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# genetic disorder

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## Genetic Disorder

GD is published approximately every four months. The press run is currently at 2000 copies per issue. It's published on a Macintosh IIsx and a Personal LaserWriter using PageMaker 4.0 and Word 5.0. The photos are half-toned rather than scanned.

## Credits

Larry wrote everything without a by-line and Jim took every photo with the exception of the first Supernova picture, the NAFTA photo, and the contest photos. He also took the front and back cover photos. Everything else is credited with the writer's name.

## Subscribe

Subscriptions are \$5 for four issues. Subscribers receive their copies first class and often receive freebies like stickers and patches. Please specify which issue you would like your subscription to start with.

## How to Obtain Copies of Genetic Disorder

If you live in San Diego, you can pick up copies at select record stores around town for free, but copies are limited. For mail orders, the price is \$1.50 per issue, plus four 29¢ stamps for postage. Issues 8-10 are still available.

## Mailing Labels

If you received your copy in the mail, there might have been a number, word, or abbreviation next to your name.

Sub (#) - You're a subscriber and the number within the parentheses is the last issue you will receive

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## Distribution

GD is distributed by Fine Print (TX), Blacklist (CA), Tower (CA), Get Hip (PA), and a number of cool individuals across the U.S. If you're interested in selling GD in your area, write for wholesale prices. Stores, we deal direct.

**For correspondence or a personal loser tour of San Diego, please include a SASE with your letter.**



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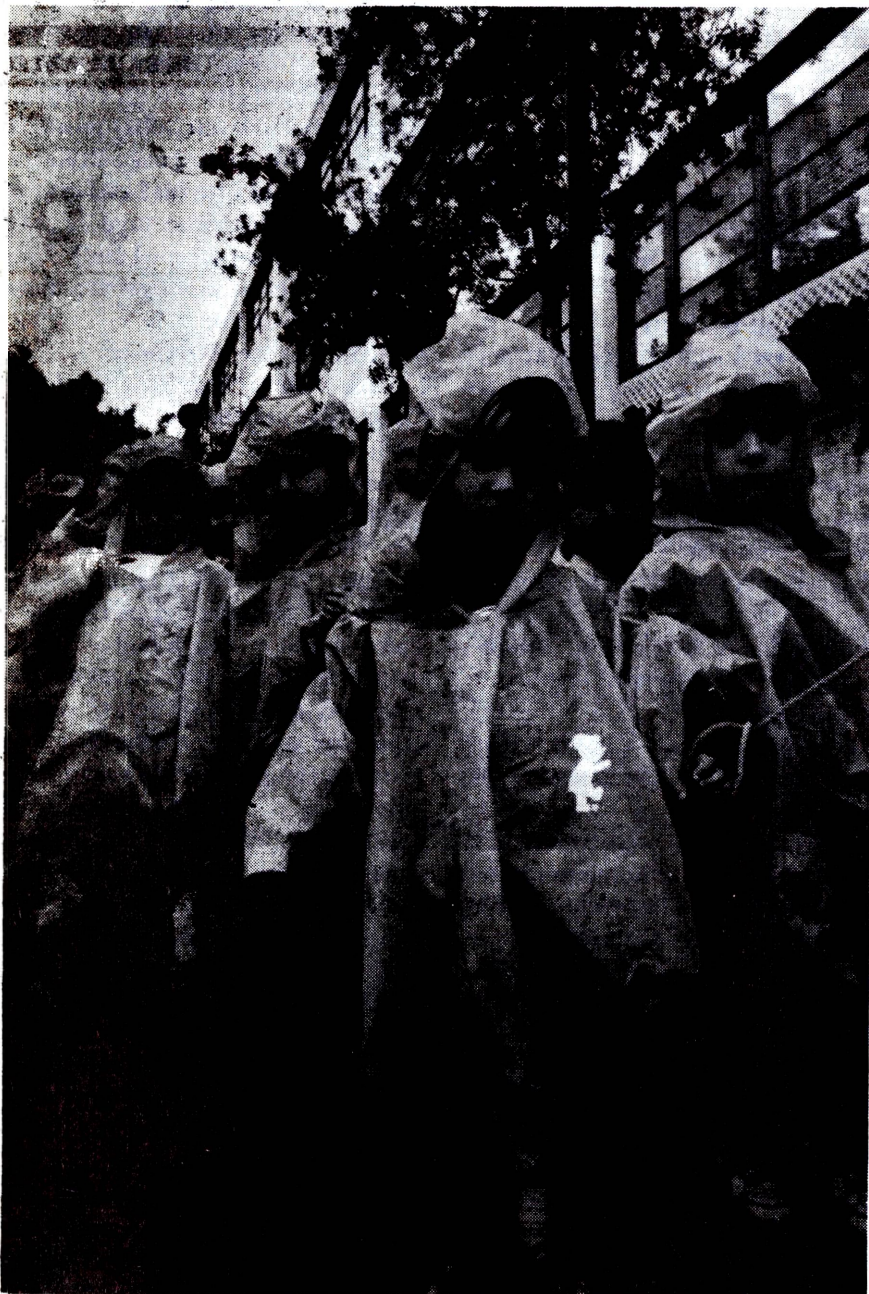
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# Misc.

## NAFTA - Zines know they're gonna hafta



The new staff

Even before the recent passing of NAFTA, the people of San Diego heard the giant sucking sound near the border. It was the sound of jobs moving to Mexico. It was the sound of *Genetic Disorder's* production equipment being unloaded from boxes into its new Tijuana office. It was the sound of the entire GD staff crying because they had been fired and replaced with hungry people who will put up with my slave driving schedule and work for 13¢ an hour, 10 hours a day, six days a week.

The movement of America's fanzine industry was inevitable, whether NAFTA passed or not. While the U.S. was taxing zines from a profitable small business to near bankruptcy, the Mexican government realized the possibilities to make money from creative do-it-yourself energy and embraced los *fanzines*.

Not only did my elected officials pushed *Genetic Disorder* from its cozy San Diego home 20 miles south to Tijuana, but the outrageous demands of U.S. labor eagerly cleared my path. Why should I be forced to buy Jim a 40 ounce King Cobra every time I need him to take pictures? Instead I'll pay a 17 year-old Guatemalan refugee girl pocket change to shoot photos and she'll dump the darkroom chemicals into the soil when she's finished.

Why should I give Bob, Shane, Robb, or any of the other reviewers copies of records or CDs when I can tape them and pay someone \$1.54 a day to review the tapes, and keep the precious promos for myself?

And the best aspect of NAFTA legislation now that it has passed is the government will give me a big fat tax break for firing everyone and moving.

*Genetic Disorder* won't be the only zine to relocate south of the border. I've seen Seth from *Factsheet Five* scouting for office space at a maquiladora industrial park near Otay. *Grind* zine in Arizona has delayed their fifth issue until Jason and Sherri completed the move to Nogales. Aaron Cometbus was even spotted in Juarez trying to figure out how to scam rides on those hellish Mexican buses.

As a border zine, NAFTA has given

*Genetic Disorder* a competitive advantage over the rest of the zines in the nation, and you can bet zines like *Forced Exposure* and *Maximum Rocknroll* are sure to face hardships in the near future. And you can bet I'm going to take advantage of any laws that will help *Genetic Disorder* grow as an international power.



# THE WAGES OF SIN ARE HYPNO

I've written quite a bit about *Sin Magazine* in the past two issues. Although the magazine has revamped and changed it's name to *Hypno*, I thought it was time for me to actually talk to Rex question him about some of the rumors I heard about the magazine. He answered honestly and to the point. The rest is history.

---

## **How many lawsuits are pending against the magazine?**

Rex-One. One because some idiot from way the fuck back when it was called *Sin*, she goes ahead and submits the photos, and we were like, "Yeah, no problem, we'll pay you back for them," but it wasn't me, I wasn't even fuckin' around back then. They said they would pay her for her film. Since then she got fired and she's suing everybody in the world and we're included. She's suing us for 5000 bucks and the good thing is we got a fucking disclaimer right in the front that any material you submit is pretty much ours, so don't send us the stuff you want to keep.

## **What's your current distribution at?**

Rex-Fifty-five (thousand).

## **Fifty-five? Back in '91, the distribution was listed as 30 thousand.**

Rex-Ah, they're full of shit. No, wait, they probably weren't. When you give it away, it's a lot easier to do.

## **Yeah, but at the same time, your advertisers are telling people it's at 100 thousand. What's up with that?**

Rex-When?

'93.

Rex-Dude, I ain't got shit all to do with anything but *Hypno*. As far as ad sales guys go, ah, I don't even remember the fucking name, it was right when I was coming in. They said "Everybody in the publishing industry lies and we don't want to." And we did have a run of 80 thousand of the first issue that sucked, and we only needed 50 thousand, and that's what we're doing.

## **What about the ex-employees *Sin* owes money to?**

Rex-Like who?

## **A couple of the receptionists.**

Rex-There was one receptionist that we had and she got her money.

## **Oh, she did finally? Okay.**

Rex-Fuck, we don't have any money,

man. She knew she was getting it, and I thought she got paid. She ended up trying to get money out of a *Sin International* account that had long since been closed. Fuck, I don't know, as soon as she came in, we got her the money. What's with the attitude anyhow. I thought we were talking last time...you were actually gonna be cool, but if you're gonna be a jack-ass...you can write this up, but I don't give a fuck.

## **Why the name change?**

Rex-The name change came for a couple of reasons. *Sin* was a stupid name. *Sin* was a magazine that sucked and I was the loudest voice saying that when I came in. Then I got a whole bunch of new people in, so I figured what the fuck, we might as well. Plus there's some thing out of New Jersey that was trying to claim prior use.

## **Do you know that there's another magazine that calls itself *Hypno*?**

Rex-No.

I'm serious. I don't know too much about it, but it's like a movie/gore magazine.

Rex-Well, they didn't get a trademark.

## **What about the consignment stuff from the Store That Could Not Be Named? Was all of it returned?**

Rex-It depends on what it is. I closed the store in three days.

## **The Scheming Intelligentsia stuff.**

Rex-I took care of that.

## **Kevin got all of his stuff back?**

Rex-Yup.

## **Cool.**

Rex-That bottom line with that is everybody was bailing (the store) soon, there was all this shit happening. They had just been signed with their distribution thing and it was either sink or swim. And (I'm) the one who said it sucked more than anything, so put (I) put my money where (my) mouth is. And I closed the store in three days. I still have one box

full of shit and I don't even know how to get a hold of the people. Some Bill and Bob's Psychotic Art shit or something like that. Anyhow, I closed the store in three days, boxed the shit up, brought it here, and waited to sort it out afterwards. I got everything worked out with Kevin.

## **What happened with the first *Sin* guys being caught on video tape at their printer (the name escaped me)? They ran into trouble with their first printer regarding their bill.**

Rex-No. Tell me about this.

## **I think their printer was the *Daily Californian* newspaper, but I could be wrong about that. I heard that they walked off with the bundles and the printer has it recorded on video tape.**

Rex-The *Californian* is suing, but not for that one. They're suing for the one the cover got all fucked up. (changes phones)

This is actually kinda cool, because for most of this stuff, I wasn't even around.

*The Daily Californian* tried to sue because they said that even though everything was fucked up, it was a completely screwed up print job, they should still pay full price. When you're on a C.O.D. delivery system, that don't work, especially since they said, "Alright, we understand these are fucked up. You won't have to pay the 13 hundred bucks that's due." They didn't want to reprint it. I guess their lawyer talked to another lawyer, as far as I know. They were fucked up. They were wrong, or they would have never gotten the mags. That's about fifth party information.

## **The last question is, why Rex?**

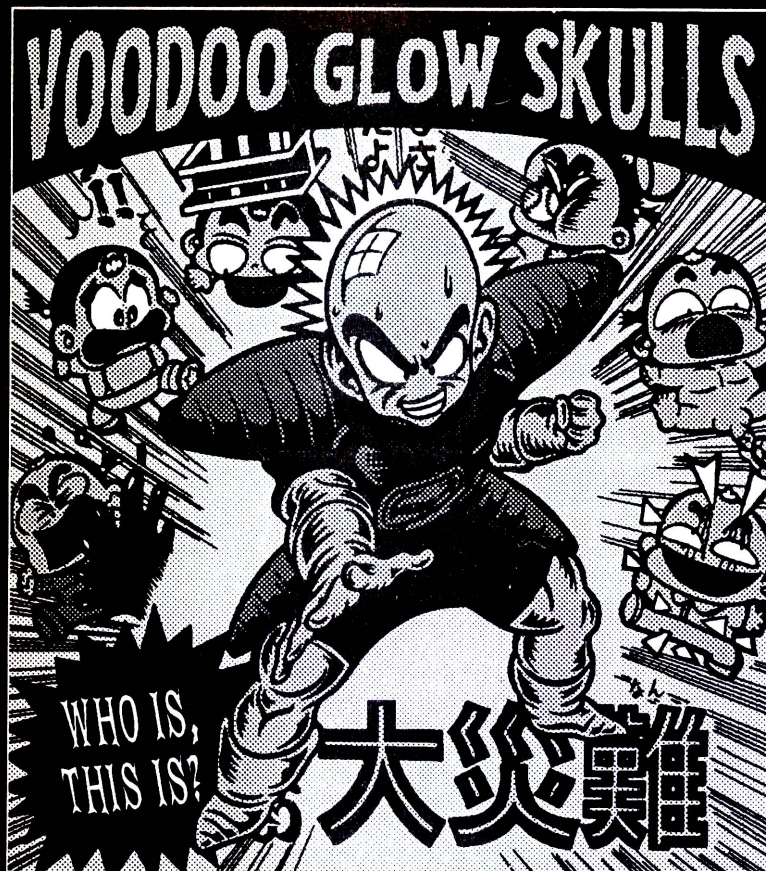
Rex-Why not? It's a nickname some chick gave me. I'm trying to avoid a lot of drug addict idiot friends.

## **Through the nickname? That's pretty good. Instead of Todd?**

Rex-Fuck yes.

## **Right on!**





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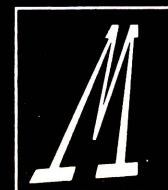
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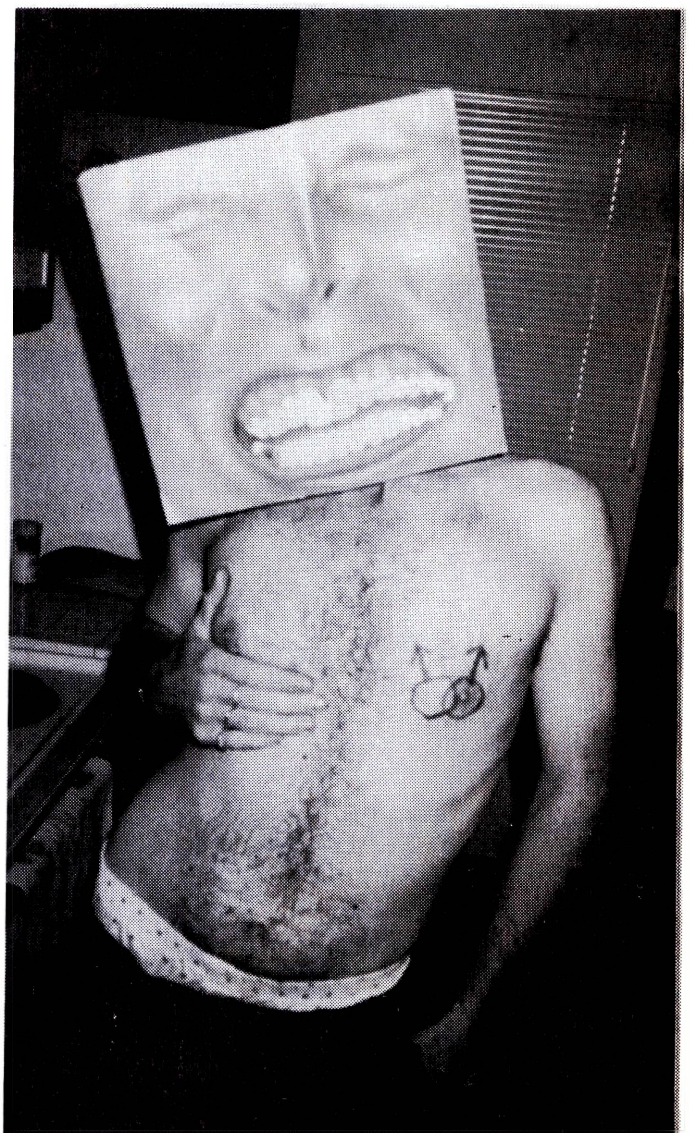
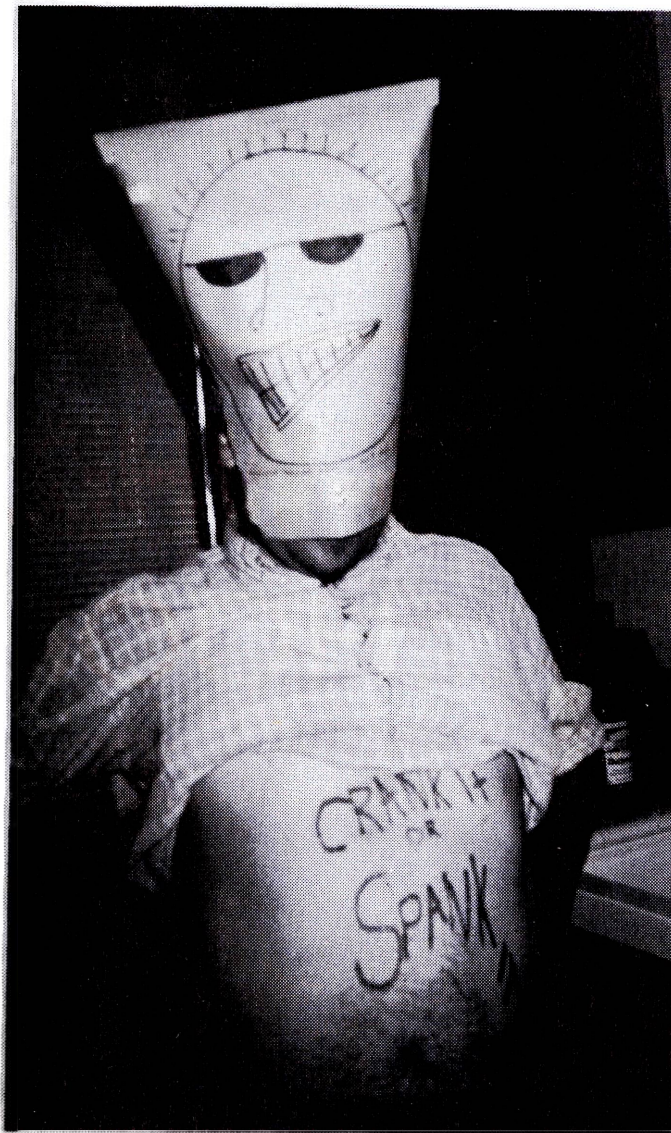




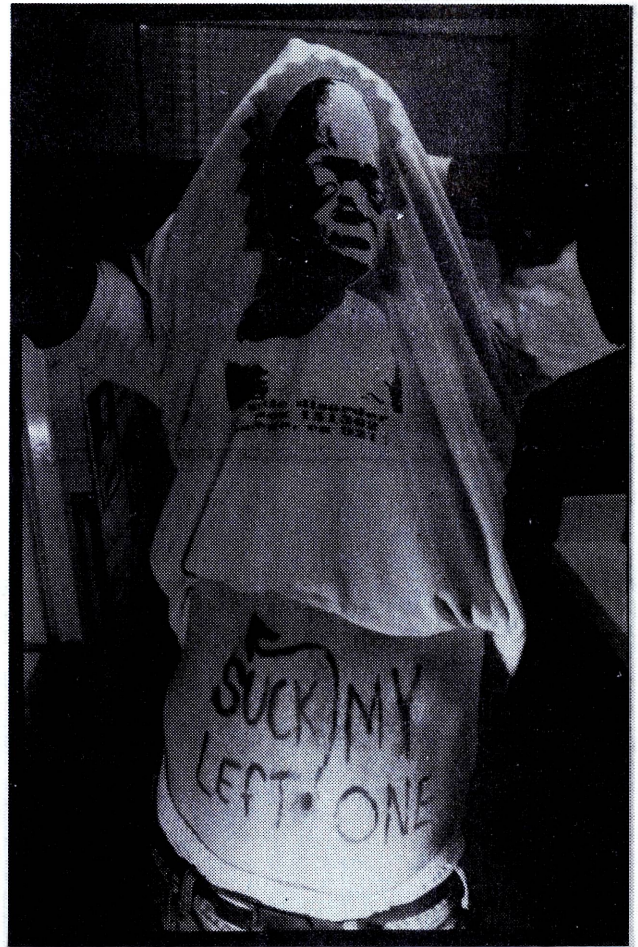
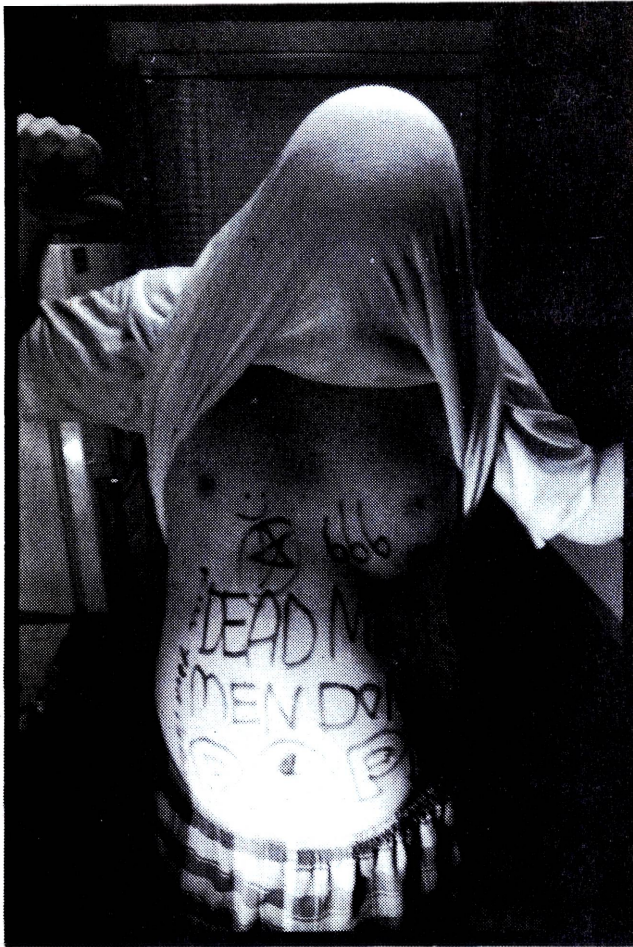
# RIOT F<sub>a</sub>TT

We're young men and we're pissed.

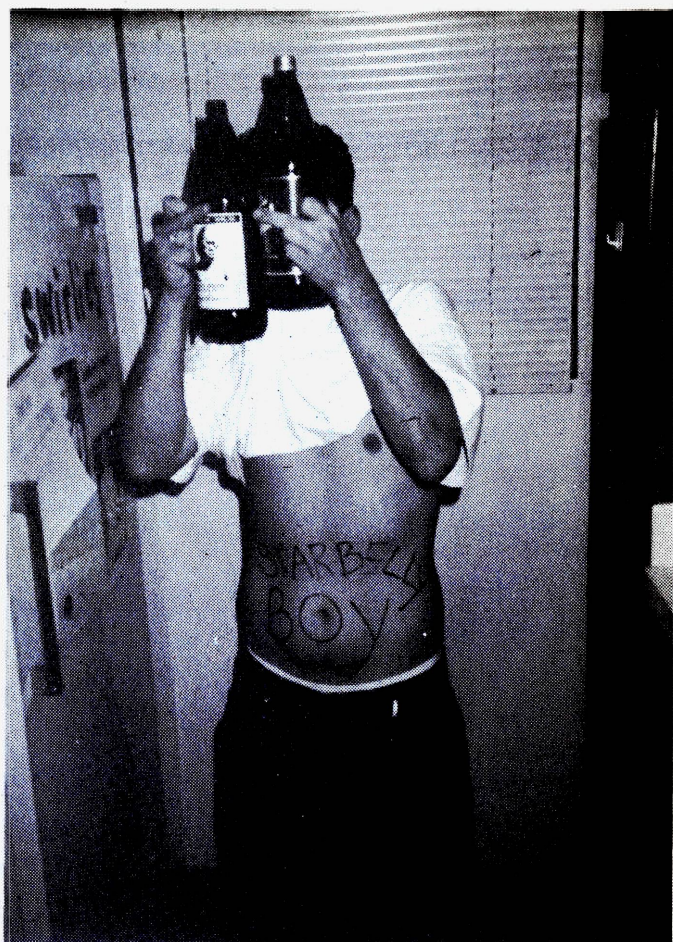
Rather than rush out into the streets and start smashing windows, we decided to have a contest. We're giving away a GD T-shirt, a Pop Defect hat, and a couple of EPs to whoever best matches our names with our belly slogans. The models are staff members **Jim, Larry, Shane, Robb, Kevin, Freud,** and **Steve**. Everyone is encouraged to send in their answers. Anyone who has seen any of us naked is automatically disqualified. The winner and answers will be published in issue #12.











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# DID JITS



## WHO'S READY TO GET HIGH?



This was a two part interview, with Jim, Kevin, and me (Larry) all contributing questions during the first half. Kevin spoke with the band alone the next day, getting a little more personal with the guys.

---

**Larry-What kind of car do you drive and how important is it to you?**

Rick-Doug can answer that. He's the only one with a car right now. Doug-I drive a big fucking black truck. I have a '66 Impala, two door, and a Corvette, and that one's really important to me.

**Jim-What engine do you got in it?**

Doug-A 350, L48, I believe.

**Jim-What about the Impala?**

Doug-It's got a 350 that's all bored out. It's not stock at all.

**Larry-What were some of the phrases your dads used to tell you when you were bad? For example, when you were a kid and you would cry over something and your dad would start to unbuckle his belt and say, "You want a real reason to cry?"**

Doug-My dad used to tell me I was cruisin' for a bruise.

Rick-"I'll backhand you."

Todd-My mom used to tell me "I'll mash you in the mouth."

Rick-He used to call my brother a little pecker head.

**Larry-Where did you get the "Dad" insert in Hey Judester?**

Rick-It was in Dear Abby. We get asked that question a lot.

(fumble fumble fumble)

Rick-We didn't even have a chance to fuckin' chill out. We drove through the fuckin' shittiest traffic with the most moronic fucking drivers in the world all the way down here from L.A.

**Larry-What's your impression of California?**

Rick-The people in Northern California I think are more stupid than the people in Southern California.

**Larry-Which brings me to what happened at the Alternative Tentacles 100th Release Party. You got into a fight there, didn't you?**

Rick-Uh huh.

**Larry-So...did ya win?**

Rick-It wasn't really a fight. It was an altercation of words that led to me jumping off the stage...well, this dude spit on, point blank, spit on me thinking he was real punk rock or something. So I got off the fucking stage and spit back on him and I called all of them a bunch of "fucking fag pussy asshole dickhead motherfucking cocksucking shit ass son of a bitches" and out of all that they picked out "fag" and some people tried to drag me from the stage. The staff was upset because they employed a lot of homosexual people. We played about one and a half songs and walked off stage and didn't come back.

**Larry-I heard a story about how you were running from the law in Urbana, IL for throwing a windshield off of a building. What was the story with that?**

Doug-A windshield? (laughter)

Rick-It was a side window to a van. Well, we threw a lot of things off the roof that night. The guy who does our videos and record jackets, David Landis, he had a bachelor party, because he was getting married, obviously. We got really drunk on whiskey, then we over to a local bar. On the way back, we were so

drunk, we started destroying shit. Like parking lights, we ripped a shrub out of the ground and threw it over. We threw over this big window that I had to put in the side of a van. We threw it off. We took this "No Parking" sign. We took it up and threw it off. So the next morning, I just left town. I moved to Chicago and never came back. I don't know if there's a warrant out on me still.

**Larry-Was that a man or a woman doing the go-go dancing in the "Top Fuel" video?**

Doug-I'm not quite sure. You'd have to ask it.

Rick-It's a man, but he actually was our bisexual T-shirt salesman. Champaign has these big drag shows and all of the boys go over there and get dressed up for the big drag show. He was really into it. It didn't take much to get him to dress up in women's clothing and shake his ass.

**Larry-What about the naked guy on the "Goodbye Mr. Policeman" 45?**

Rick-He took his fucking clothes off. We talked him (Doug) into it. We forced him.

Doug-Rick and Dave Landis asked if I would do it.

Rick-He wanted to do it. He got a charge from it. He got a charge from the dog that was next to him. Doug-It was fun, I admit.

Rick-He cracked wood. There was a woman who was the photographer and she wanted to go in there and check it out, but his bag was hangin' out, so we had to tuck it back with a pencil.





**Larry-What kind of work did your parents do, and did it influence the way you are now?**

**Rick-My** dad has a construction business and I used to work in the business. I used to work around the most moronic, retarded, backwards dumb fucks ever. They used to always talk about how big their dick was. They were the most Midwestern moronic people and I swore to God that after about a year of that I would never ever work construction in my life. I was the one with the long hair hanging out. I was the one who always got shit because I wasn't like one of them. Now they're still doing that bullshit, and they're still idiots and I'm seeing the world. So I got the last laugh.

**Jim-On that thought, when you look over your shoulder,**

**what do you see?**

**Rick-I** see planes going to Japan.

**Larry-So, what about your dad?**

**Todd-My** dad was a welding instructor for a junior college and he owned a pool hall. My first step-dad used to drag race in the '70s with an E gas 1940s Willys coup, with a fuel injected small block. I was a little kid who hung around the drag strip, and I used to get to run out and pour the bleach on the tires. The guys would peel off their visors and I would pick them up.

**Kevin-Sort of like a bat boy.**

**Larry-Isn't there another Sims here with you guys?**

**Rick-No,** he quit the band. He moved to Kentucky and married a woman that has three children. He got divorced and a month later he got married again.

**Kevin-Oh, I thought you were**

**joking in the press release when you said he went on to become full time white trash.**

**Rick-He's** pursuing that career. I don't want to dis my brother though.

**part two**

**Kevin-I want to hear more about this "riff technology."**

**Rick-Music** sometimes seems to be, y'know, a lot of bands these days are doing the riff thing. They take that riff, and they run it for all it's worth; and that's about all the song ever amounts to. The bad thing about that is, usually the riff, in itself, isn't very good. If you have a really good riff, you can really work it for all it is. **Big Black** always worked a riff really well. The bands these days think that a riff in itself, y'know, making noise, is good enough. But it's not. We're a band of, like, parts.



**Kevin-But wouldn't the riff be an essential part of something like that?**

Rick-One riff is only a small part of the entire song.

**Kevin-But it's where the hook lies. It's what gets people to listen to part number two.**

Rick-Right. And then it all comes together as a whole. And these days it seems that most bands just stick with the riff, and it's not really that good in the first place.

**Kevin-It's just your basic three or four chord—**

Rick-Twanga-twanga-twanga, just because you can plug a guitar in, doesn't mean you know how to play it. But even if you do know how to play it, it doesn't mean you know how to make a good song.

**Kevin-But even if you don't know how to play that well, sometimes you just have something within you that knows how to make something sound interesting.**

Rick-Yeah. Pure talent has to be honed. Some people think they can get by on pure distortion. If you're serious about making a song, it takes a while. It's natural. I think it takes a lot of thought to put out a really good record.

**Kevin-So what's the process? Do you usually just hammer something out? Do you just mash things together?**

Rick- It's both. Everything seems to be left up to chance, left up to chance and, at the same time, I'll show up to practice, and I'll have a couple of songs, and we'll go over these songs. Sometimes I'll just show up to practice and say "Hey, I'm tired of fucking around with me trying to hash something out; let's just see what happens off the

top of our heads."

**Kevin-So, do you get the jam situation going, and just pick bits and pieces of what sounds good?**

Rick-Yeah, exactly. Nine times out of ten, the ideas that you have — suck. I think you have to take that approach.

**Kevin-You have to be as objective as you possibly can.**

Rick-If it's *pretty* cool, it's not good enough. It has to be fucking *great*. It has to really stand out. (change of subject) The "sexist" comment we've dealt with for ages. People are always saying we're sexist. These people don't understand, this is where we grew up. We grew up around these people. Our lives were totally influenced by sexist people, racist people. We take that and poke fun at people that are like that. These stories aren't written from our mouths and our points of view. They're written from (the perspective of) how the story is told. I'm not going to deny that there's been a lot of sexist, racist people in my life. But anybody that would call me sexist is uninformed and making a snap judgment. It's insulting too, because they don't know if I'm a sexist, or anything. They've never talked to me. They're assuming something that's not true. You can tell that people that take that approach haven't really sat down and listened, or really understand what we're all about.

**Kevin-It seems as though they took it from complete face value, because you don't dress it up as "look at this big joke, we're gonna make fun of the sexists now." Like Jello Biafra, you can always tell his songs are *totally* tongue-in-**

**cheek. Like "Kill The Poor," stuff like that. It seems like it's more naturally ingrained in how you grew up. So, if you're writing a tune about it, you can write about it from somebody else's point of view, because you probably know a lot of people like that.**

Rick-Yeah, exactly. Well, the '70s had the bands that were always like (big stadium rock voice) "C'mon everybody, get on your feet," and "Alright, there's a lot of hot lookin' young pussy out there this evening." And to do that today,... we *do* things like that today, but of course, we take the "rock star" approach like that. And if you can't tell it's tongue in cheek. But at the same time, it's just enough on that, that fine line, that border, to where people are going "Is he serious?" I think that if you really took it seriously, you'd be a fool. But if you *didn't* take us seriously, at the same time you'd also be a fool, because, we take what we do very, y'know, we don't just come out with a bunch of funny, three-chord songs. We have really thought out songs, lyrically and, y'know, it's our job - well, not *-job*, what I feel like is, being an "artist" or "rock musician" or whatever is to, crawl up people's ass sometimes. It's not supposed to be easy.

**Kevin-And that's easy to do. 'Cause people take so much shit so seriously.**

Rick-Yeah, they're the same people that go out and buy Budweiser beer, and they're the most sexist commercials I've ever seen. These people that are so politically correct; they should look at themselves and see what they're doing that's so politically incorrect. It's not our duty to save the world. We've got





our own fucking agenda. We don't play by anybody else's rules.

**Kevin-It's the people that want to take what you're saying at face value, they want to have a target.**

Rick-And they don't do the work involved to find out what's happening, as far as our music and lyrics go. If they just look at it, listen to it once and go and make a snap judgement, they're obviously not getting the full Didjit-full-on experience. Like you said, you get high, and you drive down the road, and you're listening to it intently, listening to the songs. It takes a while to catch on, we're just not that simple. Like I said, we're not there to make everybody happy. We're out there to have fun, not to make sure that we have everything politically accurate.

**Kevin- (Unintelligible ques-**

**tion about his girlfriend's attitude toward his music)**

Rick-Well, I have a girlfriend who's also, y'know, she takes women's rights seriously. She's somewhat "feminist," or whatever, you know; in other words, she hates sexist people, hates racist people.

**Kevin-As any wise person would.**

Rick-So are we, right. Well, why does she love us so much.? I mean, she's the hugest fan of all of ours. She understands that it's tongue-in-cheek. She understands, you look at rock'n' roll on a huge spectrum, you can tell, you can get the joke. You can tell that Ted Nugent was a sexist—

**Kevin-Everything-ist pig.**

Rick-Yeah, blowin' away animals and stuff.

**Kevin-Yeah, I can't stand the fucker. Yet, naturally, like ev-**

**eryone else, I dug "Free For All" when it came out.**

(general "oh yeah" around the table)  
Rick-Me too.

**Kevin-That shit rocks! It wasn't until I saw him on the Mike Douglas show, (that I learned to despise him) y'know, talking about guns, and killing animals, living off the land.**

Rick-Yeah, you could tell he's a moron.

**Kevin- Please, play along with this one. I want you to give me the answers to the questions you guys have been asked, time and time again; without being fed the questions.**

Doug- 1) The name of our band is really just a name. (group laughing) It doesn't come from anywhere. Doesn't really mean anything. 2) I like to listen to KISS, and AC/DC,

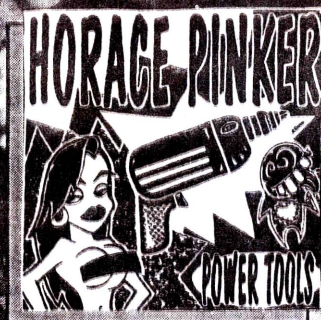


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and anything that's good that rocks; Ted Nugent. 3) Me and Rick have been in the band since its conception. Todd's our new drummer. 4) I like cars. Obviously. Uh...what else? What else do we get asked all the time?...

**Kevin-What's the one question you get asked every time?**

Doug-Oh, what kind of car do I have? I've got an Impala. A '66 Impala two-door hard-top that I've got all hot-rodded out. And I've got a '72 Corvette Sting-Ray. It needs some work.

**Kevin-Have any of you ever had a Super Bee?**

All- No.

Doug-I had a '66 Plymouth Sport Fury one time. I put a .340 in it. Rick got mad at me 'cause I put one of those real small steering wheels in it. (general laughter) I dig those

things.

**Kevin-Have you ever raced cars?**

Doug-I had this old Nova that I used to take to the local dragstrip, when I was a kid. But never seriously.

**Kevin-Did you race for pink slips or anything like that?**

Doug-No, there was this place where me and Todd are from, this place called Dole Road. When I was in high school, that's where every Friday night, the two guys with the fastest cars in town would go out there, and anybody that wanted to give it a shot would go out there. They had it marked off, you know, a quarter of a mile. They'd race out there. And, it was out of town, so the cops knew about it, everybody knew about it.

Rick-And a side note on that, to

give you more of an insight to what we're about, I'm sure these dudes also had a bag of weed, and a woman.

Doug-A cooler full of beer.

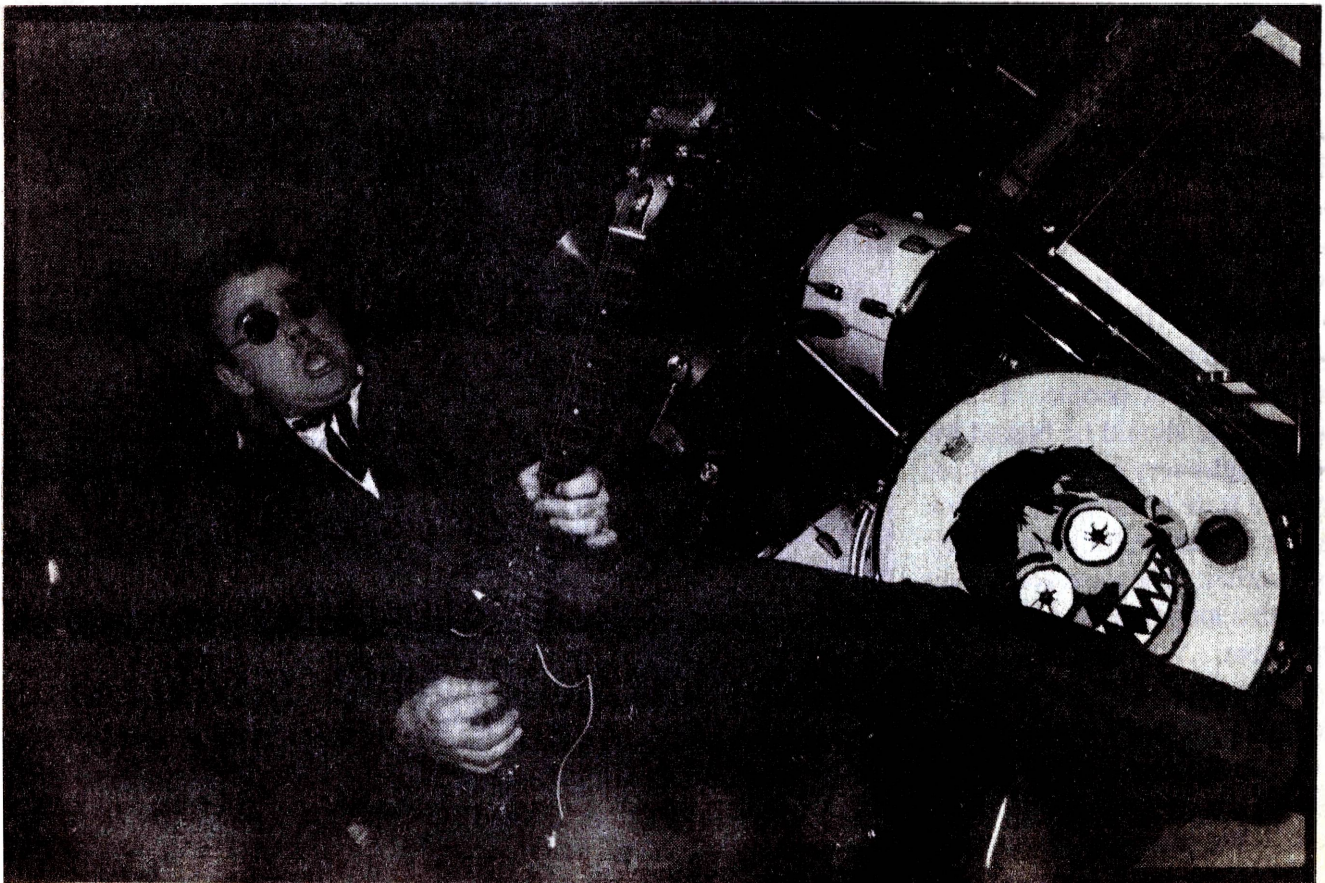
**Kevin-Was it cheap beer, though?**

Doug-Oh yeah, it was always like, Busch, mostly, or Budweiser, or something; mostly Busch.

**Kevin-When Schaefer first came out to California, it was like, \$2.99 a twelve-pack. It took over high school. So everybody had a case.**

Doug-Oh yeah. That's like a southern Illinois favorite. You go to Carbondale and everybody drinks it.

Rick-This shit we're talking about right now, the dragstrip shit, has been going on for ages. It's a part of Americana. Super history. I bet





it's happened out here. And I think we're a pretty damned good slice of Americana. I still think our records would be liked by the people that go to Sturgis every year (group laughter). As much as the "arty" people that come to see our shows sometimes in college towns, or something like that. That's why I think, we cover a good spectrum of listeners.

**Kevin—I gotta ask you guys, and you knew this was coming, about the whole "AmeriJuanacana"—**

Todd—Pot should be legalized.

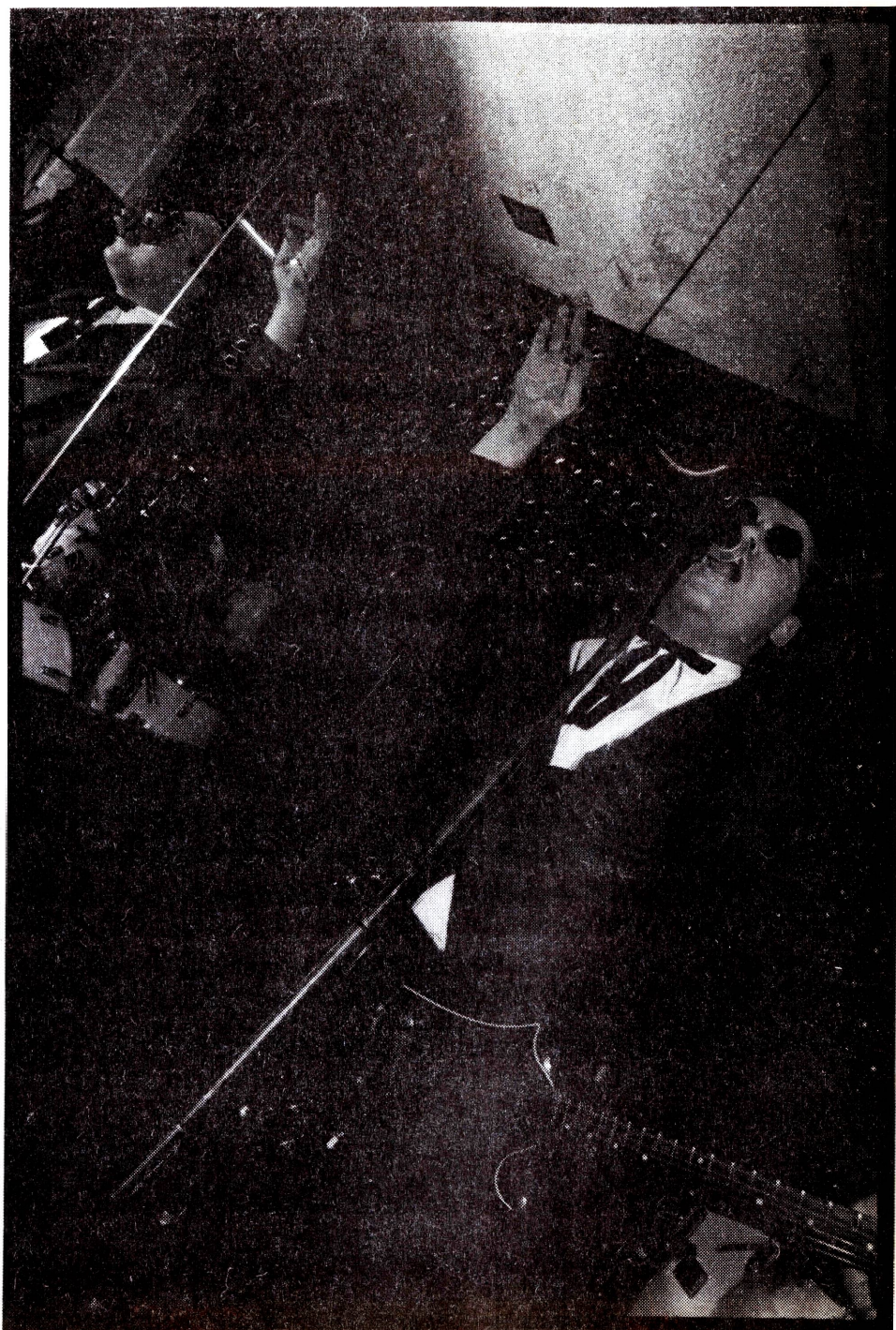
Rick—Yeah, I think there's a lot more problems than pot-smoking. Everybody seems to be getting by on stashing it for the most part. But the pot-smoking thing started in the '60s, more than ever. Where I came from, it seemed like it perpetuated into this scum-bag ritual. The local knife-wielding dude would be selling drugs. Selling white-cross (tops), and started infiltrating our schools. It became a way of life, I think, for a lot of people. Rather than trying it out and experimenting with it. In the '70s, it became a "cool" ritual. You smoke pot if you're "cool." If not, then you're not going to hang around with this certain group of people. I don't think people should be busted for getting high every now and then, or having a little bit of weed. I think it's just an excuse for cops to play Big Brother. They see souped-up car with a long hair, and they fuck with them. Which is why I say "fuck the pigs," and put a pot leaf on one of our records. It's not an excuse, it's not like "we want the right to smoke pot whenever we want." We just want to stop the pigs from harrassing us just because

we have long hair and drive a souped-up car. Or in a rock band, or whatever, 'cause it's just an excuse to fuck with us.

**Kevin—Have you caught any shit from anyone about your stance?**

Rick—No. I did an interview with *High Times*, they brought this up. I said, I think we should concentrate

on things that are more important. If they're going to spend all this time and money and effort trying to do NORML, trying to reform marijuana laws, there are agendas that are more important to be getting on. The cops should realize that we're not the big threat because we get high. They just totally use it to just fuck with people.





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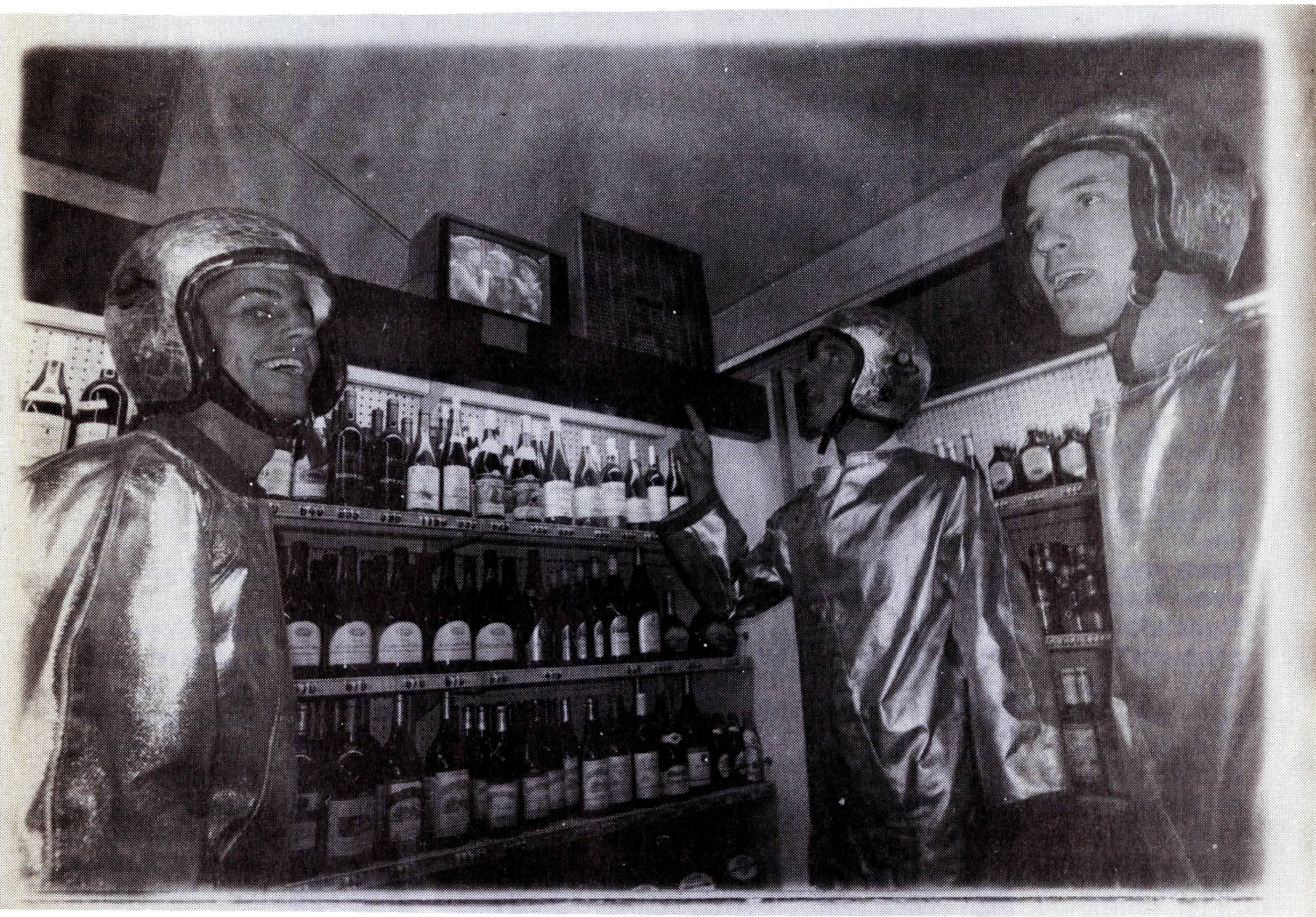
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# Supernova



**Name and Rank.**

Art-Refuse worker one.

Hank-Refuse worker two.

Dave-Refuse worker three.

**What exactly is a refuse worker?**

Art-A lot of shoveling. It's hauling a lot of undesirable paraphernalia to and from a truck.

Hank-Do you know the difference between refuse and garbage? The

difference between refuse and garbage is most of it stinks and some of it doesn't.

**How has all of the work been going on the Hubble telescope? Have you guys been keeping up with that?**

Dave-That's actually the guys from Cynot 2. That's the star base with all the technical skills. We just mine trash on Cynot 3.

Art-We're like laymen, basically. Come to think of it, it's kind of strange, but we're considered five-year-olds on our home planet. It's weird because we came out here (Earth) and we're considered normal intelligence. We come a numerical star system. It's a system of seven stars, all in numerical order. We're on the blue collar star base (Cynot 3).



**Dave**-We just jumped in a pod and crash landed here.  
**Were you forced from the planet or were you escaping from something?**

**Hank**-Our sun went supernova.  
**Is that the collapse or the explosion of the sun?**

**Art**-It was the collapse. It was a planetary nebula.  
**Dave**-We just hopped in a foil escape pod and crash landed right here on Earth.

**Art**-It's kinda been not to our liking.

**Dave**-Check.

**Art**-Check.

**Hank**-We knew a little of Earth, but what we have found has just far reached our fondest expectations.

**Have you guys ever had the "lunch/launch" problem?**

**Dave**-Yes, actually we have. With the spaceship we have here on Earth, we've tried to get it to launch, but we just end up going to lunch.

**No, where you've said, "Hey, Hank, it's time for lunch," and he said "It's time to**

**launch," and fired the rocket into space.**

**Art**-No, but I almost launched by lunch tonight.

**What's your favorite freeze dried ice cream?**

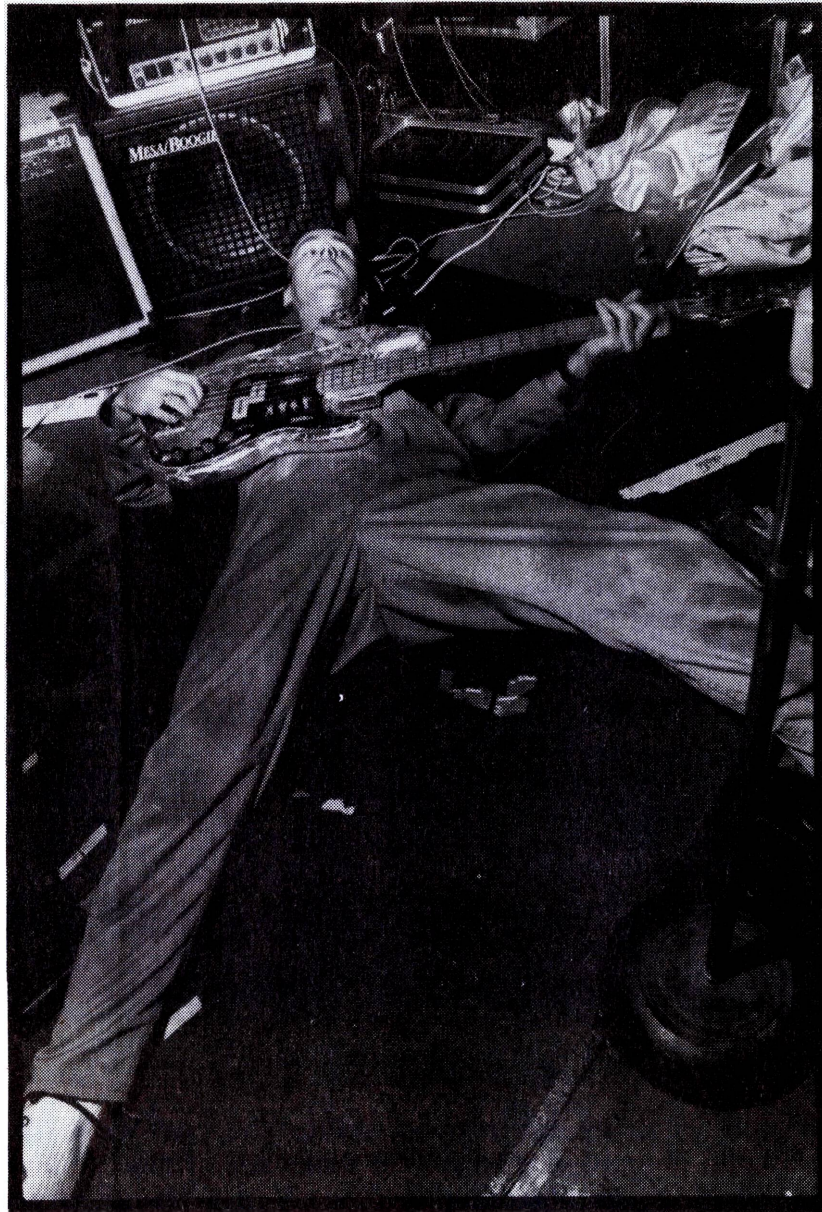
**Art**-What's ice cream?

**Dave**-Neapolitan.

**Art**-Yeah. We had that in Houston.

**Hank**-More flavors for the price of one.

**Does everyone on Cynot 3 have their own individualized haircut?**



**Dave**-They don't have hair. When we came to earth we got these little hair kits and glued hair on, but it's not exactly how the humans have their hair.

**Which Cynot planet is the one...there's been people**

**here from another Cynot. When I was younger, there was a crash. The people were actually five years old, but they looked like they were 80 years old.**

**Art**-Sun Ra?

**I saw them on the TV show "That's Incredible." They found all of these aged kids and booked them a trip to Disneyland.**

**Dave**-(laughing)  
Yeah, yeah, that was the first star base to go supernova in our galaxy.

**Well, which Cynot were they from?**

**Dave**-We don't know. We aren't allowed to read.

**Art**-We aren't given any information.

**Hank**-Depending on diet on certain Cynots, I think Earth's atmosphere did not do them favorably.

**Dave**-They came from a weaker mold than we came from. We're from a much stronger mold.

**In other words, they were thinkers and not physical workers?**

**Art**-I've grown tall since I've been here. Dave's grown short. Hank got kinda ugly and sick.

**Hank**-My immune system has failed.

**Dave**-He needs a foil booster shot badly.



**You guys jump around a lot. Does Earth's gravity affect you less?**

Art-Definitely. It's hard to stay planted. We've bought Earth shoes and weighted down the soles so we don't stand out in public as much as we already do because of our alien appearance.

Dave-Sugar and caffeine destroys our ability to deal with this atmosphere, so we just bounce off the walls.

**What excites you about earth?**

Dave-Tin foil. And aluminum foil.

Art-We have a hard time deciphering Earth's creatures. There's a certain species of Earth creatures we find very attractive, but we're not sure how to deal with them.

**Was Buckaroo Bonzai very accurate? Did it depict space correctly?**

Art-Battlestar Galatica is real close.

Dave-Yeah, because there's a lot of bellbottomed space suits up there. You can find those. There's plenty of space suits made out of satin with rainbow stripes.

**I've noticed in Earth's rendition of people from space, they always wear jump suits, and you wear a form of jump suit.**

Dave-As far as the jump suits go, it's just one of the things we got, we just got them from supply.



Maybe they gave them to us because they wanted us to fit in with the Earth guys.

Art-If we wore what we really wore in space, no one would get it. **Then again, they might just hand you a broom.**

Hank-But were not really familiar with space travel. We worked on a refuse planet and we had to escape and we ended up here. We have no knowledge of space travel.

Dave-We're currently trying to convert a '67 Ford Econoline into a space cruiser.

Hank-We found the Ford Econoline to be the closest thing resembling our space shuttle, which was destroyed on our crash landing to Earth. Now we're stranded on this planet until we're able to reconstruct our space ship. With the Ford Econoline, the earlier models are closer to what our shuttle was.

Dave-Because we're just refuse miners, it's hard for us to figure out how those Econolines work.

**Were the remains of your old ship confiscated and hauled**

**off to an Air Force base in the Nevada desert?**

Hank-We don't know. We crashed, we walked, and then we couldn't find it.

Dave-It might be in Wilmington, in one of the junk yards, but I haven't come across it yet. I go there monthly. There's some good junk yards in Wilmington.

**And once you do have the Econoline fixed up, where do you plan on going?**

Dave-Across the city limits, if it can make it.

**Any plans on seeing more of our wonderful planet?**

Dave-Yeah, if we can find enough guys to push the Econoline around.

Hank-There's more of it?

Art-There's more to your planet than just this?

Dave-How big is it?

**I don't know if it's big or small by your standards.**

Hank-Actually Art is really really smart and he has a really good memory, so we're just waiting for him to remember where the space ship is.



Dave-We're waiting for Art to kick in. We've been waiting a couple of years.

Hank-Things just go a little slower from where we come from. He'll remember any time know.

couple of years is

### **Would you like to go back?**

Art-There's nothing to go back to. It's been destroyed.

Dave-There's just pixie dust.

### **What about Cynot 4?**

Art-Our sun went supernova and destroyed everything. There were a lot of deaths, unfortunately we feel we might be the last sole survivors of any Cynot.

### **Any plans on breeding?**

Dave-We haven't found any good mold makers yet. We're drop molded. Hank is gelatinous.

Hank-I'm not gelatinous. Art is gelatinous. We've found Art resembles the pre-born chicken.

### **Let's talk about those helmets you were wearing to-night.**

Dave-Oh, we found those from the

men on the moon who mine cheese. Hank used to work in the cheese mines in the moon.

Hank-See, it's all a big cover up. The moon really is made of cheese. They're hiding that fact. No

Earthlings have ever made it to the moon. It was all a big hoax. Capricorn 1 was set up in a film studio, we all know that. It's made of cheese basically. We also wear protection because we haven't found all Earthlings to be friendly.

We feel the need to protect ourselves at all times, until we feel safe to reveal ourselves.

Dave-We revealed ourselves once on a foreign planet and they took our suits and space cruiser and left us naked.

### **Our you embarrassed to be naked, like most Americans?**

Art-No, I rather prefer it.

Hank-That's how we spent our first few weeks on this planet. We weren't greeted to warmly, and we were encaged. They clothed us in Earth clothes.

### **What places could you rec-**

### **ommend for space vacations?**

Art-The Restaurant at the End of the Universe. It's a great restaurant with great entertainment. It's pretty cheap too

Dave-Peanut butter and jellies are cheap. Art likes Gerber. Crushed green Gerber peas is one of his favorite flavors.

### **Why do you think you're so well liked in San Diego?**

Art-The same way I like shiny pennies. They like our shiny suits.

### **What the new piece of plastic that been released with your music?**

Dave-The sound wafer.

Art-There is sound wafer that should be released sometime this year.

### **Where did you get the cover photo?**

Art-Those two guys are our Hong Kong Shark Skin Suit Dancers. If you can't do the double sticky legs, you can't do squat. They were performing the double sticky leg on the cover.



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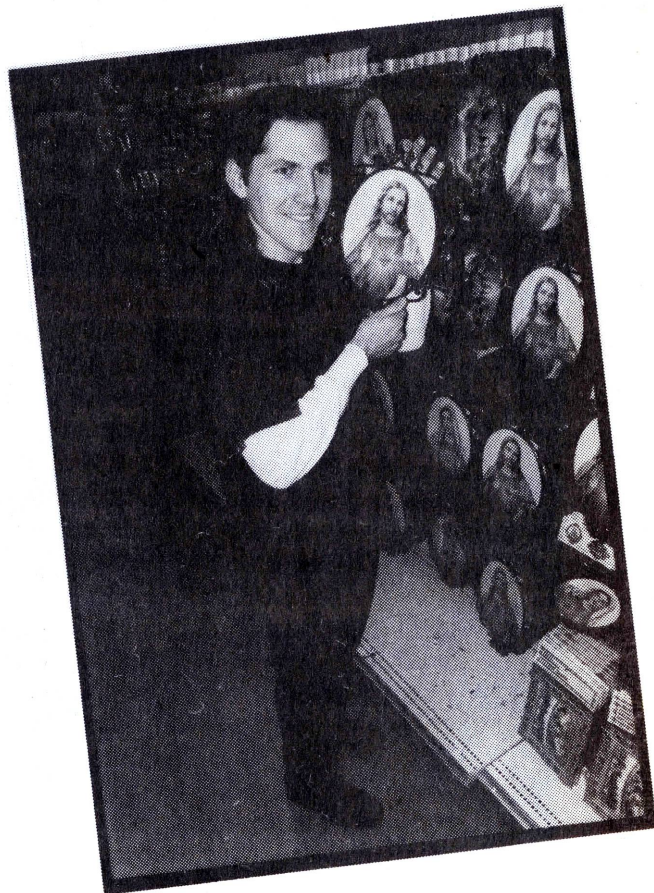
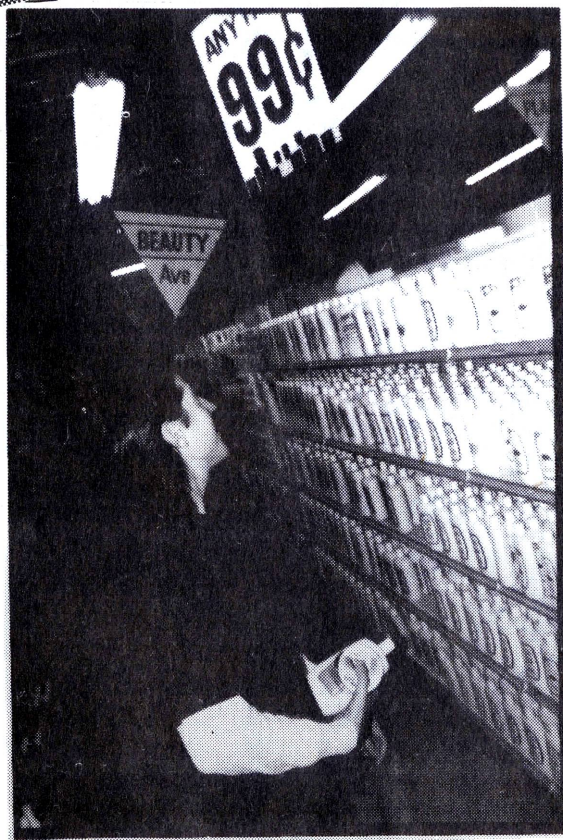
BRETT

EACH MEMBER OF THE BAND HAD TWO DOLLARS TO SPEND. IT WAS A PUNK ROCK SHOPPING SPREE, ONE OF THE LIKES THAT HAD NEVER BEEN SEEN BEFORE!

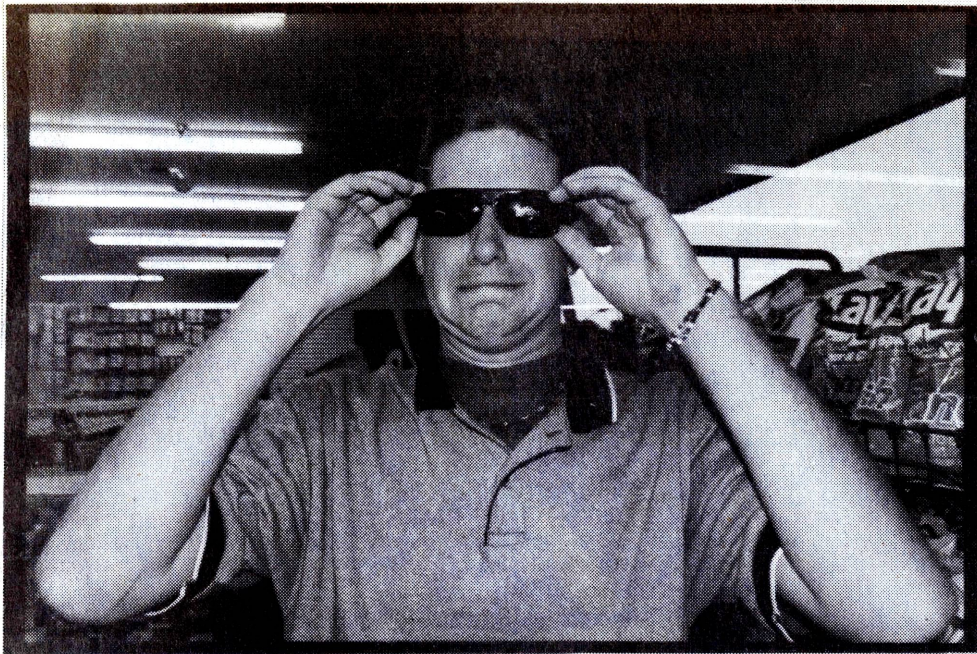




HE PLAYS DRUMS AND  
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AND LOTION. HE  
GETS MAD WHEN  
YOU CALL HIM  
"BREAST."



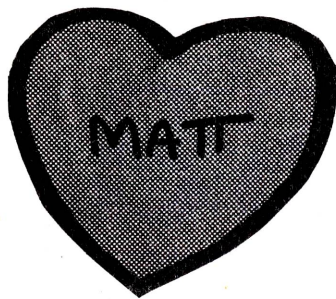




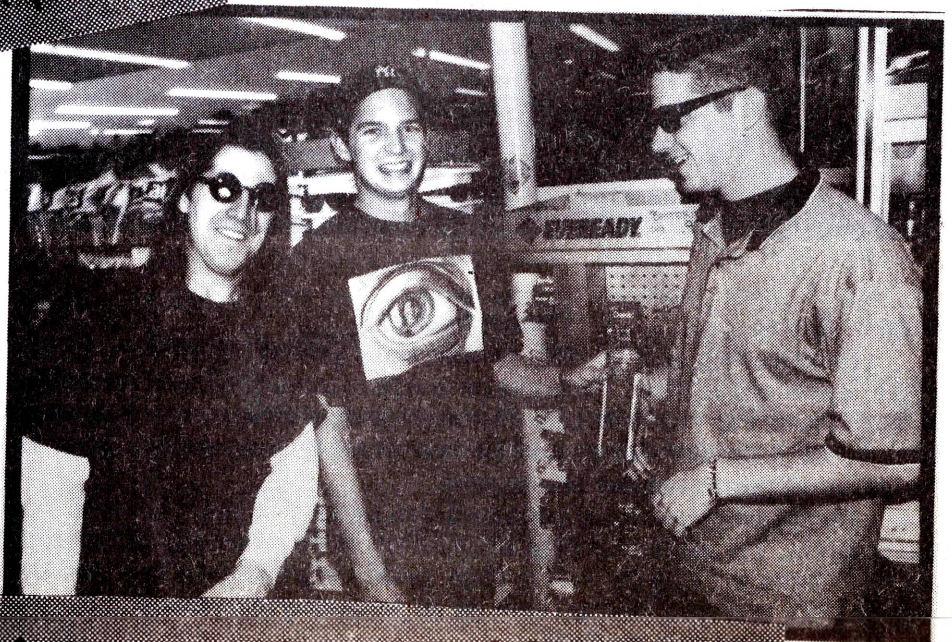
THIS GUY PLAYS BASS AND SINGS. FOR PRACTICAL  
JOKES, HE LIKES TO HIDE THE REMOTE CONTROLS  
TO PEOPLE'S T.V.'S. HOW'S THAT FOR FUNNY?  
HE BOUGHT A PAIR OF SUNGLASSES AND A  
GOOD LUCK CANDLE.







ALTHOUGH HE WON'T ADMIT IT, MATT'S TWO FAVORITE TV SHOWS ARE "BAYWATCH" AND "THE RENEGADE." HE WAS BROKE AND HUNGRY, SO HE BOUGHT CHIPS AND MACARONI AND CHEESE. HE PLAYS GUITAR.

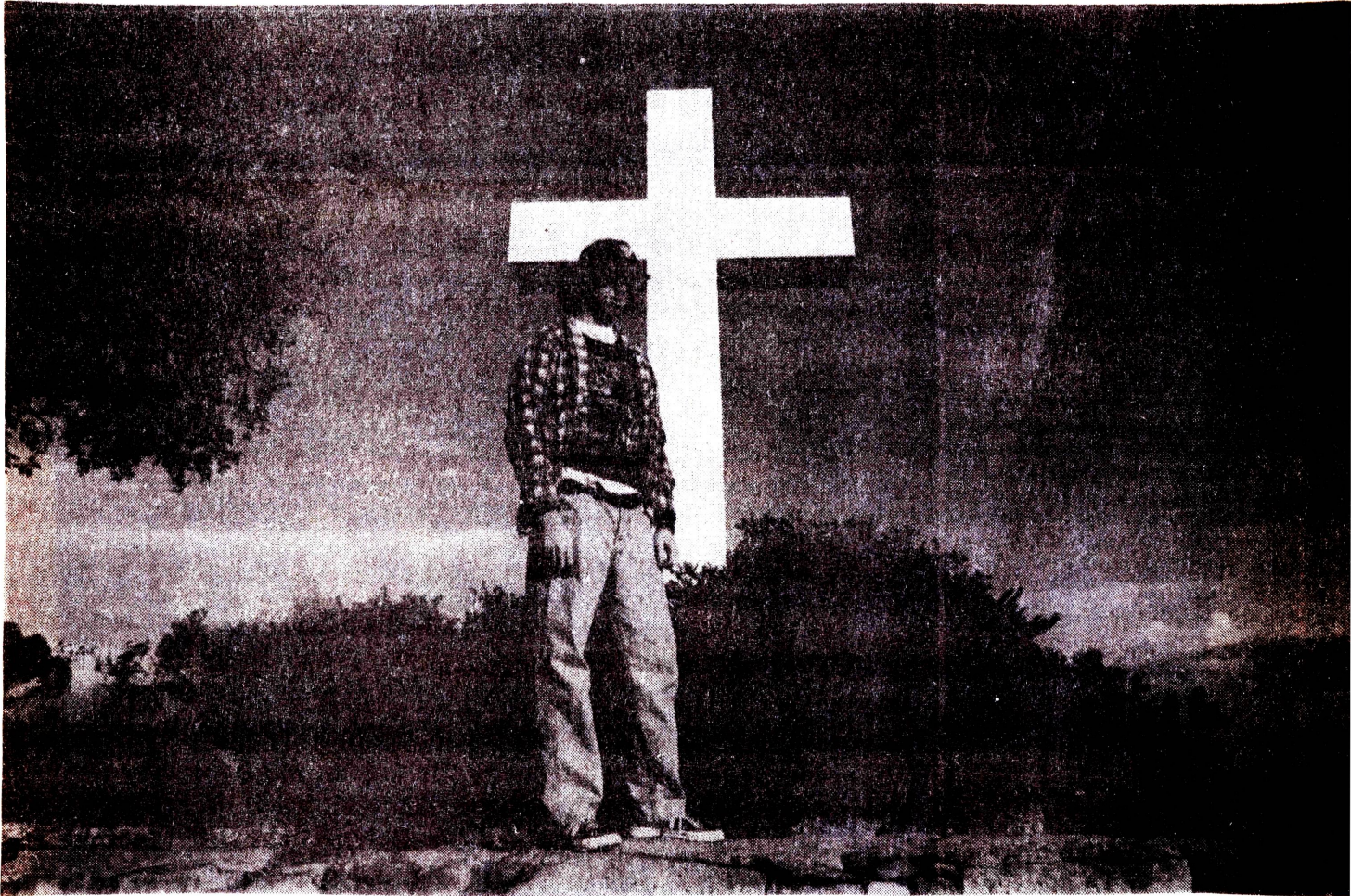


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# The Loser's Guide to La Mesa

*This is the fourth installment of an ongoing series featuring the lowlights of various San Diego neighborhoods, communities, and suburbs*



**Story by Larry**

**Photos by Jim**

Easter morning, April 19, 1992. Christian forces gathered atop Mt. Helix, the jewel of La Mesa, Calif., to battles the evil forces of atheism and Satanism. The sunrise gathering is an annual occurrence, but that year's group had another purpose besides their declaration of their love for the Lord. They were fighting a holy war to keep the cross on top of Mt. Helix, located on La Mesa's eastern border. A lawsuit threatened to topple the cross and the Christians were losing. Worshipers feared this would be the last time they would rally around their beloved cross.

The gathering that morning gave a good cross section of La Mesa's very vocal population: white middle and upper middle class Christians. The people of La Mesa, which borders on the eastern edge of San Diego, are law-abiding citizens that want to keep the problems of the big city, such as drugs, gangs, and graffiti, out of their town. The police force and city council are no-nonsense types, but despite their hard work, the very upstanding community of La Mesa still has its problems. Get out your road maps for a tour of the city's low-lights.





# Helix Hi Welcome

Sure, unless you're a minority

•**Helix High School** (7323 University Ave) - If television sitcoms have taught us anything, it's that America's high schools are plagued with problems. Shows like "Saved By the Bell" have made their agenda informing the public that children, no matter how good looking, are continually faced with problems such as bullies, acne, lack of dates, peer pressure, and a whole host of complications that make the journey into adulthood a difficult one.

Recent problems at La Mesa's Helix High School go a bit further than Slater inviting two different girls to the prom. There have been an increasing number of racial incidents involving students both on and off campus. The

most recent incident was a lunch-hour brawl between six to 12 white and African-American students on Friday, September 24. Officers arrived quickly to break up the fight and disperse the 100 or so students that had gathered to watch the fight. The two students who were suspected of starting the fight were suspended and their parents were notified. It wasn't announced whether school officials dispatched a crisis team so students could discuss the wounding of their inner child.

The most serious of racial incidents occurred when a Helix High honors student, 17 years old at the time, was arrested in a series of hate crimes in Feb. 1993. The student, who was not identified by

San Diego sheriffs because of his age, was accused of making threats to a community newspaper, a sheriff, and an interracial couple.

Sheriffs began working full-time on the case when The Lemon Grove Review began to receive repeated threats from what appeared to be a group of white supremacists operating in Lemon Grove, a town just south of La Mesa. The first letter the paper received, dated August 30, asked the newspaper to provide space to allow the Ku Klux Klan to recruit new members. The newspaper continued to receive threatening letters when an office building previously vacated by the Lemon Grove Review was vandalized. The letters "KKK" were spray painted



on the outside of the building and a rock with a note attached was thrown through a plate glass window the night of Oct. 30.

At the same time the newspaper was receiving threatening letters, a Lemon Grove interracial couple began to receive similar letters, and a Lemon Grove elementary school was also vandalized with the letters "KKK."

Detectives began to suspect that a Helix High student was responsible for the crimes after two school burglaries where student records with names and addresses were stolen. Parents of Helix High students began to receive hate mail regarding their children's friendships with students with different ethnic backgrounds. The high school newspaper also began to receive threatening letters.

Sheriffs Sgt. Doug Walters, who worked on this case, received a letter that threatened him and anyone else who might try to infiltrate the racist organization. The letter was signed "Grand Cyclops of the Lemon Grove Ku Klux Klan."

Sheriffs never mentioned what information or clues led them to the suspected student. Walters

said the student remained calm when detectives searched his room at his parents Lemon Grove home, and his mother, dismayed, urged him to cooperate. Investigators

honors student to reporters as being a "loner" and occasionally expressed his racist views to others. Guidance counselors, in their usual lack of foresight, should have en-

couraged him to take the civil service test and apply for a job as a mailman after graduation.

Because the student was tried in juvenile court, no information about the outcome of his trial was available.

Can't we all just get along?

**•International Produce and Grocery Store (4624 Avocado Blvd.)** - In the United States, when a politician wants to eliminate an opponent, he digs into his foe's background and tries to expose as much damaging information as possible. Or PACs wage television advertising campaigns that play upon voters' fears and uncertainties about the future in

attempts to sway votes. In Iraq, the party in power shoots their opponents in the head.

When the owner of this La Mesa grocery store, Abdul Mustafa, 57, was shot twice with a shotgun on Oct. 26, 1989, once in the left groin area and once in the right leg, it appeared as if it was a



The steps where Mustafa was shot

said evidence was found in the student's room that linked him to the crimes. He was charged with possession of stolen property, malicious mischief, and threatening an officer. He was taken to Juvenile Hall, and later released to his parents.

Students described the



failed robbery attempt. No money was taken from the store or Mustafa and the police were being very quiet about the whole ordeal.

The story of Mustafa's shooting, which required his right leg to be amputated, has begun to play itself out in court. Prosecutors told a story of political differences from the old country being played out in the new world. Prosecutors alleged in court Jan. 11 that Mustafa, a Kurdish refugee from Iraq, was a victim because of political differences with the leader of the local Kurdish community. The other Kurd is businessman Jemal Kasim, 51, from Temecula (which is located 60 miles north of San Diego), who is charged with paying gang member Matthew Miner, 22, for shooting Mustafa. Both are in jail, and bail has been set at \$5 million for Kasim and \$1 million for Miner.

The prosecution is relying on the testimony of two former gang members who have testified that Kasim hired them, along with Miner, the triggerman, "to hurt Mustafa real good." Both are still being charged with their part in the crime.

Authorities claim the motive is over political differences. One Kurd who was interviewed by the district attorneys said Kasim told him that "anyone who practices politics like Mustafa we will have to care of like we took care of Mustafa."

Following the Jan. 11 court hearing, Mustafa said he was shot for different reasons. He said he exposed a Kurdish refugee under Kasim's care for being an agent of Saddam Hussein.

Be careful of talking about your political beliefs when picking over your apples.

• **Love, Alex** (4200 block of Palm Ave.)-What's in a name, especially when you're named Love?

Murder.

Love, 19 at the time of the crime, murdered his ex-girlfriend Tameka Henderson, 17, June 3, 1992, as she sat in the parking lot at the 4200 block of Palm Ave. in La Mesa where she worked. The motive, the family's relationship with the killer, and Love's actions and statements that occurred after the crime and during the trial are what make this block a prime loser landmark.

Henderson was preparing to leave work with a friend, when Love, who was masked, tapped on the driver's side window, then fired two shots, hitting her in the head and back.

Police immediately suspected Love, her boyfriend of two-and-a-half years, due to their stormy break-up one month before. Love was questioned that night, but not arrested.

When their relationship began to fall apart, Love's family met with the Hendersons where Alex demanded that the Hendersons pay him back the \$750 he spent on Tameka's abortion. Her family flatly refused and still deny that Tameka ever had an abortion.

Prom season was right around the corner, and Love, who was now a single man, began obsessing over the upcoming prom. Friends said he constantly

pestered them over who Tameka was going to take to the prom, at the same time informing them that if he didn't take her to prom, no one would. Maybe the pressure of having to worry about what to wear got to him, especially since he wasn't going to be invited. She was murdered three days before the senior prom, and only a few weeks away from her graduation from Grossmont High School.

The Hendersons' relationship with Love makes this story even stranger. Tameka's mom, Ira, a teacher at Clairemont High School, had worked with Love as part of a program she organized for young, troubled African-American men. It was through this program that Love met Tameka. They started dating, despite her father's reservations. During the trial, her father, Rev. Andre Henderson, said he felt partially responsible for his daughter's death because he allowed Tameka to see Love.

Police finally arrested Love, along with his best friend Aaron Hill and Love's new girlfriend, Alisa Arkinzadeh, 19. The prosecution made a deal with Arkinzadeh, granting her immunity for her testimony. She testified that she loaned Love and Hill her car the night of the murder because she thought the two were going to steal electronic equipment. They returned her car later that night and were acting nervous. Love told her about the murder and told her she had to get rid of the .380 he used to kill Tameka. When she refused, Love told her, "You hear me? You want to end up like her?"



She couldn't argue with that, so she hid the gun that night, and gave it to a friend to hide the next day. They met the next day and Love was mad that she hadn't actually disposed of the murder weapon.

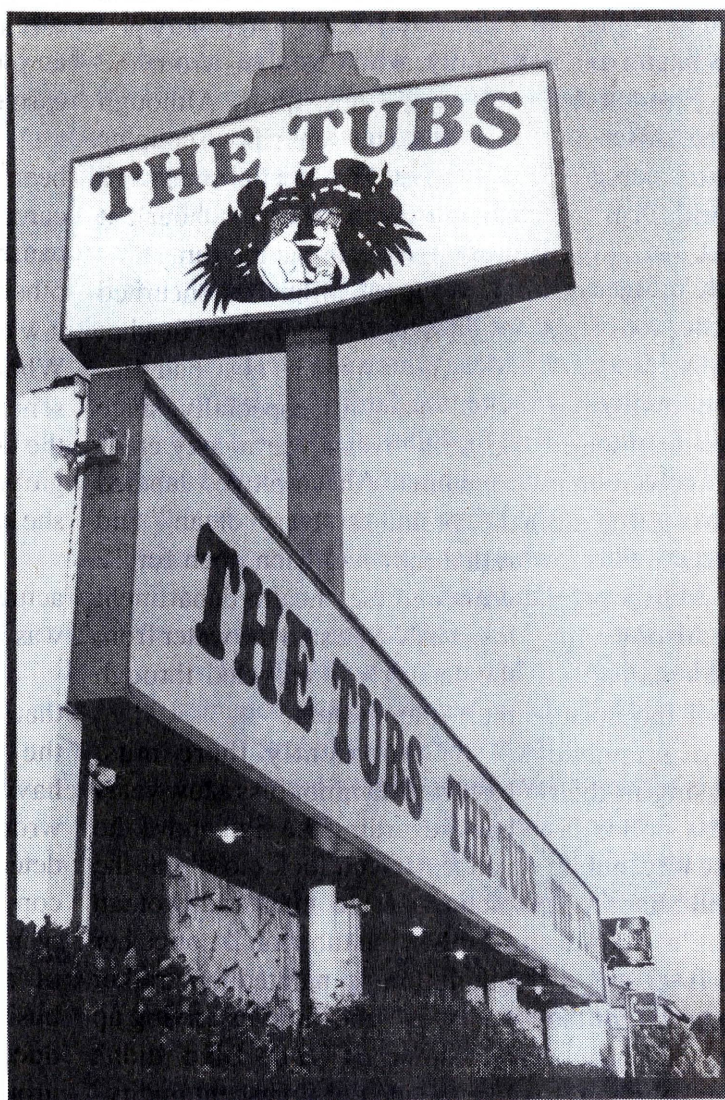
"...put it in the water, or you'll end up like her, I swear to God," Love told Arkinzadeh, according to court records. It was her testimony that convicted Love of murder, a crime that isn't very common in La Mesa.

Love was sentenced to life without parole on Aug. 25, 1993. Love's friend Hill was sentenced to three years and eight months in prison for being an accessory to murder. Unlike Hill, who cried during his sentencing and apologized to the Henderson family, Love showed no sign of remorse. As a matter of fact, he complained that his life sentence was going to ruin his life.

"I'm sorry that something like that happened to your daughter. That's the way life is. There's a purpose for everything."

A purpose for everything? Can you imagine how many men would be dead if every woman shot the person who got them pregnant and didn't help pay for their abortions? The U.S. high school and college population

would probably drop 10 percent. This might also teach men a valuable lesson in equality. In California, that would translate to an im-



mediate increase in quality of education due to smaller classroom size.

Lock 'n' load, girls.

•**Mt. Helix**—Although most of the hill is just outside the city limits, Mt. Helix remains the pride and joy of La Mesa, a beacon of Christianity to all who believe, and a prime real estate location. A weekend stroll to the top yields a

good cross section of the area's inhabitants: heath-conscious mountain bikers, people who want to take in the great view of San Diego County, dirtbag stoners, and the worst kind of geeky white Christians.

What makes the top of Mt. Helix a loser landmark is the fact that people who so proudly wave the American flag to defend anything they say were so quick to stomp on the Bill of Rights. What if Cyrus Carpenter Yawkey and Mary Yawkey White, who built the cross in the 1920s and gave the land to the county, had built a pentagram or a minora? Would those same Christian soldiers rush to defend the landmarks of other religions or allowed their tax dollars to pay for the upkeep? Yeah, right.

The fight over the cross ended with the transfer of the land from San Diego County into the hands of the San Diego Historical Society. The City of La Mesa was also forced to remove the cross from their city insignia, which featured a drawing of Mt. Helix with a cross, found on city vehicles and police patches. If you ever wind up in the back of a La Mesa police car, it might make for interesting conversation to ask the cop why he let those damn atheists and liber-



als take away his cross. "What will they take next, your mustache?!"

•**Sub Zero** (7375 El Cajon Blvd.) - Thirsty for a cold drink? La Mesa residents could have strolled down to Sub Zero for a draft, and when they were finished, they could have used the neighbors' lawn as a public toilet.

Sub Zero, which was recently shut down and re-opened as restaurant, was one of the few East County dance clubs, featuring mostly hip-hop Friday and Saturday nights. The rumors were that the place was off limits if you are white.

The neighbors had been working to shut the club down for some time. They complained to the city council about the noise, litter, parking spill over, public drinking, and the pissing in their front yards. La Mesa police labeled the club "a deadly public menace" after several shootings, the most recent being a gang-related murder in Jan. 1993.

The actual reasons for the transformation are unknown. Maybe it didn't make enough money as a night club or maybe the owner actually wanted to remove the blight on the community.

If you're ever in the neighborhood and can't find a restroom, at least now you know where you can stop and take a whiz.

•**The Tubs** (7220 El Cajon Blvd.) - Don't even say the word "bathhouse." The Tubs, which is smack dab on the San Diego/La Mesa border, rents Jacuzzis by the

hour for couples. The cost per couple is \$24 for the first hour, and \$16 for each additional hour of soaking. Each room also has a shower and sauna, and is very private. No interruptions from the kids, or the vice squad. Although the price is the same if two couples want to share a Jacuzzi suite (\$12 per person for the first hour), it might mean double the fun.

Some might be concerned about soaking themselves in a hot tub after someone else had finished using it, especially since bacteria loves a warm cozy environment. An employee labeled the premises "very clean" and stated they had been open for 12 years and the "health department loves us." She said the water from the Jacuzzis is recycled through their filter system.

Apparently there must have been a minor fuss a few years back regarding the sign above the venue. If you look closely at the picture of the man and woman sitting in the tub, you'll notice her bikini top is painted on, rather badly. Maybe families driving up and down El Cajon Blvd. didn't like the idea of florescent nudity? Maybe people thought the sign somehow implied something immoral?

The Tubs is open from 11 a.m. to 3 a.m., and they provide the towels.

•**Yong Oriental Accupressure** (7309 University, Suite C) - No one is surprised when a massage parlor is busted for prostitution, unless the place is owned by a sheriff and his wife.

Former Sheriff's Sgt.

Dennis Hartman, 56, was sentenced to three years probation, 180 days in a work furlough facility, and 200 hours of community service on April 15, 1993, for attempted pimping. It was the worst case of a cop gone bad.

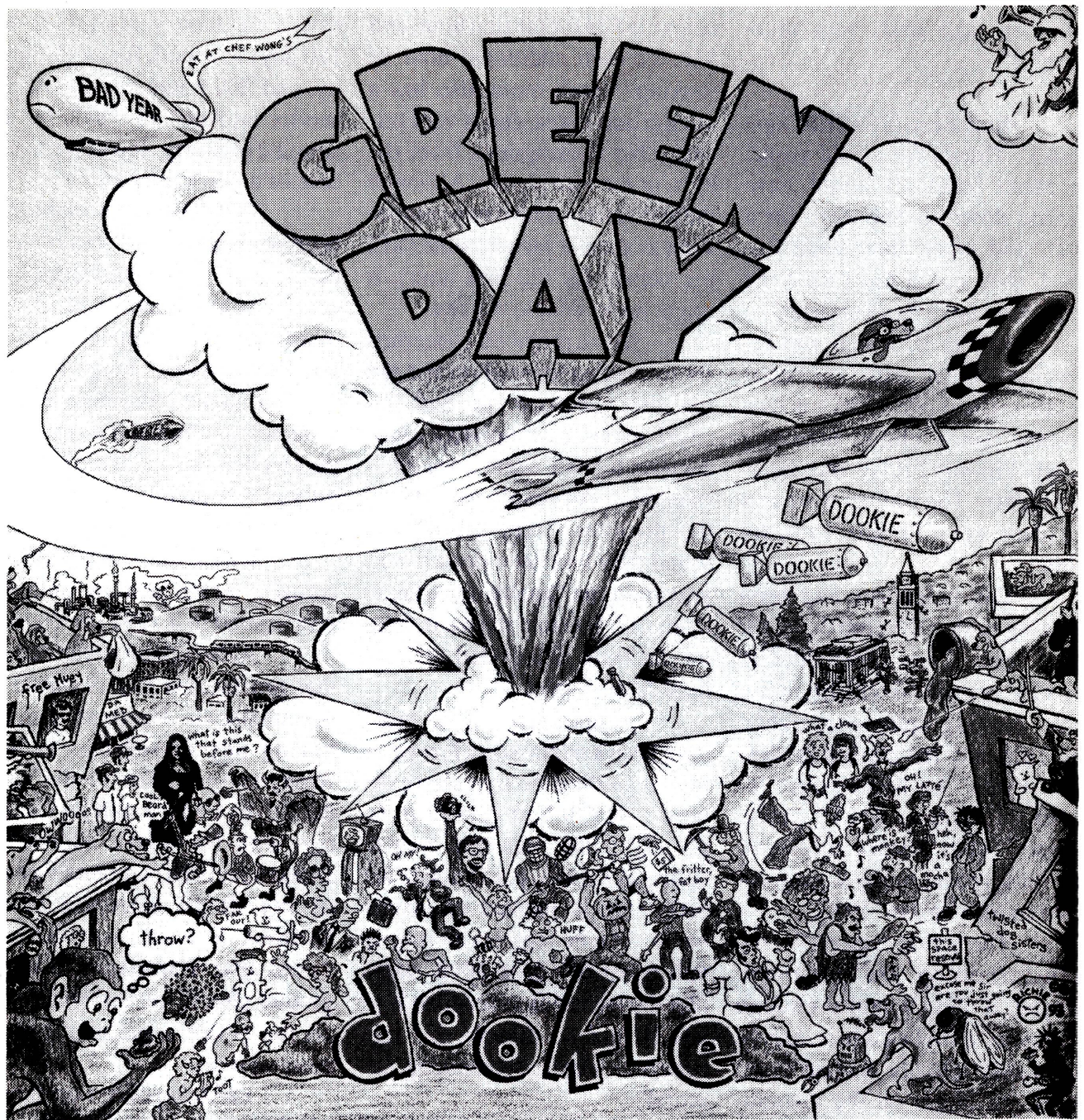
"You have undoubtedly been punished by the loss of your career and your reputations because you have blemished what is otherwise an exemplary career in law enforcement," Judge Thomas Whelan said to Hartman during sentencing. "But if it weren't for the fact that your wife is a paraplegic you'd be going to jail...because she has no one else to care for her."

It was Hartman's wife who actually ran the business until she was injured in a 1991 car crash.

Although he never denied that prostitution had occurred at the business, Hartman denied having any knowledge of any wrongdoing. Prior to the trial, detectives told a grand jury that a cop with Hartman's experience would have been completely aware of any illegal activities at his business. Evidence was also produced that Hartman did background checks on the masseuses on the police departments computer system.

La Mesa police were tipped off about the prostitution activities and began a three month surveillance of the massage parlor, until it was finally raided, along with Hartman's home, on Jan. 23, 1992. Surveillance of Yong Oriental Accupressure included visits by male police officers. No information was available as to whether the undercover cops were big tippers.





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# MUSIC REVIEWS

REVIEW POLICY: WE REVIEW WHAT WE WANT. SOME OF THE MUSIC WE REVIEW WE RECEIVE IN THE MAIL, AND SOME OF IT WE PURCHASE OURSELVES. WE DO REVIEW MAJOR LABEL RELEASES, BUT OUR PREFERENCE IS FOR INDEPENDENT RELEASES. WE DO REVIEW DEMO TAPES, BUT UNDER NO CIRCUMSTANCES WILL WE REVIEW ADVANCE CASSETTES. SORRY, IT'S EITHER VINYL OR CD'S. WE WON'T RETURN PHONE CALLS INQUIRING WHETHER OR NOT WE RECEIVED YOUR PACKAGE. SORRY, BUT IT'S TOO EXPENSIVE. MY HEAD HURTS.

## **Babes in Toyland - Pain Killer EP**

Every Babes in Toyland song I've ever heard sounds the same to me. If you've heard Babes in Toyland anywhere else ever before, this is what it sounds like. You can picture it for yourself. I've heard the singer makes scary faces when they play live. (JIM)

*Reprise*

## **Bad Brains - Rise LP**

Bad Brains without H.R. and Earl seems like an impossible task, but Darryl and Dr. Know picked up Israel Joseph I (*I heard his real name is Melvin - Larry*) on throat (sounding a lot like H.R.) and new drummer Mackie. Musically you can tell it's Bad Brains. Those fat heavy rhythms and riffs with tight, hard intros. Overall it's pretty good, but there are a few cheesy songs that H.R. would never let slide out. (SHANE)

*Epic*

## **The Barnabys - Delightful Brown LP**

The title of this CD says it all to me. It's as delightful as the color brown, not very. It is just there. Straight forward and powerless. I don't think that The Barnabys were trying to make anything that sounded fresh. They're probably just a few friends in college who thought it would be fun to play music. The fact remains that played out, acoustic college rock is just old. It's not that I think it's bad, I just don't care about it. (SHANE)  
*Spin Art, PO Box 1798, New York, NY 10156*

## **Betty Stress - Lounging cassette**

Heavy metal with an identity crisis. They don't know if they want to play thrash, alternative metal, or glam. Somebody kick me in the balls while I scream, "Heavy fuckin' metal." (LARRY)

*B.S. Records, PO Box 40545, Tucson,*

## **AZ 85717**

### **Bikini Kill - 7"**

Fuck fuck fuck! Either Billy bought a new distortion pedal and started practicing the guitar or Joan Jet, who produced this, played guitar on all the tracks. Oh, wait, Joan Jet did play on this. That's why the guitar fillers sound good. Kathleen's voice sounds better than ever. Finally, a Bikini Kill piece of vinyl that demonstrates what the band is capable of. Punk, not rock. (LARRY)

*Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501*

### **Bikini Kill - Pussy Whipped 12"**

This lo-fi gem is straight outta an Olympia, WA garage. Sloppy guitars, simple basslines, snare/high-hat combos, and vocals alternate between soft and melodic to all out screaming. The version of "Rebel Girl" on this release isn't as rad as the EP version, but the song still rules. The last two tracks had an early TSOL feel because of the slow, ringing guitar. This record is cooler than I'll ever be, that's for sure. (LARRY)

*Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501*

### **B.H.R. - Breaking In! CD**

These guys are absolute morons. Maybe it's because they're young; maybe because they're from Fontana. Why do they suck? Let me count the ways:

1) The Circle Jerks were doing this ten years ago, just better.

2) They don't even realize that "Police On My Back" was not originally done by The Clash.

3) They don't recognize why naming a song "Beaners Stuck Underwater" is a racist statement. Are there no Mexicans in Fontana? Do they feel as though Mexicans aren't like them; therefore not deserving of respect? Do they not

understand how merely stating "First up / let's get this straight / I don't believe in racial hate..." is no longer a viable disclaimer?

4) Stupidly stating on the cover "Not a politically correct release", when it's obvious through lyrics like "I'm tired of my girlfriend, she's got a big ol' butt". Yeah, that's probably "politically correct" in the Ozarks, but if that's your criteria for a girlfriend, you've got some growing up to do.

Sorry for being so overly critical, it's just that what you're doing has been done to death, and quite frankly, I'm sick of it. You're not punk, you're just bad. (KEVIN)  
*Signal Sound Systems Records, PO Box 1861, Victorville, CA 92393*

### **Big'n - Musket/Tight One 7"**

Big. Hard. Loud. Fast. Heavy. Relentless. Fierce. Interesting.

I love it! Go buy it now. (KEVIN)  
*Spontaneous Combustion, 3943 Cumnor Rd., Downers Grove, IL 60515*

### **Bombshell - LP**

For some reason I expected this to be a poppy East Bay punk sounding release. Maybe it was the cover photo of an organ grinder monkey sticking its tongue out or how a couple of other Gainesville bands have an East Bay feel (I know it's lame to lump bands into a "sound", i.e. "the San Diego sound," but I did. Sorry). Despite how much I wanted to like this band, mainly because No Idea fanzine guy Var plays bass, I really didn't get into this release with the exception of one or two songs. I kept expecting the songs to pick up after the slow intros, but the band seemed to be caught somewhere between Buzzov-en and Everready. Although I don't particularly care for hip-hop flavored hardcore, Bombshell did record a decent Rage Against the Ma-



chine type of tune on this release. (LARRY)  
*Dakota Records/Allied Recordings, PO Box 460683, San Francisco, CA 94146*

**The Boredoms - Pop Tatari CD**

Words do no justice in conveying the sheer brilliance of The Boredoms. This major label disc is the best goddamn thing ever recorded. Timeless visionary. Fragments. Primordial. Energy. Suffocation. Freedom. This is where the party has moved - has become. B.O. of the mind. Non-sound. Atari Suzuki. The spaces. A drumstick up your ass. A frog in your testicle. Someone beating the shit out of your sister, and you grinning. Early Floyd, stoned with a friend. Digital arrangement, a deranged recondeconstructed music machine. Funk actually happens. A loogey on the side of your car. The Cinema Obscura goes electric, takes it away again and there's a-nothing you can do to stop it. Retribution for all your quad's in the video arcade. All this and a bag o' Munchos. (ROBB)  
*Reprise*

**Born Against - Battle Hymns for the Race War 10"**

Um, for those of you who are not familiar with this band, this is not a white power album or anything like that. There are a couple of songs that deal seemingly with racism in government. Very political punk. This is somewhat darker than what I've previously heard from them. Some moments of utter brilliance, but on the down side, there's of what I perceive to be filler. It holds your interest, but not as spectacular as their other releases. (FREUD)  
*Vermiform, PO Box 1145, Cooper Station, New York, NY 10276*

**Bubblegum Crush - 7"**

These guys aren't very bubble gum, whether your idea of bubble gum is the Lemon Pipers or Poison. The A-side is a boring, brooding acoustic guitar thang that ain't much of a crash either, although the "Prison Song" has a cool fuzz sound, even if the lyrics and melody are totally stupid. (ROBB)  
*Behemoth Sound, PO Box 874, Lindenhurst, NY 11757*

**Bulge - L.O.A.D. 7"**

Bulge, which consists of members of Psycho, is best known for being a backing band for G.G. Allin. It sounds like they tried to make a G.G. Allin record on their own, the music is too slow and metallic and the vocalist just can't cut it. "The Ballad of Ron Jeremy" showed promise, but to show how lame the lyrics are, they couldn't even write a song about a walking joke. (LARRY)  
*Fudgeworthy Records, 8 Stevin Dr., Woburn, MA 01801*

**Capsize - Saver 7"**

These guys are begging to be the next big grunge media band. The picture of the band will make you laugh at how stupid and fake they look. Flannels, white guy afros, baggy jeans. They sound a lot like Pearl Jam, and that makes me feel dumb because I think the music is really good. Two of the three songs are really full of emotion, oddly enough. The song "Half Track" makes me feel guilty of all the bad things I've done to people. The thing that makes me think that consumers shouldn't buy this is their pronunciation of words, because anyone who thinks "superior" rhymes with "applecore" instead of "because of her" has to be a fucking rich boy. And what's our goal in life? That's right, to kill the rich. (BOB)  
*PO Box 815, Carrboro, NC 27510*

**Cavity - 7"**

I once worked a day in a woodmill. The foreman told me there would be no lunch. First, I shoveled wet sawdust in 90 heat. In 100 noon heat and 85 percent humidity, I lifted 80 pound logs into a big metal slide that shook the logs towards a shredder. Hours went by and I became tired and delirious. I was standing in oil and sap, sliding around, falling, dropping logs onto myself, and banging my hands on the shaking metal slider. I had oily mulch in my mouth and hair and all over my face. When the day ended I was on the verge of crying. Cavity play three songs of punishing grunge that are similar to my day at the woodmill, only with more feedback. (BOB)  
*4 1/2 Finger Records, 4787 SW 154 Ave., Miami, FL 33185*

**Cher U.K. - She's a Weird Little Snack LP**

I did like the first song. I reminded me of the Mr. T. Experience musically, vocally, and lyrically. I thought the vocals on the second song sucked, but I think that's what the band wanted. This CD has super clean production and I really like that. I just can't seem to get into the rest of it though. If you're in that stage where you want your punk rock to be a little clearer, but don't want to let your friends know that you're bored with punk rock, this could very well be your band. (SHANE)  
*Red Decibel, 2541 Nicollet Ave. South, Minneapolis, MN 55404*

**Chickenhead - Everything Must Go! 7"**

Young punks in the streets throwing bricks through windows and crashing cars. Going to the Black Flag and Stains shows drunk. Getting in a fight with your red mohawked girl/boy friend and leaving with your other friends to score some P.C.P. at 3 a.m. That's what it's all about, kids. "No Future, Born to Lose!" This record is great early '80s LA punk. Shoot your parents, fucking loser. (BOB)  
*4 1/2 Finger Records, 4787 SW 154 Ave., Miami, FL 33185*

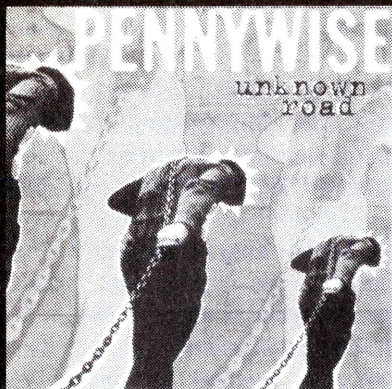
**Chokebore - Motionless LP**

This is the best band that Amphetamine Reptile ever had. This is the best CD in that rocknroll genre to be released in 1993. Fuck all that local shit and buy yourself some real music. Buy Chokebore. P.S., don't pay attention to the review 360 gave this album a few months back. That magazine sucks shit. (SHANE)  
*Amphetamine Reptile, 2645 First Ave. South, Minneapolis, MN 55408*

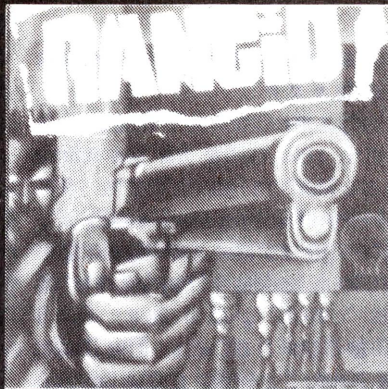
**Coat - Skin 7"**

This is trendy noisy pop from yet another monosyllabic named band from a no-alternative suburban America. "Falling Down" is a nice mood piece, where the first two minutes lay down the groove so smooth. I start thinking, "Wow, cool, an instrumental B-side," but then the chump started singing in a quasi-howl, which ya think is gonna ruin the song, but Mr. Pat Craig's huikus and ducks out just in time



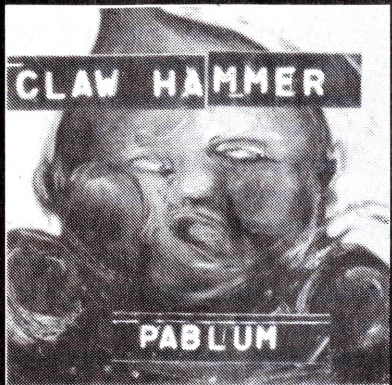


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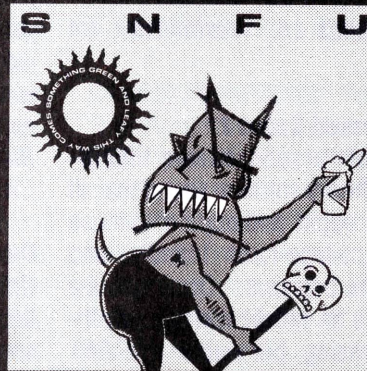
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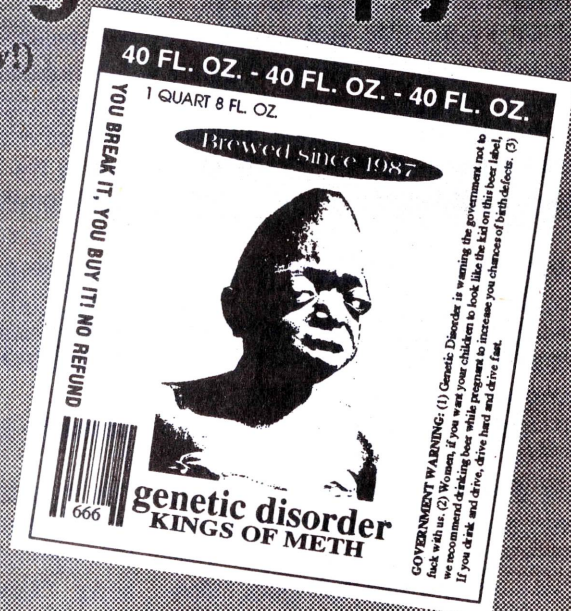
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before ya give up on the groove. (ROBB)  
*Meltdown Records, 7095 Hollywood Blvd.  
Ste. 714, Hollywood, CA 90028*

**Cold Water Crane - cassette**

This is a good example of a fairly happy nonpolitical band doing DIY stuff. The production is as good as the music. Easy-to-listen-to daytime music for when you're making lunch and drinking iced tea. Aaah, refreshing. Melodic music you can bop your head to. Sounds like some stolen samples from Swiz's Hell Yes... album. (FREUD)

*15851 Redlands Ln., Westminster, CA 92683*

**Cudge - Pressed/Scout 7"**

This is more of that subdued rage, tritonal-guitar-tone, heavy emotion sound that all the kids are hoppin' and boppin' to these days. It's college-radio friendly, and catchy as the bejeezus. Don't get me wrong, this is an excellent single. Nothing too surprising, but viable. (KEVIN)  
*Capsize, PO Box 815, Carrboro, NC 27510*

**Cupid Car Club - Werewolves 7"**

The shitty sound quality really takes away the redeeming qualities of this release. The music is angry, minimalistic rock with both male and female vocals. I wonder if this would have been worth pressing if Cupid Car Club didn't feature a couple of members from Nation of Ulysses? (LARRY)  
*Kill Rock Stars, 120 State Ave NE #418, Olympia, WA 98501*

**Didjits - Que Sirhan Sirhan LP**

What else can you say except it's the fuckin' Didjits, man. Whereas the last release, Full Nelson Riley, was a small step back for the band, Rick and company took a 100 yard leap forward with this one. Every song rocks at top speed from start to finish with its mix bare bones punk and three decades of rock with a tackle box full of hooks. They threw in a cover of the Plasmatics' "Monkey Suit" just for fun. Get your hands greasy tuning up your American car then go out and buy this. (LARRY)  
*Touch & Go, PO Box 25520, Chicago, IL 60625*

**Diesel Queens/Insaints - Diesel Queens vs. Insaints 2 x 7"**

This is truly a joy to behold. This double seven inch split is fun for the whole family - the Manson Family, that is. I had the pleasure of seeing the Insaints and they put on good show, rocking along in an old school fashion. They sport lyrics such as "I won't give it away, I'm a whore," and pull it off well. The Diesel Queens, being the sicker of the two, go completely off with fucked up three chord punk and lyrics that will either disgust you or make you laugh your ass off. I judge in favor of the Diesel Queens as winners of the fight because they use more butter in their stage show. (FREUD)  
*Blacklist, 475 Valencia, San Francisco, CA 94103*

**Disaffect - Home of the Slave 7"**

Crunch speedmetal gone punk with a female growler and male barker, singing songs about American double standards, child abuse, government misconceptions, false media, and false religion. This record really has a tone of power, and no solos. (BOB)  
*Uneasy Listening Records, 3555 Don Mills Rd. Unit 6-129, Willowdale, OH, M2H 3N3, Canada*

**Disinherited - 4 song cassette**

This is packaged and duplicated nicely. These guys play gruff grindcore with a lot of speed changes. The highlight of this tape is the steam rolling double bass drums on the slow gloomy parts. The vocalist is so fucking gruff! The riffing on one song is so fast that it sounds like frantic scratching over a barrage of snare beats. A band to watch for. (BOB)  
*PO Box 3341, Charleston, SC 29405*

**Downset - Los Angeles 818, 213, 310 7"**

This is a slow blend of hip-hop and metallic hardcore. It sounds pretty tough, although I can't say it's macho. Only two songs, "About a Blast" talks about how tense L.A. is as a city, and does so in a street-wise manner, so street-wise that I can't really relate to it very well. "Body Cry" was written with Batka Vic from 108, a Krishna band, and lyricly creative,

but, boy did I dislike the music. I guess for this kind of music, it's OK, but I don't think I'll be listening to it again. Oh, I almost forgot to mention they have not one, but two managers. (FREUD)  
*PO Box 46130, Los Angeles, CA 90046*

**Drive Choir - King of the World 7"**

Drive Choir are fucking cool. Indeed kings in a world where everyone with a distortion pedal starts a stupid band. These guys overflow with imagination and captivating arrangements. They came at you with sugary surf back-ups, funny, but not inane lyrics, hot bass licks, and all of the coolest guitar sounds and psychedelic interludes you can cram on seven inches of wax. I'd like to see Drive Choir play live, underwater. (ROBB)  
*Maggot Records, PO Box 110065, Mialeah, FL 33011*

**Earth Crisis - Firestorm 7"**

Super duper hard, pulsing metal sounding straightedge. I am somewhat scared of this band if they are half as hardline as they try to come off as being. All three songs are about purifying the world through fire. Well, wait, I take that back, the third song is actually about natural disasters in general. Fire! Fire! What's going on here, guys? Well, apparently, "Drug lords and dealers all must fall. The helpless are crying out, we have risen to their call." Listen to the news because real soon you'll hear a story about Earth Crisis going into bad neighborhoods and liberating the citizens from the scourge of crack. I really do like the way it sounds. (FREUD)  
*Victory Records, PO Box 146546, Chicago, IL 60614*

**False Sacrament - Paradigm 7"**

Everything about this band is complex. The song structures and vocal arrangements twist a new direction with almost every fourth beat. The guitar player hits every note and plays every possible chord on both songs. Wendy's singing can be annoying, but her strong throaty vocals stand out more than her high pitch wailing. Fans of Plaid Retina, Blast!, and late Black Flag might enjoy this.  
*Very Small Records, PO Box 2147, Bergen-*



keley, CA 94702

### Five Year Plan - My Nieghbores is Stoopid 7"

Punk rock, man. This is exactly what music would sound like if all eight-year-old kids were interested in social issues. The music is often made up of three chords and sounds much like early Circle Jerks and other early L.A. bands, but the attitude is different. It reminded me of some little fourth grader beating up the school bully. Entirely worth the three bucks. (FREUD)

*K Records, PO Box 7154, Olympia, WA 98507*

### Frumpies - Babies and Bunnies 7"

Now I know why I hate listening to my friends punk records from the late '70s. They sound like shit and the music is rudimentary, but at the same time, there is a strong sense of DIY energy. It appears this exists for the sole reason of having something out to give to your friends, because I don't know anyone who would buy this. I also wanted to point out that the I guess you could call

Frumpies a "gri super group" since it's made up of members of Bikini Kill, Bratmobile and Molly from Gri Germs. Fans of any of those bands/people will at least get a kick out this. (LARRY)

*Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501*

### Fun Girls from Mt. Pilot - Hi Doll 7"

Snot is the word for this record. If I didn't know better, I'd think that this was all done by a bunch of 15-year-olds. Brilliantly obnoxious. My friends in the south highly endorsed seeing this band live. Admittedly this would be way better on stage, but it's not bad on vinyl either. Worth checking out if your into ridiculous punk. (FREUD)

*House o' Pain, PO Box 120861, Nashville, TN 37212*

### Fuzz - 7"

"Mass Identity" is a heavy song geared towards self-empowerment with somewhat hip-hop influenced vocals. Good arrangements, interesting new school leads. "Demigod" isn't really as interesting to me even though the band uses the

same formula. It's still a good effort, but I don't think I would buy it if I saw it in a store. (FREUD)

*West World, PO Box 43787, Tucson, AZ 85733*

### Gel-Tones - Build the Machine b/w Sweet Anglene 7"

"Sweet Anglene" sounds like a funky Black Crowes song. They're good musicians and it's a fairly catchy song, although I personally may only play this once a year, in July, maybe. "Build the Machine" is more appealing with some rad timing. (FREUD)

*Trash Can Records, 4554 N. Broadway, Suite 384, Chicago, IL 60640*

### General Fools/Shitfit - split 7"

The more you pay, the less you get. Shitfit are kind of like Crucifix musically, mixed with a little bit of grind, and a vocalist who sounds like the guy from Infest. Boring lyrics. It gets better the louder you play it. General Fools suck. From Canada. (BOB)

*You won't get it anyway, so fuck the address - Bob*

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**God Head Silo - The Friendship Village EP 7"**

They turn it up as loud as it can go and rock out. It's two people making more noise than ten. (JIM)

*Kill Rock Stars, 120 NE State Ave. #418, Olympia, WA, 98501*

**Godstar - Sleeper CD**

Sometimes things aren't quite what they appear to be. At first, this CD sounded as though it would be a slightly psychedelic, intriguing take on the Smashing Pumpkins/Breeders-type formula. Straight-ahead pop jangleness with twisty curves and yield signs at blind intersections. As the disc progressed, it soon became evident that Godstar was merely hiding their song writing, singing, and lack of musical expertise behind a gauze of reverb; occasionally swathing the sound so heavily in reverb that it created a "midgets-in-a-big-hallway" type effect. By the tenth song, "Had The Time Of My Life," I was face down in my Top Ramen, lulled into a cozy slumber by the soporific melodies and yummy "Oriental Flavored" broth. It was either remove the CD, or risk life-long noodle tattooing. I'm sorry, this is probably very good music - for a dentist's office.

By the way, Evan Dando makes an appearance. So what. (KEVIN)

*Taang! Records, PO Box 51, Auberndale, MA 02166*

**Gutter Snipes - Lost but Free cassette**

Catchy three chord punk a la The Ramones. The levels on the mix seem wrong because the vocals are too high (unless you like Joey Ramone wasted on heroin). The loud vocals come at the expense of everything else. I guess this is OK for what it is, but it has been done sooooo many times before. They sound like they would be a lot better live. (FREUD)

*PO Box 3684, Santa Barbara, CA 93130*

**Hellbender - 7"**

"Clocked Out" is a heavily ska influenced piece that bounces along in an East Bay 1989 sort of way. The lyrics to both songs on this record are pretty obscure, but you can tell he's sad about some-

thing. The B side "Couch" uses the same poppy formula minus the ska. Both songs are catchy and fun. (FREUD)

*Behemoth Sound, PO Box 874, Lindhurst, NJ 11757-0874*

**Horace Pinker - Knives, Guns, and Ammunition 7"**

Arizona's hardest working punk band, Horace Pinker, *finally* has a new release out. This seven inch is a better document of their melodic punkness. The song writing continues to be a strong mix of three chord punk with melodic breaks and Scott's vocals sound a lot better on this than the Fat Beat compilation that came with copies of *Grind*. Expect a full length album in the spring. I can't wait. (LARRY)

*Rhetoric Records, PO Box 82, Madison, WI 53701*

**Ill Repute - Big Rusty Balls LP**

A couple of friends were over the other night and I put on this record while we were talking. "Hey, Larry, who's this?" His jaw dropped when I told him it was Ill Repute. He was shocked for two reasons: the first, he thought most of the Nardcore bands were dead, and second, that Ill Repute was still a great bands while remaining bands from that same period, like Dr. Know, turned to shit. I loved Ill Repute when I was in high school. One friend made an Ill Repute stencil and we spray painted it all over our T-shirts and skateboards. I was happy to listen to this record because the band easily made the transition into the '90s by combining their older style of punk with distinctive melody, which, for comparison purposes, sounds similar to label mates Rhythm Collision. A one hundred percent SoCal release. I'm also glad to finally see this band on a good label. Good riddance to Mystic. (LARRY)

*Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701*

**Landfill - Flat Tire b/w Happy Days 7"**

Landfill sounds like a Crimpshrine 45 played at 33 rpm. The singer sounds like Jeff, but with a deeper, gravelier voice. The music is distorted, but it clips along at a mellow speed. If it was a 33, I'd play it at 45, but it's not, so I guess I won't

play it much. (SHANE)

*Plumb Records, 1085 Commonwealth Ave. #215, Boston, MA 02215*

**Lazyboy - 7"**

Being a pop-punk band is a difficult thing. There are about 23 million other punk bands trying to do the same thing and there needs to be something to make the band stand out. Why do you think Face to Face, Rhythm Collision, and Screeching Weasel are so popular? Because they can make four chords sound fresh. Which brings me to Lazyboy. I was ready to dismiss these guys as just another punk band, but by the end of the first song, I realized they are better than that. The song writing is top notch, the vocalist sings with power and conviction, and there are enough hooks to keep me interested. Going along with their name, the back cover is a very obese person (I couldn't tell if it was a man or a woman) laying a couch, using a stick to adjust the TV. How's that for a concept record? (LARRY)

*Allied Recordings, PO Box 460683, San Francisco, CA 94146*

**Load - Sleestack 7"**

Wow, oh, gee. The title track is a real slow and heavy Black Sabbath type thing that I actually liked. The other songs are way faster, more upbeat stuff that rocks, but just doesn't catch me. Those of you not familiar with this band might have luck listening to their other releases. (FREUD)

*House o' Pain, PO Box 120861, Nashville, TN 37212*

**Lord, Mary Lou - Some Jingle Jangle Morning b/w Western Union Desperate 7"**

Both songs are brilliant pop tunes with perfect vocals and the right combination of clean and distorted guitar. It's very college radio friendly. This is the kind of record I couldn't play when my friends are over drinking all of my beer because it has too much "twang." Well that's okay, because I threw them out so I could listen to this alone. Who needs friends anyway? (LARRY)

*Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501*



### Melts - 667/Crusser 7"

Hmmmmnnnn. This is a mighty interesting slab o' vinyl. Side one sounds very similar to the more linearly disjointed stuff on the first Trumans Water LP. Very bass-driven guitar, with distortion-driven bass. A Mack truck hogging the middle of a two-lane highway; running the gauntlet of murder and suicide. How's that for lofty? The song becomes feedback halfway through, leading me to think it was a run-on groove. After that, I was fooled into thinking that the sound of the needle bumping the inner edge of the record was part of the tune. Side two is more or less the same, just shorter. Cute cover too; it's essentially the Dwarves' "Sugarfix" cover, in black and white, without the two nubiles. (KEVIN) *Straight Up 227 Records, PO Box 2333, Greensboro, NC 27420*

### Morning Glories - Smile/Easy 7"

This is pure, unadulterated shit. It's the lamest EMF/Manchester-pop rip-off I've ever heard. From the other room, without looking at the cover, I knew half-

way through the first side that the song was called "Smile". Chris (no last names, of course), the singer, repeats this word ad nauseam. I walk over to remove this trash from the turntable, and viola!, IT /S CALLED "SMILE"!... How did I know?!? Side two is the same damned thing, just slower. I only hope that *this* Morning Glories has absolutely NOTHING to do with the N.Y. Morning Glories that played here a couple months ago; now *they* were cool! Those guys had interesting song structures, cool instrument tones, and a tenuous tie-in to my South Bay homeland. (KEVIN)

*Zev Records, 211 Myrtle Ave., Ramsey, NJ 07446-1040*

### The Muffs - CD

This is *very* Fastbacks sounding punk/pop. This is, in absolutely *no* way, a bad thing. Although I find it hard to believe that anyone could match Kurt Bloch's magnificent knack for popcraft, The Muffs live up to that standard consistently on this album (at times eclipsing it). This is evident on the first track "Lucky Guy", a hard-fast-melodic cruncher that hooks

you immediately, then flings you around the room a few times. Especially cool is how lead vocalist Kim Shattuck throws her voice for the touchdown bomb every time she sings "...I don't know whhyyy!" Each time, she hits it differently, fooling the defensive back and scoring the TD. Fuckin' A, is this refreshing! If radio programmers had any cojones at all, a good 50 percent of these songs would be in regular rotation for one year straight.

Some of it, and I mean this in the best possible way, has melodies reminiscent of the very best Smiths stuff; barring the lyrical hopelessness inherent. This reared its head most prominently in the song "Baby Go Round;" not the best song on the album, but still better than most folks' best.

Also unavoidable is the unshakable Ramones overtones. The songs "Big Mouth," and "Saying Goodbye" sound firmly structured around the mid-era (before they began to suck) Ramones sound.

This is the first album I've heard in a while that's renewed my faith in melodic punk rock without boring me

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with its lack of diversity. They switch styles just enough to keep your interest. It's just so good to hear it done right. (KEVIN)  
*Warner Bros.*

**My Name - Wet Hills and Big Wheels LP**  
I really think that My Name has some great lyrics. The perfect mix of funny and seriousness. Musically they remind me of a harder, less poppy All. It's pretty damn good, and My Name has the best band photo I've seen lately. (SHANE)  
*C/Z Records, 1407 E. Madison, Seattle, WA 98122*

**New Bad Things - Concrete b/w I Suck 7"**  
Simple basic music. Straight beats, bad trumpet playing with a ton of reverb to make it sound quite good. The song "Concrete" is a little too long. They try to catch a groove, but the drummer loses tempo. "I Suck" is about being a loser and loving it. The lyrics are brilliantly funny. Bad musicians, good times. The single sucks and I love it. It comes with a hand silk screened cover. (SHANE)  
*No Address*

**No Use For A Name - The Daily Grind 12" EP**  
The first time I heard NUFAN was back in '88 on the Turn It Around comp. They had a crazy thrash tune with a rap part. They followed that with a track on the Thing That Ate Floyd comp. the following year with a similar thrash tune. Now fast forward to 1993. NUFAN is now a kinder, more melodic band, so much that it would be real easy to compare them to Pennywise. The new NUFAN has similar melodic vocals with the backing harmonies and heavy guitars. Needless to say I was surprised by their new sound. It fits in perfect with the sounds Fat Wreck Chords and Epitaph have been putting out for the last few years. (LARRY)  
*Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146*

**Political Asylum - How the West Was Won 10"**  
Side one features three electrified early punk influenced tunes, while side two has three acoustic tracks plus a great

cover of Hsker D's "Don't Want to Know if You Are Lonely." The vocals on both sides feature great harmonies and sing-along rhythms. A perfect 10 inch record. (LARRY)  
*Allied Recordings PO Box 460683, San Francisco, CA 94146*

**Popdetect - Punch Drunk LP**  
I have never seen these guys live or actually heard any of their music until I met them at the IMS in November, where they gave me a copy of this album. I didn't like it until the third song, the Robin Hitchcock inspired "Heaven is a Hole," which did a number in my ears. It was pop, and defective, and helped me appreciate the song writing on the rest of the record, which reveals an eclectic range of style that I mostly dig. Real winners, braitwister, oh, fuck it, this record rules. (ROBB)  
*Flipside Records, PO Box 60790, Pasadena, CA 91116*

**Pop Sickle - Under the Influences CD**  
"Under the Influence of the early '80s" would be a more accurate title for this waste of technology. Pop Sickle is the Romantics vs. The Knack. Or the Hooters. I swear! As I continued listening, I keep waiting for the band to cover "What Do All the People Know." One song on here sums up my sentiment: "It's All Been Done Before." Now it certainly has. Why do they exist? Why are they allowed to make terrible music? (ROBB)  
*C/Z Records, 1407 E. Madison, Seattle, WA 98122*

**Primitive Tribes - While No One Was Looking 7"**  
This is packaged like a mid-'80s hardcore 7". Complete lyrics, pictures, friendly. Though only three of the songs are successful assaults, all of the songs are interesting. The guitar is strange because of its occasional nice parts laying over rough punk and because of its sometimes fucked up tweaking and grinding. At times they get close to a Crass sound. This band is definitely not caught up in anything else that's popular right now. (BOB)  
*201 Records, PO Box 803, Flagstaff, AZ 86002*

**Psycho - Mass Consumption 7"**  
These guys have changed a lot in the last 10 years. Once a punk band, now they deliver seven songs that are closer to death metal. Even though they do metal, they do short and sweet tunes that are great to listen to and lots of fun. The pitch shifter on the vocals makes this sound so evil. But, so do the church bells at the beginning. Lyrics are included. "Sore Rectum" is a classic. (BOB)  
*PO Box 623, Kendall Square, Cambridge, MA 02142*

**Puritan Hardcore - Going Underground With... cassette**  
Industrial type thrash with a heavy duty drum machine and occasionally heavy metal leads. The lyrics on this two song cassette are on the seedy side, with song subject dealing with serial killer mindsets and boozing it up in the gutter. I liked the vocal style, but I won't listen to this again. (LARRY)  
*PO Box 3431, Urbana, IL 61801*

**Raw Power - Screams From the Gutter/ After Your Brain CD**  
Despite already owning a copy of Screams From the Gutter on vinyl, I was excited to receive this in the mail, mainly because I haven't heard any of their other albums. After being blown away by their first album, and then heard how they turned metal, I was scared to shell out seven bucks for another album. In case you haven't heard Raw Power, they blended of strong hardcore with tinges of metal (they have guitar solos in almost every song too) the same way Battalion of Saints did and with the same success. Yes, Screams From the Gutter is the better of the two albums, but After Your Brain isn't bad either, and for those of you with a CD player, you can have them both. Also, in case you don't know yet, Toxic Shock, the label that originally released these records has changed their name to... (LARRY)  
*Westworld, PO Box 43787, Tucson, AZ 85733*

**The Rock Stars of Love - The Last Temptation of Charlie Manson 7"**  
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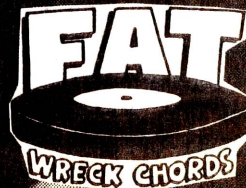
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would have come out in the early '80s. It's kinda like that guitar oriented new wave stuff, but a little harder. Flock of Seagulls meets the Dead Kennedys? It's actually really strange music. Hard to pinpoint, but it does give me that early '80s feel. Creepy. (SHANE)

*No Address*

#### **Sam Black Church - Let in Life LP**

Um...gee, this is 10 tracks of really metallic Bad Brainsie type of thrash geared towards hurting people. It's good for what it is. I did recognize one song from a Suburban Voice comp. from a couple of years ago. The accompanying interview said that they moved from a small town in (I think Virginia) to get more exposure. At any rate, fans of metallic hardcore will enjoy this album. (FREUD)  
*Taang! Records, PO Box 51, Auburndale, MA 02166*

#### **Savalas - 7"**

Savalas play great mid-tempo guitar based post-punk in a Monsula kinda way. What makes this piece of vinyl better than being "just another EP" is the way the band was able to capture their energy in the studio. I bet these guys would blow the roof off the Ch Cafe. (LARRY)  
*Titanic Records, PO Box 4674, Boulder, CO 80306*

#### **Sativa Luvbox - Beloved Satellite CD**

I gots to admit, I didn't expect to like this at all. Knowing Patrick Mata's track record, and seeing him here on the idiotically designed covers (front AND back), I expected this to be a weak attempt to sell out to corporate big-shots. Well, I was dead wrong. This album is a *very impressive* attempt to sell out to corporate big-shots. Let's face it - Mr. Mata isn't getting any younger; and he's already proven himself again and again with his former outfit, Kommunity FK. So if you factor in the bummer of having to live within the confines of L.A., the most blatantly corporatized music city in the world, I'd say he's held up quite nicely. If this is round one of SL's bout with Rod Stewart's new tax write-off, then give *all* the points to SL. The first "tune" is a twenty-five second noise offering, followed by some excellent '70's

driven pop. The riffs are a tad *de riguer*, but they don't sound as though they plod along uselessly. My only real beef is that they (either through radio-minded label influence or L.A.-norm/phony heartfelt/pop structure savvy) added badly produced acoustic guitar overdubs that detract from good songs. "Let's Be Forever" is a nice acoustic ballad. Funny though, it sounds uncannily like an early '70s Stewart/Wood hit. Hmmmnnn.... (KEVIN)

*Gasoline Alley, 9720 Wilshire Blvd., Beverly Hills, CA. 90212*

#### **Schlong - Squattin' on the Pot LP**

Take a ride with Schlong to the Olympia Brewrey. During the long drive in their van, you'll listen to The Surfaries, The Carpenters, Victim's Family, Michael Jackson, early D.R.I., and a couple of bluegrass bands. When you get back to drummer Dave Mello's house, he'll treat you to bongloads and more beer while watching "Fast Times at Ridgemont High."

Schlong continues with their wacky song arrangements by throwing all of the styles mentioned into each song, with samples from the "Fast Times..." between a couple of the songs. Definitely a fun record. (LARRY)  
*Very Small Records, PO Box 2147, Berkeley, CA 94702*

#### **Schwarzenegger - Take Your Elbows off the Table b/w Today 7"**

Although it sounds nothing like the band, Crass fans will definitely want to pick this up, because Steve Ignorant is doing the vocal duties. Both songs are pretty much straight-up indie rock, although the first song is a bit spacey sounding, with story-telling lyrics. (LARRY)  
*Allied Recordings, PO Box 460683, San Francisco, CA 94146*

#### **Screeching Weasel - Radio Blast 7"**

After sitting on a panel with Rock 102's Rocknroll Pig (Rocknroll Peg Pollard) at the IMS, I know that Ben is telling the truth when he is singing "Fat DJ's deciding what's hot/Spinning snake oil that the suckers forgot/Is the same slop they've been shoveled for thirty five years/The public doesn't know any better/But so what 'cause whose gonna let them/Hear

anything that's not bought and paid for up front." Yeah, blow the fuckers up because they don't really care about presenting anything except what the advertisers want to hear. Or better yet, build a pirate station and drive up and down El Cajon Blvd. playing these two fantastic pop punk songs on 102.1 FM on the dial so all the stupid metalheads can hear it. If you don't want to go that far, this EP is worth the three bucks. (LARRY)

*Underdog Records, PO Box 14182, Chicago, IL 60614*

#### **Screeching Weasel - You Broke My Fucking Heart 7"**

I had to buy this. Screeching Weasel has me hooked. Ben has a nasal vocal style and writes lyrics that make fun of every so-called scenster, me, you, our parents, and everyone else I can think of. As for the music, would it be too early to say that they are the Ramones of the 1990s? Does anyone have any of the really early Screeching Weasel releases they want to trade for a subscription? (LARRY)  
*Lookout!, PO Box 11374, Berkeley, CA 94701*

#### **Scrog - Learning Compromise 7"**

Both songs on this EP are slow dirge numbers. Sorry, but Ted Bundy's Volkswagen is better and more interesting. (LARRY)  
*Allied Recordings, PO Box 460683, San Francisco, CA 94146*

#### **6L6 - Not Even Warm LP**

6L6 decided to put the groovin' guitar song that sounds like Smashing Pumpkins at the opening track. Then the singer kicks in with hyper yelled vocals that give the sound a fresh twist. After the first song, 6L6 show off some raw, hard aggro rock that a few times had me thinkin' Motorhead. These two guys and a girl rock hard. I want it live. (SHANE)  
*Summit Records, PO Box 995, Boston, MA 02123*

#### **Smashing Pumpkins - Today CD Single**

"Today" is one of my least favorite Smashing Pumpkins songs on the new album, but that is what makes it a hit with all the MTV kids. I always buy theses



singles because that's where you can find their best songs. Surprise, surprise, I was right. "Obscured" is one of those super mellow, drawn out, beautiful Pumpkins songs that they didn't put on the album so you could spend \$7 on this, but still feel good about yourself. (SHANE)  
*Hut Recordings*

**SNFU - Something Green and Leafy This Way Comes LP**

Oh, man, was I happy to see this. I thought SNFU had called the quits and I would never see another full length record the these Canadians. The sound is slightly more melodic but a heck of a lot stronger than their last album, *Better Than a Stick in the Eye*. Chi Pig's lyrics are still somewhat silly, but not quite as knee-slap as bands' like Sloppy Seconds, but his vocals are right on target. Because they have a new album out, does this mean that we can expect a tour soon? Why else do you think SNFU has been the only band to appear in GD twice? (LARRY)

*Epitaph, 6201 Sunset Blvd., Suite 111, Hollywood, CA 90028*

**Soulpit - 7"**

These guys claim to owe their existence to Kiss, and even go as far as to cover "Strange Ways" on the B-side. What's interesting to me about this band is the Nick Cave/Glenn Danzig vocal influence with metal-iculous guitar solos that created a subtle creepiness on the feces-tiously titled "Log o' Poop." (ROBB)  
*PO Box 13464, Baltimore, MD 21203*

**Sound Bite House/Astro Zombies - split 7"**

Another SBH supported release. By now it'll cost you a dollar, although it was free when it came out. SBH reminds me of the Detonators on *Just Another Reason LP*, in their loose, musical style. Astro Zombies are weird. Very noisy. Once again, Sound Bite House rips. (BOB)  
*PO Box 912, E. Northport, NY 11731*

**Spike - BMW/Indecision 7"**

Non-pigeon-hole-able punk rawk with swarthy, odd-angle changes that, although predictable, sound fresh.

These guys are from Seattle,

yet they weren't caught up in the "mock your favorite northwest band sweepstakes." They sound unlike any group from that region, or any other." The only gripes I have are the uninspired "Seattle-luminaries" collage cover, and the see-through cheesy press-sheet that talks them up like they want to be the next New Kids On The Block. They don't need the self-solicited hoopla. The tunes here speak for themselves. (KEVIN)  
*Dubious Records, 704 Warren Ave. N., Seattle, WA. 98109*

**Spill Blanket - Diaper 3 song cassette**

What the fuck? I thought it was a grindcore band when the flurry broke out, but then the drums slowed to midpace. Feedback and crunchy rock guitars with glam metal sounding vocals, but insanely noisy. Then mega-decibel jams that give a thundering jolt. This is cool. It's so heavy metal sometimes, though messy and damaged. Drive Like Jehu wish they sounded like this. Hand written title on the tape, xerox cover, I like it. I bet these guys like Coup de Grace. (BOB)  
*005 N. Bark Ave., Tucson, AZ 85719*

**Spoke - Done LP**

(Insert a Homer Simpson voice here) Mmm, fuzzy. Wow, this trio kicks out 13 fuzzed-out melodic tracks that made me think about all of the lovely things about Florida: badly dressed retired people, dead tourists, rabid right wing Cubans, and those great EPs that are included in *No Idea* fanzine from Gainesville. Spoke has a simple punk sound, but they add a bit of H sker D and throw in a couple of hooks for a well balanced punk meal. The opening track, "Antihistamine." is a punk powerhouse. (LARRY)  
*No Idea via Allied Recordings, PO Box 4600683, San Francisco, CA 994146*

**Spore - Fear God 4 song CD**

"Fuck me, I'm God" is one of the operative phrases in the first tune, "Fear God." It's kind of a hoot, once you allow it to be as silly and juvenile as it seems; a simplistic little chunker with angst as a backbone. "Sick" I like a lot. Crafty changes that don't break the drive or the continuity of the shredder vocals and

distorto-guitar. Next, they do a relatively straight reading of the Beatles "I Want You (She's So Heavy)". It rocks as interestingly and as hard as the original. Occasionally, the singer doesn't go out on as far of a limb that Lennon did; which is odd, considering the added wah-ed out guitar, and that she had 25 years to plan. Still quite worthy. "Hemorrhaging Gums" plods along with more of the same. Heavy bass-chord-action and wah-wah guitar, with dual (male/female) vocals scream-scream-screaming. The unobtrusive samplings affect the this tune positively.

I don't know if I could take a whole album of this, but these cats sure do burn brightly for four songs. (KEVIN)  
*Taang! Records. PO. Box 51, Auburndale, MA 02166*

**Supernovice - Suspended in Bliss CD**

This disc has some nice pop elements and some speedy riffs alternating a good vocalist with a moron. I can't tell them apart, but they must have split the song writing. Alternative poppunk by the 'Novices - formulated and safe. Ho hum. (ROBB)  
*Meridian Records*

**Swamp Zombies - Spunk! CD**

If you had ten trillion monkeys working on ten trillion typewriters for two hundred years, theory holds that they would eventually come up with the complete works of Shakespeare. If you gave the same monkeys a drum set, a stand-up bass, and a Gretsch hollow-body guitar, they could punch out this album in a day or two, with overdubs.

"Spunk!" sorely lacks what the better bands of their genre display(ed) in spades, namely, style. Take for instance, dEAdBOLT...please! (pause for laughter). They're doing the same stuff, but they run it through tons o' reverb and a "voodoo" attitude. The Stray Cats used magnificent guitar work and an over-reliance on the influence of Eddie Cochran. This brings me to the mad-daddy of them all: The Cramps. Honestly, would these guys have covered "The Way I Walk" if Lux & the gang hadn't covered it first?...I think not. The Swampers drain the energy from it; sapping it dry





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'til it comes off as a wry, dull lounge act.

Of course, they also suffer from the '90s malady of thinking that the impertinent use of sampling is still clever. Not only are they not integral to the groove of the album, but they're not even amusing. There is a way to do it right; include them so that they don't stick out like an afterthought. Impressive sampling takes work. Excellent eco-packaging, just a baggy with a cover and CD in inside. (KEVIN)

*Doctor Dream Records, 841 W. Collins, Orange, CA 92667*

**Ted Bundy's Volkswagen - Hulk Mad Dark/Rush Needs A Bullet 7"**

A big heavy mallet of dirge with the wherewithal to rant on Rush Limbaugh, "... he kinda looks like your dad/ but he's into kiddie porn..." Thick rager of a disc, in red, with red printing. This is so vitriolic, I have a *bad* headache. Go get it and see for yourself. (KEVIN)

*Wrocklage Wreckords, PO Box 1337, Lexington, KY 40507*

**Ted Bundy's Volkswagen - Baker 2x7"**

I liked the songs on this release more than the other EP because the band speeded up their songs a bit. They still have a stripped down Buzzov-en sound with true-crime pulp type of story telling lyrics. Seven songs, 14 inches of vinyl, and four pictures of Ted Bundy. Sounds like a winner. (LARRY)

*Wrocklage Wreckords, PO Box 1337, Lexington, KY 40507*

**Ten Foot Pole - Swill LP**

This is the epitome of SoCal hardcore. Pennywise, Lag Wagon (yeah, they're from Santa Barbara, but that's close enough), and kings of SoCal, Bad Religion influences can be heard on this release. Because Ten Foot Pole is basically Scared Straight, on of the early L.A. area hardcore bands, any claims of this release being a Bad Religion rip-off can easily be dismissed. I could live without the cover of "Joy to the World" and the goofy slap bass filler track (as a matter of fact, any punk band using slap bass). Other than those two complaints, I enjoyed this from start to finish. Ten Foot Pole is one more band that survived Doug Moody and Mystic Records. (LARRY)

*PO Box 3237, Simi Valley, CA 93093*

**Twitch - Jedi b/w Wick 7"**

My friend said they sound like Fugazi meets Beefeater, leaning more towards Beefeater. I say I don't like it, and who the hell is Beefeater? (JIM)

*Depression Records, PO Box 219, Battle Creek, MI 49016*

**Unwound - Fake Train LP**

As bands chart new territory, it's becoming harder and harder to describe them. Unwound has followed the path forged by bands such as Fugazi, Drive Like Jehu, and Trumans Water. They use the conventional drums, bass, and distorted guitar, but they take they tweak their chords, vocals, lyrics, and song structures with noisy freshness. Even when the band falls back into repeating two chords, giving guitarist/vocalist Justin a chance to sing, Unwound makes their uneasy listening sound,



sound good. (LARRY)

Kill Rock Stars, 120 NE State #418, Olympia, WA 98501

### V/A - Atomic Action 7"

Side one is a shitty Dylan cover by Seven League Boots. Side two has Doc Hopper doing "867-5309" by Tommy Two Tone. This songs reminded me of when I was 12 years old and riding my Moosegoose BMX bike around, beating up kids behind the apartments and fooling around with silly little girls in the ice plant near the sewer system. Rules! Also, side two has Giving Tree (great female vocals) doing Dag Nasty's "Values Here," which reminded me of the first time I got drunk (I was 17) and some dude with a surf board asked me where Hospitals Beach was. I just hung my head and laughed because I was too gone to tell him "This is Hospitals Beach" or that I was about to punch him in the face. I listened to Dag Nasty earlier that day. A blast from our pasts. (BOB)

Constant Change, 2028 W. Main Rd., Middleton, RI 02840

### V/A - Hectic Times: Sounds of Santa Cruz

I hate to lump things together, but a lot of the stuff on this compilation sounds like it was recorded in 1984. Most of it is terrible. I'll talk about what I like instead. There are a couple of good Circle Jerks imitations on side A. I kinda like the Cake song, but it's slow and on the lighter side with really good leads. The B side doesn't sound as old schoolish and beach hardcore as the first. The Candy Apples song held my interest entirely. Pretty weird stuff. Overall, if you don't like overly produced late period Circle Jerks, don't buy this. (FREUD)  
Hectic Times Fanzine, PO Box 2652, Santa Cruz, CA 95063

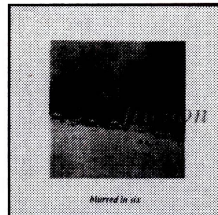
### V/A - Music For the Proletariat LP

Quite a few of these songs have appeared on other releases, mostly on Allied Recordings, of course, but this is definitely worth digging up. In order of appearance, the bands featured are Buzzov-en, Dogs on Ice, local kids Everready, Fiddlehead, The Fixtures, Friction, Jawbreaker, J Church, Manic Depression, Nations of Fire, Pissed, Political Asylum, Radon, Resist, Schedule, Schwarzenegger, Scrog, Seein' Red, Sleeper, Spoke, Strait Up, Strawman, Thatcher on Acid, Trench, Unamused, and Wat Tyler. The majority of the tracks on this comp. are in the pop punk vein, there is a wide variety of styles, much of it might have to with the production value. The song that made this whole album is Jawbreaker's "Kiss the Bottle," which is one of their best songs ever. It also appeared on the limited Mission District box set, so if you missed it, here's your chance. (LARRY)

Allied Recordings, PO Box 460683, San Francisco, CA 94146

### V/A - Revive Us Again 7"

Agathocles powers out a catchy crust classic. Medicine Man does a less effective hardcore tune, which is the record's low point, although I would still buy other vinyl by the band. Rupture play the fastest and most aggressive song on here. Funny, warped lyrics. Hiatus play a great old-style crust song, different from their death/grind sound that I'm familiar with.

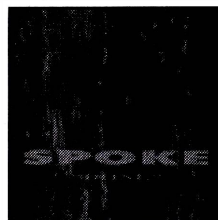


#### FRICITION

##### Blurred In Six

Allied No. 39 Album / CD

The run-out groove region of the vinyl reads, "Emo" is a three letter word... so is "bad". From Illinois comes a 3-piece with a mission. Quirky, off-kilter pseudo-emo sounds that leave many questions with few answers. Previously noted for their self-released singles on their own Shakefork Records, and for compilation tracks on both Allied's "Emergency Broadcast Systems - Vol. 2" and "Music For The Proletariat" releases. CD features an extra 6 tracks.

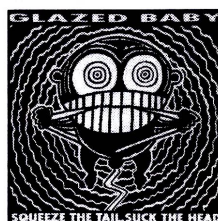


#### SPOKE

##### "Done"

No Idea Records NIR-015 / Allied No. 38 CD

This is not an Allied release. No Idea Records & Fanzines, in collaboration with Allied, presents this CD anthology of SPOKE's various 7 inches and compilation tracks. 15 songs on one convenient piece of technology. What better way to experience the highly melodic hardcore strains of Gainesville's finest? Available for \$7.00 post paid direct from No Idea Records & Fanzines, P.O. Box 14636, Gainesville, FL 32604. **DO NOT ORDER FROM ALLIED.**

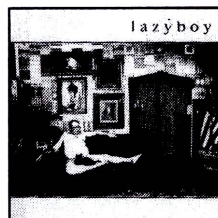


#### GLAZED BABY

##### Squeeze The Tail, Suck The Head

Allied No. 36 7 Inch / CD EP

From the unexpected breeding ground of Rhode Island comes this monster of a stripped-down, Chicago-esque style rocker. Produced by Steve Albini in his basement studio and featuring cover artwork by LAUGHING HYENAS' visual wizard Bill Widener, this is a great way to shake off the last of those '93 cobwebs and welcome the New Year in with a gut-level scream! 7 inch features 2 songs and there's another 2 on the CD EP version.



#### LAZYBOY

##### Self Titled

Allied No. 34 7 Inch

What do you say about an unknown band, any unknown band, that will persuade you the reader to take a chance and buy their debut release? It's always a tough call, and one that I hate. You can throw in abstract musical style comparisons, hoping you hit the right nerve in the reader. You can endlessly spiel about how great it is. All to little or no avail. It sucks. LAZYBOY's debut 7 inch is powerful hardcore with intelligence and melody to spare. Buy it.



#### BOMBHELL

##### Self Titled

Allied No. 33 Album / CD

Picture if you will a relatively small Florida town with a reputation for producing some very creative, diverse and catchy-as-all-hell music. A town called Gainesville, where locals such as SPOKE and RADON have been gaining national attention for some time now. And imagine a strange hybrid of a band, willing to take radical chances and commit musical suicide for your pleasure. You have just crossed over into The BOMBHELL Zone.



#### SCHWARTZENEGGAR

##### Take Your Elbows Off The Table

Allied No. 31 7 Inch / CD EP

In many ways a kind of Euro-punk supergroup that combines former members of the legendary CRASS, THATCHER ON ACID and FLUX OF PINK INDIANS, plus friends. A post-punk, emotionally-charged and introspective project. The second U.S. 7 inch release features 2 songs that address colonialism and culturcure, and our current state of being in the nineties. The 6-song CD EP combines the band's three 7 inch releases to date.

#### ORDERING INFORMATION

7 Inch / CD EP / 10 Inch / Album / CD

United States: \$3.00 / \$4.00 / \$5.00 / \$6.00 / \$7.00

Canada (Air): \$3.50 / \$4.50 / \$5.50 / \$7.50 / \$8.00

Send cash, or make checks/M.O.'s (payable in U.S. dollars only) out to JOHN YATES.

Send a stamp for a mailorder catalog, \$1.00 Canada and overseas.

ALLIED RECORDINGS, U.S. Postal Office Box 460683, San Francisco,

Calif. 94146 United States of America.

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Side two starts off with Pillsbury Hardcore's old rhythm section, a.k.a. Man is the Bastard, doing two bass-heavy pounders. Good, but they need Bill Tuck to be great. Excrement of War play a mid-80s style English hardcore song. Nations on Fire complete this EP with a cover of Heroin's "Don't Need a Fucking God." (BOB)

*Machination Records, PO Box 90, 8500 Kortrijk, Belgium*

#### V/A - Vinyl Retentive 2 x LP

Dave Hayes puts together about one compilation each year featuring mostly lesser known Bay Area bands. The entire comp. gives of a lack of seriousness, maybe because the music seems to be either goofy, retarded, or weird, but all of it is fun. Highlights for me were the tracks by Buzzov-en, Econochrist, Gr'ups, Pinhead Gunpowder, Schlong, and False Sacramento. Essential for fans of East Bay p-rock. (LARRY)

*Very Small Records, PO Box 2147, Berkeley, CA 94702*

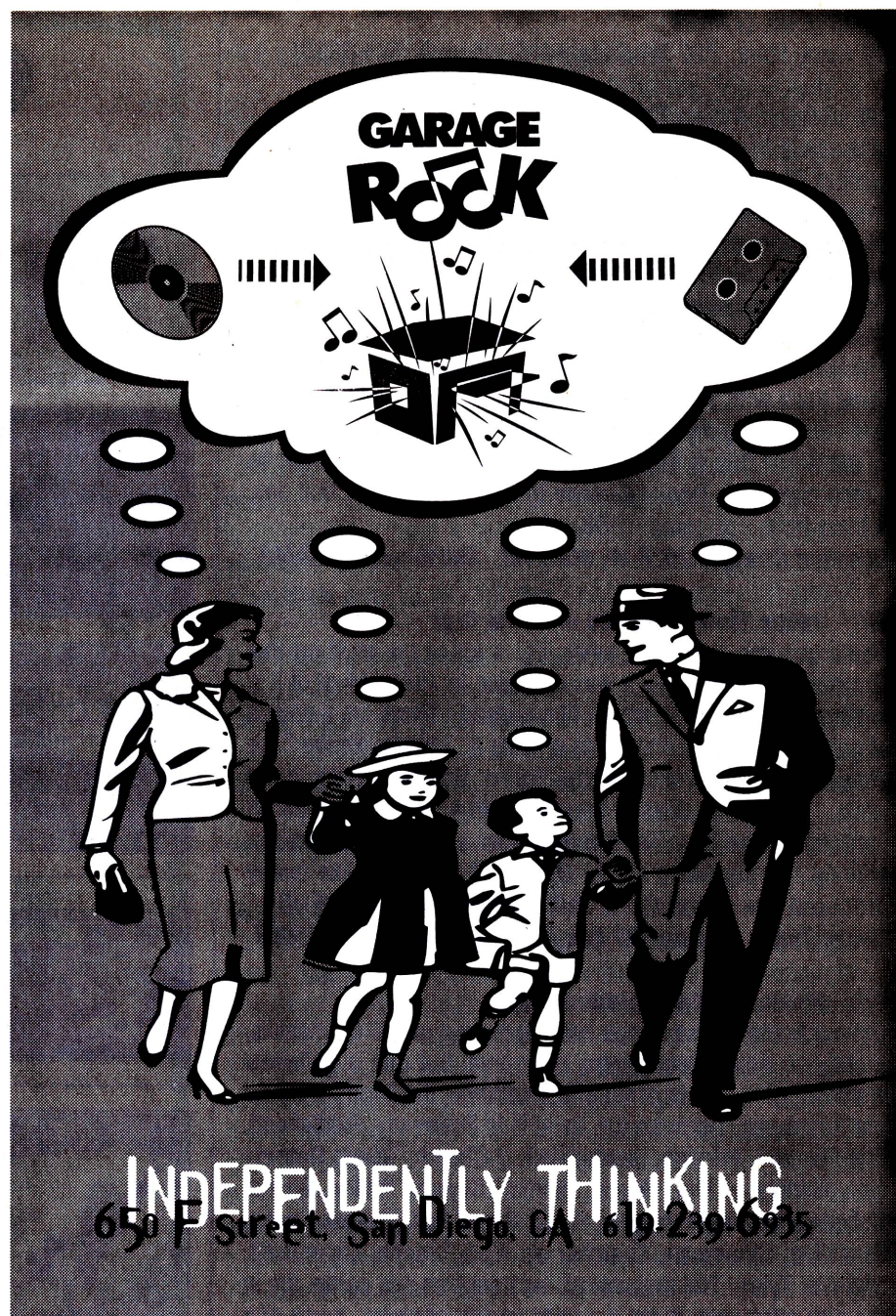
#### V/A - Yeah, But It's a Dry Heat LP

There's a lot of material on this, some sucks or is at least not my taste, so I'll talk about the bands I like. I like Feast Upon Thorns, who are entirely bizarre but tight. The band played somewhat poppy parts that break into tweaked hardcore, yum. The Malignus Youth song is kinda neat. Blood Spasm plays mid-'80s generic-core ala Circle One. Earls Family Bombers present two songs, both of which are typical for them, interesting mid-tempo punk rock 'n' roll that sticks to the ribs. The Lonely Trojans aim to please by turning out poppy nice stuff you might flavor. Skinnerbox is neat, but not necessarily to my taste. What I didn't understand was they have an advertisement for Doo Rag on the lyric sheet, but there isn't a song on the comp. What gives? A Doo Rag song could have easily made this a better compilation. (FREUD)

*West World, PO Box 43787, Tucson, AZ 85733*

#### The Voodoo Glow Skulls - Dogpile 7"

The title track of this three song seven inch is a full on raging ska-punk rock tune with horn arrangements. Both



songs on the B side keep the pace set by the first side with one being a straight forward hardcore tune, and the second is another scorching ska-punk number about continuation school. These guys rule. Get it now. (LARRY)

*Dr. Strange Records, PO Box 7000-114, Alta Loma, CA 91701*

as "peace," and "keep it in your heart." The record fades out with the guitarist playing the national anthem. A total negative. I'll keep listening to this, but I don't really relate. (BOB)

*Victory Records, PO Box 146546, Chicago, IL 60614*

#### Warzone - Live at CBGB 7"

The music is hard and the crowd is involved, but it's hard to get into. Too much preaching and phony phrases such

Remember to tell them  
that you saw it in  
Genetic Disorder.



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# LOCAL MUSIC

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## **aMiniature/Drip Tank - Trip 1 split 7"**

This is the first in a series of split seven inch releases with live tracks recorded at the Casbah over the summer. Each cover is a full color photo of a San Diego landmark of sorts. This one has a photo of the killer whale show at Sea World. As for the music, Drip Tank burn through another one of their post-punk tunes. Paul and Julie's vocals are right on. aMiniature's song is a decent slow indie rock tune. This is definitely a cool comp. (and if you're anybody, I'm sure you already have four copies). These are a bit expensive at \$4.25 a pop for two songs. Did I mention it was recorded at the Casbah? (LARRY) *Trademark Records, PO Box 16224, San Diego, CA 92176*

## **Antioch Arrow - 12"**

Explosive, brutal, and the most highly energetic punk I've heard out of San Diego yet. It's a 45 rpm seven song record that goes fast, pulls along and ends quickly, and it was made by the kids who sat in the back of the class and didn't pay much attention to the teacher. Very angry children trying to be heard. (FREUD) *Gravity Records, PO Box 17052, San Diego, CA 92177*

## **Big Tension - Battling Deadly Microbes 10"**

It's obvious the guitar player has a Fender Strat. Strats have that one and only twangy sound, and this guy knows how to use it. Big Tension play a furious style of jazz rock with hints of every imaginable influence. Imagine D. Boon fuzzing out his guitar and playing faster longer songs. The package is great. The cover features something that looks like it came from a junior high health book from the '50s, giving it sort of a Trumans Water feel to the sleeve. This is recommended for those of you who want to listen to something different. (LARRY) *4852 W. Point Loma Blvd., San Diego, CA 92107*

## **Burning Hands - I Have No God 7"**

Heavy duty muscle (mascle) rock - great bass sound with a thick mix. This leans a lot on traditional heavy metal elements in the arrangements, but the guitarist keeps the band from falling into that ubiquitous void of plain ol' G-Rock by coming up with these oddball guitar sounds from outer (or inner) space that make the songs. The semi-experimental "Preader's Lament" adds a humorous element to an otherwise "serious" record. (ROBB) *Red Eye Records, PO Box 16717, San Diego, CA 92176*

## **Chune - Burnt CD**

These guys are pretty high strung. The music is tense, holding everything inside, only to lash out when the listener least expects it. The music stays at mid-pace through most of the nine songs, but they occasionally let loose with noisy

turmoil. If you into slow, noise rock, give it a try. Hey, I made it through the review without mentioning another ex-Headhunter band. (LARRY) *Headhunter, 4901 Morena Blvd, #906, San Diego, CA 92117*

## **Contra Guerra - 7"**

Okay, you're cool. You hang out at the Casbah. You see all the "cool" bands of San Diego, like Inch, Uncle Joe's Big Ol' Driver, RFTC, Drip Tank, and then you see Contra Guerra. You think, "Damn, this shit is good, like Pop Rocks and soda." Then you realize, hey, if I hung out at the Casbah everyday for a month and watched all those local bands, they'd all sound the same and my ears would hurt. I say skip 'em and only go if Contra Guerra is playing, because they are really fucking super. Two songs have Jackie singin' and makin' you jump around. The other song has male vocals and not quite as upbeat, but it's still good. I'm glad they finally have a single. Now get the whole album out, Ara! (SHANE) *Headhunter, 4901 Morena Blvd, #906, San Diego, CA 92117*

## **Contra Guerra - 7"**

I wish so bad I was a senior in high school right now, because after listening to this, I want to take vocalist/guitarist Jackie Starr to prom. She has such a great voice and writes great pop-core songs. Don't bother telling the band what a hook is either, because they catch your attention on all three songs. Hell, I like this so much, I'd even take the bass player to prom. (LARRY) *Headhunter, 4901 Morena Blvd, #906, San Diego, CA 92117*

## **Contra Guerra/Inch - Trip 2 split 7"**

I am really impressed with these live recordings from the Casbah in the summer of '93. The sound is full and captured the energy of both bands live. Both bands also chose good songs for this release. Contra Guerra's is superb. I really like the fact that Jackie can sing. You know, carry melodies, which is something lacking in these modern days of rock music. (SHANE) *Trademark, PO Box 16224, San Diego, CA 92176*

## **C.T.D.- Innermouth 7"**

Despite how bad a review I gave this band in GD #8, I never said they didn't have any balls. Not only did they send me this EP for review after giving them the worst review I've ever written, but they also listed *Genetic Disorder* in the thank you list. Well, the band has improved a bit. The music is still 1-2-3-4 punk rock with little variation, although "No Time Left-Pt. 2" mixed things up a bit, making it the best song out of six. I still find the music pretty uninspiring, but there's always room for more growth. (LARRY) *New Sob Records, 8030 La Mesa Blvd. #153, La Mesa, CA 91941*

## **Dr. Gunni - Fuzz and Sway 7"**

Twisted. Industrial punk that is mixed different on almost every song. It's like they could've had a better recording if they wanted, but decided against it. This record cracks me up. Your neighbors wouldn't understand the joke. Turn it up. the band is from Iceland and sing in their native language (Fin), but there are translations in English. Good, but not what you listen to when you want to hear a good tune. (BOB) *Vynil (this is how it appeared on the sleeve) Communications, PO Box 8623, Chula Vista, CA 91912*

## **Drip Tank - Motherload b/w Shithouse 7"**

Both of these songs are straight forward rock and roll songs with lots of distortion on both the guitars and vocals, giving it a very '90s feel. I like "Shithouse" a bit better, even though Julie's vocals sound like she's singing through a tin can, you can understand her better than Joel's vocals on "Motherload." All the instruments sound excellent on this recording, and I like that. (SHANE) *Standard Recordings*

## **Everready - A Not So Sunny Day in Dodge City 7"**

Two of the three songs sound like Crimpshrine crossed with Face to Face. Is that rad or what? The third song is a cover of "Leaving of Jet Plane," which was cool in its own way, but another original would have been way better. (LARRY) *Campground Records, PO Box 2452, San Diego, CA 92021*

## **fluf - Skyrocket 7"**

O. and company put together a nifty two-song picture disc to poke a little fun at their buddies in Rocket From the Crypt. Both songs, "Skyrocket" and "All the Fuckers in Newport Beach," use RFTC-esque hooks, and side B includes those damn telephone vocals to add to the sound. Duh, it's only obvious with these song titles (RFTC has a song called "Where are all the Fuckers?"). If you been running around trying to collect all of those RFTC 7" EPs, only to find yourself disappointed after listening to them, spend your money on this instead of that Speed Kills EP. Trust me, this new fluf EP is better than the last three Rocket EPs released. If Headhunter limits the pressing, this is bound to be a collectors item. But they probably won't, so don't worry. (LARRY) *Headhunter, 4901 Morena Blvd #906, San Diego, CA 92117*

## **fluf/Further - split 7"**

This is one of the best split EPs I've heard in a while. Two local bands on an English label. Further reminded me a bit of early Dinosaur, Jr. because of the frenzied guitar with underlying



melody and the soft vocals. fluf's song is a winner also. Sometimes their songs can be hit or miss, and "Lobster Tree" hit the bull's-eye. Limited to 1000 copies. (LARRY)  
**First Strike Records, 53 Mesnes St., Wigan, Lancs, WN1 1QX, England.**

#### Forced Down - Mortal CD

The first six songs are from their double 7" thingy, which is mostly amazing metal. The vocals reminded me of Ozzy Osbourne's "I Don't Know." There's a lot of cheezy riffs floating around, but they pull it off pretty well. Tracks seven through 10 don't sound nearly as metal. They got past Ozzy. "Nothing" and "Never" are the best songs on this disc. Then they have an excerpt from local radio show "Loudspeaker" which is funny, but gets old after a few listens. I liked the live stuff more than the studio tracks. Overall it's pretty good, but it's been released before. I guess it's worth it if you don't already have the EPs. (FREUD)  
**Vinyl Communications, PO Box 8623, Chula Vista, CA 92012**

#### fugbear - 7"

I really liked this record before I played it, then I went and fucked things up by actually listening to it. Annoying bass and vocals that only weirdos would like. (LARRY)  
**Rugcore Records, PO Box 33543, San Diego, CA 92163-3543**

#### Further - Born Under a Good Sign 7"

"Generic 7" is perfect. "Greasy 2" is a slow song with a frantic break, and finished with a noisy guitar solo. The Dinosaur Jr. sound that I mentioned in the review of their seven inch split with fluf is still there. Watch out for these guys in the future. (LARRY)

#### Standard Recordings

#### Gapeseed - 7"

I'm sure there's a few Sonic Youth records you still don't have, and this is probably one of them. (JIM)  
**Silver Girl Records, PO Box 161024, San Diego, CA 92176**

#### Heavy Vegetable - A Bunch of Stuff EP

The best way I could describe this EP is with the word "beautiful," but in the most serious way. Everything from the song structure and hooks to the vocals pulls you in and makes you ignore everything else going on around you. Two songs are sort of melodic punky numbers, and the other is an acoustic number with a vocal arrangement that made me listen to it over and over and over. Highly recommended for those who aren't stupid enough to think every band has to be hard and fast. (LARRY)  
**The Way Out Sound, 2284 Manchester Ave., Cardiff, CA 92007**

#### Heavy Vegetable/Powerdresser - split 7"

Powerdresser's track is a moody, off-timed track with barely audible vocals. I thought it was an instrumental for the first few listens. Heavy Vegetable's song starts slow and builds up. The vocalist sounded like a stoned Rick Fork. Decent, but not essential. (LARRY)  
**Goldenrod Records, 4186 A Sorrento Valley Blvd., San Diego, CA 92121**

#### The Latter Day Saints - Plaster City 7"

The Mormon Tabernacle it ain't. The guys from Everready teamed up with Skip, vocalist for The Winona Ryders, and recorded these two songs. This is more of a "light" release because of Skip's easy-flowing vocals and isn't as strong as

Everready's other releases. I gave it a (LARRY)  
**Campground Records, PO Box 2452, El Cajon, CA 92021**

#### Night Soil Man - Chief Left His Settlement (in the) Garden of Delights CD

Before their was Drive Like Jehu, there was Pitchfork and Night Soil Man. Although it was the rhythm section of NSM that later became part of Jehu, you can still hear the ferociousness of the music. Rosebud's vocals are outstanding. She croons, screams, growls, whispers, and whatever else it takes to get her point across. This disc has all of the songs from their first album, plus the tracks from a second album that was never released (call Bob to make sure this is true). I've made a lot of mistakes in my life, and one was never going to see this band live while they were still around. I'm such an asshole. (LARRY)  
**Vinyl Communications, PO Box 8623, Chula Vista, CA 92012**

#### Powerdresser - Promoting, Interacting, Communicating and Exercise 12"

The first thing that you notice about this record is that it's a 10" pressed into 12" vinyl with a ocean stick drawing engraved all the way around on the blank space. It fits really well with what has got to be one of San Diego's stranger bands. This isn't as impressive as their 7", however, it's still a decent record. Powerdresser has a strange jazz-like sound with weird timing and harmonizing vocals. The lyrics are provided with the release, but I still don't understand what they are about. It's music that doesn't make any sense to me and I think that's what I like about it. (FREUD)  
**Negative Records, PO Box 90711, San Diego, CA 92169-2177**

#### Radio Wendy - 7"

Hey, who told me these guys sound like Rocket From the Crypt? Well, they sorta do, but they aren't the RFTC rip-offs I was led to believe (I guess that goes to show you, don't believe everything you hear). Both songs are indie guitar pop, with "Seven Rings of Saturn" being the better of the two. The packaging is designed to look like a matchbook with the band members as matches. Pretty cool. (LARRY)  
**Standard Recordings**

#### Skinbus - Vs. the Deer Creature 10"

I was at work yesterday listening to the Lounge Lizards and a customer came up and asked me if it was Skinbus. I can kinda see some similarities though. Skinbus plays some very cool catchy guitar melodies. The kind of melodies you would swear you've heard before. They must have a good time playing live. The lyrics are funny, at least they're supposed to be, but the way the lyrics are sung is even funnier. Screaming, nonchalantly, falsetto. It's cool. (SHANE)  
**Amigo Records, PO Box 720862, San Diego, CA 92172**

#### Supernova - Calling Hong Kong 7"

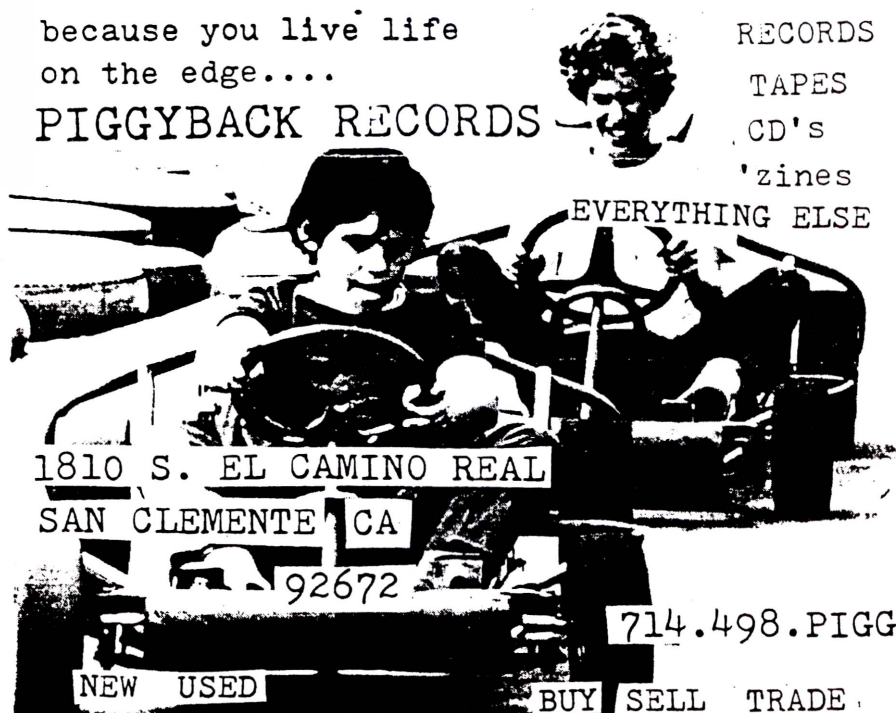
I saw these three aliens by accident one night at the Casbah and I was completely blown away. The entire crowd had smiles plastered on their faces during the band's entire set. So it is true, it will be aliens from another planet that will finally bring peace to Earth. "Calling Hong Kong"

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is pure genius. Supernova writes brilliant pop punk melodies with lyrics for proof: "Isn't this a pretty little song/Sing along/Isn't this a lovely melody/Hum along with me." Side two is a the crowd favorite, "Chewbacca," complete with a Jabba the Hut intro and Chewy and Han Solo samples. I haven't stopped listening to this yet. I even bought extra copies and sent them to friends for Christmas presents. (LARRY)

Golden Rod Records, 4186-A Sorrento Valley Blvd., San Diego, CA 92121

#### Tk Wrench UnHed - Full Employment CD

This is one hell of a package from Vinyl Communications (although it's not vinyl). The cover features Dolly Parton standing in front of a bunch of Gulf War vets with tk eatin' grins on their faces. I think the photo embodies the political ethos of Tk Wrench. Volatile, confrontational, and smart. In fact, it's almost more fun to read the lyrics than listen to it. The music is a lot of patchwork; riffy guitars, plenty of hammering drummage. Is it real? Is it RX7. Does it matter? The samples in-between and throughout this post Industrial landscape provide haphazard free association mind fuck necessary to make this sonic stew fun to listen to. (ROBB)

Vinyl Communications, PO Box 8623, Chula Vista, CA 91912

#### V/A - Compilation Number Negative Two Point Five 7"

God, how much money has Maya the Bee been paying to be on these comps. Everything about the band is annoying. If the vocalist talks as whiney as she sings, I don't think I could stand to be in the same room for more than three seconds. Fugbear is almost as bad. Staccatto Reeds pick up the slack left by the other two with a slow, groovy instrumental make out soundtrack. (LARRY)

Negative Records/Rugcore Records, PO Box 90711, San Diego, CA 92196-2711

#### V/A - Musica del Diablo CD

If this is supposed to be San Diego's strongest line-up, I would say our team is batting about .250. Fifteen local bands plus a bonus track by John Doe and Smokey Hormel, all recorded live at the Casbah. Listening to this made me determined to go see some bands more often, while others made me determined to avoid at all costs. dEAdBOLT and Inch get extra points for their witty banter before their songs. Ocean Beach is to be forever known as El Cajon by the Sea. Highlights are Drip Tank, Heavy Vegetable, Uncle

Joe's Big Ol' Driver, aMiniature, Contra Guerra. At the same time, I could have done without rust, and Burning Hands. Tom Werner should trade them to an LA team. Too much "Big Rock Action." Trumans Water, Three Mile Pilot, and fluf, all bands that I like, had shitty tracks on this compilation. Oh, well, you win some, you lose some. It was better than the Head Start to Purgatory comp. that Headhunter put out a couple of years back. (LARRY)

Casbah Records, c/o Headhunter, 4901 Morena Blvd. #906, San Diego, CA 92117

#### V/A - Rugcore + Story 7"

This is a six band, one sided compilation, heavy with DIY, that must have been recorded in someone's bedroom. It starts strong with the Crooks and the Lames and goes downhill from their. Maya the Bee, Giving Tree, Powerdresser, and Formerly Schlong finish things up. If you see this in a bargain bin for a buck or so, it's definitely worth it. (LARRY)

Rugcore Records, PO Box 33543, San Diego, CA 92163

#### V/A - Shut Up Kitty CD

The cover describes this compilation as "harsh electronic dance interpretations of all your favorites." While I applaud the amusing notion of a batch of "serious" tekno-stars letting down their guard to show that they are, after all, "human"— the very nature of the beast points squarely to the realization that the tekno-beast tough-guy-ish front is really all these groups have going for them. Strip them of the fa ade, and you're left with a batch of humorless computer-geeks. There's nothing esoteric or cool about them; they're doing average work in a textbook, paint-by-numbers medium.

Strangely enough, most of these cover versions (e.g., KMFDM doing U2's "Mysterious Ways", Diatribe doing The Sugarcubes' "Cold Sweat", D.D.T. with Madonna's "Vogue") end up sounding like an odd mix of Shriekback, Yello, and Roxy Music simultaneously imitating Laibach. Not that that's bad, per se; I liked Laibach, but you'd think that bands of this nature would take the opportunity to step out of their constrictive shells and bust a move.

There are a few exceptions. 16 Volt does a kickin' little version of Devo's "Freedom Of Choice". Clay People do arguably the best non-Sab' version of "Paranoid". Xorcist's take on "Smells Like Teen Spirit" (in my estimation, the next "Yesterday" in terms of how many folks will probably record this song by the turn of the century) is so skewed, I had no idea it was the Nirvana mega-hit.

If this type of music is your bag, I would definitely recommend this CD. It might make you take a serious look in the mirror and tell you to lighten up a bit. (KEVIN)

Re-constriction/Cargo Records. 4901-906 Morena Blvd. San Diego, CA 92117

#### V/A - Winter's Mist 7"

Yikes!... Is this ever dull. The Silver Girl family includes some damn fine bands, but these four prove the exception. The music on here seems like it was done by bands who were friends of Silver Girl. Friends whom they didn't want to offend by saying "I'd love to put out your albums, but I think your music sucks!" Followed by "But y'know, I'm doing this 4-band/4-song 7"...

The first side contains some drab over-washed acoustic tripe by Ann Arbor's Veronica Lake. Nothing to mention beyond that. Song number two is a snappy little ditty by S.F.'s Serenas. "Come Back Kitty Cat" is a badly recorded, loose conglomeration of quiet instruments, overpowered by hashy sounding drums. The charm of the tune pops through brilliantly. I like this tune quite a bit. Side two is just plain lame. Atrocious R.E.M. simulacrum, circa 1987. (KEVIN)

Silver Girl Records. PO Box 161024, San Diego, CA 92176

Well Strung to Hang - 3 Days, 13 Hours, and 46 Minutes in Santee 7" Simple and melodic. Both songs could have been cuts from MIA's last album, After the Fact. More, please. (LARRY)

1742 Garnet #255, San Diego, CA 92109

#### With Intent - 7"

This is another good record from a now gone San Diego punk band. Intense, hard music with personal lyrics with catchy, neat arrangements that get stuck in my head. The sound quality is a typical Vinyl Communication recording quality. A good document of SD punk. (FREUD)

Vinyl Communications, PO Box 8623, Chula Vista, CA 91912



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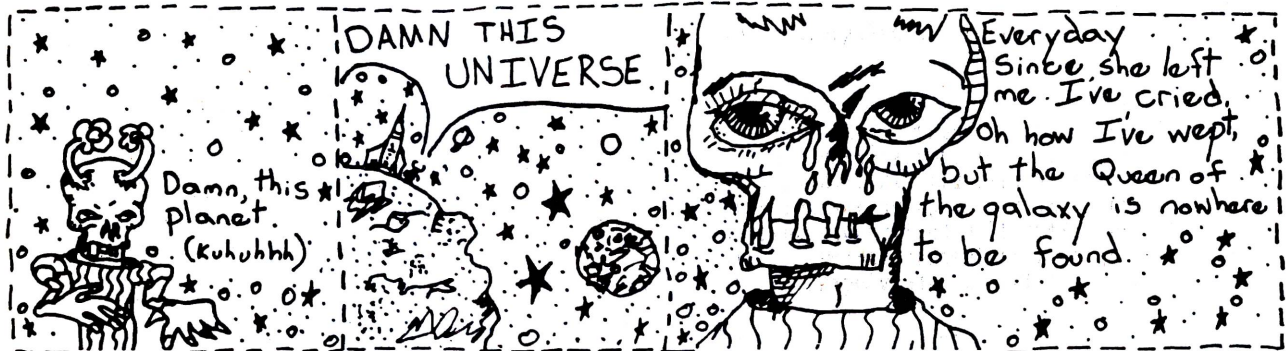
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# CATAFALQUE

BY SHANE DELEON

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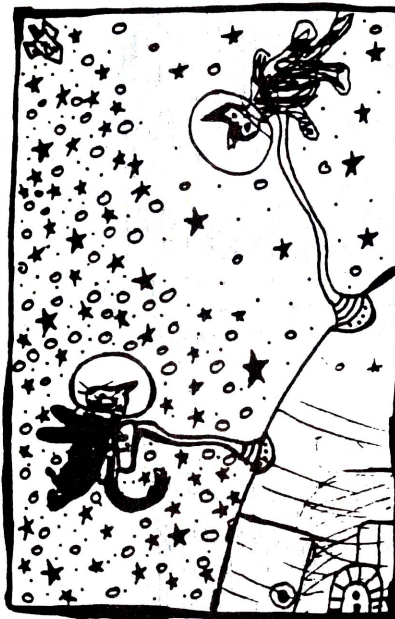


We had been in a hurry. I didn't watch her actually get on the shuttle, because me and my cohort didn't have \$ to pay for parking. The Queen of the galaxy didn't reach her destination. She was supposed to go meet with her parents and a not quite famous playwright.

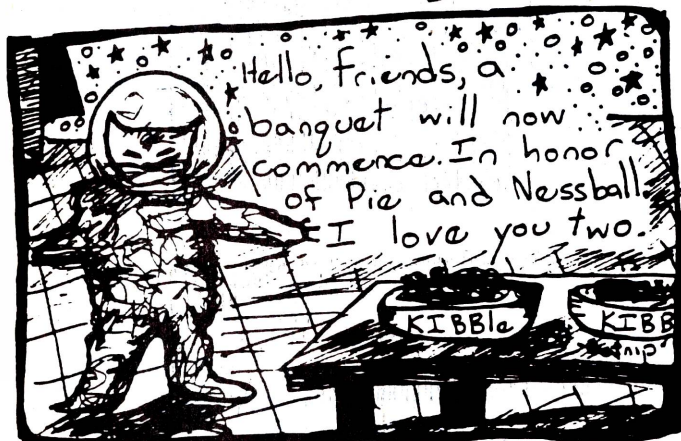


As quickly as the queen had pulled the shoes on she began to feel a bit strange. These beautiful shoes which she had tried on were actually a shape-changing neurological parasite. And their message was sent to immediately to her brain. To find the largest cat in the known universe.

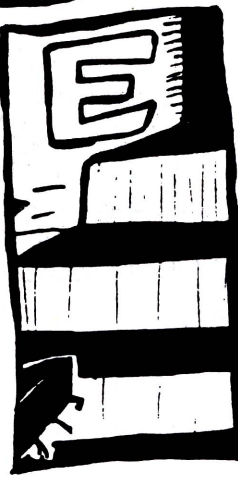
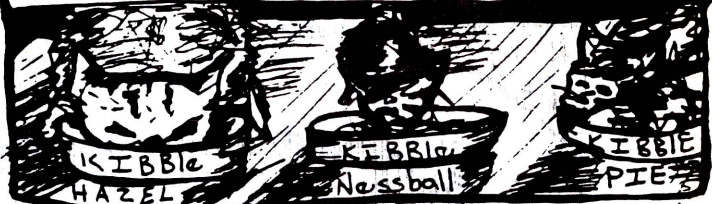




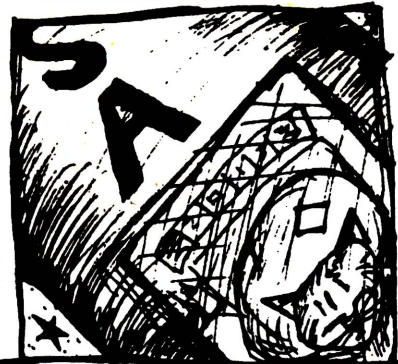
ONE Day while Pie and Nessball were out getting some well needed exercise they heard a rocket ship approaching their lazy corner of the galaxy. As it got closer they realized it was their old earth friend Hazel. They then hurried to the landing pad to get it ready for their first visitor in months.



But as the recently reacquainted friends were enjoying some Friskies. Back at Hazel's ship some stow-aways were beginning to creep out from their hiding spots.



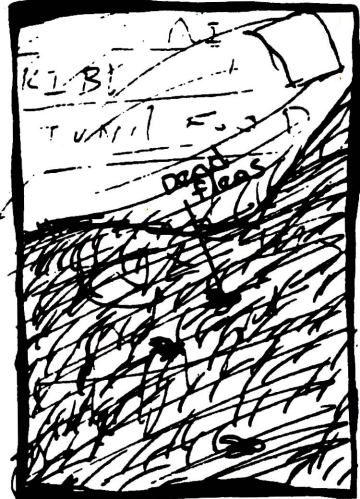




HAZEL LEFT EARTH TODAY IN A ROCKETSHIP SHE BUILT.



Her mission was a sort of personal goal. She was sick of scratching. She wanted to leave the fleas behind. She had friends elsewhere.

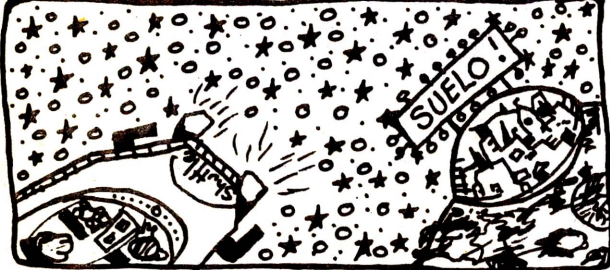


Pie and Nessball (Nemesis Jones) lived on a couch in a climate controlled bubble on the edge of the galaxy. Wasting their days away with wet food and water.



# ©MEANWHILE ©

The Queen has commandeered a shuttle to take her to Suelo, a midway point for galactic travelers.



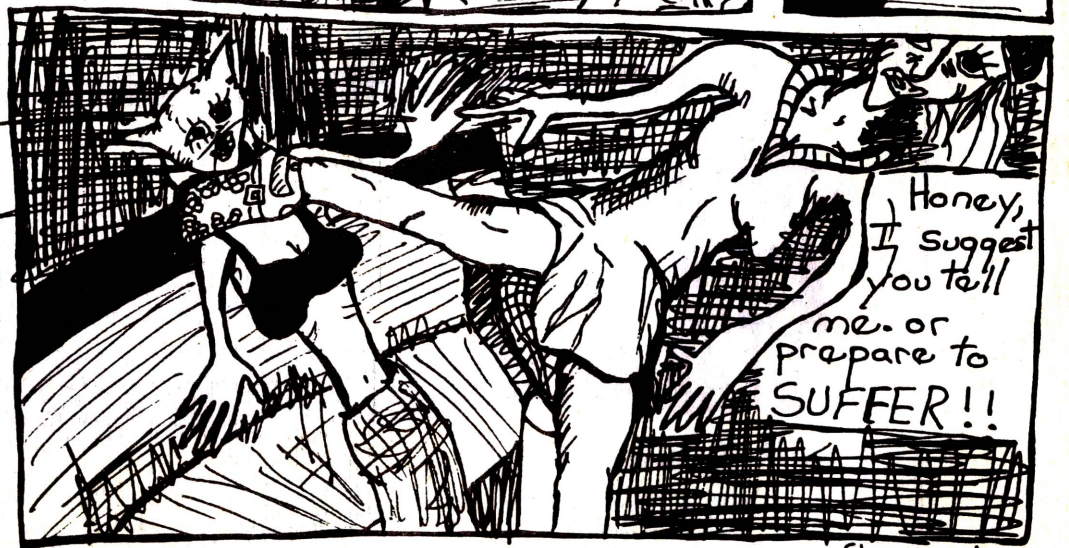
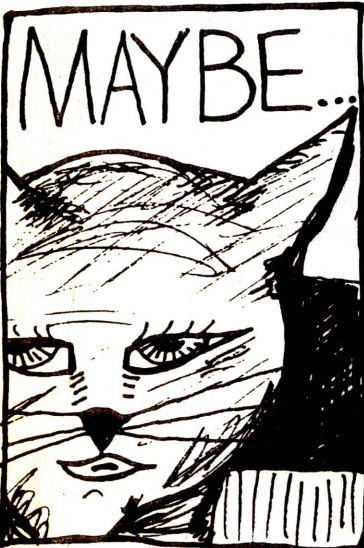
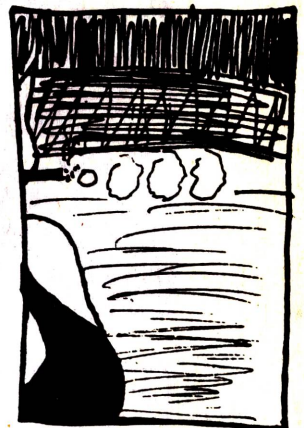
Once in Suelo, the parasitic shoes led the Queen down dark alleys and streets to an underground cantina. The shoes controlled her mind and they wanted her to go inside and ask around about a large orange cat. As she entered the band started playing.



In a dark corner she spots a Slinky feline. She approaches her and says,



Excuse me, but have you seen an extremely large orange cat.



Honey, I suggest you tell me. or prepare to SUFFER!!

To be continued in Genetic Disorder #12.



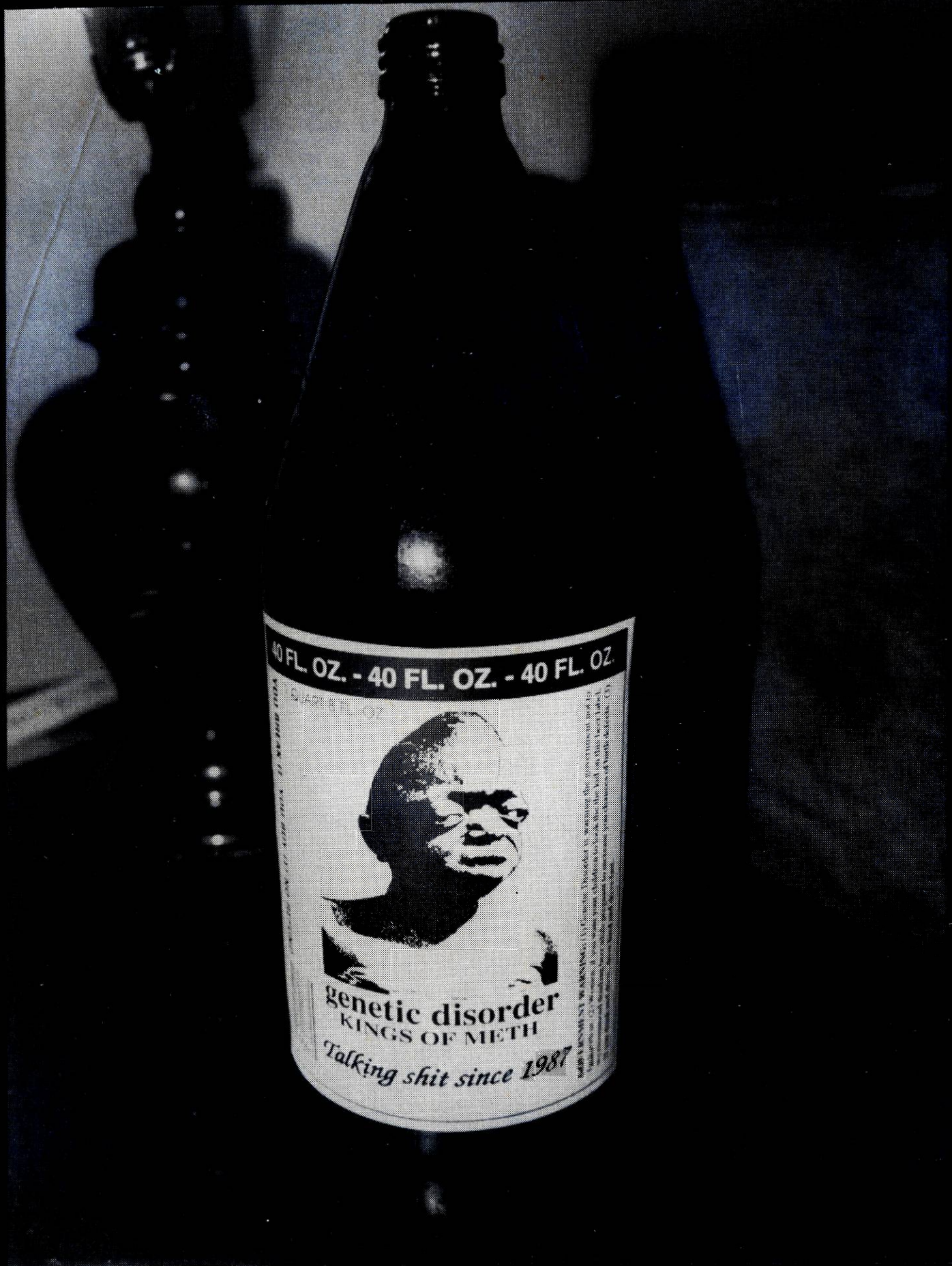
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