

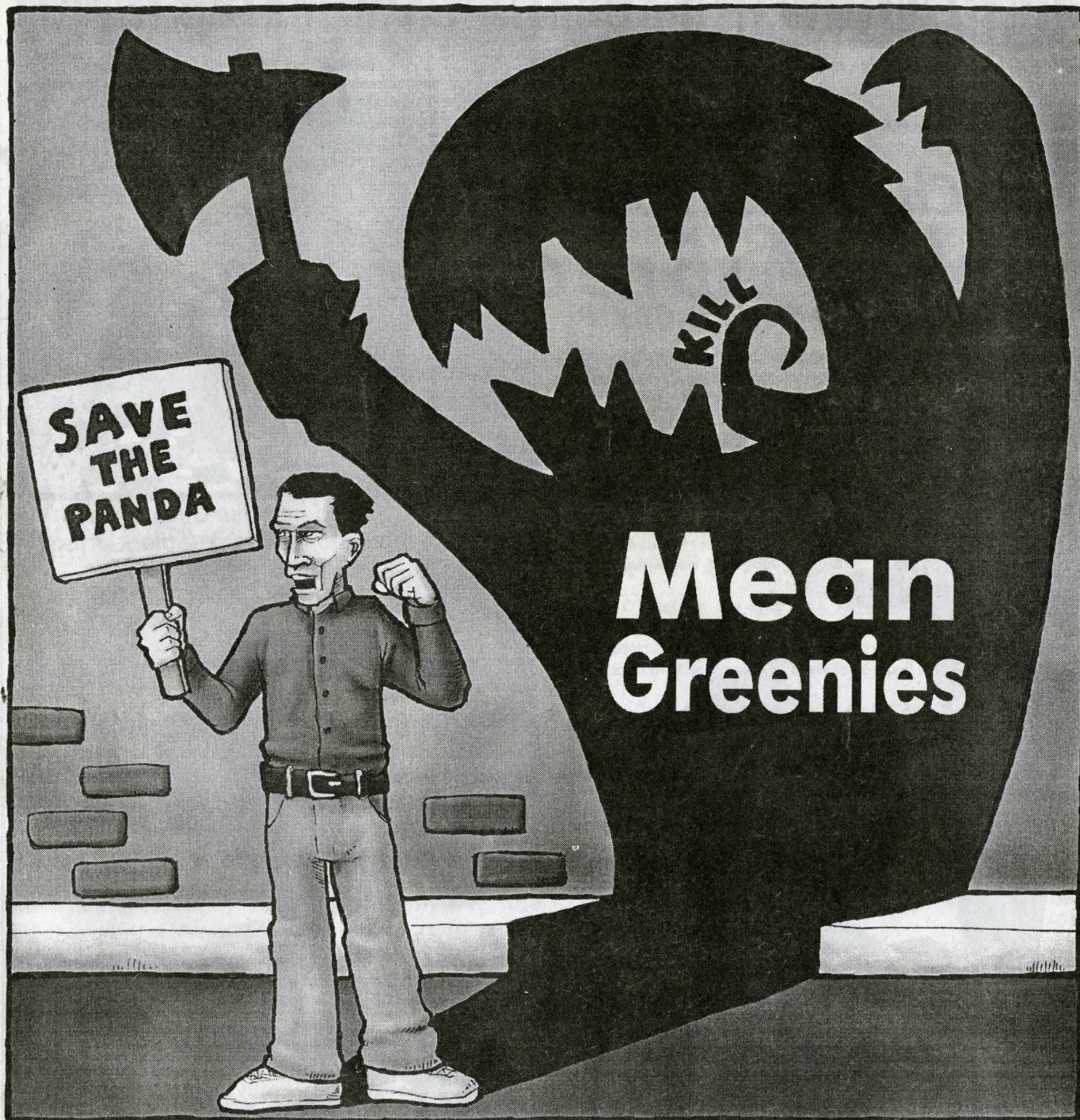
covering issues the way the media should

IMPACT

June/July 2003

press

#45 - Free (or \$2 by mail)



4-1-03

**Son of Patriot Act and the
Revenge on Democracy**

**Faith vs. Reason:
GW vs. Founding Fathers**

**New Hope In Chavez's
Venezuela**

Black History Month is lasting all year long for...

ME FIRST AND THE GIMME GIMMES

Check the album
Take A Break
Out July 1st On CD/LP



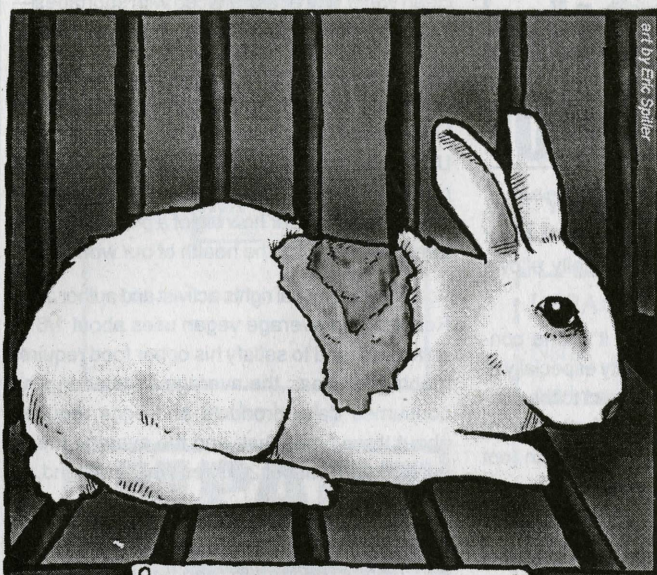
...and hear the Gimmes pay
tribute to the greatest black artists!



Fat Wreck Chords
P.O. Box 193690 San Francisco,
CA 94119-3690
www.fatwreck.com ~ www.gimmegimmes.com

things within

IMPACT PRESS • ISSUE 45 • JUNE/JULY 2003



CAUSED BY A MAJOR
ENVIRONMENTAL ORG.

Mean Greenies

by Heather Moore and Kathy Guillermo

Most people would never suspect Environmental Defense, the World Wildlife Fund or the Natural Resources Defense Council of greenwashing—a practice normally reserved for oil companies and major corporations. But these three respected organizations have been directly involved in pushing the Environmental Protection Agency to require the poisoning of thousands—and in some cases, millions—of animals to test pesticides and other chemicals that are already known to be toxic. • PAGE 24

"Our ability to disagree, and our inherent right to question our leaders and criticize their actions define who we are. To allow those rights to be taken away out of fear, to punish people for their beliefs, to limit access in the news media to differing opinions is to acknowledge our democracy's defeat."

"These same people that tolerate the real violence of war don't want to see the result of it on the nightly news. Unlike the rest of the world, our news coverage of this war remains sanitized, without a glimpse of the blood and gore inflicted upon our soldiers or the women and children in Iraq. Violence as a concept, an abstraction — it's very strange." -- Tim Robbins, speech to the National Press Club, April 15, 2003

CONTENTS:

Notes From the Cultural Wasteland by Morris Sullivan: As the war in the Middle East moves into its next phase, Americans have a choice: We can join hands and sing "God Bless the USA," or we can join forces to ensure this land belongs to you and me. • PAGE 8

Consumer Culture Is No Accident by Dr. David Suzuki: Not long ago, frugality was a virtue, but today two thirds of our economy is built on consumption. This didn't happen by accident. • PAGE 10

Introspective Media Not In The Cards by Norman Solomon: The American news media do a great job telling us how wonderful U.S. leaders are as they direct Uncle Sam's stride across the planet. • PAGE 11

Overpriced Musings: Get In The Ring, Celebrities by Don Pflaster: With such immense popularity already at their disposal, why is it that more celebrities don't run for president? • PAGE 12

New Hope In Chavez's Venezuela by Kari Lydersen: President Hugo Chavez is back in power after a year long imprisonment and hope abounds once again in Venezuela. • PAGE 14

COMICS: The Muddlemarch by Neal Skorpen • PAGE 21

Faith vs. Reason: George Bush vs. Our Founding Fathers by Jeff Nall: If you asked Bush if he believes in the separation of Church and State, he is likely to say yes. But, the fact remains his idea of separating the two powers lies in stark contrast with many of the most influential founding fathers throughout US history. • PAGE 30

Son Of Patriot Act And The Revenge On Democracy by Dr. Steven Best: The Patriot Act set back the struggle for civil liberties by decades, but it was only the opening volley of the Bush admin. as it launches another front in its war—the assault on democracy. • PAGE 34

If We Don't Outlaw The 2003 Audi Cabriolet, Your Child Will Buy An Orange by Adam Finley: If it's true that marijuana is a gateway drug—and it must be because my first experience led me to try various other forms of marijuana—what's the gateway that leads to it? • PAGE 40

COMICS: The K Chronicles by Keith Knight • PAGE 41

These Days, Defense CEOs Are Getting More Bucks For The Bang by Chris Hartman: At a time when most American industries are struggling and CEO pay overall is actually stagnating, CEOs in the defense industry are flourishing. • PAGE 45

Quickies: A Little Bit On A Lot of Records • PAGE 50

Activist Event Listings: Join a protest, attend a rally. • PAGE 57

QUOTES:

IMPACT press

covering issues the way the media should

PMB 361, 10151 University Blvd.
Orlando, FL 32817 • 407.263.5504

editor@impactpress.com
www.impactpress.com

Editor

Craig Mazer

Contributing Editors

Stacey Matrazzo • Morris Sullivan

This Issue's Contributors

Steven Best • Brett Bowman

J.C. Carnahan • Adam Finley

Kathy Guillermo

Chris Hartman • Sean Helton

Marty Kelley • Keith Knight

Alex Llama • Chris Lupton

Kari Lydersen • Chris Maxwell

Kevin Mercer • Heather Moore

Jeff Nail • MacKenzie Pause

Don Pflaster • Robert Pursley

Neal Skorpen • Norman Solomon

Morris Sullivan • David Suzuki

Illustrators

Juan Compean • Charley Deppner

Tom Hope • Marty Kelley

Greg Rebis • Eric Spitler

Layout

Craig Mazer

Copy Editors of the Issue

Head Editor: Stacey Matrazzo

Randy Badilo • Sandra Diaz • Greg Simpson

Kevin Mercer • MacKenzie Pause

Webmaster

Ben Markeson

front cover

Eric Spitler

back cover

Charley Deppner

advertising info:

407.263.5504



© 2003 Loudmouth Productions, Inc. IMPACT press is a bi-monthly publication and is a registered trademark of Loudmouth Productions, Inc., a nonprofit organization based out of Orlando, FL. IMPACT publishes 12,000 copies bi-monthly. ORDERING INFO: Back issues: page 63; Subscriptions: page 20. Boring stuff: Ideas expressed in IMPACT press are not necessarily those of the staff or publishers of IMPACT press or Loudmouth Prod., nor should they reflect on anyone other than that specific writer.

A Fact from IMPACT: Approximately 3,000 children worldwide die from hunger every day. Meanwhile, in the U.S., we feed 80% of our grain to livestock so we can have cheap meat.

"I know of no safe depository of the ultimate powers of the society but the people themselves, and if we think them not enlightened enough to exercise control with a wholesome discretion, the remedy is not to take it from them, but to inform their discretion by education." - Thomas Jefferson



From the Editor

ARE YOU AN ENVIRONMENTALIST? Think about it. Do you consider yourself one? Lots of people claim they are, but what really allows someone to go by that distinction?

According to Merriam-Webster, it's "one concerned about environmental quality especially of the human environment with respect to the control of pollution." I'd probably go further to include the general destruction of our Earth, not just regarding pollution.

Regardless, being an environmentalist is doing more than just having a "Save the Whales" bumper sticker or a specialty license plate that goes towards protecting Florida's manatees. It involves action, not just financial support and catchy slogans.

I'm not suggesting that to be an environmentalist you need to mobilize each weekend for massive demonstrations or that you need to smash the office windows of every financial backer of GMO-giant Monsanto.

But if you're going to say that you want to protect our Earth from harm, you can't simply recycle and think that you've done Mother Nature a favor.

Now, I apologize if this comes off as "holier than thou," but I feel strongly about this subject and hope it is given serious consideration—not just by "run-of-the-mill environmentalists," but also those running Sierra Club and other large so-called "environmental" organizations.

IF YOU WANT TO HELP SAVE THE EARTH, GO VEGAN. It's not hard, it's not *that* expensive and I'd be glad to help you with any information, direction or questions you may have.

But first, let me explain to you why going vegan is so important.

One-third of the world's cereal harvest is used to feed livestock. With an ever-growing hunger epidemic around the globe, this is a sickening figure.

Two-thirds of the world's agricultural land is used for maintaining livestock. It would be vastly more productive to grow crops.

Meanwhile, 87% of fresh water consumed worldwide is used for agriculture, mostly for livestock. As we are constantly reminded of the need to clean water and a future faced with shortages—including in the United States—this is disturbing.

Farm animals are major sources of the greenhouse gases methane and nitrous oxide and 1.4 billion metric tons of solid manure is produced by US farm animals per year—130 times the amount produced by the human population. While recycling helps, it's clear how big of a problem raising farm animals is for the health of our world.

According to animal rights activist and author John Robbins, the average vegan uses about 1/6 of an acre of land to satisfy his or her food requirements for a year; the average vegetarian who consumes dairy products and eggs requires about three times that; and the average meat-eater requires about 20 times that much land.

Of course, driving a hybrid vehicle (or biking), donating money to respectable environmental organizations (be sure to read this issue's cover story) and voting for pro-environment candidates are important actions, but going vegan will accomplish more than any of the above. You will have a direct affect on helping your environment, far greater than any other action you could take.

Now let me add one point. It is equally important that vegans recognize that they, too, must do more to help our environment. We are all sharing one Earth and we must embrace each other's proactive movements. That means, anti-globalization supporters, animal rights activists, environmentalists and human rights campaigners must all work to bridge the gaps between their movements, creating a more powerful and enlightened movement overall.

• craig mazer •

Make an IMPACT

Vegan Outreach: www.veganoutreach.org

PETA: www.peta.org

50 Years Is Enough: www.50years.org

Anarchist Infoshop: www.infoshop.org

Indy Media Center: www.indymedia.org

EarthSave: www.earthsave.org

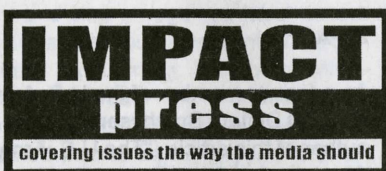
Amnesty International: www.amnesty.org

NEW!

100% Recycled **IMPACT** T-Shirts



(on the back)



(centered on the front - 2.5" x 4")

Get a Shirt and Support **IMPACT** press!

This fantastic shirt is made of 100% recycled material (95% cotton, 5% polyester) of the utmost quality and are made in the USA. They are available in ash (gray) with black ink in XXL, XL, L, M, and youth large (like a small). Try and list alternate sizes (in case we are out of stock of what you want).

How much could such a great shirt cost? \$25, \$50, \$100? No way! Because we love our readers, each shirt is available to you for only \$12ppd U.S. (\$15/Canada and \$19/elsewhere).

IMPACT press T-Shirt Order Form (fill this out now and dress snazzy!)

Name _____ Ph# _____

Address _____ City _____

State _____ Zipcode _____ Email _____

Alternates/Comments: _____

Quantity	Sizes

Send check/money order to: **IMPACT** press, PMB 361, 10151 University Blvd., Orlando, FL 32817

VeganMercantile.com



FEATURED MERCH: Tree Huggin' Treats.



Support Vegan Owned Businesses!
Shop at The Vegan Mercantile.

Veggie themed clothing, personal care items, cosmetics, food, shoes, office supplies, jewelry, backpacks, wallets, pet supplies, and much more.

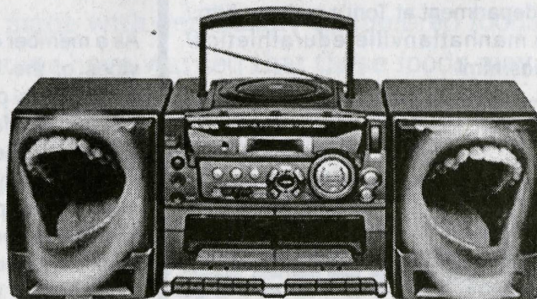


A new radio talk show, that actually talks about stuff that matters. (and stuff that doesn't matter, just to be fair)

Saturdays @ 1PM to 2PM on 660AM

(in Orlando, FL. with rebroadcast on the web site)

Do you have a band? Want some air time? e-mail me at radioactivetalk@yahoo.com



www.GETRADIOACTIVE.com

Speak Your Mind. . .

Please proof your letters. IMPACT will try to decipher them. However, help us avoid having to do extra work. ALSO - keep your letters under 400 words. Thanks!

IMPACT:

I found a copy of your magazine — the February/March issue — in a movie theater in Manhattan, Film Forum. I read most of it and I was very excitedly pleased. You are doing patiently good work there in Orlando.

Yours in correct action,
Sparrow

IMPACT:

I thoroughly enjoyed [Steven] Best's well-balanced and thoughtfully presented article on the Fresno Frenzy (Issue #44) over revolutionary environmentalism. This topic is not only a timely one but exceedingly important given current efforts to silence the more radical side of animal rights activism. I hope that you have more articles on this topic, as well as more articles by Best, in future issues.

Sincerely,
Matthew Calarco
Assistant Professor of Philosophy
Sweet Briar College

IMPACT:

The article is truly moving and true ("From the Editor" Issue #44). Toni Smith is a brave woman. Do you have her email so we may all voice our support? If that is not possible, could we email you and you can forward this on our behalf.

Thank you,
Vince

Editor's note: Feel free to contact the athletics department at Toni's college: <http://www.manhattanville.edu/athletics/athletics.html>

IMPACT:

Thank you for your article on Toni Smith ("From the Editor" Issue #44). I share those same thoughts. I feel that I am more patriotic than most. It's because I love for this country, that I am sickened at

what it is becoming.

Cynthia Mickle, Arkansas

IMPACT:

What you are naturally assuming is that our ensign, the Stars and Stripes, represents only the government of the United States. How wrong can one be? Your story quoted Toni ("From The Editor" Issue #44) as saying:

"The flag means to me, first it means, it stands for the millions and millions of indigenous people who were massacred to claim it. It means the millions of those who slaved in order to build it up. And it means the millions of those who are still oppressed in order for it to prosper. It also does stand for those who fought and gave their lives in order for this country to prosper. But I don't think that for any specific purpose I should comprise my beliefs to accommodate people's personal offenses."

It all depends on one person's point of view. The Flag of the United States represents the people of the United States. This includes every person, from the President right down to you and me and even Toni. Yes, it includes the government, but it also includes anti-war protesters, left-wing liberals, right-wing conservatives, neo-nazis, the KKK, the ACLU, the NAACP, and Mr. Rogers, may he rest in peace. It takes all kinds.

That Flag is what keeps Toni alive. That Flag is protecting her from the anger and resentment she is causing through her contempt. That Flag is keeping the government from sending a death squad to squash her voice. Iraqi's didn't have that liberty, until now.

As a member of the Uniformed Armed Services of the United States, I see Toni's decision as complete disrespect toward me and my fellow citizens, not the Government. The Flag represents millions before me who have lived and fought and even died to preserve the right for people like Toni to spout her ignorant drivel. It has also preserved the right for me to consider Toni a whiney, spoiled East Coast college brat who needs a good dose of

reality to smack her upside the head.

If Toni wants to continue her disparaging remarks about the country we live in and the Flag, which represents all of this, all the power to her. That won't keep the majority of Americans from thinking that she is a complete imbecile.

What I would like to see, in 20 years, is a follow up story on Toni to see if she still feels the same way she does today. Will she have that same conviction? Or will she have finally woken up to join the rest of the party?

Christopher Hanson

IMPACT:

As a former member of the U.S. Army, I feel that Diptera Brachysera such as the author of this article ("The U.S. Army: A Class Action Suit Waiting To Happen" Issue #44), should thank whatever deity allowed them to be born in this highly tolerant country of ours. If it weren't for all the military personnel who served in years past, present and future, such adumbrations and abloviolate missives would not and could not suffer publication. You may draw your own conclusions regarding my mental acuity and why I have chosen to take umbrage at your nauseating and self-serving bovine scatology.

D.F. Houghton, MSGT. US Army (ret)

IMPACT:

Just read your article on subversive advertising vis-à-vis the U.S. military ("The U.S. Army: A Class Action Suit Waiting To Happen" Issue #44). It posed quite a few good points, and I am definitely better for reading it. I have to say that towards the end of the article you repeated yourself quite a few times and made the end of the article a little cumbersome. Other than that, it was easily readable and exceptionally interesting and thought provoking. I, for one, am looking forward to your future thoughts.

Thank you,
Jason Okowitz

Speak Your Mind. . .

Please proof your letters. IMPACT will try to decipher them. However, help us avoid having to do extra work. ALSO - keep your letters under 400 words. Thanks!

IMPACT:

I just finished reading your article ("The U.S. Army: A Class Action Suit Waiting To Happen" Issue #44) and I must say, I found it quite remarkable: remarkably insipid, remarkably inane, and a remarkable waste of bandwidth. Anyone who does not realize that joining the military can be hazardous to your health may well be too stupid to lead any other sort of life. Becoming cannon fodder might just be the ticket for a person that unbelievably dense. This country is already flooded with far too many warning labels "protecting" the citizens of this country from their own simple-mindedness. In fact, why don't you be sure and slap a huge red label across the surface of your latest rant with a disclaimer proclaiming, "Warning! Mindless idiocy ahead! Any information contained within this article should be deemed interesting to anyone with an IQ under 100 and should not be taken

seriously by those individuals with any ability to think beyond a 3rd grade level!"

Oh, and keep up the good work. Keep grinding away at our country's most basic foundations. I'm certain we'd be much better off without a military.

Jerk.

Yours,
Jon

IMPACT:

At some time in a person's life, they need to wake up and realize that one needs to take responsibility for their own actions. If someone joins the military and doesn't grasp the idea that some of the possible risks entailed are actually going into combat; these people should be declared

incompetent and locked away for their own protection. They obviously should not be allowed to make important decisions like being able to vote.

While I believe it's just a matter of time until some pinhead or most likely his or her next of kin makes an attempt to sue the government, hopefully the judge that would hear the case would have a bit of common sense and just toss the case out.

Since you brought up the analogy, I personally don't think that any smoker who started to smoke after it became public knowledge that smoking could cause the medical problems that it does should get a single cent in compensation.

Sincerely,
Harvey Scobie, US Army retired



**TRUE
FOOD**

Are You Eating Genetically Modified Food?

Thousands of name-brand products in your grocery, like many Kellogg's cereals, are made with genetically engineered foods. Yet doctors and scientists have warned that these foods may not be safe in the diet or the environment.

You can avoid GE food with the Greenpeace True Food Shopping List. The List is available at www.truefoodnow.org

GREENPEACE

www.greenpeaceusa.org

Notes from the Cultural Wasteland

morris sullivan
morris sullivan



I may have committed treason.

My treason, initially, was unintentional. One afternoon, while dashing from one assignment to the next, I suddenly realized that I'd skipped lunch and was famished. So I went to the first mom'n pop burger joint I saw. I ordered a sandwich.

Then I asked for French fries.

The guy behind the counter raised one eyebrow and glared at me. This was during the peak of anti-French propaganda, when patriotic Americans were eschewing genuine champagne in favor of sparkling California wines and all that crap, and I had, unwittingly, committed at least a petty political indiscretion.

My decision to ask for "French" fries rather than "Freedom" fries or just "fries" was, I admit, not a conscious act of subversion. But it felt really good.

The next week, I was assigned to photograph and write about a local rodeo. The opening ceremonies began, and a patriotic song fuzzed and fizzled from the announcer's loudspeaker. I looked around and noticed most everyone else was standing. I wasn't. That felt good, too.

As we hit midsummer, Americans will once again celebrate that most sacred of all secular holidays, Independence Day. And this July 4th, thousands of Americans will once again rise united and raise our voices as we sing the same national anthem that opened the rodeo: Lee Greenwood's "God Bless the USA."

"Wait a minute," you say. Lee Greenwood didn't write the national anthem; Francis Scott Key did. And it's not 'God Bless the USA' at all—it's 'The Star Spangled Banner.'"

Technically, you are correct. A lot of Americans don't understand that these days, however. Many of us don't know much of anything about "The Star Spangled Banner," really. Ask the average American, and he'll tell you it was written during the American Revolution, the tune is based on an old English drinking song, and we've been singing it ever since. It was actually written during the War of 1812, and it didn't become the national anthem until 1931. The drinking song thing is true, as far as I can tell.

At the time, other patriotic songs were considered for the anthem, including "America the Beautiful," which was written in the 1890s. Others have been considered since. During the 1960s,

for example, there was a movement to make Woody Guthrie's "This Land is Your Land" the national anthem. Guthrie had written the song decades earlier as a counterpoint to Irving Berlin's "God Bless America," which the US Congress apparently thinks is the national anthem—they sang it on the Capitol steps following September 11, remember?

A growing number of Americans, however, seem to think Greenwood's song would make a nice national anthem. Personally, I agree. I have mixed feelings about "Star Spangled Banner," anyway: It's hard as hell to sing unless you're drunk on English ale. Lines like "the rockets red glare, the bombs bursting in air" leave me a little cold. And it's a song about a flag, not about a country.

It's full of really nice metaphor, however. The imagery is good, and it uses the flag to represent the strife, struggle, and conflict that a nation's people have to survive in order to be strong, rather than just calling on "God" for strength and security.

Perhaps each generation of Americans should have its own national anthem. "God Bless the USA" would be perfect for ours. Unlike "Banner," it is full of vapid, two-dimensional, chest-thumping patriotism, thus befitting a nation that, on the whole, would rather pay not homage but lip service to concepts like "freedom."

It's a commercial song, too. While "Banner" was written in the heat of battle and is in the public domain, not only does Greenwood get paid, but the song would work just fine underscoring a Chevy Truck ad.

It's a good anthem for millennial America, but it can be even more so. When Key wrote "Banner," popular music was distributed on sheet music, and people heard it mainly by standing around the piano in the parlor during a Saturday night sing-along. Now, of course, people consume music in electronic form. So rather than making the song itself the national anthem, we should choose an official *recording* of it.

Therefore, I nominate the American Idol version of "God Bless the USA" to be the official millennial American national anthem. That seems completely appropriate—a commercially written, commercially produced song, generated by people who watched them on a reality TV show, then chose them via cell phone text-mes-

I nominate the American Idol version of "God Bless the USA" to be the official millennial American national anthem. That seems completely appropriate.

saging to represent them.

This seems, to me, to represent our national state of mind very well, and an anthem should represent that state of mind. Compare it to "This Land is Your Land," for example. The song was popular during the depression, when Americans were joining labor unions, trying to break free from the robber barons that controlled their economic lives. Guthrie wrote the song to point out that America belongs not to government or industry, or even God, as Berlin's "God Bless America" suggested, but to you and me.

In today's world, that seems very naive. We live in a country that is in danger of becoming ruled by a power-grabbing autocrat who seems hell-bent on seizing control of the world's oil fields for the benefit of his rich buddies, yet we stick flags on our SUVs. We drive our SUVs to our jobs, where we work for huge corporations that screw us every chance they get, then we blame shoddy workmanship and high prices on labor unions.

Our culture is controlled by multinational corporations—artists don't produce "art" anymore, but "product"—and we buy billions of dollars worth of it. Most of the information we get comes mass-produced by TV "news networks" that are more committed to the wealth of their stockholders than to the principles of journalism—and we're perfectly content to be told what to think in 30-second sound bites.

Of course, a few treasonous individuals won't be willing to roll over and play dead while the politicians sell off America pound by pound. Some might even think it's time for Americans to take back America—that it should once again belong to you and me.

I thought about that a week or so after the rodeo. On impulse, I went to a small, independent record store and bought a Dixie Chicks CD. I don't like the Dixie Chicks—or most contemporary country music, for that matter. However, their CDs were being burned and banned all over the country because they had expressed "shame" about our President and his war.

Now, the Dixie Chicks aren't hurting for money. They're anything but freedom fighters, probably, and I didn't check, but they probably get paid by Sony or some corporation just like them. Still, I got some small satisfaction from committing that petty little act of treason. And I had an idea.

You know, now that we've taken Baghdad, antiwar activities have all but died away. That's not good. In fact, perhaps the best time to mobilize against war is when it's not a big issue. The military doesn't go to sleep during peacetime, so antiwar activists shouldn't get complacent now.

Already, Bush is waving his big Texan pecker at Iran. If you wait until he starts blaming Iran's leadership for September 11 to act, it'll be too late—the die will have been cast. Activists should be

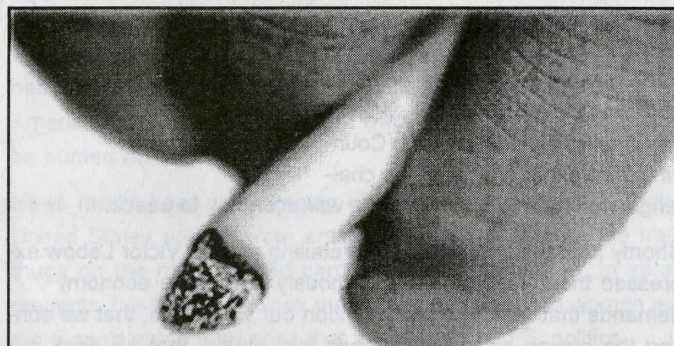
working today against America's conquest of the Middle East.

Peace vigils probably won't go over too big right now, of course. And demonstrations have a tendency to be counterproductive; it's too easy for people to write the demonstrators off as nut cases. And like terrorism and wars against it, real treason usually just produces more, stronger enemies.


So I recommend committing petty acts of treason. Boycotts and (I think I made this word up) pro-cotts are a good way to have a tangible effect. Ride a bike or walk more instead of putting more gas in your SUV, for example. Read a newspaper, preferably one not owned by a major conglomerate, instead of watching the news on Fox or CNN. Contribute to the campaigns of politicians that were against the war. Quit your job at Verizon and take a cut in pay to work at a smaller, independent company—then work your ass off to make the company succeed.

These things may seem silly, but a journey of a thousand miles begins with a single step, you know. And if enough of us commit such little treasons, maybe one day this land again will belong to you and me.

Morris Sullivan is a freelance writer living in DeLand, Florida.



**If you insist
on smoking,
please pick up
after yourself.**



a message from Loudmouth Productions, Inc.

Consumer Culture Is No Accident

by David Suzuki

Most people I talk to today understand that humanity is inflicting harsh damage on the planet's life support systems of clean air, water, soil and biodiversity. But they feel so insignificant among 6.2 billion people that whatever they do to lighten our impact on nature seems trivial. I am often asked, "What can I do?" Well, how about examining our consumption habits. Not long ago, frugality was a virtue, but today two thirds of our economy is built on consumption. This didn't happen by accident.

The stock market collapse in 1929 triggered the Great Depression that engulfed the world in terrible suffering. World War II was the catalyst for economic recovery. America's enormous resource base, productivity, energy and technology were thrown into the war effort and soon its economy blazed white-hot. With victory imminent, the President's Council of Economic Advisors was challenged to find a way to convert a war economy to peace.

Shortly after the end of the war, retailing analyst Victor Lebow expressed the solution: "Our enormously productive economy . . . demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfaction, our ego satisfaction, in consumption . . . we need things consumed, burned up, replaced and discarded at an ever-accelerating rate."

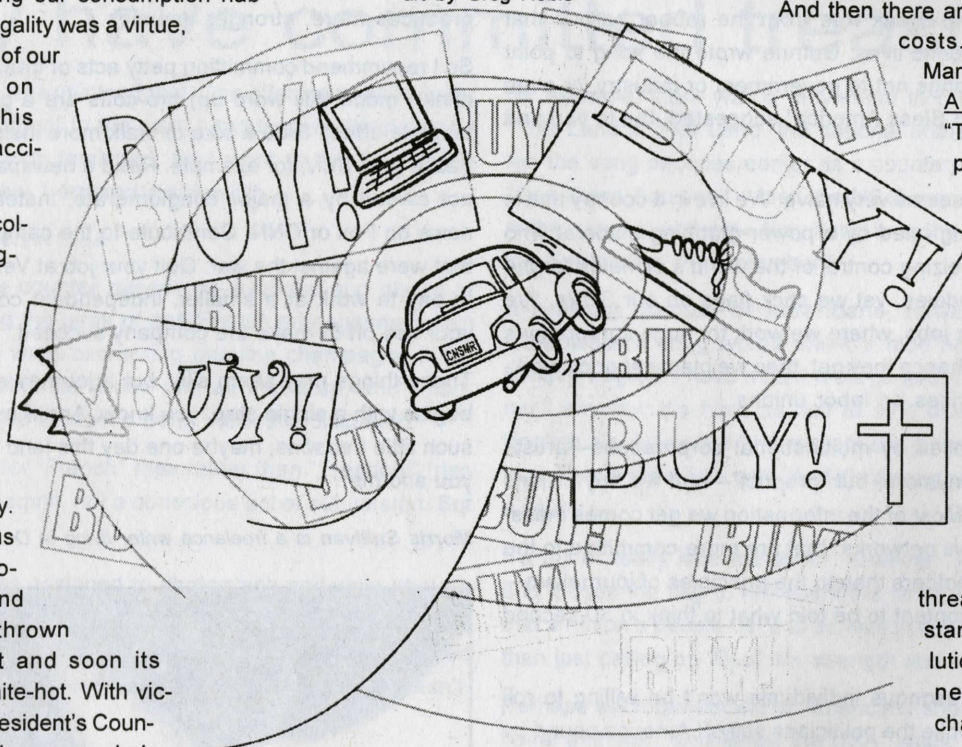
President Eisenhower's Council of Economic Advisors Chairman stated: "The American economy's ultimate purpose is to produce more consumer goods." Not better health care, education, housing, transportation or recreation or less poverty and hunger, but providing more stuff to consumers.

When goods are well made and durable, eventually markets are saturated. An endless market is created by introducing rapid obsolescence (think clothing, cars, laptop computers). And with disposability, where an article is used once and thrown away, the market will never be saturated.

Consumer goods aren't created by the economy out of nothing. They come from the earth and when they are used up, they will be

returned to the earth as garbage and toxic waste. It takes energy to extract, process, manufacture and transport products, while air, water and soil are often polluted at many points in the life cycle of the product. In other words, what we consume has direct effects on nature.

art by Greg Rebis



And then there are social and spiritual costs. Allen Kanner and Mary Gomes state in *The All-Consuming Self*: "The purchase of a new product, especially a 'big ticket' item such as a car or computer, typically produces an immediate surge of pleasure and achievement, and often confers status and recognition upon the owner. Yet as the novelty wears off, the emptiness threatens to return. The standard consumer solution is to focus on the next promising purchase."

Ultimately, it goes beyond pleasure or status; acquiring stuff becomes an unquenchable demand. Paul Wachtel says in *Poverty of Affluence*: "Having more and newer things each year has become not just something we want but something we need. The idea of more, ever-increasing wealth, has become the center of our identity and our security, and we are caught up by it as the addict is by his drugs."

Much of what we purchase is not essential for our survival or even basic human comfort, but is based on impulse, novelty, a momentary desire. And there is a hidden price that we, nature and future generations will pay, too.

When consumption becomes the very reason economies exist, we never ask, "how much is enough," "why do we need all this stuff," and "are we any happier?" Our personal consumer choices have ecological, social and spiritual consequences. It is time to re-examine some of our deeply held notions that underlie our lifestyles. ❧

David T. Suzuki PhD, the Chair of the David Suzuki Foundation (www.davidsuzuki.org), is an award-winning scientist, environmentalist and broadcaster. The author of more than 30 books, David Suzuki is recognized as a world leader in sustainable ecology.

Introspective Media Not In The Cards

By Norman Solomon

Norman Solomon is executive director of the Institute for Public Accuracy, a nationwide consortium of public-policy. His latest book, "Target Iraq: What The News Media Didn't Tell You," will be out in February. His syndicated column focuses on media and politics.

A new poll tells us that, by a two-to-one margin, Americans "use clearly positive words in their descriptions of the president." The Pew Research Center, releasing a nationwide survey on May 7, declared "there is little doubt ...that the war in Iraq has improved the president's image" in the United States.

Such assessments stand in sharp contrast to views of George W. Bush overseas. In mid-March, the Pew center put out survey results showing that "U.S. favorability ratings have plummeted in the past six months"—not only in "countries actively opposing war" but also in "countries that are part of the 'coalition of the willing.'"

So, why do most Americans seem at least somewhat positive about Bush, while the figures indicating a "favorable view of the U.S." are low in one country after another—only 48 percent in Britain, 31 percent in France, 28 percent in Russia, 25 percent in Germany, 14 percent in Spain and 12 percent in Turkey? In large measure, the answer can be summed up with one word: media.

Overall, the American news media do a great job of telling us how wonderful top U.S. leaders are as they direct Uncle Sam's stride across the planet. The contrast with evildoers — especially on our TV sets — could hardly be more plain.

Overall, the American news media do a great job of telling us how wonderful top U.S. leaders are as they direct Uncle Sam's stride across the planet. The contrast with evildoers—especially on our TV sets—could hardly be more plain.

Meticulous researchers at the media watch group FAIR (where I'm an associate) recently pointed out that U.S. news outlets "have been quick to declare the U.S. war against Iraq a success, but in-depth investigative reporting about the war's likely health and environmental consequences has been scarce."

During the war, the London-based *Guardian* has reported, the Pentagon dropped 1,500 cluster

bombs—horrific weaponry that fires small pieces of metal that slice through human bodies. Unexploded cluster bombs are now detonating, sometimes in the hands of Iraqi children. And, as it did during the first Gulf War, this spring, the U.S. government fortified some munitions with depleted uranium (DU), which leaves fine-particle radioactive dust that has been linked to cancer and birth defects.

Those are important stories, known to many news watchers on several continents. But not in the United States. Searching the comprehensive Nexis media database through May 5, the FAIR researchers found that "there have been no in-depth reports about cluster bombs on ABC, CBS or NBC's nightly news programs since the start of the war." Those news shows provided just "a few passing mentions of cluster bombs."

The network evening news programs did even worse on DU reportage. "Since the beginning of the year," FAIR discovered, "the words 'depleted uranium' have not been uttered once on ABC 'World News Tonight,' 'CBS Evening News' or 'NBC Nightly News,' according to Nexis."

Meanwhile, the deck of cards featuring 52 Iraqi villains—with Saddam Hussein as Ace of Spades—became one of the great PR innovations of the war on Iraq. By coincidence, on the same day that FAIR completed its research, five "Army intelligence specialists" who designed the cards stepped forward to take a bow in Washington.

A spokesperson for Central Command said that there was "no word on the cards helping find anyone." But the Pentagon's deck has turned out to be a stroke of media genius. It tapped into the American public's appetite for fun ways to identify bad guys who'll be hunted down.

News media keep encouraging us to believe that leaders in the United States are cut from entirely different cloth than the Iraqi thugs on the most-wanted cards. But I don't think so. In some respects, the terrible choices made by those men and women are more explainable than ones that are routine in U.S. politics.

Many of the Baath Party operatives had good reason to fear for their lives—and the lives of their loved ones—if they ran afoul of Saddam. In contrast, many politicians and appointed officials in Washington have gone along with lethal policies merely because of fear that dissent might cost them prestige or power. Why denounce the use of cluster bombs or depleted uranium and risk losing a top post in Washington? Why take a moral position against a war after it starts, and risk losing the next election?

A deck of cards might be printed someday featuring the faces of certain high officials in the Republican and Democratic parties of the United States. Of course, there'd be no occupiers around to enforce any dragnet. And, in the absence of independent-minded news media, the cards would need extensive annotations on the back to explain the human costs of decisions made by those officials. ❧



Get in the Ring, Celebrities

I had the fortune recently to be able to see Bill Maher's "Victory Begins at Home" show on Broadway. He never ceases to amaze me with his extraordinary lucidity and brilliant analogies. More than anyone else in the public eye, he injects a refreshing dose of well-placed cynicism into our fading democracy, and I can think of few brave enough to be so outspoken about dangerous political subjects within our current ranks of entertainers.

After the show, in a further show of bravery, he had a question and answer session from the audience. One particularly admiring person finished her question with, "I would sleep well knowing that you were President of the United States." Maher kind of gave his trademark "oh, go on" shrug to that, but I thought to myself, *me too*. And why is that? Are we so hungry for realism and heart in our government that we want to elect a former stand-up comedian to be our president? Absolutely.

What is sorely lacking in politics today are passionate, fiery individuals that can truly inspire us. We've got a few really great orators in government who can deliver a well-constructed argument with conviction and factual truth, but they are career politicians who seem very far-removed from our daily lives. They live in a world of power plays and talking money, where corruption is

almost part of the job description.

Entertainers, though also in a different echelon of our culture, are a lot closer to us. They not only make us think, but make us laugh and cry by appealing to the deepest of our *emotional* truths. A good entertainer has an understanding of the hard-wired mechanisms that make people tick. We love them more than our politicians. They are almost this country's royalty.

With such immense popularity already at their disposal, why is it that more celebrities don't run for president? Ronald Reagan did it, yes. But he was president of the Screen Actors Guild and governor of the largest state for two terms before becoming U.S. president. I'm talking about celebrities fresh from the pool that have not been already sullied by life in public office.

Many argue that celebrities should not be considered good political candidates solely based on their celebrity status. That's good advice, but what really *are* the qualifications for serving in public office? What other duty does a senator or president have other than to do right by his or her constituents?

There are many entertainers that I think could have become president. When Johnny Carson was about to retire in 1992, when we were mired in the Clinton/Bush/Perot race, Robin Williams told Carson in jest, "You should run, man!" Johnny Carson also shrugged, but the crowd erupted in thunderous applause.

With such immense popularity already at their disposal, why is it that more celebrities don't run for president?

James Earl Jones could do it in a cold minute. Everybody loves James Earl Jones. We would put the fear of God into terrorists with him at the podium. And there's something I like about the sound of "The Jones Administration."

It's quite a bit to ask of celebrities to become president. For one thing, they wouldn't be paid nearly as much in the office of president as they would in the entertainment sector. Financial reasons aside, they've also seen the careers of their colleagues destroyed recently by their opinions.

But here comes Bill Maher, who has spent the last ten years of his career in an Olympic-sized swimming pool of opinions, and who can debate the pants off just about anyone. For god's sakes, the man wouldn't even need a press secretary to temper and paraphrase his beliefs to the media. His material is more than just funny—it's a lavish, nourishing college-course study in personal and governmental ethics. And he's not afraid to speak the truth about America: That the problem with it is *Americans* and their embarrassingly myopic behavior toward each other and the rest of the world.



More than anyone else in the public eye, Bill Maher injects a refreshing dose of well-placed cynicism into our fading democracy, and I can think of few brave enough to be so outspoken about dangerous political subjects within our current ranks of entertainers.

I truly believe that he could argue his way into office by going negative not against his political opponents, but against his voters, because he's so damned right. One can believe that the United States of America is the greatest social contract ever to exist in the history of the world, and at the same time be endlessly cynical about the people that run it and live in it.

People want to be led in the right direction, and this man has more than just complaints, he has visions—such as making a concerted effort to reduce our dependence on foreign oil within 10 years and to prioritize resources from the over-fought and unwinnable drug war into fighting the true evils in the world.

There are other people saying these things, but not with nearly as much prominence, honesty, conviction, and downright hilarity. Wouldn't it be nice to laugh

with, not at the president for a change?

I don't know. Maybe it's a pipe dream. But I will cheer him on nonetheless. Go get 'em, Bill. ☛

Magick Botanicals

products for people who are chemically sensitive
and allergic to fragrance

www.magickbotanicals.com

hair care, body care, baby products and more!

800-237-0674

DEMOCRACY



**TWELVE
AMAZING
RED&BLACK
ANTIWAR
STICKERS**

If democracy means conquest,
the world has gone insane.

THIS IS DEMOCRACY.

And sane people of all nations
must stand together against it
before it consumes the world.

UNAMERICAN
WWW.UNAMERICAN.COM

SEND \$1 FOR CATALOG & "FUCK WORK" STICKERS: PO BOX 2137, ASHEVILLE, NC 28802



Editor's note: Quotes originally in Spanish have been translated to English.

THE MOOD WAS ONE OF COMPLETE ECSTASY in Caracas's "23 de enero" neighborhood, a traditional stronghold of supporters of Venezuelan president Hugo Chavez, during an April 13 celebration of the anniversary of his return to power after a brief coup last year.

As pop and rock songs celebrating Chavez boomed from speakers set up on a hillside where residents had a standoff with police during the coup last year, a woman over 60 years old and dressed in red, blue and yellow Venezuelan regalia showed off the words "Hugo Chavez" tattooed in delicate script on her tanned bicep.

An older man stood on the red, yellow and blue-painted stone fence on the edge of the hill waving a large Venezuelan flag for hours on end, his eyes turned to the sky and a look of rapture on his face.

Meanwhile, a young boy dressed in beret and combat fatigues practiced loading a realistic-looking plastic gun.

"He's the next Chavez," said a nearby man.

At various points, the crowd of about 100 men, women and children broke into chants of "Uh, Ah, Chavez no se va" (Chavez won't go). And when a Che Guevara look-alike in beret and fatigues rode up the steep road on a motorcycle, people ran over to have their picture taken with him in front of a Che mural painted on the housing project across the street, which still bears numerous bullet holes from last year's stand-off.

At one point, the music and chanting were silenced for the performance of a play by a group of pre-teens and teenagers who had come from the Portuguesa region, about a five-hour drive away, for the event. The students clamored over each other to express their support for Chavez.

"Venezuela has all this oil but we only see 20 percent of the profits and the rest goes out of the country, so we are poor," said teen Johnny Infante. "Chavez is going to change this and give us a better standard of living."

In the play, a girl with a yellow-painted face knelt on the ground crying, while a boy made up as a vampire introduced youth representing the various ills that they see as plaguing Venezuelan society: alcoholism, prostitution, delinquency, promiscuity, witchcraft and greedy businessmen and bankers. In the end, an angel and a woman in red tights and pink skirt representing Venezuela's future under Chavez slayed these demons and rescued the crying country.

Tears came to the eyes of long-time farmer Jesus Manuel Avila, 66, as he applauded the performers and spoke of his support for Chavez. "I've spent 46 years fighting for autonomy and liberty for campesinos (peasant farmers), my whole youth," said Avila. "Under the past presidents, campesinos were sent to jail and tortured for this. Now Chavez will give support to rural cooperatives of campesinos and he has promised to return the titles of land to campesinos. He will also give us technical assistance, medical assistance and education. Now I'm 66 and I can say that things have improved."

New Hope

Later in the afternoon of the 13th, the 23 de enero community started down the hillside to march toward the center of Caracas, retracing a route many of them had taken a year ago to return their beloved president to power. On April 11, 2002, Chavez, who had first been elected in 1998, was imprisoned by opposition forces led by wealthy businessmen and a few military generals who threatened a civil war if he didn't resign. Though Chavez says he never actually resigned, the media announced that he had and Pedro Carmona, of the powerful business association Fedecamaras, stepped in to head a so-called transitional government.

But when word spread to 23 de enero and the other poor neighborhoods of makeshift "ranchitos" clinging to the steep hills surrounding Caracas that Chavez had not resigned and was being held prisoner, the residents—led largely by women—began to stream down the hillsides "like ants" in one observer's words. Over the next day, they were joined by tens of thousands of military troops for a crowd of 200,000 to 300,000 outside the Miraflores presidential palace, while crowds of millions massed at military institutions, government buildings, TV stations and other key places all over the country, demanding Chavez's return.

Seeing the crowd of supporters and suffering divisions within the opposition, Carmona quietly stepped down and, on April 13, a military helicopter returned Chavez to the palace. During the several days of conflict, at least 37 people were killed and 96 injured. While the opposition blamed Chavez's forces, independent human rights investigations showed that opposition-aligned municipal police and snipers and the general chaos were to blame.

The celebration this April 13 was like a reunion of last year's gathering, with about 300,000 dressed in red, blue and yellow T-shirts, lycra tank tops, nylon pants and other sportswear emblazoned with the words Venezuela, Hugo Chavez and revolutionary slogans gathered to eat, drink and listen to a two-hour-plus speech by Chavez.

The 13th was a symbol of the new hope and sense of empowerment that has been felt throughout the country's poor and working class communities during Chavez's presidency.

The concrete manifestations of these feelings include community

radio and TV stations, women's and campesino cooperatives, organic garden projects, newly built schools and the Casas Bolivarianas—community centers that are opening all over the country which will host cultural events, health clinics and popular education classes.

"As a mother, I see that even my kids want to participate in the process," said Sonia Yrausquier, member of a Bolivarian Circle in the coastal town of Coro.

"They talk about it a lot. They say, 'Why isn't there a child's Bolivarian Circle?'"

Uphill Battle

But there is still an uphill battle ahead for Chavez and supporters of the Bolivarian Revolution, a term that refers to 19th century Venezuelan revolutionary and philosopher Simon Bolivar's vision of a united Latin America, which would be a democratic, humane world power. And the US-backed opposition forces that ousted Chavez last year—made up mostly of business owners and the wealthy and upper middle class—are still highly active. Last fall, they staged anti-Chavez demonstrations that drew hundreds of thousands of majority white, upper class protesters. They orchestrated a "capital strike" this winter in which thousands of workers were locked out and laid off of their jobs, and the oil industry was almost totally paralyzed. Though the strike was ultimately a failure, they are still demanding Chavez's removal. Food and other supply routes were interrupted by the strike, to the point that Chavez allowed the government to seize privately owned trucks and tankers for the transport of oil, food and basic necessities. Needless to say, business owners didn't react well to this plan, calling it a violation of private property laws.

Many Chavez supporters claim the opposition is acting as provocateurs to create incidents of violence that can be blamed on Chavez's government. During an international solidarity conference April 9-12, for example, participants were awakened early one morning by a bomb that exploded in a nearby downtown office building where the Organization of American States had been facilitating talks between the government and opposition forces.

Along with Channel 8, the government-run station, the country's corporate media is staunchly against Chavez. Media magnate Gustavo Cisneros, who owns a number of media outlets, is one of the leading opposition figures.

"This is a dirty campaign tactic," said Juan Lopez Vargas, a Chavez supporter and former oil industry worker who lives on the Peninsula Paraguana, "but the people don't believe in the manipulation of the media." Some of Chavez's own administration have also turned against him, a fact that his supporters attribute to opposition members posing as Chavistas to get a foothold in government.

Along with the copious pro-Chavez, pro-revolutionary graffiti blan-

keting the walls of Caracas, there is also anti-Chavez graffiti saying, "Fuera Chavez" (Out Chavez), "Asesino" (Assassin) and "Revolucion con Hambre y Miseria" (Revolution with Hunger and Misery).

The opposition has even called for Chavez to be tried for war crimes based on charges of violence during the events of April 2002; however, these charges, played up in the opposition media, have been dismissed various times by judicial and independent investigations, as documented—among other places—in the Irish-made video "The Revolution Will Not Be Televised."

Chavez supporters also note that far from being persecuted by a repressive regime, the architects of the coup haven't even been punished for their roles: Carmona and the other coup members have still not been jailed or prosecuted and the generals who took part in it are still members of the military.

Yet despite the efforts of Chavez and the Bolivarian Circle groups—which support Chavez but operate independently on a local level—poverty, crime and unemployment continue to be high. Alleviating these problems is especially hard given that Chavez is being treated as a pariah by the US and much of the global economic community, with the exception of Brazilian leftist president Luiz Inacio Lula da Silva and fellow anti-imperialist Fidel Castro in Cuba.

Colombian president Alvaro Uribe is ardently against Chavez and, within the past few months, Colombian paramilitary groups—which are widely known to be backed by the government—have made armed incursions into the western part of Venezuela. In March, Chavez dispatched an air force operation to bomb Colombian "irregulars" who invaded the area. In a story for ZNet, journalist Justin Podur argued that the Colombian paramilitary invasions are a US-supported move to militarize the area and secure US control over the country's oil, which makes up roughly a quarter of the US's total supply.

Planting Hope

On an April afternoon in the center of Caracas, a handful of men and women of various ages were picking greens and weeding in a large community garden with neat rows of lettuce, radishes, cilantro and other vegetables. "This used to be a mountain of trash," said gardener Geidheman Requiz.

"People were afraid to walk by here. Now it's a dream made real. Rich or poor, we all have the right to live, to dream, the opportunity to grow."

In only a month, local residents and members of the military cleaned out the area and built the 100 meter long key-shaped garden, including a small monument topped by an anti-war sign and a Venezuelan flag in the middle. The co-op members, who are chosen based on their skill and belief in the project's philosophy, according to one member, now earn money selling the crops

at a stall in the nearby market and other locations. The garden is all pesticide-free and organic, a small step in combating the pollution and litter problems that plague much of the country.

Ecology and environmentalism are also top concerns of a group of pro-Chavez campesinos who live in the mountain range in the state of Falcon which residents call La Sierra, about an eight hour drive from Caracas. At the lush, mist-covered top of the mountains, which rise above harsh coastal deserts and brushy plains, the residents of La Sierra dedicate themselves to self-sustaining farming and small-scale ecotourism. There is a beautiful several-room inn where residents also sell organic coffee and cocuy, a liquor made from a local agave-like plant. At FUNDAECOL, Fundacion del desarrollo de la agricultura y la ecologia (the Foundation for Development of Agriculture and Ecology), long-time activist and grassroots technology promoter Edgar Olivet oversees projects including a terraced garden of bananas, papaya, guayaba and other fruits and a gray-water recycling program involving three concrete-lined water receptacles with natural filtration systems between them.

FUNDAECOL is a fitting example of the decentralized organizing philosophy of the Bolivarian Revolution—the FUNDAECOL members are not primarily members of a Bolivarian Circle or connected with the Chavez administration, but they are organizing on an autonomous community level for economic development and empowerment. While under past administrations these efforts might have been met with repression and intimidation, now they are supported ideologically, if not necessarily financially, by the Chavez government.

"We're looking for the roots of the people here," said Olivet. "You can go to meetings, you can read books, but if you aren't really with the people...you need to find the real road, not the road of theology or politics. This is the real road."

Many see this system as one of the strengths of the Chavez regime, encouraging true empowerment of the common people and decreasing the potential for government corruption and authoritarianism.

"The weakness and benefit of Chavismo is that there's not a political party at the top, it's decentralized," said Irvin Chavez, an artist and resident of Peninsula Paraguna.

Legal Reform

In the street markets of Caracas, alongside tables selling bootlegged CDs, beaded necklaces, sexy jeans and other typical market goods, there are tables stacked with palm-sized and coffee table sized versions of the Venezuelan constitution and various individual laws. The constitution, rewritten and ratified by over 80 percent in a popular referendum in 1999, is one of the cornerstones of the Chavez government and a constant source of con-



COMPEAN '03

versation and pride for Chavez supporters. It is written in accessible, common language and includes laws relating to the use of the land and sea, housing, education, human rights, media and the like.

It also nationalizes the oil industry.

Along with the oil nationalization, one of the main things that has terrified wealthy members of the opposition is Chavez's support of land reform. The government had carried out a land reform process in the 1960's as a way to take people away from the guerrilla movement, but the reforms collapsed due to a lack of technical and economic support for peasants who mostly ended up selling their land back to large landholders and moving to the outskirts of cities like Caracas.

Contrary to the fears of the rich, under Chavez there have been no moves to actually seize land for redistribution. Rather, land re-

form essentially boils down to the normalization of property ownership for squatters throughout the country. As in most poor countries, a large percent of the population live in shacks or small homes built on unused rural land or in jumbled hillside shantytowns.

Under the new constitution, people can actually file for legal title to the land on which they are living, giving them a sense of security, empowerment and an economic stake in their neighborhood.

Another example of reforms aimed at helping subsistence level producers is a law passed within the last year to aid the coastal environment and the small fishermen who have been devastated by sharp decreases in their hauls because of the overfishing of major corporations.

Outside the Asociacion de Pescadores Artesanales de Adicora (Small Fishermen's Association of Adicora), a small stucco build-

ing smelling of salt and fish on the beach of the Peninsula Paraguana on the northern Caribbean coast of the country, a handful of life-long fishermen with leathery, tanned skin, weathered hands and soft, shy voices tell how they were getting less and less fish during their 5 p.m. to 6 a.m. shifts.

They blamed this on the trawlers, who drop their huge nets, scraping the sea floor and collecting everything in their wake including the immature fish who then perish before ever reaching a sellable size. Chavez passed a law restricting the large trawlers to six to eight miles off the beach, which on a hot April afternoon during the Semana Santa (Holy Week) festivities, is packed with cars pumping out music, families picnicking and young couples flirting.

Though the fisherman's life is still a tough one, they say the law has helped increase their catches again, by as much as 20 or 30 percent. Chavez has said he is trying to extend the ban on large-scale fishing even further off the coast, but the issue is also complicated by international law.

Culture of Resistance

The general public can freely walk past the guard post at the entrance of the San Carlos Military Fortress, past the sleeping guard dogs and into the courtyard of majestic white stucco arches. It wasn't always this way. Under past regimes, this was a military prison where members of the guerrilla movements and other dissidents who struggled during the 1970's and '80s were held, tortured and interrogated.

The prison was closed in 1994, and now the small cells are partly covered with graffiti from visitors. But the graffiti is absent from the back walls of the cells, as if even the teenagers who weren't yet born during the worst of the repression can still sense the ghosts of the fighters who languished in prison here.

The rooms lining the courtyard of the military center are dedicated to art exhibits and the Historical Memory Project—exhibits that chronicle bloody uprisings, repressive regimes and resistance movements throughout Venezuelan history.

It tells of the 1989 massacre of over 1,000 people by police and sniper fire during riots sparked by the imposition of taxes on the poor in the form of bread and bus fare price hikes.

And it tells of Chavez's 1992 failed coup attempt that ultimately launched his ascent to power. After making it to the gates of the presidential palace in tanks with other dissident military members, Chavez surrendered on the condition that he be allowed to make a statement to the public. In less than a minute, he ignited the hopes and passions of much of the population, saying, "Companeros, it is time to stop the fighting. We could not reach our objectives for now, but our time will come when we will try

again and we will be victors."

After two years in prison, Chavez was returned to the public more determined than ever. He was briefly exiled to Peru, but that country forced him out when it seemed he was growing too popular among the poor. Back in Venezuela, he began to build up a support base with small meetings held in the slums, the mountains and the country.

After his party's relatively quick rise to prominence, he was elected in 1998, to the horror of many opposition members who had never conceived of being ruled by a dark-skinned, indigenous-looking president. Personal testimonies catalogued in the Historical Memory Project paint a picture of what happened when the people—who are themselves indigenous, darker-skinned or poor—saw this beloved leader removed from power.

"I went at 8 p.m. to Miraflores [the presidential palace] and the Tiuna [military fortress in Caracas]," testified Senora Marlene C. from the Parroquia San Juan neighborhood in Caracas. "At this moment the soldiers, who were poor also, feeling their families had been beaten and humiliated, reacted and gave us support, as they would their family."

At a parking lot stand selling drinks and empanadas in the broiling sun in Coro, the owner has his own miniature historical memory project. The back wall of the stand is decorated with slightly battered and wrinkled photos and posters of Fidel Castro, Che Guevara and Chavez.

His prized possession, in a cracked frame, is a photo of a youthful looking Chavez surrounded by a smiling group of campesinos in La Sierra, some with their hands on Chavez's shoulders and arms in warm gestures of familiarity. This was one of the meetings Chavez held shortly after being released from prison. One of the people in the photo, also significantly more youthful looking than he is today, is the man who runs the stand. To him Chavez isn't just some political abstraction, he is a living breathing man who sat down and broke bread with him in the mountains.

This is what hope means in Venezuela. ◀

Kari Lydersen is a journalist based in Chicago and an instructor for the Urban Youth International Journalism Program. She writes for IMPACT press, In These Times, Punk Planet, Clamor and LIP magazine, among others.

Make an IMPACT

Casa Venezuela

<http://www.casavenezuela.org/>

Humane Society of the United States

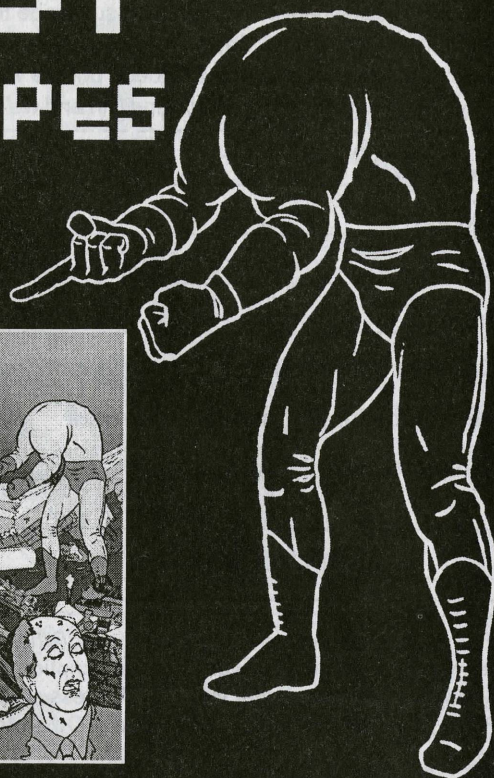
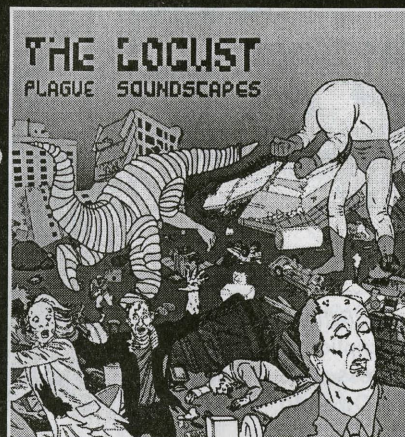
<http://www.venezuelatoday.com>

THE LOCUST

PLAGUE SOUNDCAPES



Epitaph



March of Dimes

HELPING or HURTING?

PETA

866-TEST-KIND • MarchOfCrimes.com

Subscribe to IMPACT press

Receive IMPACT in your mailbox for less than \$1.67 per issue. Subscribe for six months and receive three issues for \$5 US (\$8 Canada/Mexico; \$14 elsewhere)! You can also subscribe for one year (six issues) for only \$10 (\$16 Canada/Mexico; \$28 elsewhere). Trust us, we're not making crap on this deal, but we wanna make you happy. So fill out the form below, send it in and we'll hook you up!

Name _____

Address _____

City _____ State _____ Zip _____

Email _____

Yes or No: Join email list? _____ Want Sticker? _____

Have subscription start with issue # _____

Comments about IMPACT _____

Every subscription gets a free vinyl sticker (while supplies last). Tell us what issue you want the subscription to begin with. Send checks/money order to: IMPACT press c/o Subscriptions, PMB 361, 10151 University Blvd., Orlando, FL 32817



The Real McKENZIES

"For those into Flagg, Molly, Irish drinking songs, or the Pogues, have a good, stiff whiskey and listen."
- Razorcake

"...one of the finest bands in north america today. What a work of genius." - Hit List

COT & A BOOT

New CD & LP Out May 20th!

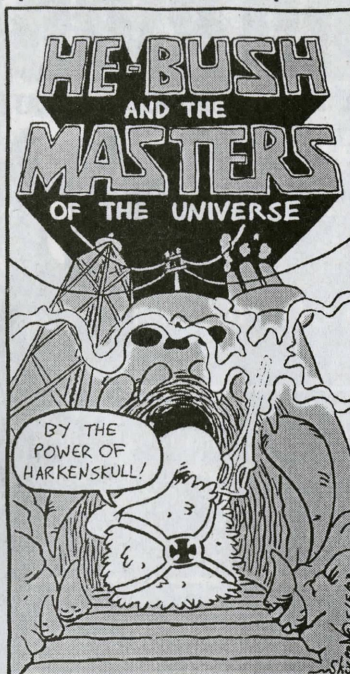
Honest Don's
P.O. Box 192027 San Francisco, CA 94119
honestdonrecords.com • www.honestdonrecords.com



MUDDLEMATCH

BY NEAL SKORPEN

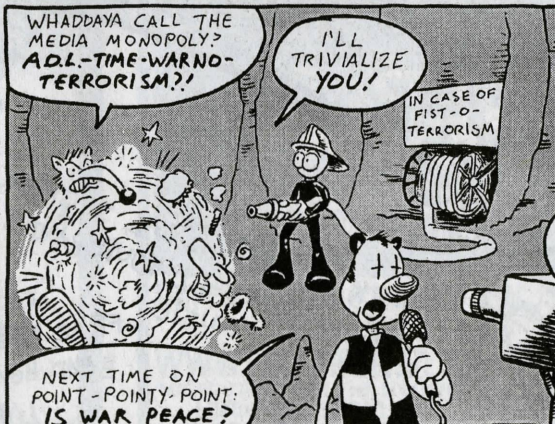
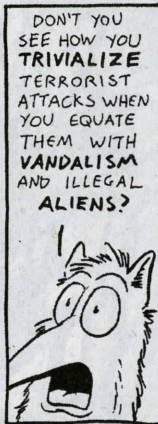
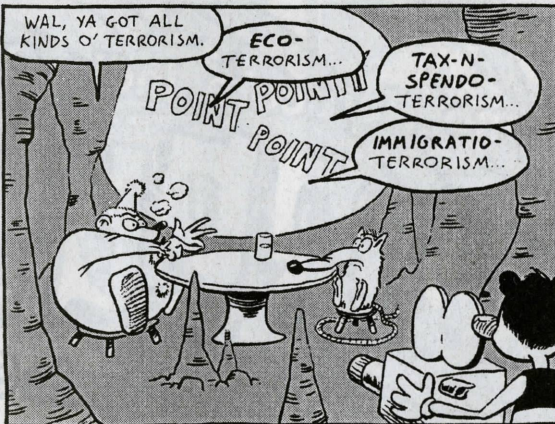
PMB 103 11575 SW PACIFIC HWY TIGARD, OR 97223



MUDDLEMATCH

BY NEAL SKORPEN

PMB 103 11575 SW PACIFIC HWY TIGARD, OR 97223



GOOD RIDDANCE GR

BOUND BY TIES OF BLOOD AND AFFECTION

NEW FULL LENGTH ALBUM OUT NOW ON FAT WRECK CHORDS
PRODUCED BY BILL STEVENSON AND JASON LIVERMORE

FAT WRECK CHORDS
P.O. BOX 193698 SAN FRANCISCO, CA 94119
www.fatwreck.com www.good-riddance.com

Punk, Emo, Hardcore, Indie, Oi, Ska

INTERPUNK

The Ultimate Punk Music Store

OVER 35,000 Items

CDS / VINYL / VIDEOS / DVDS /
T-SHIRTS / SWEATSHIRTS /
BABYDOLLS / BUTTONS / STICKERS /
PATCHES / KEY CHAINS /
POSTERS / MESSENGER BAGS /
BEANIES / CAPS / LEATHER &
VEGAN BOOTS / WRISTBANDS /
CHOKERS / WALLBTS & CHAINS /
HAIR DYE /
ZINGS / BOOKS /
AND MORE...

WWW.INTERPUNK.COM

Check out our LOCAL section.
We'll even sell your BANDS
MUSIC.

Free MP3's, TOUR DATES,
BAND NEWS, AND RECORD
LABEL NEWS.

...TAKE NOTE

ann beretta

the other side of the coin... cd

Originally released in the spring of 1999, this CD has been out of print for over three years. Finally rereleased, this is the first attempt at an all acoustic punk record, long before Dashboard Confessional was doing it. Thirteen tracks, including songs from the bands releases on Fueled By Ramen and Lookout, plus exclusive tracks found nowhere else. now available for \$8ppd.



THROWN BRICK RECORDS

PO BOX 4831

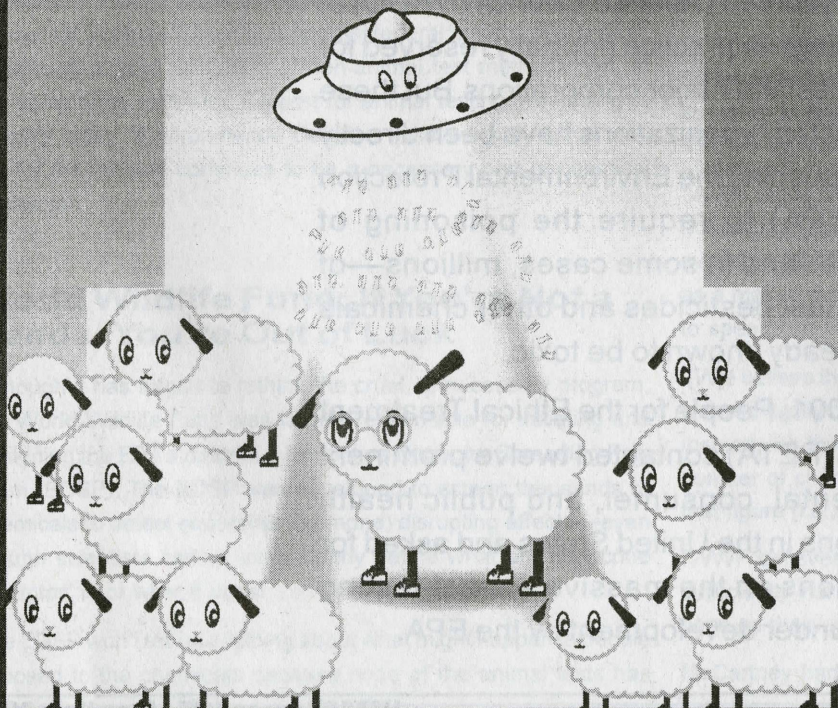
LOUISVILLE, KY 40204

checks payable to Jamie Prott

NEW ALBUM

GLASSES CANNOT GO TO THE PUZZLE

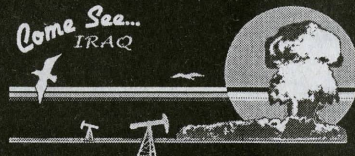
RED MARTIAN 5\$ PPD - PO box 61187 Seattle WA 98121 / <http://redmartian.com>



WWW. **FAT AMERICAN**.TV

POLITICALLY & SOCIALLY CONSCIOUS APPAREL.

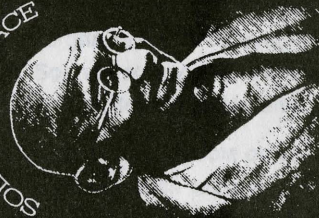
Come See...
IRAQ



Can I save
myself from
hell?



SOLDIER OF PEACE



THIN COMFORTABLE t-SHIRTS THAT ARE
made in the U.S.A

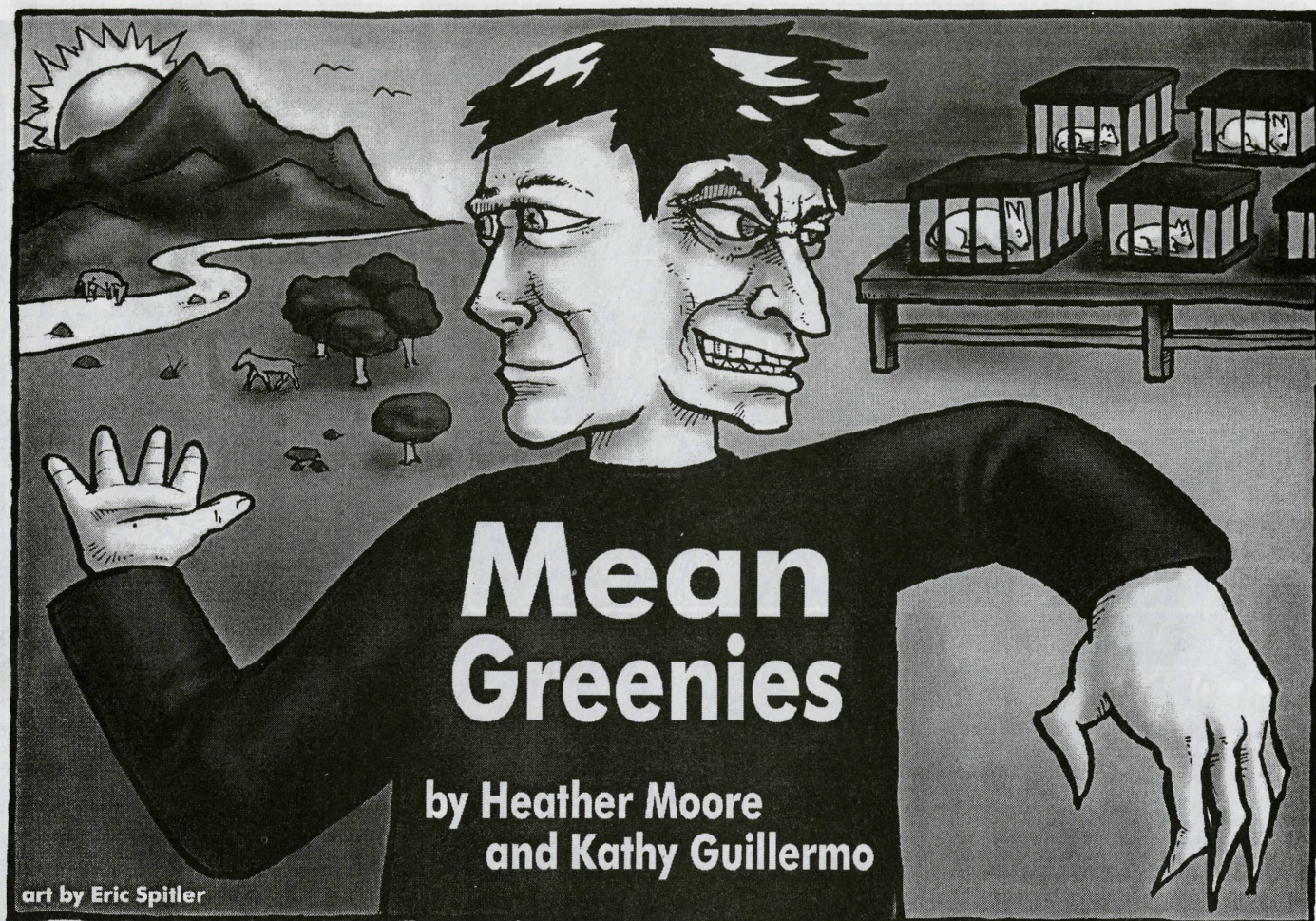
WWW.FATAMERICAN.TV

VISIT OUR ONLINE STORE!

(info@fatamerican.tv)
407.896.2103

FAT AMERICAN PO. BOX 560721, ORLANDO, FL 32856-0721





Most people would never suspect Environmental Defense, the World Wildlife Fund (WWF), or the Natural Resources Defense Council (NRDC) of greenwashing—a practice normally reserved for oil companies and major corporations. But these three respected organizations have been directly involved in pushing the Environmental Protection Agency (EPA) to require the poisoning of thousands—and in some cases, millions—of animals to test pesticides and other chemicals that are already known to be toxic.

In March 2001, People for the Ethical Treatment of Animals (PETA) contacted twelve prominent environmental, consumer, and public health organizations in the United States and asked for their positions on the massive animal-testing programs under development by the EPA.

The organizations, which also included the Children's Environmental Health Network, Consumers Union/Consumer Policy Institute, Earth Island Institute, Environmental Working Group, Friends of the Earth, Greenpeace, Physicians for Social Responsibility, Sierra Club, and US Public Interest Research Group, were sent an issue paper outlining some of the deficiencies associated with laboratory animal-poisoning studies, and a letter asking them to pressure the EPA to increase its funding and use of non-animal test methods.

Although the Earth Island Institute and Greenpeace responded favorably, and the Sierra Club found some middle ground on the issue, the other organizations—most notably Environmental Defense, the WWF, and the NRDC—made no apology for supporting inhumane, irrelevant animal tests. To the contrary, these organizations continue to actively lobby for more animal testing.

Environmental Defense at the Animals' Expense

Environmental Defense is largely responsible for initiating the EPA's notorious High Production Volume (HPV) chemical testing program. The HPV program was created to pressure chemical manufacturers to test or retest thousands of chemicals using a "check-list" approach.

Even though the animal protection community has reviewed and commented on every proposed HPV test plan in an attempt to limit the number of animal tests performed, Environmental Defense has only recently begun to submit comments on a routine basis and, in virtually all cases, has called for more animal tests—even on substances well known to be blinding and corrosive.

Environmental Defense's executive director, Fred Krupp, responded to PETA's letter on June 1, 2001. He claimed that Environmental Defense "strongly support[s] federal funding of research, development, and validation of non-animal test methods" yet, at the same time, reiterated support for animal testing. According to Krupp's letter, "Environmental Defense believes that animal-testing for the present continues to be a necessary part of chemical evaluation..."

World Wildlife Fund: If You're Not a Panda, You're Out of Luck

Although it has begun to rethink the cruel, unnecessary program, the World Wildlife Fund was largely responsible for initiating and designing the EPA's notorious Endocrine Disruptor Screening Program (EDSP). The EDSP was developed to screen thousands of chemicals to detect endocrine (hormone) disrupting effects—even though scientists cannot even clearly define what an "endocrine disruptor" is or what it does!

The EDSP won't tell us anything about what might happen to people exposed to the chemicals because none of the animal tests has

been "scientifically validated" for reliability or relevance to humans. Non-animal tests are now in use in Europe and have proved more effective than the cruel, old-fashioned animal tests.

Nevertheless, WWF officials forged ahead and lobbied Congress to fund the preposterous program. The WWF even

tried to keep EDSP planning meetings closed to the public, perhaps to keep people from hearing statements like this one made by a WWF official in response to a statement that one proposed test would kill as many as 3,000 animals each time it was conducted: "I think that what you want to do is terrific!"

In its defense, the WWF says that "in the absence of effective, validated alternatives, [we] believe that limited animal testing is needed for the long-term protection of wildlife and people throughout the world." However, there is nothing "limited" about the amount of animal testing the WWF is endorsing. In fact, the EDSP is the largest animal-testing program of all time.

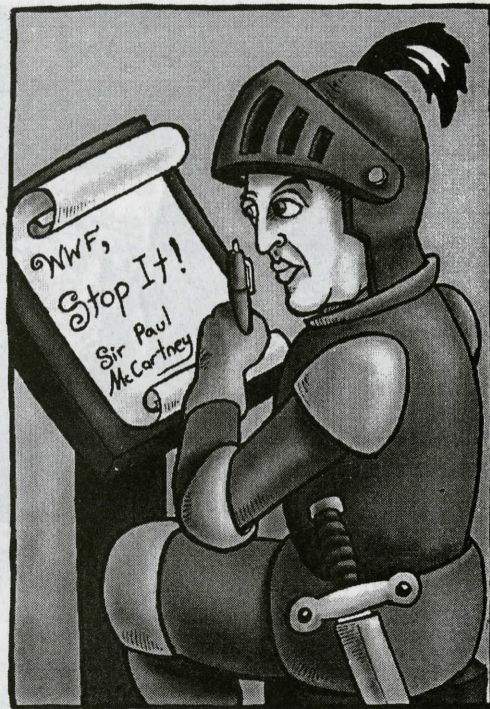
Fortunately, the WWF took a promising turn after PETA supporter Sir Paul McCartney pressured the organization "to do everything in its power to rectify the situation." Soon after receiving a letter from McCartney, WWF went public with the following statements:

"WWF urges EPA to rely to the fullest extent possible on validated non-animal screens and tests. ...Where such tests are not yet available, WWF believes EPA ought to invest in their development as a matter of priority, and that Congress should increase funding to speed this important transition.

"[W]e believe the figure of 87,000 chemicals listed recently on EPA's website vastly overstates the desirable or likely scope of the EDSP. Instead, we think the program should focus on a sharply reduced number of chemicals that could be on the order of 1-2 percent of that figure [i.e., less than 2,000 chemicals in total].

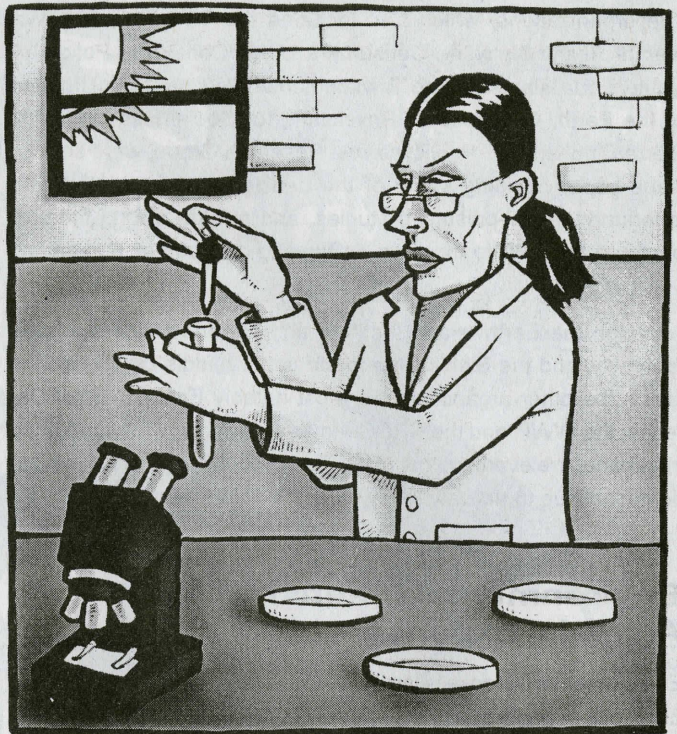
"WWF believes a number of chemicals have been shown to be sufficiently harmful to warrant imposing bans or severe restrictions on their use now, without need for further tests."

McCartney had also asked WWF to match PETA's \$400,000 in-





United States



Europe

vestment to develop non-animal test methods but, as of this writing, the WWF has not agreed to that request.

National Resource Defense Council: Relentless Pursuit of Irrelevant Tests

Believe it or not, the NRDC did not feel the EDSP was developed fast enough and filed a lawsuit to force the EPA to begin the testing process sooner—without properly validating the animal tests that would be used!

In addition to its ardent support for the EDSP, the NRDC also coordinated a letter calling on the EPA to require that all pesticides undergo developmental neurotoxicity testing (DNT) on animals. The non-validated DNT test involves poisoning rats with toxic chemicals throughout their pregnancy and while they nurse their newborn pups. The pups are then subjected to a series of behavioral tests, after which they are killed and their brains are examined. The test kills between 1,200 and 2,500 animals every time it is performed. Shockingly, EPA officials have publicly admitted that the rat is not “the right model” for humans and that they do not even know how to interpret the results of the DNT.

Despite this, the Children’s Environmental Health Network, Consumers Union, the Public Interest Research Group, and the Physicians for Social Responsibility co-signed the NRDC’s letter.

By signing the letter, the Physicians for Social Responsibility showed complete disregard for its own advice from its 1999 re-

port, *In Harm’s Way*, which states: “Animal studies of lead, mercury, and PCB’s each underestimated the levels of exposure that cause effects in human by 100- to 100,000-fold. Regulatory decisions that rely largely on toxicity testing in genetically similar animals under controlled laboratory conditions will continue to fail to reflect threats to the capacities and complexity of the human brain as well as important gene-environment interactions.”

The EPA: Protecting the Chemical Industry

Unfortunately, the EPA is so addicted to unreliable animal tests that even when evidence from human studies implicates a chemical, the results are ignored. For example, for years human population studies showed that arsenic in drinking water causes cancer, but the EPA spent 20 years dosing animals with arsenic before taking action.

Using its authority under the Toxic Substances Control Act, the EPA has not pulled a single toxic industrial chemical off the market in more than a decade, despite the slaughter of millions of animals in painful laboratory toxicity tests.

Of course, the chemical industry has long approved of the EPA’s reliance on animal tests because the results are easily manipulated and required testing means that a company’s products are safe from regulation for years while the products undergo testing and retesting on animals.

After decades of practice, industry representatives have perfected the art of arguing both sides of the animal-testing issue. For instance, if a chemical has adverse effects on animals, industry representatives claim that the results aren't applicable to humans. Yet, at the same time, company officials happily display the results of EPA-required animal studies that suggest that their chemicals are not harmful to humans.

The EPA's Fuzzy Thinking

In addition to the apparent collusion between the chemical industry and the EPA, the EPA's use and view of animal studies is further cause for concern. At a time when European countries are subjecting animal tests to increasing scrutiny and, in the US, the Department of Transportation has approved a non-animal test for corrosivity, the EPA forges ahead with massive animal test plans. The EPA continues to require more animal-based toxicity testing than any other government agency, while spending only a meager fraction of its more than \$600 million budget on the development of more humane and scientifically sound non-animal methods.

Yet science has moved far ahead of the EPA. Several of the most common and cruel animal tests—for skin corrosion, irritation, and absorption—are obsolete, and can now be replaced by non-animal alternatives without any threat to public safety. The non-animal tests have all been scientifically validated and/or accepted in other countries whereas the animal tests, ironically, have never been subjected to a level of review that even remotely approximates proper validation.

Animal Tests and Their Non-animal Animal Alternatives

1. Skin Corrosion

Animal test: Rabbits are locked into full-body restraints and a test chemical is applied to the shaved skin on their back. A chemical is considered to be "corrosive" if it eats through the skin, burning away several layers of tissue. No painkillers or anesthetics are provided for this, or any of the other tests listed here.

Non-animal method(s): Chemical corrosivity can now be evaluated using "human skin equivalent" tests, such as EpiDerm™ and EpiSkin™, which use artificial skin grown in culture, or using a method called CORROSITEX™, which uses a protein membrane designed to function like skin.

2. Skin Irritation

Animal test: This test is nearly identical to the skin corrosion test, except that experimenters try to find out if the skin damage is reversible (unlike corrosion, which is irreversible).

Non-animal method(s): Once it has been established that a chemical is not corrosive (using one of the non-animal tests above), it is still important to be sure that it does not cause lesser irritation either. Government regulators in Canada accept the use of a skin-patch test in human volunteers as a valid replacement for skin irritation tests on rabbits because it is relatively non-invasive and relates directly to people.

The New Jersey Devil

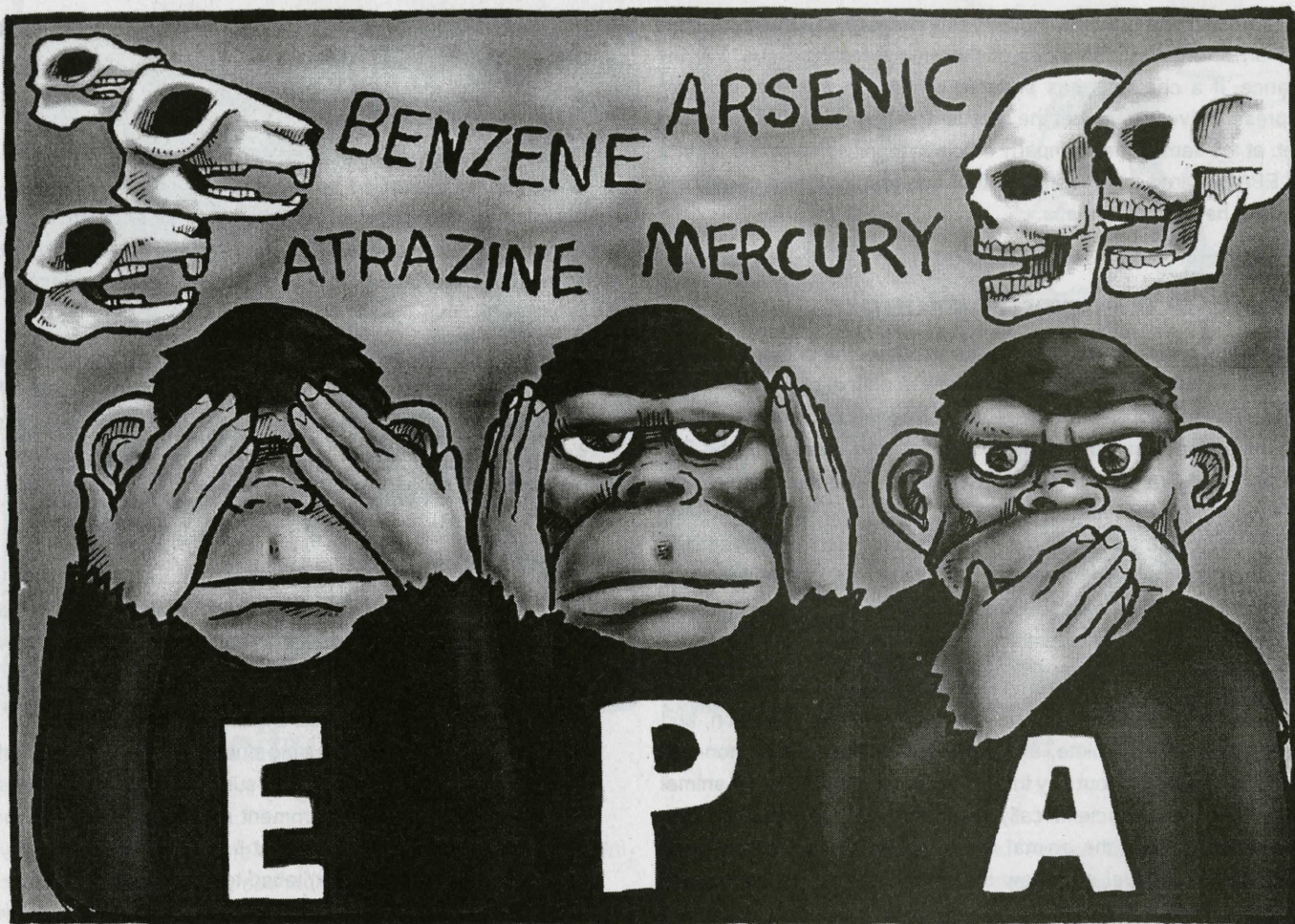
PETA has dubbed EPA Administrator and New Jersey native Christine Todd Whitman "The New Jersey Devil to the Animals" for her complacency while the agency she heads makes life a living hell for animals. PETA even produced hockey-style trading cards depicting Whitman in devil regalia for New Jersey and Washington, D.C. residents to distribute outside of Devils games, EPA offices, Capitol Hill, the White House, and elsewhere to help spread the word about Whitman's dirty little animal-torturing secret and encourage people to tell her to stop tormenting and killing animals.

This isn't the first time PETA has targeted Whitman personally. PETA previously erected a billboard outside Whitman's D.C. office to remind her that she would surely never allow her own dog, Coors, to undergo EPA poisoning tests. Within a few days of launching this ad, PETA received a letter from Whitman saying that her dog, Coors, had been suffering from cancer and had to be euthanized. She suggested that "perhaps, with more research, more effective

drugs may have been found to treat [Coors'] illness."

PETA quickly pulled the ad, out of compassion for Whitman and her family, but PETA President Ingrid Newkirk wrote back to the EPA administrator to tell her just how useless animal tests are and that animals used in the tests are no different from Coors. PETA then created a new ad showing a demonic Whitman shoving a lethal dose of toxic chemicals into an animal's mouth. The ad appeared in *The GeorgeTowner*, *The Washington City Paper*, and other papers and was made into stickers and trading cards for activists to order and disperse.

PETA had also planned to spoof the Whitman's Sampler candy box, with an assortment of pictures and descriptions of EPA animal experiments. However, in May 2003, Whitman announced that she would be retiring from the EPA in June for unrelated reasons. PETA is hopeful that her replacement will show some compassion for animals and modernize the EPA, but, if not, the new administrator should expect the same treatment.



3. Skin Absorption

Animal test: The backs of rats are shaved and a chemical is smeared on for up to 24 hours, after which the skin is washed and the animals are housed in "metabolism cages" to permit the collection of their urine and feces for analysis. Animals are later killed and their skin and blood are analyzed.

Non-animal method(s): An internationally accepted non-animal test for skin absorption measures the passage of a test chemical into and across skin to a fluid reservoir using fresh (from cadavers) or artificial skin. Absorption of a test chemical is measured over time by analysis of the receptor fluid and the treated skin.

But the aforementioned HPV and EDSP test plans are not the only examples of the EPA ignoring more sophisticated non-animal methods in favor of older, and more barbaric, chemical-poisoning tests. For example, the EPA has, in recent years, spent as much as \$400,000 on animal toxicity studies at the University of Missouri to test arsenic and lead. Both of these substances, which are present at closed mines, mills, and smelter waste plants, are known to be extremely dangerous to people. It would make sense to order an immediate clean up of such sites. Instead, the EPA is spending tax

dollars on animal tests in which the toxins are dissolved in drinking water and food that is then fed to pigs.

Even if the EPA truly believes that more testing for arsenic and lead is necessary, non-animal tests for this very purpose have been available and in widespread use by European countries since 1994. They can be conducted for a small fraction of the cost of animal tests. These "metal bioavailability" tests evaluate the degree to which metal toxins are absorbed through a simulated gastrointestinal tract. Soils containing arsenic, lead, or other metals are "incubated" in an acidic solution that mimics the environment in the stomach. The fraction of lead, arsenic, or other metals that dissolves during the stomach and small-intestinal phases represents the fraction that is available for absorption and which is therefore capable of causing toxicity.

The EPA has also funded hideously cruel mercury inhalation studies, even though the effect of this substance on people is well known. Specifically, the EPA wanted to study in rats what has already been well documented in people—the increased difficulty in conceiving experienced by female dental hygienists who regularly work with mercury. The agency has given the National Institutes of Environmental Health Sciences (NIEHS) \$400,000 to subject pregnant rats to mercury vapors. So far, NIEHS toxicologists have not seen the same effect in the animals.

If groups like Environmental Defense, WWF, and NRDC could bring themselves to set aside their addiction to animal testing even for a moment, they would do well to ponder: If the EPA hasn't pulled even a single toxic industrial chemical off the market in more than a decade despite a massive amount of animal testing, what value is there in pushing for more of the same? So while Europeans are enjoying an environment in which dangerous pesticides like atrazine have been banned, we in North America (human and non-human alike) continue to choke on these and other toxins while the EPA does nothing more than "reassess" the well-known hazards of these chemicals in a veritable bottomless pit of animal tests.

As the chemical manufacturers' manipulation of animal test data has shown, results from animal tests may have little or no bearing on people. Arsenic, for example, was not classified as carcinogenic following animal studies but was later found to cause high levels of lung cancer in smelter workers exposed to arsenic in the air. Similarly, the causal link between benzene and human leukemia was established in 1928, but 14 subsequent animal studies failed to demonstrate this effect.

To further cloud the issue, scientists at an international conference on acute toxicity testing in October 2000 stated that they weren't sure whether the results of acute toxicity tests in rats were even relevant to other rats. (By contrast, a series of four human cell line tests was found to predict human toxicity with 84 percent accuracy.)

Despite our similar capabilities to feel pain physiologically, rats and other animals commonly used in toxicity tests are very different from people. For example, unlike humans, rodents have no vomit reflex. Because they cannot clear toxic chemicals from their bodies in this way, their level of exposure to chemicals is increased, making comparison of rodent test results to humans highly questionable.

Rodents only live for two or three years compared to the average human lifespan of 75 years or more. This is highly significant when considering lifelong toxicity studies. Rats are more susceptible to cancer than humans who, because of our longer lifespan, have developed comparatively more defenses against spontaneous cancers. Likewise, different animal species are born at developmentally different stages, making the results of developmental toxicity studies virtually meaningless with regard to human infants and children.

In addition to differences among animal species, there can also be significant differences between sub-species and among strains of the same species. For example, the chemical ethyl carbamate causes high incidences of cancer in certain mouse strains but not in others. Likewise, chloroform has been found to cause liver tumors in various strains of female mice but not in males.

It should therefore come as no surprise that there have also been numerous cases where animal-based toxicity tests have failed to predict birth defects in humans. For example, a series of disinfectants

marketed in Italy under the names Mipaphox, Trichlorophan, and Diptorex caused nervous-system damage in humans and other animals, yet mice in toxicity studies were fed doses of up to 1,500 mg/kg without any apparent negative effects.

Even the conditions under which animals are kept in laboratories can have an impact on the outcome of tests. Factors such as noise, restraint, isolation, pain, psychological distress, overcrowding, bedding materials, regrouping, maternal deprivation, sleeplessness, surgery, and anesthesia can affect every organ and biochemical system in the body.

This evidence of the fallibility of toxicity studies on animals gives many scientists pause. Dr. Joshua Lederberg, Nobel Laureate in Medicine, notes, "It is simply not possible with all the animals in the world to go through chemicals in the blind way we have at the present time and reach credible conclusions about the hazards to human health."

This raises significant questions: What is our reliance on inaccurate animal tests preventing us from learning? Is the EPA missing out on viable ways of protecting people, wild animals, and natural environments by refusing to explore more sophisticated testing methods?

Charitable Giving

As the cliché goes, don't judge a book by its cover. Any organization can stick the words wildlife or environment in its name, but that doesn't mean it's animal- or earth-friendly. Donors should make sure an organization's beliefs and policies are in line with their own before writing a check that may be used to greenwash animal suffering. In the interests of ethics, good science, and the protection of our children, environmental groups must stop demanding that animals be poisoned in laboratories. ❧

Heather Moore and Kathy Guillermo are both staff writers for People for the Ethical Treatment of Animals (PETA). Heather is also a regular contributor to IMPACT press.

Make an IMPACT

PETA's Mean Greenies Campaign

<http://www.meangreenies.com>

PETA's Stop Animal Tests Campaign

<http://www.stopanimaltests.com>

Physicians Committee For Responsible Medicine

<http://www.pcrm.org>

Earth Island Institute

<http://www.earthisland.org>

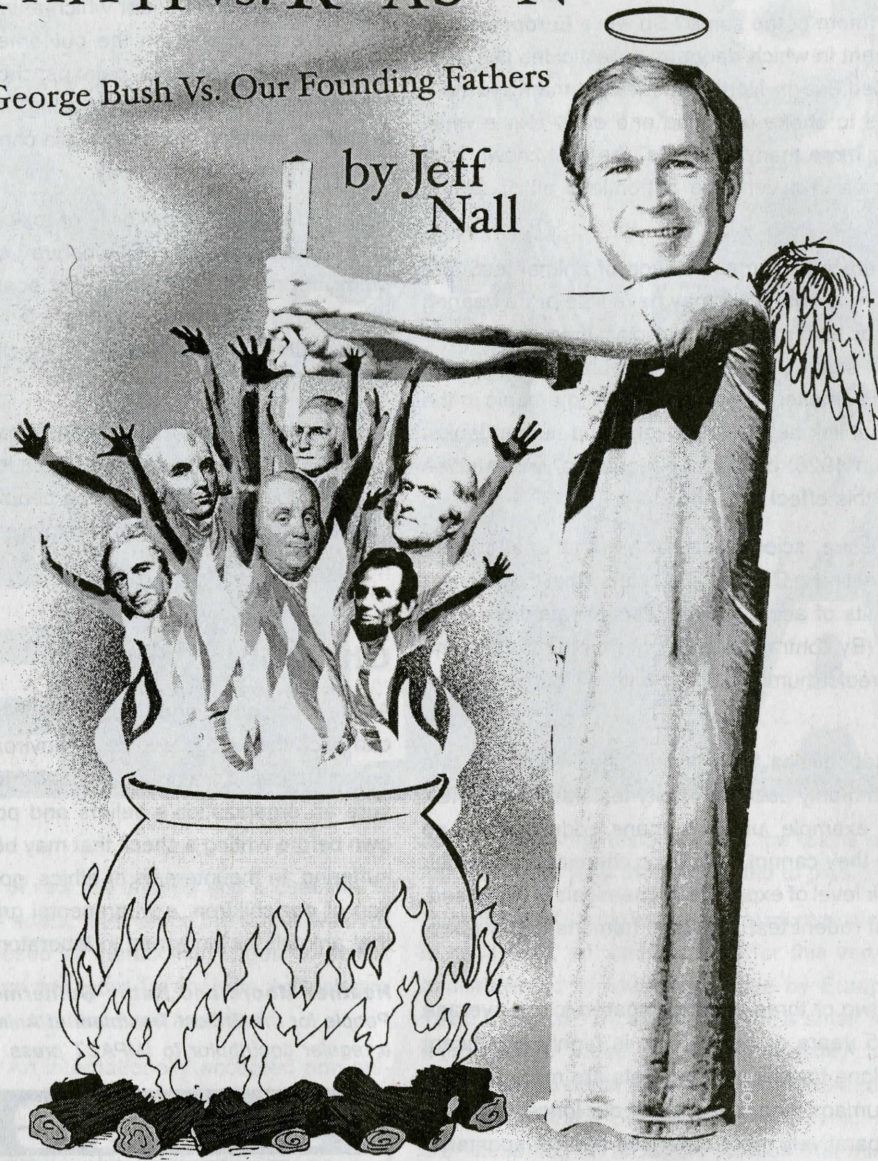
Greenpeace

<http://www.greenpeace.org>

FAiTH vs. REASON

George Bush Vs. Our Founding Fathers

by Jeff
Nall



IF YOU ASKED GEORGE BUSH IF HE BELIEVES IN THE SEPARATION OF CHURCH AND STATE, he is likely to say yes. But no matter how he words his response, the fact remains his idea of separating the two powers lies in stark contrast with many of the most influential founding fathers throughout U.S. history.

Joseph L. Conn's recent report, "Presidential Altar Call" (*Church and State*, March 2003), offers compelling evidence that Bush does not see eye to eye with Thomas Jefferson's interest in a "wall of separation" between the opinions of faith and rule of law.

"In his January 28th State of the Union message, President George W. Bush earmarked \$600 million in his budget for a three-year voucher program that allows addicts to choose religious programs for treatment," wrote Conn.

Conn went on to mention the elation experienced by Tonja Myles, "former addict and prostitute" and non-professional benefactor who runs a 'ministry' for drug addicts as she sat in First Lady Laura Bush's box listening to the President.

Such policy is not uncommon in the Bush administration. He has overtly allied himself with the religious right, relentlessly attempts to allocate federal funds to private schools and other faith based organizations and has coyly pushed the issue of school prayer with "student initiated" prayer.

And you don't have to go far to more clearly see the wounded state of the division between Church and State. It has been battered by "faith based initiatives," signs adorning government buildings reading "God Bless the USA," and the general consensus that, yes, America is "God's country."

One of the greatest attributing factors to such a view may be the little talked about history filled with American leaders best described as modern day disbelievers.

In a country with historical amnesia and hardly a sense of the original tenets so deeply regarded by our forefathers, these stances seem perfectly normal and acceptable, though the US was initially designed to be impenetrable to zealotry of the pious.

And though many may be familiar with the first Amendment of the Bill of Rights which states "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof," what many may not understand is that the concept, like many constitutional points, runs much deeper than those 16 words.

In fact, what few probably know is that many early leaders of our country were far from Bush's status of a "born again Christian."

According to historian Gordon S. Wood (*The American Revolution*, 2002), "It is true that many distinguished political leaders of the Revolution were not very emotionally religious. At best they only passively believed in organized Christianity, and at worst they scorned and ridiculed it. Most were deists or lukewarm Churchgoers and scornful of religious emotion and enthusiasm. Washington, for example, was a frequent Churchgoer, but he scarcely referred to God as anything but "the Great Dispenser of events" and in all his voluminous papers he never mentioned Jesus Christ."

One of Colonial America's best ever selling authors, next to only "God himself" with the Bible, Thomas Paine wrote a fiery reproach of Christianity exposing the Bible's inconsistent timeline and violent entries.

Unlike their predecessors, many modern leaders now entreat faith to encourage support for policy implementation. Such was evident as the President conjured images of a battle between good and evil in his speeches, invoking God as a sponsor of his decision to go to war with Iraq. Whereas "faith" was once seen as a weakness of reasoning ability, it has now become the backbone of modern democracy as disclosure becomes a rarity in Bush's administration.

According to many time-honored leaders, faith is not the best example of patriotism or the best method with which to obtain truth. Thomas Jefferson said of the subject, "Reason and free inquiry are the only effectual agents against error" (*Notes on the State of Virginia*, Query XVII, 1781).

James Madison went even further. In "Who Are the Best Keepers of

the People's Liberties" (National Gazette, December 1792) he spoke in the voice of the "Anti-Republican" and the "Republican":

In the voice of the "Anti-Republican," he wrote mockingly, "Rather say then, enlighten the government, warn it to be vigilant, enrich it with influence, arm it with force, and to the people never pronounce but two words *Submission* and *Confidence*... You are destitute, I perceive, of every quality of a good citizen or rather of a good *subject*. You have neither the light of faith nor the spirit of obedience."

Madison then responds in the voice of the "Republican": "What a perversion of the natural order of things! To make power the primary and central object of the social system, and Liberty but its satellite... People ought to be enlightened, to be awakened, to be united, that after establishing a government they should watch over it, as well as obey it... Liberty disdains to persecute."

Lately the definition of a "patriot" or "Republican" seems to have been altered, and in some cases submission has become the highest and faith its strongest ally, similar to the ideals held by what Madison called an "Anti-Republican" or that which is opposite of a true American/Patriot.

God and political citizenry are closely related. For instance, it's difficult to drive by a shop window that isn't displaying "God bless the USA." In fact, it is generally supposed as being a good business gesture. One can even sometimes see this type of message on the signs outside of local public buildings.

During the period of Enlightenment in American History, when the original pillars of our nation like James Madison and Thomas Jefferson rose to set a clear path to freedom, the idea was simply that prior experiences have shown it is detrimental when political affairs mix government with the ideology of religion. By removing religion from the government, a plethora of religious values were allowed and the relationship between man and God was left to the individual. In addition to excluding God from government affairs, many political thinkers questioned the belief in the trinity theory, Jesus Christ and even God, valuing reason as the champion of truth.

Widely praised as a great American, Benjamin Franklin joined the likes of Thomas Jefferson in praising the morality of Jesus but remaining skeptical of his divinity—a confession that would nearly have current political contenders lynched in mid-sentence.

"As to Jesus of Nazareth..." wrote Franklin in a letter to Ezra Stiles on March 9, 1790, "I think the system of morals and his religion, as he left them to us, the best the world ever saw or is likely to see, but I apprehend it has received various corrupting changes, and I have, with most of the present dissenters in England, some doubts as to his divinity..."

Jefferson, in turn, not only denounced a dependency on superstition, as was a common focal point on many leaders at that time, he advocated difference in religion and the free exchange of ideas—even those of a dissenting nature.

"But it does me no injury for my neighbor to say there are twenty gods, or no god. It neither picks my pocket nor breaks my leg," Jefferson wrote (*Notes on the State of Virginia*, Query XVII, 1781).

"Difference of opinion is advantageous in religion," he continued. "The several sects perform the office of a Censor morum over each other. Is uniformity attainable? Millions of innocent men, women and children, since the introduction of Christianity, have been burnt, tortured, fined, imprisoned; yet we have not advanced one inch towards uniformity. What has been the effect of coercion? To make one half the world fools, and the other half hypocrites."

While Jefferson has been known for lauding the morals of Jesus, many have ignored his philosophy of materialism, appreciation of Epicurus (who was himself a thinly veiled Atheist by many accounts) and outright denouncement of the Trinity Theory. In one particularly scathing exert, Jefferson wrote this of the concept behind *immaterial*:

"To talk of immaterial existences is to talk of nothings. To say that the human soul, angels, god are immaterial is to say they are nothings, or that there is no god, no angels, no soul." (Letter to John Adams, August 15, 1820)

During this time in our nation's history, reason and free thought were paramount, while dogma and blind patronage were rebuked.

"Question with boldness even the existence of a god," wrote Jefferson to Peter Carr in August of 1787. "Because, if there be one, he must more approve of the homage of reason, than that of blindfolded fear... Your own reason is the only oracle given to you by heaven, and you are answerable not for the rightness but uprightness of the decision."

Of great interest is that Americans are apparently unfamiliar with the fundamental values held by James Madison, who was one of the primary writers of the Constitution, the Bill of Rights and one of the most important Americans in our nation's history.

Yet few seem to recall Madison's grand *public* debasement of religious assessments and, more over, religious institutions in his speech titled "Memorial and Remonstrance Against Religious Assessments" delivered on June 20, 1785.

"During almost fifteen centuries has the legal establishment of Christianity been on trial. What have been its fruits? More or less in all places, pride and indolence in the Clergy, ignorance and servility in the laity, in both, superstition, bigotry and persecution. Inquire of the Teachers of Christianity for the ages in which it appeared in its greatest luster; those of every sect, point to ages prior to its incorporation with Civil policy."

He goes on to not only encourage a government separated from any religious convictions, but also implores the intellect to be freed of the shackles of superstition that accompany such activity.

"What influence in fact have ecclesiastical establishments had on Civil Society? In some instances they have been seen to erect a spiritual tyranny on the ruins of the Civil authority; in many instances they have been seen upholding the thrones of political tyranny; in no instance have they been seen as the guardians of the liberties of the people. Rulers, who wished to subvert the public liberty, may have found an established Clergy convenient auxiliaries. A just Government instituted to secure and perpetuate it needs them not. Such a Government will be best supported by protecting every

citizen in the enjoyment of his religion with the same equal hand which protects his person and his property; by neither invading the equal rights of any

Sect, nor suffering any Sect to invade those of another."

Furthermore, on April 1, 1774, Madison candidly expressed his feelings to William Bradford on the subject of religion. "Religious bondage shackles and debilitates the mind and unfits it for every noble enterprise every expanded prospect."

This much, George Bush appears to have never read.

Yet it seems all the hard work—the intellectual accomplishments from Voltaire to Descartes to Jefferson—are unappreciated by many politicians, especially President Bush.

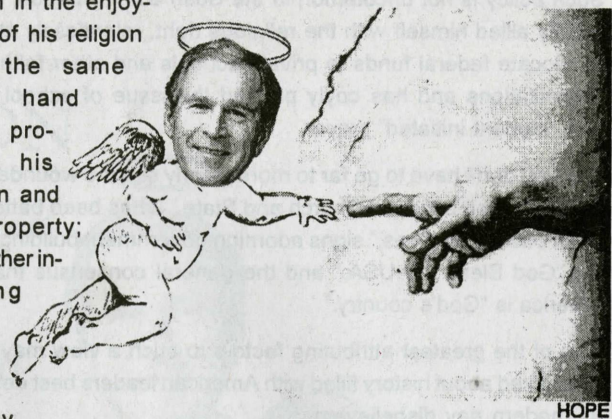
Some may reflect on other post-Enlightenment leaders who touted their religion. But the issue is not spirituality, which many founders held dearly to. It is, rather, none have ever used so subjective language concerning one specific religion as Bush has.

For those who refuse to acknowledge the deistic nature, at best, of those presidents who we most revere, even Abraham Lincoln has a history of dissent regardless of his overt confessions to God at later times in his political career.

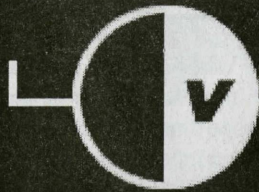
In the book *Lincoln's Virtues, An Ethical Biography*, author William Lee Miller tells of a 23-year-old Lincoln who reads the impious *Age of Reason*, written by yet another deistic forefather most associated with the revolution and one of America's first abolitionists, Thomas Paine. Not only did Lincoln read the book that spends most of the time questioning the veracity of the Bible, he also joined a discussion group centered on the book. He then went on to write a book that was so scathing a reproach of the Bible and Christianity that his friends burned it for fear it would ruin any attempt at a political career.

Interest in the faculty of reason, appears in many cases to be replaced by passive interests, blind faith in leadership, or a belief in the hand of God walking the USA through fate. Nevertheless, modern ideas on the separation of Church and State stand opposite to the vision of the United States most revered founders.

What lies ahead for the greatest experimental nation ever amassed is in the making. Many are questioning the validity of the theory of Jeffersonian Enlightenment, and for the tide to change Americans may need to reawaken the ideas of their revolutionary fathers. If not, a long history of free thinkers may be soon forgotten, replaced by mute faces on our currency. ❧



HOPE

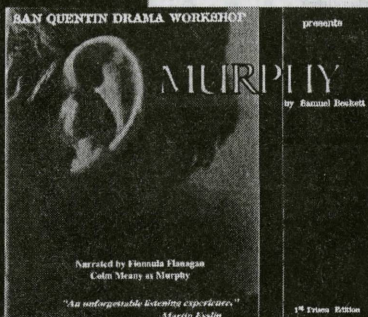


VIPERRECORDS.COM

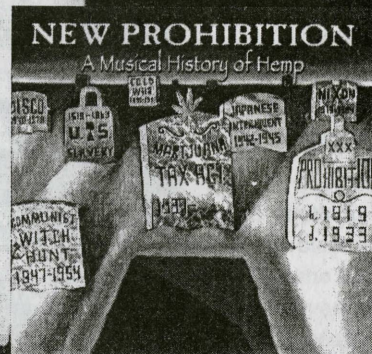
HOME OF REVOLUTIONARY MUSIC AND ACTIVISM
WINNER OF HIGH TIMES DOOBIES AWARD 2001



IMMORTAL TECHNIQUE
REVOLUTIONARY 1

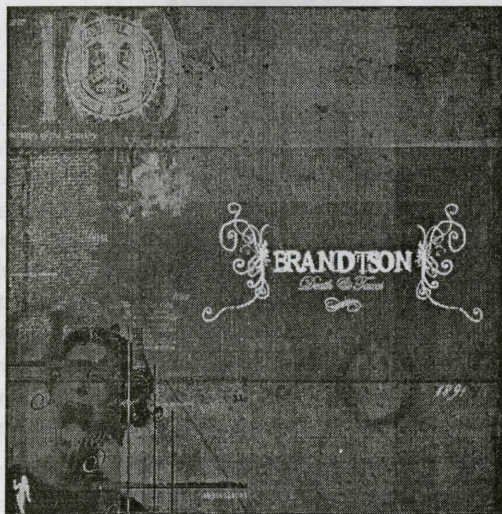


SAMUEL BECKETT
MURPHY



JONATHAN STUART
NEW PROHIBITION

VIPER RECORDS 230 MOTT ST., NEW YORK, NY 10012 TEL: 212 873 4415



BRANDTSON • Death & Taxes cd ep
CLEVELAND, OH - Whether it's the striking vocal harmonies, infectious melodies, rhythmic precision or moments of soaring rock that gives *Death & Taxes* its edge, you'll agree that Brandtson has truly hit their stride. These six songs are an impressive reminder that Brandtson remains one of the most memorable and relevant bands in the scene today, pushing pop influences to the forefront without compromising their tight post-hardcore sound. Brandtson never disappoints.
\$10 ppd / \$13 world (6 songs) DER-416



settlefish
dance a while, upset cd \$14

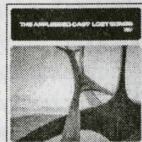


drive til morning
drive til morning cd \$14

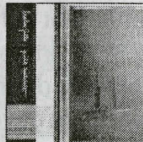


emo diaries no. 9
sad songs remind me cd \$14

deep elm when the music matters most



applesseed cast
lost songs cd \$14



benton falls
guilt beats hale cd \$14



desert city soundtrack
contents of distraction ep \$10



red animal war
black phantom crusades cd \$14



emo is awesome/evil
sampler cd \$4 world

prices postpaid usa • canada add \$1 • world add \$3 • get all EIGHT emo diaries cd compilations (111 songs) for \$79 ppd usa (\$88 world)
8 hour order processing • credit-debit-check-cash-money orders • **SAMPLER #4** with 19 songs / 16 bands for \$4 PPD WORLDWIDE
coming soon: settlefish cd • drive til morning cd • unreleased 2 comp • slowride cd • emo 9 comp • camber / seven storey split

post box 36939 charlotte, nc 28236 usa • (803) 631-6319
order@deepelm.com • sounds, tours, news, contests, more

www.deepelm.com



DEEP ELM RECORDS

SATYA

A monthly magazine of vegetarianism, environmentalism, animal advocacy and social justice



What is Satya?

Satya Magazine is essential reading for those concerned about progressive issues and compassionate living. In Sanskrit, "satya" means "truth," and formed the basis of Mohandas Gandhi's Satyagraha or "truth action" movement. *Satya* is committed to increasing dialogue among activists from diverse backgrounds and engaging readers in ways to integrate compassion into their daily lives.

You don't have to be an activist to pick Satya up, but you might be one by the time you put it down.

—Ingrid Newkirk, President, PETA

**To find out more
about Satya, visit
www.satyamag.com
or call 718-832-9557.**

Now! Subscribe Online



by Dr. Steven Best

HOPE

In October 2001, one month after the 9/11 attack, the Bush administration forced through Congress an assault on civil liberties perversely titled the "USA Patriot Act" (a surreal acronym for "Uniting & Strengthening America Providing Appropriate Tools Required to Intercept and Obstruct Terrorism Act"). Exploiting the new climate of fear, the Bush team claimed that a free nation must give way to a secure nation. From the offices of a stolen Presidency, we now have neither.

The Patriot Act violates numerous constitutional rights, such as the First Amendment right to free speech and freedom of assembly, the Fourth Amendment right to be secure from unreasonable search and seizures, and the Fifth and Sixth Amendment rights to basic protections during criminal proceedings. Among other things, the Bush administration arrogated to Executive government the power to demand from librarians and bookstores lists of material checked out or purchased; to undertake clandestine sneak and peek operations in homes and workplaces; to monitor citizen communications by phone or the Internet; and to detain foreigners indefinitely without legal counsel. In the new Surveillance State, all government agencies can collect and share information on anyone without judicial review, while the Executive office minimizes the information citizens can collect on it and corporations through Freedom of Information requests.

Perhaps most alarmingly, the Patriot Act created a new legal category of "domestic terrorist" that is defined broadly enough to have a chilling effect on free speech and political activity. Casting its dragnet across the land, the Patriot Act states that the crime of "domestic terrorism" occurs when a person's action "appears to be intended to intimidate or coerce a civilian population [or] to influence the policy of government by intimidation or coercion." Interestingly, through this new form of citizen coercion the Patriot Act falls under its own definition and by logic should annul itself. Instead, civil disobedience and virtually any protest activity meets the definition of "terrorism" and could easily land one on the radar screen of the state. In a democracy, the role of citizens precisely is to influence government policy, but now this is considered coercion and so, in Bushspeak, citizen = terrorist.

In the era of the Patriot Act, the Executive branch of government usurps ever more power, and thereby destroys the checks and balances among the three branches of government crucial for the functioning of liberal "democracy," such as it is. When the Executive branch makes important legal and policy decisions, Congress often is ignored and the courts are stripped of independent review and decision-making power. Consequently, one can expect more state repression and less accountability to Congress, the courts, and citizens alike. As stated by the Center For Constitutional Rights in their "Erosion of Civil Liberties in the Post 9/11 Era" report, "Executive Order and agency regulations violate the laws of the US Constitution, the laws of the United States, and international and humanitarian law. As a result, the war on terror is largely being conducted by Executive fiat and the constitutional liberties of both citizens and non-citizens alike have been seriously compromised."

"Shock and Awe" Attacks on Democracy

The Patriot Act set back the struggle for civil liberties by decades, but it was only the opening volley of the Bush administration as it launches another front in its war—the blitzkrieg on democracy. Every bad horror movie has its sequel, and it is no different in this case. Whereas the Patriot Act was enacted to hurt foreigners and non-citizens the most (after 9/11, as many as 2,000 people, mostly foreigners, were rounded up and jailed for months without formal charges and the right to legal counsel), its potential successor is designed to come after American citizens themselves. The Son of Patriot Act authorizes increases in domestic intelligence gathering, surveillance, and law enforcement prerogatives that are unprecedented in US history.

In February 2003, a watchdog group called the Center for Public Integrity reported that they obtained a leaked copy of draft legislation—dated January 9, 2003 and stamped "confidential"—that the Bush administration told the Senate Judiciary Committee did not exist. The legislation is titled the "Domestic Security Enhancement Act of 2003," or as it is unaffectionately known, Patriot Act II. Like the opportunistic debut of Patriot Act I that exploited the 9/11 tragedy and widespread fears of additional terrorist attacks, Patriot Act II reveals that the Bush administration was waiting for the next terrorist attack or its war with Iraq to spring more booby trapped legislation on Congress requiring emergency approval. If approved, Patriot Act II will plant dangerous landmines in the path of every activist and nonconformist in the land. Many members of Congress,

however, are more circumspect and skeptical this time around and are challenging further efforts to erode the Constitution.

In addition to increasing secret surveillance and requiring even less juridical or political oversight of Executive power, Patriot Act II creates new crimes and punishments for nonviolent activities. It calls for fifteen new death penalty categories for "terrorism." It authorizes secret arrests for anyone involved with an organization deemed "terrorist" and it makes giving donations to such a group a criminal action. As the government and sundry industries involved in animal exploitation try to make the "terrorist" tag stick to groups like PETA and Greenpeace, contributors to those organizations risk being identified as "terrorists." If Patriot Act II is passed, moreover, the government will keep a DNA base on all "terrorists" and put their pictures and personal information on a public Internet site. Most alarmingly, the government could strip Americans of their citizenship and deport them if they belong or give "material support" to a "terrorist" group.

These blood-curdling measures far transcend anything established in Patriot Act I. They assail legal forms of protest and dissent, while threatening to exile all the "terrorists" who belong to organizations like PETA and Greenpeace. They subvert the very principles and logic of democracy in the name of patriotism. With a broad brush, the state intends to paint a scarlet letter on the forehead of every activist, who will then be treated like a common sex offender once their picture is posted on the Internet. Laws previously created to curb organized crime, hooliganism, and sex offenses are now being used against animal rights and environmental activists, and these activists are being demonized accordingly in a war of public perception.

Lobbying for Tyranny: The Texas Eco-Terrorism McBill

The assault on animal rights and environmental organizations is happening from the top down and the bottom up, from both the federal level and from new initiatives of individual states. The bills currently debated in various states are the result of alliances between corporations and professional lobbying groups, and their goal is to thwart any challenge to industry rights to predation.

Deepening a dynamic as old as our nation, corporations are finding new methods and resources to gain access to politicians and policy makers. Powerful corporate lobbying organizations such as the American Legislative Exchange Council (ALEC) operate as think tanks and policy makers that charge corporate clients thousands of dollars a year to join. Membership earns corporations privileged access to policy meetings that invite their input in drafting new laws and that bring them into direct contact with politicians. Corporations and trade organizations can dictate laws and public policy while hiding behind lobbying organizations. ALEC has been in the business of corporate policy prostitution for 30 years and currently operates with an annual budget of nearly six million dollars.

One key function of groups like ALEC is to draft model bills that advance corporate interests and then float them in state legislatures across the country. ALEC has drafted over 3,100 bills and

passed 450 into law. Not coincidentally, as they push legislation criminalizing dissent, ALEC has over a dozen corporate clients involved in the prison industry and it has played a crucial role in passing dozens of tough anti-crime bills such as the three strikes laws. The group has, consequently, helped to significantly increase incarceration rates in the US and it intends to add animal rights and environmental activists to their client list.

This is obvious if one considers Texas House Bill 433, a recent draft legislation that seeks to capitalize on federal efforts to criminalize animal rights and environmental activism, and is being applied in Pennsylvania, Maine, and New York, with other states to follow. Texas HB 433 involved a partnership with ALEC and the US Sportsmen's Alliance (USSA). The USSA is a militantly anti-animal rights organization comprised of hunters, fisherman, trappers, and "scientific wildlife management professionals." They defend their right to kill animals through grassroots coalition support, ballot issue campaigning, and direct lobbying efforts. In August 2002, Rob Sexton of USSA spoke to ALEC's Task Force on Criminal Justice about the growing "terrorist threat" of animal rights groups. In December 2002, the committee, headed by Representative Ray Allen (R-Dallas), voted to accept HB 433, and in February 2003 the "Animal and Ecological Terrorism Act" was sent to the Texas legislature.

As evidence of the interests sponsoring the bill, it singles out animal and environmental industries alone for special legal protection. HB 433 defines an "animal rights or ecological terrorist organization" as "two or more persons organized for the purpose of supporting any politically motivated activity intended to obstruct or deter any person from participating in any activity involving animals or an activity involving natural resources."

Like the Patriot Act and its bastard offspring, the language here is willfully vague, but the purpose is quite specific: to cripple the animal rights and environmental movements by kneecapping their right to dissent. With HB 433 and its numerous clones, you can be labeled a terrorist if you leaflet a circus, protest an experimental lab, block a road to protect a forest, or potentially impede industry profits in any fashion. Consequently, following measures that have been attempted in Illinois and Missouri, the bill defines another "terrorist" action to be photographing or videotaping animal abuse in a facility such as a factory farm or slaughterhouse. Thus, the terrorists are not the monsters who club pigs to death with metal pipes, but rather the activists, whistleblowers, or investigative reporters trying to document such sadistic abuse. Like Patriot Act II, the Texas eco-terrorist bill aims to criminalize donating money to any group smeared as terrorist, and requires that all guilty individuals supply their names, addresses, and a recent photograph to post on a public Internet database.

The USSA claims that they only seek to protect "wildlife" interests and prevent illegal actions, and do not intend to inhibit the constitutional rights of their critics. This lie is contradicted, first, by the fact that Texas already has laws in place to prohibit criminal actions against property and, second, the bill unambiguously attacks basic rights. The real agenda of the USSA clearly is not to stop actions that already are illegal, but to criminalize any currently legal activities such as protests or demonstrations that pose threats to their bloodletting.

After being slammed with criticism from outraged citizens and

groups including the Humane Society of the United States (HSUS), the American Society for the Prevention of Cruelty to Animals, the Texas Humane Legislative Network, the Sierra Club, and the American Civil Liberties Union, Allen backed off HB 433. But he did not disavow his mission to help his friends in industry, for he resubmitted a similar bill, HB 1516, which aims to escalate criminal penalties for actions against animal and natural resource industries. Clearly, animal rights and environmental activists are becoming a threat and corporate exploiters will go to any lengths, including shredding the Constitution, to protect their profits. Michael Ratner, a human rights lawyer and vice-president of the Center for Constitutional Rights, claims that the Texas bill is unprecedented in its draconian assault on freedom. "This is unique. Even under the definition of domestic terrorism in the Patriot Act, you have to at least do something that arguably threatens people's lives. The definitional sections of this legislation are so broad that they sweep within them basically every environmental and animal rights organization in the country."

Creeping Fascism

As the US government moves closer to tyranny, it collapses differences between foreign and domestic-born, between violent and nonviolent protest, between terrorist and citizen, between the Al Qaeda and PETA. Patriot Act I was just the first incursion in the new war against democracy, and the enemy is quickly advancing on our positions.

We are all under attack—not just underground groups such as the Animal Liberation Front (ALF) and Earth Liberation Front (ELF), but mainstream groups too—and it is important the diverse tendencies within the movement respect one another's place in the struggle and stay as unified as possible. It is absurd to blame the ALF or ELF for the new state repression. The industries and state are responding to the strength of the movement as a whole, and mainstream groups like HSUS enjoy the credibility they have specifically because the ideas and actions of more radical activists make theirs seem more moderate in comparison.

The new concept of patriotism is marketed with as much truth and logic as the packaging of happy meals. The government talks in Orwellian doublespeak that defines peace as war and war as peace, (corporate) criminality as principled moral action and principled moral action as criminal behavior. But one needs to stop expecting truth from the government and begin to see the state for what it really is—a professional bureaucracy that monopolizes the means of violence and exists largely as a political tool for the economic interests of ruling elites.

Just as the CIA's purpose abroad has been to stop democracy through any means necessary, so the FBI's function at home always has been to impede civil liberties and halt all radical movements dead in their tracks. The stories of heroes fighting to protect American democracy against gangs, the mafia, and sundry evil types are but the fables (always encouraged and pre-approved by the FBI) of comic books and television shows. The reality is otherwise. Since its inception, the FBI has monitored domestic radicalism and dissent, and it has jailed, beaten, murdered, and executed radicals in this country. As evidenced by their infamous counter-intelligence program (COINTELPRO) during the 1960s and 1970s, the FBI has infiltrated, disrupted, and destroyed radi-

cal social organizations, using techniques ranging from surveillance and agent provocateurs to framing and murder. To the extent the animal rights, environment, and anti-war movements grow strong, they will do it to us, too.

The current climate is one of hysteria and intense repression. National media conservatives routinely brand anti-war protestors as traitors who should be jailed. Neil Cavuto of the conservative Fox News channel that boasts "fair and balanced" coverage said to critics opposing the "liberation of Iraq" that "you were sickening then; you are sickening now." Cavuto is a news anchor, not a commentator. The yellow-ribbon-tying masses equate patriotism with blinkered jingoism, as Paleolithic "America, Love It or Leave It" cries ring throughout the wasteland of talk radio. The shrill attack on the Dixie Chicks (much of it organized by conservative media giant Clear Channel Communications) for voicing their right to a viewpoint about President Bush is a clear indicator of the barbaric impulses stirring in the nation, irrationally oblivious to the fact that if the troops in Iraq were fighting for anything, it was precisely for the Dixie Chicks to have the right of dissent. In the current neo-McCarthyist climate, blacklisting is back in Hollywood as outspoken critics of Bush's war against Iraq (Susan Sarandon, Tim Robbins, Martin Sheen, and others) are being banned from events and suffer retaliation for their views. For some time now, conservative organizations in academia

have been monitoring what "liberal" professors say about topics such as the war and the Israel-Palestine conflict. Lynne Cheney, wife of Vice President Dick Cheney, founded a new conservative group, the American Council of Trustees and Alumni, which blasted dozens of professors for not showing sufficient patriotism after 9/11. Cheney considers college and university faculty to be "the weak link in America's response to the attack."

Throughout the country, people have been questioned by the FBI for expressing anti-war views. In February 2003, a man was arrested in a New York shopping mall for refusing to remove an anti-war T-shirt he was wearing, following earlier events in 2002 where FBI and police questioned a college student for an anti-Bush poster hanging in her dorm room and an activist who refused to use stamps bearing the image of the American flag. Many such outra-

geous incidents result from one person reporting another to authorities. In 2002, John Ashcroft tried to implement Operation TIPS (Terrorist Information Prevention System) whereby individuals were asked to monitor their fellow citizens and to report suspicious behavior. The program was not approved ultimately, but its website claimed that over 200,000 tips have been filed since September 11. Here, as abroad, police monitor and gather intelligence on anti-war demonstrations that are violently subdued. Delta Airlines is the first to institute a new computer system that conducts background checks on all passengers and assigns them a threat level of red, yellow, or green to determine if they should be subjected to increased levels of security or even refused boarding. The newly

created Transportation Security Administration has put over 1,000 citizens on a "no-fly" list, targeting "security risks" such as Greenpeace activists.

Increasingly, animal rights activists are being brought before grand juries and charged with violations of the Racketeer Influenced and Corrupt Organizations (RICO) Act of 1970, originally designed to fight organized crime. Grand juries are nothing but repressive mechanisms of the state that try to coerce activists to supply them with information under the penalty of 18 months in prison for non-compliance. In the wake of the controversial Fresno State "Revolutionary Environmentalism" conference in February 2003 that featured former representatives and spokespersons of



the ALF and ELF, Virginia Tech's Board of Visitors unanimously approved a resolution to ban from the campus any group or individual that has advocated or participated in "illegal acts of domestic violence or terrorism." In a March 2003 presentation to Minnesota law enforcement officers and emergency management officials, Capt. Bill Chandler noted that although his state harbored violent neo-Nazi and right-wing militia groups like the Aryan Nation and Posse Comitatus, ALF and ELF cells are the most dangerous threats and in fact are "more dangerous in Minnesota than Al-Qaeda." During the same time, the FBI interrupted a University of Minnesota meeting of the Student Organization for Animal Rights, asking for the names of all members of the group during the past few years. On the same day in late April 2003, the FBI raided the New Jersey office of the animal rights group Stop Huntingdon



HOPE

Animal Cruelty (SHAC) and the Seattle home of ALF-supporter Josh Harper. In the UK and New Jersey, SHAC now has to contend with new "exclusion zone" laws that severely inhibit their controversial protest tactics. And in May 2003, the FBI successfully subpoenaed Fresno State University for the tape of the direct action panel that addressed a public audience of over 500 people.

These are dangerous times for speaking one's mind and for the preservation of civil liberties. If one analyzes the key defining criteria of fascist regimes in Italy, Germany, and elsewhere—such as militarism, jingoism, national security obsessions, disdain for human rights, state controlled mass media, and bogus elections—the comparisons to the US during the reign of the Patriot Act are uncanny. A crucial element in fascist systems of domination is the loss of privacy. Clearly we live in an advanced surveillance society—what some call the "transparent society"—where our every move and word is potentially monitored by computers, cameras, recording devices, retinal and facial recognition systems, and fingerprints. Some of these measures protect us from assault or identity theft, but they also erode our privacy rights and supply personal information to businesses and the government. Bush's Total Information Awareness System is already operating, as it develops special data mining techniques that collect all the informational footprints an individual leaves behind, ranging from doctor visits and travel plans to ATM withdrawals and email correspondence. Reversing the logic of a sound justice system, everyone is now guilty until proven innocent. In its war on Iraq, foreigners, and US citizens, the Bush administration resembles the "Pre-Crime" strike force in the movie *Minority Report*, which aimed to preempt every potentially criminal thought before it became an action.

The Patriot Act has not been around for long, but it has already changed the political landscape. On March 24, 2003, the *Washington Post* reported that since 9/11, Attorney General John Ashcroft personally has signed more than 170 "emergency foreign intelligence warrants," three times the number authorized in the preceding 23 years. In the aftermath of the terrorist attacks, the FBI and Justice Department have issued dozens of "national security letters" that require business to turn over all electronic records on finances, phone calls, emails, and other personal information. The story makes no mention of surveillance on political activists, although from the government's perspective, they may well fall under the vague category of "other national security threats" Ashcroft and crew can target at will.

Congress will re-examine the Patriot Act in 2005, but by then inertia may have ossified the new security culture and the "war on terrorism" may still be considered the nation's top priority. On May 8, 2003, Senator Orrin Hatch (R-Utah), Chairman of the Senate Judiciary Committee, tried to pass a bill that would make the "anti-terrorism" powers of the Patriot Act permanent, and thereby abolish the "sunset" review of 2005. Fortunately, Hatch was firmly checked by both Democrats and Republicans who are increasingly alarmed about the Bush agenda to erode civil liberties in the name of national security. Still, a compromise bill passed in the Senate by a vote of 90 to 4 that expands government power to use secret surveillance against "terrorist suspects."

Beginning with the Reagan administration in the 1980s, conservatives labored to roll back the clock on the environmental and social gains of the 1960s, and the social welfare policies dating back to the 1930s. Indeed, Bush's time machine reaches back centuries, not decades, as he and his cronies try to annul the Constitution itself. The Bush administration, corporate lobbying

groups like ALEC, and pro-violence organizations such as USSA are exploiting fear and paranoia of terrorism for their own advantage in order to justify their assault on freedom. They are shamelessly trying to gain from the tragedy that took the lives of thousands of innocent civilians on 9/11 in order to advance their agendas and protect their profits, while they shield themselves from public scrutiny. Indeed, the current wave of tyranny is part of a larger class war where Bush is subverting liberties, destroying social programs, and creating tax programs to benefit the super-wealthy. Bush has quickly distinguished himself as one of the most insane and dangerous individuals to emerge in recent history and he is hell bent on resurrecting the glory days of the Roman Empire to fulfill what he takes to be God's plan for him and American imperialist power. The differences between Osama Bin Laden's terrorism and George W. Bush's terrorism are difficult to discern.

Clearly the stakes of fighting for animal rights are higher, and this should prompt new reflection on tactics. We must not be afraid or intimidated, but we also need to know our rights, or what is left of them, and to exercise particularly high levels of security. Words define reality, so we must resist being defined as violent and extremists. We must defend ourselves rhetorically and philosophically, establishing a sharp distinction between animal liberation, property destruction, protests, and demonstrations on one side, and bona fide terrorism—the willful harming or taking of life for profit or a political purpose—on the other side.

We need to spread awareness about the history and nature of state repression, from the first Red Scare of the 1920s to COINTELPRO operations in the 1960s and 1970s to today's neo-McCarthyism. It is important to know what murderous crimes the US government has committed against radical individuals and groups in the past in order to understand what it is capable of doing today.

Although the US has every right to stop genuine terrorists who pose threats to the nation and its citizens, it can and must do this without violating the Constitution, basic human rights, and international law. The state cannot hide its own crimes under the mantle of national security. The government wants us to believe that security, not liberty, must be our overriding national goals for the indefinite future. If we let them, they will deploy this false dualism from now on to keep chipping away at our liberties until none are left. There is one sign of hope, namely that across the US, over 100 towns and cities have passed resolutions against the Patriot Act. Sometimes the opposition is merely symbolic, but in some cases such as Amherst, Massachusetts, local governments are actually resisting federal mandates.

The war on freedom does not advance the war on (real) terrorism one iota; it only creates more terror within our own borders. Liberty is security: how secure do you feel knowing that Big Brother might be watching you, that you might go to jail for protesting animal abuse, that Ashcroft alone can authorize secret warrants for wiretaps and searches on you, and that all power is being centralized in the executive branch and an increasingly few number of corporations? How secure do you feel as the economy teeters on disaster, as bombs rain down on Iraq, and as the blowback against the US is about to increase?

One Struggle, One Fight

If it is not already obvious, the struggle for animal rights is intimately connected to the struggle for human rights—for free speech, freedom of association, freedom from search and seizure, and so

on. The animal rights community can no longer afford to be a single-issue movement, for now in order to fight for animal rights we have to fight for democracy. It is time once again to recall the profound saying by Pastor Martin Niemöller about the fate of German citizens during the Nazi genocide: "First they came for the Jews and I did not speak out, because I was not a Jew. Then they came for the communists and I did not speak out, because I was a not communist. Then they came for the trade unionists and I did not speak out, because I was not a trade unionist. Then they came for me and by then there was no one left to speak out for me."

Attacks on foreigners are preludes to attacks on US citizens, which are overtures to assaults on the animal rights community. In the world of Bush, Ashcroft, Powell, the FBI, and corporate conglomerates, we are all becoming aliens, foreigners to their pre-modern barbarity by virtue of our very wish to uphold modern liberal values and constitutional rights. The war on terrorism is a front for the war on democracy.

It is urgent, of course, that our movement create as many vegans and animal rights activists as possible, and it is significant that conservative Matthew Scully's excellent book *Dominion* has reached a new constituency among the Right. But while Scully—special assistant and senior speechwriter to Bush—goes off to write more justifications for the warmongers whose policies kill human and nonhuman animals alike, unaware of the palpable contradiction between his ethics and economic policies and affiliations, we ought to consider who our real allies are.

Instead of pandering to the likes of "compassionate conservatives," the animal rights movement should forge alliances with other peace and justice movements. If we want to grow in strength and numbers, we need to interface with current movements opposing patriarchy, racism, war, violence, corporate globalization, environmental destruction, exploitation, injustice, and prejudice of any kind.

All peace and justice movements have one foe in common: capitalism and the pernicious effects of its profit logic and inherent disregard for life. This means that we need to position animal rights as a progressive social movement. As the animal rights community awakens from its political slumbers, it needs to engage in a mutual education dialogue with progressive movements. They can teach the animal rights community a few things about capitalism and social injustice, and the animal rights community can educate them about animal rights, the limitations of humanism, and the need to adopt a vegan diet.

Human rights, animal rights—it truly is one struggle. «

Dr. Steven Best is Assoc. Prof. and Chair of Philosophy at the Univ. of Texas, El Paso. He has published numerous books and articles on the topics of social theory, cultural studies, science and technology, and postmodernism. His next book will be Moral Progress and Animal Rights: The Struggle For Human Evolution. Some of his writings are posted at <http://utminers.utep.edu/best/>

Make an IMPACT

The Center For Public Integrity
<http://www.publicintegrity.org>

Freedom Under Fire: Dissent in Post 9/11 America (ACLU)
<http://www.aclu.org/SafeandFree/SafeandFree.cfm?ID=12581&c=206>

Center on Animal Liberation Affairs: Civil Liberties Database
http://www.cala-online.org/civil_liberties.htm

If We Don't Outlaw The 2003 Audi Cabriolet, Your Child Will Buy An Orange

by Adam Finley

APPARENTLY, MARIJUANA IS A GATEWAY DRUG.

If this is true—and it must be because my first experience led me to try various other forms of marijuana—what is the gateway that leads to marijuana use?

Many of you would say "alcohol," but that wouldn't make sense because I wouldn't be able to hear you. Anyway, most of us discover a method of jostling our brains long before we start downing White Russians and picking fights with traffic cones. I'm referring, of course, to spinning around in a circle really really fast.

That's right. Somewhere around the age of three, you find yourself standing in the yard. You start off slowly but eventually you're spinning like a helicopter directly into the blankets on the clothesline. It is at that moment that you understand the adage that has shaped the philosophies of several prominent historical figures such as George Washington, George Washington Carver, the Washington Generals, General George S. Patton, F. Murray Abraham, C.S. Lewis, J.P. Morgan, B.F. Skinner, P.T. Barnum, and C.K. For Men: doing weird things to your brain is a lot of fun.

Many individuals have argued that spinning around in a circle is a personal choice, but what choice do the children have? And why does a three-year-old have a child anyway? Clearly, the high velocity causes girls to begin ovulating at a very early age. Once we've discarded the ludicrous notion of a "victimless crime" the consequences of this act become all too obvious.

In order to stop marijuana use, we must outlaw the act of spinning around in a circle. Anyone caught performing this act, either publicly or as part of a private gay marriage ceremony, will be punished with such venomous ferocity by our legal system they'll think twice before ever doing something to not hurt anyone ever again.

Marijuana use is a problem, especially among people who like getting high, but something can be learned from it: we can prevent people from performing benign tasks by outlawing

something. Marijuana is clearly the most dangerous drug that has never killed anyone, but everyday we subject ourselves to incidents that should also be outlawed because of their inherent ability to destroy us through malicious non-threateningness. Below are some well-known acts and the soon-to-be outlawed "gateway" that leads to these acts:

ACT: Hair combing (in street lingo the "comb" is often referred to as a "piece" or "tooth")

OUTLAW: Anyone with hair, except established authors like Kurt Vonnegut, who has never used a comb in his life.

ACT: Buying an orange (today's youth often refer to this as "slipping a peel," or the more obscure "buying an orange").

OUTLAW: The 2003 Audi Cabriolet.

ACT: Setting a digital clock (or "electric numerology" as coined by Willie Nelson during a Daylight Savings Time bender which lasted well into the morning, and which also began in the morning, making it the shortest non-alcoholic bender on record).

OUTLAW: The number eight.



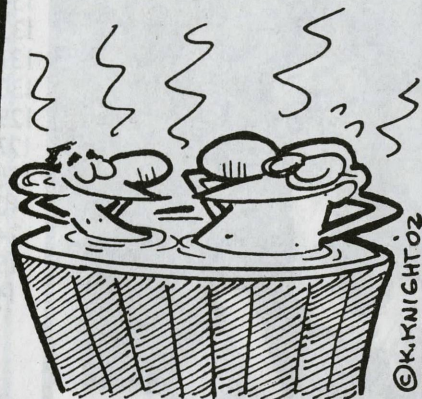
While we don't always understand why certain laws are in place, it doesn't take much research to realize that ultimately, our best interests will be served by living in a society with no drugs, lots of bald people, battery-powered wall clocks, a healthy fear and respect of the numbers one through seven, and the ability to drive down the highway at night without fear of being tailgated by a car whose roots go back to the 19th century and a German engineer by the name of August Horch. Remember, Horch never killed anyone, and that's exactly why they had him decapitated. ❧

WRITE!! P.O. BOX 591794 SAN FRANCISCO CA 94159-1794

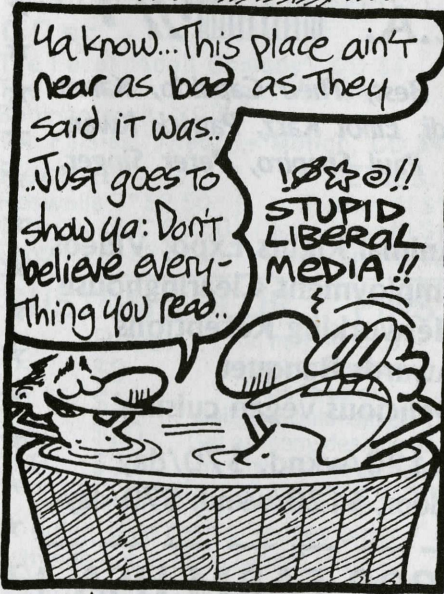
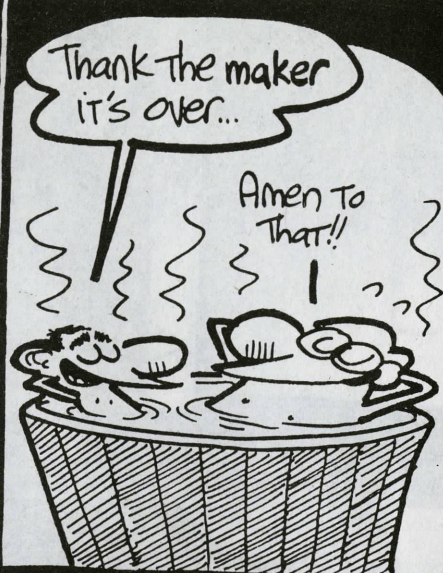
THE K CHRONICLES

WHEN ALL IS
SAID & DONE...

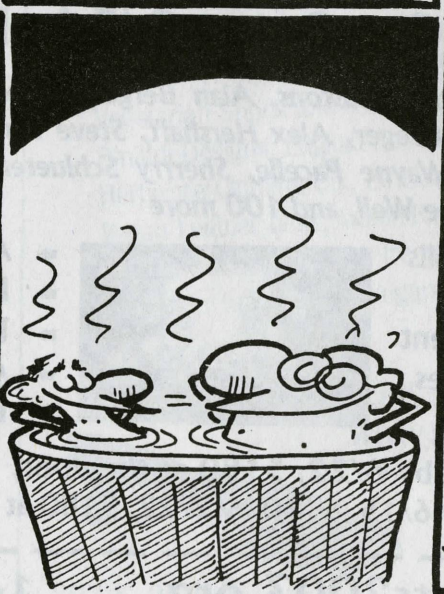
BY
KEITH
KNIGHT



©KKNIGHT02



keeflix@hotmail.com



www.kchronicles.com





MINOR THREAT

Records & Stuff We Sell:

- 140. MINOR THREAT First Demo Tape (A)
- 138. BEAUTY PILL 'You Are Right to be Afraid' CD ONLY (A)
- 135. BLACK EYES 10-song album (B)
- 134. EL GUAPO 'Fake French' (B)
- 133. Q AND NOT U 'Different Damage' (B)
- 131. THE PUPILS 11 songs from Asa & Daniel of Lungfish (B)
- 130. FUGAZI 'The Argument' (B)
- 129. FUGAZI 'Furniture' 3-song 7" (A)
- 127. CAPITOL CITY DUSTERS 'Rock Creek' (B)
- 125. 20th BOX SET 3 CD Set: 134-page book, 73 songs (21 unreleased) (E)
- 40. MINOR THREAT CD has every song! (C)
- 24. EMBRACE CD Remaster (B)
- 19. DAG NASTY 'Can I Say' CD Remaster (B)
- 14. DISCHORD 1981 TeenIdles, Minor Threat, SOA, GI?, Youth Brigade CD ONLY (B)

Price Guide, including postage, in U.S. \$:

	U.S.A.	SURFACE & CANADA	Airmail
(A) 7"/CD single	4.00	5.00	7.00
(B) LP / CD	10.00	11.00	14.00
(C) MaxiCD	12.00	13.00	15.00
(D) Video/DVD	18.00	20.00	23.00
(E) Box Set	25.00	29.00	35.00

ORDERS: www.dischord.com (703) 351-7507 dischord@dischord.com

We accept most credit cards and, of course, real money.

Stores: Let's deal direct! direct@dischord.com or fax (703) 351-7582

Illustrated CATALOG!
please send one US \$ or
3 US Stamps or 4 IRCs.



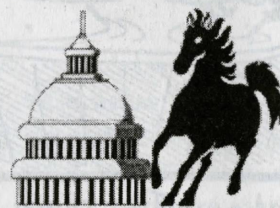
For a plain but complete
LIST of all records, send
us a US stamp or an IRC.

3819 BEECHER ST. NW, WASH., D.C. 20007-1802

Exposing and Challenging the Daily Terror Against Animals

Animal Rights 2003

6/27 - 7/1 in D.C. 8/1 - 8/5 in L.A.



Carol Adams, Neal Barnard, the Baustons, Alan Berger, Steve Best, Theo Capaldo, Karen Davis, Joan Dunayer, Michael Greger, Alex Hershaft, Steve Hindi, Elliot Katz, Patrick Kwan, Howard Lyman, Jim Mason, Wayne Pacelle, Sherry Schlueter, Paul Shapiro, Peter Singer, Joyce Tischler, Paul Watson, Zoe Weil, and 100 more

- Organizing & outreach skills
- Newcomer Orientation
- Strategies for our movement
- 'Rap' Sessions on key issues
- Campaign Reports



- Animal Rights Expo; Videos
- Employment Clearinghouse
- Networking Receptions
- Awards Banquet
- Delicious vegan cuisine

DC: \$140 by 5/15, \$160 by 6/22, \$180 at the door, \$120/wknd, \$70/day

LA: \$120 by 4/31, \$140 by 6/15, \$160 by 7/22, \$180 at door, \$120/wknd, \$70/day

www.AnimalRights2003.org

1-888-FARM USA

VALIANT DEATH RECORDS

100% DIY Punk Label
& Distro from Virginia
NEW RELEASES

Bloody Crackdown
You're Fucked

Militant Thrash/Punk featuring
former members of GWAR and
Ann Beretta. 10 songs of punk
madness. \$8 ppd.

MORAL MINORITY

Godless America

Political punk isn't dead! This
CD is proof that old school punk
will never die. Cynical political
rants, reminiscent of DK, The
Fartz, and the Crucifucks. Not to
be missed. 12 songs. \$6 ppd.

T-SHIRTS

\$6 each postage paid
Available in S/M/L/XL



More Stuff

(all prices postage paid)

CDs:

The Facet "Adult Comedy" CD \$4

The Unknown "Change" CD \$4

Bookstore s/t CD \$4

The Falsies "Theory + Motion" CD \$4

Records:

Roswells 7" \$2.50

17th Class 7" \$2.50

Organic 7" \$2.50

Zines:

Treeboy #1 \$1

I Just Wanna #1 \$1

Brainscan #18 \$2

CUSTOM COLOR 1" PINS

Qty.	Price:	You may send us originals or e-mail
25	\$9	JPGs to us at:
50	\$12	mail@valiantdeath.com
100	\$20	Get as many designs as
200	\$38	you wish with your order

Ordering Info: If you would like to
order, send cash or money order
(made out to Leon Lewis) to us at:
3337 Poplar Dr. Smithfield, VA. 23430
If you would like a catalog, just send \$1

www.valiantdeath.com

"Goooooodamn this band moves me.." - Lollipop

Last Days Of April

Ascend to the Stars

produced by Pelle Gunnerfeldt
(The Hives, Int'l Noise Conspiracy)



crank! A RECORD COMPANY order online at www.crankthis.com

CD OUT NOW

moo\shoes
alternatives to leather



We Carry products by:

Vegan Wares, Birkenstock, Vans,
Ecolution Hemp Shoes, TUK Shoes,
Vegetarian Shoes and Jackets,
Rinaldi Designs, English Retreads,
Herbivore Clothing Co., Ethical Wares,
Vegan Leather belts, AnimalRightstuff t-shirts,
+ bags, wallets, buttons, treats, stickers,
and other fun stuff. Go Vegan.



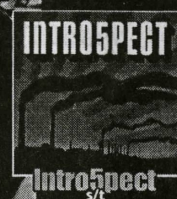
CHECK OUT OUR ONLINE STORE!

WWW.MOOSHOOES.COM

207 E. 26th St.
NY, NY | 10010 | 212.481.5792

PUNK ROCK NEVER TASTED SO GOOD!

Check out some of our other fine flavors



For more info on these and other releases
visit www.a-frecords.com

Other sauces coming soon: VIRUS NINE, THE VACANCY, AND THE NEW MEXICAN DISASTER SQUAD

A-F Records P.O. Box 71266 Pittsburgh, PA 15213



personals.blurty.com

online
journals
& personals
@ blurty.com



These Days, Defense CEOs are Getting More Bucks for the

by Chris Hartman

Back in 1940, on the eve of America's entry into World War II, President Roosevelt warned, "I don't want to see a single war millionaire created in the United States as a result of this world disaster."

Fast-forward 63 years. It is early April 2003, and American soldiers are fighting their way toward Baghdad. Retired general Jay Garner is asked by *The New York Times* what he likes about his new job as CEO of defense contractor SyColeman. "Most of the guys are former military," Garner replies. "And you make a lot of money."

Well. It seems that times have changed since FDR's day. Garner's remark went largely unnoticed, even as the retired general took temporary leave from his corporate job to become the Bush Administration's first viceroy in Iraq. We don't hear phrases like "war millionaires" much anymore, certainly not from our presidents.

Of course, Jay Garner is hardly the only one who has cashed in on the U.S. Government's increasingly bellicose foreign policy. The defense biz is positively crawling with war millionaires, namely the CEOs who head up the corporations that build the planes, ships and tanks for the Pentagon.

At a time when most American industries are struggling and CEO pay overall is actually stagnating, CEOs in the defense industry are flourishing. According to a new report by United for a Fair Economy, in 2002, median pay for defense contractor CEOs shot up 79 percent, while overall CEO pay inched forward just 6 percent.

The typical CEO for a defense contractor made \$5.4 million in total compensation in 2002. That's 45 percent more than the median American CEO, who earned \$3.7 million, according to *Business Week*.

Granted, weapons of war are in demand nowadays, but a larger defense budget is only a small part of the story. From 2001 to 2002, defense spending rose 14 percent, but median CEO pay in the defense industry grew more than five times as fast. All told, the top 37 defense contractors have taken home more than \$1.35 billion in total compensation since 2000.

Over a billion dollars—a good-sized chunk of them taxpayer dollars—to just 37 corporate executives. Some questions come to mind: Was that really the best possible use of a billion dollars? Would we be any less secure as a nation had that money gone elsewhere, perhaps to cash-strapped schools or to preserve the health care services seniors depend on? And how much money does a CEO need in order to get out of bed and go to work, anyway?

An Army private in Iraq earns, including combat pay, about \$19,600

a year. That's a far cry from \$25.3 million, which is how much Vance Coffman, CEO of top weapons maker Lockheed Martin, made in 2002. It would take that G.I. in Iraq 1,293 years of combat to earn Coffman's 2002 haul. Even the Commander-in-Chief, who earns \$400,000 a year, would need 63 years to match Coffman. Does Vance Coffman really work 63 times as hard, and have 63 times as much responsibility, as the President of the United States?

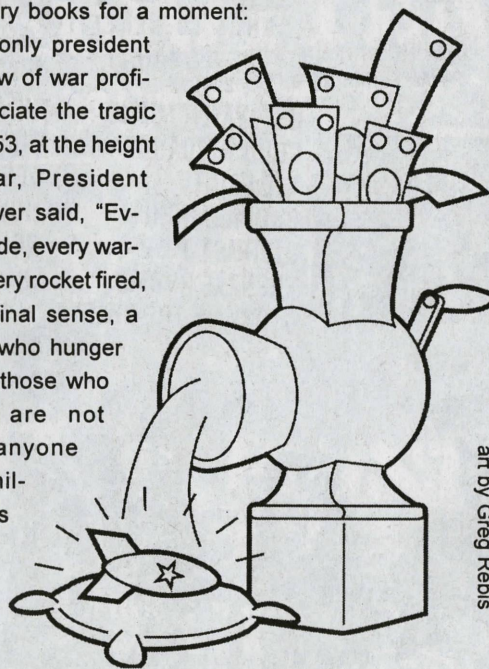
There's no reason the Pentagon needs to tolerate such excess. In the name of shared sacrifice, we ought to build limits on CEO pay into defense contracts. The Pentagon could stipulate that all defense contractors limit their CEO's pay to no more than 25 times the salary of the lowest-paid worker in the firm.

Unfair government meddling in the marketplace? Not when taxpayer dollars are at stake. As part of the 2001 airline industry bailout, Congress prohibited pay raises for airline CEOs. That sensible approach ought to apply to all government contractors, especially during times of national emergency.

Back to the history books for a moment:

FDR wasn't the only president to take a dim view of war profiteers or to appreciate the tragic cost of war. In 1953, at the height of the Cold War, President Dwight Eisenhower said, "Every gun that is made, every warship launched, every rocket fired, signifies, in the final sense, a theft from those who hunger and are not fed, those who are cold and are not clothed." Can anyone deny that the millions of dollars paid to defense executives represents no less a theft? ❧

Chris Hartman is research director at United for a Fair Economy in Boston. He is co-author of "More Bucks for the Bang: CEO Pay at Top Defense Contractors" and can be reached at chartman@FairEconomy.org.



art by Greg Rebis

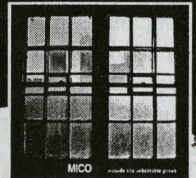
"Mideast oil is the West's lifeblood. It fuels us today, and being 77 percent of the Free World's proven oil reserves, is going to fuel us when the rest of the world has run dry. It is estimated that within 20 to 40 years the US will have virtually depleted its economically available oil reserves, while the Persian Gulf region will still have at least 100 years of proven oil reserves." (US General Norman Schwarzkopf, 1990, "Threat Assessment; Military Strategy and Operational Requirements", testimony before the Senate Armed Services Committee).

MICO

Outside the
Unbearable Grows



CD OUT 06.03.03



new for 2003...

WARSAWPACK
STOCKS AND BONDS... CD

MALEFACION
WHERE THERE IS POWER... CD

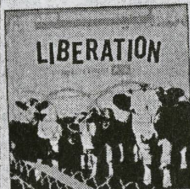
CLANN ZU
RUA CD

Collectively owned and operated. For more information on the sounds and ideas we put into the fucking universe, visit www.g7welcomingcommittee.com



LIBERATION

SONGS TO BENEFIT **PETA**
16 bands for the ethical treatment of animals
+ AN ENHANCED CD (it's gnarly)

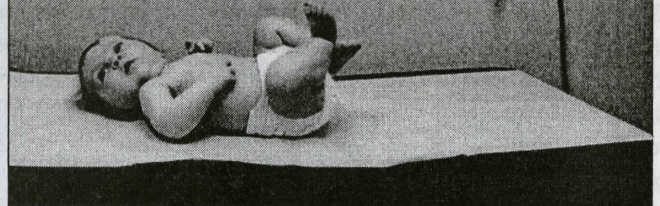


HOT WATER MUSIC
GOOD RIDDANCE
THE FAINT
PROPAGANDHI
DISTRICT 7
FRENZAL RHOMB
STORY OF THE YEAR

THE EYELINERS
ANTI-FLAG
DESPARACIDOS
BIGWIG
NOFX
... AND MANY MORE!



THERE ARE STILL PLACES
WHERE INNOCENT BABIES ARE
TORTURED AND KILLED DAILY.



Right here in America, this is the cruel fate of newborn calves raised for veal. Separated from their mothers at birth and shackled in a wooden box, they never see sunlight or an open field. You can make a difference. Please say NO TO VEAL. To find out what more you can do, visit www.farmsanctuary.org.

VISIT WWW.FARMSANCTUARY.ORG
P.O. Box 150, Watkins Glen, NY 14891 • (607) 292-3030



FARM SANCTUARY

THROW RAG



"DESERT SHORES" The New Full Length CD from BYO Records.
Produced by Tim Kerr. In Stores 6.03.03

THE UNSEEN



EXPLODE

THE NEW ALBUM

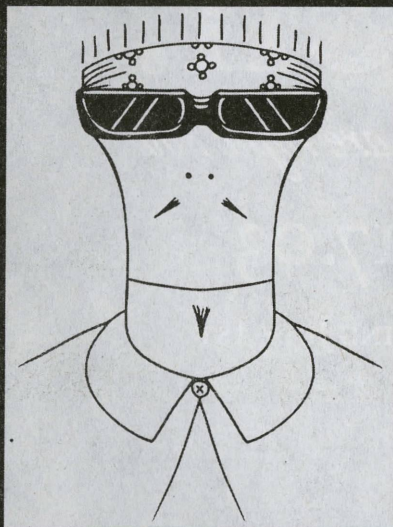
In Stores June 3

(available on cd/lp)



See THE UNSEEN This Summer
On The Warped Tour
June 19 - July 15

MANIC HISPANIC



MIJO GOES TO Jr. COLLEGE

The New Album Featuring 12 More Punk Classics ...Manic Style!

THE FORGOTTEN



OUT OF PRINT

THE FORGOTTEN



Features rare B sides,
demos, singles,
& comp tracks



BYO Records • Post Office Box 67609 • Los Angeles, Ca 90067 • www.byorecords.com



.moneen.

are we really happy with who we are right now?

IN STORES 6.17.03

ON TOUR WITH BRAND NEW STARTING JULY 1ST



Vagrant Records 2118 Wilshire Blvd #361
Santa Monica CA 90403 www.vagrant.com

WWW.MONEEN.COM

New Album In Stores

JUNE 17

NIT

JUNE 17

DONT LOOK DOWN

FIVE

New EP In Stores NOW!!


New EP In Stores NOW!!

The Nitro Records logo, featuring the word "NITRO" in a bold, stylized font with a starburst graphic underneath, and the word "RECORDS" in a smaller font to the right.

WWW.DONTLOOKDOWN.COM

POLYSCIS

NEU

A black and white photograph of four individuals wearing VR headsets. From left to right: a woman with dark hair in pigtails, a man with dark hair, a woman with blonde hair in a bun, and a man with dark hair. They are all looking forward, presumably into their virtual environments. The background is a light-colored wall with a subtle dot pattern.

**AM-102 CD OUT
JULY 2003**

DISTRIBUTED BY MORDAM



PO BOX 35585 • MONTE SERENO, CA 95030
WWW.ASIANMANRECORDS.COM
WWW.POLYSICS.COM



TOP PICKS

Below represents the "best of" music that was reviewed for this issue as determined by IMPACT press music reviewers.



!!! • *Me and Giuliani Down by the Schoolyard* (A True Story) • *Touch and Go Records* • Ok, it's pronounced chk, chk, chk, or pow, pow, pow. Basically, the name is whatever makes you feel full of energy, much like their songs will. With two songs at 9 about minutes each, this EP features disco's catchy beats without its overproduced qualities, combined with jam band attitude. No way you can just sit in your chair while listening to this one. (AL)

Canterbury Effect • *Every Piece of Me EP* • *Pluto Records* • These guys are so fucking tight. Too bad there are only five songs. Once I got over that, I could really take in how incredible the band is. Musically, they play strikingly good melodies that are laden with emotional intensity. The drumming is punctual, guiding the band as the pace changes, followed around by intricate basslines and wandering guitars. The tempo changes are rapid fire, precise and infectious while the vocals are passionate, sometimes bursting forth with screams. This is emotionally amp'd power punk that will grab you the first second you hear it. (CM)

Curse of Dialect • *Lost In The Real Sky* • *Mush Records* • I'm not too familiar with the hip-hop scene in Australia, but this is certainly some high quality, experimental shit - over 70 minutes worth, to be exact. The politics of their music drips from each song as the beats skip along with staccato vocals dancing over samples, loops, an infusion of international flavors and dope-ass scratches. For the most part, it's a minimalist, stripped down, rapid beat approach with enough stuff going on at once to make it extremely creative - but this isn't your mainstream style of hip-hop, this is definitely more abstract and unusual. Fans of such artists as Atmosphere, Alias and Busdriver will find this to be well worth adding to their collection. (CM)

Darkest Hour • *Hidden Hands of a Sadist Nation* • *Victory Records* • Maybe I shouldn't be so surprised to see one of the best hardcore bands today put out one of the most immaculate recordings I've heard so far this year. With their trademark gallop that leaves you feeling a little like an innocent bystander in a steeplechase, and the pressing throaty vocals that sound more like a desperate cry for help than singing, Darkest Hour did the unthinkable, they got even better, even harder, even... well, darker. (KM)

Lanky • *Inner Onwriter* • *Imposter Records* • Well damn! I've hit the kick-ass singer/songwriter jackpot! Lanky kicks ass! He has more of an acoustic style than Ricky Valente (reviewed earlier) but he's every bit as good. He adds a lot of melody and texture to his songs and it makes them sound big. Ever wonder how Dave Matthews got all that sound from just five guys? Same premise. This is just straight-ahead, great acoustic pop. Fantastic songs, great playing, solid voice. Great CD. (SH)

Local H • *No Fun EP* • *Thick Records* • Six tracks, includes covers of The Ramones and The Godfathers. What really makes this EP worth the time is the heavy jam session during the first two tracks, one of which, "President Forever," knocks the war on Iraq, the national debt, taking the Statue of Liberty back to the French and urges "I'm president forever, America you've found your man, if we could agree on this one thing, you know, you'll never have to vote again." The production here is amazing, considering how well it makes these two guys sound with their energy, musical attitude and aggression to keep intact. "Fuck Yeah, That Wide" is a track almost 10-minutes long and full of musical clashes, concluding that although there is no fun allowed, this disc is a good time to jam to none-the-less. (JC)

Martin Devaney • *September* • *Eclectone Records* • This is a smooth disc that I really enjoyed. Walking a very thin line between the singer/songwriter style of folk music and pop radio fare, Martin Devaney manages to blend these two styles in a seamless tapestry of aural delight. Acoustic guitar and downplayed accompaniment make for a very enjoyable disc. (MK)

Nina Nastasia • *Run to Ruin* • *Touch and Go* • As wildly haunting as Bjork, Nina Nastasia and her band play a dreamy form of unsettlingly gentle songs. There is such a delightful urgency to this music. The music begins quietly walking along as though in a dirge, and then the emotion layers in (along with some massively creative instrumentation.) It takes unexpected twists and turns, until it gets going exactly where it wants to go - a realm of ghostly traditional folk reanimated into something transcendent. (DP)

Portastatic • *The Summer of the Shark* • *Merge Records* • One can never be too sure what they will get with Superchunk's Mac McCaughn's side project, Portastatic. This is by no means a bad thing. These songs that don't quite fit the Superchunk mold showcase McCaughn's songwriting ability and his diverse musical interests. With each release, Portastatic sounds more like a great indie pop band than a side project (not that I'm advocating the end of the 'Chunk), even with the revolving cast of supporting musicians. Whatever group or project he's working on, McCaughn continues to prove himself as one of the great songwriters and performers on the indie music scene. (CL)

Radon • *We Bare All* • *No Idea Records* • I miss Radon. Along with bands like Spoke, they blazed the trail for not only Gainesville, but all of Florida, and they became the classics of my youth. This is a collection circa 1991-1993, including the never overplayed self-titled song "Radon." A must for those of us who were there, those of you who heard the stories and pretend to be, and those of you who lived in a cave and just got out. (KM)

Ricky Valente • *Consolation* • *self-released* • Yes! Finally! I nearly cried the day I heard the Freddy Jones Band broke up and I've been frantically searching for a replacement to fill that void. Here it is! Twenty-one-year-old Ricky Valente is a kick-ass guitar player with great song writing abilities and he's not a half-bad singer, to boot! This is a great CD. I will put this in my rotation immediately. "Heavy thoughts, great songs" is what it says in his bio and that's right on. For those of you looking for the next great singer/songwriter, look no further. (SH)

Silverstein • *When Broken is Easily Fixed* • *Victory Records* • I didn't think I was going to like this looking at the cover, I certainly wasn't prepared to like it as much as I do. With a sound mixing some amazing scream-o hardcore and nice indie almost poppy emo stuff, Silverstein create a musical odd couple that works. Pages borrowed from Saves the Day, Grade, Recover, and Thursday. Yet another release that has Victory back in my good graces. (KM)

Supreme Dispassion • *Yes Lord We Will Shit With You* • *self-released* • This is not what I expected. Given some of the song titles: Pray That You Do Not Shit Blood, Partial Birth Abortion Baby Jesus, etc., I was expecting some serious death metal. It is, however, a strange mix of Primus/ Nuclear Rabbit - very technical and competently played music. This is certainly an angry disc, but the short intricate songs are actually catchy. It is a good disc. (MK)

TES • *X2* • *Lex Records* • A mixture of refreshing word-play, flows, beats and sounds have been captured on this second EP from TES. It's his production that carries this release, which is solid and fluent all the way through. His rhyme style is heavily overlooked by each sound he brings to the table, but ultimately what is done here goes hand-in-hand with ease. This release is about "standing up to your fears and conquering them" so it is fitting that the "Ill-will flow," spit next to each sound and beat as it continues to keep heads bobbing until all is said and done. "Fool Time" and "Big Shots" fit nicely next to lounged-out sounds of "Off On Monday" and hopefully is just a stepping-stone towards progressing his talent for what is yet to come. (JC)

Variable Unit • *Handbook For The Apocalypse* • *Wide Hive Records* • "We're drinking bottled water / We'll soon be drinking bottled air." It's just one part of the "Handbook For The Apocalypse," one of 13 tracks on this album from Variable Unit. This is, by far, the most eclectic hip-hop album I've heard in a while. It's one part raw hip-hop, one part jazz, one part soul and all good. VU makes use of keyboard, upright bass, guitar, horns and piano. And while it may be enough to have dope ass music, using funky-up keys, jazzy melodies and bumpin' beats, that's not good enough for VU. They also inject you with insightful socio/political lyrics and samples, adding a new dimension of enlightenment to the entire project. (CM)

Vaux • *There Must Be Some Way To Stop Them* • *Volcom* • They have three guitarists, how can anyone touch that? You simply can't. They are too powerful. So, put down your instruments, step away from the monitor and just accept the fact that Vaux packs a punch that very few can match. I was blown away when the first song tore out from the speakers. The ability to blend hardcore aggression with a mix of metal and melody isn't an easy task, at least not to do it skillfully. Vaux has it mastered. Grab this CD and listen to "Switched On" - you'll be blasted with screaming vocals and soaring guitars then sucked in by a melodic tempo change that borders on poppy. And that's only one of the many tempo shifts in that song. And it works brilliantly. But it's not just a one-hit wonder. The other 10 tracks are equally good, using creative breakdowns, pounding rhythms and basslines and, did I mention, three guitars? Fans of Boy Sets Fire, Errortype:11, Grade and At The Drive-In are likely to rock their socks off to this; but don't get me wrong, this is some next level shit, not another rock copycat. (CM)

YoungBlood Brass Band • *center:level:roar* • *Ozone Music Records* • Think of a college football halftime band. Now add an MC and some attitude and you have the YoungBlood Brass Band. They are absolutely riveting, with complex rhythms and some of the best horn playing I have ever heard. And their cover of Michael Jackson's Human Nature is stupendous. Though different in styles, you could compare them to Ozomatli for their unusual merging of styles. (AL)

mu-ziq • *Bilious Paths* • *Planet Mu* • It's about freakin' time! The last album Mike Paradinas put out mu-ziq album, it was 1999. He has strayed from the direction he was headed in with *Lunatic Harness* and *Royal Astronomy*, eschewing orchestral sounds and more accessible beats, in favor of a rougher, drill and bass sound. Almost all the sounds on this record sound "off" in some way, whether processed to sound tinny or fuzzy. Think of AFX's Analogue Bubblebath series and you'll have the right idea. (AL)

☆ quickies... a little bit on a lot of records ☆

CD releases

[[[[VVRSSNN]]]] • **self-titled • K Records** • The name of the artist is Adam Clayton Forkner, and his moniker is pronounced "version." The music shows the experimental quality that the artist name suggests. Broken beats and electronic effects coexist with acoustic guitars and mellow vocals. However, nothing escapes the digital treatment, as he manipulates every single sound, including the vocals. (AL)

Aceyalone • Love & Hate • Project Blowed • Aceyalone has been spitting it for a long ass time. He was the magic behind the Freestyle Fellowship dating back to the early '90s. They were way ahead of the game, delivering thought-provoking hip-hop while the rest of the world rotted away to gangsta rap. Have you heard 1995's *Project Blowed* LP? Whoa. Get it. That aside, emcee supreme Aceyalone is dropping 14 new tracks with some of the best indie hip-hop stars making guest appearances. The entire album is a bummer, grooved-out journey with styles reminiscent of The Coup, A Tribe Called Quest, Mos Def and Pharoahe Monch. Guests on this release include Casual, RJD2, Abstract Rude and E-I-P. (CM)

Against Me! • The Disco Before the Breakdown • No Idea Records • Gainesville sweethearts and legends in waiting, Against Me! keep us satisfied with a 3-song e.p. that has a little bit of everything. One classic, one quirky experimental moment of genius, and one off key heartfelt reheaded stepchild of a song. All and all another notch in the bedpost for one of G-ville's best things going. (KM)

Amazing Transparent Man • Taking Back The Covers • Springman Records • Well this is a first. ATM has released a six-song EP of covers. They have punked up six pop hits, including "Fast Car" by Tracy Chapman, "Criminal" by Fiona Apple and my personal favorite, "Man, I Feel Like A Woman" by Shania Twain. It sounds odd but they pull this off with relative ease and make every one of them better than the original! Bravo! (SH)

Amerikan Made • self-titled • self-released • Again, I totally misjudged a band before I took one listen towards them and now I feel stupid and deserve to be kicked in the head. Mohawks, drinking, and spray paint graffiti, of course I expected Oi, which is usually what is expected from this typical artwork. However, I did not receive Oi. What I received was a group of four talented youngsters who use such music style as Sum 41, AFI, Metallica, and Anti-Flag to produce this CD, which I am surprised has gained no attention from any fan zines, sites, or record labels! Pick this CD up! It has everything any fan of music could enjoy and this band deserves attention! I just want to clarify one thing; this review sucks because I am so stunned and shocked about my decisions towards this band and I am glad they're incredible instead what I had assumed. (CMax)

Anberlin • Blueprints For The Black Market • Tooth and Nail Records • Orlando's Anberlin is a refreshing alternative to today's stale music scene. Their sound is full of heavy guitars, but the vocals are melodic and sound like a cross between A Perfect Circle and Hankshaw. Even their cover of the Cure's "Love Song" is flawless. (AL)

Angela Johnson • They Don't Know • Purpose Records • Angela Johnson delivers the goods on *They Don't Know*. Her songs are full of smooth R&B beats with soulful rhythms and touches of funk. They are augmented by Johnson's beautiful and melodic vocals. (AL)

Arrington de Dioniso and the Old Time Relijun • Varieties of Religious Experience • K Records • This CD serves up unreleased tracks from the last nine years, and they all have one thing in common: they are all weird. Arrington de Dioniso's voice goes from a high pitch wail to a Popeye impersonation. The music was recorded very lo-fi, with the sound cutting out here and there. If you are into experimenting with your music, check these guys out. (AL)

Asherah • Boutros Makes The Bed • Innerstrength Records • Asherah easily blends metal and hardcore into an aggressive combination with *Boutros Makes The Bed*. Vocalist Ryan has no problem changing from death metal growl into throat exploding screams. Blazing fast guitars and double kick drums round out their piercing sound. (AL)

Aspera • Oh Fantastica • Jagiaguwar Records • This is Aspera's third record, and their sound continues to evolve. They seem to be influenced by 80's electronica, as well as hip-hop and more experimental electronic acts of more recent times. The mood is dark, atmospheric, and somewhat psychedelic. (AL)

Assert • Riotous Assembly • Malt Soda Records • OK, if I could hear anymore of this CD I'm sure I would love it. But the opening notes deaf-

ened me and now I have no idea. Kidding aside, this is balls-to-the-wall hardcore punk. Fans of The Exploited, Cro-Mags and Napalm Death will want to marry this CD. I'm going to get some Q-Tips. (SH)

Astrid Oto • self-titled • No Ideal • Serious old school punk. This is fierce and screamy. It reminds me of Butt Trumpet in the most wonderful way. Chick singers who can scream and croon like this are the greatest gift on earth. This is angry and ass-kicking rock and roll that will have you pounding your fist and screaming. (MK)

AstroZombies A.D. • Mutants At Mosa Trajectum • Gangstyle Records • There are some bands that should never be covered. The Misfits is certainly one of them. No one can sing like Glenn Danzig, so why even bother? Astro Zombies A.D. give it their best shot here, with ten Misfits and two Danzig songs. They enlisted the help of six singers, each of whom did a pretty good job. Overall, the songs were pretty close to the originals, except slightly heavier. They made me run for my Misfits CDs. (AL)

Aurore Rien • Telesthesia • Sun Sea Sky Productions • Aurore Rien's mellow, mostly instrumental compositions sooth the soul while entertaining the mind. They sound a little like Tristeza, with intricate guitar melodies that resonate in your head for minutes at a time. Keeping it from excellence is the sporadic appearance of less than perfect vocals that ruin the mood. Luckily, these appearances are few and far between. (AL)

Bayside / Name Taken • split CD • Dying Wish Records • Man, by the looks of this CD, I was thinking about pulling a quickie as a review and not even listen to this. After listening, this became a masterpiece. The CD jumps off to a happy So-Cal Indie Power Pop Rock Band Bayside. There are four songs of upbeat melody, chord and progress persistence that make you want to jump around and feel loved (no big words or details needed). Once Bayside is done rocking you around, Name Taken slaughters you with passionate lyrics. Engraved in your mind forever are their guitar and bass lines, as well as their drummer, who around my school is talked of being one of the top 10 best in the world. Both bands feature incredibly talented musicians with passion and emotion! Be sure to pick this one up if you're a fan of Taking Back Sunday, Rufio, Midtown, Thrice, etc. (CMax)

Benny • Finnish Road Junction • Boss Tuneage • Stir up a heavy European punk sound with rapid indie rock and OY! - Benny is what you get. Include a sub par cover of "(The Land) Down Under" and a bit more attitude and aggression then hold tight through this speed racer paced disc of tracks like "Two Little Boys" which includes more "oy!, oy!, oy!" chants. (JC)

Beth Thornley • self-titled • self-released • This is driving, melodic rock with power and presence. The centerpiece, Beth's voice, troubled and gorgeous, rides on a wave of instrumentation and sampled loops. Fuzz bass, accordions, and keyboard effects make for an extremely full sound, and the lyrics are very well written and intelligent. The music runs the gamut of emotional depth. Great stuff. (DP)

Bird Gets the Smile • self titled EP • Reason Y • This four song EP is reminiscent of King for a Day with melodic guitar backed with dual vocals and a driving rhythm section. A very solid release definitely worth checking out. (RP)

B-Line • Eightball • self-released • I really tried to give this CD a chance, but I couldn't get past how prefabricated radio rock it was. I'm not a fan of this musical style, but many people are so don't let me keep you from checking these guys out. If you're a fan of Creed, Puddle of Mud or Nickelback, I more than recommend this CD. (RP)

Blueline Medic • Text Bomb • Fueled By Ramen • These four fellows from Australia do not disappoint on the follow-up album to their incredible debut full-length in 2001. I had high expectations after finding *The Apology Wars* to be a fresh rock album, a rare gem. Expectations met. Each of the eleven new tracks harnesses the subdued power that makes Blueline Medic so potent. Songs build with melodic progression, reaching energized and emotional crescendos that rock out. Vocally, Donnie delivers lyrics passionately, with a fluid, mesmerizing tone, reminding me, at times of Morrissey. It comes together as a tightly knit package of rock and roll, delivered loaded with hooks, tremendous melodies and a unmistakable sincerity. (CM)

Brady Brock • Warm American Sweater • In Music We Trust • When I reviewed Brock's 1st release I knew he had this in him. I recall liking it, but not being blown away. Well I am now. Brock's smooth vocals, talented song writing style, and layered effects on this release are enough to make a hot Florida afternoon as cool as winter in New York. If solo emo-acoustic is your gambit, then this is your next investment. (KM)

Brandtson • Death & Taxes • Deep Elm Records • The freshman release from these guys didn't do anything for me one bit. The 2nd time around, I'm liking this a little bit more. Its still pretty typical emo-post hardcore in the style of a Vagrant Records band, but the progression is evident. These guys have worked hard, toured hard, and it's evident here. This one has a charm that I see growing on me in time, not an instant classic, but something that will surly find its way into the CD player from time to time. (KM)

Breaking Pangaea • Phoenix EP • Equal Vision • There is a beauty to this band that I can not understand. Every time I hit up an "alternative music website" such as interpunk.com or truepunk.net, as well as various record labels, I see this band all over the place. In *Phoenix*, this band brings something I have never heard before, and to some it's "beauty," but to me it was chord, progressions, and solos all thrown together to create one long disc of five songs. Fans of this band (which I know are in the surplus) don't bash me, but contact me and explain how this band does what they do and what the beauty behind their music is, and maybe I will like them. Other than that, their lyrics are very impressive and heart filled, and their talent is far beyond the every day rock band. (CMax)

Cadence • Cadence Poisons the Minds of the Children • Day By Day Entertainment • In one word, the mellowed-out jazzy-soul hip-hop on this release is simply fired. Cadence is an intellect full on messages, emotion and humor, but his three-year layoff from his craft of rhyming due to his mother's illness has proved him slow off the starting blocks. His flow-style is bland most times, beats focus on a live band sound and they offer little on the "unexpected" side. Tracks "Teach," "Not For A Minute" and "I Am Myself (remix)" (featuring Mr. Lif) are worth a listen. (JC)

Caia • The Magic Dragon • Guidance Recordings • Caia came about when Groove Armada's Andy Cato met Maiku Takahashi, and decided to collaborate together. The result was *The Magic Dragon*, a collection of downtempo tracks with a passing resemblance to Groove Armada's softer tracks. Hip hop beats are smoothed down with layered keyboards and echo-y vocal samples. (AL)

Canned Heat • Friends In The Can • Fuel 2000 Records • 36 years and about the same number of album credits, this blues band gives the term 'blues' a good name with their slide guitar, percussion and harmonica jam sessions. This album is amazing, even for a so-so blues fan. Music of drugs, death, sex and survival is what has made up the legacy of Canned Heat and the title of this album seems to be fitting as well. Appearances by Roy Rodgers, Walter Trout, John Lee Hooker and Corey Stevens, to name a few, make a good thing sound even better. You know it's the real thing when the blues make you feel this good. (JC)

Canyon • Live In NYC • Digital Club Network • Recorded on November 20, 2002 in New York, this disc contains the most recognizable tracks by Canyon such as "Mansion on the Mountains," "Lights of Town" and "Ten Good Eyes" as well as covers of the Rolling Stones "Play With Fire" and Neil Young's "Cortez The Killer." Sound quality is great and the jangly emo-rock approach of mixing the power of Crazy Horse and echo experimentation of Pink Floyd together is mesmerizing. Stories are layered in concepts of bitterness, the depths of love and the resurfacing of a soul beaten and battered, overall a dark and mysterious live show. (JC)

Central Falls • Love and Easy Listening • Truck Stop Audio Recordings • Sounding like an up-tempo Belle & Sebastian, this is one of those indie releases that you hesitate to say "rock" after, and find yourself scratching your head wanting to almost call it indie-easy listening. Beautiful, nearly flavored melodies, that soothe and still have some sway as well. "Falling Silver" was a standout track, and "The Fights are Staged" among other songs reminded me of some stuff that The Long Winters are doing. (KM)

Cephalic Carnage • Lucid Interval • Relapse Records • You'd think that such heavy weed smokers would be mellow all the time, but you'd be wrong. Cephalic Carnage is anything but mellow, cranking out insane grindcore with an edge. The vocals are similar to Mortician or Cradle of Filth, depending on the song. This isn't just bang-the-drums-as-fast-as-possible grindcore though. Their time signatures and unexpected breakdowns are mathematical in nature. (AL)

Charlie Brown Gets A Valentine • Dismissed • Whoa Oh Records • Pop punk can be so formulaic sometimes. Thankfully, Charlie Brown Gets A Valentine throws the predictable old formula out the window. The fourteen songs on *Dismissed* retain that energy and melody commonly associated with pop punk, yet they spice things up with interesting song arrangements and strong lyrics. (CL)

Chris Katris • Songs From The Basement, Vol. II • self-released •

☆ quickies...a little bit on a lot of records ☆

Comparisons have been made to the sounds of Tom Petty, Wallflowers, Dylan and the Beatles but the basic rock formula by this one-man band experiment is simple and full of pop. Nothing is done on this release to set himself apart from any other musicians compared to the Petty and Dylan's of the world. Vocals are rough and dry and guitar parts are fluent, solid and help maintain the constant flow throughout this collection. (JC)

Clairmel • A Letter To Friends • No Idea Records • Clairmel have always walked a fine line with me, a foggy part between brilliance and boring. This disc doesn't really solve the argument. Sometimes I really like it, I want to learn the lyrics and sing along, sometimes I get lost along the way and wonder where they went. Included here are the songs from the Hot Water Music split, which I do like well enough. (KM)

Codec & Flexor • Tubed • Emperor Norton Records • If anything is consistent among most of Codec & Flexor's debut CD, it is the thump-thump-thump of a techno beat. Another is the use of industrial and electro sounds, giving the songs a rough, yet retro sound. What sets them apart is their use of real guitars, taking away some of the impersonal nature of dance music. (AL)

Consumed • Pistols At Dawn • BYO Records • Gritty British punk with an American pop-punk feel, Consumed blend the two that makes you think the two weren't the quarrelling step-siblings they sometimes are. Solid and power-driven, tag this one a few notches below memorable. "Ready to Strike" has that sing-along potential that makes it a gem. (KM)

Converge • Unloved and Weeded Out • Deathwish, Inc. • I'm still recovering from 2001's *Jane Doe*, perhaps one of the most brutal CDs I have heard. Now comes *Unloved and Weeded Out*, a collection of hard-to-find, out of print tracks from the early stages of their 11-year career, including some demos and live tracks. (AL)

Copeland • Beneath Medicine Tree • The Militia Group • Get those handkerchiefs ready, cause the tears are comin'. *Beneath Medicine Tree* is one sad album, thanks to Aaron Marsh's pained and helpless vocals, backed by pure musical melancholy. The album's lush production adds to the sadness, much like a rainy day could alter your mood. (AL)

Corey Stevens • Bring On The Blues • Fuel 2000 Records • This guy says that an Ike and Tina Turner concert was "lifechanging." Whoa. From there, Stevens decided to focus on music. After a "pit stop" in Daytona Beach (ouch!), he ended up in LA. Musically, he plays mainstream pop with a country twang. There's nothing groundbreaking on here, but Stevens does offer up 11 solid tracks of radio-hopeful mediocrity. (CM)

Corky McClarkin • Island of Dreams • WinCor • Make yourself a nice cool drink and enjoy the soothing sounds of Corky McClarkin. *Island of Dreams* is full of smooth jazz songs with an African twist. Many of them are instrumental, while others have guest vocalists, both male and female. (AL)

Crash and Burn • Sick Again • Traktor 7 • Crash and Burn are straight up ass kicking rock and roll. Having been brought up on Black Flag and Guns 'n' Roses, these guys have put together the ultimate bar brawl sound track. With songs titles like "Crazy and Stupid" and "Go Down," I can only begin to imagine how hardy these rockers party. (RP)

Cursed • One • Deathwish, Inc. • With metal's hardness and punk's sense of urgency, Cursed form a demented hybrid that threatens your sanity. Fronted by former Swarm vocalist C. Colohan, Cursed take no prisoners with their aural assault, never slowing down to assess the damage. One features eleven punishing songs, including one originally by the Swarm. (AL)

D+ • Deception Pass • Know-Yr-Own • My ears don't quite know what to do with D+ to be honest. Quirky isn't really a strong enough word, eclectic indie-experimental that reminds me of The Pupils a little bit. A bit of twang and jangle, slowed down to a difficult tempo. Featuring ex-members of favorites, Beat Happening, help you realize maybe it's just inaccessible genius, or maybe just quirky after all. (KM)

Dade County Resistance • Every Last Chance • Trend Is Dead! Records • Sweet! Nice work here, fellas! This band is a less-polished Simple Plan but they sound more mature musically. Confused? The production isn't quite as slick a big-time studio but the songs don't suffer. If anything, they're better for it. Great punk hooks, great riffs, this band will go places very soon. Check this out immediately! (SH)

Downway / Belvedere • Hometown Advantage split CD • Sessions Records • "O Canada!" Holy crap! If this doesn't get the country, as well as these bands, any further attention then they might as well pack their bags and call it quits, for this CD is definitely going to put Canada and its scene back on the market! Hosting such talent as Propagandhi and Sum

41, Canada brings you this split CD with "two of the greatest emo-core/punk rock bands in Canada" and, of course, there is nothing false in that statement. Downway opens up the CD with crushing interludes and schizophrenic guitar breakdowns that left me wanting to know where I was and how I was the beholder of such talent. I figured Belvedere wasn't half the magnitude, but I was wrong. Belvedere combines the aggression chaos in music of Propagandhi, with a voice only to be described as "something found on MTV 2." The blend is magnificent as this band left me wanting more than just five songs! Both bands have gained national recognition and opened for such acts as Lagwagon, H2O, and Guttermouth. When will these bands have their own headlining tours? (CMAX)

Drunk Horse • Adult Situations • Tee Pee Records • Only one rock band has the confidence to write a song about J.S. Bach, and that is Drunk Horse. Leaning toward the 70's, their bong-ready tunes remind of the MC5 and Led Zeppelin, each one kicking major ass. You will no doubt be blown away by their arena-sized sound. (AL)

DW Project • Emerge • Essence of Now Records • This modern jazz ensemble explores many genres in their second album, *Emerge*, from world beat to lounge and pop. All the songs are instrumental, and will keep you chilled-out for its entire duration. Beautiful jazz-style guitar and keyboards blend well with different kinds of percussion. (AL)

Dysrhythmia • Prefest • Relapse Records • As far as instrumental "post-rock" groups go, Dysrhythmia is one better ones I've encountered. They weave intricate webs of guitars and drums that lean toward the mathematic. Full of energy, Prefest feels like a kid with ADD, quickly changing moods and tempos. (AL)

Ei Sob • Welcome To Ei Sob • self-released • I do not like the lead vocals. That aside, it's a pretty good album. The music is dark and a bit haunting, like Tom Waits meets Joy Division, or something like that. Oh hell, it's a bit hard to describe. (CM)

Elliott • Song In The Air • Revelation Records • On *Song In The Air*, Elliott make beautiful music that is unusual, since it is uplifting and sad at the same time. Few voices can bring out tears more than Chris Higdon's. While he brings you down, the swirling guitars and keyboard and string arrangements bring you back up. This album is quite the emotional roller coaster ride. (AL)

Enlow • The Desperate Letters • Blood & Ink Records • Hard-hitting metal/hardcore with throaty vocals. Moments of quiet guitars to keep you off balance till the next punk comes. All and all pretty good stuff, with great a great layout and design. Creative lyrics fill the bill. (KM)

Fall Out Boy • Take This To Your Grave • Fueled By Ramen • Maybe I shouldn't write off pop-punk after all. Fall Out Boy make an argument that you can play fast and sing sappy and not sound like Blink 182 doing it. The hardcore vocals on "Saturday" caught me off guard, but were nice. I'm a sucker for witty song titles, and FOB pack a few crackers here, like "Sending Postcards From a Plane Crash (Wish You Were Here)" how could you resist putting that on the next mix you send to the one that broke your heart? FOB put the faith back with this one, maybe pop-punk isn't going to go into hell in a designer MTV logo handbasket after all. (KM)

Fin Fam Foom • With the Gift Comes the Curse • Lovitt Records • There's something about adding piano to rock and roll, especially if the music leans toward the melancholic. Without warning, the vocals go from sad, soft singing, to pained screams. The fact that three people create this full, layered sound is amazing. Listen with headphones for extra effect. (AL)

Flaming Fire • Songs From the Shining Temple • Perhaps Transparent • This would have been a smash in 1984. And while, it's good at what it is, I'm rather unmoved. With bands like The Faint and IntroSpect taking electronically-enhanced rock in a new direction, Flaming Fire delivers industrial/electronic/avant-garde stuff I've heard enough. Add in the dramatic overload and I'm left with some kind of quirky, goth, metal circus. I'm sure there are fans of this kind of stuff. If that's you, get this. (CM)

Fog • Ether Teeth • Ninja Tune Records • For a record on Ninja Tune, this second album by Fog is surprisingly non-electronic. Fairly stripped of beats, it feels like a stream of consciousness recording, with vocals that sound melancholic. Turntables are used a lot on this record, but in unusual ways, where you might not even know you are listening to one. (AL)

Freddie Foxxx • Konexion • BBE/Rapstar Records • Beats by Primo, Alchemist and Hidden Agenda do nothing but instigate and antagonize the hyper, roughed-out rhyme slaying by Freddie Foxxx A.K.A. Bumpy Knuckles. Only five tracks were on the promo released to the press but this album will be worth the wait and full on slamm'n' beats and rap beat

downs. On his forthcoming release, Foxxx spits lyrics while standing on the thin line between aggression and the sense enough to know what crossing that line always leads to. (JC)

Frenzal Rhomb • Sans Souci • Fat Wreck Chords • And now Australia weighs in with its first young punk band offering. Good on ya, mate! They're more similar to NOFX and Bad Religion than they are to Blink 182 or Less Than Jake, they have a harder edge and get more reckless than those latter bands. That's not to say their worse, just that, while they've shared the stage with bands like Blink, fans of the radio-friendly shick probably won't dig this. Fans of high-energy, get nuts punk will eat it up! (SH)

Freyja • As The East Light Drains • Victory Records • Freya comes spitting fire, with a sound like the bastard offspring of something like arena cock-rock mixed with Sick of it All. The vocals and bass especially hold down the SOIA reference point, while the vocals at times will wander into the 80's hair band atmosphere. It's a good mix of rock and hardcore, that comes off sounding inventive, creative, and original. I'd put money on them being relatively amazing live, and that sound comes through here on this recording. (KM)

Friends Like These • I Love You • Tinderbox Music • With Friends Like These who needs enemies right? Distorted guitar and vocal harmonies (along the lines of Brian Wilson) are used as the groundwork for the alternative rock sound captured on this debut. Things continue to progress in a positive direction music wise throughout; the sound is sluggish at times and inspiring at others. The many dimensions within these songs are captivating, at times jazzy, raw, sarcastic and confident. The addition of keys and acoustics help give balance and depth to this project, even if not much more was needed. (JC)

Furthermore • She and I • Tooth and Nail Records • I don't know why, but even though Furthermore's lyrics are all rapped, I can't consider them a rap act. Maybe it's that they pay more attention to melody and song structures than most, or perhaps it's because they cover an REM song. In any case, if you've ever heard MC Paul Barman or Pharcyde's animated vocals, then you have a good idea what frontman Fischer sounds like. (AL)

Good Riddance • Bound By Ties Of Blood And Affection • Fat Wreck • With their sixth full-length, Good Riddance shows no signs of slowing down their political, power punk assault. As aggressive, melodic and poignant as their previous releases, *Bound By Ties...* may actually be their best album yet. There's a perfect balance of full-throttle hardcore tunes and melodic, poppier punk numbers. GR has such an infectious, addictive style of playing that you can't ignore their music. I keep expecting a let down, but with each new album they prove that they are a mainstay of the punk/hardcore scene and deliver something truly worth hearing on each new release. Note: GR's new drummer is David Wagenschutz, formerly of Kid Dynamite and Lifetime. (CM)

Grafton • Blind Horse Campaign • Dead Canary Records • The last album jammed-out but this follow up to that self titled debut is even better. Steady delivering their brand of raw rawk from Ohio that carries on in a whiskey soaked rampage and small biker bar attitude is evident on tracks like "Pour Like It Rains" and "Sumbitch." What they've done on this disc is hammer down like a stock car on a dirt track and driven some dirty southern rock sounds to the Midwest with authority. (JC)

Greyfield • Soundtrack To The Summer • Search And Rescue Records • Excellent! Thanks be to Jesus for all these new young punk bands. Someone needed to come along and get rid of the Creeds and System of a Down and Nickleback shite that was clogging the airwaves. Greyfield is doing their part by bringing tight, high-energy punk to your speakers. Think Unsung Zeros, Simple Plan, New Found Glory. This is only a six-song EP but I'll take it! So should you! (SH)

GuFF • The GuFF is a Disaster • Go-Kart • Athens, GA's GuFF plays a "furiously melodic" form of pop-punk that is heavily infectious, with guitars flying all over the place like so many punk butterflies. On this 4-song EP, they throw hook after hook at you and then they tie you in with powerful, emotional vocals. A fine, upstanding punk rock band in the greatest tradition of the genre. It's good, good, good. (DP)

Habit of Mine • Habit of Mine • self-released • I like this band but I'm not sure they're going to get the break they're looking for. They sound a good bit like Alice In Chains with a bit of Jane's Addiction thrown in there. Sound intriguing? Check it out! (SH)

Hazel Lord • Venus In The Street • self-released • Musically, this is a nice CD. It belongs on jazz radio. It doesn't fit in too neatly with what usually goes on here at IMPACT, but for those of you kids into some soft jazz with soft, lilting vocals, give this a listen. (SH)

☆ quickies...a little bit on a lot of records ☆

Headfirst • *It's Getting Better* • self-released • Finally, a variety! This band has plunged headfirst into the terms of "love" when pertaining to me because they use a variety of styles such as alternative, which can be compared to that of Papa Roach. Don't forget their punk sides, which can be compared to that of old school No Use For A Name. Everyone in this band is of the highest magnitude, especially their lead guitarist with his deranged solo's and breakdowns. Don't forget the drums, and the bass, which adds the essentials needed to make this music beyond ordinary and beyond incredible. The lead vocalist is definitely awesome as well, and provides the edgy description and background behind this "theistic beauty" of chaos. My little brother quotes: "Headfirst will make it to Warped Tour someday unless some butt holes say, 'Oh you guys suck.'" That is something this band has nothing to worry about. As well as everything else I have stated, their harmonies, songs of all different sorts of melody's and structures, as well as their "screamer" in the background (who I might add produces something I have never heard before), seal the deal. My little brother says: "This Band Freakin Rules!" and I agree. (CMAX)

Jaga Jazzist • *The Stix* • Ninja Tune Records • As you listen to *The Stix*, you might be tempted to think that Jaga Jazzist is a talented electronica outfit, when in fact, it is a group of ten musicians playing mostly live instruments. Their music can be as erratic as a Squarepusher tune, or as bouncy as a Stereolab one. Their instruments range from keyboards and vibraphone, to trumpets, tuba, and clarinets, plus some electronics and drum machines, as well as regular drums, guitar, and bass. (AL)

James Cohen • *High Side of Lowdown* • Northern Blues Music • There's something refreshing about the sound of a flamenco guitar. And in the hands of James Cohen, it is even more so. He adds touches of gypsy jazz and some blues, in a genre called "nouveau flamenco," which has been popularized by artists such as Ottmar Liebert. (AL)

James Crouch • *Liberty* • self-released • Dwelling on the classic rock days of the 70's finds Crouch deep inside the world of the blues. Recorded at Full Sail Studios in Orlando, guest musicians help carry out his musical vision and do so in style. Guitar work is nice and bluesy and is what really stands out compared to the overall project of late night heartache, slide guitar, harmonica and down south soul. Instrumental tracks like "Serenity" and "Slide It In" is what this project should have been all about. (JC)

Jared Grabb/The Lesser Birds of Paradise • *Reading Light* • Thinker Thought Records • *Reading Light* is a four song split CD featuring two of Thinker Thought Records' artists. Jared Grabb provides two acoustic tunes, singer-songwriter style with strong vocals. The Lesser Birds of Paradise pick up the pace with some driving indie pop. Both artists have well crafted songs that continue to impress after repeated listens. This is a good introduction to Jared Grabb and the Lesser Birds of Paradise. (CL)

Jim Dugan • *Marigold* • I Am Breathing Records • The headline on Jim's press material tells John Mayer to "Move over." Hmm...not so fast, my friend! While Jim does a respectable job of following in John's footsteps, as well as Duncan Sheik's, he has a bit more work to do before he sits in a room with them. While his songs are easy to listen to, they don't give me that same "wow" factor I got when I heard John or Duncan the first time. I think most people will like this. It's not junk. I just think he needs to find his own niche if he wants to earn critical respect. (SH)

Jumbo's Killcrane • *Carnival De Carne* • Crucial Blast • Here is one of those beautiful moments where you get what you expect. When a band names itself Jumbo's Killcrane, you expect raw and furious music. Guess what. That's exactly what you get. This disc, while short (6 songs), is a great one for those who like their music loud and raucous. (MK)

Kat Terran • *Lion & Blue* • Little Roar Records • Another female vocalist with an acoustic guitar. There's nothing completely innovative here but there are some background additions of strings that give another layer to this coffee house rock. Her vocals are soothing as the album goes on and really sticks out on tracks like "Three Friends." Sometimes I thought she was going to start yodeling, though. This is for fans of feminist rock, fits right in with Jewel and Tori Amos, but does have a different edge to it. (MP)

Kiyo • *Chaotech Odd Echo* • Schematic Records • *Chaotech Odd Echo* is the work of Japanese artist Kiyo Shi Ono, who somehow manages to make experimental electronic music that is both soothing and chaotic. Slow-tempo beats and melodies are the background, while clipped sounds and fragments of noise jump in and out of focus. (AL)

K-Line • *Lessons Learned* • Does Everyone Stare Records • Five-song EP from the UK punkers here. Good energy, very textbook punk, a la older Fugazi. Not a lot of surprises but that can be a good thing. (SH)

Kristofer Aström & Hidden Truck • *Plastered Confessions* • Simba

Recordings • This guy is huge in Sweden. Seriously. He's been nominated for a Grammy over there and has sold over 50,000 albums in Sweden alone. He's a singer/songwriter with strong vocals and mostly slow-paced jangle music in the background. Every now and then, the pace picks up. It's good stuff that will catch your ear, even if you're not trying to listen. (CM)

Lagwagon • *Blaze* • Fat Wreck Chords • For 13 years, Lagwagon has been rocking out its own brand of melodic punk rock. This is the band's sixth full-length album and the passionate, high-energy rock is as potent as ever. Joey's vocals ring out over fast paced drums, high pitched, swirling guitars and basslines that keep the melodies throughout each track. Lagwagon is as catchy as ever, but not at all lacking an energize punch to the gut. These guys have been on the punk scene for longer than most and their skills continue to impress with each new release. (CM)

Lamont • *Thunderboogie* • Traktor7 • At first glance, I felt equally intrigued and frightened by the illustration of a bearded, gun toting redneck at a trailer park on the cover of Lamont's third release, *Thunderboogie*. Hmm, what, exactly, is *Thunderboogie*, I pondered? After a few listens, I discover it's a decidedly thick and heavy sound that is perfectly defined by the CD's title track. "Thunderboogie" (the song) delivers the heavy, blues-rock guitar that is sewn throughout the entire 10-song collection. "I Saw Red" features blistering guitar riffs and there are some well-placed shifts in tempo within the songs. The driving beat and entrancing guitar in "Hell's Got Me Runnin'" made it impossible for me to resist banging my head a bit. Lamont was an excellent release for pent up road rage as I fought crappy traffic on my way home from work. (BB)

Landing • *Passages Through* • K Records • Post-rockers Landing are back with their fourth release, *Passages Through*. Their formula has always worked well, so they left it alone. Intertwining guitars form the hypnotic feel of their songs, with sporadic male-female vocals floating in and out of this slow-tempo album. (AL)

Lee Baby Simms • *The Escapist* • Substance Records • Aptly titled, *The Escapist* allows you to escape on a musical journey with a cinematic, film noir feel. A smoky mood permeates this instrumental record, with reverbed guitars and layered instruments. For fans of Marc Ribot, Tom Waits and Henry Mancini. (AL)

Lefty's Deceiver • *Cheats* • My Pal God Records • Psychedelic indie rock. Intriguing lyrics and hip moving melodic pop. Strong vocals with back ups at just the right moments. Nice incorporation of not so dominant keyboard melodies that fit like a glove into each song. There were some classic rock influences underlying the guitar and the vocals sometimes reminded me of Hum. Its tone through the entire album is upbeat and catchy. "Intro to Iselin" has a powerful bass line that moves the song into buildup upon buildup. This instrumental shows the talent for composition this band has when they create music together. (MP)

Les Baton Rouge • *Chloe Yurtz* • Elevator Music • Post punk. They define themselves as post punk, which to me implies that punk is post. I disagree. Anyhow, despite what they say, this is a cool disc that is heavily influenced by new wave and punk. This is a high-energy conglomeration of guitars and female vocals that make my loins tingle. (MK)

Lou Dog • *High Speed Secrets* • Lou Dog Music • We indie music geeks are obsessed with classifying artists into all sorts of bizarre sub genres, like the whole "musical hairsplitting" thing Douglas Coupland referenced in "Generation X." Things would be much simpler if we just decided if things were good or bad, a basic either/or proposition. Lou Dog would fall under the good category. I'm not going to waste my time or yours trying to decide which sub genre he bests fits into because this guy just plays solid rock music. He's taken decades worth of popular music and distilled the best elements into his songs. (CL)

Lucia Lie • *I'll Wake You In The Morning* • self-released • This is emotional indie rock with a strong Americana feel. It's a bit too wimpy for me and I'm not sure about the self-proclaimed "post-grunge" thing. It acts like it's really gonna rock out, but then it sounds subdued, that the style just doesn't allow for a big breakdown, and then you're back to the lead singer's crooning. These guys are desperately trying to get on the radio, but they're gonna have to try harder. (CM)

Madlib • *Shades of Blue: Madlib Invades Blue Note* • Blue Note Records • If you know who DJ/producer Madlib is, then you are pretty excited about this record, as you should be. He was given access to Blue Note Records' catalog, and he made good use of it. He remixed and reconstructed classic tracks from the label, and enlisted artists like Yesterdays New Quintet and the Joe McDuphrey Experience to re-record others. (AL)

Maggie's Choice • self-titled • self-released • Blues-rock and folk

music are wound up and ready for country radio airwaves on this debut out of Portland. At times bluesy, at times country, the pop rock sound is always evident throughout. A more conservative approach on the song writing and mainstream sound has made this band a popular draw at venues around the Northwest. This disc is catchy and not bad for what they were striving for. (JC)

Manic Hispanic • *Mijo Goes To Jr. College* • BYO Records • Manic Hispanic is the Mexican Weird Al. This time around, they redo 16 punk classics and rework them into their own Chicano anthems. Songs like "I Turned Into A Martian" become "She Turned Into Llorona" and "The KKK Took My Baby Away" becomes "The INS took My Novia Away." You get the idea. (AL)

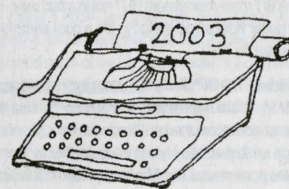
Marit Bergman • *It Would Have Been Good* • Revelation • She has received accolades galore in her home country of Sweden, and now she pops into the USA with this 4-song EP. There is something very endearing about this music. It almost has an early 80's Olivia Newton-John quality to it, but not quite as sunny. It's bittersweet major-chord rock, wanting desperately to be happy but falling into a purgatory of emotion. And it's absolutely right on. (DP)

Mastodon • *Remission* • Relapse Records • Mastodon formed from the ashes of noisecore outfit Today is the Day in 2001. Their sound is as thick as it is loud, with what sounds like a million guitars chugging incessantly in the low end of the audio spectrum. Its screamed vocals and frenetic drumming only add to the chaos. (AL)

Matador • self-titled • A New Breed Entertainment • Even though they have only been around for a short time, L.A.'s Matador sound like seasoned veterans. Their take on Latin rock features well-composed songs in a variety of tempos and moods. If you don't mind lyrics in Spanish, you should take a listen to their stuff. (AL)

Matt Elliott • *The Mess We Made* • Merge Records • Matt Elliott is mostly known for his work as The Third Eye Foundation. This first album released under his own name carries the same eeriness as his other work,

portland zine
symposium



August 1-3, 2003

Smith Memorial Hall
Portland State University
Portland, Oregon

A three day conference and zine social exploring facets of underground publishing and DIY culture, creating communication and community between the multitude of producers of independent media, as well as helping people share skills and information related to zines and zine culture.

Portland Zine Symposium
PO Box 5901
Portland, OR 97228-5901

info @ pdxzines.com

☆ quickies...a little bit on a lot of records ☆

except that *The Mess We Made* is way sadder. Languid, melancholic, dreary...these are all good words to use to describe it. If you are really depressed, stay away from it because you might just kill yourself. Otherwise, let the rain fall down on you and enjoy. (AL)

Melissa Gibson • *Welcome To Stay* • self-released • This is very mainstream adult pop stuff with solid female vocals and a reassuring sense with each track. Gibson's greatest influence, she says, is Mary Chapin Carpenter. I think the light rock stations would eat this up. (CM)

Mensen • *Oslo City* • Gearhead Records • CHICK ROCK! YES! Take The Donnas, get them really pissed off and then let them play loud. That's what you'll get with Mensen. For the guys who look at The Donnas like the cliché chick punk band, you will NOT think of Mensen that way. If you do, they'll kick you square in the nuts and then walk on your head. (SH)

Metakix • *Headlines* • self-released • Here are some Indian rockers. I can't say I've ever heard metal from India before, and to be honest it would be okay if I didn't hear it again. There is nothing wrong with the disc, but there is nothing special about it. It has an '80s hair band quality to it that I've never been thrilled with. I suppose there is potential for them to turn into the Indian Iron Maiden someday. (MK)

Michael Franti and Spearhead • *Everyone Deserves Music* • iMusic • In one word, *Everyone Deserves Music* can be described as groovy, with a rhythm that hints at different influences, from funk and hip-hop to rock and reggae. Franti's socially inspired lyrics are masked by his smooth delivery and the music's enjoyability. (AL)

Midsummer/Coastal • *This Ageless Night* • Sun Sea Sky Productions • Midsummer and Coastal each provide five songs on this split CD. First up, Midsummer crafts some incredibly beautiful material. They're reminiscent of a more coherent, upbeat Sigur Ros (and you actually understand the vocals). Coastal has the difficult task of following up Midsummer, and does so quite well with songs of simple and sparse beauty. (CL)

Minor Threat • *First Demo Tape* • Dischord • Minor Threat is one of the most influential hardcore/punk bands of the '80s. Their thrashy, anti-establishment music was groundbreaking and fueled the straightedge movement and the soundtrack for the skateboarding youth of the time. The eight songs on this CD are a studio-mixed version of the band's first demo, recorded in early 1981. Classic tunes on here include "Seeing Red," "Straight Edge," and "Guilty of Being White." (CM)

Motion City Soundtrack / Schatzi • split EP • Doghouse Records • Another EP for you here. Three songs from MCS and three more from Schatzi. Both bands play a power pop/rock style on here with Schatzi being a BIT more mainstream BUT not in a bad way. They just have more great guitar hooks and melody. It's a cool sample of what these two groups can do. (SH)

Mr. Dibbs • *The 30th Song* • Rhymesayers Entertainment • Turntable master Mr. Dibbs returns with *The 30th Song*. This is no ordinary listen-to-me-scratch record though. It includes a couple of songs only found on vinyl up until now. His style is unusual, like in "Pornblatist," where he samples porn movies and Marilyn Manson in the same song. (AL)

Ms. Jaz • *Chances* • self-released • Why do people send this crap to IMPACT? They obviously have never read the magazine. What the hell can I write about lounge, adult-contemporary with a sound that makes me feel like I'm at a wedding reception? Nothin' against ya, Ms. Jaz, but I just don't have that much love to give. (CM)

Mudville • self-titled • Slurry Records • Seductive female vocals from Marilyn Carino lay comfortably overtop post-industrial production by Benjamin Rubin, which comes off sensual on this E.P. of mellow beats and eerie vibes. Musical boundaries are played with when down-tempo electronic beats and keys make this four-song collection a nice introduction before a full-length is released. Live instruments accompany their sound with soft, high-pitched howls and poetic lyrics. If what comes next is better than this, we could be hearing more from these two. (JC)

Nick Forté • *Pasted Lakes* • Schematic Records • This is the epitome of cut and paste music. Forté created an album of electronica, then threw out most of it and reassembled the remaining pieces into this album, much of it at random, just to see what it would sound like. His experimentation comes close to Autechre territory, while some of it borders on unlistenable. (AL)

No Direction • *Staring At The Ground* • Orange Peel Records • This band is obviously going in the "right direction" in a positive way, but also shifting towards a negative way because I can't grasp any distinct features from this band compared to any other bands I have heard, listened

to, or took a liking to. I shall call it "Pop Punk with Punk Attributes." With a cross between bands along the same line as Anti-Flag, Vandals, Bouncing Souls, and of course the mainstream MXPX, No Direction is the music for those who love bands that sound like their favorite band, but are just a band with good song detailing and structures. Forget the words, because with their singer, there is nothing to be heard. Overall, a good disc from a good band, but nothing catastrophic. (CMX)

NOFX • *Regaining Unconsciousness* • Fat Wreck Chords • This 4 song EP is just a way for the guys at NOFX to tease you a little. You see, their next full-length album won't come out for a few months, so they put out this CD EP with three songs from it as an appetizer. There is also a fourth song, which will not appear on the full length. (AL)

NOFX • *The War on Errorism* • Fat Wreck Chords • Well, I guess it didn't take them that long to release the full length as originally expected. It was worth the wait, since you not only get 14 tracks of powerful, politically charged punk rock, but you also get an Enhanced portion with two videos that trash the current administration, as well as an eight minute trailer for the film *Unprecedented*. (AL)

Nourish The Flame • *Trial Into Triumph* • Blood & Ink Records • This one said (Or actually screamed a throaty roar) "tough guy hardcore" from the word "Go!" Traditional tattoo layouts and the 1st song's title "Prepare for War." There is some beauty to be found in this beast, as lyrically they challenge the stereotypes and the breakdowns do conquer some different territories. (KM)

Outsmarting Simon • *Silent Sober And Sound* • self-released • Like Bruce Springsteen and Bon Jovi before them, Outsmarting Simon hail from the Garden State, beautiful New Jersey. That's about where the comparison ends. Outsmarting Simon isn't churning songs about the working man or slick "rock" for housewives. They've opted for the indie rock/emo route instead, with a sound similar to the Applesseed Cast. It definitely was the right choice. (CL)

Ozma • *Spending Time On The Borderline* • Kung Fu Records • The five members of Ozma make excellent melodic pop with a bit of a punk attitude and catchy keyboard lines. Their sound keeps maturing, but their youth remains. If you like Weezer or The Rentals, there's a good chance you'll like Ozma. (AL)

Pascal • *Hello, My Name is Pascal* • Uvulittle • Once you can get over how much of a departure this record is from conventional songwriting, you can really see the genius of it. Pascal's sound is somewhat reminiscent of a Vietnam-era folk sound, but his vocals seem even more desperate, as echo effects make it as though he's singing across a chasm. He calls the style "acoustic pop/punk low-fi," and I call it stirring, fascinating and refreshingly original. (DP)

Pinback • *Offcell* • Absolutely Kosher Records • I'm always happy to get a disc that is hard to compare to anything else. Pop? Light Rock? Who can tell? Who cares as long as the music is this good? Fun and easy to listen to, this seems like the kind of music that would do well on college radio. Catchy riffs and smooth melodies are woven to a nicety. (MK)

Pineforest Crunch • *Panamarenko* • Zip Records • The lead female vocals are dreamy, a little reminiscent of Tori Amos or even Björk. Musically, they offer up 11 tracks of ethereal pop, combining a catchy, melodic jangle with layers of electronic sounds. They hail from Stockholm and have been compared to such bands as The Cranberries and The Beautiful South — and I can't disagree. (CM)

Pistol Grip • *Another Round* • BYOQ • I thought, based solely on the cover, that I was headed for a rash of heavy metal thunder. It was a pleasant surprise to be assaulted by a Ramones-inspired wad of sound. Here is a group that has taken formula punk and managed to make it sound like their own. (MK)

Planes Mistaken For Stars • *Spearheading The Sin Movement* • No Idea • I'd venture to guess a band like PMS is a little too big for an EP like this, that is their sound isn't well showcased in the format. That consideration in mind, this release is pretty good. Full of the fury and chaos you'd expect, just toned down and fit into a 3-song form. While your waiting for the full-length this will kick you in the ass a little. (KM)

Poor Rich Ones • *Joe Maynard's Favourites* • Five One, Inc. • For their fourth album, Norway's Poor Rich Ones have moved away a bit from their Radiohead similarities and have evolved into their own. The most captivating thing about them is still the sound of William Hut's soaring vocals. The instrumentation remains as lush as ever, including elements of pop, indie rock and a bit of folk. (AL)

Rapider Than Horsepower • *Stage Fright, Stage Right* • Essay • From Indiana, this album is the first of a two-part series entitled *Stage Fright, Stage Right, This Is My Big Night*. This four-piece band has nice rhythm, no bass guitarist, pounding percussion and crisp guitar work. The vocals are made up of rantings and are hard to make out. I feel the experimentation like I once did with Sonic Youth, just a bit more teenage in attitude and lyrics with comparisons made to Red Krayola, Captain Beefheart and Gastr Del Sol. (JC)

Red Card • self-titled • Useless Chord Records • Occasionally discordant and disturbing, this band defies comparison to anything I have heard before. Rock music with a strange feel to it, this is something that grows on you. It is intense and driving. (MK)

Rhe • *Fairy Tails & Happy Endings* • self-released • Rhonda Everitt (aka Rhe) offers up eight tracks of emotional pop rock with a passionate and moving approach to song structure. Her singing style is sincere and penetrating, reminding me of Natalie Merchant. As a matter of fact, there are songs on here that sound a lot like the lighter 10,000 Maniacs material. She performs both solo and with a band, with this recording being the latter. (CM)

Rickshaw • *Down The Road And Still Burning Fuel* • Devil Doll Records • This latest release from Rickshaw includes sixteen tracks compiled from several CDs, EPs and split 7" releases from their five year career. Their buzzing guitars and throaty vocals remind a bit of the sludge metal of Monster Magnet and Scene Killer. (AL)

Risk Relay • *Low Frequency Listener* • Ernest Jennings Record Co. • Do you like a little chaos in your music, something that's a little more challenging than your standard listening? If so, check out Risk Relay, purveyors of some wild indie rock. The songs are built upon a solid rhythm section, with lurching guitars and frenetic vocals, not unlike some of Unwound's material. Check it out, if you're up to it. (CL)

Rufo • self-titled EP • Nitro Records • Sugar covered pop punk that is pretty much pandering and pleading for a place on MTV. Cute sassy styles that fit more on the cover of Tiger Beat magazine than anywhere in the punk section of your local record store. I like pop-punk don't get me wrong, but this one sounds sold-out before they even bought in. The enhanced CD aspect just made my stomach that much more unsettled. (KM)

S.A. Smash • *Smashy Trashy* • Definitive Jux • Joining a growing list of indie rap artists to emerge out of Columbus, OH these cats come to disrespect and attack your state of mind. Camutao and Metro are blessed with tight beats to rhyme their raunchy lyrics over. Bar bawling, hon dog manifestos, hangovers and wasted talent are all confessions packed into this solid disc, which stays strong front to back. They even brought along an underground guest list from the Def Jukie family as well. Aesop Rock, Vast Aire and El-P appear in fine form and help things stay rowdy and up to the minute on any chaos yet to come from these party starters. (JC)

Secret Service • *This Landmark Will Distort* • self-released • This four-track release is a sample taste from these guys in Miami. The opening two tracks are basic hard guitar rock strummed throughout with a bit of attitude and occasional chord changes. Heavy percussion and fluid sound from the band as a whole makes "Hilbertation" stand out with hopes that the creativity showed on that song continues to go around on future releases. (JC)

Settlefish • *Dance A While, Upset* • Deep Elm Records • Punk emo? Is that a real description? Screw it, I'm going with it. It's a bit more on the emo/indie side but they still throw some punk edge in there. They're like a slower version of Finch. It took me a few songs to get into but I dig it. It's definitely a trip from the mundane. (SH)

Shesus • *Loves You... Loves You Not* • Namack • Shesus plays an edgy form of new wave rock straight from the heartland. The band is 80 percent grrlles, including the vocal portion, which is a discordant yet melodic assault on your ears. They rock out with passion reminiscent of The Breeders, jumping all over the place but staying aligned on a course straight toward pure rock and roll. (DP)

Sidecar • *You're Killing Me* • Three Mileage Records • These guys pose a good question in their bio: "Is it punk music by rockers or rock music by punkers?" Interesting. I'll go with punk music by rockers. They have some real rock riffs in there that give way to punk mayhem. Good, straight-ahead punk rock. They don't miss a beat and have some great hooks. "I've Finally Become the Asshole" is a great cut. (SH)

Sister Sonny • *The Bandit Lab* • Five One, Inc. • Norway has been pumping out good music lately, including Kings of Convenience, Sondre Lerch, Røyksopp, and Sister Sonny. *The Bandit Lab* is really a double record fit on one CD. Their pop/rock straddles the line between electronica and acoustic, with elements of each powering the songs, which tend to

☆ quickies...a little bit on a lot of records ☆

be moody and slow to mid tempo. (AL)

Sixty Stories • *Anthem Red* • **Smallman Records** • You will definitely be humming some of these pop tunes to yourself after one listen. There's a female edge to this Weezeresque band with girl vocals. Driving bass lines got this album off to a great start, with perfect backing vocals that joined shortly at the beginning of the first track, "Countdown." Keyboard melodies and strong vocals complete this hard pop line up. Back up vocals are very strong and break up the lead vocals enough for variation from song to song. Distorted bass gives a balance to the poppiness of songs like "First Bell." "Second-hand Table & Chairs" is where the strong influence of Weezer comes through with every instrument and melody, even down to the feedback. (MP)

Slaughter and the Dogs • *A Dog Day Afternoon* • **TKO Records** • This live CD documents Slaughter and the Dogs' first ever US tour. They run through 15 tracks from their long career, which includes songs spanning from 1976 to 2001. Their brand of music is more rock than punk, but it kicks ass just as well. (AL)

Solea • *Even Stranger* • **Three Mileage Records** • Remember Samiam? Remember Texas Is The Reason? Well, Samiam's Sergie Lookoff and Texas Is The Reason's Garrett Klahn got together and had a baby. No, not really, that isn't anatomically possible, but they do have a new band named Solea. Named for an old Miles Davis song (as if there were any other kind of Miles Davis song nowadays), Solea certainly has more in common with their previous bands than dead jazz icons. Take one part punk and two parts rock, some tight performances and great production, and you've got a nice little debut EP. (CL)

Sonny • *A Temporary Remedy* • **Fast Music** • Catchy emo rock and melodic punk riffs carry this 11-song release. Songs like "40/35" have some predictable punk progressions but then slap you in the face with great backup vocals and a song like "Through the Looking Glass" to follow. The guitars compliment each other with intricacy and reminded me of Further Seems Forever at times. The vocals were similar in tone and melody to Alkaline Trio. It's hard to nail this album with one genre label. It really is a mixture of many influences ranging from emo to punk and metal and everything in between. I could see fans of Saves the Day and Taking Back Sunday really loving this band. Nothing innovative and life changing, but just some good rock n' roll. (MP)

Söur • *Exactly What You Think It Is* • **Gray Goo Transmissions** • Fronted by hot blonde Sativa Novak on vocals, SöurR craftily combine hard rock, pop and electronica. Think of Garbage mixed with Lords of Acid and you're pretty close. There is a certain amount of glitz here, from the crystal clear production to the graphically enhanced cover art. (AL)

Star Strangled Bastards • *Whose War Is It?* • **Go Kart Records** • Classic spikes-n-bristles punk fit almost to a formula. Stencil lettered fonts, mohawks, and songs about all the things punk bands should sing about, anti-religion, anti-establishment, and the such. While it's nothing you couldn't find somewhere else in the extensive history of punk, this release has the things you want to see, honesty, passion, and power chords. Lyrically more creative than you might expect, and a good release for the most part. (KM)

Straw Dogs • *Hum of the Motor* • **Crafty Records** • These two guys script catchy, laid-back tunes that remind me of James Taylor, Jimmy Buffet and Counting Crows. It's jangly, earthy and sincere. The melodies are hard to deny, despite the fact that it's nothing spectacular. Be careful, you'll find yourself getting into this. (CM)

StrongPoint • *Aphonic EP* • **self-released** • This is the first hardcore I've heard in a while. I was worried it had gone the way of the Dodo! Not so! StrongPoint tosses in a nice five-song EP of face-smashing hardcore here. They do it right. Good licks, big break downs, good stuff. Check them out live if you're in NY, the Long Island area. Strong Island! (SH)

Sullen • *Paint The Moon* • **Thick Records** • Sullen opens with a raunchy rock-n-roll attitude on "War Forges On," then transitioning into the sounds of "Strawberry Blonde" where female vocals take over during a mellow intro that turns rowdy and sets the table for the rest of this disc. Easily comparable to what Courtney Love and Hole were doing before their freak out, the rock on this album is good but lacks the element of surprise. (JC)

Summer Hymns • *Clemency* • **Misra Records** • Folk music and even blues flow through this record. Flaming Lips influences come through in the vocals. There are even some Sabbath moments, but this band from Athens, GA has really come across a sound they make complete. Indie folk rock with structures. Pavement with some twang. Members of Masters of the Hemisphere and Of Montreal came together with front man

Zachary Gresham for a folk implosion that any alt country indie rocker will love. Tracks like "Upon Your Face" show the versatility of this band with keyboards and slide guitar. (MP)

Ten Grand • *This is the Way to Rule* • **Southern Records** • It's hard to categorize Ten Grand's sound. They are not quite punk, not quite hardcore, and a bit melodic. Their songs are musically complicated, with plenty of tempo and key changes. In short, they are the kind of band that is unusual enough to belong on Southern Records. (AL)

The Allstonians • *Bottoms Up!* • **Fork in Hand Records** • Just like with the dot com craze, hundreds of ska bands flooded the market place a few years back, but most disappeared. Only a few remain, and one of those is The Allstonians. For over 12 years they have been cranking out catchy, rhythmic traditional ska songs with great horns and keyboards. (AL)

The American Analog Set • *Promise of Love* • **Tiger Style Records** • *Promise of Love* brings more of The American Analog Set's penchant for swirling melodies and hypnotic tunes, without spiraling downward into drone. Taking a cue from Stereolab, they create songs with a catchy beat and smooth vocals, with beautiful keyboard lines. (AL)

The Apparitions • *Oxygen Think Tank* • **self-released** • The Apparitions have been together for six years and have created their own genre of music entitled post-secondary-political-science-rock-with-a-minor-in-art-history. If that doesn't describe these guys enough, I don't what would. (RP)

The Austerity Program • *Terra Nova* • **Hydra Head Records** • One guitarist, one bassist, and a drum machine make up the Austerity Program. Together they play some pretty heavy stuff, with ultra downtuned instruments and top-of-the-lungs screamed vocals. They remain in the mid-tempo range, with much repetition and not-too-complex songs. Awesome. (AL)

The Cinematic Orchestra • *Man With A Movie Camera* • **Ninja Tune Records** • This album is the score to the 1929 silent film with the same name. Some of its tracks appeared on TCO's *Every Day* album, which was partly inspired by the time spent working to score the film. Jazzy and downtempo, it can stand on its own as an album without relying on the film to make sense. (AL)

The Coachwhips • *Get Your Body Next To Mine* • **Narnack Records** • The Coachwhips bring back the "old swingin garage rock" sound familiarized by such acts as The Hives, The White Stripes, and The International Noise Conspiracy. I can't understand a word they're saying, and that may be a flaw, but all I know is I love The Hives and garage rock in general. I respect the bands that do what they need to do to have fun and can downplay the modern aspect and defunct situations of our lives to produce crappy songs about stupid things that everyone seems to like. Go to a Coachwhips show and go crazy! Or better yet, sit back and relax with The Coachwhips over your home stereo and a glass of iced lemonade in your hand and forget about everything for five minutes. The Coachwhips produce the euphoria of marijuana and they're not illegal! (CMex)

The Connection • *Thanks For Listening* • **GS4 Productions** • A driving rock sound comes through on the opening track "Cash Rationale" and then the 80's dance beat rock on "Let Me Know" helps shed light on the concept here. This 6-track disc is mostly about fall-outs with women and trying to get by in life the best way possible. Though homage is paid here to the many influences around NYC, a clear direction is needed before this becomes worthy of much time, just a bit too much packaging of ideas inside so little quantity. (JC)

The Deathray Davies • *Midnight At The Black Nail Polish Factory* • **Glump** • Echoes catch you off guard at first then the big guitars, trombone, violins and trumpets sneak in to add depth to this release out of Dallas. Pop hooks and a new approach on their forth album has The Davies being compared to "Wilco at their most focused and Beach Boys at their sloppiest." Though this disc is catchy in a rawk way, it also is balanced by tracks like "Low And Silent" which is mellow with a violin break. Overall this is a solid collection of tracks that get off course and make it back in time to finish the ride. (JC)

The Essex Green • *The Long Goodbye* • **Merge Records** • Although it features elements of the retro sounds of the 60's, like farfisa organs and melodic singing, *The Long Goodbye* doesn't feel like an homage to an era. Soon it adds some country and pop flavors to the mix, making a well-rounded record for a lazy Sunday afternoon. (AL)

The Fearless Freep • *Go Cry* • **Mag Wheel Records** • The Fearless Freep come with a little more rock than they did on their two previous albums. They remind me of J Mascis and the Fog, with their jangle pop-rock tunes that are perfect for a road trip or an evening camping in a tent.

Vocally, Robert John Stephens is gifted; he can really belt out a good tune. The Freep hail from Montreal and have been together for six years. I hope they stick with this, 'cause it's good stuff. (CM)

The Fight • *Home Is Where The Hate Is* • **Fat Wreck Chords** • The Fight is fronted by K8 (Kate) and she kicks ass! It took me a couple listens to be convinced that she's really a she but she's awesome. She's the best female punk singer I've heard in a long while. The band has great energy and their yelling backing vocals make you feel like you're listening to the Sex Pistols with Joanie Rotten on lead vox. Good tunes! (SH)

The Forecast • *Proof of Impact* • **Thinker Thought Records** • The Forecast calls for rock! This Illinois quartet has some thick guitar sounds and anthemic tunes, a la My Hotel Year. A couple of songs sound like early Smashing Pumpkins before Billy Corgan fell in love with his press clippings. They have a softer, gentler side as well, with some good male-female vocals. (CL)

The Gathering • *Souvenirs* • **The End Records** • The Gathering's latest CD, *Souvenirs*, showcases their ability to perfectly blend aspects from rock, trip hop and electronica into a style they call triprock. Anneke van Giersbergen's vocals are smoky and sultry, with melancholic melodies. The resulting sound is definitely dark, yet organic. (AL)

The Guts • *Say Good-bye To Fun* • **Spider Bite Records** • The Guts remind me of everything that I started listening to punk rock for, catchy guitar riffs, sassy lyrics, and drums that take a beating. Taking cues from the classic East Bay days, these 5 songs might give you hope of filling that void left when Green Day became MTV's sweethearts. "Mary Jane" is the kind of song you listen to over and over and relate all too well. (KM)

The Impossible Shapes • *Bless The Headless* • **Recordhead Music** • Trippy and cool, this disc is reminiscent of old Pink Floyd and psychedelic bliss. Mellow and transfixing, the tunes are catchy and almost Beatles-like at times. Subtle and calm, this is a great disc to listen to any time. (MK)

The Indicators • *Kill The Messenger* • **Lynn Point Records** • Hey! Do you like Tom Petty? Of course you do. You will like these guys. They have a sound that is very reminiscent of Tom Petty, but is not a rip off of it. This is a good rock album. Not too hard, not too wimpy, melodic and soulful, this is a great batch of songs. It seems like this is a group that you will be hearing on the radio soon. (MK)

The Locust • *Plague Soundscapes* • **Epitaph Records** • The Locust is the anti-music. Twenty-three songs in about the same number of minutes make up *Plague Soundscapes*, which by the way, is a very appropriate title. Hardcore, grindcore, noisecore, who knows what this is? It's explosive, violent, and over quickly. (AL)

The Milwaukeees • *This Is A Stick-Up* • **Does Everyone Stare** • I've spent some time in Milwaukee, and it's not nearly as bad as one might think. Granted, I had consumed much of the city's best known export, beer, and my powers of observation might not have been all that keen. The Milwaukeees aren't actually from the fair little city on the edge of Lake Michigan. Who really cares about where they're from as long as they're churning out driving alt rock like this? Veteran producer John Agnello, who's worked with the likes of Dinosaur Jr. and Jawbreaker, gives their melodic guitar rock a nice shine. (CL)

The Oranges Band • *All Around* • **Lookout Records** • Power pop from Baltimore. Whiny vocals combining Elvis Costello influences with Morrissey. The guitar tone gives it a mod rock feel. Think The Strokes but way more pop rock. Very catchy melodies that start to sound alike as the album progresses. The vocals tend to get monotonous by the fifth track or so. Not bad to put on to bob your head to but not a necessary fixture to a CD collection. (MP)

The Parkinsons • *A Long Way to Nowhere* • **Elevator Music** • Going the way of Iggy Pop and The Ramones, these guys are packed with punk and fight. Causing chaos at their live shows is carried over on this disc produced by The Jesus and Marychains' Jim Reid. Everything here is pure adrenaline punk aggression, and consistent in its energy - pure balls to the wall. This band hails from Portugal but vocals carry a thick English accent. (JC)

The RavenMasters • *Painkillers* • **Ionic Records** • What could have been a decent 5-track collection is nothing more than an unpolished rock experiment. Much of this disc is rubble, just enough tripped out sounds to merit attention. The distorted collection gets acoustic and emo at times with whining vocals alongside screeching and echoing instrumentation. "The 13th Floor" stands out, the violin and backward cymbal sounds help unleash the possibilities of what the music and vocals could one day create. (JC)

☆ quickies...a little bit on a lot of records ☆

The Real McKenzies • *Oot & About* • **Honest Don's Records** • Everyone put on their kilts, raise a glass of beer in the air and toast the Celtic-inspired punk rock courtesy of The Real McKenzies. Nothing amps you up more than a fast beat, electric guitars and a well-played set of bagpipes. You'll be singing along until your neighbors call the cops on you. (AL)

The Recoil Effect • *Forever or Never Again* • **self-released** • Adventures in lo-fi might be the best way to describe this release from emo-acoustic duo. Acoustic music in itself is pretty low tech of course, but the recording quality multiplies that, leaving the songs more muddled and lacking the power I'm sure they have in a different setting. The last song's live recording has the din of voices drowning out the song. With that as a consideration, this CD has some good songs on it that reminds me a lot of Kind of Like Spitting. (KM)

The Rubinoos • *Crimes Against Music* • **Zip Records** • Together since 1977, The Rubinoos have been cranking out pop-rock tunes with catchy melodies and bouncy beats. For their latest release, they decided to cover 13 of their favorite songs from the 60's, 70's, and 80's, including songs by Elvis Costello, Lou Christie, The Beach Boys, and The Eurythmics. (AL)

The Shut-Ups • *It Hurts To Be Seen* • **Imperial Fuzz Records** • Ready for some fun? Put away all the political mumbo-jumbo and just sit back and listen to the Shut-Ups. They play fun geek pop, a little less loud than the BN Ladies but quirkier and just as fun. If those two bands were on the same gig it would be the funnest show in the history of music. OK, maybe that's a bit brazen but it would be REALLY fun. They play geeky and they're proud. (SH)

The Vanities • *self-titled* • **self-released** • Compared to Mr. Bungle, The Pixies and Frank Zappa a bit more pop in the melodies and punk in the harmonies is delivered on this disc with electric guitars that screech with a synthetic hard rock sound. Bass guitar and percussion are used in an uncanny way along side the guitar squeals of Joe Reilly and Rob Blake on tracks like "The Arabic Russian Disco Song." This feels a lot like Primus at times, the lyrics and vocal style bounces around and unlike Primus, The Vanities are able to sound as though they are improvising through changes in tempo and make it feel natural and not rushed. The production is solid but it's not what makes this album worth keeping. (JC)

The Virtues • *Ruminate* • **Crying Bob Records/Zip Records** • They may be big in Sweden but this pop rock goes nowhere in the States. On this debut album by The Virtues, influences are pawned off as their own from the likes of The Replacements, Lemonheads, Buffalo Tom and Urge Overkill. Vocals are sappy and the all too familiar 'strum-a-strum' of the guitar and 'verse chorus verse' exchange gets too basic to merit creative praise. (JC)

Thirty Called Arson • *You're Only A Rebel From The Waist Downward* • **Pluto Records** • With some of the most complicated songs in metalcore, Thirty Called Arson somehow get through them, leaving a trail of destruction behind them. Two guitarists create the grumbling background upon which throaty vocals dominate. Under the loudness, though, are some well written songs with more depth than you'd think. (AL)

Those Peabodys • *Unite Tonight* • **Tiger Style Records** • Cowbell. That says it all. These Texans are rock n' roll complete with reminiscent Cheap Trick vocals, but not quite as powerful. It's hard to recreate "The Flame." Eighties guitar that just make you picture long curly blonde hair banging back and forth with a fist in the air, full metal sign flashing. This is definitely guitar driven rock influenced possibly by the likes of Thin Lizzy. Sometimes the vocal stylings even reminded me of Mick Jagger. This seems like a band that would be great live and just okay on CD. "Denim and Diamonds Forever" had a long instrumental introduction with a funk bass line and almost an indie rock feel. Once the vocals enter, I was waiting for the AC/DC cover to start and I was reminded of where I was. This is a great listen for fans of hard rock. (MP)

Threats • *Twelve Punk Moves* • **Dr. Strange Records** • PLAY THIS LOUD, YOU & \$%#&***@ SISSIES! This is punk! This is angry, beer-swilling punk that makes you want to punch your kid brother in the throat! YEAH! What ever happened to anarchy? It's right here! (SH)

Timesbold • *self-titled* • **Tin Drum Recordings** • 45 minutes of being lost in a forest might be a good way to approach this CD, as there are moments both beautiful and eerie. With a sort of sound you might find from a street musician that's listened to his fair share of indie rock, Timesbold have created something unique in a genre not exactly famous for that. You can absolutely tell there was a lot of work and heart put into these songs. The additions of a music store full of extra instruments rounds out the creative outburst. (KM)

Truth Be Known • *Stealing Stones To Build Tomorrow* • **Blood & Ink** •

TBK have a kind of old school 90's metal-core feel, almost like a mix of Bloodlet and Endpoint (If you can mix those two bands?) Great slow dirge parts separated by melodic sometime acoustic breakdowns. TBK keep as interesting as they do intense. (KM)

Two Guys • *Recorded* • **Absolutely Kosher Records** • Patiently awaiting that new Pinback full-length? Well, this isn't it, but it does feature Cameron Jones who's toured with Pinback, and Cameron's older brother Ryan who hasn't. The Portland-based brother's debut is a diverse record, with a surprisingly rich sound for a duo. Cameron's baritone guitar covers a wide array of sounds and adds depth and texture to their tunes. Maybe it's not Pinback, but this album establishes Two Guys as a solid indie rock band in their own right. (CL)

Ugly Duckling • *Taste The Secret* • **Emperor Norton** • This is a party album with emphasis on creativity. These guys, with nearly 10 years of experience, bring a bumpin', fun element ala Paul Barman with a level of funkiness you'd hear on "Paul's Boutique"-era Beastie Boys. From track one to 16, this album is a head-noddin' trip loaded with hom samples, jazzed up grooves, hilarious samples and plenty of beats. This is hip-hop for those who don't take their music too seriously. (CM)

Under The Weather • *self-titled EP* • **Orange Peel Records** • Soon to be gracing the front pages of your every day Rolling Stone Magazine. Under The Weather (mostly known for and as Sloppy Meatateers) bring a colossal debut EP under the new name, and under a brand new style that will soon grow and expand to the masses. Josh Chambers' dark lyrics, mixed with Under The Weather's emo-core song structures and passionate break down's and interludes left me screaming for more than six songs (five originals, and one Nirvana Cover). Knowing Sloppy Meatateer's success, Under The Weather is bound to be in heavy rotation on both you local radio station and around the rings of your old CD player. This CD is just one more step to stardom. (CMax)

Uphill Battle • *self-titled* • **Relapse Records** • Combining grindcore's speed with hardcore's aggression, Uphill Battle leave none standing with their music. Their songs are complex, shifting from slow riffing to maniacal shredding. There is no need for this CD to be any longer than its 28 minutes. You'd never survive any longer than that. (AL)

Various Artists • *Black on Black: A Tribute to Black Flag* • **Initial Records** • Nine Black Flag songs get covered on this tribute album, including songs from Converge, The Dillinger Escape Plan (featuring a new singer), Planes Mistaken For Stars, and The Hope Conspiracy. There's even the only song recorded by Coalesce in over two years. If you are a fan of Black Flag or metalcore, get this album. (AL)

Various Artists • *Contaminated 5.0* • **Relapse Records** • Relapse Records puts out some of the hardest music out there, and to prove it, they have released *Contaminated 5.0*. This double disc set includes 45 songs of insane death, grind, doom, black and just about every other kind of metal out there. Bands include Mortician, Agoraphobic Nosebleed, Alabama Thunderpussy, The Dillinger Escape Plan, Neurosis, Exhumed, Solient Green, and tons more. Stop wasting time and go buy this. (AL)

Various Artists • *Emo is Awesome, Emo is Evil* • **Deep Elm Records** • Sometimes it feels like Deep Elm puts a compilation out every few weeks, doesn't it? Just keep 'em coming guys. This one has 19 tracks, including songs by Planes Mistaken For Stars, The Applesseed Cast, Camber, This Beautiful Mess, Pop Unknown, Slowride, and others. It is an excellent way for you to preview what the label has to offer. (AL)

Various Artists • *Summer Solution* • **Reason Y Records** • A first release for a new record company that brings a diverse and eclectic mix of sounds. Nothing that really makes you stand up and take notice, and a lot of bands you haven't heard of, but thoroughly a good listen. You can tell a great energy went into its production, with the spirit of true DIY shining through it all, and you can never fault that. (KM)

Various Artists • *The Gearhead Records Smash Up Derby* • **Gearhead Records** • This budget sampler features tracks from every band on Gearhead, plus tracks from Gearhead singles by The Donnas, The Hives, The Hellacopters, and The Hives. Some of these tracks have been out of print for a while, so grab them up while you can. (AL)

Various Artists • *The International Language of Love* • **Whoa Oh Records** • You've got 16 great punk songs on this disc, by Zatopeks, The 20Belows, The Apers and Twentyyearsold. You can hear influences of The Queers and Bouncing Souls in here. This is a nice mix of some good, new punk. It's not radio friendly like New Found Glory or Sum 41 but it's every bit as good. Listen to this in the garage, not at the office! (SH)

Various Artists • *The Streets of Philadelphia II* • **Wonka Vision Records** •

This diverse regional comp. has a little bit of everything to give you a good view of the sounds of brotherly love. Some of the better spins on this disc came from: This Day Forward, Go! For The Throat, Metrolplex, and Racing Daylight. A really good mix of a bit of everything. (KM)

Various Artists • *Transitions* • **Dara Productions** • Are you serious? The opening track by Mustafa Akbar is a horrible attempt at R&B with an under produced synth bass line for starters. What follows is a horrible attempt at dance music - much of the music on this disc sounds too generic and comes off more adult contemporary and 80ish than needs to. Def Touch provides a decent attempt at hip-hop a la Prince but overall this is just not worth the time. (JC)

Various Artists • *Underground Screams* • **Asian Man** • There's something beautiful about the underdogs and the minor leagues, about the not so famous who rock it as hard as anybody. It's the beauty and nature of punk rock, it's the living embodiment of DIY... And it's what this CD is all about. The best 26 submissions from over 600 unsigned bands. Running the range from punk to ska. The highlights include The Swayback, Charlie Brown Gets a Valentine, and Resident Weirdo. (KM)

Waterdown • *The Files You Have On Me* • **Victory Records** • This record stuck me the same way Grade's "Separating the Magnets" did, a sort of sweet refreshing slap in the face that said the musical landscape as I knew it was changing before my eyes. I'm not sure if it will have the enduring classic qualities that the Grade record did, but initially its brilliant. Screamo, hardcore, and straight-up rock mixed well for a batch of something all together new. (KM)

Weed Patch • *Maybe The Brakes Will Fail* • **Ohgrowupalready Records** • "Fucked up folk" is how Neil Weiss, head dude in WP, describes his band and, really, that's dead on. There are some Neil Young influences here and he's a fan of Wilco so you get where it's coming from. He's got some good driving songs on here. "Like California" made me want to rush out and take a spin. (SH)

why? • *Oaklandazulasyllum* • **Anticon Records** • Yoni Wolf's slightly nasal and underachieving vocal style is recognizable instantly, whether on his efforts with cLOUDDEAD, reaching quiet, or by himself. His use of slow beats, or no beats at all creates a somber mood that lasts throughout the album, augmented by his use of strings and keyboards. (AL)

William Hut • *Road Star Doolittle* • **Five One, Inc.** • The desperate mood played out on this disc is fronted by the fragile, whining vocals of Hut and some dream-inducing music that transforms your attention into a made up world of other dimensions. Keyboard and funeral-like organs float you through the opening two tracks as a buildup to the added percussion and guitar strings later included while keeping the atmosphere intact. Serious mood music that is mellow enough to wind down the night with. (JC)

World Leader Pretend • *Fit for Faded* • **self-released** • This is the first release from WLP. Having been together for little over two years, their music is finely executed and has a unique texture. The opening track sounds like Buena Vista Social Club meets Modest Mouse. Borrowing many styles, these guys have a put together a really catchy mix of a lot of different instruments. If you're into bands like Built to Spill, Pavement or La Guardia you should check out World Leader Pretend. (RP)

DVD releases

Mest • *Live at the House of Blues* • **Kung Fu Records** • This is the second episode from Kung Fu Records' "The Show Must Go Off!" series, and it is well worth the money. Mest is captured in all their punk glory as fans go crazy. The best feature of this DVD is the "quint split" option, where you can see all five cameras on the screen at the same time, getting the full concert experience. (AL)

One Man Army • *Live at the Troubadour* • **Kung Fu Records** • Taped at the Troubadour, this DVD features 16 tracks of raw punk energy, and is the third episode of Kung Fu Records' "The Show Must Go Off!" series. Aside from the usual photo gallery and band commentary, you also get Dolby Digital sound and a backstage tour with the band members themselves. A must have for One Man Army fans. (AL)

Various Artists • *Michigan Fest 2002 Documented* • **Makoto Recordings** • This DVD captures the raw energy felt over three days in March 2002, when 34 bands played Michigan Fest. Some of the bands include Aloha, Arab on Radar, Coalesce, Death Cab For Cutie, Dillinger 4, III, The Disemberment Plan, Hey Mercedes, Isis, Milemarker, and Planes Mistaken For Stars. (AL)

☆ quickies...a little bit on a lot of records ☆

Contact Info

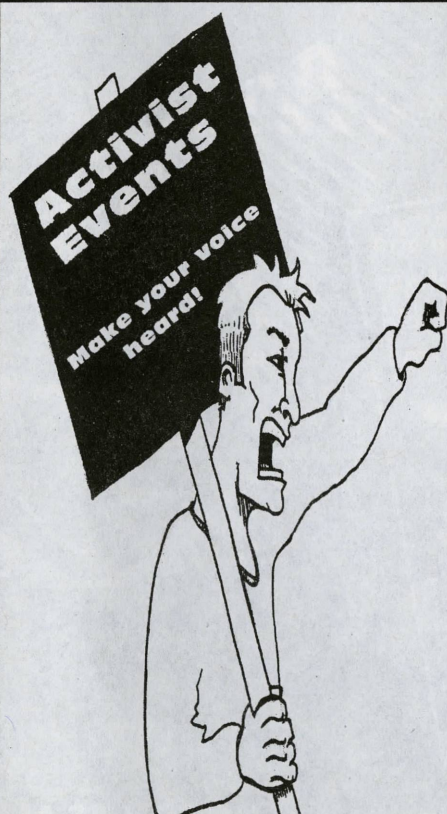
(Be sure to tell 'em IMPACT sent ya!)

A New Breed Ent., 9901 Saticoy, Burbank, CA 91504
 Absolutely Koshier, www.absolutelykoshier.com
 Amerikan Made, www.amerikanmade.com
 Anticon Records, www.anticon.com
 Asian Man Records, www.asianmanrecords.com
 BBE, 8b Langton Road, Cricklewood, London, NW2 6QA
 Beth Thornley, www.beththornley.com
 B-Line, www.leavehome.com/b-line
 Blood & Ink Records, www.bloodandinkrecords.com
 Blue Note Records, www.bluenote.com
 Boss Tuneage, www.bosstuneage.com
 Broken Rekids, www.brokenrekids.com
 BYO Records, www.byorecords.com
 Chris Katris, www.chriskatris.com
 Corky McClerkin, www.corkymcclerkin.com
 Crafty Records, www.craftyrecords.com
 Crucial Blast, www.crucialblast.net
 Crying Bob Records, www.cryingbob.com
 Dara Productions, no contact info available
 Day By Day Entertainment, www.daybydayent.com
 Dead Canary, www.deadcanaryrecords.com
 Deathwish, Inc., www.deathwishinc.com
 Deep Elm Records, www.deeplem.com
 Def Jux, www.definitivejux.net
 Devil Doll Records, www.devildollrecords.com
 Digital Club Network, www.dcn.com
 Dischord Records, www.dischord.com
 Does Everyone Stare, www.doeseveryoneastare.com
 Doghouse Records, www.doghouserecords.com
 Dr. Strange Records, www.drstrange.com
 Dying Wish Records, www.dyingwishrecords.com
 Eclectone Records, www.martindevaney.com
 El Sob, www.elsob.net
 Elevator Music, www.elevatormusic.com
 Emperor Norton Records, www.emperornorton.com

Entartete Kunst, www.entartetekunst.com
 Epitaph Records, www.epitaph.com
 Equal Vision Records, www.equalvision.com
 Ernest Jenning Record Co., www.ernestjenning.com
 Essay, 1021 South Walnut, Bloomington, IN 47401
 Essence of Now Records, www.essenceofnow.com
 Fast Music, www.fastmusic.com
 Fat Wreck Chords, www.fatwreck.com
 Five One, Inc., www.fiveoneinc.com
 Fork in Hand Records, www.forkinhand.com
 Fuel 2000 Records, www.fuel2000.com
 Fueled By Ramen, www.fueledbyramen.com
 Gangstyle Records, www.gangstylerecords.com
 Gearhead Records, www.gearheadrecords.com
 Glurp, www.glurp.com
 Go-Kart Records, www.gokartrecords.com
 Gray Goo Trans., PO Box 42, Hollywood, CA 90048-4526
 GS4 Productions, www.gs4productions.com
 Guidance Recordings Inc., www.guidancerecordings.com
 Habit of Mine, www.habitofmine.com
 Hazel Lord, www.hazellord.com
 Honest Don's Recordings, www.honestdons.com
 Hydra Head Records, www.hydrahead.com
 Iambic Records, www.iambicrecords.com
 Imperial Fuzz, www.imperialfuzz.com
 Imposter Records, www.imposterrecords.com
 iMusic, www.imusic.com
 In Music We Trust, www.inmusicwetrust.com
 Initial Records, www.initialrecords.com
 Innerstrength Records, www.innerstrengthrecords.com
 Ionik Records, www.ionikrecords.com
 Jagjaguwar Records, www.jagjaguwar.com
 James Crouch, no contact info available
 K Records, www.krecs.com
 Knew-Yr-Own, www.knew-yr-own.com
 Kung Fu Records, www.kungfurecords.com
 Lex Records, www.lexrecords.com
 Little Roar Records, www.katerran.com

Lookout Records, www.lookoutrecords.com
 Lou Dog Music, www.loudogmusic.com
 Lovitt Records, www.lovittrecords.com
 Lucia Lie, www.lucialie.com
 Lynn Point Records, www.lynnpoint.com
 Maelstrom Music Publicity, www.headfirstrock.com
 Mag Wheel Records, www.magwheel.com
 Maggie's Choice, www.maggieschoice.org
 Makoto Recordings, www.makotorecordings.com
 Malt Soda Records, www.maltsoda.com
 Melissa Gibson, www.melissagibson.com
 Merge Records, www.mergerecords.com
 Metakix, www.metakix.com
 Misra Records, www.misrarecords.com
 Ms. Jaz, www.msjaz.com
 Mush Records, www.dirtyloop.com
 My Pal God Records, www.mypalgodrecords.com
 Namack Records, www.namackrecords.com
 Ninja Tune Records, www.ninjatune.com
 Nitro Records, www.nitrorecords.com
 No Idea Records, www.noidearecords.com
 Northern Blues Music, www.northernblues.com
 Ohgrowupalready, no contact info available
 Orange Peel Records, www.orangepeel.com
 Outsmarting Simon, www.outsmartingsimon.com
 Ozone Music, no contact info available
 Perhaps Transparent, www.perhapstransparent.com
 Planet Mu, www.planet-mu.com
 Pluto Records, www.plutorecords.com
 Project Blowed, www.projectblowed.com
 Purpose Records, no contact info available
 Reason Y Records, www.reasony.com
 Relapse Records, www.relapse.com
 Revelation Records, www.revelationrecords.com
 Rhe, www.rhesound.com
 Rhymesayers Entertainment, www.rhymesayers.com
 Ricky Valente, www.rickyvalente.com
 Schematic Records, no contact info available
 Search and Destroy, PO Box 8260, Ann Arbor, MI 48107

Secret Service, www.mediateck.net/secretservice
 Sessions Records, www.sessionsrecords.com
 Simba Recordings, www.simbarecordings.com
 Slurry Records, www.slurryrecords.com
 Smallman Records, www.smallmanrecords.com
 Southern Records, www.southern.com
 Spider Bite Records, www.spiderbiterrecords.com
 Springman Records, www.springmanrecords.com
 StrongPoint, 30 Drohan Street, Huntington, NY 11743
 Substance Recs, 3138 NE 65th Ave., Portland, OR 97213
 Sun Sea Sky Productions, www.sunseasky.com
 Supreme Dispassion, www.supremedispassion.com
 Tee Pee Records, www.teepeepeerrecords.com
 The Apparitions, www.wearetheapparitions.com
 The End Records, www.theendrecords.com
 The Militia Group, www.themilitiagroup.com
 The Recoil Effect, therecoilffect@hotmail.com
 The Vanities, www.thevanities.com
 Thick Records, www.thickrecords.com
 Thinker Thought Records, www.thinkerthoughtwrong.com
 Three Mileage Records, www.threemileage.com
 Tiger Style Records, www.tigerstylerecords.com
 Tin Drum Recordings, www.tindrum.com
 Tinderbox Music, www.tinderboxmusic.com
 TKO Records, www.tkorecords.com
 Tooth and Nail Records, www.toothandnail.com
 Touch and Go Records, www.tgrec.com
 Traktor 7, www.traktor7.com
 Trend Is Dead, <http://members.aol.com/TrendyDead/tid.htm>
 Truckstop Audio, www.truckstoprecords.com
 Useless Chords, www.redcardmusic.com
 Uvulite Records, www.uvulite.com
 Victory Records, www.victoryrecords.com
 Volcom, www.volcom.com
 Whoa Oh Records, www.whoaohrecords.com
 Wide Hive Records, www.widehive.com
 Wonka Vision, www.wonkavisionmagazine.com
 World Leader Pretend, www.worldleaderpretend.com
 Zip Records, www.ziprecords.com



Action: Thessaloniki (EU Summit)
 When: June 20-22, 2003
 Where: Thessaloniki, Greece
 Info: <http://www.resistance2003.gr/en>

Biodevastation / Biojustice 2003
 When: June 20-22, 2003
 Where: Washington, DC
 Info: <http://www.biodev.org/>

Biodevastation / Biojustice 2003
 When: June 23-25, 2003
 Where: Sacramento, CA
 Info: <http://www.biodev.org/>

Animal Rights 2003 Conference
 When: June 27-July 1, 2003
 Where: McLean Hilton Hotel, Near DC
 Info: <http://www.farmusa.org>

12th Annual Seattle Hempfest
 When: August 16-17, 2003
 Where: Myrtle Edwards Park
 Info: <http://www.hempfest.org>

United Poultry Concerns 4th Annual Forum 2003
 When: August 16-17, 2003
 Where: Univ. of Colorado-Boulder
 Info: <http://www.upc-online.org/alerts/forum2003.html>

WTO Meeting Mobilization
 When: September 10-15, 2003
 Where: Cancun, Mexico
 Info: <http://www.nadir.org/nadir/initiativ/aggp/free/cancun/mobilization.htm>

Drug Policy Alliance Conference
 When: November 5-8, 2003
 Where: East Rutherford, NJ
 Info: <http://www.drugpolicy.org>

4th Hemp & Eco-Technologies Exhibition
 When: November 7-9, 2003
 Where: Paris
 Info: <http://www.festival-du-chanvre.com>

Shut Down The SOA
 When: November 22-23, 2003
 Where: Ft. Benning, Georgia
 Info: <http://www.soaw.org>

Want to get an event listed? COOL. Email us: editor@impactpress.com

BLACK CROSS

formerly Black Widows

ART OFFENSIVE



BLACK CROSS
ART OFFENSIVE
EVRB1 CD



Equal Vision Records PO Box 14 Hudson, NY 12534 • www.equalvision.com • 1-888-EVR-EDGE

"Uneasy listening never
sounded so good." KKKK
-Kerrang

new album out now!

NO FUN AT ALL



MASTER CELEBRATIONS the best of NO FUN AT ALL



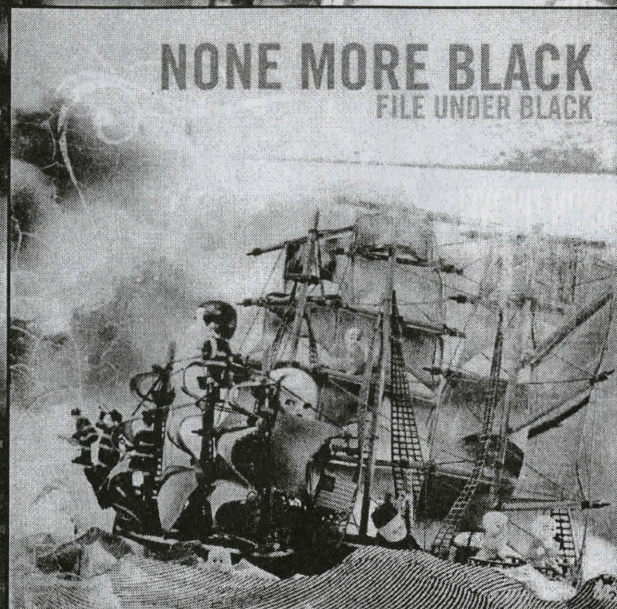
Epitaph

NONE MORE BLACK

FILE UNDER BLACK

NEW CD AND VINYL OUT JUNE 03

"an album that will have even the most jaded of punk rockers feeling like something fresh, new, and credible has been introduced to the genre."
-Alternative Press



Fat Wreck Chords P.O. Box 193690 San Francisco, CA 94119 **FAT**
www.fatwreck.com / www.nonemoreblackonline.com

with resistance

dynamic, innovative hardcore
redefining the guidelines between
melodic structure and chaotic metal.
debut self titled full length
available may 20, 2003
on immigrant sun records



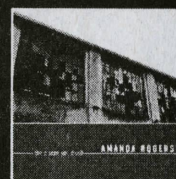
AVAILABLE IN THE UNITED STATES FOR \$10 POSTAGE PAID FROM IMMIGRANT SUN RECORDS
P.O. BOX 150711, BROOKLYN, NY 11215 WWW.IMMIGRANTSUN.COM WWW.WITHRESISTANCE.COM

A girl.
A piano.
Beautifully complex music with nothing to hide.

Debut full length available May 20, 2003
from Immigrant Sun Records.



AMANDA ROGERS
the places you dwell



AVAILABLE IN THE UNITED STATES FOR \$10 POSTAGE PAID FROM
IMMIGRANT SUN RECORDS, P.O. BOX 150711, BROOKLYN, NY 11215
WWW.IMMIGRANTSUN.COM WWW.AMANDASPIANO.COM

FEATURING VIDEOS FROM:
JIMMY EAT WORLD
MIDTOWN
THURSDAY
THRICE
A.F.I.
POISON THE WELL
TAKING BACK SUNDAY
STAIRWELL

THE ATARIS
AUDIO KARATE
STRUNG OUT
THE LAWRENCE ARMS
THE BEAUTIFUL MISTAKE
CONVERGE
AND
SHADOWS FALL

CINEMA BEER BUDDY

PUNK ROCK VIDEO COMPIATION

HR668-DVD / VHS / CD

Cinema Beer Buddy is the fifth installment in the "Cinema Beer" series, filled with hard to find music videos and lots of bonus footage.

Also available on VHS and soundtrack CD.
(see also: Cinema Beer Belly, Cinema Beer Nuts, Cinema Beer Goggles and Cinema Beer Té)



www.hopelessrecords.com

po box 7495 | van nuys, ca | 91409 | usa

check these hopeless and sub city bands on the warped tour



thrice
the illusion of safety
SC021-CD/LP out now!

on all dates
the illusion of safety



stairwell
the sounds of change
HR667-CD out now!

July 4-July 9



avenged sevenfold
sounding the seventh trumpet
HR660-CD out now!
new record coming Fall, 2003!

June 19-July 13

also new hopeless additions:

Mêlée July 10-July 15

Break The Silence June 19-July 2



complete tour date info: HopelessRecords.com SUB CITY

FIFTH HOUR HERO

SCATTERED SENTENCES
LP/CD



PLANES MISTAKEN FOR STARS "Fuck With Fire" LP/CD • "Spearheading the Sin Movement" 7"/CDep
FIFTH HOUR HERO "You Have Hurt My Business and My Reputation Too" 7"/CDep • FLOOR "Floor" LP/CD
TRUE NORTH "Put Your Nightlife Where Your Mouth Is" 12" • SMALL BROWN BIKE "Nail Yourself to the Ground" 12"/CD
AGAINST ME! "Reinventing Axl Rose" LP/CD & "The Disco Before the Breakdown" 7"/CDep • THE BLACKTOP CADENCE "Chemistry" LP/CD
GUNMOLL "Board of Rejection" LP/CD & GUNMOLL / FIFTH HOUR HERO LP/CD • TRAPDOOR FUCKING EXIT "Devil's Egg" 7"/CDep

THESE PRICES ARE POSTPAID IN THE USA: LP/CD \$9 • 7" \$3.50 • CDep \$5 • 12" \$7

Please see our website for a huge catalog of over 4,000 CD's, records, shirts, & other fun stuff!

NO IDEA! po box 14636 gainesville, fl 32604 noidearecords.com



ILYA

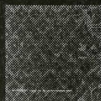
Poise Is The Greater Architect

"Like a never-ceasing drizzle chilling your skin,
it is impossible to ignore the unyielding power behind
the tender-but-insistent energy of ILYA."

-CMJ NewMusicMonthly

"An alluring mix of trip hop, ambient jazz and
electronica, all supported by breathy female vocals."

-Alternative Press



ROCKY VOTOLATO Light and Sound CD EP

THE BLOOD BROTHERS Burn, Piano Island, Burn LP

SMALL BROWN BIKE & THE CASKET LOTTERY 10"/CD

WAXWING Nobody Can Take What Everybody Owns CD

STILL AVAILABLE >



SECOND NATURE RECORDINGS
P.O. BOX 11543
KANSAS CITY, MO 64118
WWW.SECONDNATURERECORDINGS.COM

WWW.ILYAMUSIC.COM
DISTRIBUTED BY MORDAM | WWW.MORDAMRECORDS.COM

LIVE
PUNK



A FAT WRECK CHORDS PRODUCTION

STRUNG OUT

LIVE IN A DIVE



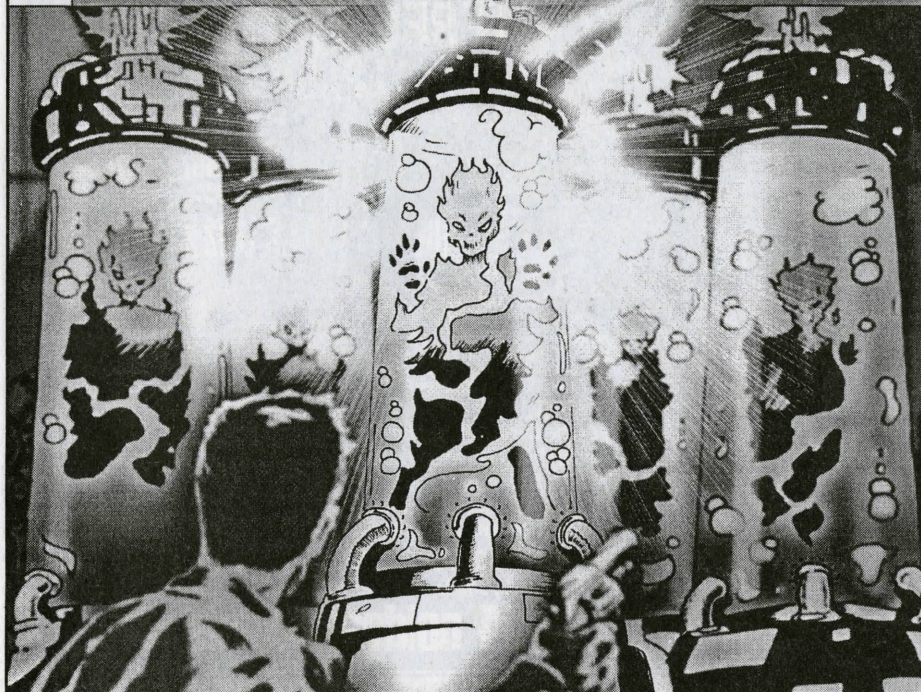
OUR FOURTH RELEASE IN THE

LIVE IN A DIVE SERIES!

YOU MAY NEVER GET TO SEE
STRUNG OUT PLAY OR MEET
THEM OR EVEN KNOW WHAT
THEY LOOK LIKE.

WHO CARES,
GET THIS RECORD
...IT RULES!

LP INCLUDES STRUNG OUT
COMIC BOOK!



Fat Wreck Chords
P.O. Box 193690 San Francisco, CA 94119
www.fatwreck.com



Help Support IMPACT

IMPACT press is a not-for-profit magazine with a mostly-volunteer staff. Advertising dollars are used to pay for printing, shipping and general business expenses. But we could always use extra support.

If you are capable and feel so inspired to help support IMPACT press financially, please don't hesitate to do so. We can accept cash, checks and money orders made out to "IMPACT press" and they should be sent to the address below. Your donations will go to help purchase new computer equipment that is desperately needed, pay for the web site, help cover office expenses and much more.

We greatly appreciate your support and will continue to bring you the best in alternative news media at a price you definitely can't argue with.

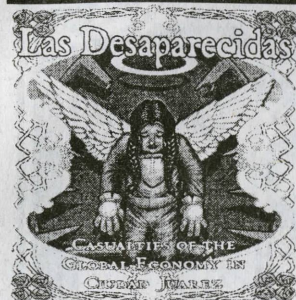
IMPACT press, c/o Donation, PMB 361, 10151 University Blvd., Orlando, FL 32817



Back Issues

IMPACT
press
covering issues the way the media should

IMPACT



U.S. Army & China Action
Said Warning To Russia
Rape Victims In Russia
Animal Activists' Features
Winning War In Iraq
Winning Peace In North

issue #44

Issue #44, April/May '03, Cover Story: **Las Desaparecidas: Casualties of the Global Economy** In Ciudad Juarez – Also: U.S. Army - A Class Action Suit Waiting To Happen; War Is Easy, Peace Is Hell

Issue #43, February/March '03, Cover Story: **"What Next, Concentration Camps?" Racial Profiling** in the War on Terrorism – Also: A New Phase For China's Moon Bears; The Sky Could Fall At Any Time

Issue #42, December/January '02-'03, Cover Story: **Common Natures, Shared Fates - Toward An Interspecies Alliance Politics** – Also: Petco - Nationwide Hell For Animals; CEOs vs. The Environment

Issue #41, October/November '02, Cover Story: **Privatizing Public Schools - Leveling the Playing Field or Political Football** – Also: The Search for a Species Identity; Election Crooks

Issue #40, August/September '02, Cover Story: **The Growing Revolt Against Globalization** – Also: The Case For Granting Animals Legal Rights; Pledge Controversy – One Nation, Indivisible

Issue #39, June/July '02, Cover Story: **Cruelty Under The Big Top** – Also: U.S. War In Afghanistan - Another Oil War?; Trampling the Last Taboo - Pedophilia and Politics; Rethinking Race

Issue #38, April/May '02, Cover Story: **One Nation Under God - Blurring the Line Between Church and State** – Also: Unmasking the Drug-Terror Link; Canned Hunts: Slaughter By Any Other Name

Issue #37, February/March '02, Cover Story: **Dying For a Cigarette** – Also: Four Lies About Social Security; Rip, Mix, Burn, Go To Jail!; DEA vs. Hemp: Another "War" Waged

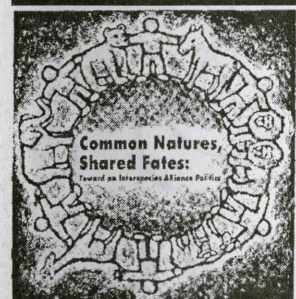
Issue #36, December/January '01-'02, Cover Story: **Beyond The Bombs - Winning the "War" on Terrorism** – Also: Endangered Species: Now Or Never; A Strong People Do Not Need a Government

Issue #35, October/November '01, Cover Story: **The Modern-Day Island of Dr. Moreau** – Also: Want Some Justice in Your Coffee; The Making of a Terrorist, Part One (OUT OF PRINT!)

Issue #34, August/September '01, Cover Story: **Education on the Auction Blocks - Teaching Kids to Consume** – Also: Gestation Crates - No Way to Treat a Pig; Across the Great Divide - America's Wealth Gap

Issue #33, June/July '01, Cover Story: **Dissolving Bones and Cancer - The Chemical Industry Exposed** – Dinosaur Fuel Becomes a Dinosaur; Fish Are Not Swimming Vegetables

IMPACT



Petco - Nationwide Hell For Animals
The Search for a Species Identity
U.S. Elections: Account Crooks Are In Control

issue #42

Issue #32, April/May '01, Cover Story: **Downed Animals - Diseased Food On Your Plate** – Also: Was It the Falun Gong or Chinese Deception?; Selling Our Environment for a Barrel Oil (OUT OF PRINT!)

Issue #31, February/March '01, Cover Story: **Ripe for Revolt - Building a New Left** – Also: Global Warming Heats Up and U.S. Runs From Kitchen; Pigs at the Trough - The Corporate Welfare State in America

Issue #30, December '00/January '01, Cover Story: **Did Jesus Exist and Does It Matter?** – Also: Have You Had Your Ritalin Today?; Trading With The Enemy; Confessions of an Ex-Bodybuilder

Issue #29, October/November '00, Cover Story: **Attacking America's Greatest Enemy - The Bloated Military Budget** – Also: Vaccine Conspiracy - Health of Profit? (OUT OF PRINT!)

Issue #28, August/September '00, Cover Story: **Genetic Engineering - What's In It For Me and You?** – Also: The Deadly Truth Behind Greyhound Racing; Spaceman Cometh - Corporate Rule & Control

Issue #27, June/July '00, Cover Story: **Truth on Trial - Why Capital Punishment Deserves to Die** – Also: A Political Solution to Medical Errors; Unholy Alliance - The CIA & Fascist Terrorists (OUT OF PRINT!)

Issue #26, April/May '00, Cover Story: **Censorship, Alive and Well in the U.S.** – Also: Rape Shield Laws - Who Needs Protecting?; Antisocial Security: Your Personal Info Is At Risk (OUT OF PRINT!)

Issue #25, February/March '00, Cover Story: **Vowing for Equality - Same Sex Marriages** – Also: Big Brother Broadcasts the Nightly News; The Fruits of Fascism - CIA-Socialism in Chile

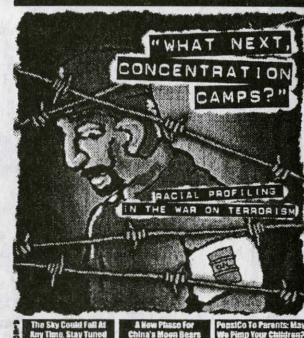
Issue #24, December/January '99-00, Cover Story: **Creationism - Monkeying With Science Education** – Also: Articles by two death row inmates; Senate to World: "Screw You!" (OUT OF PRINT!)

Issue #23, October/November '99, Cover Story: **Big House of Horrors - Abuse In America's Jails** – Also: The Religious Left - A Moral Balancing Act; America is Selling Out Taiwan; (OUT OF PRINT!)

FOR INFO on ISSUES #1-22, log on to our web site: www.impactpress.com

We have listed only some of what each issue contains. Single copies: \$2 (postage-paid) each. Outside the U.S., add \$1 per copy for Canada/Mexico, add \$3 per copy elsewhere. Buy several and save: 3 issues for \$5 (\$8 Canada/Mexico; \$12 elsewhere), add \$1 for each additional copy; 10-12 issues just \$12 (not available outside US); 13-20 issues just \$15, add 50 cents for each additional copy (not available outside US). Address on page 4. Subscription info on page 20.

IMPACT



The Sky Could Fall At Any Time. Stay Tuned
A New Phase For China's Moon Bears
Petco To Parents: May We Pimp Your Children?

issue #43

IMPACT

Privatizing Public Schools:
Leveling the Playing Field or Political Football?



Cooperation Essential In a Shrinking World
The Search for a Species Identity
U.S. Elections: Account Crooks Are In Control

issue #41

