim to drive us to his house." Dee Dee smiles in her glazed over thoughts. "You know what, that eight track sounds pretty cool slow like that..." - Pat Fear
(Atlantic/Atlantis)

MELVINS
"Prick"
Clearly their best album. Nuff said. - Pat Fear
(AmRep).

MERCY RULE
"Providence" CD
It's amazing what a live show will do for a band. I heard this band and CD before I saw them and just didn't think too much of them. Maybe they just got lost in the shuffle of the many bands and records that go through my senses, but I decided to go see them live basically for the fact that they were playing with labelmates Overwhelming Colorfast. Experiencing their music live, with everything the way it should be (that is loud, noisy, and in- your- face) was just what I needed to get my attention and wake my ass up. Now this is one of the few CDs this issue that have me returning for more and more. Some excellent songwriting ability is shown here, with female vocals, loud guitars, and some great noisy melodies with different and delicate parts thrown here and there for good measure. It's missing a little of the intensity of their live set which gets lost in the production, but give it a chance and it'll grow. - - Ted
(Relativity)

MIDDLE CLASS
"A Blueprint For Joy 1978- 1980" CD
These guys were great - make no mistake about it, and this CD just brings "joy" to my ears. They started out by pioneering thrash with the auctioneer style vocals and slowly actually progressed and evolved. This CD represents a body of work any band should be proud of, including their first two 7"ers and various demo and LP cuts. Most releases from those days gone by I feel are best just left forgotten - either because they were good while they lasted or because time has proven them to be such jokes (the Sex Pistols, for example). The Middle Class is one very rare exception - honest, smart music with a solid lasting integrity. And it fucking rocks too. Their liner notes talk about not forgetting the past - but the Middle Class have all too often been forgotten when historical influences arrise. But then, most people won't realize that until they hear this. So that's my rave review - buy this CD and forget all that other re- issue crap by 2nd rate, 4th generation re- hashers. Another part of their liner notes sums it up well: "As suburban speed punk became the soundtrack for violent thug rockers, Middle Class became disgusted and disillusioned with the genre the band helped create." - Al
(Velvetone 3621 Eagle Rock Blvd. L.A. CA 90065)

MILES CILETTI
"Long Days & Monster Nights" CD
For a guy that seems to have been around in L.A. and Hollywood for quite a long time, I don't remember ever hearing of him and neither do any of my associates. Maybe that's because we're a bunch of squares. Regardless, this spoken word thing is good. He's got a voice that's like Burroughs', but more comprehendible and like Bucowski's, but without the drunken drawl. Content wise, Ciletti's material just reeks of L.A., tits, booze, bad days and even harder nights, fucking great! I'm glad that I now have heard him and maybe I'll experience more in the future. Maybe in the absence of Bucowski he'll become the darling of the college/coffee house art phags that are too chicken- shit to experience misery first hand aentually get perverse to big cocks fucking cavernous vaginas to fucking yourself. It's an interesting commentary of sorts on "relationships" of mass pop culture. Make a comp. tape for your loved one and use one of the tracks as an introduction - It might get you laid or it might get you castrated. Spin the wheel of fortune... Isn't that what relationships are about? Spoken stuff by: Nick Toches, Nicole Blackman, Silver, David Bazelon, Jenipher Blowdryer and more. - AArt
(Big Deal, PO Box 2072, Stuyvesant Sta., New York, NY 10009- 9998)

MILK CAN
"Marblehead, OH." CD
Total alternativd college rock with an occasional punk song thrown in. - Thrashead
(Bad Karota Rec., P.O.Box 54- 6602, Surfside, FL., 33154)

MILL VALLEY TATERS
"Christmatized!" cassette
Run for cover! It's these weird instumental guys again, and this time they have just come out with their Christmas release. Here is a tape full of instrumental Christmas ditties. If you thought that all of these Christmas themed releases are a total mindwarp, you are right, and these medleys here will help make you hate that time of the year even more, and leave you emotionally scarred for life (though, I think hearing SSD on "Boston Rock Christmas" was damaging enough...), How about a release based on Groundhog Day? - Katz
(The Mill Valley Taters Bone Headquarters, 426 Highland Avenue, Stratford, CT 06497.)

MILLENCOLIN
"Tiny Tunes" CD
I totally digged their CDEP from a few months ago, and now they finally got out a dozen more tunes for all you fans of thrash pop. It's fast, sharp, melodic, and chock full vocal harmonies. For you older folks these guys will remind you of a less bookish and thrashier Bad Religion... For you younger dudes, this will be more like a Swedish version of Farside. All the praises I heaped on their last release can all be applied here on this brand new CD. These are cool mellow tunes you can kick back and listen to for relaxation after a hard day. Not a clunker amongst the bunch. - Katz
(Burning Heart, Kolsvagatan 4, 731 33 Koping, Sweden.)

MOMMYHEADS
"Flying Suit" CD
Another release from the label that worships camels. The Mommyheads seem to specialize in the weird quirky pop that sometimes sounds a lot like The Sugarplastic (i.e. XTC) and other times like They Might Be Giants (i.e. this is indie pop/rock). Band is from San Francisco and has been around since 1989; previously on the Simple Machines label. - Michele
(Dromedary Records: PO Box 17, Boonton, NJ 07005)

MORAL CRUX
"I Was A Teenage Teenager" LP & 8" bonus flexi
These Washingtonians have been around for quite some now, and they seem to be able to crank out some cool tunes (unlike many other bands who eventually start to suck). They still play punk roc and mid- tempo, which is fortunate in that they didn't totally wimp out or turn into a crappy metal/grunge band. Of their more mellower tunes on this release, those songs lean more for a '77 Ramones influenced sound. The more hardcore of the songs kind of have that early O.C. kind of feel to them, and maintain a good deal of melody to them. The bonus flexi contains four more melodic punk tunes, and comes free with the vinyl album. - Katz
(Monitor Records, P.O. Box 4906, Berkeley, CA 94704.)

MORDON
"Dark In The Future/Les Armees De Sauron"
Death metal with all the scary cliches that go with it. Like Count Floyd said "Oooh, scary kids!". - Thrashead
(Shivadarshana Rec., P.O.Box 3005, 3200 DA Spijkenisse, Ndtherlands)

MORNING GLORIES
"Tower" 7-inch
Very listenable tune, yet each note is layered with aggressiveness that works its way into kick ass intensity. The B-side is equally cool. Both songs have hooks with a sharp and serious edge- well done. - Chelle
(Burnt Sienna, 207 Powhatan Ave., Columbus, OH 43201)

MOTHER MAY I
"Use Your Appetite For Spagetti" CD
Funny Guns'N&Roses parody for the CD title, the music is straight alternative. - Thrashead
(Harmony Rec., 2100 Colorado Av., Santa Monica, CA., 90404)

MR. RIGHT AND MR. WRONG
"One Down, Two To Go" CD
The Wright Brothers have done it again, popped out another CDs worth of great tunes that will grow and stick to you for a long time to come. This is kind of a weird comp type thing, a musical magazine they call it on the cover. This has new tracks by No Means No recorded between '92- '94, also old, old No Means No tracks recorded in '79- '80 on a four track. This also has two tracks by Rob's alter ego Mr. Wrong, one track by the Hanson Brothers, one track by Swell Prod. covering "Real Lovd". "Blinding Light", "Remember", "Victoria", "Red On Red", and "This Wound Will Never Heal" are mandatory listening material on this brillant disc by this legendary band. - Thrashead
(Wrong Rec., P.O.Box 3243, Vancouver, B.C., V6B 3Y4, Canada)

MUCK GRAPA
"We're Nothing...." EP
Two basic punk tunes with a rock'n'roll influence and lots of attitude, cool. - Thrashead
(Direct Hit Rec., 3609 Parry Av., Dallas, TX., 75226)

MUSICAL CHAIRS
"Time Lapse" 7"
This little record contains some very nice, mellow, jangly guitar and pretty vocals songs that would please any Sarah records fan. The feel of the songs reminds of the Orchids or St. Christopher a bit. There is a keyboard (or is it a xylophone) piece that's quite nice too. Indie- pop that can make you cry.- Royce
(Somersault Records 15212 Black Shadow, Moreno Valley, CA 92553)

NAR
"The Belgian Gambit" 7" EP
Catchy and infectious pop punk. The songs are set to a 1- 2 1- 2 bluegrass beat, the songs kind of have a country feel to them. There is little info on the band, except for the song list and band line- up, but more info would of been cool. - Katz
(Generic Label, P.O. Box 225, St. Cloud, MN 56302- 0225.)

NEBEL
"Out of the Tangled Years" CD
This is some geezers trying to hook into the "alternative" thing, and failing miserably. The opener, and indeed all the songs the girl sings on sound like Blondie, but with even cheesier music. The guy that sings shouldn't. I really didn't like this. Sorry.- Royce
(Icebird Records 5109 Pt. Fosdick Dr., NW #E155, Gig Harbor, WA 98335)

NEGLECT
"End It" CD
They do the hard/hate New York mosh thing, but come off a little to metal. - Thrashead
(We Bite Rec., Gonninger Str. 3, 72793 Pfullingen, Germany)

NEW BOMB TURKS
"Gotta Sinking Feeling/Feel It"
The Ndw Bomb Turks punch back hard with a beautiful new picture disc 7" with artwork courtesy of Rev. Nnrb. One completely butt kicking original and a righteous cover of Motorcycle Boy's classic which came out of Flipside records years ago. Great single, I'm looking forward to the new album. - Thrashead
(Sympathy)

NEW BOMB TURKS
"Information Highway Revisited" CD
Here's some more of that hard slammin' primal punk rock from the boys from Columbus. I bet tons of you Flipside readers will now get your butt off the couch to get this... I thought so. This fifteen song CD actually have a sixteenth track as a bonus, which you can hear if you advance the player a good eight minutes through the final track. Besides the raging punk fuckin' rock that you will hear on this disc, you will also get this way killer diatribe slamming the whole corporate rock crap that everyone is supposed to like (which I guess might of been inspired by the Jack's Sugar Shit/Subcrap incident here in L.A.), but I hope they know that Crypt is owned by Matador, which is owned by Atlantic... but still, if this subversive piece of information can get to the most number of people, then their mission will be acomplished. - Katz
(Crypt Records, P.O. Box 140528, Staten Island, NY 10314- 0528.)

NEW YORK LOOSE
7"
This band will splash so big and wet in '95 you're head will spin. Soon to be world- wide pop- queen Brijitte West follow's up '93's "Bitch" single with another winner. "Geen Light Semaphore" is about a mythical, magic pop- band that makes life worth living. It's spirit sums up the vibe the New York Loose bring to the current scene. Sexy pop fun with a streetwise N.Y. smile. "The Luckiest Girl," on the flip- side, is a summer love song where Brijitte settles back and sing's a bit, and her starry- eyed knack for a.m. style pop hooks are where it's at. You'll kick yourself if ya' dont get this while the gettin's good.- Martin Mcartin
(Holy Plastic, POB 46, Huntington, NY 11743- 0046, or band contact: NY LOOSE, POB 2264, Styvesant Square Station, NY, NY 10009)

NIRVANA
"MTV Unplugged In New York"
I couldn't listen to this, it is too soon. I tried, and after "Jesus doesn't want me for a sunbeam" I had to turn it off. All the bullshit you'll read about how this shows the "sensitive" side of an angry musician is nonsense, all of Kurts' songs were sensitive. Of course this is great, but show some respect and get a razor blade and cut the obnoxious and tacky MTV logo off the front (it's in the fuckin' title of the cd!) And send it them in protest. It's already been bootlegged a million times, so it's good that Pat Smear and Cris and Curt of the Meat Puppets are on an official version, but still, I think it'll be a while before the irony of the lyrics to "Man Who Sold The World" doesn't send chills down my spine. Asshole. - Pat Fear
(DGC)

NO COMMENT
EP
Finally No Comment's ripping '87 demo is on vinyl for those of us that couldn't obtain the tape itself. Most of the songs of this EP are unreleased on vinyl, at least until now. "Jugular Scars" is a fucking classic tune that has to be heard. A must for thrash fans. Classic shit here. Too bad they aren't around anymore. Highly recommended release. - Thrashead
(Noise Patch Rec., P.O.Box 1146, Redondo Beach, CA., 90278)

NO CONSENT
"Generation Of Today" EP
Four strong tunes of older style punk and hardcore, basic and hardhitting. Some pretty decent social/ political lyrics to go along with the cool tunes. - Thrashead
(Naked Aggression Rec., P.O.Box 3102, Nnrth Hollywood, CA., 91609)

NO EMPATHY
"You're So Smart" CD
These guys have been at it for quite some time, and they have pretty much stuck to their guns after all these years. This is hard edge melodic punk rock. This is not quite pop, even though some of the songs are rather poppy, because they still maintain much of a hardcore feel to their songs. In some of their more melodic tunes you can hear some of that Chicago "'77 meets HC" sound evident in bands like Pegboy and Naked Raygun. For those who are not too familiar with these guys, but are familiar with the above described bands, might want to check these guys out. - Katz
(Johanns Face, P.O. Box 479- 164, Chicago, IL 60647.)

NOMADS, THE
"Showdown" double CD
The gifts keeps pouring out of Sympathy. This is no less than a comprehensive audio documentation of one of the most amazingly consistent rock n' roll bands in the world. This is a band that continues to beat their wide but always cool influences at their own game, from the Stranglers to the Sonics to Thunders to Motorhead. Hell, they even revamp an old Lyres tune, complete with an oddball horn section, and it doesn't even suck. Mostly covers, but whadda you care? Are 44 cuts enough for ya'? Thank you kindly to Long Gone, the Nomads, and anybody who had anything to do with getting this out.- Martin McMartin
(Sympathy)

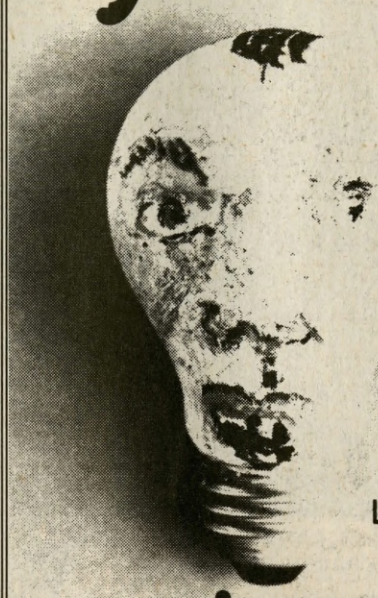
NOTHING PAINTED BLUE
"After The Housewarming" 7-inch
I do not even want to think about the possible repercussions of this joining of San Dimas, California and Columbus, Ohio- the forces that were at work that day are to be avoided. Nevertheless, I tried to like this, since I'm warming weekly, but even the hand-clapping can't help this uninspired pop. - Chelle
(Anyway, 118 E. Patterson, Columbus, OH 43202)

NRA
"Access Only" CD
Shit, what a quick turnaround time! It was only some months ago when I got their "Surf City Amsterdam" CD, and now they rapidly banged out more nuggets of their yank influenced melodicore. They took that classic Cruz sound and pushed it a tad bit more to the hardcore end, where it is given an extra boost of power. This contains eight new songs, and as a bonus it also includes a pair of their singles, a Husker Du cover, and an unreleased track. If their stuff were to be played to any unsuspecting soul, they would swear that these guys were locals... Though, their influences are primarilly yank, it is good that they did not pick up on the crappy and generic college radio pablum pop that infects the states today. - Katz
(Bitzcore, Postfach 304107, D- 20324 Hamburg, Germany.)

OBLIVION
"Stop Thief" CD
Some good hyper poppy hardcore, real melodic and punchy too. A couple of slightly slower numbers that also pack a wallop. Impressive. - Thrashead
(Johann's Face Rec., P.O.Box 479164, Chicago, IL., 60647)

ODES
"Meltaway"/"Honey Gets Hard" 7"
Oh boy, it's another dumb- girl vocalist band. We are digressing. In a society where women are trying to overcome age- old sexist stereo- types, this is just what we needed, more bimbo bands. This style really irks me because the dumb- girl persona implies that in order for women to be liked, we must act cute and stupid. Yep, it's another step back for feminism. I certainly don't like Joan Jett or Pat Benetar, put I'd prefer that any day over the likes of dumb- girl bands like this one or our own notorious Charles Brown Superstar (who, rumor has it, broke up

thinking fellers



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because no one except their friends at KXLU could stand them). Yes, I know dear, it's just the way your little voice sounds. Add this one to the trash heap. (I'm sure I'll get mail galore for these remarks, but do you see me retracting it? Nope, because it's the truth, so fuck em') - Michele
(Merge: POB 1235 Chapel Hill, NC 27514)

OFFENSE A.D.
Hometown War EP
Sounds like Bad Religion crossed with Fugazi. Decent hardcore with some melodic overtones. - Thrashead
(Youth Rendition Rec., P.O.Box 34372, Detroit, MI., 48234)

OILER
"Missing Part One" CD
Finally, the Oiler CD! It's nice to have everything together so you can sit right down for an Oiler session. This short lived band cranked out some pretty original wall 'o grind sounds, punctuated with occasional industrial banging and headed by Beth, their multi- talented singer. They did some great live shows and put out some memorable singles (which you can hear here!). These guys had a way with the heavy distortion, thick guitar textured thing that could fill a room with sound to every corner, yet let the rhythms play right on through. This CD does a pretty good job of capturing their relentless beat, check out that Oiler sound. - Al
(Sympathy For The Music Industry)

OPPRESSED LOGIC
"What They Want, What The Fuck" tape
Basic raw hardcore with a lot of kick, political lyrics, and decent live production. Good Stuff. - Thrashead
(Oppressed Logic, 764 58th St., Oakland, CA., 94609)

ORDER FROM CHAOS
Plateau Of Invincibility 10"
The music is pretty intense, heavy, hard hitting grindcore. Nice and sick. The lyrics on the other hand are cheesier than fuck. Evil, evil, Simon Milligan would be proud. - Thrashead
(Ax/ction rec.)

OUT COLD
"Lost Cause" 7" EP
I remember when Johnny X from Psycho handed me a copy of their split with these guys, and in my review for it I described it as something very much like the hard hitting hardcore of Negative Approach... Here is another one of their records in my hand, and I am not disappointed, in that the stuff here are just as raw anc vicious as their split. Full on rip your face off hardcore punk rock that harkens the best aspects of Negative Approach, even though these guys are not from Detroit. Here are six songs here that will send you straight to hell. Total hatecore. Besides, how positive can you get when you also have a former GG band member in the band. On blue vinyl. - Katz
(Fudgeworthy, 8 Stevin Drive, Woburn, MA 01801.)

OVARIAN TROLLEY
"Heal Me/Shark"
"Heal Me" is vdry disjointed, dischordant pop with a vdry quirky structure to it. Shark is a lot more plodding. Interesting. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

OVERDOSE
"Progress Of Decadence" cassette
Thrash-metal-noise, or something like that. A little repetitious, but my only real bitch is the cliche death-metal-growl vocals. Either all these guys sound the same, or it's the same guy on all releases of the kind. This is pretty standard stuff. - Chelle
(Futurist)

OVERDOSE
"Progress Of Decadence" CD
Total industrial heavy metal, imagine Sepultura crossed with Ministry and there you go. - Thrashead
(Futurist Rec., 6 Green St., Ndw York, NY., 10013)

PACTUM
"F.A.L." CD
Slow to mid- tempo, loud, slogging, and heavy... almost like death metal, except there is basically no guitar wanking solos anywhere. Of what I could figure out the lyrics are mostly political, rather the mystical satan shit most death metal type bands prefer. The eight songs here are quite long and drawn out, with the longest track being almost eight minutes long. Fortunately, there are no boring solos to drown the songs, which is a credit to their guitarist Antonio (formerly of Atoxxxico). There are moments where they are totally mellowed out, which changes the pace of the whole CD, and they do thrash out a bit on the mid- tempo track "Es Tiempo". - Katz
(Avanzada Metalica S.A. de C.V., Apdo. Postal 22- 513, C.P. 14410, Mexico D.F., Mexico.)

PAINKILLERS
"Tropical Zodiac" etc. 7"
A Scottish band made up of former members of The Vaselines (for all you fans out there). Ho- hum Euro new wave music with heavy reliance on synthesizers that give them a quasi- disco feel. In fact I don't know why they bothered to send this to us; this is way more disco than new wave and bears no resemblance to punk. - Michele
(Human Condition: 415- 695- 1637)

PALE SAINTS
"Slow Buildings" CD
Although this is the Pale Saints third album, it may as well be considered their debut in light of the major line- up shift where Ian Masters, former vocalist and bassist left. Meriel Barham has taken over vocal duties, better utilizing her strong and pretty voice than she had on previous records, and new bass- player Colleen Browne adds a more muscular rhythm to the band. The other two members, guitarist Graeme Naysmith and drummer Chris Cooper have found a new sense of freedom in cutting loose and getting loud, it would seem, for this album takes a stab at more "rock" oriented sounds. The opener "King Fade," is perhaps typical for being unusual, as the Pale Saints always seem to have a few ethereal, weirdly orchestrated pieces, but it launches you into what is perhaps the most accessible song they've done, "Angel" which has some pretty rocking parts, and a very obvious commercial potential. "One Blue Hill" shows how prettily Meriel can sing, with a semi- ballad that has some bite, and is in my opinion the best song here. The band haven't completely abandoned the atmospherics that once characterized them, they've just learned to turn it up a bit and not rely so totally on effects. The switch from a bassist who utilized a lot of bass chords for melody to the more rhythmic sound they have now is probably the most notable change, but it helps songs that previously would have floundered, like the magnificent "Always I." Pale Saints have reinvented themselves and come out shining like new.- Royce
(4AD)

PARASITES, THE
"Pair" CD
These guys (well, at least Nikki, 'cause the band changes from tour to tour) are so hugely talented it's a bleeding shame that you might not know about 'em yet. 12 superb songs about punk love and loss, this cat's like Tommy James, Joey Ramone, and Patsy Cline rolled into one. He's a bopper, a punk rocker, and has obviously been walkin' that lonely walk after midnight, jilted- with nothin' but his big fat heart on his snotty sleeve. A sure bet for one of this year's top 10. Someday you'll say I told ya so.- Martin McMartin
(Shredder)

PENIS FLY TRAP
7" EP
Really snotty sounding '77 style punk rock. All the lyrics, attitude, and any bit of sentiment is totally snide... a big time "fuck you" to your face. You can imagine these guys knock old people to the ground, and laugh at them... Five examples of dark humour set to '77- ish punk rock music. - Katz
(Woofl, P.O. Box 1159, Allston, MA 02134.)

PET UFO
"Pigeon Heaven/On Liberty"
Both songs are basic punk rock, nice and loud. Great female vocalist too. - Thrashead
(Burnt Sienna Rec., 207 Powhatan Av., Columbus, OH., 43204)

PETER AND THE TEST TUBE BABIES
"Pissed And Proud" CD
This is a domestic reissue of live material from England's mainstay funny Oi!sters. All the hits you've come to love are wrapped up in a really good sounding live performance. Recommended herbert listening. - Pookie
(Century Media, 1453- A 14th Street #324, Santa Monica, CA 90404.)

PHANTOM FIVE
4 song EP 7"
Vintage surf from Nashville's number one surf band; but guess what? According to the insert, these guys are originally from Southern California! So why did they move to Nashville? I don't know but how many surf bands do you think they got there in Nashville? Is it too hard to imagine how they could be number one there? Well anyway, it's nice to know that California is still the number one exporter of surf culture! As for the music, let me tell you this is the stuff. These guys are very vintage in style with that heavy retro feel. Makes you want to mix a martini and slip on those capris; a very fun record. Four solid classics to wet your whistle with. - Michele
(The Band: 1035 Edgewood Drive, Gallatin, TN 37066)

PHOIDS
"Great Jones St." tape
Mid tempo punk with cool melodies. Kind of sounds surfy in some places, some other places it sounds power pop influenced. Cool Stuff. - Thrashead
(Phoids, 622 Broadway, suite 4B, New York, NY, 10012)

PHOOEY
"You Can't Wait" EP
Some Decent punk here, with a pop influence thrown in occassionally. Three songs of varying speeds and energy levels. Decent. - Thrashead
(Reality Control Rec., 5970 Birch #2, Carpinteria, CA., 93013)

PILE UP
"Norwalk" CD
Very, very, Helmet- like music here. Everything from the vocals to the guitars to the pace of the songs. More like Helmet's excellent "Strap It On" LP than their later stuff, but this has more melody creeping in. This is pretty decent, but not as good as other releases this label has had in the past. -- Ted
(Cargo/Headhunter)

PILE UP
"Norwalk" CD
total college pop, melodies and all. Then again some of it comes off sounding like Helmet or Rocket From The Crypt. - Thrashead
(Cargo Rec., 4901- 906 Morena Bl., San Diego, CA., 92117)

PINEAL VENTANA
"Umbilical Operator/Pathfinder"
Slower heavier punk with tribal industrial influences. Both songs have a decent amount of power to them and a really good female vocalist that really belts it out. Good stuff. - Thrashead
(Pineal Ventana, P.O.Box 55138, Atlanta, GA., 30308)

PIPE
"You're Soaking In It"/"Trouble" 7"
"You're Soaking" is simple kick- ass punk rock, leaning on the rock side. It's straight forward and full on with a tear-your- heart- out chorus. Simply raw, basic and classic punk rock - as I wish all the records I reviewed could be. The B-side's a little flat. Pick this up for the A- side alone! - Michele
(Amish Records: PO Box 5664, Newark, DE 19714- 5664)

PIPEFITTER
"We'll Plumb Your Pig" EP
These guys play some pretty cool hardcore. Nhce raw guitar, no bullshit punk and early style hardcore type stuff. good record. - Thrashead
(Pipefitter, 314 1/2 N. Pine #5, E- Burg, WA., 98926)

PIZZICATO FIVE
"Made in USA" CD
Pizzicato Five are on Matador, a rather strange mixture to be sure. Those familiar with the world of Japanese pop music will find nothing unusual about this band, as they could quite easily slip in with the top- 40 in Japan. And there are some songs on this compilation of material that have that 70's AM radio pop sound, horns, strings, etc. But there are some of the more dance- oriented songs that are quite nice and catchy, with high (and I do mean high) pitched female vocals. They come off at times like a Japanese St. Etienne, but not as consistent. Sure is a nice package they put together for this record, with lyrics in Japanese and English. I think I heard "Baby Love Child" on the radio, a catchy, cuter than hell song utilizing a sample from "I Got You, Babe." You'll know it when you hear it.- Royce
(Matador 676 Broadway, NYC, NY 10012)

PLUMBING
EP
Three songs of some really good noisy garage pop. - Thrashead
(Plumbing, 5413 Ridge Av., Philadelphia, PA., 19128)

POISON 13
"Wine Is Red, Poison Is Blue" CD
After the Big Boys and way before Jack O' Fire, guitar master Tim Kerr was rocking out in a absolutely killer blues/punk crossover band called Poison 13. Along with ex-Big Boy bassist Chris Gates and other rogues namely Mike Carroll, Bill Anderson, and Jim Kanan, the popped out two damaging releases, their 1984 self titled LP and their 1985 12" EP "First You Dream, Then You Die." Those are both here along with a few unreleased gems. These recordings sound just as groundbreaking now as they did whem they were released. Well over and hours worth of righteous tunage and very cool liner notes by Pleasant Gehman, summing up what this band meant. Classic release and a must get. - Thrashead
(Sub Pop Rec., P.O.Box 20645, Seattle, WA., 98102)

POLARA
CD
I was impressed with their single, which I reviewed not too long ago, in that it kind of reminded me of Jesus & Mary Chains. Here, those two tracks appear here along with another ten more. Even though alot of what is here would be at home on MTV, I still find some of the tunes here rather infectious. This would rule if they could of put more distorted noise in the guitar and recorded this more raw (giving this a half speed recording treatment will give you this). - Katz
(Clean, 2217 Nicollet Ave. S., Minneapolis, MN 55404.)

POP SICKLE
"Here Today, Gone To Brookfield" EP
One song is a fast pop punk tune, the other is more mid tempo with a slight metal edge to it. - Thrashead
(Collective Fruit Rec., 1320 Mercer St. suite E, Seattle, WA., 98109)

POSTER CHILDREN
"Just Like You" CD
The criminally under- rated Poster Kids come back with a six song EP that sees them getting into just slightly more catchy songs, like the opener (and opposing closer) "Not Like You" where there is restraint shown from pulling out the stops and cranking the guitars way up like on their last (fantastic) album, Tool Of The Man. "Sick Of It All" may be the most pop- oriented song they've done yet, with brilliant bass playing by bass guru Rose, while Rick makes a concerted effort not to yell. "Voight" starts out tearing things up, with Rick's voice carrying some mild distortion, while "What's Inside the Box" is a departure, with almost rap-style rhyming of lyrics. "Uther" cranks things up again with some characteristically memorable guitar lines. I understand that this EP is supposed to be cheap, six dollars or so, so if you sep it for more, let the sales people know you don't appreciate getting ripped off.- Royce
(Sire/Reprise)

PRAY TV
"Sucker Punch" CD e.p.
Punch drunk, down and out hard- luck bar- fly ballads. I could count the "artists" on one hand that I'd sit still for if they insisted on breakin' out the old acoustic guitar. But the song- writing's pro. I'm passin' this on for a second opinion. Check back next issue. - Martin McMartin
(Shock Records, Australia)

PRIVATE JESUS DETECTOR
"How Evil Can One Get?" 7" EP
Belgium have been cranking out some extreme noise in the past couple of years, with bands like Hiatus and Agathocles leading the way. With harsh punk rock growing again, by leaps and bounds all over the world, newer acts pop out from the void to create a wall of noise of their very own. This is where these guys are coming from. Seven tracks of crusty hardcore punk rock blasts out from these grooves, these guys are in the same league as Doom. Instead of the more common haiku style these guys have more well thought out and developed lyrics to accompany their raw manic tunes. - Katz
(Urban Alert, B.P. 21, 93340 Le Raincy, France.)

PROCESS
7" EP
Good old loud and raw hardcore punk rock from the county seat of Mendocino County... Ukiah. This is kind of like old school hardcore, since they are way politically incorrect. This will be great for those who appreciates some good hardcore, but might not be cool for those who are way too uptight. 1000 pressed up on red vinyl (though, the copy I have looks to more of a maroon color...). - Katz
(Monitor Records, P.O. Box 4906, Berkeley, CA 94704-0906.)

PSYCHO
"Shrunken" EP
Six righteous grinding slices of death. Heavy and sick. Another classic release from this long standing Boston hardcore staple. Complete headripping release. - Thrashead
(Ax/ction Rec., P.O.Box 623, Kendall Sq., Cambridge, MA., 02142)

PSYCHO
"Shrunken" 7" EP
Personally, the "Riches And Fame" 10" was just the tits for me, but still, this short sharp metal grind noise jab is pretty damaging stuff with lyrics for the least humorous amongst us. One more mortar shell in the endless Psycho onslaught. - Pookie
(Ax/ction Records, P.O. Box 623, Kendall Square, Cambridge, MA 02142- 0005.)

PUNCTURE
CD
If Babyland decided to play full on death metal, that what this sounds like. Heavy, heavy sound with a spastic drum machine and samples galore. - Thrashead
(Century Media Rec., 1453- A 14th St., Santa Monica, CA., 90404)

PURE JOY
"Carnivore" CD
Hard to describe but they instantly reminded me of The Buzzcocks (some of the songs sound just like Buzzcocks knock- offs) crossed with Toy Dolls or Ramones. Unfortunately whereas the Buzzcocks write snappy classic songs that grab you right away, these guys just don't! There isn't a single one that struck me right off the bat, but after listening to this a few times it grows on you. If you are a fan of either the above two referenced bands, this might be worth your time and money. - Michele
(Popllama Products: POB 95365 Seattle, WA 98145)

RABBY FEEBER
"Justtrustus" CD
20 cuts of samples, feedback, and even rock n' roll songs. There's some sorta way- out concept at work here, kinda a mix between Flipper and Looney Tunes. There's a subversive, cyber political vibe throughout, with potshots at Jesse Helms, Dick Nixon, and even a gang of Four sample. For those of you slumped over a keyboard reeking havoc on the bloated info highway, this could be the soundtrack for another tweeky sleepless night.- Martin McMartin
(210 Walton Ave., Lexington, KY, 40502)

RAISED FIST
"You're Not Like Me" CDEP
Usually the majority of the newer straight edge bands have mostly favored boring mosh metal for their band's sound but I find it really cool to see new bands that go with the crowd and mosh like sheep. In the case with this band they are taking the lead left from many a legacy left by some of the second generation straight edge thrash bands, such as Youth Of Today or Uniform Choice. They keep the reigns of the mosh parts so not let it drown in it, which is a wise decision. Mosh parts should be kept to a minimum. - Katz
(Burning Heart, Kolsvagatan 4, 731 33 Koping, Sweden.)

RAKE'S PROGRESS
"6 Big Slices" Advance cassette/CD EP
I would've thought a band with a name like this would sound like Bryan Ferry from stage of his career - but instead this is Radio Tokyo-like, Paisley Underground, Power Pop - and with lyrics from just about every song that I like. For instance: "Sell me something get me high" & "In our summer home in Tibet/Where the Hash is the best" & "You and me we're so cool/No one tells us what to do" & "Tell me again isn't it fair to say/Someone will always fuck you over" & "I'll talk my way out of this one" & "She's dating a punk rock chick" -- funny thing is I could've sworn I heard a single of theirs in '93 and it did sound more Euro decadent ala Ferry. - Pat Fear
(HiFi/Futurist/Red)

RANCID VAT
"Iconoclastic Icons" CD
This is a mini- collection, of sorts, of this former stalwart from Portland. Primitive and minimallist garage punk, that is as twisted as twisted can be. Just as much fun as a psychosis. These are like the audio hallucinations you might

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have during a case of extreme hear stroke. Capital "F" fried. They are not even newcommers to the noise rock thing, either... far from it. Hell, I have seen their various records advertised in fanzines, but the only one I got is their notorious "Bulsen Burger" LP, which really raised eyebrows with it's debut. Sick music for sick minds. - Katz
(Baloney Shrapnel, P.O. Box 6504, Phoenix, AZ 85005.)

RANCID VAT
"Bowiecide" EP
Rancid Vat completely destroy four Bowie songs. Leavd it to Rancid V't to undertake a task as that. Ugly cool shit. - Thrashead
(Jettison Rec., P.O.Box 53297, Philadelphia, PA., 19105)

RAYMOND LISTEN
"Licorice Root Orchestra" LP
This is a strange LP. At first, I didn't know what to make of it, but eventually it began to sound really good. A bit T- Rex at times, with keyboard melodies and catchy guitar riffs coming at you. It's hard not to like a band that has a full-time finger cymbalist, as well. Kind of kooky, really catchy, and relaxingly loungey. I can appreciate that.- Royce
(Shimmy Disc JAF Box 1187, NY, NY 10116)

REAL COOL KILLERS
"Illusions" CD
Real rock'n'roll style pop punk, rough yet melodic guitar sound. - Thrashead
(Spliff Rec., 8 Rue de la Latreille 63000, Clermont Ferrand, France)

REAR ADMIRAL
"New Messiah"/"T.V. Screen" 7"
Loud and grotty garage punk from a band who's name condures up really weird things, especially when you see the goofball cover photo. It is extra fortunate that these songs are not of the ultra low fidelity variety. At least the tunes here are as sharp as a knife. - Katz
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA 19118.)

RED SLEEPING BEAUTY
"Seasons Change" 7"
This starts off with some nice, cute female vocals mixing with a pleasantly voiced gent, jangling guitars, and really catchy songs, and runs with it. This is ultra nice indie- pop, from Sweden I believe. Abba meets indie? Not quite, but this band sure has promise, and if they keep writing songs like this they'll always have a place on my turntable.- Royce
(Somersault Records 15212 Black Shadow, Moreno Valley, CA 92553)

RED DRESS
"The Collection" CD
A two- CD collection of this band's greatest hits. I could barely tolerate the first song let alone 40 of them. This is stale 1980's style quirky commercial new wave. Stay away from this one. - Michele
(Popllama: POB 95364, Seattle, WA 98145)

REMAIN
"Die Alone" EP
Four songs of straight edge hardcore, mosh parts and all. Real emo influenced, as well as metal. - Thrashead
(Ammunition Rec., P.O.Box 461, Bellflower, CA., 90707)

REMAINS
"Lost My Heart/Smile And Flowers"
Big Thunders influence here. "Lost My Heart" is a ballad straight up. "Smile And Flowers" is rock'n'roll ala pre- punk dolls mode. Cool single. - Thrashead
(Hurtin 165 1- 10- 16 Shirasagi, N'kanoku, Tokyo, Japan)

REVELERS
"91st Street Stomp" LP
Unlike their killer single on Shimmy Disk, they could packed this album with the more heavier tunes, in that there are some hits and misses here. I like the poppy songs, the root rock, and the noisier fuzz guitar stuff, but some of the more pedestian stuff sounds like stuff I've heard on AM radio back in the early `70's. They could of trimmed the clunkers out, but that's individual taste for you... Fortunately, there are enough good songs here that you can skip over those you don't care too much about, without being too disappointed with the whole thing. There are also a `60's feel to the songs, also. The songs here are basically a collection of various recordings they have made over the years. I feel better listening to this on a quiet weekend than I do after getting home from work. It's one of those records you listen to while more in a relaxed mood. Some of the more upbeat tunes that I found very listenable were "Up In My Tree", "At My Window", and most of the songs on the B- side. I don't think a little pruning would hurt. - Katz
(Inbred Recording Co., P.O. Box 14157, Cleveland, OH 44114.)

ROADSAW
"Fancy Pants" 7-inch
My father used to listen to Mountain when I was a kid (You know, Leslie West, Mississippi Queen, etc.) and I hadn't thought about that in years, until I heard this. This single is cool, I guess, in a way. If you missed out on the seventies rock thing, this is your big chance. - Chelle
(Curve Of The Earth, 1312 Boylston St., Boston, MA 02215)

ROBERT SCOTT THAYER
"Sacrifice" CD
Miracle Whip is too zesty for this dork that only David Hasselhoff fans can appreciate. I'd rather spend an endless string of father's days with Bing Crosby than listen to one more second of this! Cheeze Whiz lite. - Pookie
(Solebury Records, no address... cuz if it did I would hunt him down and kill him.)

ROBYN HITCHCOCK AND THE EGYPTIANS
"The Kershaw Sessions" CD
Consider this Hitchcock's "Unplugged" and you'll get a pretty fair idea of it's contents. The mostly acoustic or minimal electric versions of some of his best songs are alternately taken from BBC Radio One sessions, impromptu home jams, and a smattering of live cuts. The stripped down approach works to Hitchcock's advantage, forcing the listener to concentrate on his wordplay in a way that his studio work often makes difficult with its layering of sounds. Hitchcock's music reaches back towards the English psychedelia of John Lennon and Syd Barrett, his two greatest influences, without ever sacrificing his own thematic and musical concerns. Unlike most Psychedelic revivalists, Hitchcock is not a slavish imitator of the form. He has always recognized that true psychedelia has as much, if not more, to do with ideas and word images than how much feedback and swirly distortion sounds you can coax out of your guitar. That's why his best work can stand alongside those of his influences without apology. THE KERSHAW SESSIONS is a good starting point for those unfamiliar with Hitchcock's music, as it contains 19 songs taken from over the course of the last nine years of his career.- Martin Banner
(Strange Roots Records)

ROCKET FROM THE CRYPT
"Boychucker" EP
Rocket pull out all the stops on this skullcrushing 7". Three heavy, fast, and rough punk tunes with that Rocket trade mark sound. Comes complete with pogs, what more could you ask for. - Thrashead
(Sympathy)

ROCKY ERICKSON
"We Are Never Talking" 7"
Snappy upbeat acoustic type folk type (Moody Blues comes to mind, although not quite). I must say that it's got a refreshing, clean sort of feeling to it. Somebody (Rocky mainly) didn't leave the 60's behind... But it's ok because Rocky manages to pull it off without sounding like a coffee house art phag, probably because he isn't. I'd sit and listen to him in a bar in a scary little town hidden between the trees where lots of cash crop marijuana growers live... - AArt
(Trance Syndicate, POB 49771, Austin, TX 78765)

ROSEMARY CAINE
"Trust Me" 7-inch
Catchy? You betcha! Like the Lemonheads, this is "alternative" music for Sassy magazine readers. Doesn't do much for me. - Chelle
(Box 896, AC, Amherst, MA 01002-5000)

ROSEMARY'S BILLYGOAT
"Pizza Of Darkness" 7" EP
This is the record I was waiting for... A fine sequel to their hard to find first record, this has their classic pseudo- satanic comedy song, "Pizza Of Darkness", which is even more so funnier live, where they incorporate some bits of stage theatrics to go with their songs. Don't worry, they are not as life threatening as an Imperial Butt Wizards live gig. You know you are in for a bit of shenanigans from these guys just by the sight of a pizza on their front cover, alone. The tunes? Well, the title track is a good stab at dark comedy that goes from evil sounding to hardcore. On the other side is a fun punk song about fast food, and a cover of the theme song from the Saturday morning kid show, "Land Of The Lost". It is pretty funny, since this is the second cover of this theme song I heard this month... What's going on? Is everyone having flashbacks of their miserable childhoods, all of a sudden? Well, this is definitely for all you sick minds out there. On red vinyl. - Katz
(Triple X Records, P.O. Box 862529, Los Angeles, CA 90086- 2529.)

ROY LONEY & THE LONGSHOTS
"Full Grown Head" CD
Although the title track "Full Grown Head" and a few others show some snappy potential, this record mostly boils down to one thing. It's only rock and roll, baby! - AArt
(Shake Rec.)

RUMMAGE SALE
EP
East Bay punk rock, Crimpshrine meets Jawbreaker, but a little heavier. - Thrashead
(Rummage Sale, P.O.Box 21224, Oakland, CA., 94620)

RUSTBUCKET
"Quicksand/Evilman"
Both songs are alternative pop with punk and 60's garage and psych influences. - Thrashead
(Limited Potential Rec., P.O.Box 268586, Chicago, IL., 60626)

SAFEHOUSE
"Me, You, And Dempsey..." 7" EP
From the looks of this I was expecting some mosh stuff, but I lucked out today, since it turned out that this has nothing to do with mosh... extra cool. This is melodic hardcore type punk pop. Their songs seem to have a Husker Du meets Pegboy feel to them. I think it would be cool to hear more of their material. - Katz
(Wooden Blue Records, P.O. Box 1147, Tempe, AZ 85281-1147.)

SATAN'S PILGRIMS
"Haunted House Of Rock" EP
Four classic reverb drenched surf/instrumental guitar tunes here. Three cool originals and a killer cover of "The Shape Of Things To Come". Another rocking all instro face lifter from Estrus, keep them coming. - Thrashead
(Estrus Rec., P.O.Box 2125, Bellingham, WA., 98227)

SATANIC SURFERS
"Keep Out!" CDEP
Fast manic thrash, melodic, vocal harmonies... you've guessed it! They are Sweden's answer to NoFX. The music is heaped with quite a bit of that gool ol' thrash energy, and the melodic nature of the songs also make their tunes very catchy. Eight tracks of electrically charged thrash pop. At least being influenced by NoFX or Bad Religion is infinitely more prefered than be influenced by generic and mediocre subpop grunge (GRUNGE IS DEAD!). It is also much better than (though, not as bad as subpop) mosh metal. This would be a band that would be cool to hear more stuff from. - Katz
(Burning Heart, Kolsvagatan 4, 731 33 Koping, Sweden.)

SAWTOOTH
"Dog As Life" CD
I guess there's something you've got to like about a band that names their dog after Mark E. Smith. If I think about that for too long, I bet I'd change my mind, actually...But this band do have some good songs as well. The vocalist occasionally overdoes it, being a bit too long- winded when subtlety would serve. But the music is good, with some hooks to get you into it while not sticking to a normal rock sound. Not bad.- Royce
(En Guard 2230 Coursol, Montreal, Quebec, H3J 1C5, Canada)

SCHLONG
"Poop Loops" EP
Schlong rip through a million musical genres with the style and grace of a mack truck. All Fueled by Oly beer of course. They fly through mostly covers and trash them accordingly. Complete insanity and brillance. - Thrashead
(Too Many Rec., P.O.Box 1222, Spokane, WA., 99210)

SCRATCH
"Cosmic Catnip Scratching Post" EP
These guys play some punk with rock'n'roll influences, but the Pink Floyd cover has got to go. Nnt bad. - Thrashead
(Ridgemont Rec., P.O.Box 879, Allston, MA., 02134)

SCREECHING WEASEL
"How to Make Enemies and Irritate People" CD
With their last release just beginning to grow on me about a year after it came out, it's time for a brand new one! And this one's grown on me alot quicker. Their best produced effort yet, meaning everything is nice and LOUD! And the songs are for the most part, better than "Anthem for a New Tomorrow", with a good 3 or 4 ("If I Was You", "Nobody Likes You", "Kathy Isn't Right", "Burn Out Squirrel, "Degenerate", and "99" among others) being among the best songs they've EVER done. If you're not familiar with Screeching Weasel, they play Ramonesy kick ass catchy in-your- face punk rock with a slight poppy edge. The only thing really wrong here is that they broke up shortly before the release of this. With the success of Green Day, it would've been really interesting to see what would've happened if they would've been able to stick it out for another year or two. I'd love to see some of the guys at MRR take back all their good comments about this band too. - - Ted
(Lookout, P.O. Box 11374, Berkeley, CA 94712)

SCREW 32
"Old Idea New Head"/"Tight Rope" 7"
There may be absolutely no information included on this band from the East Bay, but still the two tunes on this here single are a really good pair of old fashion early hardcore. They have some really grabbing moments, like the very first note hit on the second song, where you swear they purposely turned up the master just so it would jar you to pay attention. Don't be afraid, because this is hardcore- ish, but they do have some melody to go with the energy of the songs. - Katz
(Scooter's Records, 622 25th St., Hermosa Beach, CA 90254.)

SEA MONKEYS
Pizza Face 10"
Short snappy songs of basic three chord punk and hardcore. All done with that classic snotty quality to it. Good clean punk rock fun here. - Thrashead
(Dionysus Rec., P.O.Box 1975, Burbank, CA., 91507)

SECULAR THEME/BOYS LIFE
split 7"
Secular are kind of abstract punk rock on an orchestral level; like the music is really complicated but when you get right down to categorizing it, they strike me as another one of those noise punk bands, along the lines of the new Kryptonite Nixon stuff. Boys Life is of the same vein - I really like this one. A good economical way to sample some of the music coming out of Kansas City. - Michele
(Flapjack Records: POB 45628, Kansas City MO 64171)

SEEMEN
CD
This release is probably at least a year old but since it was given to me and is new to me I thought I'd break the recent release review rule, throw my two cents in and say that every now and then Bomp throws out a few curveballs, this one landing betwee Throbbing Gristle and early quirky L.A. noise on the industrial side of the fence. Various snippets, samples, electronic, and manual noises all compacted into 21 sound collages in 71 minutes. Neat. - Pookie
(Bomp, Box 7112, Burbank, CA 91510.)

SEX
"Sexsation" CD
Top 40 dance- pop, ready for the commercial radio. Absolute shit with wannabe Stevie Wonder vocals over Casio quality techno, ala Technofronic but not as good.- Royce
(VRS Records)

SEX, LOVE, & MONEY
"era" CD
The title of this record sounds like the noise Howard Stern does when he imitates a drunken Senator Ted Kennedy. Otherwise uninteresting. I think of music like this as "recycled rock." I remember seeing executive producer David Krebs name on old Aerosmith records in like fourth grade. I hear all those same tired riffs under the slick metal production. Singer's cops the strain of the dude in Vernon Reid's Living Colour, a far more exiting band (in their very early days opening for Bad Brains) than this bunch will ever be. Did I mention all the 80's yank- off guitar solos?- Martin McMartin
(Rockworld/Sony)

SHADY
"World" CD
This is an ex- member of Mercury Rev's solo project, and the credits are pretty all- star. Members of Boo Radleys, Seam, Rollerskate Skinny, and Faith Healers to name a few helped out on this album. There is some material that is reminiscent of Mercury Rev's quirkier moments, but for the most part the music on this is quite different, lying somewhere between Sebadoh with the poppier material, and Kramer- type weirdness at the other end. "Narcotic Candy" is a an experimental feedback laden piece at first, but then turns into a groove piece with Baker's low voice coming out and the song getting suddenly very poppy and keyboard fueled. Definitely not a typical song, but it is on this record. The songs that feature Roxanne from Faith Healers vocals make an interesting contrast between Baker's, while the sing- along choruses of other songs remind one of the Butthole Surfers mellower moments. A good album, especially for a "project" record.- Royce
(Beggar's Banquet)

SHELLAC
"The Rude Gesture (A Pictorial History)" 7"
"Uranus" 7"
"The Admiral" 7"
"At Action Park" LP
Albini, as most of us noise music fans know, is a fucking genius - and is known to some, as well, to be an annoying cunt but he has something few people possess - integrity. Since Big Black dissolved into nothing in San Francisco in 1987 (documented on "Pig Pile"[also available on Touch & Go] - a video/audio package released in 1992) and Rapeman all- too- briefly appeared/disappeared, Albini has been recording (not producing as he expresses vehemently in print) bands for countless years and is an avid lover of the vinyl recording medium. Shellac is not Steve Albini's band but is Robert Weston IV, Todd Trainer and Steve Albini's band. The entity is not whole without its missing pieces. The first two releases by Shellac were released in 1993 on Touch & Go and were already reviewed in these pages. They're still available. The third release came out on Drag City about four months ago with Albini insisting on doing the packaging (or most of it). The LP has just come out (about six weeks before the CD release). The vinyl is pressed at the highest quality level. The band and/or label send out no promo material (ie; press kits, photos, bios, etc.)...a kiss of death? No way! Shellac play by the rules - their own. Recorded by John Loder (who mastermined the entire Rudimentary Peni catalog) and pure unalterated noise! - Cake
(Touch And Go/ Drag City Records)

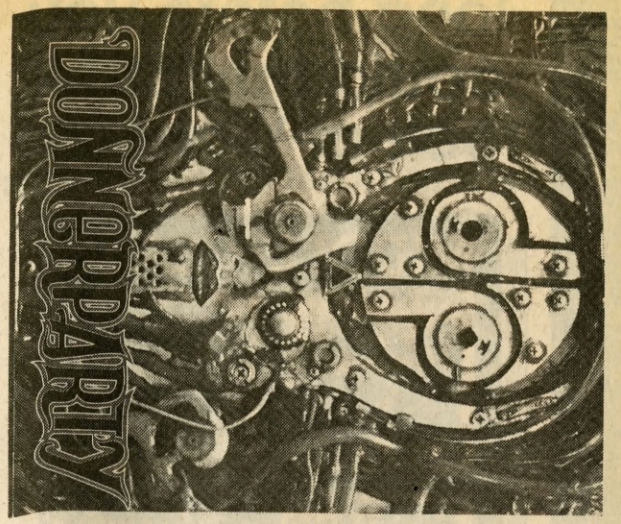
SHINER
"Brooks" 7"
Desoto have a knack for finding talented bands wherever they may hide, even if it be Kansas City, Missouri! Shiner are a three- piece playing moody, punk- fueled tunes with scratchy vocals, and some heavy instrumentation. Although the drummer was in Season To Risk, there's not that much in common musically, Shiner being the more powerful of the bands. Why those sneaky folks at Desoto have the two sides at different speeds, though....Anyhow, nice sleeve, great songs, what else do you want for three bones?- Royce
(Desoto PO Box 60335, Washington DC 20039)

SHIRK CIRCUS
"Words To Say" CD
Nothing too exciting - Just medium paced stuff with the slightly distorted guitar full of emotion... Get this CD and add it to your collection of similar angst ridden music. A prime example of one of the main branches that some of today's music is walking down. Big wow... - AArt
(Bar/None, POB 1704, Hoboken, NJ 07030)

SHOEGAZER
If Combination Wins... single
Both tracks on here are fast paced pop punk rock with melody. Nothing special, just fast melodic energetic tunes. Good stuff. - Thrashead
(Shoegazer, 11461 Elizabeth, Norwalk, CA., 90650)

SHUDDER TO THINK
"Pony Express Record" CD
Pretty decent alternapunk rock with lots of slow start/stop rhythms, high pitched vocals, and guitars playing here and there doing all sorts of things. I gotta respect this for at least it's complexity because if I was playing in a band, there would be no way I could play any of these songs same way twice. It's different. Not something to flip out over or party to, but it's listenable if you're in the mood. - - Ted
(Epic Records)

SHUDDER TO THINK
"Pony Express Record" CD
Shudder may have signed to Epic, but they obviously made sure the "compromise and conform" clause was taken out before they put pen to paper. It's been obvious for a long time that whenever this band wanted a hit record they could



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easily make one, but they refuse to go the easy route, choosing instead to make music that is as challenging as it is stunning. Their last Dischord single appears here, with "Hit Liquor" as the first single, and "No Rm. 9 Kentucky" in slightly altered form, but equally as brilliant and weird. "Gang of $" is simply breathtaking, bringing the most memorable of pop sounds together with the most off- kilter dynamics and Wedren's falsetto. The other songs follow in this fashion; for every incredible chorus in a song, there is a bizarrely structured verse, and all have lyrics that are surrealistic to say the least, but which become poetry when all the elements combine and Shudder take you for an out of body experience. Simply awesome.- Royce
(Epic)

SICK- N- TIRED
"I Usually Don't Get Like This" CD
Very strange brand of punk pop taking place here... There are moments that are straight pop punk, then the song will jerk in another direction and go jazz punk, at which they will remind me of the Minutemen, or they will go hardcore, or something totally different, then jerk back. The rhythms vector off in all sorts of unpredictable directions, like running blind while tanked up the gills with mass quantities of beer. I figure I could get through all this if I was blasted, myself. - Katz
(Too Many, P.O. Box 1222, Spokane, WA 99210.)

SIX FINGER SATELLITE
"Machine Cusine" 10"
After a line up and complete idea change, Six Finger Satellite are back as a trio playing all old electronic instruments (like old Moog synths). Real primitive electronic music here. It kind of sounds like a cross between really early Devo and Kraftwerk. Some of the tracks sound like industrial noise. If you're an old Devo, Numan, or Kraftwerk fan you should do yourself a favor and check this out. - Thrashead
(Sub Pop Rec., 1932 1st Ave., Suite 1103, Seattle, WA., 98101)

SKINNY TIM AND THE HELLIONS
7"
Pretty straight bar- rock on "Sharon," which could almost pass for an A.M. radio tune by The Cars- peppy chorus, etc. Preferred the much sicker b- side, "Sick," with its' Crampy reverb and horror- surf feel. Alright.- Martin McMartin
(Play Hard, 364 Middle St., Portsmouth, NH 03246)

SLAMBOOK
EP
College pop. - Thrashead
(Lorem Ipsum Prod., 153 Suffolk St. #4, Ndw York, NY., 10002)

SLAPSHOT
"Unconsciousness" CD
It has been a very long time since I last heard these guys from the Beantown, figuring they turned metal or something, and I thought "maybe not" when I heard their first track was a hardcore song, but the rest was not... Yep, it turned out to be bluesy metal rock and an attempt to become an "alternative" band. There's touches of hardcore scattered within the CD, so there are listenable tracks to listen to, but not enough here for me to keep. The best track on this CD release is their cover of a Negazione song. - Katz
(We Bite, Gonningerstr. 3, 72793 Pfullingen, Germany.)

SLOAN
"Twice Removed" CD
Wimpy light pop with "nice" vocals. I love pop as long as the songs pack a punch and the guitars are as loud as fuck, but this is just too "nice". The Bay City Rollers packed way more of a punch than these guys. This is weak. - - Ted
(DGC)

SLOUCH
CD
A well- meaning pal laid his buddy's cd on me, and now I gotta say something about it. I hate when that happens. Well, Slouch has zippy songs, play like champs, but so did Soul Asylum in 1986, and so much of this has that same mid- westish college twang I associate with that briefly exciting scene that's now degenerated into modern, bilious thinking man's rock. I mean, fucking Soul Asylum today are the Eagles of 1977- 78. Just another reason to smash your Mommy's record collection. There's potential here though, and I wish this band skip the safe bet, cut out a bit more of there own territory, and go for it.- Martin McMartin
(71 63rd Place, Long Beach, CA, 90803)

SLOW LORIS
EP
Weird quirky jazzy stuff. Constant changing, pretty interesting. It get really experimental in some parts. Cool Stuff. - Thrashead
(Derivative Rec, P.O.Box 42031, Montreal, Quebec, H2W 2T3, Canada)

SLUMBERJACK
"High Heat" EP
Heavy alternative metal. - Thrashead
(Catharsis Rec., P.O.Box 627 WBB, Dayton, OH., 45409)

SMEARS
"Love is fer Suckers" CD
I saw the pictures of them playing on campus or wherever a few issues ago and I thought, hey, cute, but can they really rock or are they just a small town noise band? Well buddy this is one slab o' anarchy here, like Frightwig meets L7. Nineteen very scary and possibly lewd tunes. Not cute. Not pretty. Not to be passed up. - GXI
(Cargo)

SMOKE
7"
Way into pot, punk, and their own noisy trip. Gave me that same metallic taste in my mouth that I got during the trippy scene in Performance. Blissful chaos.- Martin McMartin
(4 Lexington Ave. #6J, NY, NY 10010)

SMACKMELON
"Smackmelon" EP
It's to this trio's credit they can sustain interest performing six songs in a mostly slow to mid- tempo range. They can punch the beat, but sometimes are content to simply let space, and the ringing of an open chord, create atmosphere for their lyrics. In "Spaceshot," Duke Roth sings about Christine McCauliffe blowing "up like a Roman candle," and the band actually makes it seem majestic; not stupid or overly intellectual. Restraint, amid chaos. I wonder if they're any good live? - Pooch
(Cherry Disc, P.O.Box 313, Boston, MA. 02258)

SOCIETY GANG RAPE
CD
Eight grinding metallic thrash from this mostly- female band from Sweden. It always bugs me to notice how most girl bands here in the states are either wimpy light pop or L7 metal, while there are some powerful girl bands that exists everywhere else. Musically, this band can be compared to a slightly more metallic version of Nog Watt (Dutch girl band - their "Fear" 7" is a classic) or a thrash version of 13 (one of the scariest sounding bands ever). Though, not as manic as early Comes or nowhere close to the intensity of Brain Death (some over the top classics from Japan), they still rage out some grinding crustcore tunes, and on this particular CD, eight of them... but, they are from Sweden, which explains it all. - Katz
(Sound Pollution, P.O. Box 17742, Covington, KY 41017.)

SOCKEYE
"Retards Hiss Past My Window" LP
Yes! More nutty stuff from them bizarro dorks from Ohio... but, wait a minute... hey, this is on Jettison Records! Oh shit. I hope they didn't turn into another one of them generic college radio type bands... Cool. They are still the same weirdos that we all know, vomit on, and love. So, how the hell did they get Jettison to put this out? Sockeye must of dosed their drinks with mind altering chemicals of some kind, so they can't tell the difference between Sockeye and a college kid band. There are twenty seven songs of their brand of bizarrock, with some of the goofiest song titles ever. The band photos they used for the album cover make them even more strange. They also go noisecore thrash at times, just to scare off whomever stuck it out this far... but, this is Sockeye... - Katz
(Jettison, P.O. Box 2873, Durham, NC 27715.)

SOUTHERN CULTURE ON THE SKIDS
"Tantrum" 7"
Uhhh...a little foot- stomper, trashy Las Vegas grind feel, plenty of nifty samples of explosions, sirens, etc.- all to the cartoonish beat. Sounds "boxed- in" and compressed, like a cat- fight in a tuna can. B- side is more of a novelty, a kind of re- mix somewhere in the middle of truckers squakin' on the chicken band. Classic "Good Times" style art- work by that guy Pablo is the best thing about it, I'd say.- Martin McMartin (Sympathy)

SPIRAL REALMS
"Trip To 69" CD
Total space music, ambient electronic pieces to zone out and float off to. Done by Simon House who used to be in Hawkwind. - Thrashead
(Cleopatra Rec., 8726 S. Sepulveda Bl., Ste D- 82, Los Angeles, CA., 90045)

SPOOL
Callous Makers single
Both songs are slightly rough pop. - Thrashead
(Derivative Rec., P.O.Box 42031, Montreal, Quebec, H2W 2T3, Canada)

SQUIDLAUNCH
"A Cesspool Of Ugliness" 7" EP
Chaos and confusion reigns on this record. Bent and twisted noise- core, that operates by it's own rules, and tweaks the noses of every would- be critic along the way. Eleven tracks of noisy stuff to make you turn away in horror on this single. If you don't think they mean business, take a look at all the guns you see on the front cover. - Katz
(Community Chest P.O. Box 808, Southwick, MA 01077.)

STARVED AND DELIRIOUS
EP
Great ripping straight ahead hardcore with no let up. Nice Discharge like thrash with political lyrics. Rocking record. - Thrashead
(Peace Creep Rec., P.O.Box 42451, Portland, OR., 97242)

STILLMOTION
"What Was Were" CA
Although you can unfortunately hear the anemic production that Kramer has added to this, the music is good, moody, brooding pop. The vocalist goes for the introspective, low tones while the music reels away, deep bass, and ringing guitar. Some of the four songs here contain in addition to the normal bass/guitar/drums, a flute, which adds a little extra melody. A pretty good band, who I would be interested in hearing more from, especially in any format other than tape!- Royce
(Stillmotion PO Box 607, Macedon, NY 14502)

STRANGE.
CD
Dusted- out rap, tweaky beats, and great sound for a DIY production. Dirty limericks about sex and beer. Got that

free- wheelin' Cypress Hill/House of Pain feel. The "bitch" and "ho" shit gets old quick though, and Joe Feminist I ain't. - Martin McMartin
(Devious Records)

STRANGULATED BEATOFFS
"Greatest Hits" CD
Behemoth's Darran Wells can hand me nothing that will surprise me. Even hearing this disc at seven a.m.- daylight- can't do it. Yeah, it's off the-wall noise, but refined noise. I wouldn't use the word "peculiar" if I had not been attempting conversation while this disc emitted a crazed voice: "We got the Ugliest Man In The World! We got Popeye! Leave your parents at the door!" Well, I certainly liked it, okay? This is really something no household should be without. - Chelle
(Behemoth Records, POB 27801, Las Vegas, NV 89102)

STRANGULATED BEATOFFS
"Greatest Hits" CD
This is evil, twisted, fucked- up shit,- there's something so subliminal and scary. It's creeps under you and makes your skin turn itself inside out. This is white noise turned black. "Songs" like "Fake Eyeball" and "The Raver" are such evil little nuggets....these guy would scare Ministry shitless. This is hypnotic, and ya' know I'm not that easily moved by stuff without a guitar and a chorus. This strange band features Stan from Drunks With Guns and is one in a string of bizarre releases by this label, Behemoth, who continue to carve out there own sick niche of the DIY pie. An audio lobotomy.- Martin McMartin
(Behemoth Records, POB 27801 Las Vegas, NV 89126-1801)

STUMPGRINDERS
"Lightning Bug Remains" cassette
There has been more and more stuff coming out of the so-called "deep south" that tries to dispel the myth that the region is restricted basically to country listening, knuckle dragging, moonshine swilling, cross burning, inbreeding rednecks... but, I guess there is quite a bit of that going on down there, but the sounds of things different are starting to make themselves known. This is the very first underground sound I have ever heard come out of the whole state of Mississippi! What we have here is six songs of some `60's influenced garage rock. Heavy in the mix is the very evil sounding electric organs, at which at times they seem to give a goth feel to some of the more darker tunes. I wonder what other "buried treasures" are hidden around down there. - Katz
(P.O. Box 2202, Hattiesburg, MS 39401.)

STUNTMEN
"Take A Ride/Still"
Both songs are older style punk with loud guitars and a slight pop influence. Cool. - Thrashead
(Black Hole Rec., 12 Willowgrove Avd., Box 130, Philadelphia, PA., 19118)

STUNTMEN
"Take A Ride"/"Still" 7"
Above average old school hard punk pop. Take A Ride is straight on and hard- hitting; it gets you right into their sound. B- side is just as competent. A smart little band worthy of your attention. - Michele
(Black Hole Records: 12 W. Willow Grove Avenue/Box 130 Phila, PA 19118)

SUBSONICS
"I'm Looking Over My Shoulder" 7-inch
This is so goddamn cute, not to mention bouncy. I've never heard the same three chords sound so bloody peppy. Not enough substance here for my tastes, thanks. - Chelle
(Lance Rock, 1223 College Dr., Nanaimo, BC V9R-5Z5 Canada)

SUICIETY
"Primrose Path" CD
Australian thrash rock. "Tear Me Up" starts like a carbon copy of a Sabbath tune I can't remember. Retro sounds updated by Ministry- style grind and hi- tech production tweaks.- Martin McMartin
(Shagpile)

SXMXAXSXH
"Barrabas (Piloted)" 7"
Clear lime vinyl. Another in a series of UK superstar bands getting the Sub Pop treatment of a 7- inch single. The B-side is...gasp...an Afghan Whigs cover which is fatefully, though strangely well reproduced in a more punk rock furious rage. The A- side is musically reminescent of the Sex Pistols' immortal "Holidays In The Sun" and as punk- fueled as the aforementioned. A great, great band for those lovely alcohol- filled evenings. - Cake
(Sub Pop Records)

TEEN ANGELS
"Jesus Is On My Side/Shoot From The Hip"
Two fucking killer distorto punk classics. Sonic explosions of sound pummel you into submission and awe. "Jesus.." has the extreme vocals of Kelly Canary, she was the lead ear shredder for those rock goddesses Dickless. Her guitar work is as beautifully grating as her lovely voice. Complete brain bashing insanity, can't wait to hear more. - Thrashead
(Scooch Pooch Rec., 323 Broadway #405, Seattle, WA., 98102)

TEXASS
same CD
Old school style punk rock in the vein of bands like the Dead Boys, GBH, Anti Nowhere League, and the Sex Pistols. Drunken, raspy vocals and rock n' roll punk guitars. Pretty cool. - - Ted
(IFA Records, 607 Eastlake East, Seattle, WA 98109)

THATCHER ON ACID
Pressing '84- '91 CD
This is a comp of one off tracks, comp tracks, singles, etc. Thatcher span the musical bounds between folk, punk, dance type stuff, noise, etc. Top notch political lyrics as usual, and a great pot shot at the Sex Pistols "Anarchy In The UK" called "486- 4488", great CD. - Thrashead
(Desparate Attempt Rec., 1320 S. 3rd St., Louisville, KY., 40208)

THINKING FELLERS UNION LOCAL 282
"Strangers from the Universe" CD
This bands own brand of strangeness is constantly in flux- sometimes they go from complete noise, atonal experimental oddity, and then they put out an extremely consistent record like this that by all rights shouldn't be so consistent, considering its origins. But hell, who am I to complain? Its a work of genius, and if you don't always get genius, you can still enjoy its product. There are more catchy songs amongst the tortured guitars and bizarre structures than on any of the band's previous records, but they don't sacrifice any of their non- conforming means to get to them. Starting off with "My Pal the Tortoise," a fun- natured romp of a song, the album progresses into slightly more aggressive material, to almost, dare I say, Beatles- esque pop songs! Buy this album, and read the great interview in the next issue.- Royce
(Matador 676 Broadway, NYC, NY 10012)

THORAZINE
"Coffee, Tea Or..." 7" EP
Four tracks of very hard hitting and loud punk rock that almost verges on early hardcore. In listening to this I was struck by the sensation of familiarity to the sounds I was hearing. It struck me... they kind of remind me of early Legal Weapon. Sometime the similarities are striking, especially the vocals at times. - Katz
(Hell Yeah, P.O. Box 1975, Burbank, CA 91507.)

THROBBIN HOODS
"Ambush" CD
Punk N' roll that decides to expand and try a few things out. Socially comentative lirycs about the crime of expensive beer, Jesus being an alien, love and the futility of perfection. There are also some metal inspired guitar bits that say "peek- a- boo" every now and then when you're not expecting them. A safe listen for the non- pretentious music listener. It has it's moments, I guess? - AArt
(A&M, 1345 Denison St., Markham, Ontario L3R 5V2, Canads)

TINA, AGE 13
"Butterfly" 7"
This is the first I've heard from this San Francisco based band, having missed an opportunity to see them down in San Diego a few months ago. Now I wish I had. This is some good, raw punk that just scoots along, never pausing to catch a breath. The guitars are nice and loud and grimy, and the vocalist doesn't waste your time with overly drawn out vocal styling. The only other band I can think of that compares is FYP, and I wouldn't be surprised to see them sharing a bill.- Royce
(Insignificant Records PO Box 0960, San Francisco, CA 94128)

TINA AGE 13
"Pop Songs For Our Friends" EP
Three raw punk tunes with pop leanings. Some of this sounds nice and clean, the majority of this is really raw and noisy. Good stuff. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

TINKER
"Green Machine"/"Gnosis" 7"
This is the little green vinyl debut single of the band who Hole got their replacement bassist, so I guess Cake would gush all sorts of praise onto them, but the songs here are way more superior to alot of the songs Hole has. The first song starts off all light and mellow, but they get louder toward the end. The second song fares alot more better, in that the energy level is more consistant. It is more guitar noise rock. Loud pop for the slacker crowd. - Katz
(Bear Records, JAF Box 444, New York, NY 10116.)

TINY BUDDY
"Stop You're Killing Me/Straight"
Sounds like they're trying to be the next Nirvana. - Thrashead
(Fish Of Death Rec., P.O.Box 93206, Los Angeles, CA., 90093)

TITO O' TITO BAND
"Music For Profit...." EP
A one sided four song ripper of basic early 80's thrash. If the Urinals decided to play fast hardcore in 1980- 81 this is probably what it would sound like. The lyrics range from the silly to inane, but hilarious as all hell. These guys rank up there with F.Y.P. in silly punk. Great start, let's hear more. - Thrashead
(Dieselhead, 9349 Greenwell St., Bellflower, CA., 90706)

TODAY IS THE DAY
"Willpower" CD
Another AmRep band I don't remember being too impressed with in the past but this one is a large rat trapped in an iron barrel poked repeatedly with sticks for days, deprived of all sleep and finally set free; twisted, dangerous, and unforgiving. What's up with so many of these AmRep bands being so bitter when everyone knows that Mid America is a continual wonderland of job opportunities, puppies, flowers, and good things to eat. Excellent music for feeling alienated. - Pookie
(Amphetamine Reptile.)

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An opinionated guide to our new stuff...

Drop City ***A Revolution of Purely Private Expectations*** **SAL 215 CD**
A shotgun blast of diamond-pop vitality (I didn't write that but it was too good not to use!) meshing smack in the head pop beside white-boy dub and lullaby drone. This is one of the few records over 35 minutes long that actually works (it's actually 48 minutes, and I did say this was opinionated). Australian trio, produced by Simon of the Hummingbirds.

Nectarine #9 ***Niagara Falls*** **SAL 214 CD**
Former FireEngines and Win brainchild Davey Henderson returns with his new outfit. "This is Pop - used, abused and righteously shafted till it screams but Pop nonetheless." Noisy Glitter?

Llamasaurus ***Pollynose*** **SAL 213 CD**
Guitar-infused pop, heavy melody and moderate noise. Twisted just enough and then topped with Barry's Eno/country drawl. Also look for reissue of first album (which was only ever sold off stage & mailorder) later in the year.

Roy Loney & The Long Shots ***Full Grown Head*** **SAL 210 CD/LP**
With Conrad Uno in the producer's seat, Roy is backed by Scott, Tad and Jim from the Young Fresh Fellows and Joey Kline from the Squirrels. The press is unanimous, this is one of the best Groovies related releases since Flamingo/TeenageHead.

Also look out for a new single from Vancouver's Pluto, to coincide with their new album on Mint Records. The Vacant Lot are back! New album on its way. They tour sponsered by *PINK SQUIRREL*, contact *SHAKE* to have them play your town...

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TONE
"Build" CD
The idea behind Tone intrigued me when I first read about them a few months ago. Calling themselves a guitar ensemble is fitting, as there are some six or more guitars going on at one time. They use the guitars in a somewhat orchestrated fashion, with many of them playing the same part, which at times comes across very well, with the multiple guitars building up to good effect. But in some ways, this ambitious project failed to live up to its full potential. The drumming and bass- playing make the songs sometimes seem more like a four piece band than an eleven instrument ensemble. The tunes are good, though, shambling along as they do. All in all, a good start for a group that hopefully will continue the experiment.- Royce
(Dischord/ IPR PO Box 1483, Tempe, AZ 85280)

TOP JIMMY
"Hole In My Pocket/The Good Times Are Killing Me"
Top Jimmy is back in top form ripping out a couple of blues classics like he always did. Cool rocking shit, here. - Thrashead
(T.O.N. Rec., 6201 Sunset Bl. #77, Hollywood, CA., 90028)

TORTURE KITTY
five song demo
Mix some garage punk with some bit of hardcore energy, and you will get what these guys are doing. The songs are rooted deeply in `70's garage sounds, but they jack up all the levels to get a harder edge, which is more common in hardcore bands, and in this fusion they get some really exciting punk rock going. The angst fueled tunage has something going for it. I also guess, an extra bit of charm is gained in the raw recordings these guys got, with the nasty guitar grinding out front. For those who are seeking to hear a garage punk band that rocks harder than the average bar band then these guys will be worth checking out. At just a mere two bucks, you will get your money's worth. - Katz
(John Sewell, 1530 Northshore Woods Dr., Knoxville, TN 37919.)

TOXIC REASONS
"Independence" CD
Their classic debut LP from 1982 is available again. Though, rereleased on CD over a year ago by Germany's Bitzcore Records, they were quickly snatched up, so this classic gem is again available locally. I bet the guy who runs Century Media was totally in seventh heaven when he got a licencing deal for this, because I have heard that Toxic Reasons are one of his all time favorite hardcore punk bands. This is amongst one of the all time American classics, but the hot news for all those still trying to seek out their equally classic second album, don't fret, since it's rerelease is in the works over at Bitzcore, too. - Katz
(Century Media, 1453- A 14th Street #324, Santa Monica, CA 90404.)

TRACKSTAR
"No Big Deal"/"Push It" 7"
Intense music from this San Francisco band that, according to the literature included, has only been around for about five months. Their style is a slow build up into a crescendo of intensity; like stretching a rubber band until it breaks. A little pop and a lot of punk. Both sides pack a wallop. This is a band to keep an eye on. - Michele
(Kickdown Records/ 1072 Folsom, #346, San Francisco, CA 94103)

TRAILER PARK
EP
Both songs are that heavy rockus type grunge thing. - Thrashead
(Direct Hit Rec., 3609 Parry Av., Dallas, TX., 75226)

TRAINMIND
"One Is Out"/"Telluride" 7"
Nirvana unplugged? Typical grungy acoustic music. I wonder if the B- side is about skiing at Colorado's newest hip mountain resort, Telluride, which some say is a derivative of "to hell you ride" - probably not. Cool name and train on the back, but the music can't keep me awake. - Michele
(Shifty: POB 382295 Cambridge, MA 02238)

TRASH TRAIN
"We Played Twister" 7"
Goof- punk about playin' twister with Uncle Fester on a-side; heavier vibe on "Leavin' Town," where the young lady's shriek reminded me Suzie L7 in her pre- arena days. Not bad.- Martin McMartin
(Snake Pit Records, POB 1165, Stanwood, WA 98292)

TRES FLORES
"Kids That Kill" EP
Three heavy handed punk tunes with punch. Strong tunes that come down hard. Good release. - Thrashead
(Galaxia Rec., P.O.Box 380, Santa Cruz, CA., 95061)

TRICK BABYS
"Last Chance Man" 7"
Ok, so this up and coming band features ex- Da Willys, Vacant Lot, and an ex- Devil Dog so you know it's a sure thing. Straight on N.Y. punk n' roll, set apart from the pack by Lynn Von's exotic multi- octive croon. Those who miss the Lunachicks once steady output will wanna latch on to the Trick Babys, for sure. One to watch in '95. I actually favor the b- side's ("The Hideout") sloppy, spaghetti western guitar to the a- side. I can picture Lynn plinkin' Rolling Rock bottles with a six shooter down at the Continental in the wee hours on a Saturday night. Yee ha..- Martin McMartin
(Sympathy)

TRUE BELIEVERS
"Hard Road"
From Austin, via a lot of guys from Los Angeles (and from The Nuns and Zeros), this long overdue cd combines their first lp and the never released second album, to a grand effect of 21 in your face rock songs. If you're hip to these guys, you've already got this. If you're not, well, it's worth the price for "So Blue About You" alone. The glaring lack of production values on the first LP is made up for in the tunes. The second lp, well, there's nothing to make up for on that one, except ten years of being missing inaction. Rolling Stone gave this four stars, which goes to show that even they get it right once in a while. You've on the way to the store already... - Pat Fear
(Rykodisc)

TRUSTY
"The Paul Years (1989- 1991) A Trusty Retospective" CD
This is a collection of twenty three tracks of some of their early recordings, back before they parted ways with their former mid- west home base of Little Rock, AR. This contains their `89 demo tape, two tracks they had on a compilation flexi, and their LP. This shows them at their early period, where Minor Threat and the early DCHC sound was a major influence in their songs, and then them developing more of a pop sensibility, and incorporate vocal harmonies and more melody to their sound, but yet retain a grip on the spirit of hardcore. Though, they did not include their debut 7" here, "A Name To Depend On" EP (originally on Little Rock's Soma Records label), I guess it would of been kind of redundant to include this because the same songs appear on the demo (but a different recording of...), unless they were to be completist. Here they are in all the digital glory, both the straight ahead hardcore of the demo, and the poppy hardcore of the album. Who is this Paul guy? Well, he was their bassist during those early formative years, and it is dedicated to both him and their first drummer, Bircho. They have since headed east with two new guys to replace them, but I guess they wanted to get this out as sort of a historical document a way of looking back on the years. Those who are too afraid of hardcore might actually get into some of their later stuff. At least I finally got the album that I did not have a chance in getting in the first place. - Katz
(Truant Records, P.O. Box 42185, Memphis, TN 38104.)

TSE TSE FLY
"Mudflat Joey" CD
There are times when a record is so great, and it impacts on you so much that it becomes very difficult to detach yourself from it and write a coherent expression of the wonder you feel at the music contained on it. That's the problem I have with this record. With their debut album, Tse Tse Fly manage to leap musical boundaries with ease, coming up with one of the best albums of the year, easily. The album opens with a new version of a previously recorded song, "M1" which comes rocketing through the speakers after a deceptively quiet lead in. It's followed by bassist Jayne giving her vocal chords some work with "Jonah," a nicely noisy number that flows right into the agitated punky "Talk To Me," with its scratchy guitar. Things mellow considerably with the pretty "Dog Eared" but pick right back up with the amazing bass- guitar powered "On Purpose," a song that bounces along aided by plenty of distorted guitar. "Roo Mole Suit" has the Fly in perfect pop mode, showing how effective vocalist Mark's flat voice can be in getting across emotion with a song that I interpret as reflecting the ultimate bad day. "Itchy" is a new version of "Itch," retitled appropriately to fit the changed nature of the song, faster and louder. "Some Day Soon" was a bit of a shock upon first hearing, with a thumpy electro beat backing Jayne's spoken vocals, giving the song a rather eerie feel. "Non- Ferrous" lulls the listener in with a mellow, enchanting song, only to break straight into "Kitchen" which sees Fall- like vocals thrown into the RAT infested mix. Ending up the 30 minute odyssey is "Hogwash," showing off the male/female vocal exchange's effectiveness, and it sounds as though guitarist Simon has another go at vocals. Alright, now go get this record, before I write something else about it! Band of the year, again.- Royce
(Cherry Red Records, Bishops Park House, 25- 29 Fulham High St., London SW6 3JH, England)

TUGBOAT ANNIE
"Jack Knife"/"Mock" 7"
The A- side is a slow moody piece that reminds me a lot of the Psychedelic Furs, in fact, the singer is a dead- ringer for Richard Butler. And I bet he gets told that all the time.... The B- side sounds a little more original (in this case a little less like the Psychedelic Furs). Both sides are excellent. Highly recommended. - Michele
(Sonic Bubblegum: POB 35504, Brighton, MA 02135)

TUNNELMENTAL
"The Demise Of Regressive Existance" CD
Very biting political commentary set to sort of techno/ industrial noise fest. Kind of sounds like later period Chumbawamba, but more industrial. - Thrashead
(Tunnelmental, 976 W. Foothill Bl., Suite 382, Claremont, CA., 91711)

UNAMUSED
"Onward Christian Assholes" EP
Six songs of some pretty, killer thrash. Basic political lyrics and an angry bite you can't ignore, cool shit here. - Thrashead
(Desparate Attempt Rec., 1320 S. 3rd St., Louisville, KY., 40208)

UNSANE
"Peel Sessions" CD
Unsane have always had the raw, punk noise sound that contemporaries like Helmet capitalized on, but have been able thus far to avoid going the metal route, preferring to keep their primal energy focussed on knocking the listener down rather than impressing them with guitar licks. Power is what Unsane aim for, and they do hit their mark quite often,

with chunky, loud guitars, pounding drums, screamed vocals- you know- punk. These recordings are from the John Peel show, recorded in 91 and 92, so it reflects a slightly dated period, but it doesn't seem as though they'll be hopping on the same wagon as Helmet, Surgery, etc. and watering down in the near future.- Royce
(Matador)

UNWOUND
"Negated"/"Said Serial" 7"
I've heard some buzz about this band, and that they are not one of them wimpy bands on their original label, so I decided to give them a listen, since I am one of the very few staffers who are more open minded to other sounds. Granted, they were really not that wimpy. Both songs here of more of the loud guitar- noise type pop. Tons of odd squeals from the guitar, and the rhythm jerks about in every direction. They are the kind of band the younger kids dig alot. - Katz
(Troubleman Unlimited, 16 Willow St., Bayonne, NJ 07002.)

UUTUUS
"Systeemin Rattaissa" 7" EP
Fuck! It's another grenade launching, body part ripping, subpop murdering, sasquatch humping, terror noise that just mows over anything unlucky to stand too close to the stereo speakers. With the majority of the songs on this single being less than a minute, who needs anything more than this as you pummel subpoppers into the dirt. The intensity of the songs here are almost inhuman, as they create a devastating wall of scorch, that just rip anything before it to shreds. The rage here is unmatched. The lefty lyrics are also brutal and unrelenting. Even their cover of an old Kaaos song is condensed into a bomb blast. Like their Swedish neighbors, the Finns are also notorious for some of the most heinous punk rock ever. Let's see a full length release from these guys... - Katz
(Genet Records, P.O. Box 447, 9000 Gent 1, Belgium.)

VACANT LOT
"Wrong" CD
Pop, fast and furious, from one of the best. Continues where their wonderful "...Because They Can" cd left off, with lots of guitar slash and cymbal crash to propel you from song one through twelve. Fans of Green Day may change allegiance after one listen, and if "Blue, My Mind" doesn't stick like a plastic explosive to your brain after crusin' this disc, you're probably an A&R man (or woman, of course). - Pooch
(Shake/Cargo)

VANDALS
"Sweatin' To The Oldies" Full-length release
Unlike the DI live thing also reviewed this ish I'd have to say these hyper versions of songs not even done by the original guys just doesn't seem that essential - I guess it is fine for actually allowing the kids to indeed sweat and dance on a night out - but not only is this a musical release but it is even a video and I don't see the point in watching something like this unless you are there where at least the sweat can fly in your face if it ain't rolling down your forehead. This doesn't suck but it sure ain't what I'd call happening- Maybe if Stevo and Human were in the front line - I dunno... - Pat Fear
(Triple X)

VARIOUS
Little Puppet/Haymaker split EP
Both bands play some pretty killer punk rock. Little Puppet are really quirky sounding, while Haymaker are more straight ahead punk. Cool split by two newer bands that should be checked out. - Thrashead
(Grand Prize Rec., 1423 N. Martel Av. #7, Hollywood, CA., 90046)

VARIOUS
(Merge Records - 5 Rows Of Teeth" CD
Lots of bands from Merge Rec history to date. Mostly songs that have appeared only in 7" format with few unreleased or from full albums. A good way to sample 20 bands that are: Lambchop, Rocket From The Crypt, Erectus Monotone, Poivo, Angels Of Epistimology, Metal Pitcher, The Renderers, Pipe, Butterglory, Archers Of Loaf, Pure, Bricks, Drive Like Jehu, Coral, Superchunk, Magnetic Fields, Breadwinner, Wwax, Portastatic and Squirrel Nut Zippers. That's 20, what a deal. - AArt
(Merge, POB 1235, Chapel Hill, NC 27514)

VARIOUS
Screaming Bloody Marys/Teengenerate split 7" EP
The Screaming guys are back again, and they have brought some company with them... the Teengenerate. On this split they start with a pair of high energy punk fuckin' rock from Frisco's rockingest five- piece. No slow rock numbers here... good ol' straight ahead and manic rock punk. They share this little platter with an equally notorious band... Japan's Teengenerate. They also have a pair of really raw and primal punk rock. The lo- fi sounds they come out with have become godhead to many a garage punker around the world. The sounds here are raw as fuck, and just barely on the threshold of mud. A total analog recording. If any of these show up at any record store they will probably fly out the door faster than they came in. - Katz
(Wallabies Records, 5- 14- 503 Hinode, Urayasu- shi, Chiba 279, Japan.)

VARIOUS
Anger And English EP
Campaign, Factory, Man Is The Bastard, and Scapegrace, share a side each on this double 7". Campaign play some pretty killer thrash here, at times reminding me of Born Against. Factory also play some really hot hardcore. Man Is The Bastard turn in another brutal performance of thrash and sludge, great band. Scapegrace rip out some manic hardcore themselves. Four great bands and one killer comp. - Thrashead
(Framework Rec., P.O.Box 216, Port Jefferson Station, NY., 11776)

VARIOUS
Farcical/Fatal Females split 7" EP
More intense shit from Sweden. It is just sheer luck that stuff like this makes it out here to the states. On one side is a pair of metal tinged grinding thrash from Farcical. It is loud and pounding stuff that beats you like madman. On the other side is something really impressive: an all girl thrash band! This is something you don't see too often, especially here in the states. Why is it a rare thing for girls to play hard and fast punk rock in this country, while there are much more of them in other countries? Probably, because they have better taste in music. The Fatal Females recorded a Disorder style noise thrasher, a `77- ish punk song, and a slower pounding tune. It usually only happens elswhere.- Katz
(ElderBerry Records, c/o S. Hakeskog, Polstjarnev. 2, 4tr, 554 84 Jonkoping, Sweden.)

VARIOUS
Farout Like I'm Still Orbiting EP
The Grey Spikes, the Lunkheads, Dirty Balthazarts, and Mach 3 with Fifi from Teengenerate singing, all cranking out tunes that sound like they're straight out of '77. Some great no bullshit punk rock here. - Thrashead
(Demolition Derby Rec.)

VARIOUS
Bobbing For Pavement LP
The excellent first Rathouse Records comp. is finally in print again, thanks to Broken Rekids. Classic tracks by Gas Huffer, The Gits, D.C. Beggars, My Name, Derelicts, etc. Some of these tracks are exclusive to this comp., and once again available. Pick it up while you can. - Thrashead
(Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

VARIOUS
Oi Polloi/Blownapart Bastards split 7" EP
After being silent for quite awhile, the anarchist ex- skinheads are back again with a pair of hard hitting hardcore thrash songs. Fortunately, they haven't turned metal or wimp out, and the songs here are still of the punch to the head variety. Blownapart Bastards' two tracks are slower but just as heavy. Their songs are centered around the protection of nature and the slavery of Mexico by American "interests". - Katz
(Unite & Fight, c/o Rick Spencer, 12336 UNCG, Greensboro, NC 27413.)

VARIOUS
M.D.C./Capitalist Casualties split 7" EP
Despite being from Northern California (it's not their fault... hint hint... just a joke...), there are still some decent stuff coming out from that way, and these two are a part of that. On this outing, we find a pair of bands from a slightly different nitch in the same scene. On one side we have the venerable M.D.C., who still spout off for the left, yet retain their sense of humour. They punk out with a pair of lefty politicore tunes, that they are best known for, of which one has a serious overtone ("Food Not Bombs"), while the other one takes a humourous potshot at Ian Stuart (of the grunge band Skrewdriver) and nazi boneheads ("Nazis Shouldn't Drive"). They also have a story for each of their songs, which helps convey what the songs are about. Obviously, they make them "hairless Hitler's homies" very unhappy. They share this single with the band that gives Santa Rosa it's only reason to exist, Capitalist Casualties. They may be the newer guys on the block, but I know that they have actually been around for quite a long time before they came out with their first record. This is like one of the four releases they have out just in the past two months! Here, they have five more of their punk powered bursts of raging thrash. They also have a slower, yet still angry, track ("Diamonds & Warheads"), that kind of have a R. Peni influence to it. This is definitely another winner on Chris Dodge's Slap A Ham label. - Katz
(Slap A ham, P.O. Box 420843, San Francisco, CA 94142-0843.)

VARIOUS
Shotmaker/Watershed split EP
Both bands are really into the emo thing. Shotmaker sometimes sounds pop, sometimes like Fugazi. Watershed also have comparisons to Fugazi, but more punk. - Thrashead
(Vhtal Communications, P.O.Box 366, Station B, Toronto, Ontario, M5T 2W2, Canada)

VARIOUS
"Punk- O- Rama" CD
Are you still wondering what the hell it's all about? Can't figure out this damn punk thing, huh? Well then, you need *Punk- O- Rama*! Twelve count 'em 12 of Epitaph current bands including Ten Foot Pole, Total Chaos, Pennywise, Offspring, RKL, Down By Law, Wayne Kramer, NOFX, SNFU, Rancid, Gas Huffer, and Bad Religion. Current stuff from most of the bands; plus an '88 tune from Bad Religion, some older Offspring and Pennywise stuff, and a cool unreleased ska tune from Rancid. As punk as it gets, it don't get no punker, punker. - GXI
(Epitaph)

VARIOUS
"Loose Groove Sampler"
These 6 tracks could most easily be classified as alternative urban contemporary in that all have a soul/funk/hip-hop/jazzlite one of or some of or all of the above flavor. The sampler is advertised in cyber culture mag WIRED and I guess these groups could fit onto the playlist that the maga-

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zine has on a masthead addendum as "helping to get the ma out" - but an article within claims that a think-tank of cyber guru types all listen to "difficult" music - and none of these cuts are that. Malfunkshun has my favorite track - and also the least likely to be anyones idea of urban contempo unless you include wigged out P. Funk in that description . Theirs is a Jack Endino produced cut - and if I'm not mistaken they are part of that Deep Six comp that was released at the beginning of grunge as a genre in Seattle and had Green River and U-Men - so you could say Malfunshun beat Big Chief to the white boys as black acid rock/cosmic slop - other than that their is a cut by Devilhead that makes me think they're Steely Dan on Amrep - and a rap song by Prose and Concepts that is part positive party and part gangsta , and a Brit sounding euro-urb track by Brad, and a jazzy number Critters Buggin - perhaps the most inventive track. All in all as far as I'm concerned I've wasted too much time in Flipside reader's lives on what is a promo-only release anyway - but if you want to hear these groups the 1-800# listed in Wired to do so is 1-800-LOOSGRV - Pat Fear
(Epic/Sony)

VARIOUS
88 Fingers Louie/Phallocracy split EP
88 Fingers Louie rock out two songs are their hardcore with melodic overtones. Phallocracy tear out three fucking hard punk and thrash songs. - Thrashead
(Labyrinth Rec., P.O.Box 7908, Chicago, IL., 60680)

VARIOUS
Bollweevils/Ripcordz split EP
The Bollweevils rip out two fast pop punk classics. The Ripcordz do one slow to mid tempo, slightly heavy punchy song. - Thrashead
(Labyrinth Rec., P.O.Box 7908, Chicago, IL., 60680)

VARIOUS
Dirt/Mankind? split 7" EP
This is the second vinyl release of this venerable Crass era band, since reforming, and they share this single with a fellow politicore band from the states, Mankind?. The two songs here are some hard hitting hardcore ragers. Not even after their long hiatus have they of mellowed one bit. Classic. Mankind? backs them up on the other side of this split release. They are their American counterpart from CT, and play one mid-tempo politicore tune and a harder hitting Conflict style hardcore blaster. On these recordings their female singer reminds me of the vocalist from the Aussie band K7. - Katz
(Tribal War, P.O. Box 20712, Tompkins Square Station, Ney York City, NY 10009.)

VARIOUS
Corpus Christi/Forca Macabra split 7" EP
Europe is a buzz nowadays. Hopefully, the last of the useless generic yank influenced grunge should be wiped out of the continent. Here are a pair of examples of a good sign... the rise of punk rock, to wipe clear the last of the boring and generic "alternative" crap that has infested the whole region in the past couple of years. Fortunately, all that was only a fad. On one side of this fright inducing single is Belgium's Corpus Christi, who generates a wall of fuzz, that makes you feel like you took a wrong turn and ended up in a middle of a swarm of killer bees. Total buzzsaw thrash. On the other side is the psuedo- Brazillian band from Finland, Forca Macabra. These wacky Finns also go as far as write all their material in Portuguese... a language thy barely understand. Though, these guys are influenced by some intense punk rock thrash from Brazil, it is ironic since them early Brazillian thrash bands were influenced by the Finns! Funny. They also do covers by Lobotomia and Ratos De Porao on their side of this single. - Katz
(Genet Records, P.O. Box 447, 9000 Gent 1, Belgium.)

VARIOUS
Forca Macabra/Homomilitia split 7" EP
Them crazy Finns... This is the second split they have out, and the four crusty noise tracks here are just as raw as the tracks from the other split single. Again, they are from Finland not Brazil, but they still rage nonetheless. They share this single with what appears to be one of the first homocore bands to emerge from Poland. Their two songs are more closer to Brit politicore of Conflict and the grinding crust of Nausea. A lot of vocal rage is also being vented out by their three singers, who each bark in at different points of the songs. - Katz
(Malarie Records, c/o Martin Valesek, Ropice 281, 739 56 Trinec 6, Czech Republic.)

VARIOUS
Rorschach/1.6 Band split 7"
Here's a pair of bands doing punk covers. Rorschach does Black Flag's "My War", and 1.6 Band does Dag Nasty's "Trying". Both stay reletively faithful to the original versions. It's funny how one's taste changes over the years, because when Black Flag originally came out with "My War", everyone hated it, but as I listened to the cover version, I just thought to myself how I think that the song is not as bad as I remembered it to be. I never got into Dag Nasty, though I did see them play once and I do have one of their records, but the cover is pretty straight forward punk rock, that was evident during the mid- period of D.C. punk, which was stuff that fell between hardcore of the early days and the emo that followed it. I also thought it was amusing to see the Rorschach guys quote me from my review of their gig at Gilman Street. - Katz
(Chainsaw Safety, 85- 16 88th Ave., Woodhaven, NY 11421. or Carnage/Troubleman Unlimited, 16 Willow Street, Bayonne, NJ 07002.)

VARIOUS
"This Is Berkeley, Not West Bay" 7" EP
What the fuck is going on around here?... It's plagerism time this month... first it was the Potbelly/Stand GT 7", now here is this... What did they parody?... "This Is Boston, Not L.A."! How many of you remember this old classic? I figure, not too many of you, if you read Flipside... Well, I guess the feud in the Bay Area is getting nastier, but this is funnier than shit (besides, anythig that diverts attacks away from L.A. is always welcome...). Besides that, there is some really cool hardcore here, especially of the bands that I have reviewed stuff by. On here is a track each by Black Fork, Dead And Gone, A.F.I., and Screw 32. All four bands perform straight forward hardcore punk rock... no pop stuff. Even if you are not into punk rock, it is worth getting just for the cover art alone. This is way too funny (even Al thought it was amusing). I give it two thumbs up. - Katz
(Zafio Records, P.O. Box 40004, Berkeley, CA 94704.)

VARIOUS
Fluke/Samsura split EP
Both bands have that heavy rockus sound, but Fluke has more of a jazzy influence to them. - Thrashead
(Out Of Bounds Rec., P.O.Box 4809, Alexandria, VA., 22303)

VARIOUS
"Richmond Music Cooperative Vol. 3" CD
Wow did these people put together something to be proud of here. Kicked off strong with 4 cuts from **Uphill Down**. Really excellent, these kids worship the Descendents no doubt. The resemblence is spooky. Heavy dude- age, ya' know? **Bad Guy Reaction** kept the quality going with two more spirited pop cuts. Great line in the song "Summer Sun" about "the summer we lost our virginity and our faith in God....". Adolesecent angst big- time. I wanna hear more of them. This kid's voice sounds tough, deperate, and fragile all at once. Love to see it live....Heavy pit action, for sure. **Rocket 69**'s singer had an Eddie Vedder croon that rubbed me a little raw, and coupled with some acoustic guitar and slow intros, the discs momentum was kinda lost during their first 2 cuts. Then creepy reverb on "77" redeemed them a bit on their third and final cut. **Log** picked up the punk football and scrambled with it. Solid anger, like a bass-heavy DK's on their first couple o' cuts. Dark in contrast to the first half of the cd. **Inquisition** were a real standout, much in the punk- pop spirit of the first two bands, but blazing higher ground with intricate, killer arrangements. Like 7 Seconds melodic anthems in a tornado whirl with Porno for Pyros, but tons more down to earth than the latter's showy theatrics. "Police" is a four and a half minute masterpiece that made my head spin. One of the best cut's I've heard in '94, easily. These guys should be huge, I tell ya. **Four Walls Falling** were old school metal, and **Dayspring**'s morbid drone bummed me out. **Inertia** had a Primus style beatnik- funk goin' on, and **Ipecac** were as hateful as their name. Their cut, "Self-Destructing Nuclear Family" sounded like a furious tantrum, and will please cranky noisemongers. This is a fine comp for many reasons, and obviously a labor of love to the very active DIY scene from these parts. The diverse selection of bands, the superior production values, and a snazzy layout make this worth your effort to find. Obviously a whole fuckin' city pulled together to make this a reality.- Martin McMartin
(Richmond Music Cooperative, POB 5563, Richmond, VA 23220)

VARIOUS
"Test Spin" CD
Some of the bands are pop punk, some of the other bands are more rock'n'roll, you've got a couple of off ones like Terror Train's rockabilly madness, and then some more straight up pop bands. Overall a decent sampling of the Dr. Dream roster.'- Thrashead
(Dr. Dream Rec., 841 W. Collins, Orange, CA., 92667)

VARIOUS
"All Virgos Are Mad" CD
This is the compilation put together to promote the big 4AD festival that was in town a few months ago, and contains mostly the bands that played at those shows. Unfortunately, those looking for rarities or un- released material won't find much here. There are some good songs, but nothing the fan of any particular band won't have. Most of the songs are off the artist's newest

records, although there are a few out- takes and different versions. Includes Dead Can Dance, Pale Saints, Lush, Wolfgang Press, Breeders, Air Miami, and many of the solo performers. Nice sleeve art- work, as always...- Royce
(4AD)

VARIOUS
"An International Mugshot" tape
Hardcore, grind, and noise fills this ninety minute compilation tape. It also features bands from all over the world, and that is the whole point to this sampler. They show that punk rock noise is everywhere, in that you can find it in out of the way places such as Latvia and Isreal. Here, you will get a whole variety of noisemakers from all around to add to all the noise you are hearing now. There are twenty one bands here to get you moving. Also comes with an info booklet. - Katz
(Mark c/o Head Space, 2400 Coffee Rd., Ste. I- 18, Modesto, CA 95355.)

VARIOUS
Glamour Puss/Patty Duke Syndrome split EP
Glamour Puss are basic raw punk rock with a slight pop influence. Nice raw catchy tunes. Patty Duke Syndrome are more pop. Decent. - Thrashead
(Blast- O- Platter Rec., P.O.Box 11591, Raleigh, NB., 27604)

VARIOUS
Potbelly/The Stand GT split 7"
The first thing that caught my attention about this particular single was the cover art to the Potbelly side... I thought to myself on how the artwork looked so fuckin' familiar, and that I had seen this somewhere before. No, this was not deja vu... So, once i get home I went through my collection of old Canadian punk records... Yep, I found it. I knew I had the answer in my collection... the Nils' "Sell Out Young" 12"! It all came together once I started to look into the thing. They do a cover of the Nils' song, "Scratches & Needles". Though, it says their side is supposed to be played at 45 RPM, the vocals come out sounding chipmunk- ish, but the music turns into a bit of a drone at 33 RPM... It can drive you nuts. Weird. On the other side was a track by The Stand GT, who have finally got more stuff recorded, since being on a sampler 7" I reviewed not too long ago. Fortunately, they didn't do any funky shit on their side. They have a really catchy punk pop type song. This is not as sappy as it may seem, since the song is done with a good bit of hardcore energy, and all the pieces mixed nice and loud. This is like a more harder edged pop. Too bad they only do one song. - Katz
(Mag Wheel Records, P.O. Box 115, Stn. R, Montreal, PQ. H2S 3K6, Canada.)

VARIOUS
Little Debbie/Skinpops split 7" EP
Little Debbie kicks things off with the song "Heroine boys"
and it makes me want to blow massive chunks out of my nostrils. Sorry boys, it's not even music. "Bend" is a little better, but not much. Skinpops should lay off the the junk and invest in a four track. I'd heard Athens, GA had a shitty music scene, but it's worse than I thought. - Dooger
(Weedeater Music, P.O. box 5013, Athens, GA, 30604)

VARIOUS
"Better Late..." cassette
A sampler of six Chicago area bands, who play a variety of punk rock sounds. It starts off with three raw metallic tracks by Bug, followed by two tracks of moshy hardcore by Hedspin. The long running hardcore band, Life Sentence, toss in a really manic live track that burns. The first side is finished off by a track by Blasting Agent, which is a realy manic hardcore thrasher. Sounds like their singer has a mouth full from just the sound of it. The second side is shared by The Polk Bros. and Repellent. The Polk Bros. perform a pair of loud ditorto- rock tunes, while Repellent discharge five mid- tempo hardcore punk tunes with a weird twist on their subject matter. The sound quality varies from raw to decent. A decent sampler of bands that you don't usually hear much of. - Katz
(Super "800", P.O. Box 7171, Rosemont, IL 60018.)

VARIOUS
Agathocles/Patareni split 7" EP
Away we go again... this thunderous dose of utter chaos strikes again... Agathocles. This is like their twentieth or twenty- first release (since their debut around 1987), and these totally insane Belgian dudes continue to crank out the noise. Here they do a split with their equally notorious counterpart from Croatia, Patareni. Agathocles spit out a pair of studio recorded grinders. A lot of gritty noises are made by this power trio. The sonic sestruction never ends. Patareni, on the other side barfs out five head knocking thrasher for their contribution to the world wide noise pollution conspiracy. They also start their side off with an Extreme Noise Terror cover (retitled as "Griller", this is in fact "Murder", which originally appeared on the split LP with Chaos UK.). It is also cool to see that these guys have survived, despite what is going on in that part of the world. This is a domestic release of a pair of European noise masters. - Katz
(Enemy Music, P.O. Box 32511, Cleveland, OH 44132.)

VARIOUS
Cage/Foo split single
Cage's track is sort of that slower rock/punk sound. Foo go for that rockus funky punk sound. - Thrashead
(Bright Green Rec., P.O.Box 24, Bradley, IL., 60915)

VARIOUS
Tragic Yank Malfunction EP
Snorkel play some melodic punk rock. Gore Gore Girls play basic twangy noisy punk. The classic 7000 Dying Rats rip through two short blasts of pure insanity. Dog Blast are heavy and slow. Dimbulb are rockus stuff complete with horn. Cool comp. - Thrashead
(Anti Music Rec., P.O.Box 51563, Kalamazoo, MI., 49005)

VARIOUS
"Hang It Out To Dry" CD
One of the many comps coming out archiving rare 60's 45s on CD. This documenting the time 1965- 66. A whole collection of garage bands mostly influenced by the likes of the Beatles, Stones, etc. Some tracks are rawer than others, but the teen angst thing is well presented here. Good documentation. - Thrashead
(Satan Rec., No address)

VARIOUS
"Varias Peaple" tape
This is a cassette sampler of bands, put out by the good folks over at TMT fanzine. It includes a track or two by the likes of Beard, Goober Patrol (UK), Bum (Can.), Rhythm Collision (US), Ben Lee, Queer, Fat, Freefall, Devotchka, Turpentine, Punchbag, Melniks, Legend Killers, and Lawnsmell. The majority of the bands hail from around Eastern Australia, but this is where the `zine itself originates from. There are some really good melodic punk rock tunes on this compilation. Just hearing the tracks here you might want to get a closer inspection of some of them on your own. Also comes with an info booklet. - Katz
(TMT Zine, c/o Mat, 63 Glenbar Rd., Duncraig, W.A. 6025, Australia.)

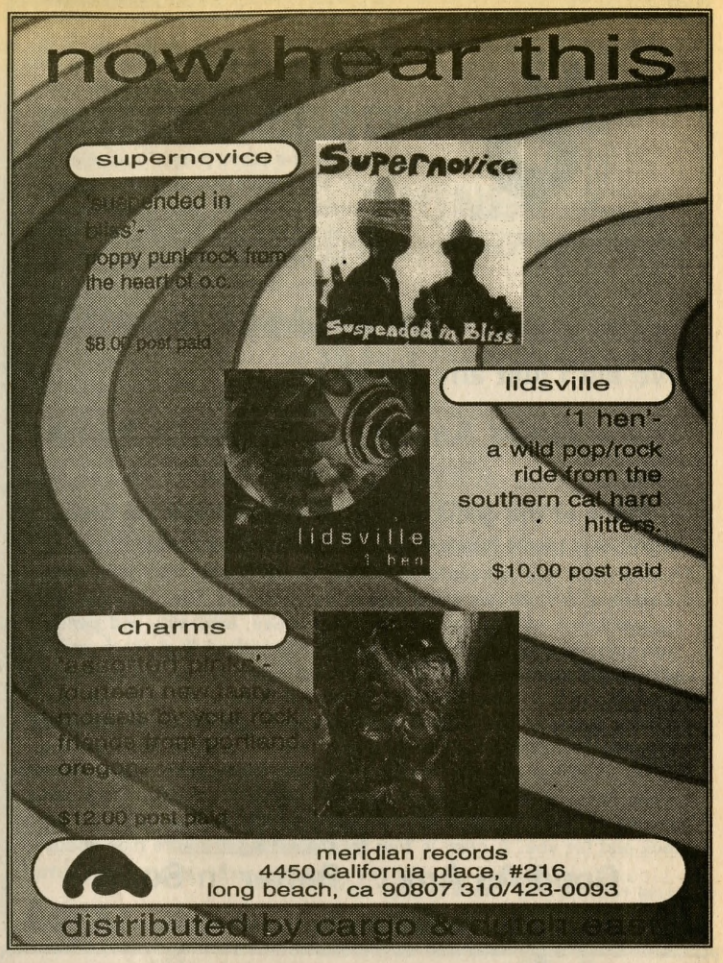
VARIOUS
Low Rent Souls/Lazyboy split EP
Low Rent Souls pop out two songs. One is slower and heavy, the other is more hardcore sounding, not bad. Lazyboy do two pop punk songs, both mid tempo. Decent. - Thrashead
(Peace Creep Rec., P.O.Box 42451, Portland, OR., 97242)

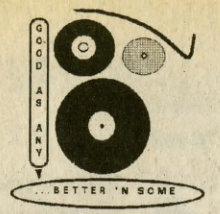
VARIOUS
Foetus/Chrome Cranks split CD
Both Foetus and the Chrome Cranks turn in covers by Dick Uranus, Vnn Lmo, and Tom Verlaine. All tracks are twisted as shit, but what the fuck else do you expect out of these wackos. - Thrashead
(PCP Rec., P.O.Box 1689, New York, NY., 10009)

VARIOUS
Mexican Power Authority/Insult To Injury split EP
M.P.A. pound out eight short blasts of killer jazzcore, then end it with a complete thrashing of "Eve Of Destruction", which is reminiscent of M.P.A.'s Bassist's first band the Neos. Insult To Injury bash out four political thrashers with a slight English hardcore influence to it. Great split by two newer Canadian bands that will probably continue to release great stuff. - Thrashead
(Insult To Injury, P.O.Box 21533, 1850 Commercial Dr., Vancouver, B.C., V5N 4AO, Canada)

VARIOUS
Sexplosive B/Fatsack split single
Sexplosive B do this killer total distorto punk tune, while Fatsack are also heavy, but more straight ahead punk. - Thrashead
(Anti Music Rec., P.O.Box 51563, Kalamazoo, MI., 49005)

VARIOUS
Fighters/Winepress split 7" EP
The Chi- town fun punk dudes are back again with their third release. Their half of the split single includes a goofy punk tune and a really cool punk pop tune. This is not that wimpy pop stuff either, since the guitars are loud and raunchy. On this third release of theirs they got in two tracks by Winepress, to share the other side of the platter. Winepress also have a pair of really catchy punk pop tunes. They kind of remind me of bands back around `82. This is a really strong debut for them. I hope to hear more from this band in the near future. Both bands also got a real good recording sound, thanks to Mass Giorgini. - Katz
(Rocco Records, 2427 South 58th Ct., Cicero, IL 60650.)





Here it is the middle of winter. Ma was headin' out to the barn the other day and ain't been seen since. We figure she's buried in a snow drift. Pa's just sittin' by the stove playin' records and hopin' Ma thaws out ok come spring. He keeps on playin' that Jim Reeves song about the guy who froze to death with his horse. It's driving the rest of us to drink, but he seems to enjoy it.

That's enough carryin' on about our sordid lives. Just remember ...

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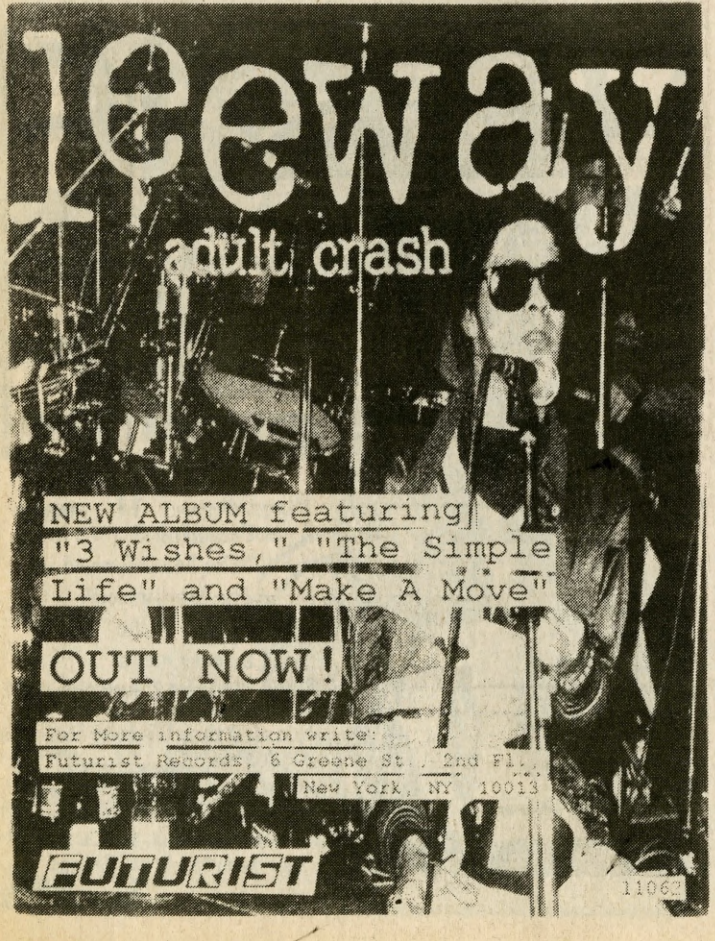

VARIOUS
"What Are You Pointing At?" & "Make The Collector Nerd Sweat" 10" EP's
These were formerly Very Small Records #'s 2 & 3, but since these long out of print puppies were still being sought after by all those who flaked out and didn't get them when they had the chance to can all now rejoice, since under their new incarnation, Too Many Records, they were probably inundated by tons of inquiring letters to reissue these 10" EP's. On "What Are You Pointing At?" they have tracks by Econochrist, Screeching Weasel, Vapor Lock, Schizoid, Dissent, and Bazooka Joe. Sadly, none of these bands exist today. On "Make The Collector Nerd Sweat" They have a track each from MTX, Crimpshrine, Crummy Musicians, Lookouts, Coffee & Donuts, the Wrong, Sam I Am, Jawbreaker, the Offspring, and Plaid Retina. Of these, only half the bands still exist today, and it's obvious to see on which bands are now getting bigger. This is your second chance, so don't blow it. So you could tell the difference between the first and second pressings, they have altered much of the artwork for the records, and the represses are pressed on black vinyl, while the originals were pressed on marbled colour vinyl. - Katz
(Too Many, P.O. Box 1222, Spokane, WA 99210.)

VARIOUS
Milk Cult/Dosed Bernie split 7"
Both these groups are like Steel Pole Bath Tub side projects. Milk Cult performs a wash of non- musical industrial noise. Dosed Bernie combines some droning music with a collage of noise samples. For fans of non-disco industrial noise, and the more weird among you. Limited to 400 copies. - Katz
(Box Dog Sound, P.O. Box 9609, Seattle, WA 98109.)

VARIOUS
Polvo/ New Radiant Storm King split 7"
Polvo continue on their merry way of challenging traditional rock structure with weird tunings and off- pacing while still managing to fit the songs into the mix. New Radiant Storm King are another matter. More aggressive and forward than Polvo, "Back Door" has a male vocal, and the song comes out strong and straight ahead. The next song switches vocalists in favor of a girl, whose voice isn't quite as strong, but which fits the song well. Good split.- Royce
(Penny Farthing Records 1253 W. 7th St. Mesa AZ)

VARIOUS
"In Goth Daze" CD
Back in my day, as a drunken twenty-one-year old with dyed black hair, I'd haunt the Scream and other joints where we took this thing seriously. Moderately older and much wiser now, I had a trip down memory lane with this disc. It features perennial favorites Alien Sex Fiend, Red Lorry Yellow Lorry, and Specimen; lesser-known acts like Executive Slacks from Philly and L.A.'s Screams For Tina, and even more obscure bands that have slipped away quietly. Liner notes give thumbnail sketches on those you might not be familiar with. Get out those black candles and eyeliner, and get happy with this disc. - Chelle
(Cleopatra, 8726 S. Sepulveda, Ste. D-82, L.A. CA 90045)

VARIOUS
"Six Sided Single" Vol.1
Good idea for a major; three bands, two songs apiece. Better be mid- priced. Once you get over the obvious Nirvana- isms, Bloom, and Grin, find their own bass heavy, melodic sound. A more standard punkmetal approach is favored by Thirteen, whose selections do a good job separating the other's songs, and also ending this disc. - Pooch
(IRS)

VARIOUS
"Varning! For Punk 3" CD
The compilation of the year hands down. Three CDs each has 75 minutes worth of tunes on them, around 50 tracks each, and a huge roster of brutal bands. You've got older style punk bands like Inge Val and WC, to hardcore bands that can carry a pop melody as well as Green Day like the Past and Sotlimpa, to completely brutal thrash bands like Missbrukarna and Snobbslakt. Of course you have the classic well known bands like Anti Cimex, Rovsvett, Huvudtvatt, Asta Kask, Mob 47, Bristles, Disarm, etc., and equally classic but lesser known bands like Trojne, E.A.T.E.R., Ab Hjarntvatt, P- Nissarna, Moderat Likvidation, Product Assar, Kurt I Kuvos, and Puke. There are many other killer bands not even mentioned in this review. Tracks came from master tapes, to demo tapes, to the actually vinyl copies themselves. All for a price tag that is somewhere between $20 and $30. Not only is this an excellent example of what all comps should be like, it's a damn good bargin on top of it all. This CD is an essential document of Swedish punk and hardcore from 1979 to 1985, and it also proves the powerful influence these bands and this country in particular had on hardcore punk yesterday and today. - Thrashead
(Distortion Rec., Box 129, 401 22 Goteberg, Sweden)

VARIOUS
"Decade Of Disaster" CD
This cd is a documentation when Westworld records was called Toxic Shock, from '83- '93. Toxic Shock put out some really killer records back in the hardcore heyday as well as some other interesting stuff later on. There are some classic tracks here by the Zero Boys, Septic Death, Peace Corpse, Red Tide, Massacre Guys, Decry, Raw Power, Hickoids, Th' Inbred, Jesus Chrysler, Sloppy Seconds, and Treepeople. Not to forget some of the other Toxic Shock bands that didn't appear on this CD like early C.O.C. and the Stupids. Classic label. - Thrashead
(Westworld Rec., P.O.Box 43787, Tucson, AZ., 85733)

VARIOUS
"Varning! For Punk" triple CD box set
This is that long anticipated release of the incomplete historical documentation of the early punk scene of Sweden. Gathered here are tracks from fifty two bands, who recorded these tracks from around 1977 to 1983, culled from various demo tapes or hard to find rare singles. A good percentage covers the glorious beginnings of the early hardcore scene of Sweden, which continues unfaltering today. Though, not a complete historical document, such a thing would probably fill over a dozen CD's, it would of been great had the producers of had a historical overview of the Swedish punk scene in book form, instead of cramming what little history they have in the confines of a CD booklet, but enough boners can be popped just by the tracks presented alone. You would sit for hours in front of the stereo just to listen to the whole damned thing in just one sitting, but amazed you shall be at the sheer content of this box set. Though, a good percentage of the bands here are from better known bands, the majority of the bands on this compilation would have disappeared into obscurity. It would have been cool had they of gotten stuff from Shitlickers, Crude SS, Asocial, Bedrovlerz, Allena, Grisen Skriker, Massmedia, Rude Kids, Kriminella Gitarrer, and many others, but I guess the producers either couldn't get them or they felt they were really pushing the limits just with what they already have. Almost 77 minutes per CD! This is but a small sample of what had taken place there over a decade ago, and this will be a cool thing to get for those who are having just a bitch of a time trying to track down copies of the original vinyl releases of many of these bands, but I was fortunate enough to get into punk about a decade and a half ago, so I got stuff from over a dozen of the bands featured here. I don't want to name off all the bands featured here, since I don't want to ruin the surprise, and I don't want to double the size of this review, but you will find a great quantity of classics here. - Katz
(Distortion/Dolores Records AB, Box 129, 401 22 Goteborg, Sweden. or Agg Tapes & Records, Stromsvag 11, 420 17 Olofstorp, Sweden. or whoever smart enough to disrtibute the thing here.)

VARIOUS
Big Tension/Blowhole 2000 split 7"
Thought this was a Big Tension 7" and put on the Blowhole 2000 side and thought "Well, this is an improvement". Then I realized this was a split and had the wrong band. Blowhole 2000 sounds decent. They got two songs on their side, the first is a mid paced loud guitar metalish song with a catchy chorus which speeds up toward the end. The other song is more of a garage rock pop song that's pretty good. This may be a band to watch out for in the future. Big Tension told me when they gave this to me that this is more of what they really sound like these days and they show some great improvement over their 10" which has a date of 1993 on it. Seems like they found out their faults themselves and decided to do something about it. This starts off with about a minute of "sounds" and locks into a good, heavy sounding groove. Pretty good chorus, nice and loud production, improved vocals, and some, well... tension. Good job. - - Ted
(Scheming Intelligentsia, 3025 Plaza Blvd., National City, CA 91950)

VARIOUS
Habitual Sex Offenders/Roadside Monuments split 7"
There has been quite a bit of these split single released as of late. This one is a pair of bands from Louisiana. Teh Habitual Sex Offenders contribute a goofy fun punk tune about some feminine hygene product. The Roadside Monuments' song is more along the line of hard edge pop. Limited to 500 copies on white vinyl. - Katz
(Rancheros De Pollo, P.O. Box 1157, Ruston, LA 71273.)

VARIOUS
"Clerks" Soundtrack CD
This is a surprisingly good soundtrack - with a few duds - (most notably the atrocious Love Among Freaks, Alice In Chains and Golden Smog (who sound like Thelonious Monk meets Soul Asylum) who cover an equally bad Bad Company song) but includes great tracks by Girls Against Boys ("Kill The Sex Player"), Bash & Pop ("Making Me Sick"), Supernova

("Chewbacca"), The Jesus Lizard ("Panic In Cicero"), Bad Religion ("Leaders and Followers"), Seaweed (doing Fleetwood Mac's "Go Your Own Way") and Soul Asylum ("Can't Even Tell"). Not bad at all. - Cake
(Chaos/Sony Music)

VARIOUS
Nuvolablu/Tempo Zero split 7" EP
This is a split release of a pair of the younger bands on the Blu Bus label. One side has a pair of melodic mid-tempo hardcore songs. Their influence lies more along the lines of Yankee emocore, it seems. On the other side is a pair of live tracks by Tempo Zero. One of the songs also fall into a similar nitch as Nuvolablu, but the other song is more hardcore leaning. I laso found out recently in a letter that the guy from Blu Bus had sent, that he was surprised that anyone knew that "Tempo Zero" was originally the title for a song by Crash Box (on their classic "Finale" LP on TVOR), for which they had not known of this punk rock trivia, but being a diehard punker I would know this fact. - Katz
(Blu Bus, Via Consolata 5, 11100 Aosta, Italy.)

VARIOUS
"Viva La Vinyl" CD (just kidding)
This is a wonderful collaboration between two record labels, Dead Beat from Ohio, and Campground Records from San Diego. Each label gets one full side of this punk rockin' 12" slab o' vinyl made primarily for the purpose of keeping this dying art form alive for just a little bit longer. 16 mostly previously unreleased (and hopefully never released on anything else, if they really want to help keep this format alive) songs by 16 bands playing punk rock in the purest sense. You may not have heard of most of these bands, but that shouldn't really matter (it better not!), as this is one great compilation. Just as good than the Punk USA one on Lookout. Same type of bands in general. Top 3 bands on each side that tickled my fancy: Tilt Wheel, Fighting Cause, Sicko, Bouncing Souls, Trusty (cool cover, just don't let Michael Jackson's lawyers hear that), and J Church. Though that list could easily change tomorrow. Also comes with a cool booklet with some lyrics and commentary. Sorry I took so long in reviewing this. - - Ted
(Campground, PO Box 15072, San Diego, CA 92175/Dead Beat, 1662 Loblolly Ct #146, Kent, Ohio, 44240)

VARIOUS
"Once Upon A Mattress" 7" EP
This is a four band sampler of underground bands from the city of Montgomery, Alabama. Yes, there is rock and roll down there in the "deep south". On the first side a band called Beyond The Bones start off with an "alternative" type of rock tune, followed by Bert (who recently were on a split 7" with the Ducky Boys), who have an aggro drenched and pounding hard punk tune. The other side starts off with a track by Elegant Garden Of Masochism, who have a hardcore- ish garage punk tune. They cap things off with a track by Slip. Their track is a slower and more heavier grinding sludge rock tune filled to the brim with aggro. It's usually samplers like this that helps get exposure to places not commonly known to have an underground rock scenes. It might be worth getting if you are one of those adventurous souls who tries to find stuff from all over. - Katz
(Tyrannosaurus Recs., P.O. Box 240802, Montgomery, AL 36124.)

VARIOUS
"Muscle Head Music" CD
This is a split CD from Italy. Says it's limited to 500 copies. The first nine songs are by the Erasermen and the other seven songs are by Dum Dum Power. Erasermen are pretty weak eclectic punk rock with gruff vocals and a variety of instruments including a sax, trombone, and clarinet. But it's just not intense or memorable enough for my personal tastes. The music isn't based around the guitars and nothing really sticks in my head or makes me want to hear it again. They do do a pretty good job on "While My Guitar", the Beatle's tune, but it's all like the other stuff by this band. Too slow and plodding. Dum Dum Power plays music along the same lines as the Erasermen, but with more people in the band. They also have a flute, sax and violin on some songs and are just as weak. They do have a couple "nice" female fronted folky songs that aren't too bad, but nothing really stands out. Come on you guys: rock!!! - - Ted
(Burp Sonic Inventions, Via Guelfa 5, 50129, Florence, Italy)

VARIOUS
"Staring At the Sun 3"
This is the third installment in this documentation of the "San Diego Scene" that shows that there is a lot more out there than just the Cargo bands. All of the 20 songs on this one are pretty mellow for the most part and as a result, the standouts are the ones from bands that I'm most familiar with, those being the Rugburns, and C.L.A. Gregory Page also comes through with a track from his damn fine "released but unreleased" solo CD (meaning it was released, but got 'pulled' because he is under contract with another label). But since these are all acoustic, slow, or mellowish songs, I doubt any serious punk rockers will be into these, until you see these bands play live on a good night. Sugar Twin Reverb also has a pretty good track on here, but again, see them live first. Deadbolt has a hilarious track here called "Listen to the Messages" where during the song you can hear their answering machine where a girl left some abusive messages. As for the other bands: Luper, Monument, Feral Children, Dark Globe, the Shambles, among others, it's the same story as those mentioned above. That is, if you've seen them and like them, get this. If not, let it pass. - - Ted
(Blind Spot Records, 4160 Bachman Pl., San Diego, CA 92103)

VARIOUS
"Swings and Roundabouts EP" 7"
Two songs by the nicely poppy Rileys, who remind me a bit of some Postcard bands brought up to date. Acid House Kings have a deceptive name, but turn in some catchy indie- pop with good singing on their song, "Boyish Holiday." Home and Abroad do the same, although utilizing slightly different, more up- front textures doing it. A good compilation 7".- Royce
(Somersault Records 15212 Black Shadow, Moreno Valley, CA 92553)

VARIOUS
Condense/Food split 7"
A split single with a pair of bands from France. Condense plays more along the line of NY mosh stuff. There is not as much of the guitar wanking or gangsta rap shit with these guys, and they kind of lean more for a guitar noise end of things. Food, on the other hand, has a grinding metallic track, but their track moves forth at a quicker pace. Limited to 530 copies, on red vinyl. - Katz
(Spore!, 16 Impasse du Vaugueux, 14000 Caen, France.)

VARIOUS
Blacken Snapper/Kill The Hippies split 7" EP
Wheelchair Full Of Old Men Records is notorious for putting out some of the weirdest and wildest stuff around, and this is up there with the rest of the catalogue. On one side is three tracks by Blacken Snapper... what kind of name is that? Well, they have a pair of weird garagey punk tunes and a country parody. Kill the Hippies have three tracks of primitive punk rock that backs upsome serious subject matters, like macho idiots, bible thumpers, etc... I wonder what's with this town of Stow? - Katz
(Wheelchair Full Of Old Men Records, P.O. Box 2143, Stow, OH 44224.)

VARIOUS
Naked Violence/Dickfinger split EP
Naked Violence deliver that 1,2, punch, old style hardcore in your fucking face. They do three songs that are sure to damage. Dickfinger also play some pretty basic raw hardcore that also brain bashes, rocking split. - Thrashead
(Rainforest Rec., 8855 SW Holly Ln. Suite 110, Wilsonville, OR., 97070)

VARIOUS
"Texas Music Vol. 3: Garage Bands & Psychedelia"
A killer party record, it's 18 creepy oldies ya' won't hear wedged between "Mony Mony" and "La Bamba" on that antiseptic FM station your drunk Dad makes you listen to in the car on the way to church. This comp. runs the range from better known frat rock: The Bobby Fuller Four ("Let Her Dance") and the Sir Douglas Quintet ("She's About A Mover") to obscure, drippy pychedelia like "Journey To Tyme" by Kenny and the Kasuals and the grungy "Good Times" by Nobody's Children." Before you mindlessly write of the 60's as a buncha hug- a- tree claptrap, dip into this and see how minds were being blown when you were only a twinkle in your Momma's shimmy shakin' mind.- Martin McMartin (Rhino)

VARIOUS
"Highs In The Mid Nineties" 7" EP
This is a sampler single of a few of the garage rock bands going presently in Holland. Containing a track from each of the four bands, the bands here perform songs more along the line of `60's caveman rock. Just seeing the picture of the first band on the compilation, The 1- 2- 5, it was obvious that they were going to be a retro rock band (the hair, voxx guitars, etc.). They kind of have a Yardbirds thing going. Next up is the Daxls, who lean more `60's than their ultra limited edition single. On the other side, The Homeless, the Trashmen as influence and make some primal racket of their own. There is even a funny story that these guys are homeless and that they recorded this on the label's answering machine, in a phone booth, on a budget of three redeemed bottles. They conclude this sampler with The Failures, who have a more mellower pop song. - Katz
(Kelt, Da Capo Recordshop, Oudegracht 10, 3511 AM Utrecht, the Netherlands.)

NEW RECORDINGS FROM HITIT!

MOLLY McGUIRE "Exhaust"
b/w
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VARIOUS
Makers/Magnitude 3 split
Both bands slap out two unrelenting numbers of killer garage trash. Magnitude 3 is more lo- fi than the Makers. In this match, it's pretty much a toss up. Cool shit. - Thrashead
(Sympathy)

VARIOUS
Deathside/Chaos UK split CD
Boy is this Japan import stuff expensive (I almost wept as I doled out 20 dollars worth of credit on this.) but as most of the thrash and noise from those zany islands is top notch it is well worth it. Veterans Deathside never hold back the energy as they pummel you with their manic air tight thrash attack. On the tracks registered at 2 on the CD player (you see there are actually 9 tracks for each band, thanks smartass) those cidered up Brit punk farts Chaos UK belch forth their mid paced tunage with the same old conviction and cheekiness as before theough they are sounding a bit more "musical" these days. To recap: Deathside - amazing; Chaos UK - good; this CD - mandatory! - Pookie
(Selfish Recordings, no address, Japan.)

VARIOUS
"Women's Liberation" double LP
Why the fuck is it that almost every fuckin' single intense all girl band usually never come from the U.S. of fuckin' A!?! Why is it usually lame wimp bands or metal bands? I have no fuckin' clue... Have no fuckin' fear motherfuckers, `cuz all is not lost... From the land of the almighty rising sun and some of the greatest music to ever come out from this lame excuse for a civilization, comes a sampler of some really goddess- like bursts of punk rock to ever be put forth on this maggot infested corpse of a world. Though, the vinyl version is a German re- press of the original Japanese CD, I would blow wads just to get my hands on any version of this soon to be classic. As you can tell, this has absolutely nothing with boring, tired, and generic sub-pop grunge shit, which blows horse cock `til the end of time. The four bands presented here are some of the cream of the crop of all girl bands in Japan. Here we have some incredibly intense thrash and crustcore from the likes of Wormcast, Gaia, Gush (they have the token boy singer), and Piss. Hey there little boy... bow down to these girls so they can kick you in the fuckin' head with their high heels. This is a prime example of very angry girls in action... not wimp shit. These girls are the real RIOT! These girls are as delicate as barbed wire, and they know it! Not since the classic Nog Watt single, which came out a decade ago, have I heard a bunch of girls getting together to make a ton of noise and make the average boy band cringe in terror. See, you too can make intense music... besides, who the fuck told you that you should only make the same boring shit like everyone else does? Sheep goes baa baa... If these girls can do it, so can you. Yes, there's hope for you, but that hope comes from lands very far away, so you girls out there should grab some instuments and start making some real noise, and tell everybody to go fuck themselves, and die! The vinyl version of this compilation is limited only to 1000 copies, so you had better get the fuck off your pathetic asses and get your grubby hands on a copy of this! - Katz
(Vinyl Fight Backs Records, Germany.)

VARIOUS
"Teaching You No Fear" CDEP
This seems to be a sampler of the artists on the Burning Heart label. There are seven bands who contribute a song each. It starts off with a really good ripper of a thrash song by Raised Fist. The next band is a real weird one... they are a Swedish "white boy gangsta wannabe" band, called Mindjive, who's track, obviously, suck. Finally, after what seemed like an eternity, is a killer Bad Religion influenced thrasher by No Fun At All. 59 Times The Pain cranks out a punch to the head S.E. thrasher. Another NoFX meets the Hated influenced track is blasted out by the Satanic Surfers. Millencolin comes up with a reggae tinged pop punk tune, and Breach caps things off with a slow mosh tune. - Katz
(Burning Heart, Kolsvagatan 4, 731 33 Koping, Sweden.)

VARIOUS
"Richmond Music Cooperative, Volume 3: Dog & Pony Show"
This is a nine band sampler of some of the newer bands kicking about in the city of Richmond, VA. They start the whole thing off with four songs by Uphill Down. They play melodic pop core that sounds like they were heavilly influenced by the Descendents. Next is two songs by Bad Guy Reaction, who lean more to the pop end of things. Rocket 69 performs three tunes of which two are `60's influenced garage psyche tune and one that sounds like something I would hear on MTV. Things get more punk, with the four songs by Log. Log has slower and more rock type tunes and songs that get pretty hardcore. Inquisition has three Husker type melodic hardcore songs. Four Walls Falling has a slow and plodding heavy metal tune, while Dayspring goes more the alternative rock route, and Inertia fuses angry punk, funk, and jazz to get something weird. Ipecac closes things off with chaotic mess of a song, which is jazzy in parts, and hardcore in other parts, but a wall of noise permeates every inch of the song. - Katz
(Richmond Music Coopertive, P.O. Box 5563, Richmond, VA 23220.)

VARIOUS
Dumbrock Vol. 5 EP
The Vital music all star extravaganza is here, with Fly Ashtray, Rats Of Unusual Size, Youth Gone Mad, and the Sea Monkeys trashing the Beatles "You Know My Name (Look Up The Number)." Then Uncle Wiggly, Smack Dab, Workdogs, Pig Pen, Lunachicks, Artless, John S. Hall, Dave The Spazz, Iron Prostate, Dogbowl, Alice Donut, and the See Me Feel Me Orchestra, completely destroy Tommy in seven minutes. Genius. - Thrashead
(Vital Music, P.O.Box 20247, New York, NY., 10028)

VARIOUS
Radon/Highway 66 split single
Both bands play pop punk, Radon is the heavher of the two. - Thrashead
(Goldentone Rec., 240 S. Main St., Gainesville, FL., 32601)

VARIOUS
Capitalist Casualties/Man Is The Bastard split 12" EP
Finally, the long awaited release where north meets south (Calif. that is...) and assault your eardrums with the power of noise. On one side is Santa Rosa's own Capitalist Casualties, who rage out on the thirteen songs they blast out like grenade shrapnel. Angry, serious, and fast as fuck, they do some major damage... all this on 45 rpm. Not only are they getting more hyper, they are becoming just as prolific as the band they share this EP with, which is the ever notorious Man Is The Bastard. MITB drops five of their heavy duty bombloads in this joint sonic invasion project. They perform their patented jazz, noise, and pain infused brand of hardcore they call power- violence. They cut loose with another salvo of bottom end heavy airbursts that just go THUD!, and leave everything flattened in it's path. With this record on your turntable you literally become ground zero. - Katz
(Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405.)

VARIOUS
No Safety/The Flying Luttenbachers split 7" EP
No Safety is a self proclaimed "avant- jazz" band from NYC, once I heard this I think they should of called themselves a "jazz- chaos" type band. A pair of really twisted sounds come out of the speakers as their side is played. Kind of like the sound you might get if you play slip and slide with your instruments. The Flying Luttenbachers also cut loose with some jazz chaos and hardcore punk noises. They jumble around all sorts of shit to give you an audio grab bag of sorts. Noise freaks will get into this. - Katz
(Coat- tail Records, P.O. Box 1007, Madison, WI 53701- 1007.)

VARIOUS
MDC/Capitalist Casualties
Liberty Gone EP
Two classic bands and one killer split. MDC do two songs one called "Bombs Nnt Food" about the trouble that the San Francisco Food Not Bombs chapter is having with the cops, for giving out food without a permit. Their founder Keith McHenry is being charged under the "three strikes" felony roster for feeding homeless people, how fucked. The other tune "Nazis Shouldn't Drive" takes hilarious pot shots at the death of Skrewdrivdr's Ian Stuart. Capitalist Causalties rip through five complete head bashers. Every songs is forced through your skull with the speed of a bullet. Great lyrics too, of course. Yet another complete brain squashing release from the relentless Slap A Ham records. - Thrashead
(Slap A Ham Rec., P.O.Box 420843, San Francisco, CA., 94142)

VARIOUS
"For A Fistful Of Yens!" CD
Originally released on Bitzcore, in Germany, a year ago or so, this gem is now available locally. This was basically a label sampler CD of the bands that have had their stuff released, or rereleased, on the Bitzcore label. Some of the stuff are from bands that are not so old, old, and quite old. It contains a track or two from each of the twenty artist presented, which are too many to be named here, but you will get a diverse selection of styles and sounds from each of the bands. This will be ideal for parties and road listening. - Katz
(Century Media, 1453- A 14th Street #324, Santa Monica, CA 90404.)

VARIOUS
"Dog And Pony Show" CD
Uphill Down, Inquisition, and Bad Guy Reaction are pop punk. Four Walls Falling and Ipecac are emo punk.

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Inertia is funky weird punk. Rocket 69 and Day Spring are alternative, and Log is punk alternative. - Thrashead
(RMC 3 Rec., P.O.Box 5563, Richmond, VA., 23220)

VARIOUS
"Super Hits Volume 1" 7" EP
This is a sampler of true underground bands that continually stuggle to defy the iron fist of the subpop nazi S.S., in the now over- hyped town of Seattle. When you have lame bands such as Nervaina (or whatever they called the loser band) and subpop taking all the credit for everything, and claiming that they are the only game in town, then you can call them on their bullshit. This is REAL punk rock, not the lame major label retro heavy metal that claims the title. It starts of with an angry thrash track by Meat Minder, followed by a pair of equally angry tracks by Aspirin Feast. Things cool down but a tiny bit with a melodic thrash track by North American Bison, but the silence is shattered with a blur track by Dumt. Limited to 500 copies. Yes, there is more to Seattle than just them useless and ultra generic slacker bands that seem to come crawling out of every ass crack in the city. Well, it is fortunate that this generic grunge shit is just a mere fad, and will go away to make room for the next trend for dumb kids to get into. - Katz
(Jam Records, P.O. Box 19866, Seattle, WA 98109.)

VARIOUS
"Beyond the Beach" CD
The definitive surf music compilation album, this 20-track collection of surf, features surf guitar bands from around the world. I remember when I interviewed Laika & The Cosmonauts thinking how strange it was that there was a Finnish surf band, but why should Southern California have a monopoly on surf music! (Incidently Laika & The Cosmonauts do appear here). This album contains cuts from surf bands as far away as Sweden and as close to home as Los Angeles with cohorts The Halibuts and The Insect Surfers contributing to this collection. There's also cuts from Alabama's Man Or Astroman and Chicago's Spies Who Surf as well as the guitarist from the old Bel Airs doing "Tsunami." Even famed surfer David Bowie is here (safely hidden away on a track by Tin Machine). One of my favorites is by a band called Jon and the Nightriders, but there's so many good ones it's hard to be discriminating. This is a must have for the surf music collector. - Michele
(Upstart Records: POB 44- 1418 West Somerville, MA 02144)

VARIOUS
"History Of Commpassion And Justice" EP
One track a piece from Los Crudos, Ottawa, John Henry West, Dead And Gone, Manumission, Universal Order Of Armageddon, and Naked Aggression. All turn in killer performances. Great ripping hardcore comp here, great packaging too, get it. - Thrashead
(Lengua Armanda Rec.)

VARIOUS
"Rocktober Fest" EP
Boss Fuel kick down hard with some lo- fi garage madness. Creep Factory whip out a killer instrumental. The Gobblins do good garage with a slight psych influence. Tart is more pop. A well rounded comp. - Thrashead
(Rocktober Rec., 1507 E. 53rd St. #617, Chicago, IL., 60615)

VARIOUS
"East Coast Assholes" 7" EP
This is like a split single between the Delaware band Infant Mortality and the Pennsylvania band Violent Society. On the first side is Infant Mortality, who have four tracks of `84 style early hardcore punk rock. On the other side is Violent Society, who comes up with a raw and primal sequel to their demo and debut EP. It's more of that politically incorrect action going here. This record is totally full of punk rock "fuck you" attitude, and they even dedicated this release to the memory of Joe Rowan, aka "Hammer Joe", who you might remember was... - Katz
(Punkrockrecords, 304 Evers St., Wyckoff, NJ 07481-3202.)

VELO DELUXE
"Superelastic" CD
Very pop with a really loud guitar. - Thrashead
(Mammoth Carr Mill 2nd Floor, Carrboro, NC., 27510)

VELO DELUXE
"Superelastic" CD
Sort of a Nirvana/Westerberg hybrid, with some aural weirdness tossed in for effect. Twelve cool pop tunes from the pen and voice of ex- Blake Baby John Strohm. Feedback and sustain are used to bridge the soft and loud passages, and the sometimes fu..ious, othertimes reflective (*Angels* is brilliant) songs are constructed and performed very well by the three members. Toss the last two numbers (one wimp, the other too long) and you've got my vote as one of the finest albums in this great year for pop. - Pooch
(Mammoth, Carr Mill 2nd Floor, Carrboro, N.C. 27510)

VELOCITY GIRL
"Your Silent Face"/"You're So Good To Me" 7"
The New Order cover on the A- side sounds pretty cool, though, Sarah's vocals might be a little too sweet for this downbeat gem. The Brian Wilson cover on the flip didn't really provoke a response one way or another. - Pookie (Merge Records)

VERTEBRAE
"I Can't/Holding"
Punk crossed with early 70's fuzz guitar grunge. - Thrashead
(Hippy Knight P.O.Box 1281, Windsor 3181, Austrialia)

VERUCA SALT
"American Thighs" CD
Supposedly the next hot "alternative" thing. I don't know. The vocals are really soft but really good and the guitars are there, but the songs aren't there as a whole. This comes across as a pretty laid back disk. Slow and poppy. And if you need a band comparison to see where they're coming from, I guess you can say they sound like the Breeders on some serious downers. The best song on this is the single, so if you happen to hear it on MTV or the radio, just let it be known that that's the fastest and best written song on this. This album does has it's moments, but two or three decent songs doesn't really cut it for me. Chicago, huh? I bet Fig Dish could kick their ass anyday. - - Ted
(Minty Fresh, PO Box 577400, Chicago, IL 60657)

VEX
Cassette demo
A band I'm assuming out of Oakland - the tape is indeed a little rough as the band had indicated. But there's some decent tunes here. Although nothing here really jumped out and grabbed me, I think they'd be a great band to see live. - Michele
(Band c/o: 5410 Broadway, #302, Oakland, CA 94618)

VIBRALUX
"Hercules" 7"
This is some good natured indie with smooth vocals in that high- pitched female voice that is mandatory for indie- pop now. Reminding a little of a more atmospheric early Velocity Girl, they mix lots of guitar and vocals, putting the rhthym section to the back to enhance the melodics of the songs. "Hercules" and "A Face Like You" both cover the same territory, and I wouldn't hesitate to recommend this record to pop kids.- Royce
(Candy Floss Records 180 Sutter St., 5th Floor, San Francisco, CA 94104)

VILENTLY ILL
7" EP
When I noticed that this little puppy had thirteen tracks, of which none were anywhere close to being a minute long (hell, half of them are less than thirty seconds!), I knew that this would be a winner. I guess they could be compared to Neos meets Negative Approach. This is totally DIY. It is so fuckin' DIY, they recorded it on their own on a home stereo unit. This is some insane shit... I haven't the words to describe it. This is further proof that you don't always need a fancy schmancy studio to record your record at. I wonder if they will continue to record future releases in mono, or will they ever break down and record in a "real" studio, or scrape up to get a 4- track. Noise addicts should get this quick, since this is limited to just 200 copies.- Katz
(Knot Music, P.O. Box 501, South Haven, MI 49090-0501.)

VIRTUALIZER
"Sex Technologie=The Future" CD
If you are a fan of "ambient" then is disk will certainly not disappoint you, however, it's not going to blow you away either. The unfortunate thing for this genre is that the sounds are too easily emulated, even for a style that is supposed to be "boring." I can't help but already feel like "I've heard this all before." In any case, there's some nice techno trance here, plop it on at a party and make your friends hate you. - Al
(Hypnotic/Cleopatra 8726 S. Sepulveda #D82 Los Angeles CA 90045)

VON LMO
"Cosmic Interception" CD
I've read interesting reviews of this bands previous stuff and some people actually recommended this to me. Von Lmo is a weird project headed by Von Lmo, some rockin' space case. The music here runs rampant and chaotic with usually funky rhythms and horns and various space noises. It all churns together with the vocal duties sounding like a hysterical, amped out Black Randy. I've got to admit there's some crazy shit going on here, it's not my cup of tea however, it rocks me right into the ground. - Al
(Von Lmo POB 6963 NY NY 10128)

VOORHEES
"Spilling Blood Without Reason" LP
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sense, and not the false kind those sleezy businessmen have led so many so called "underground" scenesters who kiss- ass and hope for a hand out to believe in. Thanks to Thrashead for turning me on to these guys. - Pookie
(Armed With Anger, P.O. Box 487, Bradford, West Yorkshire BD1 4UZ, England.)

VOORHEES
"Spilling Blood Without Reason" LP
Split second insane speed thrash madness. 26 songs of seering striped down thrash that bring Heresy crossed with early D.R.I. to mind. Great shouted lyrics and enough energy to knock you on your ass. In one picture on the cover the vocalist is wearing an Infest shirt, I'd say these guys rank right up there with them as one damn good thrash band. Grab this one and dive into a wall head first. AAAAAUUGGHH!!!!! - Thrashead
(Armed With Anger Rec., P.O.Box 487, Bradford, W. Yorkshire, BD1 4U2, England)

WAX
"13 Unlucky Numbers" CD
It's tough time for a record to come out so late in the year, but this os a sign of good things to come. Another band destined for greatness, these fiends won't stop 'till they're at the top of the pop- punk heap, which should happen within' a year, tops. On this softmore effort, they neatly straddle the fence between frantic Dickies- style hyper pop and slower, breathless cuts that describe the ambivalence that torments our in-between, mixed up, blank generation. Their frantic, positve energy is enough to make the slackest slacker sit up and take notice. These boys live for the road, so catch 'em on their way up 'cuz they're a sure thing.- Martin McMartin
(Side One/Cargo)

WAX
"13 Unlucky Numbers" adv cass
This album was originally to be released by Virgin, but due to some shuffling around in that company, the band got dumped like a bad habit and stuck with a really good new record and no label to put it out. Due to the rise in popularity of Green Day, I don't think it was too smart to let these guys go. Good thing Cargo had the sense to pick this up. All in all, this is one solid, hard punk rocking album. If you heard their EP, "What Else Can We Do", well this has more of what you would like on it. Pop punk, ultra- catchy loud guitars, and some damn good songs. Kind of on par with any of the first three Goo Goo Dolls records but without the Replacements- like melodies, and played a bit faster. Not every song is a complete winner, but there's some stuff on here that should blow you away if you are into aggressive punk "pop". - - Ted
(Cargo/Headhunter)

WAYNE KRAMER
"The Hard Stuff" CD
Reviewing the comeback effort of an honest- to-god legend is a scary thing. Yes, this is *THE* Wayne Kramer, *THE* guitarist in *THE* MC5; the missing links of rock and punkrock. But Wayne's no dried up pile of bones from the Olduvai Gorge, he's walking and talking and hollering and playing a mean guitar. He was in the slammer and jamming with all kindsa crazy people but now Mr. Brett stuck him in a Hollywood studio with Clawhammer, the Melvins, and various celebs and came up with this brilliant release. Speaking of guitar legends, this kinda reminds me of Keith Richards' solo efforts except that Wayne's fire is obviously burning a lot hotter and the songs are much better crafted. Killer tunes, mind- blowing lyrics, very impressive; you gotta get this. *We are not worthy, we are not worthy!* - GXI
(Epitaph)

WEDDING PRESENT
"Watusi" CD
They've done it again. Made an album completely unlike any they'd done before and yet exactly the same. Gedge still sings the angst ridden songs of pain and loss, with his deep accent and unique vocal styling. But with Steve Fisk at the control panel, the results are somewhat more garage sounding than they had been. "So Long Baby" kick starts the album, and is one of the strongest and most unusual numbers here, with a grungy, chunky opening, and three- part structure. "Click Click" is classic Weddoes pop, extremely catchy chorus included. "Yeah" is the single, and it's just okay, while "Let Him Have It" is the real turkey of the record, incredibly repetitive and boring as it is. "Gazebo" is my favorite of this batch, but should have appeared in loud, electric version rather than the stripped sounding acoustic version here. "Shake It" sees new bassist Darren Belk try out his voice on a garage- punk number that is probably the most light- hearted song the band has done. "Spangle" is a fantastic song, easily a hit, so of course the album version is a crap organ based version, with no guitar and little power. "It's a Gas" is a good song, but next to the fast guitar jangle of "Swimming Pools, Movie Stars" and the actual beauty of Gedge's singing and acoustic guitar of "Big Rat" it isn't that special. "Catwoman" has some of the silliest lyrics I've heard from Gedge, and he does sometimes go a little over the top! "Hot Pants" winds things up with a dirty surf- instrumental, and immediately the album demands to be played again, but this time with certain songs programmed out. No band is perfect, and the ration of good to bad is definitely in favor of the good here. So...give it a go.- Royce
(Island)

WEDDING PRESENT
"It's A Gas" 12"
Another poor choice for a single. I think that David Gedge is in need of an advisor. He can still make great music, but his choices for singles, out of all the really great songs recently recorded, is not very good! This is an anaemic version re- done for the single, lacking any of the impact of the first with some additional percussion that distracts rather than adds to the song. "Jumper Clown" almost makes up for it, with the super distorted wah and frenetic pace reaching out and slapping you back to consciousness after the dull a- side. The b- side sees an acoustic version of the a, but it's actually superior. "Bubbles"....Steve Fisk plays keyboards while his mom sings back- up. I'll bet it was funny at the time.- Royce
(Island)

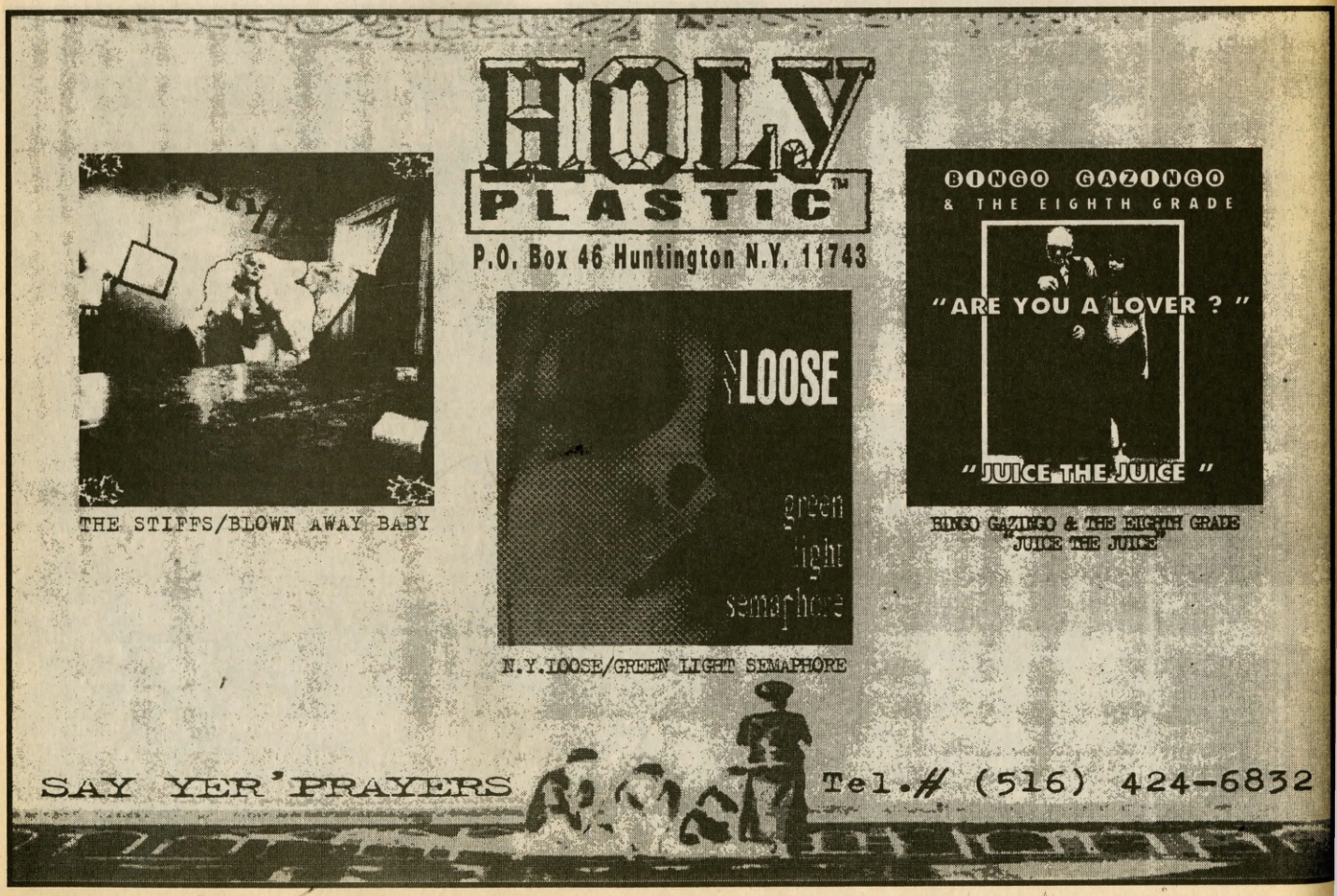
WEIRD AL YANKOVIC
"Headline News" CD
Only one stinkin' track on this CD, Headline News. But if you happen to like Weird Al, which I do, it's a fucking great take- off of the Crashtest Dummies song (they only have one song, right?) All the little goodies tat you might expect, including the faithful accordion and handfarts plus hysterical lyrics. - AArt
(Scotti Bros. Rec., 2144 Pico Blvd., Santa Monica, CA 90405)

WELT
"In My Way"/"Damage" 7"
These guys should be the next big thing (good or bad, take it or leave it) since they're such a dead-ringer for the likes of Green Day. This Sacramento band just signed with Dr. Dream and I bet they'll be fast- tracked to a successful college radio career. Better grab one of these while you can, since they only pressed 300. This is good stuff. - Michele
(Welt: 5100 Vista Del Oro, Fair Oaks, CA 95628)

WELT
"In My Way" EP
Three catchy pop punk tunes, all done with good melodies and high energy. Cool punchy release. - Thrashead
(Face Off 4947 Kurz Cr., Carmichael, CA., 95608)

WHITE TRASH DEBUTANTS
"Crawl For It" CD
The Debutants are back with more punk with a slight metal influence, and lyrics about sex, debauchery, and the perverse. Ginger and company rage, with an all star line up including Joey Ramone. Wild shit. - Thrashead
(Desparate Attempt Rec., 1320 S. 3rd St., Louisville, KY., 40208)

WHITE TRASH DEBUTANTES
"Crawl For It" CD
Basically this is the same thing as their four song 7" reviewed a couple issues ago. The CD has four additional songs on it that are just like the other four. That is, late 70's style punk rock plain and simple, with a violin and numerous lead singers, including Punk Rock Patty, the grandmother of punk rockers. Solid, catchy, fun songs about punk rock republicans, midgets, Frederick of Hollywood, partying, and gay people who run hot dog stands. - - Ted
(Desperate Attempt Records 1320 S. 3rd St, Louisville, KY 40208)



WHITE FLAG
"Step Back 10" CD
For all those who don't remember, these are some of this most notorious band's earliest of releases. It contains the ultimate of all ultimate of Whit Flag's albums... "S Is For Space"! This all time classic is paired up "Third Strike", the studio tracks from "Feeding Frenzy", and other various tracks tossed in. These are the songs they wrote back when they were a hardcore band... Yes, boys and girls... they started off their never ending journey thrashing out. Who can forget their cover of "Gumby"? Fuck, I saw them play that live once. Even back then they were geniuses at absurdity. Mind you, these gems were released over a decade ago, but it will also be worth searching out a copy of "S Is For Space" just to experience the "interactive" nature of this bizarre release. I also busted a gut at the sight of the Minor Threat parody cover. It's the humour, kids... it's the humour. - Katz
(Just 4 Fun, Box 2032, 612 02 Finspang, Sweden.)

WHITE SLUG
"Alphacoma" CD
Totally hard industrial punk, like a rawer Ministry. You could also make some Babyland comparisons too. A lot of straight Industrial noise layered in with the tunes. Pretty cool. - Thrashead
(Industrial Isolation Rec., 1320 S. 3rd St., Louisville, KY., 40208)

WHO MOVED THE GROUND?
"The Chase"/"What's That?" 7"
Another entry into the ranks of the punk- ska bands but whereas I really enjoy this kind of thing done by say, San Francisco's The Rudiments, this British band comes up with a bland kind of commercially appealing rock and roll style music and THEN mixes in some ska to give it a new wave feel. They are also big on story- telling; the songs are stuffed to the brim with lyrics, akin to listening to a Hanse Christian Andersen fairy tale. Different but a bit too mainstream for my tastes. - Michele
(Icarus Records: 37 Broadlands Court, Wokingham Road, Bracknell, Berkshire RG12 IPJ England)

WHORECULTURE
"Boondocked" CD
Loud, heavy, metal rock that sounds like it has a slight Red Hot Chili Peppers influence. Other times it sounds like Lucy's Fur Coat minus the riffs and the raw power. Pass. - - Ted
(1930 NW 4 Ave, Gainesville, FL 32601)

WILDBAD BAHNHOF
"Arbeit im Schlachthof" CD
German pop- punk sort of thing with snappy, catchy melodies. Not bad and doesn't pretend to be anything more than what it is. Sort of sounds like older Bad Religion (I really hate describing bands using other bands names, shame on me!). An all right casual listen. Might also be good for sharpening your German speaking skills... - AArt
(Bolero Rec.)

WITCH THROTTLEGUSH
Same cassette
Tight, smooth, and fast tunes with a unique slant on pacing. Very high energy stuff with sophisticated guitar and percussion give this band an original sound that I hope they continue to build on. - Chelle
(Scott, 141 C Ave. Lake Oswego, OR 97034)

WLOCHATY
LP
After getting quite a bit of local attention from their live 7" (of which I reviewed in Flipside #90), they finally came out with that album that they had promised. Fifteen tracks of anarcho- political hardcore punk rock. The music is some what Brit influenced, in that during the more manic moments they kind of have that Conflict feel, and more post punk on slower parts. I also hear a touch of Crass present, too. They break up all of the punkness with some reggae. The lyrics kind of describes what it is like living under siege in a land that's falling apart. There is more a melancholy to the vocals instead of rage, which makes this a rather poignent release. The addition of a saxophonist to the line- up also makes them closer to some of the earlier material of Armia. Also, having the sounds of the sax there also adds to the mood of the songs. - Katz
(Nikt Nic Nie Wie, Zielona 16, 34- 400 Nowy Targ, Poland.)

WRETCHED ETHEL
"Ethel Through The Window" CD
Great older style punk sound with loud guitars and a great female vocalist that can really belt it out. Nice raw tunes, slightly poppy in places, but still really cool, some damn good lyrics too. - Thrashead
(Wretched Ethel, #3 1727 Grant St., V`ncouver, B.C., V5L 2V6, Canada)

WRETCHED ONES
"Nice Guys Finish Last" 7" EP
This is the second release of theirs I've seen that was not on their Headache label. Here on this brand new single of theirs is four more of their raw and gruff street punk tunes. The tunes here are more rockin', but they will still have those with a touch of oi oi in the sound. The songs here are recorded nice and dirty, so they are just as raw as raw meat. Heavy on the grotty sauce. - Katz
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA 19118.)

YESTERDAY'S HEROES
"No Guts, No Glory" CD
This is a damn good disc that I hope will receive some well-deserved attention. The songs are agro, melodic, and high energy. No doubt about the punk influence, but the band has a distinctive sound that results in something a little more complex than just some kids playing punk rock. If the band survives Vegas, they can make some waves elsewhere. - Chelle
(POB 90222, Henderson, NV 89009-0222)

ZEKE
"Super Sound Racing" CD
Just about when I was about to declare the whole Pacific Northwest a musical disaster area, along come these guys... I thought maybe their debut single was maybe a fluke, or something, being that it did not conform to the orders of the subpop mafia, but after hearing their brand spanking new CD, it eased all the fears from my mind... they were a true blue hardcore punk band! Ok, I know this will probably scare most you readers of Flipside out there, because alot of you poseurs most likely can't handle anything tougher than cooked oatmeal, and probably sit around listening to the Guv'ner album (that I couldn't get a dime for at any record store...) and think how cutting edge it is... Fuck you, get a life! Get a fuckin' clue. Die. There is a buttload of tunes that just leap out of the speakers to punch you in the face. The stuff here has that same feel you get listening to early Poison Idea, or what you would get had the Cows turned into a thrash band instead. - Katz
(IFA Records, 607 Eastlake E., Seattle, WA 98109.)

ZONE
"Win Back To Sanity" 7" EP
I first heard these guys over a year ago, on a compilation CD release, but that was only one fuckin' song... but, I am patient. Finally, I get to hear some more of their stuff, and I was not disappointed in what I heard. Brutal stuff! It makes you want to go violent, and start killing subpoppers at will (which is actually a good thing...). This stuff is so fuckin' hard you can feel the sounds erode you to nothingness, as the aggro charged energy is discharged from the stereo speakers. This is more devastatjng than an all out nuclear assault, as with most intense shit from Japan. This is a must get for all fans of real bone crushing punk. - Katz
(HG Fact, 401 Hongo- Apartment, 2- 26- 2 Yayoicho, Nakano- ku, Tokyo 164, Japan.)

ZUMPANO
"Wraparound Shades" 7"
Pop in the vein of late '60's garage rock with cool, oh so cool choruses ala the Dave Clark Five and their ilk. This is not the usual Katz- hating Sub Pop fare, so you may all be in for a definite surprise. This is happy stuff as happy as the Monkees were, in fact. A Jimmy Webb cover (of "Orange Air") finishes their cleverly conceived and simple seven- inch. Nice. - Cake
(Sub Pop Records)

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BABES IN TOYLAND: THE MAKING AND SELLING OF A ROCK AND ROLL BAND

Neal Karlen

Doesn't this book sound like a revelation? Now, readers can find out the truth about what really goes on behind the walls of those mysterious major labels! And hear juicy gossip about Babes in Toyland to boot! The blurb on the inside cover promises readers "a real-life version of The Commitments", and that's just what writer Neal Karlen delivers. Problem is, I'm not quite sure how much it has to do with the real-life saga of Babes in Toyland.

It seems as if Karlen must have pitched a prefabricated "rags-to-riches" rock-and-roll story to the people over at Random House before he had even heard of the band. That means he then would have had no choice but to come up with that very story in order to be published, regardless of reality. Karlen picks and chooses his facts shamelessly in order to support his fairy-tale. For example, one gets the impression here that a Warner Bros. A&R rep casually stumbled upon the virtually unknown Babes at a club one night, was immediately smitten, and plucked them out of obscurity to become the triumphant alternative superstars they are today. To help strengthen this storyline, Karlen only briefly touches upon the band's large pre-Warners following and independent releases, since that part of their history isn't very Commitments-esque. I somehow doubt that any A&R rep could have made it through the early '90s without having heard of this band, who had already toured several times by the time this guy first got around to seeing them, but making it appear that way also serves to strengthen Karlen's myth-in-the-making.

Another essential element to any good rock-and-roll fable is the disapproval of the band members' parents during those "lean years". And Karlen wastes no time establishing this: in the prologue, on page 14, he writes that Lori Barbero's father "hadn't come this far or worked so hard so his daughter could end up as a rock-and-roll bum. By the time she got her first tattoos, Jerome Barbero had legally disowned her." Poor Lori, the reader thinks, having to pursue her dreams in the face of such adversity! What Karlen doesn't mention until page 207 is that "Lori never talked much about her mother, Rose, but she always called her Babes in Toyland's biggest supporter." But the concept of Mom as a booster for her daughter's punk band doesn't quite fit in with Karlen's hypothesis, so she's hardly mentioned at all.

Karlen also intensely dislikes Stuart Spasm, the Lubricated Goat member who Kat married, and he constantly dwells on such trivia as the lack of frequency with which Stu changes clothing and the way he drooled one night in his sleep. There are several references to a failed project called "Kat Stu", which according to Karlen was a planned collaboration between the two that just couldn't seem to get off the ground, and he implies that Stu's slothfulness was to blame for its incompletion. Oh, yeah, Neal? Well, if you're such good buddies with Kat, then why didn't she think to send you a Crunt album? Or maybe she did but you chose not to mention it?

The book is fraught with other inaccuracies, including my personal favorite: "When Cobain and Nirvana later turned down the cover of Time magazine, Eddie Vedder willingly pinch-hit." I don't understand how Karlen could have spent 1990-93 immersed in the "alternative" music community without hearing of Vedder's extreme fear of media exploitation, let alone how Time used that photo without Eddie's approval.

This book reduces the three members of Babes to one-dimensional cliches: Kat as the moody "rock star," Lori as the gregarious party animal, and Maureen as the studious newcomer who never quite fit in. And if you are looking for a behind-the-scenes expose' of Warner Bros., forget it. Why should Karlen bite the hands that fed him and allowed him into their board meetings? I worked as a temp secretary at Warner Bros. for three months, never set foot into a single meeting, and learned way more about the company than Karlen reveals here.

I'm also starting to wonder just who Karlen intended the readership of this book to be: fans of the band or those who want to learn more about the music industry in general? Anyone who is a big enough Babes fan to read a book about them probably doesn't need the lengthy explanations given here of the concept of Lollapalooza, or of Kurt Cobain's suicide. But only a very small section of the book is dedicated to the techniques Warners used to market the band, and those that Karlen describes aren't especially creative or atypical (sending out promotional baseball caps to radio stations, etc.). It's too bad that Karlen decided to follow this particular band, who are critically acclaimed and sold moderately well. A much more interesting case study would have been to observe how a label could take a truly horrifying unknown band like Ace of Base and make them appealing to millions of consumers.

One obvious omission from this book is any sort of Babes in Toyland discography, but this may have been left out on purpose, since the inclusion of one would only point out what's missing from the text. Even though Karlen wasn't able to come up with this admittedly short list of all the band's releases, he managed to thank no less than 139 people in a five-page acknowledgements section. All that help and this book still stinks! - Mara Schwartz
(Random House, 1994)

EATING EIGHT

Lars Paul Linden

152 pages of tripped out shit makes for a very good read. The book happens to be just the right size to slip into a medium sized pocket, making it easy to carry. I'd say that the contents is kind of like Thomas Pynchon gone cyber - Though the writing is not as refined as Pynchon's it is very digestible and it's a good attention keeper. Several plots twist and wind into one story comprised of several stories. Very hard to explain it, really. I guess there's a musical/auditory part of this book done by Penis Fly Trap, which I don't have so I haven't heard. It is a very creative book with lots of new terms and words for you to enjoy and digest. If you read this should be worth your while - At least satisfying your urge to read something different. - AArt
(Earthvault, POB 1159, Allston, MA 02134)

THE 1995 NIHILISM CALENDAR

Elisha Shapiro

One look at this baby and I knew it was the calendar for the coming year. It ain't got no cutesy animals (real, or cartoons), bathing suit beauties (male, or female), artsy- fartsy designs, or pix of that many celebs. It does have, however, lots of weird news clippings ("Man Beheads Daughter To Appease Hindu Deity") and interesting facts about every single day (Jan. 30 - 1993, Andre the Giant Dead/ 1933, Hitler Elected), helping make our meaningless existence more tolerable. Well worth the ten spot. - Pooch
(Nihilist Press, Box 36422, L.A.,CA. 90036 - $9.95)

LOVE IS A STICK IN THE EYE

Kent Gowran/ Paul Weinman

Brilliant in form and content, this call and response collaboration nails the multi- dimensional aspect of interpersonal affairs steadfastly to the slivered, weather-beaten door of the heart. Word-sex stains the pages, and blood seeps from the wounds like the underground lies which congeal us...and stuff. - Pooch
(Paul Weinman, 79 Cottage, Albany, NY.,12203 - $1.00, or stamps)

THE POWER OF NEGATIVE THINKING

Arthur Niss

A bizarre use of one hundred pages. Sort of Burroughs- esque in it's first person, stream o' consciousness style. Questions are postulated; sometimes answered. You could pick up and read from at any point without messing up the continuity. A lot of the chapters start with sentences of self- loathing, work themselves out, then begin the upward climb in the next section. The myth of Sisyphus for the modern stoned- aged anomaly. - Pooch
(Silly Bugger Books, POB 691415, L.A.,CA. 90069 - no $ shown)

THE RECLINER

Rod Sperry

Short, nine page story about the author's love of two women, and a discarded reclining chair. This positive statement of independence could've been the centerpiece of a compilation, but I guess Rod felt pretty strongly about getting it out; making it the equivalent of a literary seven inch. - Pooch
(50 Gallons of Diesel, POB 224, Point Lookout, NY.,11564 - no $)

DISTANT VISIONS, AGAIN AND AGAIN

Scott Holstad

A collection of twenty, sometimes Zen- like, insights from the very human Mr. Holstad; who shows how, even in this crazy world, you can have a positive outlook without being a wimp. Bearing witness to his struggle for self- preservation, when he finally realizes he has "a new world/ to look forward to," we readers can't help but share in his personal triumph, elevating us in the process. Typically good stuff from Scott. - Pooch
(The Poet Tree, 82- 34 138 St.#6F, Kew Gardens, NY. 11435 - $3.75)

TRANSCENDENTAL PSYCHOSIS: The Lyrics of Transmigration

Blacky Hix

Blacky's brand of Southwestern Gothic burns vistas in the brain of people and towns so desolate, stricken, and needy, you'd best down a Bible and bottle just to quench the dust in your soul after reading this book. The lyrics are simple, readable, poetic, and able to stand alone without music; not an easy task. Most of the pieces are from the point of view of a lower- class white drifter; a character one might encounter in a Faulkner novel, or Johnny Cash song. Full of vengeance and remorse, his state would be one of abject hopelessness if he didn't persevere through his hell by following the greatest of carrots...faith. Blacky straddles the lines of good and evil like a pick-

up on two- lane Texas asphalt. When he recites "I believe/ In love, light, and laughter/ Darkness, death, and hereafter/ The miracle of grace/ And the beauty of rapture," it's as complete an American creed as you could ever ask for. - Pooch
(Lisa c/o Smoke The Soul Press, POB 451, Lemoyne, PA. 17043 - $10.00 ppd.)

HELL ON WHEELS (a tour stories compilation)
Greg Jacobs
So you wanna be a rock 'n roll star? After reading these tales of the road by both indie and major label bands, you may want to reconsider that vocation. It's all here; the hours of boredom, breakdowns, hangovers, fights...you know, the stuff only us fanzines care about. A lot of this is about as exciting as the drive from Amarillo to Oklahoma City, but a few stories really stand out (especially Lori from Babes In Toyland's account of the San Francisco quake, and Kill Sybil's Tammy reliving a humiliating experience with the Canadian border police). The price is pretty steep for the scant 145 pages, but it may save you time and money in the long run if you're only into the myth of rock, and blind to the realities. - Pooch
(Rockpress Publishing, POB 99090, San Diego, CA. 92169 - $14.95)

SPACE DAZE
The History and Mystery of Electronic Ambient Space Rock
by Dave Thompson
I find it really tough to criticize a work such as this, because I know how much effort must have gone into it - and the kind of decisions and compromises that the author had to make to just get the thing done. One problem that comes up with things like this is always the labeling of musical categories. Although I like "space rock," I didn't like the "space" bands that were really just boring prog rock. (And using "ambient" in the title was clearly a cheap attempt at somehow tieing in the current musical trend of that same name). The author does a good job of weeding out the commercial prog rock monsters (like Yes, ELP, etc) by drawing some sort of line between "meaningful improvisation and interminal doodling", and I guess I would draw that line differently. To tell you the truth, I haven't even heard half of the stuff talked about in this book! The details, anecdotes and stories are a wealth of knowledge for anybody getting interested in this genre, or a slap in the face for someone like me to all the stuff I missed regardless of how much I thought I had collected. Anyway, the bands in this book are definitely the non- commercial counterpart of the "prog rock" phenomenon, which was happening at about the same time, and probably represent the folks on the fringe of psychedelic drug exploration and/or hanging onto their own sanity by a thread. This grouping certainly includes the most interesting people that were making music at the time, and sometimes even the most interesting music! The major coverage is of bands like Hawkwind (Ok, that's reason alone to get the book!), Pink Fairies, Pink Floyd, Gong, Amon Duul as well as "newer" stuff like Ozric Tentacles, The Orb, Alien Sex Fiend, Chrome and Pressurehed. The text is lively, and moves along in historical chronology, full of the authors usually insightful opinions, which makes for a good read even in the case of bands you don't really care about. There could have been more photos, but I'm not complaining. All in all this is a really good book. When I step back and think about what it could have been - like full of pictures of Keith Emerson, or post "Dark Side Of The Moon" Pink Floyd tour stories, then this is a really great book, a victory for underground music. - Al
(Cleopatra 8726 S. Sepulveda #D- 82, Los Angeles CA 90045)

SPO- IT'S
"X- ploitation Roadshow" video
Jazz, rock, industrial noise, whips, chains, and chaos... This is a part of what you can expect in the world of the Spo- its. This is a live document of their set, which was all shot on one camera, to show everyone else of some of the events that takes place whenever this motley bunch show up. You can expect large metal objects being hurled, TV's being tossed, some one getting whipped, some guy getting set aflame!... All things taking place are not being done for violence, but is done for the sheer weirdness. - Katz
(Standard Records, 14 W. State St., Savannah, GA 31401.)

NIRVANA
"Live! Tonight! Sold Out!" Video
I've seen alot of rock documentaries or films in my day, and I'm going to go on record here by saying that this is the best one I have ever seen. Better than "The Kids Are Alright". Better than "Cocksucker Blues". Better than that Pop Defect one. If you have this, then go onto the next review. If not, then here is why you should get this. Not only does this video compilation has some of the best footage I've seen of Nirvana playing live, but the in between stuff, clips, interviews, and the direction is simply brilliant. All of it is from the "Nevermind" - era or earlier and none of it comes across as a pity thing. It's simply a kick ass video. Even the two shitty songs off "Nevermind" are brilliantly represented. "Something In the Way" is way louder than the album, and the song I was going to fast forward through, "Come As You Are" is one of the best ones on here! Kurt and Krist are completely out of tune with each other and to top it off, Kurt screeches the lyrics to make everything even more out of tune and completely warped. Other things of interest on here that make this more than worthwhile: the infamous Dallas footage during "Love Buzz" where Kurt gets into a bloody fight with a bouncer, "Territorial Pissings" on an English TV show where they do the best sounding recording of anything that they've ever done since "Bleach", Kris being really drunk and stupid, and the Top of the Pops show where they do a gothic English version of "Smells Like Teen Spirt" while not trying hard at all to be playing along with the recorded song. There's plenty of footage from all over the world that makes this a well rounded effort. Funny, though, as big of a fan I've been of Nirvana since the day "Bleach" hit the stores, I've never thought of them as anything other than a band that wrote great riffs and had some great songs. I've never bothered or even cared to classify them as anything but that. After viewing this, you can tell they were definitely "punk rock". Which only makes me more angry about what Kurt blowing his head off. Here you can just see how much fun they had, and how creative they were and how obnoxious they could really get. - - Ted
(Geffen)

NATURAL BORN KILLERS (1994)
Just too fucking much, in which Quentin Tantino's orinal story, a cross between They Live By Night and Pretty Poison, after beign heavily rewritten by Oliver Stone is turned into a nonstop full blast barrage of satirical violence which becomes a commentary on an America at the verge of social collapse. While not as original as people claim, I have made comparison to Wild At Heart, and I can detect the influence of John Woo, Alex de la Iglesia, and Kathryn Bigelow's Near Dark; even the Brechtian use of animation and video has its precedents. It is still a readical triumph of style and also features some fine perfomances. Tommy Lee Jones as the warden (the prison riot scene alsone is worth more than the price of admission) and Robert Downey Jr. as the Robin Leach- esque tabloid TV host are the best, but Juliette Lewis is quite superba and I was surprised that Woody Harrelson actually can act! The soundtrack is pretty fucking amazing, featuring Leonard Cohen, Trent Reznor, Duane Eddy, Diamanda Galas, L7, Patsy Cline, and others. A definite comeback for Stone after the Heaven & Earth fiasco and the collapse of his projects about Noriega and the Perons (probably a good thing). Warning: anyone with an aversion to hardcore violence or possessing PC attitudes should stay away. While Stone is certainly a leftist he definately is not PC. In fact I could easily see a theater full of skinheads really getting into NBK. Also, this is probably the most anti- law enforcement movie (though at the same time pro- death penalty) ever made, so I'm sure Blaze Perot hates this! Unfortunately for Shane Williams, there is infinitely more chance of the California state prison system mounting a complete retrospective of Jean- Luc Goddard or Nagaisa Oshima than this aever being shown. A true multifaceted masterpiece that works on any number of levels. - Mike Snider

CRAMPS
"Ultra Twist" video
Welcome to Madame Olga's School of Twist and domination parlor, where you better do it right or the Madame (Ivy) will give you some licks. Its retro, it's decadent, there's a major blonde with no underwear, Lux in high heels, Candy Kane twistin' a storm, more babes, Lux as the serpent of Twist, Twistfu, twist bondage, cat fighting... whew. And then we got the X- rated version, with FULL FRONTAL NUDITY! You gotta catch that on the Playboy Channel tho. They play rock videos on the Playboy Channel? We'll snag some stills for you next issue.... they call that a "teaser". - GXI
(Medicine Label)

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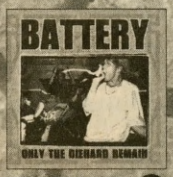

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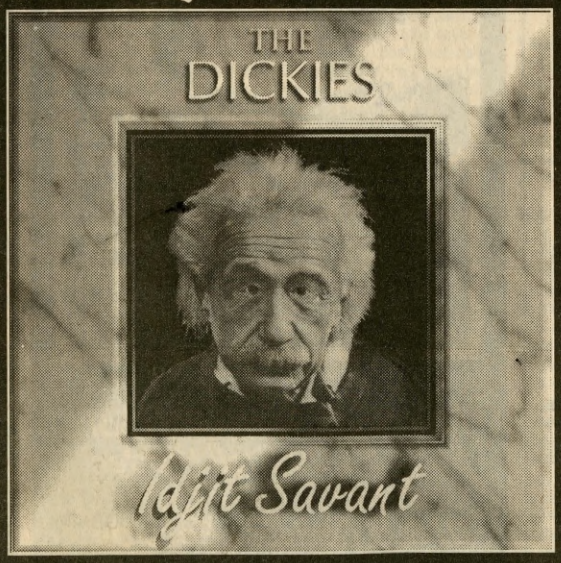

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TRIPLE X RECORDS P.O. BOX 862529 LOS ANGELES, CA. 90086-2529

CLASSIFIEDS

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CLASSIC PUNK, Garage, Power Pop, some Metal cassette and CD deletions/overstocks cheap! Tapes $1.99-$3.99, CDs $4.99-$10.99. Also back issue Rock magazines (mainstream and alternative). Free flyer/catalog thing. Just write: Infernal Racket/Studio 141/POB 443/Owosso, MI 48867-0443.

INDEPENDENT RECORDS wanted for cooperative distribution, mail order catalogue, CD compillation. Send sample copy and lyric sheet or short statement about the band. Distribute/be distributed. Send self-addressed, stamped envelope for more detailed information to Wabbit Wecords: POB 3735, Wallington, NJ 07057-3735.

BLOODY MESS & THE SKABS Stuff: New German Label! "Live" 7"EP, $3.50. "Empty" 7"EP $3.50. "6th Grade Field Trip" LP or tape $5.00, CD $7.00. Send cash to: Bloody, POB 9021, Peoria, IL 61612, USA.

SPORTS AND ENTERTAINMENT merchandise and Memorabilia Show and Sale. Paulding Kiwanis Community Center. Paulding, Ohio. March 18, 12:30 to 4:30. Admission $1.00. Sports cards, autographed photos, videos, alternative music displays. Meet Pro Wrestlers: The Time Traveler, Rainbow and others.

I'M SITTIN' HERE DRINKIN' the shit out of beer and thinking. If you send me $1.00 cash, I'll send you some of the goofiest poetry, postcards, art that there is. Genuine Lizard: POB 2044, Fort Worth, TX 76113

THE DAMNED "Promo Poster' for 1st 7". "New Rose/Help". Original lineup. $10 ppd, mailed in tube. Skrewdriver pster promo for "All Screwed Up" LP $10 ppd, mailed in tube. Unnatural Axe, 7" "Tonight We Fight/Three Chord Rock" $10 ppd. Cash or money orders only to DG: POB 46881 Mt. Clemens, MI 48046. Inquiries - SASE.

THIRD EYE TAPE TRADING CLUB/ZINE! Attention badgeholders, Field Hippies and Freaks: We are back in the business and are not Ted Nugent's mom. POB 231, Brookville, PA 15825. SASE.

OUT NOW ON SPEAKWELL RECORDS! New 7" vinyl from VoxHumana (bizaare crossover) and Sarcophagus (deadly brutality)!! Lots of great hardcore/punk coming this spring. Write for catalog/trade information! Speakwell Records: 3125 Port Way, Annapolis, MD 21403, USA.

CHATTERBOX-The punk r'n'r zine you have been waiting for. #1 is out with Jeff Dahl; Teengenerate; Johnny Thunders; Demoliton 23 & more. $2 ppd. Send stuff for review. Chatterbox, 5331 Virginia Ave, Room 1-4, Hollywood, CA 90029.

PRO-PUNK T-shirts $8ppd. Pro- choice/Pro-legalization/Anti-conformity/Anti-addiction all in lime green on black or burgundy, XL preshrunk cotton. Annoy the normal folks. Mail $8 ppd cash, check or money order to Mason Williams c/o Stoned, Poor, Ugly and Happy Productions, 680 Wooddale Terrace #17, Green Wood, IN, 46142. (317) 888-0203.

TRADES: Verbal Assault "Learn"/Gang Green - "Drunk & Disorderly"/ 10" still sealed./Goo-Goo Dolls 1st LP 1st Press/Wants: Big Black/Circle Jerks "Spin Radio" LP/Old HC/or quantity of live tapes. Geoff: 156 Frontenac Ave., Buffalo, NY 14216.

NYMPHS, Muffs, Pain Teens, tapes wanted. Other Grrl bands too. Have over 200 titles for trade, mostly punk and hardcore. Send list to: Sabrina Hartless, POB 1816, Fort Worth, TX 76101.

JOIN THE REVIVAL OF A SECRET ARMY, Blacktroopers, where actions speak louder that words. All new comrades and ideas reviewed by the ELITE. More propaganda at S.A. Headquarters: 5036 Sereno Dr., Temple City, CA 91780. You'll never walk alone!

FREE TICKET TO GERMANY - I don't think so. But if you're interested in meeting two 19 year old German girls who are into Violent Femmes, Lagwagon, Rancid and No Use For a Name, then you're lucky because we are coming to California in July/August '95. For information write to: Daniela Fahrig, Hildburghauser Strasse 156, 12209 Berlin, Germany.

DAMNED DAMNED DAMNED! Official Information service. The Damned are back with a bang, so get the latest info by sending an SAE (UK) or 2 IRC's (Rest of world) to: The Phantom Zone, 22B Dundas St., Edinburgh, Scotland. NB. No return postage=No fucking reply!!

GG ALLIN last show flyers. I have 3 and only 3 measures. 4X5 highest bidders get one. Also, can anyone out there sell me a new or old Destroy shirt like Johnny Rotten used to wear. Got to have one, help me out. Send bids and info on shirt to: Derek Dykeman aka Dick Vain, 5155 Idlewood Cr. Burlington, Ontario, Canada L7L-3Y5. Ken 'Dimwit' Montgomery - RIP. Killer drummer and one of the coolest guys I ever met. Fuck Danzig for letting Chuck go. Hey, Chuck, feel free to write. I met ya back in Detroit in '90. Sorry this had to happen to you.

ANYONE IN MISSOURI? That is into the scene write me! Moved form LA (hell) to here. Here is nothing but cows, chickens and cheap, shitty beer. Write me. Mike Dunn, POB 26, Wheaton, MO 69874.

ESCAPE REALITY and drown in erotic madness and poetic chaos. High quality female spoken word/music tapes. $4 dollars each. 2 for $7. Burgundy Brick, POB 13065, Milwaukee, WI 53213-0065. Specify interests and fetishes. Satisfaction guaranteed. Well concealed cash only, please.

BANDS WANTED! New label looking for new music. Hardcore, straight-edge, punk, emo, whatever for upcoming projects. Absolutely no mainstream garbage, please! Send demo and SASE to: U.T.S. Records, POB 100, Teaneck, NJ 07666.

I LOST MY JOB! Buy some of my shit so my folx don't give me the boot! GG Allin, Belly, Dwarves, Kern, Lunachicks, Manson, Metallica, Nirvana, Pistols, SubGenius, Johnny Thunders, Stevie Ray Vaughn, etc. 2 hour video $20/90 min audio $6, write for list: C. Laurence, 1404 Leader Dr., Killeen, TX 76542.

EXPRESSO DESIRE. Cigarette obsession. Boredome turned stale. Do you have a purpose. Slam another cup of caffeine and define infinity. Non-conformist indie label needs your words, emotions, musik, madness for comp tapes. Burgundy Brick, POB 13065, Milwaukee, WI 53213-0065. Exist.

MISFITS! MISFITS! MISFITS! For sale. Entire Misfits collection on vinyl. Also, Glenn Danzig first single "Who Killed Marilyn" 45. Also, for sale boxes and boxes of vintage fanzines & classic original Punk flyers from 1980-1986. Ask for Pete (818) 355-5097.

OPEN YOUR MIND for Techno/ Trance/ Acid/ Gabber! Get the classics of tomorrow-today! If you are interested in radical European dance music, send 2 IRC's for free list to IndepenDance - Mailorder c/o: J. Overbeck, Bachstr. A5 45468 Muelheim, Germany.

SCUMFUC'D II. The GG Allin Tribute compillation continues. Intense 60 minute cassette plus free GG sticker for only $7 cash. POB 342, Mt. Pocono, PA 18344.

BORED GRRL, 19, seeks penpals and anyone to trade tapes with. Into Psychotronic Video, B-movies, Betty Page, Grrl Bands, Early punk, Junk foods, cheap beer, thrift shops and more. Sabrina Hartless, POB 1816, Fort Worth, TX 76101.

SPRINGFIELD PUNK! Tape comp-5 band 13 songs. Good quality not hand dubbed. $5 ppd. We have other stuff, too. Kyle Teufelsdrokh, POB 11382/Springfield, MO/65802.

IF YOU WOULD LIKE to try the newest Joy + Spider comic zine send $1 or stamps to Joy + Spider, 3531 So. Logan St., Suite D #234, Eaglewood, CO 80110

UNUSUAL SEX PRACTICES STICKERS. Little stickers of people spanking each other. Golden showers, etc. Fun for the whole family. $2 bucks for about 15 of them to: Stephen Hill, POB 8142, Salem, MA 01971.

RECORD SALE! I'm selling everything. Over 500 punk/hardcore platters from '77 to '94. Lots of rarities. Great prices, quick response, no rip-off. One stamp gets full list. Jason Fowler, 39840 Calle Del Vinedos, Temecula, CA 92591.

BORN TO PAINT THIS PLACE WITH SOUND. Drowning Rubies EP "Rustic" is a warped ride through the grey areas, the uncharted land. Zone into the depths + drown in Rubies. Hear intense anthems like 'Coloring', 'No Reason', and 'Drop Off'. To get your copy of this acoustic tantrum. Grab it off the wave. Send a check or money order for $8 to Garrett Diamond, POB 3303 Elizabeth, NJ 07207. Glazed over mind scapes inbetween the lines to the purple gardens.

LABEL SEARCHING for members of the following early punk bands: Free Beer, Reactors, Clitboys, Seditionaries, Dogs (LA), Willful Neglect, Caustic Cause, Civil Defense, Dissonance, Red Scare, Ultraviolets, Antidotes, Scapegoats (Santa Cruz, CA), Rebel Truths, Bad Posture, Authorities, etc. and any other bands from '77-85. Send address and phone #. Grand Theft Audio, 501 W. Glenoaks Blvd. Suite 313, Glendale, CA 91202.

ALL HYPE... NO QUALITY

GRAND THEFT AUDIO

SCENE? WHAT FUCKING SCENE?...WE JUST CARE ABOUT MOVING UNITS

THE FOLLOWING UPCOMING CONSUMABLE UNITS NOT OUT YET, POSSIBLY OUT BY FEBRUARY:

RAW POWER CD: The infamous BCT Tapes includes early rawer and more powerful demos and live.

SHATTERED FAITH CD: Long out of print, all things that can't be found on some other label we won't bother to mention.

ADRENALIN OD CD: First LP, Let's BBQ, demos etc., from Jersey's favorite punk rock sons.

WHITE CROSS CD: Includes all long out of print, and unreleased LP, and live.

SIN 34 CD: Comp tracks, demos, live, plus an interview with MRR.

RF7 CD: Long out of print comp tracks, the ultra rare '80 debut 7" and 2 1/2 12"'s.

AGNOSTIC FRONT CD: Pre United Blood demos (unreleased tracksl), the complete United Blood recordings (extra tracks), '84 rehearsals, and a couple of comp tracks.

Some possible CD units we'd like to move sometime in the future. (But don't quote us on this 'cause shit happens) China White, Crowd, Dr. Know, Executioner, Hypnotics, NYC Mayhem, Whipping Boy, Stalag 13, AOF, Legal Weapon, Sado Nation, Wrecks, Psycho, No Core (COC/No Labels etc...) Solucion Mortal, Symbol 6, Joneses, No Altrnative, Stikky, Los Olvidados, Ribzy, No Crisis, Suburban Mutilation, White Flag, East LA Undertakers, Accused, and many more.

GRAND THEFT AUDIO 501 W Glenoaks Blvd Ste 313 Glendale CA 91202 Future mailorder will be handled by the reptile like creeps at BOMP! Records, PO Box 7112 Burbank CA 91505

THESE RELEASES ARE NOT AVAILABLE YET
WE'LL LET YOU KNOW WHEN THEY ARE.

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HEADHUNTER

HAW! HAW! HAW! This is it!!! If you want unrelenting violence peppered with raw ass street language and a total disrespect for women, then read "Real Deal Magazine". Real Deal Magazine does not fuck around! Each and every page contains foul language, racial slurs and plenty of violence!!! If you're tired of the same old zines, then Real Deal is for you. Don't let these politically correct motherfuckers lie to you!!! A little violence can lower your blood pressure and give you multiple orgasms. If you can't find Real Deal at your newstands or comic book store, send $4.00to: Real Deal Productions, POB 19129, LA, CA 90019 and we will send you a copy. State whether you want issues 1, 2 or 3. If you really want to show everybody how Raw you are, send $10.00 and we will send you a Real Deal t-shirt. Haw! Haw! Haw! Fuck these non-violent assholes, fuck the media, fuck everybody!

IDIOT FLESH "The Nothing Show" CD out leaping the maddest imaginings! Out-thrilling the wildest thrills! An unlikely eruption of true sound! PPD US $12 (Check or M.O.). All other countries $14 (I.M.O. US funds only). Payable to: Nils Frykdahl. Rock Against Rock Records 482 49th St., Oakland, CA 94609. Stores/distributors we deal direct!

GG ALLIN TRIBUTE ZINE. Includes commentary, interview, etc. An insightful gem for the fan. $2 cash to Senate Dist. Box 642, G.C., SC 29445

RAGING MELODIC PUNK ROCK singles for sale, for cheap! Teriyaki Asthma IX (Superconductor, Stymie, Crackerbash, Trash Can School) $4. Stymie EP, $3. Alcohol Funnycar $3. All PPD and more. Free catalog: New Rage POB 85571, Seattle, WA 98145-1571.

LOOKING FOR ANY BOOTLEGS or live material by the following: Pavement, Smashing Pumpkins, Jesus and Mary Chain, Pixies, Sonic Youth, NOFX, Operation Ivy, Fugazi, Green Day, Offspring, Velvet Underground or The Soup Dragons. Also looking for any underground "hardcore" techno. Send list. Willing to trade. Ryan Williamson, 4822A Varsity Dr. NW Calgary, Alberta, Canada

MINI ZINE with "Formulas" of hot drinks, Brazilian Bands: Baratas tontas, Reviews of NAWPOST Records, comics, poetry, Argentina scene and more...Meleka Corrozina #2 1 IRC. Caixa Postal47018, Rio de Janeiro-RJ;21212-G70, Brasil.

GG ALLIN - Ten page authentic court document from 1990 Milwaukee Trial. Get all the facts. $3 ppd. High quality, two color vinyl stickers. $1 ppd. Special deal - Document + stickers + flyer from GG's last show + news clippings. $5 ppd. N.L. 67 Barclay Rd., Clintondale, NJ 12515.

VEINS LITERARY MAGAZINE. Fiction, poetry, art by the likes of Iris Berry, Debbie Patino, Oberc, Terence Bishop, Nicole Panter and lot's more. Issue #1 and #2 $3.00 each post-paid or both for %5.00 with free chapbook and catalog of other great stuff. Write: ATH Press, Inc. 2177 Stewart Drive, Hatfield, PA 19440.

OBSCURE VIDEO WANTED: Dead Moon, Dishrags, Fallouts, Green River, Hot Nasties, MalFunkShun, Monomen, Pagans, Rip-offs, Scientists, Viletones, Wipers, and other uncirculated punk videos, especially from '77 to '85. I will pay cash or trade from my collection which includes: Big Boys, Bobby Soxx, Dils, Hates, Huns, Legionaire's Disease, Loco Gringos, Normals (Louisiana), Nervebreakers, Really Red, Rev. Horton Heat, Scratch Acid, etc...Also still looking for Raul's Club (Austin, TX) video! Kevin "Overkill" please get in touch!!! Axis Records: Box 33033, Austin, TX 78764-0033. (512) 445-6423. Calls preferred!

VIDEOS FOR TRADE/SALE: Have over 400 punk/HC/SE/thrash shows. Sell 120 minute for $12. Prefer to trade, so send lists or 2 stamps. Looking for Avail, Cannibal Corpse, etc. Sammy/3346 Cedarhill/San Angelo,TX/76904.

VIDEOS AVAILABLE on all world systems!!! Top quality. Same day service! 7 Seconds, 7 Year Bitch, Addicts, Agnostic Front, Alice Donut, All, Antiseen, Assuck, Asexuals, Babes, Babyland, Bad Brains, Bad Religion, Bastards, Beastie Boys, Belly, Big Black, Big Boys, Big Drill Car, Bikini Kill, Biohazard, Black Train Jack, Boredoms, Bound For Glory, Born Against, Boss Hog, Bratmobile, Breakdown, buzzoven, By all Means, Cannibal Corpse, COC, Chaos UK, Christian Death, Chumbawumba, Circle Jerks, Citizen Fish, Coffin Break, Cop Shoot Cop, Cosmic Psychos, Cows, Crackerbash, Creeps, Cromags, Crumbsuckers, Cupid Car Club, DI, DRI, DOA, Dayglo Abortions, Dag Nasty, Danzig, Darkside, Didgits, Dead Kennedys, Dickies, Descendents, Dictators, Die Die Cheerleader, Dinosaur JR, Disrupt, Down by Law, DR Know, Drop Dead, Dwarves, Ed Hall, Eye Hate God, Ethyl Meatplow, Exploited, Extreme Noise Terror, Fear, Fear Factory, Flaming Lips, Four Walls Falling, Free Kitten, Friggs, Fugazi, Germs, Gwar, GBH, Genitorturers, GG Allin, Girlschool, Godflesh, Gorilla Biscuits, Green Day, Gun Club, Hardons, Helmet, Hypocritical Society, Hole, Husker Du, Instead, Into Another, Jane's Addiction, Jawbreaker, Jesus Lizard, Jingo De Lunch, Jon Spencer, Judge, Killing Joke, Killing Time, Lagwagon, L7, Laughing Hyenas, Leatherface, Leeway, Lemonheads, Les Thugs, Los Crudos, Loudspeaker, Lush, MDC, Macc Lads, Madball, Manic Street Preachers, Mentors, Monster Magnet, Meatmen, Melvins, Mighty Bosstones, Ministry, Minor Threat, Misfits, Mr. Bungle, Mucky Pup, Mudhoney, Muffs, Mummies, Murphy's Law, Napalm Death, Nausea, New Bomb Turks, NIN, Nirvana, Nick Cave, NOFX, No For An Answer, No Means No, No Remorse, Nymphs, Operation Ivy, Oi Polloi, Oxbow, Pain Teens, Pandoras, Patti Smyth, Paw, Pegboy, Pearl Jam, Pennywise, PJ Harvey, Pig Face, Pitchshifter, Pittbull, Plasmatics, Porno for Pyros, Primitives, Primus, Psychic TV, Public Nuisance, PIL, Queers, Rage, Rancid, Ratos, Ramones, Replacements, Residents, Rest in Pieces, Revolting Cocks, Rev Horton Heat, Rocket from The Crypt, Rollins, Rorshach, Royal Trux, Samhain, Scratch Acid, Screeching Weasel, Sebadoh, Senseless Things, Sex Pistols, Sham 69, Shelter, Shonen Knife, Sick of it all, Silverfish, Sheer Terror, Siouxsie, Skinny Puppy, Skrewdriver, Slapshot, Slits, Smashing Pumpkins, SNFU, Social Distortion, Sonic Youth, Soundgarden, Specimen, Steel Pool Bathtub, Strong Intentions, Subhuman, Suicidal Tendencies, Supersnazz, Surgery, Superchunk, Supertouch, Swans, Tad, Tar, Television, Therapy, Thunders, Tiger Trap, Toy Dolls, Uniform Choices, Velvet Underground, VoiVod, Wanna Bees, Warzone, Wedding Present, Ween, Woodpussy, Wrecking Crew, X-Ray Specs, Youth Brigade, Youth of Today, Yuppicide, Zorn + lots more! Over 2500 shows! Send $1 for big list or give me a call to see what I have!! Peter De Mattia: 8 Haddon Rd., Hewitt, NJ 07421-2329, USA

MELVINS live video one hour $15. Steel Pole Bath Tub one hour video $15, both only $25. Milkcult/Dead Bernie 7", 11 minutes of wild, fried out noise $3. Send 29cent stamp for catalog. Checks to Jeff Smith. Box Dog PO Box 9609 Seattle WA 98109

PUNK, PSYCHEDELIA, HEMP, ZINEAGE Classsic Punk Goofcore reissues; ISM I Think I Love You CD $10; SIX & VIOLENCE Lettuce Prey CD $10? CS/LP $8; TESTicle PRESSure cassettezine $4; Wacky Weedrock: Budda-Bang! Sonic Decayed CD $10, Hairball or Puke? 7" w/free plastic vomit $4, HEMP HOP- Weedhats/Tee's - Catalog, send stamp: Propulsion Records, Box 740621, Rego Park NY 11374

"GREAT!" "WELL DONE." - Flipside "Better than Garry Trudeau's best stuff" - Edios Sex Journal. Good Clean Fun comics and stories. Send $1 to Gene Mahoney, Box 843, Redwood City, California, 94064. Mention this ad and get a future issue for free.

VIDEOS, trade/sale: Luna, Lunachicks, Lubricated Goat, Manson, Melvins, Misfits, Ministry, Mudhoney, Nirvana, NIN, Nation Of Ulysses, Pantera, Pigface, Psyclone Rangers, Pixies, Prong, PTV, Revco, Rollins, Rage, Rapeman, Ramones, Residents, Samhain, Sebadoh, Siouxsie, Sisters, Skinny Puppy, Sonic Youth, Soulside, Social Distortion, Spacemen 3, Superchunk, Television, Therapy?, Thrill Kill Kult, Tool, Type O- Negative, Tiger Trap, Union Carbide, Unrest, Unsane, Undead, Violent Femmes, Tom Waits, Wall Of Voodoo, White Zombie, Weller, Young Gods, Zappa, Zorn, more! $1/list: Dave, PO Box 1433, Allentown, PA 18105.

VIDEOS, sale/trade: Bad Religion, Beasties, Biafra, Big Black, Bikini Kill, Birthday Party, Bukowski, Bungle, Burroughs, Buttholes, Buzzcocks, Nick Cave, Camper Van Beethoven, Christian Death, Costello, Cure, Crack Babies, Devo, Diamanda, Descendents, Dinosaur, Dwarves, Deadspot, Dickies, Fear, Firehose, Foetus, Fugazi, Galaxie 500, GG, Godflesh, Gwar, Green Day, PJ Harvey, Hole, Horton Heat, Helmet, Robyn Hitchcock, Ict- T, Ice Cube, Jam, Jesus Lizard, Jane's Addiction, J&MC, Killing Joke, KMFDM, Kraftwerk, more. $1/list: Dave, PO Box 1433, Allentown, PA 18105- 1433. Reliable, high quality.

VIDEOS!!! (PAL - NTSC - SECAM) High quality! Ramones, Bad Religion, Queers, Green Day, Screeching Weasel, All, Descendents, Rancid, Operation Ivy, Poison Idea, Samiam, Spitboy, Neurosis, Zenigeva, Boredoms, Extreme Noise Terror, Mr Bungle, Zorn, Primus, Jane's Addiction, House of Pain, Helmet, Jesus Lizard, Cop Shoot Cop, Beastie Boys, Citizen Fish, Conflict, Current 93, Disrupt, Pennywise, Doughboys, Sleeper, NOFX, Lagwagon, Holy Rollers, Senseless Things, Ned's Atomic Dustbin, EMF, Leatherface, Jawbox, Sham 69, Toy Dolls, Dickies, Fugazi, Fear Factory, Brutal Truth, Agnostic Front, Integrity, Into Another, Shelter, Rorschach, Hunger, Husker Du, Sugar, Hawkwind, Joy Division, Cure, SRL, Test Dept., Neubauten, Insekt, New Model Army, Nick Cave, KLF, Fishbone, Alice Donut, Yuppicide, Hanson Bros., Grotus, Lungfish, Jawbreaker, Transvision Vamp, Vandals, + more!!! $1 for list to Marco: Via Monteverdi 43, Palermo, 90145 Italy.

CRANK CALL TAPES WANTED Also driver education & other propaganda films. I have many to trade. Jeff Friend, PO Box 1729, Santa Cruz, CA 95061

FOR SALE/TRADE: Cop Shoot Cop - Pieceman 7", Dwarves - Drugstore 7", Green River - gren vinyl 7", Minutemen - tour spiel 7", Monster Magnet - Lizard Johnny & Murder green vinyl 7"'s, HOF - No Time 7", Pavement - Slay Tracks 7" & Perfect Sound 10", Pussy Galore - This Fri Night LP, STP 7", Unsane - This Town Gold vinyl 7", Lots of Amerp, Sub Pop HC & more. Send SASE for list. Audible Hiss, PO Box 1242, Cooper Station, NY, NY 10276

PUNKER THAN FUCK! R+M Video. We have everything: hardcore, straight- edge, industrial and a shitload of punk. Also, cheap prices, quick service and of course, we trade. Send 2 stamps or 60 cents for a catalog to: 1818 S. 2nd St. #59, Waco, TX 76706

WABBIT SEASON'S debut album "Wabbit Twax" featuring "Let's Do Beers! is now available on CD- $12 or cassette- $7 postage paid in US. Send check or MO to T.R.Bailey, c/o Wabbit Records, PO Box 3735, Wallington, NJ 07057- 3735. Please add $1 North American, $2 World.

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USA

so no matter how ya get it, or where you are
you got more swill than you can handle, sparkey

oh yeah, send for Noiseville's catalog, too

WE HAVE THE CHEAPEST hardcore, punk, industrial, alternative and gothic of anyone in this magazine. Over 2000 titles in all forms. Haven't checked us out yet, everyone else has. Round Flat Records 63 Iennox Avenue Buffalo NY 14226

LABELS SEARCHING FOR EX- MEMBERS from the following old bands: Red Scare (LA) Ultra Violence (NYC) Clitboys (WI) Seditionaries (LA) Caustic Cause (LA) Eu's Arse (Italy) Dogs (LA) Willful Neglect (MN) Koro (KY) Civil Defense (OR) Reactors (San Berdoo) Eddie & the Subtitles (OC) Dissonance (MI) Iconoclast (LA) Authorities, Rebel Truth (No. CA), Secret Hate (LA) Red Rockers (NOLA) Unjust (NYC) Desecration (AZ) Crewd (LA) Bohemia (Chi.) Abusive Action (NY) Neon Christ (GA) and possibly any other early punk/hc/thrash bands for possible releases. Contact: Grand Theft Audio, 501 W. Glenoaks Blvd. Ste. 313, Glendale, CA 91202

L.A. DOMINATRIX would like to correspond with punk Doms/Subs/Couples- into CBT, body modification, bondage, suspension, pain trials, REAL master/mistress\slave relationships, bullwhip users, and big bald submissives with tattoos, piercings, and muscles. Your stories get mine. Anyone interested in S/M please write: Mistress Koi, 7024 Hawthorn #104, Hollywood, CA., 90028, USA. Especially interested in coresspondence worldwide.

FREE! 68 PAGES OF JOY! The Nihilistic Funzine #1.5, featuring Green Day, Steel Pole Bath Tub, Born Against, and Stranger Than Fiction. Send two (2) 29¢ stamps if you're nice. Todd, 6029 Arizona Ave., Baltimore, MD 21206-3805.

HEY DICK WEEDS, THE NEW BOOK,"staying with girls" by william b. massey 3. Fort Worth's leading scumbag street poet now available. $4.00 cash from: GENUINE LIZARD POB 2044 FTW,TX 76113

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DRUNK IN PUBLIC / FREEDOM OF FEW split 7" is out now. Drunk in Public plays fast hardcore. Freedom is reminiscent of early Rollins. $3.00 US, $4.00 elsewhere. Send cash to Drunk In Public POB 655, Lompoc CA 93438

GUT/BOY WONDER split LP available from Dotzit Records. Full color matte sleeve is merely a wrapper for Guts' groovy avantegarde attack and Boy Wonders' melodic anger, $7ppd. 418 Tauber, College Station, TX 77840. Have a swell day!

WANTED: Drones 'further temptations', Vice Squad 'no cause for concern', Feederz 'Jesus' (Placebo or Anxiety w/ inserts), Queers 'Webelos', 'Love Me', Killed By Death comps. #'s 1-6, 8-12, originals. Graham Trievel, PO BOX 1625, West Chester, PA 19380-0051.

CHICAGO! CHICAGO! Baltimore fellow, 22, planning on moving to Chi-Town in Summer '95. Please help out! I'll need cool folks to hang out with, a place to live, job leads, a band to sing for, etc. Todd, 6029 Arizona Ave., Baltimore, MD 21206-3805.

RATIONAL INQUIRER #3 has been given birth. Interviews with a plethora of up and coming superstar rock bands like Nofx. Also, articles, reviews and other generic punk rock zine type stuff. $1.50 ppd, or $2 will get you a zine plus a goodie of our choosing. 2050 W 56 St., Ste 32-221, Hialeah, FL 33016.

THE SURGEON GENERAL SAYS masturbation is good for me. That's why I relieve my load at least once a day. Write in for the Rational Inquirer #3 and find out why public morals are going down the drain. $1.50 ppd. 2050 W 56 St., Ste 32-221, Hialeah, FL 33016.

CONFEDERACY OF SCUM-RECORDS by Cocknoose, Antiseen, Rancid Vat, Mad Brother Ward, Alcoholics Unanimous, send sase for list and sticker to Baloney Shrapnel PO Box 6504 Phoenix, AZ 85005. Coming soon-Bloody & the Country trash punks 7"ep. Booya!!!

STINK / BULIDING CLUB SPLIT 7", $3.50ppd. Everready: Kalifornia 7", $3.50ppd. Also stuff from Tiltwheel, Hemlock, Fig Dish, & others. Send an obscene photo and we'll send you a free catalog. Liquid Meat, P.O. Box 460692, Escondido, CA, 92046-0692, USA.

HEY BANDS! Starting new record label. We're interested in punk, metal, industrial, and anything fast. Send recordings and stuff to: Exit Records, c/o Kenneth Levine, 25 Guion St., Pleasantville, NY, 10570. Sorry, can't return any items sent.

HEY! I've got too many singles and am selling them dirt cheap. Grab bag of four assorted indie/punk singles and one New Rage 7" for $6 ppd. (US & Canada) or $12 (overseas). New Rage, PO Box 85571, Seattle, WA 98145-1571.

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NYMPHS, Muffs, Pain Teens, tapes wanted. Other Grrl bands too. Have over 200 titles for trade, mostly punk and hardcore. Send list to: Sabrina Hartless, POB 1816, Fort Worth, TX 76101.

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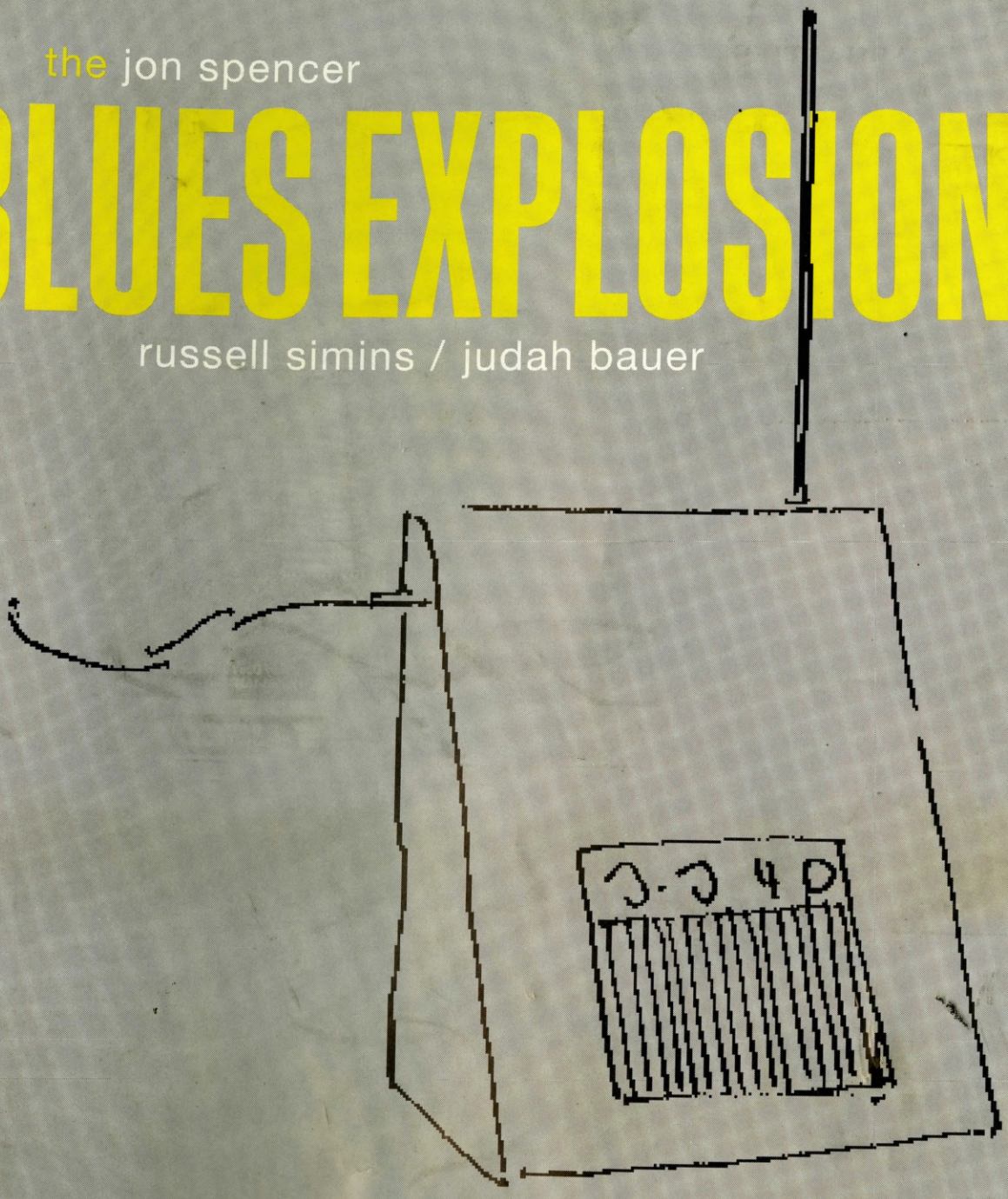

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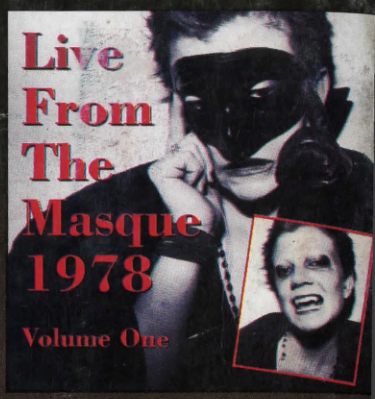

Finally, volume one of "Live From The Masque 1978", an amazing collection of L.A.'s rarely recorded early punk scene. This debut volume features the Germs, Bags, Skulls and Weirdos playing a benefit concert for the ill fated Masque, L.A.'s first punk club. The recording is live and raw, but full of energy and emotion. It's been completely remastered and digitally prepared to make sure that you can still feel that buzz from 17 years ago. Comes with 16 page booklet featuring liner notes by Brendan Mullen.

DRAG

PILFER

Drag "Pilfer" (FLIP67) It's a new era for techno-industria - Drag dares to merge metallic guitars with synthesizer technology, exploring all the variations but always keeping it fresh and twisted. Chicago's best kept secret is out. This 6 song EP features live favorites as well as Drags latest amazing studio concoctions. Songs include: "Guardian Angel", "Sinister", "Lie In State", "Moan Song", "Azimuth (live)" and "Four Speed".