

FLIPSIDE

A photograph of four young men posing in front of a chain-link fence. The man on the far left is standing, wearing a white t-shirt with a graphic and dark shorts. The man in the center is standing, wearing a white t-shirt with the text 'FEARLESS LEADER' and dark pants. The man on the far right is standing, wearing a dark button-down shirt over a grey tank top and dark pants. A fourth man is sitting in the foreground, wearing a dark t-shirt with a graphic. The background features a chain-link fence and a large red star graphic.

November/December 1990, #69, \$2.00

CLAWHAMMER!

Angry Samoans, Babyland, Chumbwamba, Dwarves, Eve Libertine, Headcoats, Jackson Saints, Proud flesh, Shelter, Tony Montana, Urge Overkill, Viva Kenevil and Wild Stares

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Produced By Sean Slade and Andrew Kipnes

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YOUTH GONE MAD

SIDE 1

PLACE COIN HERE IF
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STEREO
SOUND SHEET SV

1. SEND BOBBY TO A REHABILITATION CAMP
2. U RITE THE WORDS
3. WEEKEND PUNK
4. LAUGHING LOUDER
5. CONSTRUCTIVE DESTRUCTIVENESS

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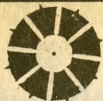
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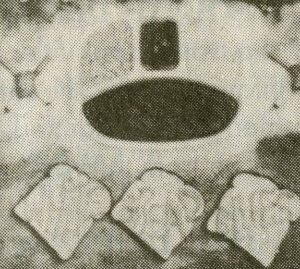


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SEND FOR FREE CATALOG

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The amazing third album on vinyl,
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F O U R T H D I S P A T C H

The new **AMOK FOURTH DISPATCH** is a 376-page heavily illustrated sourcebook offering nearly four thousand book titles for sale by mail, as well as audio and video cassette selections. The infamous **AMOK** catalog is now an 8 1/2 X 11 oversized paperback with a 4-color laminated cover, indexed, and with all graphics and written excerpts from titles specifically available from **AMOK**.

The **AMOK FOURTH DISPATCH** fingers the pulse of deviance — raw data in the form of: forensic medical texts and CIA torture manuals; behavior control techniques and Nudist Colony guidebooks; biographies of serial killers and porno queens; fire-and-brimstone fundamentalist fulminations; Satanist manifestoes and Santeria spell-



SOURCEBOOK OF THE EXTREMES OF INFORMATION IN PRINT

books; human oddities picturebooks and UFO abduction accounts; riot control technologies and AIDS as biological warfare; abolition of work and situationism; keeping a severed head alive and creating a false ID; holocaust revisionism as well as the African roots of Western civilization; necrophilia and gay truckstop sex; and countless other manifestations of the bizarre, suppressed, and provocative.

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To receive your copy of the **AMOK FOURTH DISPATCH**, send **\$8.95** (\$9.95 Canada, \$11.95 overseas) plus **\$1.00** for postage and handling to:

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When in Los Angeles, please visit our **AMOK STORE**. Along with our usual selection of obscene literature, we also carry videos, magazines, T-shirts, used books, and audio cassettes. The **AMOK Store** is located just West of Downtown Los Angeles in the Silver Lake area at 1067 N. Hyperion Ave. (behind 3900 Sunset Blvd.), open Noon to 8:00 PM, 7 days a week. Phone: (213) 665-0956.

Flipside Fanzine
POB 363
Whittier, CA 90608



ISSUE #69

SUBSCRIPTIONS

NEW! All subs are for 6 issues, 1 full year!
List the issue you want your sub to start with.
Remember, we come out bi-monthly, so you will
get a new issue every two months or so - not
every month!

- U.S. subs are \$10.00 cash, \$9.00 check
- Canada or Mexico/S.A. \$24.00
- Europe or Asia \$35.00
- Australia, Japan, etc. \$40.00

BACK ISSUES

- 46, 47, 49 - 53, 55 - 68.
- U.S. \$2.00 each cash, \$2.50 each by check
 - Canada or Mexico \$3.00 (\$1.40 postage!)
 - Europe or Asia \$4.00 (\$2.94 postage!)
 - Australia, Japan, etc \$5.00 (\$3.73 postage!)

CATALOG

Details of all our shit is in our new Summer '90
catalog for a 25 cent stamp. (I know, finally!)

RECORDS

- #002 - Detox "Start... Finish" LP
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun"
- #17 - The Crowd "Big Fish Stories" LP/CS
- #18 - Death Ride 69 "Elvis Christ The LP"
- #20 - Bulimia Banquet "Party My Colon" LP/CS
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7"
- #22 - Motor Morons "Conspicuous Consumption" 5 song 7" EP (Colored vinyl!)
- #24 - Paper Tulips debut 21 song LP from this
amazing pop/punk trio.
- #25 - Das Klown debut 7" EP. Back in stock!
- #27 - City of L.A. Power comp. SOLD OUT!!
Sorry, check your local stores!
- #28 - Sandy Duncan's Eye 7" with "525 NTSC/
"Sub". An astounding release by a band you will
be hearing a lot more from.
- #29 - Pop Defect "Puro Des Madre" / "That Was
It" 7" single. Two more pop tunes from the mas-
ters of hardpop.
- U.S. prices: \$6.00 cash, \$7.00 check. 7"s
\$2.50, \$3.
- Canada/Mexico \$7.00 LPs, \$3.00 7"s.
- Europe/Asia \$12.00 LPs, \$4.00 7"s.
- Australia/Japan/etc \$15.00 LPs, \$5.00 7"s.

VIDEO

ALL Flipside Videos except 4, 6 and 12 are in
stock and available. Get our catalog for complete
description.

- Videos are \$22.50 cash, \$25.00 check each.
NTSC only.

ON THE COVER:

Yep, that's Clawhammer! Hanging out on Signal
Hill near Long Beach. And on the back cover,
that's none other than Pop Defect. Just prior to
departing on their tour they managed to catch
their van on fire. Hmm, way to go. Photos by Al

QUOTE OF THE MONTH:

"Just six more hours"

They've gone mad, I've gone mad, YOUTH GONE MAD!

Hello,

Welcome to the last Flipside of this year! Just to go out in a bang we've decided to not only give you more pages than ever before, but also give you a free YOUTH GONE MAD flexi disk! This isn't a regular feature or anything, but since you've all been "good", you get this special Xmas gift. Isn't that nice. Ok, it's not exactly "free", you have to promise us something. Ok? You all know how our government has gone mad, right? They've been declaring war on us for some time now (war on drugs, war on free speech, war on this, war on that...) Well now that we're all "used" to war, they're about to declare it on some folks who live in the desert. This is a different type of war, and we've all got to be ready to fight! That's right, we've got to fight for our rights, we've got to fight for our side. So if you want that flexiscott free, then if and when the Bush Administration decides to start their latest war, you've all got to promise to stand up and fight, fight the fucking Bush Administration! This could be a whole new era in American subculture, so if that war starts the next days headlines should read "YOUTH GONE MAD". And you can have your flexi.

Rodney On The Roq TOP 20 REQUESTS

KROQ 106.7 L.A. Sunday Night

1. Mega City 4 "No Such Place As Home"
2. Swerve Driver "Son Of Mustang Ford"
3. Ride "Furthest Sense"
4. Redd Kross "Third Eye" CD
5. L7 "Fast and Frightening"
6. Birdland "Rock 'N Roll Niger"
7. "Where The Pyramid Meets The Eye" Tribute to Roky Erickson.
8. Birdland "Protection"
9. Hello Disaster "Native Sons"
10. Byrds "Love That Never Dies"
11. See No Evil "Witch Doctor"
12. Jesus and Mary Chain "Rollercoaster" & "Lowlife"
13. C. C. Rider "She Sings Alone"
14. John Wesley Harding "If You Have Ghosts"
15. Dickies "Roadkill"
16. The Darling Bud "Do You Have To Break My Heart"
17. Shonen Knife "Redd Kross"
18. Ramones "All This Sytuff & More" CD
19. TVTV\$ "Take Your Radiation Like A Man"
20. Jane Weidlin "Big Rock Candy Mountain"

Joey Ramone, Debbie Harry, and Rodney. Photo by David Klein



AD RATES

DEADLINE

ISSUE #70

DECEMBER 21!

REQUIREMENTS:

1. Send payments with ads!
2. Make ads the right size!
3. Use black and white for all art.
4. Halftone all photos.
5. Don't wait 'till the fuckin' deadline!
6. Really, make ads the right size!

PRICES:

Inside covers: \$200.00 (Multi-color quotations
on request)

Full page: \$175.00

1/2 page: \$90.00

1/4 page: \$45.00

1/6 page: \$30.00

Bus. Card: (3 1/2"W by 2" H) \$20.00

1/2 PAGE
7 1/2" W by 5"H

1/4 PAGE
3 3/4" W by 5"H

1/6
PAGE
2 1/2" W
by 5" H

FULL PAGE 7 1/2" W by 10" H

POETRY BY POET

Letters From Numbers by Catherine Test

Moving forth into abstract divisions
your letters, and mine
are sole accomplices in a ride of seasons
that sleep through crimes
committed in the dark.

The hollow echo of a mirror
melts resonance into minutes,
its blue-light liquid cleaves wine
into poison as you drink, absoluteness
on a piece of ice,
revolving hours into days far from the sun.

Yet I am where you'll find me, too...
my poetry and words
hailing sacrilege and vice
like the fingerprints the postman leaves;
the closest thing to home.

Easy Love by Sigmund Weiss

As the sun spent the night away
I fell into my deepest sleep
drempt of golden birds descending
singing sweet
while unguent air drifted scented flowers
upon my breath
I became a Being
easy for Love to reach.

Nice Things By Eric

I'll make do with what I have now but eventually I want a few, nice things.
I'll make do with what I have for now but eventually I want a few, nice
things, and I'm going to get them.

And when I get these, nice things, I will take care of them, no one will
be allowed to put their feet on them, and I will clean them with Windex.
They will be conversation pieces at parties they will be my pride and my joy.
Right now I'll tolerate the imperfections in my home and life, but later
on all these imperfections will be patched up.

You see, nobody is going to try to stop me from obtaining my, nice things,
because I've been looking forward to having them for some time,
and as I've already mentioned, I am willing to wait.

And once I've fulfilled my desires, more people will come over to comment
on how pretty they are and how they wished they had one themselves.
It's not asking much, it's not setting ones goals too high, I just want
a few nice things AND FOR NO ONE TO GET DIRT ON THEM.

Untitled by E.H. Man

he's in my house again
the sound of fear
lurking in the hall
he knows my world
he knows my everything
shepherd of logical paranoia
he knows all
he's got my number and he dials it
faceless
featureless
flawless
his presence is the kind that's felt hard
he holds a knife in my back and threatens me
as I talk to myself
he is truth
he is death
he lives next door to my most sedate thought
he lives forever

Eternal Question by Sigmund Weiss

What do you want me to be
like you?
Think your words as mine?
If I do
what becomes of "I"?
Will I be lost in you?

Nine Men
by Eric

Nine men stand in a circle beating each other with baseball bats.

Each man hits the gentleman to his left so the assault is directed in a clockwise pattern so perhaps from the air they would look like the aperture of a camera opening and closing and they're wearing traditional baseball uniforms off-white with thin dark stripes and dark blue caps;

well some of them still have their caps on most have been placed on the ground courtesy of the 5-pound wood sticks that have been tapping their skulls, shoulders and necks for God knows how long it's been going on or when it started probably at one time they played the game in the normal fashion ball gloves bases but now they've adopted this circular motif;

that's not really a perfect circle anymore because they're stumbling a bit from the blows and their shirts aren't really off-white they're getting redder as the yellow circle moseys across the bluish thing and sure it hurts but this is what things have come down to no one argues everyone agrees how it's done and it is undeniably visually interesting;

and there's no hard feelings no one's worrying about how to get the stains out of the 100% cotton socks and there is a welcome absence of spectators in this arena of man's inhumanity to man's inhumanity to himself, for man's inhumanity demands in humanity, inhumanity.

Satyricon
by Catherine Test

The opium blossom bore common ground
on a contradictory hue
and found it black...
more exact than the eye that swims
in crimson.

Like the musician
just finishing his set,
his serpentine smile
secretive and lurking there
beneath a shroud of feeling
encased in a subliminal nocturne;
An obsidian image just west of Midnight
that haunts the depths of the clocks.

2AM; The sector where the dog bark
combusts stark silences
into human-half intentions
as ill wine pools
in the softened deft of the heart,
conjuring the rose
as the poppy beckons sleep,
forever...
as all love moves towards oblivion
in a minor key.

Little Fishes
by DeChant

a kiss
that wiggles

nervously

a kiss
like pulling
in blue gills

on light tackle

and then
after the grind

the slow
grind of
upheaval

a kiss
one that holds

Philadelphia - Summer 1990
by Woody

Kensington. We had gone to check out the row house three blocks up that had been firebombed the day before. Later, tilting the opaque windowpane down, I stood looking out over the city. The sun was sinking across the rooftops and t.v. antennas. The el train thundered by a couple of blocks behind me.

Center City: Broad and Lombard. We were sitting on the wall across from the 7-11, just watching cars go by. Big Hurt, the pimp, came up to me saying he was going to break both my motherfucking legs. He cracked a smile and said he was just kidding. Through the storefront across the street, I could see one of his girls playing the snatch-a-prize game inside.

Northeast Phila. Driving around in a typically hard neighborhood, just cruising. We found this particular street that was lined with huge, white birch trees. The houses all looked desolate and vacant. This one at the middle of the block, however, was issuing really loud hip-hop music up and down the street. It was just drifting in the air, the beautiful beat.

South Phila. The loud, industrial clanging followed behind us. Cold air filled my nose. It smelled like vegetation and overgrowth. I was looking down at my feet to watch my step. We walked, with my arm around her shoulder, toward the water.

Ceux-La
by Juleigh Howard-Hunt

We don't cry anymore--stunned, as it were,
Away from tears and the hot relief
That tears might bring. We don't care.
We have no more time for things like grief
Or pain, or self-pity. We have been stripped bare.
And we don't feel, or if we feel, if we felt,
We would die. So we don't feel, and we don't cry.
We numbly go about our ways, our flesh--
Our limbs--as deadened cold lumps of meat
We operate on purely animal terms;
Our brains, not our souls, command our hearts to beat.

PUBLICATIONS

What those symbols mean:

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

2. Following the issue number is the price, which may not include postage. If you see an "*" then although the zine is free, postage is not, so send stamps, IRC's for foreign response or change.

3. Description codes:

A: Size of paper

S - Standard (8 1/2" by 11", or English A4)
HS - Half standard (4 1/4" by 11" or 5 1/2" by 8 1/2")

L - Legal (8 1/2" by 14")

HL - Half legal (7" by 8 1/2")

M - Mini (4 1/4" by 5 1/2" or smaller)

O - Oversized, larger than tabloid or odd-sized

T - Tabloid, usually 11" by 17" on newsprint

B: Length

Number of pages

C: Notes

R - Photo reduced type

T - Typeset of Laser-printed

G - Glossy cover

M - Multi-colored cover

M+ - Multi-colored cover plus insides

F - Full color cover

F+ - Full color cover plus color insides

1967 VOLVO 122 SW #1, \$.35, HS-8

106 St. James Pl.

Glenolden, PA 19036 USA

This zine consists of to 11x17 pieces of paper, stapled together and folded down to HS size, most everything here has been lifted and it's a shitty xerox to boot. What?

ACTION AND DEFIANCE Summer '90, *, HS-4-R

4072 E. 22nd St. #306

Tucson, AZ 85711 USA

News from the now Arizona based IMWU.

AFTERSHOCK #4, \$1.00, S-18

POB 232

Pennington, NJ 08534 USA

Big type records, comics and fanzines reviews as well as commentary and etc.

AJAX *, * XS

PO Box 146882

Chicago, IL 60614 USA

Ajax record catalog. What's out that you need to get your grubby hands on!!

ALTERED MIND #6, ?, S-16-T

POB 1083

Claremont, CA 91711 USA

Features this time include The Dearth (or Death?) or Goth, Halo interview, Love and Rockets and well as stories and lengthy reviews.

ALTEROCK #9, ?, T-16-M+

Varju U4

Budapest 1181, Hungary

Hungarian music zine with excellent graphics and sense of hipness. Features Peter Ogi, Bahnhof as well as a lot of other stuff. This is a great zine to look at even if you can't understand a word.

AND I FEEL LIKE AN ALARM CLOCK #5, \$1.00, HS-32-R

POB 1551

Royal Oak, MI 48068 USA

This issue is almost completely Throwing Muses, but, they are branching out and slipping in a few other bands.

ANUBIS #2, 2 stamps, HL-30

POB 1253

Placentia, CA 92670 USA

Dark poetry and graphics, as well as some essays on Work, friendship, demonstrations etc...

ARE YOU A MAN OR A MOUSE #3, 10F, S-30-R

28 Av. F. Mauriau,

93330 Neuilly SM, France

Complete and chaotic zine cover a variety of styles, but it's all in French so now what are you gonna do?

ARTCORE #7, ?, HS-40-T

1 Aberdulais Rd.

Gaithwaite, Cardiff, Wales CF4 2PH

A unique zine with a cool professional look

- good photo reproduction and sharp small print. Features include th' Inbred, Atavistic, HDQ, Slowjam - plus, commentary and good UK scene reports!

BABY SUE V2 #4, \$1.50, HS-16

POB 1111

Decatur, GA 30031 USA

Well done, neat and informed humor zine and more. Recycling article as well as comics & interviews with 3 comics artists.

BAD TOAD #4, \$.50, S-18-T

POB 2614 Station A

Champaign, IL 61825 USA

Reviews, news and lotta ranting and raving! Wild enthusiasm...

BANZAI #52, *, T-28-M

POB 7522

Overland Park, KS 66207 USA

Tabloid news and reviews rock & roll rag.

BAREFEET #2, *, HS-16

7514 Highland St.

Springfield, VA 22150 USA

Reviews, photos and a feature on Intensive Care.

BARKING SPIDER #4, \$.50, S-14-R

9820 Lockerbie

El Paso, TX 79925 USA

Reviews, comics, poetry and features on Hogans Heroes and Dodajk.

BLAHBLAHBLAH V3 #1, *, T-8-T

Box 30001

Las Cruces, NM 88003 USA

2nd anniversary of this music and culture, radio station sponsored zine.

BLOW UP Aug/Sep., *, S-16-T

POB 91716

Long Beach, CA 90809 USA

Some cool shit this issue, like Clawhammer, Eggplant and Paper Tulips! Lots of local news as well.

BUFFALOON NEWSLETTER V4, #2,

\$1.25, HL-20

31 West Northrup Place

Buffalo, NY 14214 USA

Lotta collages, reviews and general writings. Wacky sense of humor.

BUZZ #59, *, S-28-T

P.O.B. 3111

Albany, NY 12203 USA

Complete coverage of upstate NY, this issue features Jesus Jones, Bob Mould, Lonesome Val, His Name Is Alive etc...

CAN CONTROL #1, ?, S-16-F+

POB 406

North Hollywood, CA 91603 USA

There is some writing and interviews in this zine, but it's main thrust is showing full color photos of spray paint graffiti art on walls and trains. Some amazing stuff!

CHAIRS MISSING #7, \$1.50, S-14-R

POB 375

Fairfield, CT 06430 USA

This short zine features Galaxie 500, Sonic Youth, Babes In Toyland a review of the NMS and lots of reviews.

CLOT #7, \$1.00, T-28-M+

P.O.B. 33330

Northglenn, CO 80233 USA

A free tabloid in Colorado with good features. This issue has Suicidal Tendencies, Obituary and 24-7 Spyz.

COMIC TRASH #8, \$3.00, S-54-M

Natruer Strasse 151

4500 Osnabruck, West Germany

Very interesting comics and graphic art zine, with poster and catalog.

COMOOL #6, \$.25, HS-40

1612 Tenaka Pl. #1C

Sunnyvale, CA 94087 USA

Graphics and words spread out in a unique and adventurous way.

CRUDE #7, \$3.00, S-22-R

8385 French

Alpena, MI 49707 USA

Good interviews with Gargoyles, Action Figure, Disgust, DT and the Shakes, Indecision, Killen as well as a GG Allin supplement.

CULT OF FUZZ Sept/Oct., ?, S-2-R

8306 Wilshire Blvd. #774

Beverly Hills, CA 90211 USA

Yeah, the Fuzztones official fan club newsletter. Pretty cool.

DE NAR #49, ?, HS-20-R

Postbus 104

1210 Brussel 21, Belgium

This zine comes out every month without fail, it seems really informative, but damn, I can't read it. Makes me want to take another foreign language!

DEAD MILKMEN NEWSLETTER #49, *, S-4-R

POB 58152

Philadelphia, PA 19102 USA

Hey, it's the Dead Milkmen's own newsletter! With reviews, commentary and graphics!

DEAR JESUS #37, \$2.00, S-24

P.O.B. 1145 Cooper Stn.

New York City, NY 10276 USA

Boldly graphic and neatly typeset with features on Mark Ryan, Mike Bullshit, Reunification, Seth Tobocman and Maximum Rockroll.

DECONTROL #10:23:06, \$.50, S-10

POB 404

Duluth, GA 30136 USA

Interviews with Pink Lincolns, lots of graphics and a smattering of reviews.

DIE FAT PIGGY DIE #15, \$.25, HS-12

POB 134

Waynesville, MO 65583 USA

This consistent little rag always comes up with interesting stuff, this time it's UFO's.

ENQUIRER #3, \$2.00, S-52-T

17763 Bellechase Circle

San Diego, CA 92128 USA

I enjoy fanzines that strive for their own slant on the music scene, this is one of those Krishna zines. The writing is excellent and the articles timely (Cro-Mags, Vegetarianism, Shelter, Against the Wall) but their overall elitism is predictable.

ETT NOLL ETT #13, ?, S-44-R

Spelmanshojden 24

172 43 Sundbyberg, Sweden

Swedish garage punk zine features Sister James, Terror Pop, Red Hering, Proton Energy Pills and lots more.

FOAD #7, \$2.00, S-20

Via Doppi 18

10095 Grugliasco (TO), Italy

Italian xerox hardcore zine with the likes of Coroner, Krull, Delirio, Ifix Tcen Tcen, Demolition Hammer, Vader, Enslaved...

FLEX'S DIGEST #3, 5 DM, S-60

Schelleingasse 39/24

1040 Wien, West Germany

This zine looks a lot like older Zap's. Features: Murphys Law, Shudder To Think, Extrem, Cyberpunk, Sons of Ismael and a free No Fish On Friday record.

FONORAMA #4, ?, HS-50-F

POB 114, 31-829

Karakow 31, Poland

This Polish fanzine dedicates issues to covering certain bands, this issue features the Beatles and Kate Bush.

FOSTER CHILD #4, \$.30, S-5-R

7635 Marcy Ct.

Glen Burnie, MD 21061 USA

Jam packed record review zine! Good use of space....

HALF TRUTH #2, *, S-16-T

POB 921013

L.A., CA 90093 USA

Letters, advice, stories and stuff on Volcano Suns and Antonio Banderas.

HOWL #8, ?, T-60-R

Keuslinstr. 14

8000 Munchen 40, West Germany

This big tabloid on good paper cover music and trash film, and does a good job of it! This ish features Sonic Youth, Screaming Trees, Camper Van Beethoven and the Walkabouts as well as stuff on John W. Gacy, Scott Spiegel and others. Free record included!

INK DISEASE #16, \$2.50, S-140-M+

4563 Marmion Way

Los Angeles, CA 90065 USA

The long awaited new Ink Disease is a killer effort, a collaboration that includes a complete Emissions zine! Ink features Screamin' Jay Hawkins, Faith No More (?), Firehose, Tragic Mulato, Bongwater, Anus the Menace & This Great Religion.

ITCHING BRAIN #1, \$.75, HS-20

800 Crooks Ave.

Kaukauna, WI 54130 USA

Commentary, reviews, original photos and features on Pale, and Green Mountain Boys.

JERSEY BEAT 41, \$1.50, S-64-T

418 Gregory Ave.

Weehawken, NJ 07087 USA

Jersey Beat continues to be one of the best. Tons of concise record, live and fanzine reviews as well as great features on Chikara, Yo Lo Tongo, Nine Inch Nails, Crawpappy, Soulside and much more.

KRYLON UNDERGROUND #2, \$1.00,

HS-20

POB 5830

Bethesda, MD 20824 USA

A lot of cool, interesting stuff to read. I guess they compile interesting stuff and save you the leg work, good stuff.

KVINDE HADER KLUB #8, \$.60, S-4-R

144 Hester St. #8

New York, NY 10013 USA

Pages full of music reviews and some other funny stuff.

LIFE IS A JOKE #6, \$1.00, HS-20

2288 Hawk

Simi Valley, CA 93065 USA

A zine full of comics, essays and weird anecdotes and phrases. A very good read indeed.

LIL RHINO GAZETTE #16, \$2.00, HL-

52-R

POB 14139

Arlington, TX 76094 USA

Put your glasses on because this small print zine features the Chills, Glass Eye, Cathouse, Young Gods and Uncle Green plus tons of reviews and leters.

LITTLE FREE PRESS #79, *, S-4

Rt. 1 Box 102

Cushing, MN 56443 USA

It is so amazing that the editor, Ernest, can come up with so much interesting food for thought issue after issue.

LIZZENGREASY V1, #9, \$2, S-20

Shuhoso #8B Umegaoka 1-56-4

Setagaya-Ku/Tokyo 154, Japan

This enthusiastic zine takes a unique approach in its coverage. This issue features a essay titled "Education: Why Bother?"

LONG SHOT #3, \$1.50, S-16-R

PO Box 546

Furlong, PA 18925 USA

Lots of good reading but not too many photos, featuring Poison Idea, Rest In Pieces, Hogans Heros and Sean Miller.

LOOKOUT 34, \$1.00, TL

P.O.B. 1000

Laytonville, CA 95454 USA

Lawrence Livermore's mouthpiece, and he usually has tons of interesting things to go on about, especially his gossip stuff. But those interview record reviews, entertaining for about 3 inches then it's out the window.

LOOMPANICS Winter '90, *, S-16

POB 1197

Port Townsend, WA 98368 USA

Loompanics is a catalog from a company that sells all kinds of hard to find or otherwise thought to be illegal. How the do it, I don't know. Everything from how to kill someone to making your own LSD. This is their Winter 1990 update supplement.

MARCHING FOR TRASH 1, .50, HS-20

159-42 Highland Ave. (Rear)

Jamaica, NY 11432 USA
Hand written ranting and raving and other such stuff. Pretty interesting.

MAXIMUM ROCKNROLL #89, \$2.00, S-128-T
POB 288
Berkeley, CA 94701 USA
This issue features the Offspring (cover!), as well as Monsula, Apocalyptse, Subvert, an old interview with Haywire and their sense of humor is really going rampant with with fictitious baseball-core band, Strikeout.

MIDNIGHT TIMES #27, *, T-38-M
P.O. box 390, Chelsea Station
New York, NY 10011 USA
Midnight Records reviews and sales zine. Thousands of listings!

MILLION YEAR PICNIC #3, \$1.00, HS-24-R
POB 21311
Santa Barbara, CA 93121 USA
Local reviews as well as features with KRS-ONE and "Scene of the Crime" interviews with employees from a theatre and a billiard center.

MURDER CAN BE FUN #4, \$2, HS-56
P.O.B. 640111
San Francisco, CA 94109 USA
This is of course the 4th annual date-book where everyday is noted with some special event pertaining to murder, death or destruction. Truly unique.

MUSIC MART V2, #4, \$1.95, T-72-T
700 E. State St.
Iola, WI 54990 USA
This is a really good record collector/trade/sale zine with millions of listings.

MUSIC SCENE V2 #8, *, S-32-T
POB 4661
Annapolis, MD 21403 USA
Neat pro-zine covering the Annapolis music scene. Plenty of listings, contacts and reviews.

MUTILATION GRAPHICS #?, \$1, T-20-T
3765 Oriole Court
Shrub Oak, NY 10588 USA
This is a catalog of some of the best t-shirts you'd ever want to wear. Hard to find stuff that you usually only see your favorite rock star wearing.

N.Y. REVIEW OF RECORDS V1 #3, \$2.50, S-32-T
220 east 95th St. #4B
New York, NY 10128 USA
Well put together zine that is, you guess it, tons of record reviews. Good insight and some lengthy mini-features make this very interesting.

NEIGHBORHOOD WATCH #4, 3 IRCs, HS-24-R
1 South View, Main Street
Mexborough, South Yorkshire, England S64 9NE
This concise little zine takes to covering topics other never seem to touch - like lager reviews and soccer teams! Lots of fanzine reviews and contacts.

NEW DIRECTION #3, \$1.50, HS-20-R
520 N. Ashley #1
Ann Arbor, MI 48103 USA
Reviews, news and features on Jack Rabid of The Big Takeover and Mega City Four.

NEW ROUTE #10, ?, HS-32-F+
73 Spring Street
New York, NY 10012 USA
Classy and pro little zine, with some good features on the likes of Redd Kross, Soul Asylum, Wild Swans, Consolidated and a whole slew of others.

NO TREND #6, \$4.00, S-72-M
Kaiserstr. 20
6907 Nußloch, West Germany
Another killer German zine! Lotta reviews, good photos and more of a variety of features than the HC zines. Eugene Chadbourne, Soundgarden, God Bullies, Cows, Killdozer, Ultravivid Scene and much more.

NOIZINE #1, ?, S-36-R
Alpassett 1A
80336 Gävle, Sweden
Well put together zine with features on Verbal Assault, Procreation, NoMeansNo, Identity. A good smattering of reviews and other trivia as well. Ah, but it's not in English!

NOT FOR THE WEAK #2, \$1, S-26-R
36 Newell Pl.
N. Arlington, NJ 07032 USA
Lots of reviews with features on Super-touch, Killing Time, Born Against, Gorilla Biscuits and more. Good, original photography! Yeah.

OFF BEAT #?, \$3.00, S-56-M
POB 56146
New Orleans, LA 70156 USA
This is the annual guide of Louisiana Music, and seems to be very complete with millions of phone numbers of radio, bands, distributors, labels etc.

OPTION #34, \$3.00, S-132-M+
POB 491034
L.A., CA 90049 USA
You know about Option, this issue features: Michael Stipe, Cramps, Courtney Pine, Hazel Dickens and other stuff I know nothing about.

PARABLE OF THE WATER TANK #1, *, M-16-R
875 N. Seranno Pl.
Los Angeles, CA 90029 USA
"Only in public ownership can the world be rid of wars, poverty and disease, said one, and to all who would subscribe to this program I commend the distribution of this pamphlet and the study of others." Cool little zine.

PIMP #1, \$.50, S-40-R
POB 102
Austin, TX 78705 USA
Reviews, news, crazy graphics and features on Rockbusters, Intent, Afghan Whigs, an anti-porn dude, a psychic, Mudhoney and some other people of interest.

POPULAR REALITY #?, T-8-T
POB 571
Greenwood Lake, NY 10925 USA
Catalog of books, buttons and zine that cover the flipside of popular arts in America. Essential.

PROFANE EXISTENCE #6, \$1.50, S-40-T
POB 8722
Minneapolis, MN 55408 USA
These guys are very consistent, a lot like MRR but with a sharper personality. This issue features: Corrupted Ideals, Disrupt, Assault With Intent To Free (zine), Kism:HC, Sins of the Flesh and the mighty Conflict.

PROGRESS #?, T, HS-32
Vesterbro 110.1
D.K. -5000 Odense C., Denmark
This is the promotion issue of what will become a tattoo magazine.

PROVISIONAL NOTES #1, *, HS-8
POB 49604
Atlanta, GA 30359 USA
Short zine that reviews music, TV shows and books!

PUNK PALS #9, \$.50, HS-20-R
2331 Blake St. #204
Berkeley, CA 94704 USA
Well organized punk rock classifieds.

QRRYQ #15, ?, HS-56
Obornicka 15/4
91-039 Lodz, Poland
Lotta small photos, reviews, interviews and other writing and all in Polish! With No Means No, Trottel, Radegast, Bambix and lots of articles.

RALE #4, *, HS-48
827 North Queen St.
Lancaster, PA 17603 USA
Large type zine full of reviews, letters and poetry, but not enough graphics or visual interest.

REFLEX V2 #1, \$2.95, S-84-F+
120 E. 32nd Street #407
New York, NY 10016 USA
Good reading this issue with the likes of Cramps, Einstürzende, Bad Religion, Ice-T, Dramarama, Peter Bagge etc.

ROCKET 9/90, \$1.00, T-52-M
2028 5th Ave.
Seattle, WA 98121 USA
Seattle's best source for new, contacts and information. This issue includes Alice in Chains, Melissa Etheridge, the Posies, Kiss and Seattle Rap.

ROCKPOOL V12 #18, ?, S-48-M
83 Leonard St. 2nd Floor
New York, NY 10013 USA
On of the big record reviews and industry mags. With tons of info on radio and all that stuff.

S AND S #1, \$1.00, HS-20
Univ. of Florida, 13-216 Jennings
Gainesville, FL 32612 USA
Features include 7 Seconds, Process of Elimination and Consolidated as well as reviews and other stuff.

SOS SUBSTITUTE #?, T, HS-20
513 Prairie
Downers Grove, IL 60515 USA
Lots of ranting on about a number of subjects including McDonalds, features a big Shudder to Think interview.

SCREAMING FOR A CHANGE #3, 35P, S-22-R
Gripari 13, A. Pattisia 111 41
Athens, Greece
Wow a fanzine from Greece with a lot of writing in English! Cool. Features on Ratpatrol, Resolute, Extreme Noise Terror, Political Asylum as well as some interesting commentary and reviews.

SCUMFUCK TRADITION #11, 1.5 DM, HS-52-R
Muhlenfeld 59
4330 Mulheim, West Germany
The tiny print of this zine give you 10 times as much as you would think - but then again it's in German. Lotta cool graphics and a very upbeat pace.

SECONDS #11, \$2.50, T-36-M
P.O.B. 2553 Stuyvesant St
New York, NY 10009 USA
Good looking pro tabloid who put geeks like Faith No More on the cover but cover Cop Shoot Cop, No Means No, Primus, Suicidal Tend., Prong etc.

SHREDDING MATERIAL #5, \$2.00, HS-32-T
2515 Bidle Rd.
Midletown, MD 21769 USA
Well put together zine featuring interviews with Undead (cover story), All, Gut Instinct and Crying Back The Dying, reviews news & a generally good time.

SKULL SESSION #17, \$1.00, S-30-R
3187 Keynes Ct.
Mississauga, Ontario, Canada L5N 2Z7
Zine and 11 band comp tape for \$1.00! Unheard of deal! Wow! The zine features: TVTVS, Next To Nothing, Chili scene reports, Coup de Grace, Broken Toys, Ripped, POE, Blind Justice, reviews and commentary.

SLUG AND LETTUCE #17, \$.25, S-2
POB 2067 Stuyvesant Station
New York, NY 10009 USA
Short classifieds and reviews newsletter. They sure can pack a lot onto two pages.

SNOT RAG #1, ?, S-34
POB 1330
Hagersville, Ontario, Canada NOA 1HC
Pretty enthusiastic first issue with some good interviews with Charlie Harper, Gutwrench, Neanderthal Sponge, Dryrot, Conspiracy of Equals, Problem Children and Ultraman! Pretty wow, ya know!

SOLD OUT #10, \$2.00, S-60-T
P.O.B. 7071
Windsor, Ontario, Canada N9C 3Y6
This is their last issue, and that is

dreafull! Sold Out has always had the best writing, layout and photos of almost any zine. It is truly a great loss. This ish with Rollins, Pushead, DOA, Slapshot, Fidelity Jones and others.

SOUND CHOICE #15, \$3.00, S-96-T
POB 1251
Ojai, CA 93023 USA
Hundreds of reviews, tons of news, bunches of contacts and some cool features on Psychic TV and TOPY (in which editor David sees the eternal light), Ian MacKaye and GG Allin.

SPHERE OF INFLUENCE #1, \$1, S-24
POB 7085
Pennel, PA 19047 USA
First issue and they got they basics down. Reviews, poetry, contacts and interviews with All and Ween.

SPITE Eins, \$1.50, S-30-R
418 Pennington Ln.
Louisville, KY 40207 USA
Features include Jawbreaker, Separate Peace, Downpour, Bush League some cool original photos, lotta reviews and stories on Hate and Rats.

SPLATTER EFFECT V2 #26, ?, T-24-M
P.O.B. 2
Bound Brook, NJ 08805 USA
East coast music industry type thang. NY, NJ, Philly listings and contacts.

SPOTLIGHT #76, *, T-20-T
POB 63423
St. Louis, MO 63163 USA
The St. Louis music and entertainment paper, this issue with a lot on blues. Pro tabloid.

STRAIGHT OUT #7, \$1.00, HS-28
16339 Steubner-Airline #205
Spring, TX 77379 USA
Cool commentary and reviews, plus the Vegetorum (vegetarian discussion), letters etc...

STREET SOUND #42, \$3.00, T-48-F+
174 Spadina Ave. #506
Toronto, Ontario, Canada M5T 2C2
Pro music tabloid type thang features tons of reviews, playlists, news and contacts up the butt.

SWELLVILLE #10, \$2.50, S-48
POB 85334
Seattle, WA 98134 USA
This issue is interesting in that it contains people's "desert island" lists of records they cannot part with. Also has a few letters and reviews.

TV EYE #?, T-8
POB 17562 - 540 09
Salonika, Greece
This is indeed all in Greek, it's really a trip to look at. Features on Tom Verlaine and Bullet Lavolta.

TEEN SEX #3, \$3.00, S-70
889 Dorchester Ave. #119
Dorchester, MA 02125 USA
This is a very unique fanzine, infact this is exactly what a fanzine should be if you ask me. This is a double issue all about anorexic teenage sex gods! Lotta metal and glam stars adorn the pages as well as punkers and has-beens. Enthusiastic fan attitude

TEXAS BEAT V1 #11, \$1.00, S-24-T
POB 4429
Austin, TX 78765 USA
Well put together zine contains everything but concentrates on Texas. Loads of contacts.

THRUST V2, #9, *, T-70-F+
8401 9th St. #B-220
St. Petersburg, FL 33702 USA
News and reviews tabloid for the Florida club rock scene! A lot of Hollywood coverage as well.

TOKBOMB Oct. 89, 10Fr, HS-28
Pres Fleuris 2 Bat 2
Rue Laval, 42000 Stettienne, France
Very bold and graphic cartoons and illustrations.

TRUST #24, 3DM, S-68-G
Satzmannstrasse 53
8900 Augsburg, W. Germany
Complete guide to the German music scene - this issue features DOA, Big Chief, COC, Flower Leperds, MC4, Shudder to Think and other stuff.

TURNING THE TIDE V3, #6, \$1.00, S-10-T
P.O.B. 10488
Burbank, CA 91510 USA
The L.A. area anti-racism newsletter.

TWISTED IMAGE #22, \$1.00, S-8
1630 University Ave. #26
Berkeley, CA 94703 USA
The monthly newsletter of bad writing that nobody wants to read! I guess that's how Tim Yohannon sees it now that Ace's column is no longer in MRR, so get with it all you nobodys, this is where you'll find his writing & comics.

TWISTWORTHY #1, \$.75, HS-24-R
4030 Cypressdale Dr.
Spring, TX 77388 USA
Lots to read and look at in this good first effort - features: Mudhoney, Firehose, Agitators, Rollins...

U.K. RESIST #3, \$2, S-32-T
POB 244A
Surbiton, Surrey, England KT5 9L4
Always good UK punkzine, this one features stuff on direct action, Oi! Politics, TV Smith, Prophecy of Doom, Eve of The Scream and Sham 69.

UNCUT FUNK #2, \$3.00, T-28-T
Box 732
N. College Park, MD 20740 USA
Like the title suggests this zine is dedicated to the "funk" scene, which these days means lots of rap/hip hop and all that. This ish with Run-DMC, P-Funk Horns, and stuff on censorship.

VERA KRANT #17, ?, HS-24-M+
Oosterstraat 44
9711 n Groningen, Holland
Not in English, this colorful little zine comes out quite often and cover a broad spectrum of alternative music. Excellent in many respects.

VICIOUS HIPPIES FROM HELL #10, ?, HS-20
Box 34
Portland, OR 97207 USA
The Mummies, 20 Second Sect, tons of reviews and a lizard story.

WILD RAG #15, *, S-8-R
2207 W. Whittier Blvd.
Montebello, CA 90640 USA
Wild Rags record store newsletter. Interviews with Hexx, Sadistic Intent, Nuclear Death and Dorsal Atlantica.

WRONG CONCLUSION #4, \$1.00, S-20-R
151 First Ave. #A
New York, NY 10003 USA
Back after quite some time, this is a good issue. Features No Means No, a lengthy Dead Milkmen piece (!), 24-7 Spyz, All Freaks of Nature plus reviews.

WYTEB 3ABABHNK #?, HS-32
Molijerova Br.2 UL. 3 ST 13
21000 Novi Sad, Yugoslavia
Sorry if the editor ever finds this review because my typewriter is just incapable of making the letters that make up it's name! It's a cool zine though, lots of comics and bold graphics.

ZAP #29, 3.5 DM, S-56-M
Postfach 403
3000 Hannover 1, W. Germany
German hardcore zine features millions of live reviews, vinyl reviews and features Boxhamsters, Suckspeed, Samiam, L7 and much more!

ZYGOMA #3, ?, S-20-R
Obornicka 15/4
91-039 Lodz, Poland
Polish zine covers a variety of alternative stuff, including Pere Ubu, Throbbing Gristle, Tzn Xenna, Fugazi and Misfits, but it's all in Polish.

COMPLAINTS

Dear FLIPSIDE,

Saint Vitus feels that SST and Greg Ginn ripped them off. In defense of Greg, I know that SST lost a lot of money when several distributors went bankrupt owing the label thousands of dollars. That pretty much wiped out any Meat Puppets / Husker Du / Black Flag / Saint Vitus royalties. And who paid for the dozens of fanzine ads and manufacturing costs for those records? As for those booking talents, they apparently didn't have them at SST. One thing I know though is Saint Vitus had a big impact on the whole evolution of punk rock through their influence on Black Flag. I was in the first lineup of a band (Artistic Decline) when Black Flag was in court during the "Everything Went Black" period. Our band played clubs and parties opening for people like the Minutemen, The Descendants and Saint Vitus. When the Black Flag guys would show up to those events, they would be blasting Heavy Metal on their car stereos. We were little punk kids and couldn't believe this in 1983! Also, during this time, Black Flag started showing up at Saint Vitus live performances. And low and behold, Black Flag's sound slowed down like Saint Vitus' and their live set started to feature slow metallic songs like "My War" and the audience (like at the Vex) did not exactly love this new direction! Then various members of my band left to go to college up north, and I lost touch with the punk "movement" for a while. But I just wanted to say that thanks (in part) to Greg Ginn and SST, Saint Vitus got a lot of underground respect and recognition that might not have happened otherwise (between 1984-88). And if it wasn't for Saint Vitus, Black Flag and hundreds of other punk bands might not have ever accepted metal music. I'd like to hear your comments...sincerely yours

LAG

FLIPSIDE,

While thumbing thru the letters in #68, I discovered a very angry letter from Mykkal in Burlington NJ, directed to me, on the subject of WICCAN beliefs and related nonsense. His letter was a calculated and feeble attack on my ego; he accused me of "Playing some kind of game" and "Trying to impress someone." Actually, my motives are not as PURE as all that! First of all, Mykkal baby, I have no intention at all to re-learn the WICCAN faith. I experimented with ritual magick for several years, as well as (white) Earth Magick, Tarot and others and found these disciplines utterly boring and totally irrelevant to life in the real world. I do not believe in heaven or hell, nor gods, devils or other such superstitions. Yet these things are SYMBOLIC of the world that you and I both share. Yes, the pentagram is older than Satanism, just as the swastika is older than Nazi Germany. Nevertheless, their original meanings have been polluted by Fascism, Satanism, Punk Rock, Heavy Metal, and cultism in general. Our perceptions change and so does the meaning of our symbols. If the perceptions of the public mean nothing to you then SHUT UP. Perhaps, Mykkal, YOU are the one with somebody to impress. Do you even remember how this started? INGER and the NYMPHS signed their names in BLOOD on their record contract. Want could be more appropriate, I say? But Kore was appalled and wrote in to "Set the record straight". If INGER really sold her soul, she sold it in style, with a sense of humor and irony you obviously lack. If you don't like it, write Jean Dixon, but leave Rock'n'Roll the fuck alone. P.S. Mykkal- My shit turns blue during the full (FOOL) moon, but what does it all mean?

Love CHANCE
Westminster, Ca

Dear FLIPSIDE,

Thanks for the Can Of Worms review in #68. Reading it carried a sense of deja vu-- the review was pretty much what we hoped for. In our ads we're quoting:

"Yecw...a discussion about sexism in punk rock lyrics by four guys who would rather talk psychedelic."

The review actually reads: "Four guys who would rather talk about psychedelics." It's a nice turn of phrase in a relatively long review, but for us to reprint it unedited would seem to encourage substance use

(we honor mushrooms but rarely eat, and we condemn what passes for LSD), and overlooks the anti-drug slant to a lot of the writing.

Our way is more accurate-- "Fucking Goofy" is a fictional dialogue done in a psychedelic style. "Psychedelic" as an expression is a certain feel. The substances are something else.

That's our feeling on the subject, anyway. If the reviewer doesn't like it-- we won't print it our way... Ah shit, too late. The MRR ad's in the mail same day as this.

For now, The Moo Crew at Cow
(Hey guys, the mis-quote part is no big deal, you have to live with it. What I said was really what I thought was going on. If I was to change the thing around it might have said: "...a discussion of sexism in punk rock but I'd rather hear about psychedelics" or better yet "Four DRUNK guys discuss sexism in punk rock", since a whole lot of "psychedelic" insightfulness did not prevail. Anyway, looking forward to the ad plug. Thanks. - Al)

Dear FLIPSIDE,

Who gives a fuck? Is my question what kind of fucking bands in here matter? What the hell are you doing, interviewing dumbfucks like SURGERY? What's with this Lappy geek? Can't you hold your fucking liquor? Do you only listen to trendy FLIPSIDE music? What the fuck is wrong with you? You are representing your band when you get inter-

viewed! Show a little self respect and respect for others!

Flipside, once great magazine, why do you waste your fucking time on interviews with people that have nothing to say?! "Duh... I listen to Led Zeppelin..." What a waste! Why don't you just interview one member of the band who has something important to say, who takes life critically, not takes it easy! What kind of geeks are these? Coffin Break? Why would anyone want a Husker Du fan in his band?

Compare the TVTV\$ interview with the Psychic TV interview. Now, Genesis P-Orridge at least has something to fucking say. And you have a dude, Nick, from TVTV\$ who "hates" nature and "hates" Greenpeace! Nick, I want to grab you by your lapels and shake you and say, no, scream, "What the fuck is wrong with you man! You HATE Deer!!? You hate whales? Then what the fuck do you like? Endless parades of human scum who have even less to comment on existence than and idiot like you does?"

None of the bands interviewed in #67 (except Psychic TV) had ANYTHING to fucking say. If these bands have nothing to say but occasional humor and dumbshit about how they accidentally broke someones fucking back, don't print the interview! It's that simple! At the very least interview some younger, punkier bands, go interview Glycine Max or Media Childran or something... Although I thought Glycine Max sucked live, at least they'll talk about something else beside fucking what cars they own! Fucking interview GG Allin by mail! Interview, really interview (don't just ask their influences) one of those piece of shit make-up glam metal bands - just so we can all realize why we hate them! Fuck!

And one other thing. The skin who threw the ashtray at Beat Happening was named Jamie. I told a friend of mine who is a friend of his, to tell him he's a motherfucking idiot for doing that shit, just because they're not playing hardcore, thrash or Oi. (This kids so lame he probably thought Fugazi was a skinhead band). He's small, does tattoos and lives in San Dimas, and if he is cool from now on, that's ok... But if he pulls any shit like that again, I suggest we stick an ashtray up his dick, in fact, I shall.

Anarchy, yes I mean it, (even if it's not in)...

Razor, Van Nuyes

(Razor, it is true that in fact, a lot of bands just do not have much to say. However, I do think that a lot more than you give credit to did have some interesting diatribe. My problem is I like a lot of bands who just have nothing to say, in interviews. Their music or stage presence says a lot more. That's ok, we get the basics down and print big pictures, hopefully get that feeling across. Surgery is a good example, they are pure chaos personified, and I think that came across in the interview even without them saying anything. Is there anything wrong with that? You should try interviewing bands like the Dwarves! It's that whole fan!

fanzine thing popping up again. Maybe we're just not hitting the on bands you dig, if not, perhaps you could go and do that crucial interview, collect the bands insightful and originals ideas and we'll print it. Whaddyathink? - A)

Flipside,

What can I say besides thank you!!! I just moved up to San Francisco from LA, and went into Tower to rent a video (this Tower video sucks, they carry "Hellraiser", "Nightbreed", but not "Hellbound"! What kind of Clive Barker video library is that?), and as I cruised by the 'zines, what should I see but Flipside #67!!! I started reading Flipside in '84 or '85 and was a pretty regular reader for quite a while, but I got outta touch with everything and everyone for quite a while. When I got back into the scene, I could not find a Flipside anywhere! Well, I transferred to school up here, don't know anyone, and finding Flipside was the most exciting thing that happened to me other than passing my first Latin exam! I must say that Flipside is still great. Great reviews, interviews, and scene reports!!

But what happened to the letters? I remember when people used to write in to get in touch with other people who shared their beliefs. Yeah, there were quite a few bitchies and complaints, but doesn't anyone write anything positive anymore? Or is it just the people who can't take it when people say "I disagree"?! Come on, people, get a clue! Your opinions are not law! Yeesh!

Well, that's s'it. I also want to say to KRK that I think your great!! I don't agree with everything you say, but you write with intelligence (notice your critics don't), and you're honest with what you feel. (Do anyone of your critics know the meaning of the word?) Anyway, just letting you know that you have at least one person out there who admires your reviews and opinions!! And your story on NYC #68 was great. I'm a native New Yorker, and every time I go back there it's like I fall in love with the city all over again!!!

Also anyone in the Bay area who doesn't conform to anything and (most importantly), doesn't care how you dress (does everyone have to shop at the same fuckin stores!!!), and wants to make a friend, please write!! I know no one! Please print this, as I'm sick of spending my time with people who think Maxi Priest is alternative music, and have never even heard of the Dead Kennedys (in SF!!) Thanks again, and I'm anxiously waiting for Flipside 69!!

Jojo V.

San Fran, Ca

Yo Flipside,

Just wanna say I love your mag! There's nothing like it anywhere. And since I'm from LA (was) it keeps me up to date on the latest happening bands. Anyway, to make your mag even more rad I drew this cool ass picture of Sid. So could you please print it in the next issue, that way I'll be stylin' in this red neck town!!

E. Krather....blagh (can't make out the name! -stf)

Texas

Dear Reprobates,

It pains me to see a once respected journal of the "punk" underground becoming merely a forum for neo-classic rock. I am, of course, speaking about Sub Pop oriented "music".

I recently composed a letter to your fellow "icons of rock" magazine, Maximum Rockroll, saying basically the same thing. So, you ask, why am I bothering to send you a letter on the same topic? Simple, to explain a few FACTS as well as to outline the certainties concerning your forthcoming demise as a PUNK ROCK magazine.

Why do you include in every issue of your yellow journal a myriad of articles and (gag) photos based on a supposed movement which is assumed to have integrity, yet has absolutely none? Don't you realize that if you ignore something negative it will go away? Recently I had the immense "pleasure" of perusing your putrescent publication and noticed immediately that Hole, the queens of classic rock, were adorning the cover. YUCK!

The reason that people follow and buy into trends so integrally is simple. The basic sub-intelligence of the average human being is so absolutely nil that he cannot hope to create and be original on his own. It, once again, pains me in no small measure, to witness this phenomenon consistently and repeatedly manifesting itself, especially in the realm of contemporary music. (Ya think ya got enough 10 letter words in??? -stf)

No one on this speck of insignificant dust has any true knowledge anyway! It's so insulting to my intelligence, as someone who craves the absorption of knowledge, to see a band of such sub-human intellect, as Tad or The Dwarves, receive a record deal. How disgusting; the junior high aesthetic will always be with us but I never thought that it would attain levels as degrading and so utterly embarrassing as the levels obtained by suck "rock" gods as Lubricated Goat and L7. BAH! Those stupid fools have absolutely no true inkling of what one can contain and, ultimately, obtain. IMBECILES! There is more to life than the pitiful accumulation of sexual adventures and the blatant abuse of drugs and

alcohol, surprisingly enough and there is also something entitled pride in appearance! I could almost stomach the whole grunge retro fad if it wasn't for the blatant similarities between all of the bands in "music" and dress styles. Every Sub Pop release that I have ever had the displeasure of glimpsing has the obligatory black and white photo of the band in question playing in a basement or cheezy dive, engaged in "playing" their respective instruments with their scraggly hair flailing black and forth. Hooray, how artistic.

How much intelligence does it take to be like everyone else? I'd absolutely revel and joyfully shout if a grunge band appeared which dressed tastefully (and I don't mean having their flannel shirts freshly washed either) had short, nicely groomed hair, and actually departed from the accepted norm in Sub Popdom. As a fellow acquaintance said in his scathing piece of musical genius, (currently making the rounds in the "underground") "Wax Trax!, not Sub Pop." His band, 90's not 70's, is the physical embodiment of all this anger concerning the barrage of west coast jetsam currently flooding good musical tastes everywhere. He is also presently engaged in preparing more biting stanzas rebelling

against neo-bohemian fad following DOLTS!

As I proclaimed before, (at this point I am having to force myself to type this bullshit -stf) Wise up; why are all of your closedminded "journalists" so negative concerning all Wax Trax! releases when these same idiots praise every Soundgarden clone that comes out of the Evergreen State? It's enough to make anyone with musical taste and a brain larger than that of the average flea feel somewhat insulted.

There is much prejudice evident in all aspects of modern music, but it seems that most of the hatred and disdain falls upon "Wax Trax! musicians. Why? My main question here is why are you people so afraid to give a favorable review occasionally? That simpleton from White Flag (real

musical groundbreakers there) is the most prejudiced and insulting one of them all. I once read a review where he was "reviewing" a Weathermen twelve-inch and he didn't even comment on the band or their music, just on the fact that they were on Wax Trax! and what a negative stigma that happened to be. You should obtain people that have more probity than that to write actual reviews, not personal opinions on what label they happen to be on. I wonder why Wax Trax repeatedly sends you promos when all you people do is continually slag them.

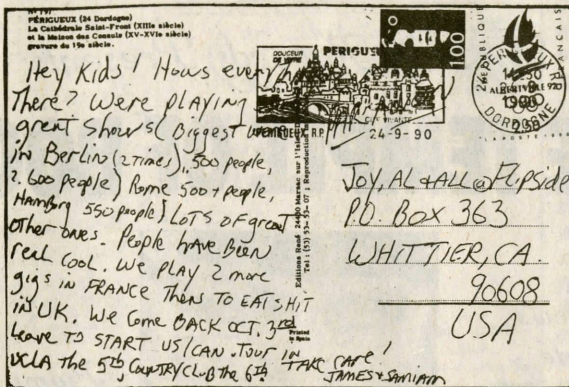
On the other hand, the bias towards grunge is even worse! Every Sub Pop release is proclaimed as being brilliant, beautiful, a sculpture in aural form and totally "Punk Rock." I'm surprised that more people have not boycotted your ignorant classic rock 'zine of late; when are you, by the way, running an interview with Bad Company or how about Badfinger?

Anyone who had the singular please of witnessing firsthand the Revolting Cocks tour this summer will agree with my next statement. Wax Trax! recording artists do have validity, even if you diehard "antidisco" fanatics will not readily admit to the fact. Many of their groups are extremely powerful and, if I may borrow your trite little phrase to prove my point, "Punk Rock." Anyone thinking that Wax Trax! is a disco label should listen to the Cocks, Joined at the Head, Pailhead, Controlled Bleeding, etc. Another thing that annoys me about your "journalists" is that they say Wax Trax! has definitive sound. The only "definitive" sound that encompasses their bands is an emphasis (sometimes slight, sometime heavier) on technology and the styles that are employed are much more diversified than, say Sub Pop or Sympathy For The Education Industry. Their roster runs the gamut from dance, to industrial experimental, to hardcore and beyond, whilst Sub Pop contains... grungy garage bands.

My last point in this letter (praise your lord!!!-stf) is to warn you apathetic dulards to finally wise up before your "Bible" goes the way of flared jeans and Teem soda. Be more openminded towards the other spectrum of music and lay off the Sub Pop refuse for an issue or two. I know for a positive fact that in the span of three years, the grunge movement will be an unpleasant memory of the past while the industrial hardcore scene becomes stronger as technology advances further on. I'm sure that some of these Sub Poppers contain a latent ancestral memory of the semblance of brain and will eventually grow up and realize what an absurd farce this whole fleeting fad is.

Lord Alexander Littelwit, Jr.

(Alex, it seems that you are guilty of exactly the same "critical crimes" you are accusing us of. Wax Trax's catalog is probably 100 times bigger than Sub Pops, of those bands, I'll admit, there are some good ones. I can go for "industrial hardcore" any day. See the Babyland interview this issue, and a lot of raving live reviews of others in the past. But look at the majority of Wax Trax stuff - the same tempo, the same dance beat, the same 12" record with different mixes of the same songs. Industrial disco - NOT industrial hardcore. Sorry mate. Percentage wise, Wax Trax is not our cup of tea, BUT I do think those bands will be getting a bit more daring, what with the success of Ministry and all. I don't have to stick up for Sub Pop, their percentage of good records (compare the Sub Pop singles club to Wax Trax 12" disco re-mixes), is staggering, and the VARIETY of music is impressive. I can say that since you probably don't hear very many Sub Pop releases and since we do get all of the Wax Trax releases, sampling them (no pun intended) is conclusive to my



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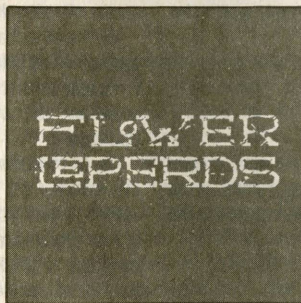
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jaded ears - I'll take Sub Pop anyway. Wax Traxis is a very interesting and respected label, and while I enjoy hearing what they have to offer, "disco" is the rule "punk rock" is the exception. -AJ)

Flipside,

This is for the "correct" punk, Carl from San Gabriel. Carl, straight edgers got just as much of a place in today's scene as you or I do. Man, get a fuckin' life! Maybe I'm wrong, but I thought punk was a little more than a fashion statement. Yeah, Darby was cool, but in case you haven't heard - the fucker is dead, and who really cares if today's "punks" have long hair or can appreciate older music. I personally don't believe it makes a kid more or less "punk" if he hates Led Zeppelin. In your snotty letter to FS you just had to rag on the way people dance today, and say what would've happened if they'd tried the same shit years earlier. Again, who fucking cares!? You can't be a kid again, and the early 80's won't come back. Try living in the present. Try to figure out today - yesterday has already been conquered. And nostalgia is very and utterly boring. PS: GWR rules!

Jonathan
WCU, NC

Mr Claws:

I am writing on behalf of the group RAGBASH. I would like to thank you for the nearly positive review in the recent issue of Flipside. However, I must question your judgement and demand a retraction for some of what you said in your otherwise flattering critique of the band. The "gang" incident you referred to near the end of the piece was inaccurate the possibly harmful to the image of the group. Apparently, you missed the exact chain of events that night at U-Gene's. We must admit carelessness for allowing a drunken bar patron onstage and access to one of our microphones. Regrettably, the guys in the band "froze" when the alleged gang member from the audience took to the mic and made his dedication to some "Fellow gang member in jail".

I expect that this matter will be cleared up in the next issue of your magazine and you will let it be known that John, Paul, Victor, and Sean never have and never will be involved in illegal gang activities. Thank you for your time and I wish you luck in your journalistic career. Remember, RAGBASH funks!

Pat Matthews
Manager - RAGBASH

Flipside,

It's unfortunate that I have to write to you with nothing but bad news, as I'm sure you get enough of that. I have been an enthusiastic reader of your zine for many years, and I've seen the changes since the days of the Flipside Vinyl Fanzine and unreadable type. I've watched others slag your zine and dismiss it as mainstream or jaded, or snobbish or whatever. However, there's always been something about Flipside that's attracted me, either it's the attitude or the strength conveyed I don't know. It's been a nice balance to the other zines that cater to alternative (independent?) music and it's participants. But, it's sad, truly sad as I really do mean it, to see your zine go as commercial as it has now. I have plenty of respect for your dedication and consistency - no one can beat you on that one. I never expected you to cover punk and hardcore forever, and I like the new territory that you promote that other zines don't. But I'm afraid you've taken it too far. I do not read or buy mainstream rock magazines like Rolling Stone, Spin, and there kind because basically, popular music and major label stuff is a complete load of fucking shit. We've created a music scene in the past thirteen years that has made it's own rules, turned the music world upside-down, and destroyed the barrier between the bands and their admirers. Instead of just being a "commodity" like the majors treat it, sincerity and honesty is key and the bullshit had decreased incredibly, although ever - present it is. You, Flipside, played such a big part in this; it kills me to see you give up the struggle and join the ranks of what we have been fighting for for so long. I defended you when you accepted such "glossy" and "polished" advertising from various doubtful labels like Taang, Caroline, SST, Sub Pop, Combat, In Effect, etc. But COLUMBIA CBS RECORDS? A full - color glossy back page ad for some schlock from CBS? Why?! The very same scumbags that would love to have wiped out the entire independent label industry long ago. How much did their ad cost? Of course, they can afford it! So could Warner Brothers, A&M, MCA, RCA. Would you publish an ad for the "New Kids On The Block"? No, probably not. Not "punk" enough for your readers. But this "Alice In Chains" shit is supposed to appeal to us? NOWAY! CBS is not your friend or ours. They only want to reach out and grab "punk" bands and exploit them for every dollar they can. They see dollar signs, not music. CBS has Social Distortion and Bullet La Volta. Soundgarden too, if I'm not mistaken. They know where the money is, and our scene is dedicated to supporting our bands. The majors know it, and that's why they drool when they see how many records and CDs Fugazi and Mudhoney sell. You are peddling their crap in the disguise of something we have

all grown to trust, apparently too much. Sure, you will still retain a constant group of readers who revel in the new Danzig LP or Def American or "classics" like Husker Du and the Replacements after they "grew up". However, we are not, all braintead, and it's obvious what's happening. FUCK YOU AND FUCK YOU HARD, FLIPSIDE! There are many metaphors I could use to describe you, like a wolf in sheep's clothing and such, but it is actually quite simple. You have SOLD OUT and given up, because you are wet and spineless. Definitely too spineless to print this letter as it may inform and actually alienate your readers as to supporting you and what you do. I spit on you and I hope CBS and their playmates romp all over you, and divide the profits when they're done. I'm upset and very disturbed about this. Far from jaded.

Matt Wobensmith
San Francisco, CA

(Matt; At one time I probably felt the same you did, maybe even stronger. But that was a long time ago under a far different reality system. This is 1990, and although our attitudes about

the above are still pretty consistent, we have to deal with it differently. There's a time when you want to wonder out into the real world and see what it's like. I don't mean in terms of "selling out", maybe more like "sneaking in". We've played the same game in this little fish bowl of a so called "alternative scene" for many years now, never wanting to venture out into the "real" world because of what we felt, and what people like you might think. But years go by, we all change - in a few years time you will not be involved in any "alternative" music scene, you'll probably graduate from whatever college you attend now and become a professional type person. We've seen the pattern happen over and over again. We get condemnation because of people's own insecurities in life - that massive contradiction of what you want to believe in and what you are being railroaded through

is not something you can blame on us. We are here, we have been here, and we are not going anywhere. Physically or idealistically. A major label ad is nothing more than THEM accepting and playing by OUR rules. After all there's really is not much difference between majors and indies - indies are just small labels, majors are larger. They still rip us off the same, majors tend to get ad sizes right, but that's about it. That will never stall our opinions of their product, the way we deal with their bands or our coverage of what we like. In fact, I'm really surprised that some of those labels advertise with us after the beating we give their stuff. But that's neither here nor there, we can't let public opinion dictate what we print either.

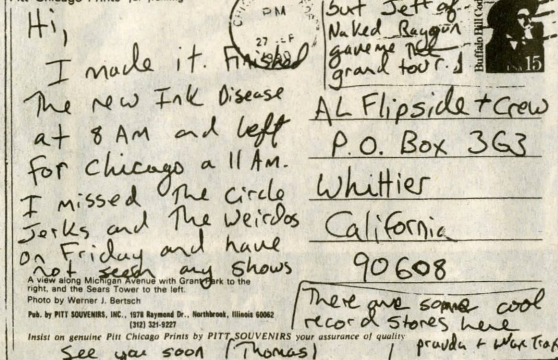
Far more important is the situation with the major labels and their newly signed "alternative" bands. It's up to the bands to keep their integrity, to not be co-opted and infact use the major distribution as a way of getting their message across to the maximum amount of people possible. Nobody says you have to be exploited. People that I knew early on in L.A. are now working at majors, and their attitude is to be more progressive, and slowly but surely their influence is changing the way these labels look at bands. As it stands now, there are quite a few cutting edge bands on majors, who I think are not giving in to any pressure and using that situation to their advantage. Sonic Youth, Janes Addiction, Ministry, The Jesus and Mary Chain etc... are all putting out some hard hitting material, and they are bands that I like and respect a lot. That is a big difference between now and back then (even if the Clash were on CBS, the Pistols on Warners etc... where did they go?). The biggest battle is getting commercial radio to start changing in the same way the majors have, because if they start to pick up on new music (as opposed to "classic rock") then that is good news for both small and large labels (indies and majors). When what we now consider "alternative" or even "punk" becomes popular music WITHOUT changing its content, then the whole system will eat itself. It's up to the bands that have their foot in the door.

Come on, the whole point is you can't hide your head in the sand forever. You have to deal with reality, and when you do you find there is a common denominator - the fact that people are running the whole thing, different people, but nevertheless people you can in fact deal with, on your own terms. Having said that, Flipside is of course 99% small label ads, and mostly unknown, unsigned bands and I really can't see that changing. So what? - AJ)

Hey AJ,

What a bunch of idiots in #68! Who are these people who are so retarded they don't want letters that are hateful, negative or arguing and they want more letters about peace and love? Don't they know that Flipside is about, what used to be called about 5 years ago, punk rock? Punk rock is about hate and negativity. After all, all that time ago, the Ramones didn't sing "Give the kid a baseball bat and help him with his baseball game" they sang "Beat on the brat with a baseball bat". The Sex Pistols didn't sing "She was a girl from Birmingham, she got some contraception" they sang "She was a girl from Birmingham, she just had an abortion, she was a case of obscenity" (and any song whose sole chorus is "The problem is you, whatcha gonna do, you are the problem, the problem is you" should be self explanatory). The Circle Jerks didn't sing "Beverly Hills, Century City, the best two cities in Southern California" they sang "Beverly Hills, Century City, everything's so nice and pretty, all the people look the same, but don't they know they're fucking lame". Anybody that idiotic doesn't deserve to read Flipside, even if it has Krk in it (the solution to Krk's record problem is just not to send anymore. Flipside has the smallest box, so there's only so many tapes that

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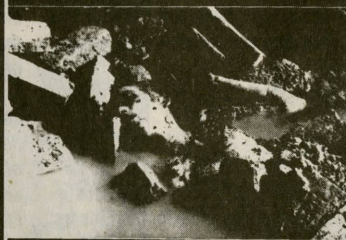
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Fri. -Nov. 30 Woman's Building / San Francisco
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can get inside, and records and tapes have to be yellow-slipped. So don't send 'em. Save Flipside waiting in line with cool yellow slips waiting for your record. If Flipside got as many records for review as I do, they could do indepth reviews on each one of them). And they certainly don't deserve to read my newsletter, so it's just as well they'll all go to Maximum Rocknroll, because that's what those people really want is, um, Maximum Rocknroll. Maximum Rocknroll, what a great concept. Say it slowly to get the full effect. Maybe it's just me, but I've always thought that hardcore had nothing to do with rock'n'roll.

The other thing I wanted to say is that about 2 years ago I said you'd be able to tell the trendyfucks from the real punks because the trendyfucks would have CDs and the real punks would have records, and I was right! I recently went into my first recordless record store, a Warehouse, no records, just CDs, cassettes and videos (and they had the Punk Rock Movie for \$9.95, new, Al, I wish I had a VCR just to see that one again). They had hardcore but it was all on CD. So I was right about being able to tell the trendyfucks from the real punks because the trendyfucks have CDs and the real punks have records, but what I couldn't have known is that you can tell the trendyfucks from the real punks because the real punks are the ones trudging around looking for stores that sell records. Can you believe that when I see a Link record now I buy it because they're the only Oi! records I can find? Can you believe that Tower Records is now a cool record store? Who would've thought that Tower Records would become a cool record store, eh, Al?

Paul Mendelowitz, Redwood City, CA.
(Paul, Your Tower Records may be cool, but our Tower "Records" is certainly not. The big Tower on the Sunset Strip is now a recordless, record store. Except for maybe the top 10 selling products, that's all the vinyl to be found. Life sucks. - Al)

Dear Flipside,

I am 16 years old and I have been living in Alaska for the past 8 years. I really hate it here, not because of the wilderness and stuff like that, I mean I really like the peace and quiet all of the time, and not having to lock your door at night, and everybody knows everybody else. I like that. It is the simple fact that nothing ever happens here. That is what I hate. There is never variety. Whenever a band comes to town, it's always some Heshner band, and the only people who get anything to do are the long hairs. If there is even any scene here it is totally screwed. Everybody here tries to "out weird" everybody else. It is also very hard to get good music up here. I am very very fortunate to have a friend such as Wes Brown who lives in Oxnard CA. I really wish some bands like Bad Religion or DI would come to Anchorage AK., but I won't hold my breath. If a good punk band would be nice enough to come give us a show, I'm positive that many people would pay to go see your show. Thank You very much.

Sincerely,

Merv Eggleston
Soldotna, AK
(Merv,

I don't know about you, but when I was younger I found that just getting pen to paper like you have done to us, opened up a whole new life for me. Even though I grew up in California. I still lived in Orange County. Look through Flipside...almost all the ads advertize a catalog of merchandise to get your hands on. You don't know what to get...scope out the record reviews. We try to tell you what to spend your dough on. Need a friend...

Classified ads. I don't know about you, but I used Flipside to it's full potential when I had nothing and nowhere to go. I know all of this sounds like bullshit crap from a pushy staff member, but believe me it's all true. Even by writing us a letter and voicing your opinion on bands not playing in Alaska... possibly someone will at least look into it. Thanks for writing -stf)

Dear Flipside,

Well, thanks for the service, even tho' the news was bad. I always dug St Vitus, but had these back of the brain misgivings. My worst suspicions were confirmed in iss #68 (sep/oct) when they started their interview by revealing their stark raving homophobia. Surely signs of this have abounded, but the final proof, direct from the mouth and from the word go, makes St. Vitus' bigotry no longer possible to ignore, overlook, or rationalize. Even that fascist in the whitehouse at least acts more tolerant. Saint Vitus now adds itself to a list that also includes Jesse Helms, Tipper Gore, The Catholic Church, Cannemeyer, Adolph Coors, and many other groups and individuals who've distinguished themselves by displaying their socially cancerous intolerance. Alas, Saint Vitus is not the only bigoted band around the scene and 'respected'. Yer interview only brought this condition of theirs to my attention most recently. With standard bearers like these, no wonder the "Alternative" scene is mostly a pathetic joke anymore.

From the Queer Nation:

Deke Motif Nihlson

San Francisco, CA

(Deke, Yeah...we all know the difference between right and wrong. But people have their opinions in life. Interviews tell about that person or about that band. That's why we don't censor... we can't make anyone feel or sway any one way. Obviously I can't help you out. You've made your statement....So why don't you write Vitus? -stf)

Dear Flipside,

I didn't know whether to laugh or cry when I saw the letter in ish #68 from Mykkal of Burlington, N.J.. Being that I am from the same area and circles as that loser. (LOSER is everyone's nickname for him) I would like to enlighten anyone who saw his letter and in their state of naivety thought it was written by an even semi-intelligent practitioner of magick. Mykkal, who until I lent him my Flipside #66 had not read an issue since early '88, is a self - admitted homophobe, a pathological liar, and definitely not a pagan in the

bleakest sense of the word. NO ONE can be all the fucked - up things that loser Mykkal is and still declare knowledge of the Pagan or Wiccan faiths - two very positive religions. Loser Mykkal is commonly known for screwing people over, hurting people intentionally, and as I stated earlier, LYING. As I am a Wiccan, I used to try to speak with loser on aspects of these religions only to come to quick conclusion that he knows about as much about magick as my grandmother knows about Black Flag. Furthermore, anyone who is as horrible and worthless as loser Mykkal is, should in no way, shape, or dimension be associated with such a positive religion like Wicca that reveres not only the earth and animals, but PEOPLE. "Do What You Will and Harm None" Mykkal, when you can live by this basic law (the Wiccan rede) then you have earned the right to mouth

off to others in defense of Wicca. If you seriously consider yourself a worker of magick, then you are a disgrace to the craft. Blessed be Flipside Readers,

Monica

Editor of GOTHIC fanzine

Dear Flipside,

I hope Al doesn't take Stf's advice and get someone like "Barbara Nichols" to write for Flipside. Barbara's letter in Flipside #68 about Psychic TV's Riverside show was lame. She slags the entire gig, even though she left fifteen minutes into the long performance - after the first song! If Psychic TV's first song did that, all we can do is thank the band for being sharp enough to rid the crowd of deadwood like Barbara Nichols. Music can be a powerful force indeed!

I stayed until the end of the long performance and although I wasn't paying attention to who stayed or who left, I can tell you that by the end of the night there were more people having more real joy and fun than at any club show I'd seen in quite awhile. I have the photos to prove it.

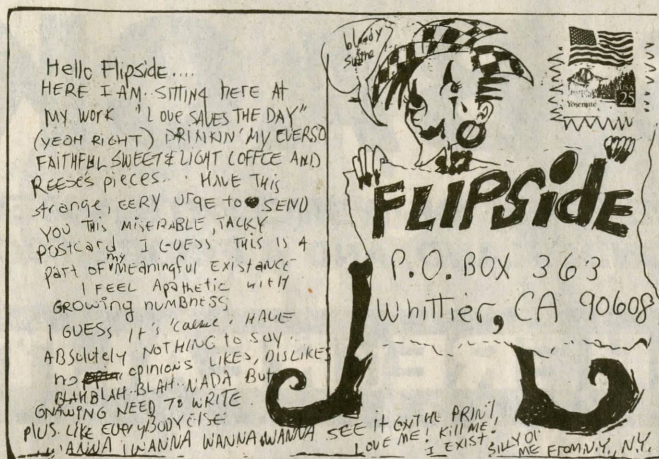
One thing I've found interesting and enjoy about Psychic TV gigs is that there is a much greater percentage of women in the crowd dancing and enjoying the music than at most (or all) "underground" gigs I go to. Psychic TV's performance didn't come off as "pretentious." Much of the night most of the band was obscured behind the writhing crowd of audience/participants that were on stage. Genesis didn't preach, he let everyone who wanted come up on stage and dance, he passed his microphone around letting anyone sing their own words to the music, and he came off stage and danced in the crowd. There was also no phoney encore thing. Psychic TV played long and hard and when it was over, it was over. No bullshit, "Let's hear it for Psychic TV. Let's bring 'em back." Barbara's complaint about Psychic TV's "pretentious costumes" is also lame. What is particularly pretentious about Genesis' sleeveless jumpsuit with pop art pictures of Charles Manson's face on it? Or maybe it was Genesis' tattoos (mostly covered) that freaked her out? Or maybe was Paula's leather mini-skirt and mid-drift? Animal rights, not withstanding, I would say sexiness, not pretentiousness piqued Barbara's jealousy and insecurity buttons.

Barbara's a fukin uptight bitch with an attitude problem. She also gets her facts wrong. The person she calls a "wanker" in the audience wearing the wizard costume was part of the Celebrity Skin entourage, although in either case, I don't see why she is complaining. What the fuck did the wizard do to her?

If there is any message that comes off loud and clear from Psychic TV's recent U.S. tour, it is "live and let live." Obviously a bitch like Barbara can't appreciate that sentiment.

I can't stand people who try to rain on other people's parade just because they don't get it. That's not much different than fascism. Let Barbara bitch to her husband and keep her away from Flipside. She's got problems you and I don't need.

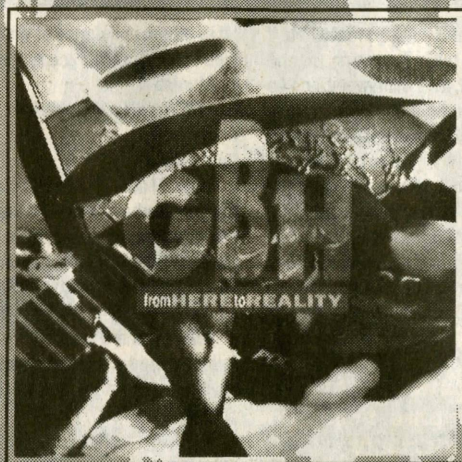
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David Ciaffardini



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START → IF ANY OF YOU COMON FOLK OUT IN CONSUMER LAND ANSWER ALL (OR MOST) THESE QUESTIONS THE SAME AS I. THEN **AL** (MY BOSS) WILL SEND YOU A **FREE** LMTD EDITION LA. Power Comp. P. COOL Huh? right AL?

SEND IT TO "YEAR END ANSWERS" % FLOPSIDE

YEAR END QUESTIONS!

(I DID THIS THE DAY AFTER HALLOWEEN, SO DEAL WITH IT, OK?)

1 WORST SOLO PROJECT BY SOME ONE WHO WAS ONCE IN A COOL BAND? (I COULD NAME ALOT)

2 THAT ONE COMPACT DISC, WICH WAS SO INCREDIBLY OK, YOU RAN OUT AND BOUGHT A CD PLAYER?!

3 BAND WITH BEST TATTOOS.

4 BAND WITH WORST TATTOOS.

5 FAVORITE ROCK CRITIC.

6 UNFAVORITE ROCK CRITIC. (NOW YOU DO WANT THAT RECORD, DONT YU)

7 MOST CONSISTANTLY GREAT BAND THAT IS STILL TOGETHER

8 IN ORDER TO GENERATE MONEY SO FLIPSIDE COULD PAY ME. WOULD YOU PAY \$3.00 FOR A FLIPSIDE?

9 SEXIEST DRUMMER?

10 LEAD VOCALIST W/ WORST DRUG PROBLEM?

11 BEST RECORD LABEL? (BESIDES FLIPSIDE R.)

12 BEST SINGLE?

13 ARE THESE QUESTIONS STUPID OR WHAT?

14 MOST UN-PUNK BAND?

15 MOST PUNK BAND?

16 BASS PLAYER THAT TRULY HAS HIS/HER OWN STYLE?

17 WHO IS THE MACK?

18 WHO OUT OF ALL THE EX-FLIPSIDE STAFF DO YOU MISS THE MOST

19 HAVE YOU HEARD THE NEW HELMET ALBUM?

20 LAST FLIPSIDE ALBUM/SINGLE YOU BOUGHT?

21 ARE YOU LOOKING FORWARD TO THE NEXT BAD BRAINS LIVE ALBUM?

22 BAND YOU WOULD JUST LOVE TO MEET?

23 BIGGEST FOCKIN SELL OUT?

24 MOST RESPECTED DIE HARD?

25 CAN I STAY AT YOUR PAD IF I RUN AWAY FROM "HOME"?

26 DO YOU BELIEVE THAT DABBY CRASH DIED FOR YOUR SINS?

27 HOW MUCH MONEY DO YOU SPEND ON MUSIC IN ONE MONTH

28 DO YOU GIVE A FUCK?

29 ARE YOU A FAN?

30 THAT ONE BAND, THAT BLEW YOU AWAY. MADE YOU FEEL LIKE RODENT SCUM. YOU RAN FOR YOUR WORTHLESS LIFE?

31 FAVORITE LABEL THAT POPPED UP THIS YEAR, OR REAL CLOSE?

32 FAVORITE ARTIST?

33 FAVORITE PHOTOGRAPH?

34 BAND YOU JUST COMPLETELY GAVE UP ON. COST ALL HOPE ???

35 BAND THAT COULD SPEND THE NIGHT AT YOUR HOUSE, ANY TIME, NO PROBLEM? (KNOW WHAT I MEAN?)

36 MOST PATHETIC ALBUM COVER?

37 WICH LABEL DO YOU OWN MOST RELEASES BY?

38 ~~WICH~~ ~~ABOUT~~ ~~WICH~~ ~~BAND~~ DO YOU OWN MOST RELEASES BY?

39 LABEL THAT HAS NOT RELEASED A GOOD ALBUM IN YEARS?

40 DO YOU MASTER. BAIT?

41 YOU DONT THINK YOUR REALY GOING TO WIN THAT LP DO YOU?

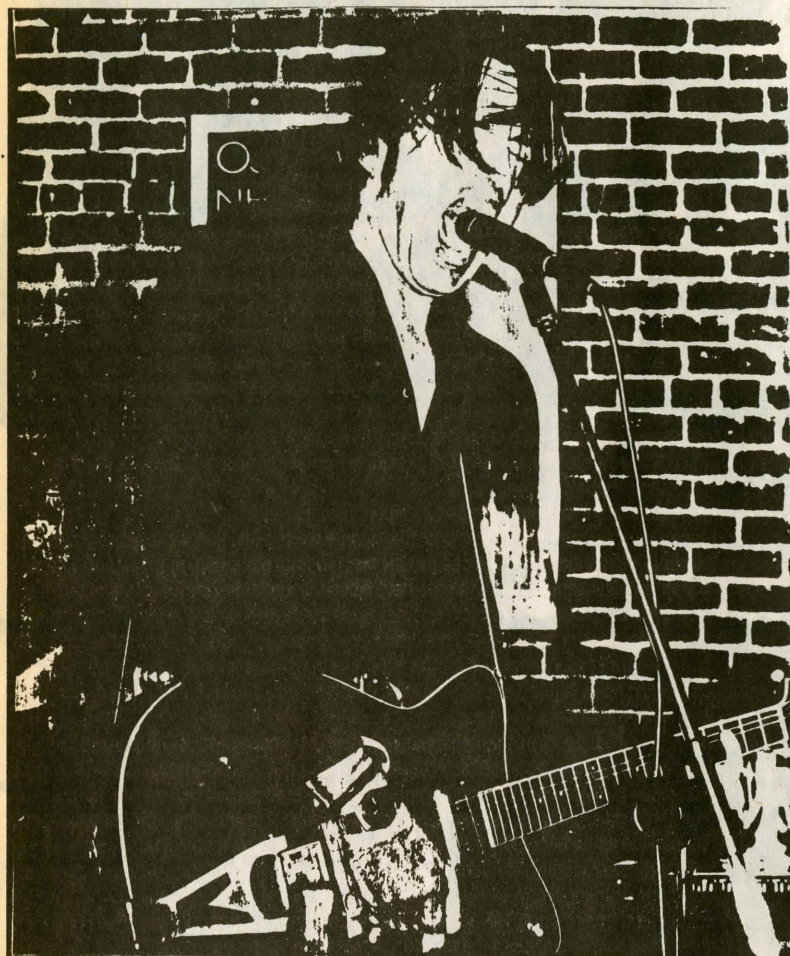
CRITICAL QUESTION

DABBY CRASH CRASHED

FLIPSIDE YEAR END QUESTIONS

CUNT IN US

CLAWWH



Clawhammer are one of those bands who you might see casually a few times, then one night they catch you off guard, and totally devastate you like the latest strain of some killer virus. The funny thing is, you can never shake it. You're not exactly sick, but you'll never be the same again. After quite a few singles and one LP, these guys have crafted an unrelenting rock sound and energy that is all their own. Do yourself a favor.....

Clawhammer were interviewed by Al and Stf 10/5/90 at Ugenes. Photos by Al.

Al: You guys are from Long Beach or Hollywood, or where?

John: We used to be from Long Beach, but Chris moved to Hollywood and Bob, our newest addition as of 6 months ago, lives in Reseda, at the Cowgirl pad in, I guess Van Nuys. So now where just from wherever.

Rob: We're from Los Angeles county.

Chris: I used to live in Orange County, El Toro...

Al: John, you were also originally from Orange County?

John: Yeah I was raised there, went to High School in Brea. I lived in Fullerton for awhile.

Al: Were you in bands in Orange County?

John: Yeah, in Fullerton I was in the Electric Tombstones and then I was in the Pontiac Brothers for about 6 months.

Al: You were! I never knew that. Did you used to know all those Fullerton people?

Chris: Tell them who taught you how to play guitar John.
John: Oh yeah, Mike Palm of Agent Orange taught me how to play guitar. They used to live right down the street from us. I bought my first guitar from him. I used to roadie for Agent Orange, their early shows.

Al: Did you ever go to the Commonwealth Pub?

John: Yeah, I used to go there all the time. The Tombstones used to practice just across the street from there. We'd get all drunk and go "Let's just go set up and play at the Commonwealth Pub before the next band goes on". We'd tell them we were told we could play tonight and just set up and play.

Al: How much does growing up in Orange County and learning guitar from Mike Palm effect how you are playing guitar now?

John: Um, my guitar style no... I had two brothers who lived up in Hollywood so I was up there all the time too.

Al: Your playing is pretty different than that early O.C. punk.

John: I don't know - just Beefheart, MC5, Stooges and Black Flag records influenced my guitar playing more than the city I lived in.

Al: Were you guys in any other bands Chris?

Chris: I was in Catch 22 and then I was in an instrumental band called the Sun Demons that did all Link Wray songs at parties. Then I was in Action Now, which were also called the Direct Hits. That was like when I was 16. Paula Pierce quit and I took her place. (Laughter).

Rob: He was cuter but Paula played guitar better! I'm from the San Francisco bay area, I moved down here to go to school down at UCI. That's were I met Chris. This is the first band I've been in that played shows around here.

CLAWHAMMER



Bob: I'm from New Jersey, I played in a bunch of dumb bands with my friends. I was in a bands called the Snivelling Little Rat Faced Gits when I was in college - that went on to be a pretty good band after they kicked me out. They never did any records. That was my brush with greatness before these guys. I also play in Crawlspace. I was playing with them as soon as I moved out here and got acquainted with these guys through that.

Al: What did you like about these guys that made you want to join?

Bob: I really like that they are able to rock really hard, but that's not the only thing they can do. The dynamic level can go up and down a little bit - it's not a straight jacketed, volume constantly on ten, intensity level always, always way up thing. They're able to get that way when necessary but not exclusively. And when it is all the way up to 10 it is really really powerful.

Al: Who takes credit for writing most of your music?

John: Well, lately me because you guys haven't been writing anything.

Chris: It started out John and Me, but mostly John. It's either John or co-written by me, John and Bob.

Stf: Is there one force in the band telling everybody what to do?

John: Yeah, Satan I think! No, we'll all have an idea for a

song and I'll "suggest", with a big fist how it should be played! The thing is, they play really good and I trust what they're gonna play. That's why we got Bob to join the band because he knows what we want. The band works really well together so there's no separate egos in the band.

Rob: Me, Chris and John have been playing together in this band for 3 years! So we have a pretty good idea of what each other wants.

Al: That dynamic range is something you guys strive to work in...

John: Yeah, yeah, balls out obnoxiousness but weird at times. If it takes cutting the sound completely out...

Chris: We have our definite influences but we don't want to sound like them. We do our best to capture the energy and the essence of the bands we really like without exactly sounding like them.

John: No, we don't want to emulate any band directly.

Stf: So who are those influences?

Chris: It's wide ranging.

John: Originally when Chris and I met it was like Replacements, Stooges, MC5 and then shortly after that we found out that both of us were total Beefheart fanatics so we threw that in.

Chris: I answered an ad in the Recycler that said "Piano player wanted for a band influenced by Replacements,

MC5, Stooges..." I had never seen the MC5 in an ad before and they were my favorite band at the time. That was before Sub Pop and nobody talked about the MC5. I was like, fuck, he wants a piano player but...

John: He blatantly told me "Pianos suck, add an extra guitar!". So I said what the fuck. Everybody else that answered the ad were like "Well, I like Bad Company a lot!" or "I have a synthesizer and I can make wave sounds on it". I'm like "FUCK!"

Al: What did you want with a piano player in the first place?

John: Just to have like on guitar and a piano banging away like Little Richard or the Stones. Like that, not like Yes.

Chris: I didn't even know John liked Beefheart at first. I was leaving his house one night and I said "By the way, do you like Beefheart?" and he's like "Yeah, I love Beefheart!" "Yeah, I love Beefheart too!" So we jumped in bed together! We have a lot of other influences too like Eno, and like Black Sabbath are one of my favorite bands, Black Flag...

Al: John, didn't your brother have something to do with getting Clawhammer together?

John: When I was in the Pontiac Brothers for like six months and didn't like it very much - I just didn't get along with them, they're really into watching sports... So when I quit I stopped playing music for like six months. Then Phil

called me up, he had just joined up with Trigon Records and they were doing a compilation of L.A. bands. He knew I had a lot of songs and that I wanted to get a band together so that's when I put the ad out and met Chris. That early stuff was actually originally recorded as Orange Clawhammer, named after a Beefheart song. Then we just dropped the Orange after awhile. Rick (previous drummer) didn't like it, it was too psychedelic.

Chris: Also when I lived in West Covina there was this guy who took a Clawhammer and killed his wife and two kids and then beat himself in the face with the claw end of the clawhammer and killed himself. He was crazy I guess! But the police came in and thought somebody else had killed the whole family with a clawhammer. So for two weeks when I was little in West Covina there was a scare and everyone was afraid of the Clawhammer murderer. So dropping the Orange was fine with me. It's pretty amazing that somebody can kill themselves with a clawhammer!

Al: Who does most of the lyric writing?

John: I do.

Al: Really, you're so inspired.

John: Do you know what I sing? I just sing noise usually live. The song we did at sound check I don't have any fucking words for! (But he sure was singing something!)

Chris: When we record, the day before we go into the studio he tries to write all the words to the songs.

Stf: Is it that you don't care for the lyrics or...

John: I guess I care, to some degree but...

Chris: I have an opinion about what he thinks. I think you care a lot about the lyrics, you just don't think they are important.

John: My attitude always was and always will be that lyrics come second to music, the sound and intensity of punk rock or anything. What I'll sing, I mean I forget the words to our songs and usually it doesn't matter because the PA is so shitty - the guitars are doing all the talking, the instruments, bass drums, symbols whatever. Half the places you play you can't ever hear what you're saying so that's one valid point right there for how secondary they are.

Bob: I can't even understand your words on the lp and it's recorded pristinely. I tried to write them down when I was learning the songs...

John: I like to take phrases and just make them so they are different languages. Without saying the actual words. I mean I am saying things that mean something. I like to make a just "eeeeooooowwww" like an airplane or something flying over your head.

Bob: John doesn't write lyrics so much as he speaks in tongues.

John: I was born in Virginia! Have you ever heard people speak in tongues? I have. In Hollywood right around the corner from the Anti-Club. We thought there was a party at this house and we listened and nobody was speaking a word of english - they were moaning and hissing and growling. Then somebody said "Quiete quiete", it was in Spanish but they weren't speaking Spanish - just these weird sounds! All of a sudden they stopped and just started talking. I don't know what they were doing.

Al: When you are on stage and you're playing live and all

amped up is it easy to just flow with words like that, like an instrument.

John: Yeah... I could imagine and this has happened sometimes where you're pissed off at someone and you start throwing insults at them. Like a soundman or something.

Chris: Do you think about the words before they come out?

John: Naw, they just come out. Sometimes they don't make fucking sense at all. I learned that from Danny McGoo when I was in the Electric Tombstones. He never had words for any songs, we'd tape every practice and then he'd go home and write words to the music. I don't like to do that so much, I like to sit down and write a song about

really like and you think "Goddamn, I wish I could do that!" That's what all of us are doing in this band. Just doing what we really like, getting that feel out of it.

Chris: The only thing we consciously try to do is make sure that everything we do we like ourselves and that was the end of it. I've tried really hard to make sure that I never thought about what other people would like, just about what I like. So I think we've stuck to that the whole time.

Stf: Do you think it has been harder for you because of that?

Chris: I don't know. I think that the way we've do it is that if we're good, we're gonna stick around and be doing things. If you try to second guess people - you might hit it

and be really good and get popular, but it's chancy.

Bob: It's all chancing, bands that are doing what we're doing are chancing it with the approach of fuck anyone, we're just gonna do what we want to do.

Chris: It's real punk rock - that's what it was all about.

Bob: That's what pure rock and roll has been all about every since day one.

Rob: The return that we get out of this band is pretty much limited to the music, to whatever we get out of playing on stage and getting the records out.

John: I don't know about you guys but practices are sometimes as much fun or more fun than a gig.

All: Oh yeah...



John - vocals/guitar, Bob - drums, Rob - bass, Chris - guitar. Hanging out at Ugenes.

something - kinda about something. I'd listen to Danny's words and it would just be a bunch of nonsense, maybe I just learned that when you write songs the lyrics just aren't as important.

Al: When you do end up finally writing about something, what are some of the subjects that crop up?

John: Besides my brother's feet, murderers... just about people, people that are fucking up on drugs, fucking up on life.

Chris: Yeah just like the difficulty in getting through life.

John: You know like when you read some fucking really weird story, like in the news or something, something really twisted, I just go oh well I'll write about this guy. The words just end up stupid and funny and weird and obnoxious. That's why I've written a lot of songs about that kind of stuff. You know "Pappa's Got Us All Tied In Knots" was originally about John Wayne Gacy. I was just sitting on the toilet one day and the song came to my head... Just weirdos...

Stf: You guys play around L.A. alot, do you really feel you fit there?

John: Well, we draw the most people at our shows there. **Rob:** It took a couple of years for people to become receptive. We played a lot of shows that nobody came to but now it's getting really good.

Stf: Just because you've kept playing or what?

John: Yeah, we keep playing, that's what does it. Put more records out, we're getting good reviews, that really helps.

Chris: I think we are difficult to classify because we don't fit in with any scene at all. We kinda do but not really. There's no market for us to tap into. But it seems to be getting a little bit bigger slowly, I mean people who like us really seem to like us.

John: You know when you go to see a band that you really

Bob: The chemicals of it all.

Chris: A lot of people say it's luck, but bands that get popular out of luck die after a short period of time. They get into plane crashes! No, I mean like if they're not really good, but just happen to be in the right place at the right time then they'll die right after that. Bands that stay around a lot of time and are really popular, I think it's because they're good. I'd go crazy if I couldn't do this. If I couldn't play guitar and go to practice, and do what I do then I have no idea of what I would be like...

John: That's why we like doing things with independent labels, they don't give a shit about what we do.

Chris: Long Gone John (Sympathy) gives us complete, total, absolute freedom. Everything from cover art to what we record. He hasn't done anything but help us financially and stand aside.

Al: What's coming up with you guys touring or recording wise?

John: We're touring next week. Up the west coast. We're calling it the West Coast Whack Attack tour because we just put out a two single, one package deal with Sympathy called Double Pack Whack Attack. It's four covers, we do Patti Smiths "Pumping My Art", Pere Ubu's "Final Solution", "Gut Feeling" by Devo and "Blank Frank" by Eno. It's was Long Gone John's idea to call it the West Coast Whack Attack tour.

Chris: We did that single, we're gonna record the first Devo album for a cassette only release - in it's entirety.

Al: Wow, are you gonna play that live?

Chris: I don't know, maybe we'll have a show...

John: If we can we're gonna get Mark Mothersbaugh with us to do something with that.

Chris: Then after that, which we'll record after our mini-tour, we'll start our second album in like January.

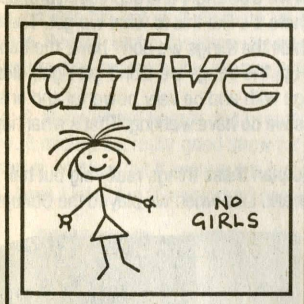
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BABYLAND were interviewed by Al and Stf in front of Babyland Baby Store in West L.A. All photos by Al

Al: First, obvious question on my mind, which came first, the band or the baby store?

Dan: Oh, we don't...

Mike: When it's lit up it looks really good.

Dan: That's it, we were driving down the street one night and it looked so damn good. We don't really want to be too attached to a baby store...

Mike: We just thought that was a good name, nothing in common more than that.

Al: When did you start this project?

Mike: As a project, last November. The first thing was a video project that we put together.

Dan: It was a project for a class, I had to do some interpretation of some poems and stuff. We could do it in any form we wanted. I had been playing for quite some time but never really - I wasn't sure what I wanted to do, but with this we hit the nail on the head. I knew this is what I wanted to do. I recruited him from Mikes Cinema...

Mike: We were friends before and we always wanted to do something together, suddenly it was the right opportunity and it just worked really really well. It's the kind of project that just took over our lives for that period of time. That was a good thing, to have something be that strong. As we saw it coming together we saw what the project wanted to be, like we had nothing to do with it.

Dan: We had no choice really.

Mike: The project was like, "Edit me like this, use that, do that to it now". It was possession, in a sense, by the piece.

Dan: It's really strange, I've been playing since I was like a freshman in high school...

Al: What were you playing?

Dan: Bass and stuff, but I'm not really good at that, it takes too much practice. So I got into keyboards. I always though, these machines, they make noise, it's pretty cool. The problem with keyboards at the time was they were just not cool. It's was just not a cool thing. To me, I figured I wanted to do something with them, with electronics and when I finally came about this and the way of presenting it, I knew for sure. We know exactly where we are going and what Babyland actually is. And it's a good feeling to have no idea for so many years and then when you find out... It's good to see people react to it.

Mike: It fulfills what we both wanted to do separately for a long time. I really wanted to do this. It's just a project that happened, possessed us, feels really good, and we continue it because it is that good. Not that it itself is so great, but for us to do it, that act of doing it is important to us.

Dan: Our greatest concern is moving ahead into the future. I'm not interested in going back. I don't want to hear about what they did in the 60's, 70's or 80's. Of course we're influenced by that, we're influenced by everything, but the point is we are trying to move ahead. We're trying to get other people involved in this. We're trying to say, hey look, this is just two guys and we are not playing anything. Why should we have to play anything if a computer can do it? I know it's kinda... but hey, as far as the noises go and the speed - who says you can't have a computercore band? Who says that you can't have a hardcore band that uses computers and keyboards and shit? I like that shit. This is the band that I would want to see out there. It's that sort of thing. I have never seen any other band like us. There are a lot of things that I like from all sorts of different things - I like the electronics but I also like the excitement of punk and the energy. I don't know why anyone hasn't fused those together before. This is computercore. This is the start of it. We want other bands to do this. Like guitars, you don't even have to learn those two chords, all you need to do is learn to program and have the feeling behind it and to go out there and do it. To implement your idea. That's all you have to do.

Stf: What were your influences to get you going other than the video project?

Mike: I've always wanted to do things on stage, presentation oriented projects. I'm a film student now, I look at that in a similar light. The influence has just been the drive to do that sort of thing. We like an assortment of bands, I think we both mostly like guitar bands...

Dan: And to me electronics are just so cool. There are endless things you can do with it and we have just touched the surface. As far as bands go, I change the bands I like all the time. I like something that is different, something that is reaching out a little bit, they're trying to go a little further. I'm interested in what is happening now.

Al: You can have a "computercore" band as you say, but you guys are also good performers....

Dan: But that's what you need.

Mike: It's pure honesty, we're not trying to pretend about anything at all. If you were to talk to us 2 minutes before we start any show we'd be angry and depressed probably, but when we're there it's like this is what we got. There's no use trying to hide the things we don't have, the things we didn't get set up, the things we didn't get right, didn't get working. We go with and be very powerful and energetic with the things we do have working. That's what happens at that point.

Dan: We try to plan these things really big but half of the things never work. Like when we played the Obituary, we

BABYLAND

broke the other bands equipment, "Oops!", ya know. People are paying money to see us and we want to put on a show for them. We want them to be able to enjoy what's going on and go out of there and say, "That was pretty cool how they did that!" And be happy for awhile.

Mike: Hopefully if we could inspire other people to go on and be better than us, do things better than us, then that would be the best thing in the world.

Al: Let's talk about some of the things that go on at one of your shows. The couple of times I've seen you you've sawed drums and chainsawed TV sets and...

Dan: We want to get into massive destruction, the problem is we can't really do it in the clubs. We haven't had a problem up until the Obituary. They didn't like the chainsaw and they didn't like the pustules, and the blood and the cottage cheese - they didn't like that kind of junk. We want to go outside of that. Live is the best way, the best way to present it. Ultimately we'd like to have more machinery and more chances to destroy things - a lot of it is performance and stuff, and we usually don't know what we're gonna do but we want to have the options.

Mike: We lay out the toys to play with and then at that one precise moment in history we get up there and pick them up and find a use for them.

Dan: And it's totally fun! Who wouldn't want to smash a TV?

Mike: We see what happens! How far we can throw it.

Dan: Ultimately we'd like the whole audience to be able to have just things and be able to thrash. It would be great. You go see these bands and there's a stage and people stand there and watch. We'd like to break that, that's why I always go down into the audience. We push people around a little bit, get stuff on them, at least get people reacting. People react to the physical part of the show a lot and in turn they associate it to the music and the electronics.

Mike: A show where people don't react isn't a very fun show. It might be a really good show for some technical reason or another, but if everyone is just standing there I don't have a lot of fun. We're not so special, there's really

no difference between band and audience, if you didn't have one or the other, there would be no show at all. So the idea of audience participation is very important. We rely on them as part of the show.

Al: How many shows have you done now.

Mike: Six.

Dan: The first show we ever did was Helter Skelter and we had never played live anywhere ever. I need time to load up and do all this stuff, there's time between songs, I have to

switches and come up with a completely synthetic sound, it's just strange. It's cool to be able to have that power. Sampling is cool and I enjoy it but I really like the analog aspects.

Al: Do you guys try not to sound like computer generated music?

Dan: No, I think we do. That's kinda the point. You look at keyboards and technology and what they're trying to do is get closer to real instruments. Why not just use the real instruments? I don't want a sampler to sound like a drum. Why not get the real drum? People are going back...

Mike: They're searching in on a record of history that already exists. Get a real trumpet! Maybe you can't play it but there are hundreds of people out there who would love to be in a band... That's everything there is with us, the entire band is on stage. Every part of it. There's no pedal or part or treatment that isn't on stage when we play live.

Dan: We want people to see exactly what it is and how it works.

Al: What exactly do you use?

Dan: We have the computer, one sampler, three other keyboards, a drum module - between that, that's all we need. Of course we want more keyboards. I can fuck with the computer to change the sounds on one keyboard however many times I want to in a song, so we really have infinite possibilities. We can just do anything we want.

Stf: Is there any preference with you for visuals over music.

Mike: The music is paramount, totally. Everytime we approach a performance, we try to get it to sound as loud and as good as possible. We haven't found a sound man yet that can put us



"We're trying to say, hey look, this is just two guys and we are not playing anything. Why should we have to play anything if a computer can do it? I know it's kinda... but hey, as far as the noises go and the speed - who says you can't have a computercore band? Who says that you can't have a hardcore band that uses computers and keyboards and shit?"

bring my computer up there... People get too hung up on doing the "rock band" type thing and don't try different things.

Stf: How did you accumulate all the equipment you have?

Dan: I've been doing it since I've been a freshman in high school and this is my third year in college, so it's been a few... I started out with all the basic analog stuff and I worked my way up to sampling, and now I'm going back into analog. You just can't beat the sound, to flip a few

through right.

Dan: They always turn us down, I don't know why!

Mike: That's always the stress, the visual stuff is random, it's of the moment. If it works out, great that's fine, if it doesn't, that's fine too. But we always want the music to be as good as it can possibly be.

Dan: No show we have ever done has even turned out 50% of what we want it to be. We play these clubs that can't handle our power. We have to add a generator now, it all

YLAND

costs more and more money. We have to decide if we want to strip it all down and do a minimal show and play a lot or do the things that are completely satisfying to us and hopefully the audience with not so many places to play. We're gonna do what is completely satisfying, for everyone hopefully... The music stands on it's own, it does. Or I wouldn't have the confidence to go out there. It's not like, oh, we'll go out there and smash things and everybody will like us. If we just had some shit music behind us, that would be scary to me. I personally think the music is superior to the visuals, as of right now.

Mike: It's from the music that I derive the honesty. I feel the music is that good that I'm willing to go ahead and endanger myself and others. To actually do that, to wig out, pick up the chainsaw, saw something up, do that sort of stuff. To get up on stage takes a powerful motivation for me and that's what the music does. Two minutes before we're angry, pissed off, the minute it comes on, wait a minute, there's reason, there's power. And we honestly believe it.

Stf: Aren't you afraid of hurting people, when you were grinding the metal I wish I was wearing my safety glasses!

Dan: I don't ever think about it...

Mike: Goggles wouldn't be a bad thing! We're not playing in clubs or places where people are coming to eat cake... necessarily. The way we envision it, if you are in front of the stage, if you are near those sparks then you have to want to be there and you have to know that it is gonna be an action spot to begin with. Not that we crave total violence or people getting hurt - but action. We do want action. That is a total part of it. If I shoot a bunch of sparks into people I want them to move or turn their head away or close their eyes, or just get away from it, or get into it and attack it and fight back and bat it out of their face. Just to get a reaction that isn't gonna happen if you are walking down the street or hanging out in your bedroom.

Dan: Things are too safe anyway.

Stf: Because of that do you think the hardcore kids will like you or just the industrial...

Mike: Whoever likes us, likes us.

Dan: We are not in a very good position, because of what the crowds we are playing to are - sure they may like traditional electronic music, but the speed and the intensity of the show they are not really used to. We'd like to play the Country Club or something like that but the problem is...

Mike: The keyboards! Would they stop laughing long enough to actually see our show. I can totally understand that point of view but we'd like to try it. That would be the crowd I'd most like to please - that would be an accomplishment.

Dan: It would be totally cool to see these people slamming around to electronic music. That is our goal. It sucks that we play all these 21 and over places.

Mike: We want the 16 year olds to come and go "Yeah yeah!" and let the hormones go!

Al: Did you guys see Ministry when they played here?

Dan: Yeah, but what'd they have, 3 guitarists! We're talking more Metallica than industrial. The thing to me, if you look at "Land Of Rape And Honey", that album is a bitchen album. I was thinking, oh man, these guys are doing what I wanted to do, damn, they did it. They're doing this hardcore synth music, but then what did they do? They went and adopted all guitars. Which is fine, they wanted to get harder, but instead of trying to push it further with what they had, they went to a traditional thing. They went to guitars. Everybody can be speed metal when you have guitars going uh, uh, uh, uh. And it's cool, that was one of the best shows I had ever seen, to see that many people shouting to the samples. Shouting "Kill kill kill kill" with the samples, that was pretty cool.

Mike: But in a way it falls short of getting truly new. They may have done it better than anybody else ever, but it wasn't that bold.

Dan: But they burned a flag.

Mike: That was pretty bold. We're all for fire hazards!

Dan: I think people are more apt to go to a show where something might happen to them. That's why people go to hardcore shows...

Mike: There might be a fight, it's a drama...

Dan: There's a risk involved. People thrive on that, it's exciting. There are no electronic bands where you can go...

Mike: And possibly get hurt at!

Dan: Yeah... there you go.

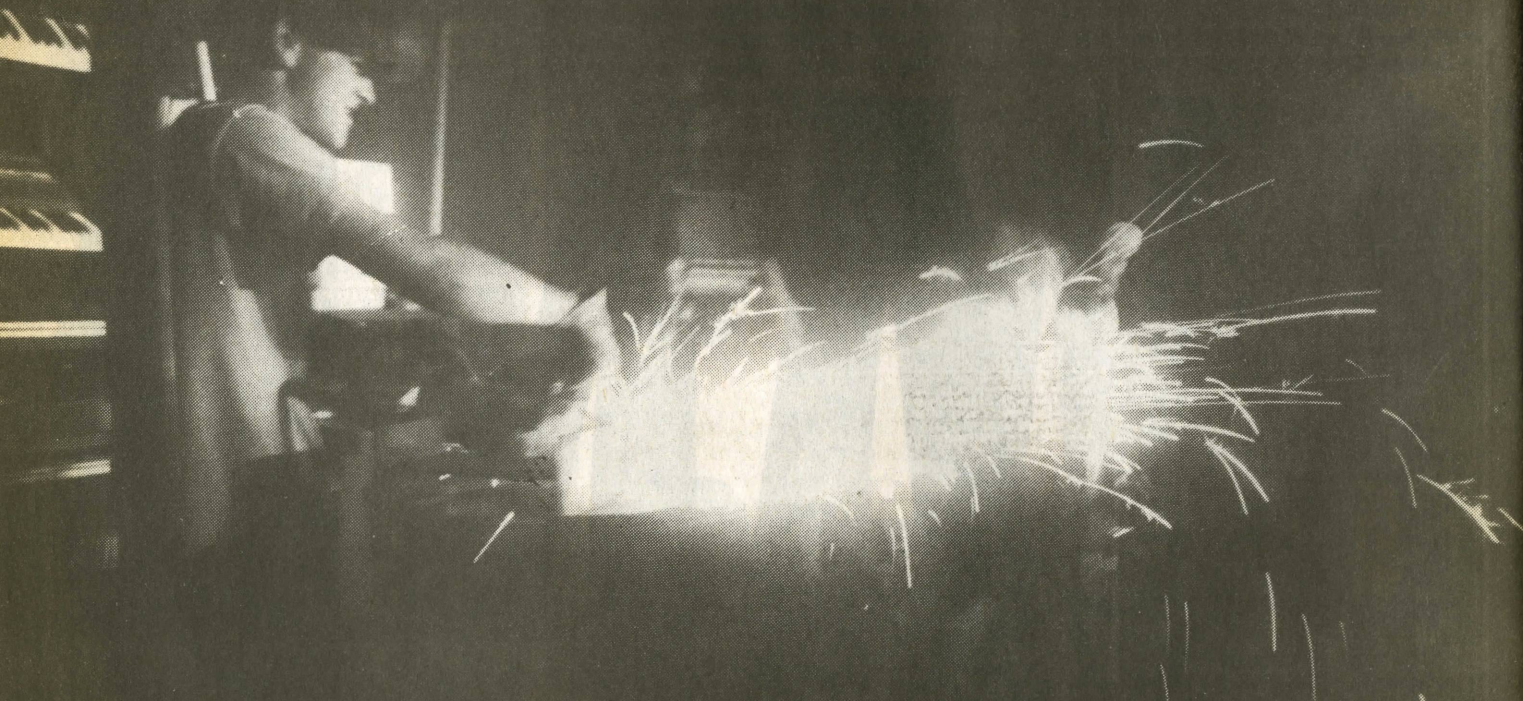
Mike: Maybe that's wrong. Maybe we're totally off track, we're this freak of nature that's gonna die off and never come back and that's for the better. But maybe this is something that is really good, for art in general, for ever and ever - but somebody had to try it out. That's why we want other people to form bands and try it out, maybe they'll find the thing that is just totally pleasing.

Stf: Do you guys ever practice?

Mike: Never.

Dan: See, this is the great thing about electronic bands. You don't need to practice. People don't realize that or maybe they do but they think the music has to suffer. That's not true. The point is, you can get down and mastermind this whole thing, you can lay it all out and have it come back to you. Then you can concentrate on the performance, on channeling that energy into making people get excited and get involved, to see what you're trying to do. I can't play guitar or anything like that, so I'm not gonna be in a band because I can't do any of that? No way.

Mike: There are a lot of people out there who can't play any instrument, like myself, completely tone deaf. My fingers don't... I can't even do the Spock thing right! Would it be fair for those people to never ever be able to express themselves in that fashion? Answer, no. Technology can make people walk who might have died 100 years ago. Same



thing, it can also help us express ourselves artistically as well. That's part of this whole world that electronic music can open up to anybody.

Dan: A moron can do this, but no one has. Right now maybe we're different, but hopefully we'll get other people excited as well.

Al: What about what you're up there screaming about, do you have lyrics...

Dan: Yes there are lyrics to all the songs. Most people who go to our shows are not used to seeing people sing or front a band the way I do. Obviously you guys are. I don't really like to... I don't want to get into totally preaching about something, but to me, my lyrics are about what I believe to be the truth in life in general. It's about the existence of no God, the idea that, let's not get too far away from this, we're just these animals on this planet. We've gotten too far away from it, it's like... I don't know, it's... this is the problem, this lack of communication. This is why I do what I do. If someone comes up to you and asks "What's your meaning of life?", well, it's this and it's this and it's this. I'm still learning. I have time to write it out and I have time to present it on stage. I don't believe that people are really perusing what they want to do and what they believe in due to a lot of different things involved with like society and...

Mike: The reason why it is so hard to talk about that subject is exactly why this is the message we to previae. I don't exactly agree with Dan's philosophically, ok, I don't know. I just don't know. We're still going around learning. I draw a lot of meaning from the metaphors that I create and fling around myself. But I can't tell anyone anything about that kind of stuff. People have to stand up and take a look at it for themselves. Maybe they'll find out that what we're trying to tell them, or what their teachers in school are trying to tell them, is totally wrong. They will find some totally different meaning. The only thing you are to me is the sum total of all the things you create and the things you destroy. The things you add to the universe, children or pieces of art or trash, that, balanced by what you destroy, the people you kill, that sort of stuff. That's it. So why not go out and actively do that, take a conscious role in deciding what you're gonna create or what you're gonna destroy. This is just what I've found...

Dan: You can only talk about what you know...

Al: What are some of your song titles, to give us a general idea.

Dan: Well our set is, first song "Structure Fall", "Motortool Appliance", "Fault", "Logans Run", "Mask", which is the song that will be on the XLU record, then "It Never Ends" and then "Mindfuck".

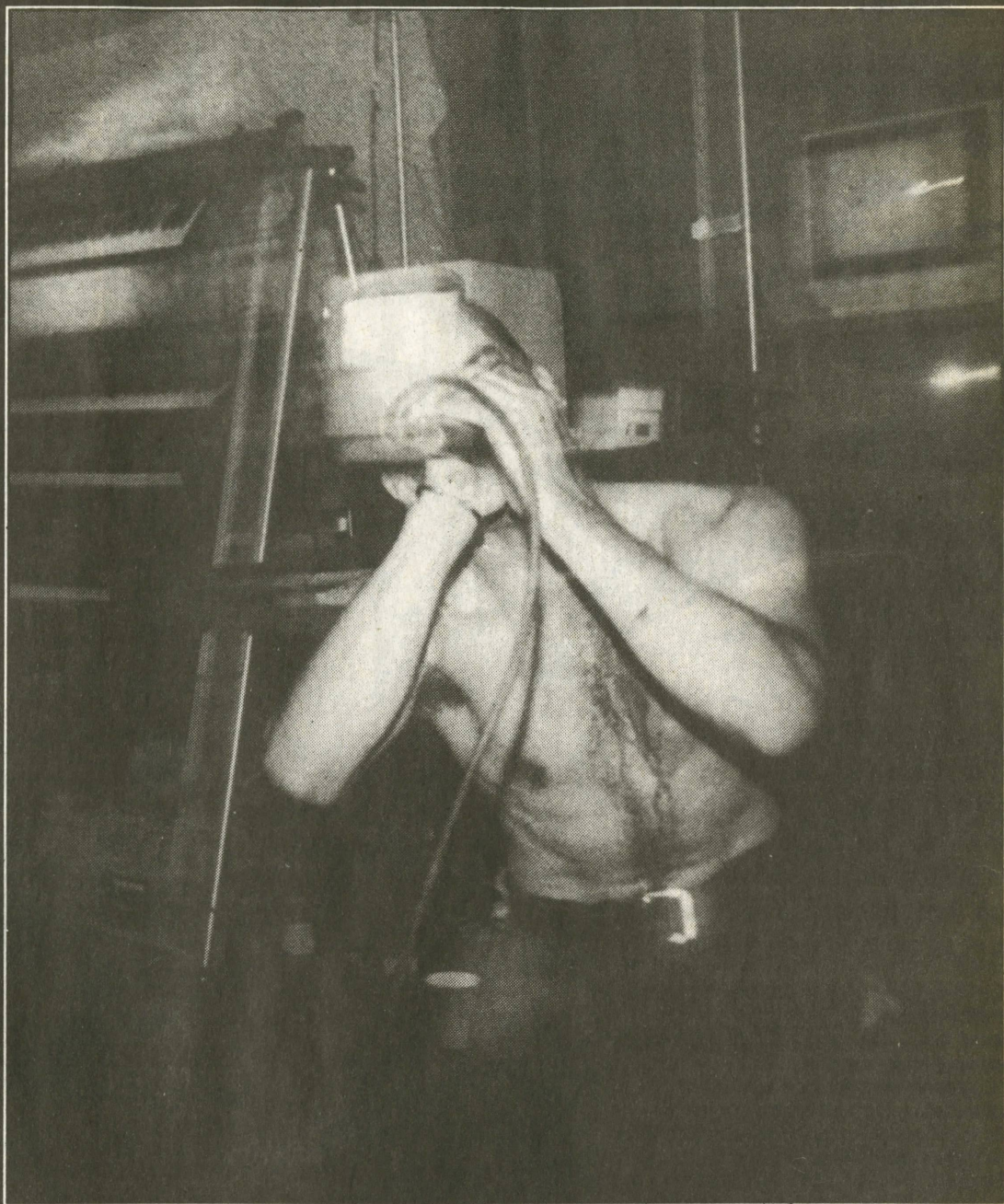
Stf: What's "Logans Run" about?

Mike: Trying to live forever. I'm sure you're familiar with the science fiction film, early 70's, it's about this society where they all live a pretty decent, controlled, over socialized life. They take care of everybody, but, the rule is, to keep their

populations balanced, when you turn 30 they take you and blow you up in this thing called the Carousel. Logan and I forget what her name is, decide that they're not going to do it and run away. They actually escape and come up to the surface of the real earth, and they survive past 30. They find out that their society had it all wrong. They're still gonna die in the end, it's just a different order, it's honesty

was looking like "Yeah man", with Lictisternium and people talking about doing all these clubs. I don't know maybe it was just the summer because people are now back in there "I have to do school, and I have to work"...

Mike: And they're right, but we all do. We all have to make a living or go to school - we all have to do that no matter what, but are you gonna let that press you in a box and kill



in the end is all it is.

Dan: People are so hung up on just attaining something and living as long as they can and doing everything that they ignore what's going on right then and there in their lives. That's what that song is about. Also "Logans Run" was pretty cool!

Mike: After "Star Wars" the quality of special effects was so over bearing that absolutely nobody could make an independent science fiction film and be taken seriously.

Al: What's coming up for you guys in the future?

Dan: We're gonna play more shows. Those early shows sucked compared to what we're gonna do next. But I dunno, it seems like the scene is dying - for awhile there it

you? If you want to do that fine, but come on, if you don't stand up, you never will. The best time to do it is sooner than later... before you get into a family or into a job...

Dan: Then you'll be all "I want to be in a computer core band now" and you'll go out into your garage with your IBM and like scream and yell and the neighbors won't like it... So do it now!

(Babyland want to especially thank Michael B. and Damien at XLU.)

PHOTOS - KRK

Drove two hours to sit in a smelly van with the Dwarves. Al hung out for a couple of minutes but left to see Olive Lawn... from then it was downhill. After asking Blag why he won't admit to being Joey Ramones twin brother, I was viciously kicked out of the van.

Krk: How come your LP is not on CD? They only advertise for LP and cassette?

Salt Peter: The CD is an import, it's a Glitterhouse import. But you can get it, we saw it in L.A.

Al: Is it the same cover and all that stuff?

Salt Peter: Actually the insert is a little different...

Al: You guys had another record out before that, didn't you? With Bomp or something...

Salt Peter: No. There was a... a bootleg that came out in '86, but that was another band and wasn't actually us.

Blag: We put out our own album called "Tooling For A Warm T-Bag".

Krk: Before that?

Salt Peter: Before that was the Psychedelic bootleg of "Oblivion". It was live in Chicago. It was an unauthorized recording, something Greg Shaw is famous for.

Al: Ah, that's the Bomp connection...

Blag: I stole a bunch of his singles, first of all...

Al: So, what - he was getting you back?

Blag: (Laughs!) Yeah, right, he was getting us back so he put that album out!

Salt Peter: That album doesn't matter though. The official discography of this band begins with "Tooling For A Warm T-bag" on our own Nasty Gash label, he said stroking his pecker (and he was).

Krk: How many did that sell? Was it very successful.

Blag: It sold out.

Salt Peter: 1000 copies. I have the only existing copies and if you want one they're very expensive! I'm just gonna sit on them 'till I'm fucking 40.

Al: It seems like there's Dwarfmania now with the new record and tour...

Blag: Dwarfmania!!! I like that! There ought to be Dwarfmania because it's the best fucking punk record to come out since "Earth AD".

Krk: But you guys are on a hippie label?

Salt Peter: Well, it doesn't matter, they treat us well. You can't really throw us in with those other bands, you know, it would be unfair to do that. It's all just money you know. Subpops money is as good as anybody's. It doesn't matter what other bands are on the label.

Krk: What other offers were there before them?

Blag: This many: (Holds his hand up forming a zero). Zero!

Salt Peter: They're a great label and they do a good job on records. Good posters too!

Al: Who came up with that idea for the "Bloody Girl" photo session?

Blag: I did. I told Sub Pop it would be \$250 to get the naked girls, and I kept all the money! Ha ha! I got them free man...

Salt Peter: That's Glen Danzig with the rabbit on the cover!

Al: How close did that session come out to being your exact concept?

Blag: That was it. Yeah. There were actually some outtakes from that session that were "meatier". We had a girl

covered in meat - that was the guts part, it never made it because it was more than Sub Pop had bargained for. But that's cool, they did a nice job.

Krk: Have you got a lot of flack for that?

Blag: Not really...

Salt Peter: There were a lot of complaints about it, mostly in interviews. It's pretty much an either/or situation, people can't get past their own hang-ups about art and stuff and violence.

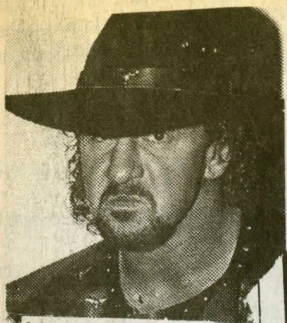
Krk: Do you consider that art?

Salt Peter: Well no, I consider it a big fart. Really.

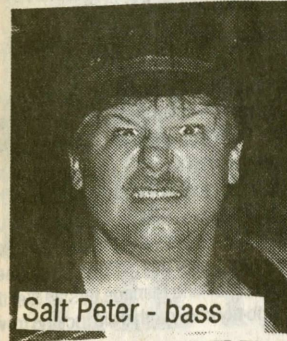
Krk: Ok....

Salt Peter: The next best thing to art.

Krk: Can you think of any television celebrities that you think would be good in the band?



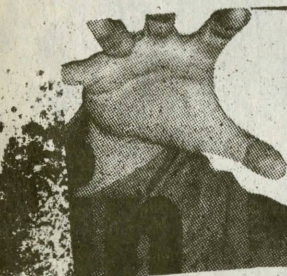
Vadge Moore - drums



Salt Peter - bass



Blag - Jesus - vocals



He Who Cannot Be Named - guitar

The Daves are:

RAPE ROBBERY MURDER

DON'T BE NEXT!

Krk: Last night you were rating kissers... (at the Country Club)

Salt Peter: Poison Idea are number 1! Best kissers in the industry. The Melvins rated about zero on the kisser scale. They couldn't kiss their way out of a wet paper bag. Chemical People are OK kissers, but you have to warm them up... who else...

Krk: Can you think of any childhood experience that might have helped you form the band eventually?

I think it was a Doctor Doolittle soundtrack.

Krk: He Who Cannot Be Named, any childhood experiences that made you get into a band?

HWCNBN: I used to get my head flushed down the toilet all the time in High School, that had a lot to do with it.

Krk: What was the first record you threw out your bedroom window?

Blag: I think it was the Flipside comp.!

Salt Peter: I remember this Donny Osmond record when I was on acid, we poured jelly, ketchup, cut it up in little bits,



put nails through it and shit on it...

Krk: He Who Cannot Be...

HWCNBN: I don't like records...

Krk: Ok, tell me about your lyrics; they seem to be tied in well with what you do.

Blag: Every lyric on that record came off the bathroom wall

at the Chatterbox in San Francisco, and the Greyhound bus terminal. We plagiarized everything. But we felt it was our job to - it's like the gospel out there, it gives everything an immediate sense of worth.

Krk: Do you feel that women are allowed to get away with more than guys are, enticing, seductively, is that what you're singing about?

Salt Peter: All our songs are about stupid fucked up....

Krk: Blag, you look like you're doing a good job of that (Blag is making out) Can you tell us about that?

Blag: I'm American and I'm proud!

Krk: What's behind you? What's your motive?

Blag: Dude! I'm the Duke of fucking Earl!! Understand?

Krk: What's your name?

Sherry: Sherry?!

Krk: Is Blag a very good kisser?

Sherry: Blag is a very good kisser!

Krk: She's lying!

Sherry: It's the God's honest truth!

Krk: Who's that other girl?

Sherry: Windy!!

BULL SHIT, HE BIT ME.

Blag: Seeing my parents fuck on the kitchen table.

Salt Peter: My most traumatic childhood experience would be this Saint Bernard, that I was taking care of, it was strangely fond of me, and I don't know instinctively... I mean who could blame him!

Blag: Little red rocket!

Salt Peter: That was a really beautiful experience. I had a great childhood! I came from Illinois, I'm not a California pussy shit like the rest of you! I had a great childhood - I went to camp, I had fun, I didn't give a fuck!!

Krk: (Groupies attack van) How many nights a week do you guys get attacked by women?

Blag: All night, and every day.

Krk: What was the first record any of you bought?

Salt Peter: "Brandy You're A Fine Girl" by the Looking Glass, it was a 45.

Blag: My first record had to be an Anthony Newley record,

Blag: Charles Nelson Riley! (Everyones starts laughing. Al takes photos and splits...)

Krk: Are there any dead rock stars that would be worth bringing back to life to be in the band?

Salt Peter: Fabien!

Blag: We need more teen appeal, some younger...

Krk: I'm curious to know why He Who Cannot Be Named, cannot be named or photographed?

Blag: He's a demented being...

Krk: What's the alcohol preference of the band?

Salt Peter: I don't know, I like 90 proof Schnapps.

Blag: Vodka. Hey, how come that fuckin' dip shit in your magazine said we weren't friends with L7 when we are friends with L7??! Some fucking Rona Barrett of punk (who was it?).

Salt Peter: We don't want to make any more enemies than we already have.

Blag: Yes we do...

Blag: She's the one from the other night.

Krk: Is there a blue-head preference in this band?

Salt Peter: We can't play the blues so we like 'em blue.

Krk: I'm surprised you guys have so much hair for being such a punk rock band?

Blag: Punk is a state of mind, not a matter of hair-do preference. I hope you understand. But we do enjoy a good henna, a really good shampooing! And yeah, be pick the lice out of each other hair and gobble them like so many chimps...

Krk: What do you think of Hollywood, I know you've been there a few times.

Vadge: Pretty boring.

Blag: Why did they close the Oki Dogs?? I think they should re-open Oki Dogs.

Krk: There is, there's another location.

Blag: There's only one Oki Dogs. And now it's gone. And I'm pissed!

Krk: You missed it! You were too busy being psychedelic at Madame Wongs!

Blag: Darn right we were a psychedelic band! I'm a psychedelic guy, I want all of you out there to know that! I'm a psychedelic guy...

Salt Peter: He's taken so much LSD! Any show that anyone has ever seen of the Dwarves, Blag is extremely high on LSD...

Blag: ...we're still psychedelic...

Salt Peter: ...My favorite drug is Angel Dust, that's the best thing going right now, but he prefers LSD and it's good for him. Brings out the good side of his character.

Sherry: He's mellow...

Krk: What about Satani, I see a lot of Satanic imagery in the band.

HWCNBN: Oh yeah...

Salt Peter: "Satan" is actually a synonym for "shit", there's a secret backwards message. If you listen to our record where we are saying "Satan", we're actually saying "shit". When we say "Satan is a friend of ours" we're saying we enjoy a good bowel movement.

Krk: I'm curious to know what happened here (scar?), is that some punk rock violence?

Salt Peter: That's a Mountain Dew bottle courtesy of some little fudge-packet in Seattle. I was jumping in the air when I was hit, it figures he would've missed if I didn't jump up and put my face there!

Krk: Will that effect the future of your stage jumps?

Salt Peter: I take my bumps, I'm hardcore!

Krk: What was the last band that really got you going?

Salt Peter: They all suck except for us.

Vadge: I liked the Lewd, remember them? They were the greatest band around for that era.

Krk: What's your favorite Sub Pop band? Your favorite label mates?

Blag: Fuck them, I don't even care. They all suck. Bruce

Pavitt does heroin every day, he's a fucking basket case!

Salt Peter: The guy did too much fucking Angel Dust when he was younger.

Blag: He's from Chicago, everybody from Chicago is a fucking dick.

Krk: Do you ever get threatened for what you do on stage?

Blag: Everybody wants to threaten us, but you know what? Skinheads and punks, you're all a bunch of faggots. Not one of you has the balls to touch me you fucking shits! You don't have the balls to touch me! Fuck you! Faggot! - This has been a public service announcement by yours truly Blag Jesus! Come to my show with a big frown on acting like you're tough while your prissy ass girlfriend is slobbering over my shit! You're a fucking teenage pussy! Get the fuck out!!! Don't come to my show with a big fucking frown on...

Salt Peter: What is this, the Blag Jesus group!

Blag: It's my show, but with a little bit by them.

Krk: Tell us about the new singer you're looking for?

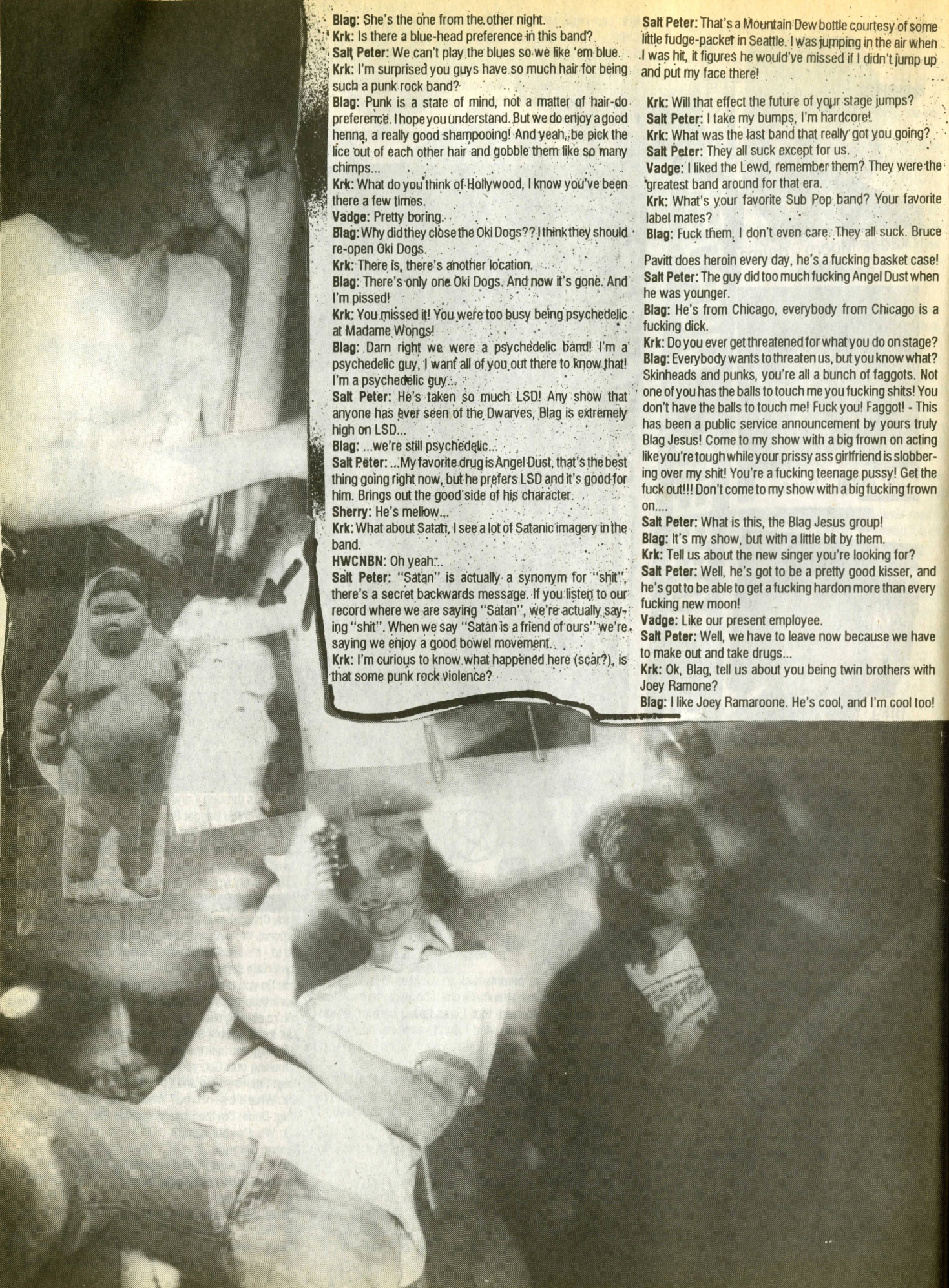
Salt Peter: Well, he's got to be a pretty good kisser, and he's got to be able to get a fucking hardon more than every fucking new moon!

Vadge: Like our present employee.

Salt Peter: Well, we have to leave now because we have to make out and take drugs...

Krk: Ok, Blag, tell us about you being twin brothers with Joey Ramone?

Blag: I like Joey Ramaroone. He's cool, and I'm cool too!





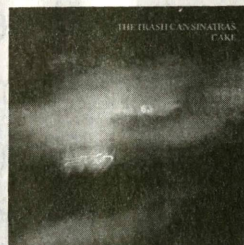
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THE HIGH UP AND DOWN



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WILD

I still can't figure out what the Wild Stares are playing. Some people just say that they're weird and leave it at that. Ok, but there's more to this human/machine hybrid than just that. John Anus and I caught up with them in their tour van outside of the Gaslight in Hollywood and tried to find out just what makes 'em tick.

Nick: (Pop Defect drummer walks by...) Hey, I have a question for you guys. Did you name the band after his (Steve's) wild stares?

Steve: No, it was a grammatical accident?

Al: What does that mean?

John: Wild stars?

Fran: It has nothing to do with "stars"!

Steve: A Chevy Nova I used to drive, and a Nova is like a "wild star"?

Fran: You never drove a Nova?

Al: Was it just a name out of the "Name Your Rock Band" book?

Steve: Yeah, it was just one of those things. It was named about a week before a gig.

Fran: Before I was in the band so I claim no responsibility!

Al: This was like 10 years ago, right?

Steve: Right, we formed at the turn of the decade, and it's the turn of the decade again.

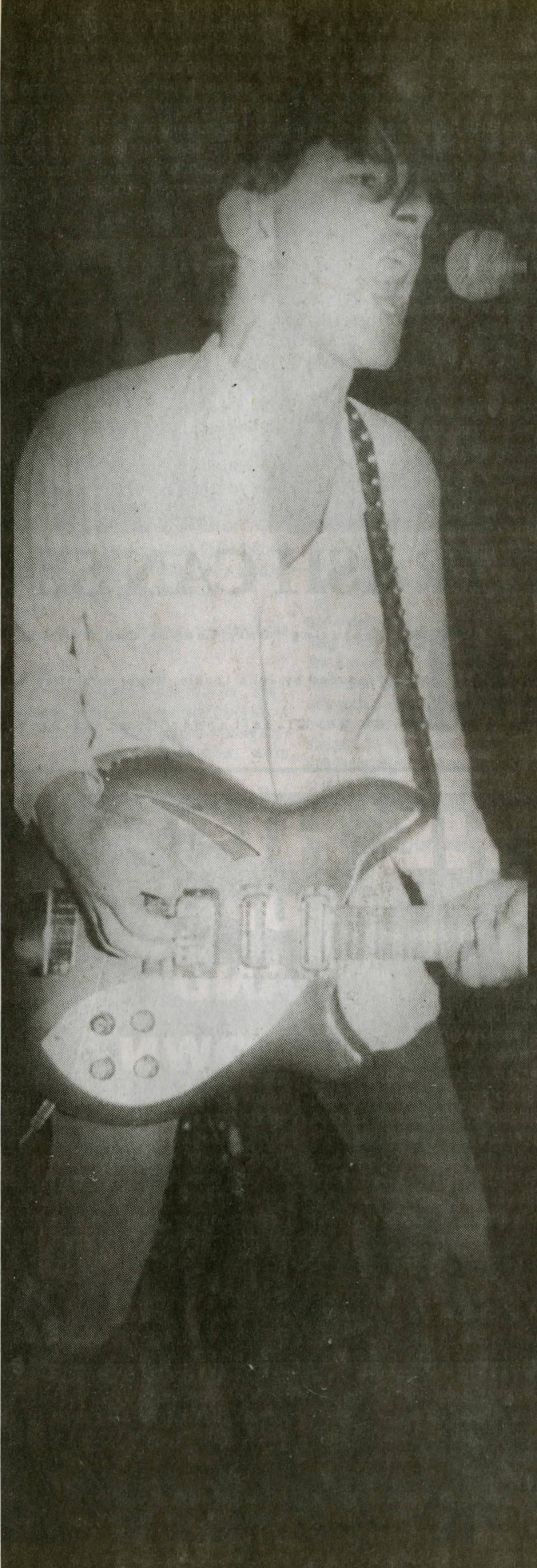
John: Are you the three original members?

Steve: Yeah. Fran is almost an original member, as original as you can get. She joined in 1981...

Fran: I think I played a New Years ever show in 1981!

Al: What kind of stuff were you playing when you first started out?

Steve: Absolutely disjointed. It was either totally Siouxsie and the Banshees 1st album influenced asymmetrical, atonal songs without regular verse/chorus structures or playing songs that were little pop things. It was the thing that was happening in Boston at the time with some bands, you'd play some songs that were strictly speaking experimental and some songs that were like 3 piece pop type songs. The fact that you were playing both made the pop songs more experimental. The only groups I can think of that did that besides us were Mission of Burma and Bound and Gagged - there were other that I can't remember. We have continually changed our style - it is never the same. I'd like to think that we don't sound the same as we did a year ago. That's what makes it possible for a group to exist for a decade, really. Either that or being a bunch of craftsmen, which we're not, obviously to listen to us. We're architects not craftsmen.



STARES

All photos by Al

we design something and do it and then go on to something else. I think that it's the greatest compliment in the world that we can still go out and sound like we're still building something from scratch, and sound like it's new even though we've been doing it for 10 years. No matter what that progresses to be. The band has a life of its own, not just Fran, Steve and Justin, but an entity, and it's continually an infant. It's continually learning it's first few things.

AI: Is the drum machine and sequencer a recent addition to your sound?

Fran: Yes, but not the drum machine. The drum machine has been there since '84. We got the drum machine with the idea that we were gonna move to Europe, which we did do, and then get a drummer there. We only had drums

have never actually written anything on them, and so do not know. While there is a level that makes it easier to do something stupid perfectly, it's maybe even more difficult to do something expressive than it is with an actual instrument, where if you don't like a particular note you can bend it or slide it. You really have to work to do something that will propel a song everytime that you play it thru the PA or monitors. There's a lot of musical performance involved in that because you are doing it before rather than at the same time the audience hears it. We didn't get a MIDI because we were fascinated with technology. I had written a bunch of songs, and recorded them on a 4 track that had parts in them that I wanted to be able to perform live. We had to solve that problem and MIDI was the way to solve that problem.

ments! It usually bothers drummers psychologically at first to hear the same sounds that they have in their kit coming out of the speakers, but once you supplement it with various sampled garbage like strings and brass and so forth, then it's not so offensive.

AI: What are you guys trying to accomplish being a mini-orchestra?

Steve: Did you ever hear of a question that answers itself?

Fran: Yeah, that's what we're trying to accomplish, well put!

John: Why do you play a fretless bass?

Fran: I just got it!

John: Did you have problems with it at first?

Fran: A lot less than I thought. The first time I switched to a 5 string bass I had more problems than this transition. It's



before that. We went over there, and didn't find a drummer and in the meanwhile started liking the drum machine. So we played with that exclusively until this year, 1990! Six years with the same drum machine, Fred, the longest drummer we ever had! This year we wanted to play with a drummer AND a drum machine and Steve started getting interested in MIDI and started using it.

Steve: You have to accept the fact that when you go into a club, the PA is one of your instruments and you ought to play it. These big wooden boxes can be a musical instruments, people ignore them as such and think of them as just a way to make the band louder. The drum machine is a way you can send a electronic pulse, patterns you invent yourself, to these boxes and the first time the sound comes out is through these boxes. It's not being amplified through something else, that is your instrument.

AI: In that respect, adding the sequencer was really no big deal?

Fran: No, except for the fact that there are thousands of more sounds.

Justin: People tend to use a drum machine as a drummer, when they are capable of so much more.

Steve: You can count the good drum machine bands on one hand.

AI: In general, there seems to be a lot of contempt for bands that play pre-programmed music, even if it is live.

Steve: Which is idiotic because they buy records.

AI: But in a live situation.

Steve: Well it's not like you go to see a live band and they play their record and stand in the audience with you and drink a beer. We don't do that.

Justin: I could understand that if the band uses the MIDI or the drum machine to replace things, or to get out of actually playing it themselves. The way we use it is as something in addition to what the three of us do as musicians.

Steve: People who object to MIDI's and drum machines

Fran: We couldn't hire an orchestra for every single gig - too expensive!

Steve: And they'd be sitting there, because we don't use the MIDI or drum machine on ever single song. We have a lot of sounds at our fingertips - but we don't HAVE to use them all night long. We have a larger arsenal of sounds, it keeps people from being blinded by this sort of grey sound that has come to be the nightclub environment - the same amps, the same feedback, the same brick wall in the back...

AI: What do drummers think of playing with a drum machine?

Steve: They always hate it at first, until they do it, then they realize that nobody else does it and that it's not a bad thing. Theoretically they're attracted to percussion, that's why they become drummers.

AI: Do they ever feel like they're tied to a metronome, and maybe can't leave a certain beat?

Steve: Almost exactly the opposite. The songs that they play together with the machines, the machines are being metronomes, so the can stop right in the middle of the song, or just play "fills", or try to come up with an entirely complementary part.

Justin: It relieves them of what is usually their main responsibility, and allows a whole lot of freedom. They just don't have the freedom to speed up or slow down.

Fran: It's a freedom most drummers are better without anyway.

AI: What about you guys, musicians playing to the steady beat?

Justin: Playing to a drum machine is very easy, because you know it's always gonna be there, always steady, it never has too much to drink and then forgets the sections.

Steve: Except when you get too drunk and forget the drum machine... we don't only use the drum machine, we use drums in the MIDI sequences. Entire orchestral arrange-

a beautiful instrument, I love to play it, it's like playing a real instrument. Frets are for babies. Why do you want frets on a bass? On a guitar, yes, you're playing 6 strings at once. On a bass you're playing one note. Why do you want frets?

Justin: Gotta go low...

AI: 5 string bass goes lower?

Fran: Yes, it sounds great. Low D, low C, low B...

Steve: The same thing about the arsenal of sounds being bigger.

Justin: We can test the earthquake damage in a building!

AI: Getting back to your history, two years ago you moved to L.A., why did you do that?

Steve: Why not?

Fran: Because this is where the music industry is AI, ahhh, so if you're going to be a musician this is a good place to live.

Steve: Flipside is in L.A.! And Ben Is Dead is in L.A. too. We had to move somewhere, and it was either New Orleans or here. None of the other places made any sense.

Fran: No, I always say this to everyone, if you're going to build cars, you move to Detroit. You just have to go where things are happening.

AI: They build cars in Pico Rivera.

Fran: Yeah, but how far would you get if you seriously want to do that for your life's work? You want to be around other people who build cars so you can get ideas from them, and be part of the car building culture. If you move to L.A. you are going to be challenged by the fact that there are other musicians around you that are better than you...

AI: Isn't that true for just about any metropolitan city with a music scene?

Fran: No, because everyone who is serious about music comes to L.A. This is where the music is. Even MTV is moving to L.A. The whole music industry is here, and to a tiny extent in New York.

AI: Yeah, so has that worked to your advantage?

Fran: We'll we're being interviewed by you aren't we?

Al: You're right, I wouldn't have gone to Boston!

Steve: It's cut our touring down to like almost nothing. We did play L.A. about 4 times before we moved here, so it's not like we had no idea about it at all. This is one city where you can feel like you are in a community with everybody, whatever form of music you do - be it mainstream or alternative music, and think of it on par with every other kind of music or musical expression that is going on in the world. It's all right there at your fingertips and you can feel a part of the world, and what you're doing is taken a little more seriously. However, having said that, I fucking hate not touring. Since we've been here we've been on one tour. We used to tour like half the time.

Al: In the other time, you did record a few records.

Fran: Yes, three albums!

Justin: We have two albums, one 12" EP, two singles, we're on a compilation 7" EP, a compilation cassette and an old Trouser Press flexi disc. We have an album that is supposed to come out on Ace Of Hearts...

Steve: And a single that is coming out at the same time.

Al: Were all these records on different labels?

Fran: No, some were on Propeller, some were on a label I started (Birth Records), some on German labels...

Al: When's that new album coming out?

Steve: Last October...

Al: And the new single is on Mike Sheppard's new label?

Justin: February 29th records. Late November.

Al: And that's a Madonna AND a Debbie Gibson cover.

Steve: Yeah, Debbie Gibson is one of my musical heros. She is totally 100% pure and she's great. If she did one thing wrong, if she would have got up late for school one minute late one day or if one day her parents fed her sting beans instead of lima beans - then she'd totally suck because everything she's done would automatically be horrible because it wasn't absolutely perfect - but it is. She's great, I love her, I love the way she plays the piano, I love her songs, I love everything about her. She's fantastic.

Al: Wow, there's not much to say after that...

Fran: You like the way she jumps on the piano when she does "Lost In Your Eyes" the same way every single time...

Justin: "She wouldn't be perfect if she didn't do it that way!"

Steve: Yeah, yeah...

Justin: I'm not quite in awe of Debbie Gibson as Steve is.

Al: I guess that could be a musical influence somehow, if you even cover on of her songs. What other stuff do you like?

Justin: I don't really like anything particularly right now. I don't listen to music a whole lot right now... Nick Cave, I still listen to Nick Cave, and Neil Young and uh... that's about all I go out of my way to listen to. Sorta blaze...

Fran: He stole all mine!

Al: All both of them!

Fran: I listen to Ian Hunter's new record a lot...

Al: Guns and Roses Fran?

Fran: Yeah, I love Guns and Roses, especially "Paradise City", we want to cover that!

Steve: I like the Fall, that's my favorite. And I like Killdozer, and Hole - they're my two favorite American bands. I like what those guys mentioned.

Fran: I'd say the biggest influence in my musical life was Flipper. How's that?

Al: Better than Hunter/Ronson!

Fran: No way! Too bad about Flipper, but anyway...

Al: Are lyrics an important part of this band?

Steve: Of course.

Al: Who writes them?

Fran: Guess?

Steve: Me.



Three quarters of my lyrics are one of two things; songs that either sound like they're about having sex and they're actually about killing somebody or about dying. The other half are songs that sound like they're about killing somebody and they're actually about having sex.

Al: Ok, Steve, is there something in particular you like to write about?

Steve: What I like to write about is irrelevant.

Al: It is?

Steve: It's relevant in it's own basis. But lyrics are what makes something - if you take a mediocre band who have a lyricist who is visionary enough to be a great lyricist, like say Nick Cave, then they will always be great. But a person who is just a great musician, but inarticulate, will always wind up doing something sounding stupid I think. Flipper is a good example, they're a great lyric band. That song "I Saw You Shine" and "Shed No Tears" are just beautiful to read. Lyrics are about stopping thinking in conversation, and stopping thinking in precise meanings of every single word and letting yourself think in a native language that is based on why you use words at all in the first place. So it's hard to explain what your songs are about in that way.

Al: I don't mean that in as much as are there any reoccurring themes that come up that you prefer to write about. Like you might have 10 songs dealing with...

Steve: Misery and death...

Fran: Oh come on, you don't write about misery and death!

Steve: Oh yeah, let's run down some songs.

Justin: Steve has been on a misery and death kick lately.

Fran: Who has a "theme" to their songs besides maybe Billy Brag "all my songs are about socialism", it's stupid, who could write 200 songs about the same thing?

Justin: There are bands that write about a girlfriend that broke up with them, or cars...

Al: I just mean in general, like All like to sing about girls and food or something like that.

Steve: Three quarters of my lyrics are one of two things;

songs that either sound like they're about having sex and they're actually about killing somebody or about dying. The other half are songs that sound like they're about killing somebody and they're actually about having sex. That's about three quarters of my songs. We have this one song called "The Long March" that is about Eva Perone, only in the song she's coming out of the hills with Mao Tse-tung after the second World War to fight against Chiang Kai Shek, which of course Eva Perone never did nor would she have done.

Justin: My songs are more like snapshots from my imagination, which are like...

Steve: Out of focus!

Justin: Thank you Steve! Yeah, out of focus I guess, because they are through my imagination - how I see something.

Fran: Justin's face is wired together and he does see out of focus all the time.

Al: Really, how'd that happen?

Justin: I dunno, it...

Fran: He got his head beat in by some Mafioso in the North End of Boston.

Justin: Sometimes I do see out of focus.

Steve: The most important thing about the band is the lyrics. That's the most important thing about any band. I can't see how there could be anything more important.

Al: But if you play live usually the audience can't hear the lyrics, so then music has to speak to them and becomes very important.

Fran: But when you get home you can listen to their lyrics. Haven't you ever heard a band and like them

live, but you go home and listen to their lyrics and it's like "ough! I hate that song now!"

Steve: No offense to them but a great example of that is like Sonic Youth, who are great to listen to, but their lyrics are so horrible.

Al: Yeah, I don't think they pay that much attention to that, preferring to use cut-ups of stringing things together. It's art. Lately I discover new bands I like almost exclusively live, most of them have no records out.

Steve: The same think in their imagination that makes them have that edge when you see them live enables them to write or use words too. Otherwise they'd be smart enough not to use them. Throbbing Gristle is another band I really loved, they had almost no lyrics but as soon as they turned into Psychic TV and the guy decided to write lyrics and so forth he comes off as a total idiot.

Al: I dunno, their lyrics...

Fran: Ask Darby, maybe she has a question? (Darby walks up to the van)...

Darby: What are you guys doing? Oh, an interview. Hey, what are you doing? Who's car is this? Hasn't it been dry out the last couple of days? How many of your noses have been bleeding? What band am I missing? What time do you guys go on? 12 or something? Who's on right now? (Darby and Mickey walk off)...

Fran: I think Darby looks like a Door Mouse, in a good way.

Justin: Better a Door Mouse than a Door Mat.

Al: What do Door Mice look like?

Fran: I don't know, it just sounds good in Alice in Wonderland...

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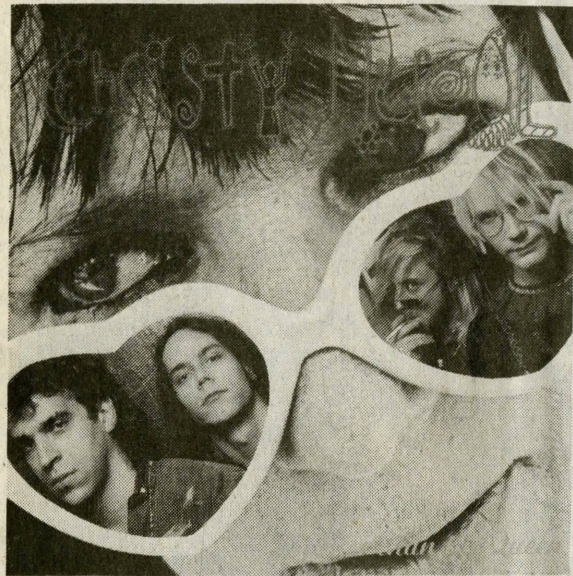
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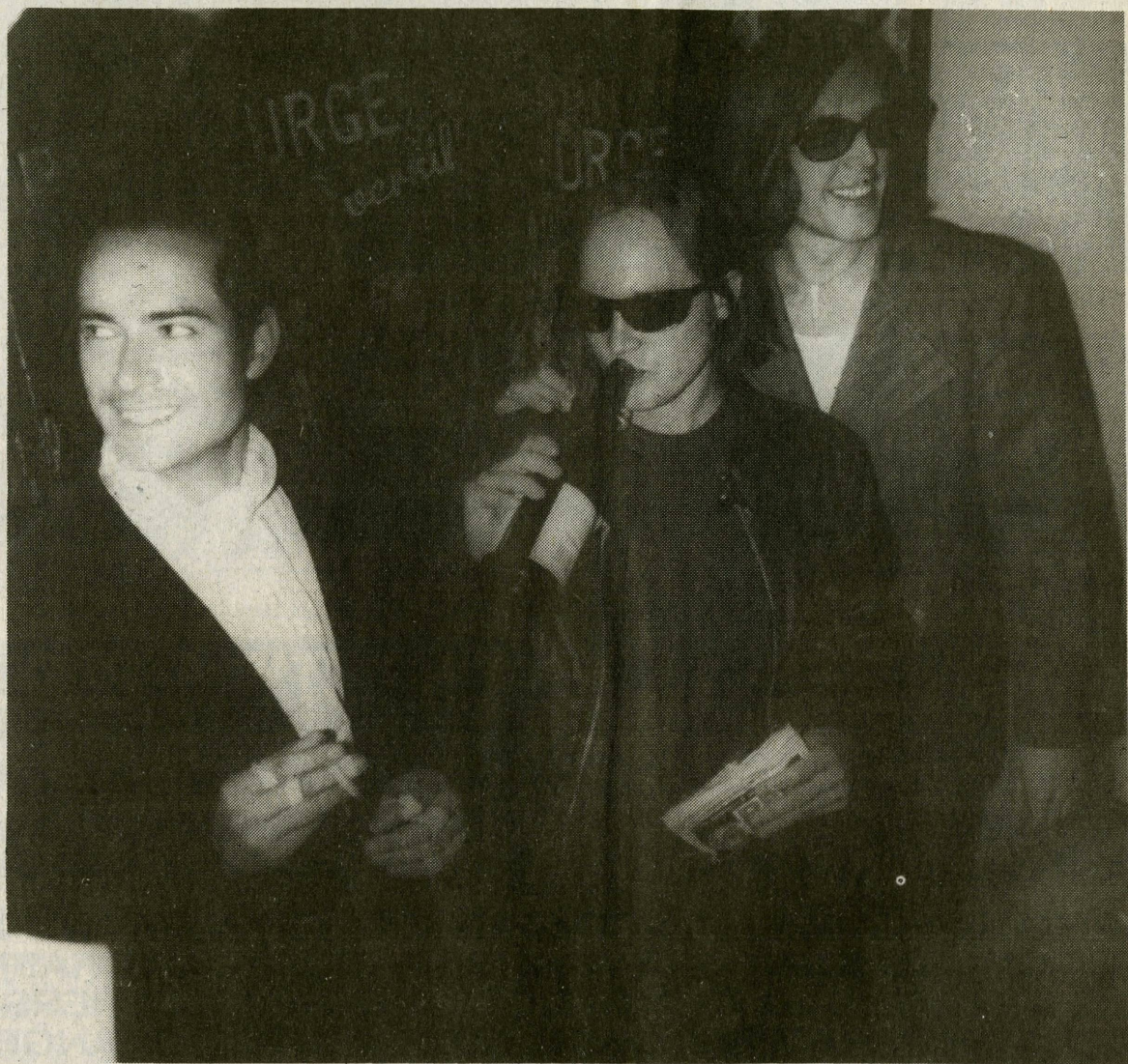
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URGE OVERKILL



Interviewed by Al and Krk October 10, 1990, photos by Krk

☑ Blackie - drums ☑ King - Bass, vocals ☑ Kato - Guitar, vocals

After playing a raging set at Rhino Records in West L.A., we followed the band backstage where they put away their suits. Naturally that was our first topic of conversation...

Al: Where does your wearing suits on stage originate from?

Blackie: From the originator of the band and the suits, National Kato.

Nate: Well it just makes sense, you have to look good to sound good.

King: He's always been a real stylish guy, a stickler for detail.

Al: Like those 50's bands with their classy look...

King: James Brown, he said that, "You have to look good to sound good". When you see James Brown in those film and he's out there in those robes, he's sharp. It's fun.

Al: Or the Beatles when they used to wear their suits.

Blackie: Those things were just a little more special back then, but I don't think we're much of a retro band.

Nate: It's showbiz. Showbiz in it's fullest glory and tradition. It's unfortunate that a lot of those values have changed in the entertainment world. The look is so much of show business, we're not constructing anything new - but we're not being retro. We're just re-constructing some of the lost values of show business.

King: Somebody asked James Brown if he were to describe himself what would his ultimate one word explanation be, and he said "smooth".

Blackie: And he is smooth, he's fucking great.

King: The original Urge suits were Maroon, and they were a little more tight fitting and they were more like the Beatles. But like the suits are getting a little more casual, hanging off a little.

LOOKING GOOD! SOUNDING GOOD! MIDNOS! GOOD!

Al: What generation suits are these?

King: This is the fourth line.

Nate: We can't be known as "those nutty guys in the maroon suits", but now we're being tagged as the "blue velvet" guys. But just wait, we're gonna keep changing the line.

King: In five more years your gonna see maybe blue mohawks...

Nate: We're gonna bring it back man, the double hawk with the tail. I can do it, I have enough hair for some heavy do. Tri-hawk...

King: But don't print that, we don't want to blow the surprise!

Al: What about those big medallions?

Nate: Oh we all have them, but for some special occasions the King likes to pull out what we call "the chalice". Tonight was a chalice evening.

King: This girl and a couple of her friends had this styling company, Meredith 900, and they designed the UO medallions for us. They picked up on the band and made them for us. She came up with the idea of having this kind of clothing, the ascots, and this is a nice little touch here (initialized handkerchiefs hanging out of the coat pocket).

Krk: Do groupies ever run up and try to rip your clothes off?

King: In Chicago. We actually had some lunar, Star Trek type sparkley type outfits...

Blackie: Real De Franco family...

King: We ripped them off at the last show...

Blackie: We didn't play our hometown for two years after that.

Krk: I noticed that URGE or your shirts?

King: That cannot be talked about at this time.

Blackie: The secret of that can be found in episode 37 of Man From UNCLE. The meaning of URGE is definitely portrayed in that episode...

Nate: ...Kato rap around shades, and they're dressed really smooth, in fact they were thee entertainment for that night!

King: Would you like some Bougilouse? This is for L.A., last time we were here we didn't understand L.A., this time we understand a little better. Last time we didn't do any driving, you have to drive around to understand L.A. We actually saw a few stars, the Maytag Repairman!

Nate: Larry Storch!

Krk: Does he have a star? Tell us about that song "Ticket To L.A."...

Nate: You're the first person in L.A. that's ever asked.

King: It's just the tale of one young mans quest out to the West from Chicago - he has some girl problems and he has some drug problems. The classic tragic story...

Al: Is it autobiographical...

King: Yeah, sort of. I've sort of had an obsession with this coast for awhile now.

Nate: A lot of King's songs are autobiographical.

Blackie: Last night we were jamming on the piano and then we all went to bed, but I looked out there and King was in his nightgown, with a chalice of wine by the pool just staring at the water. I yelled at him from the balcony, "King.. King...", but he didn't respond. He almost fell right into the water. It would've been our second pool tragedy...

Krk: What was the first...

King: Poor Nate was knocked unconscious... I hadn't done a cannon ball in years. But yesterday...

Nate: I spend last night in the hospital! Yesterday we were 'quing up some short steaks, chilling some Chihuahua poolside, and I got in first, as I usually do. As 've say in Chicago "if you snooze you loose", so there I am laying on a flotilla...

King: You were snoozing in the water!

Nate: I must have fallen asleep, you know how it is. 12 or 14 Chihuahua's in the hot sun, the second case... and I guess the King thought it was time to brush up his cannon

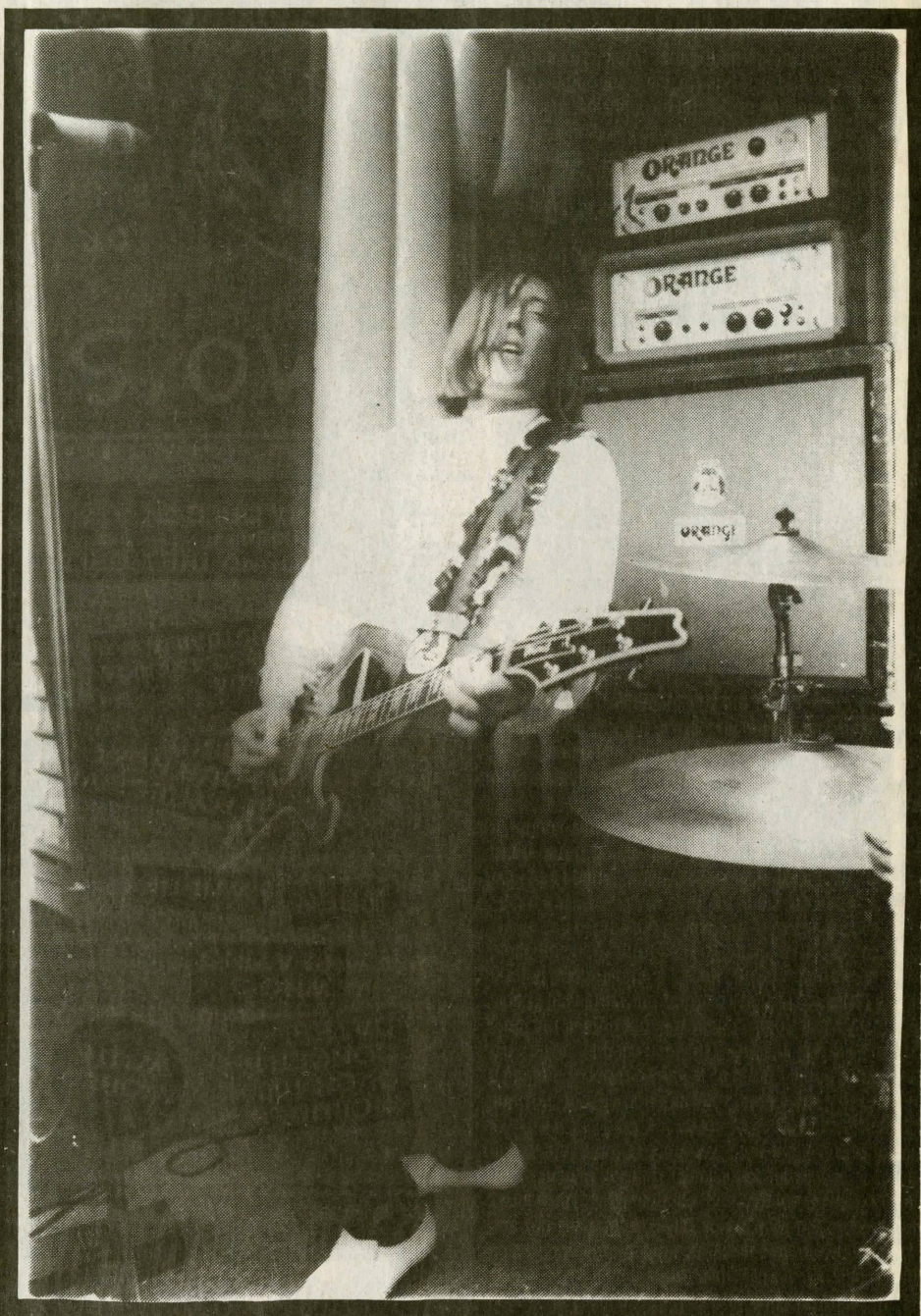
ball. In Chicago you can't surf so you bomb. I must have been some kind of sitting duck. I was knocked unconscious...

King: He just kinda had a concussion going. Dave (roadie) goes and fishes me out with a fucking pool cue! Put me on

we were coming out here, and he lives in Malibu.

King: But he's one of those inaccessible stars. You should check him out though.

Krk: Can you think of any dead stars that are worth resurrecting?



the deck...

King: He had tunnel vision...

Al: Is this what you dream about as the West Coast when you're in Chicago?

King: Every young man has these feeling that they just want to say "fuck it" and hit the road and go off alone, do what they want to do. This is just a free-wheeling place that I've always... being from a land locked situation all my life, but Nate's been having dreams about meeting Neil Diamond.

Nate: I don't know if it had anything to do with this tour, but three night in a row - me with Neil. Each time it was different, one time it was Neil Gold, '69 Hollywood, remember that? I was with him even before he decided to dump the wife and kids and peruse his solo career! I put two and two together,

Blackie: I could bring back Keith Moon right now.

Al: Is that a drumming influence?

Blackie: Of definitely! And Scabies from the Damned but he's not dead yet.

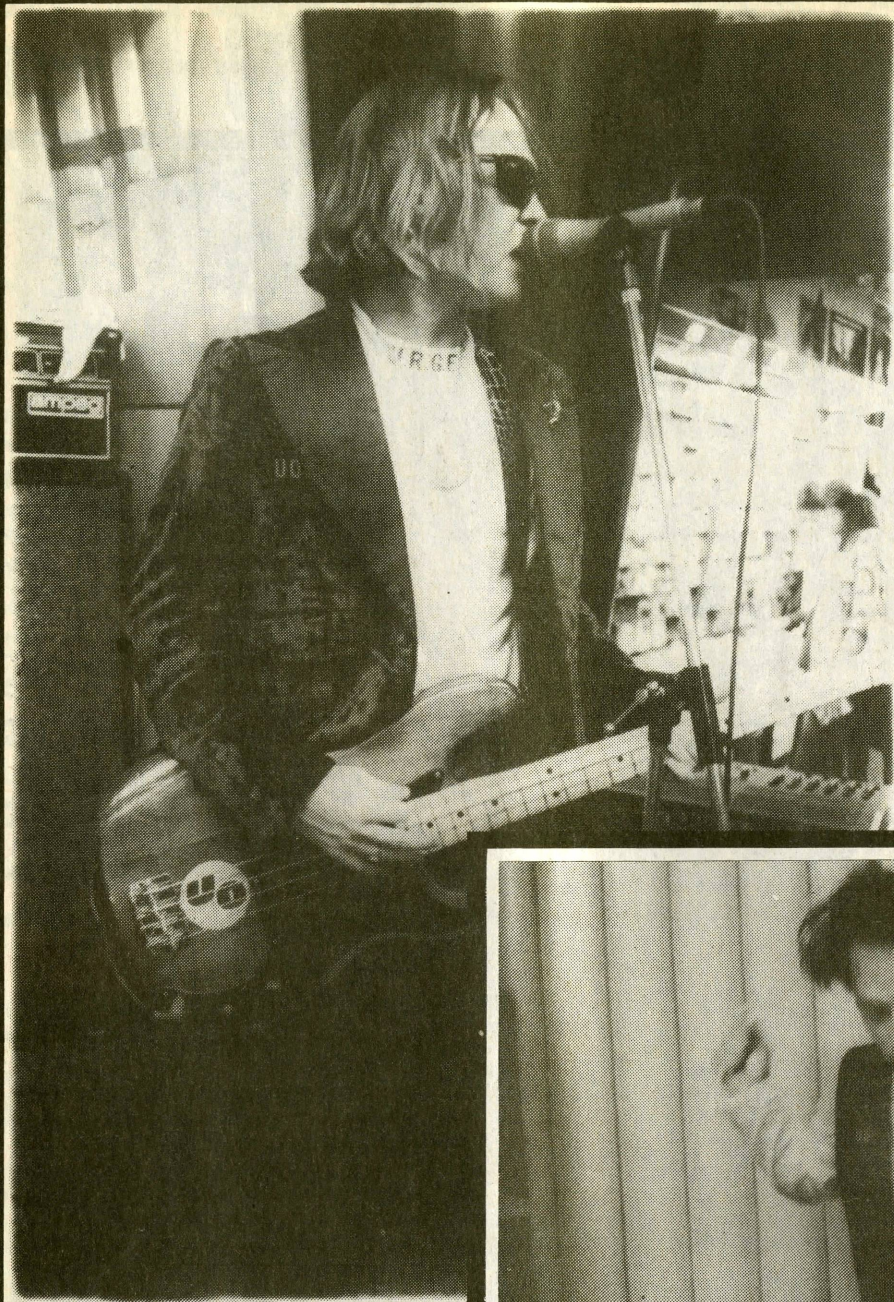
Al: It looks like you try to break your drumsticks when you're playing?

Blackie: Oh I do.

Krk: And your fingers... (full of bandaged cuts).

Blackie: Kids, don't try this at home! I don't break the drumsticks, I snap them. It's orgasmic. You gotta. I don't hit my drums in a way that makes my stick go (bounce), it's the wrist. I look like I'm hitting it with my arm but it's my wrist.

Nate: I used to break a set of strings every show because I was just raking through them, but I got to the point where



fountain? Did it degrade his dad?

King: He used one of those new plastic bikes, you couldn't have done that on a Harley. He's gotta be good, though. I mean he proved himself.

Krk: Don't you think he kinda burned his dad though?

Nate: NO! His dad was jumping Harleys, it's a different stunt completely.

King: It's that arrogant Kenevil blood, no one can stop them.

Blackie: It's a good sign for America, it's a sign of the new generation picking up the torch. The proposition of America as international freak show.

Nate: Did you see "Last Of The Gladiators", it's a must see. (Nate goes into a lot of details, go see it!) What he did was just in the tradition of any travelling road show, circus, main event, whatever. Those values have been lost, that was show biz. He was suave and what happened to looking good?

King: That red, white and blue jumpsuit though, we were talking about getting those but they were over \$300 a piece custom made.

Krk: What did people think the first time you walked up there with suits on stage.

Nate: I remember people would get up and start screaming Beatles covers! "She Said", you know. One rule we all abide by in this cabin (in the front of the van where we are), is that no one mentions the B-word in this cab. But we hit the stage and people are yelling "Paperback Writer"....

Krk: I've never heard anyone complain about Touch and Go. What is it like?

King: It's the best!

Al: "What is Corey really like?"

I can imply that - and not just rake through them. It's sounds the same.

Al: But your sticks do still break.

Blackie: Yeah they still break - every drummer breaks them.

King: The problem with Blackie is that he goes through cymbals, a couple on a tour, and high hat stands. We're on our fourth high hat stand!

Blackie: It's a hardware problem, but it's the price you have to pay.

King: I'm glad we got to play 4 shows in L.A. this time, we could swing a little more. We want to find a way to bring the swing to the bigger stages...

Nate: ...cause it don't mean a thing, if it ain't got that swing.

Krk: King, what's it like to be on the road without your motorcycle?

King: I kinda save that for the off-season now. I've been a lot more into horseback riding actually. Getting a little old for the cycle. We know some people who have had some very tragic experiences.

Krk: What do you think of Evil Kenevil son's jumping the



Nate: He's very gentle the first time!

Blackie: He likes motorcycles and steak burritos and '66 GTO's.

Nate: I can't say enough about Touch and Go.

Blackie: We were out in the pub one night and he turns to me and goes, "Blackie, you know we should do a "Ticket to L.A." single?" Three weeks later he had us a single.

King: He just liked "Ticket To L.A."...

Krk: There was a few copies of that autographed...

Nate: Yeah, the first 1000!

Krk: Wow, how long did that take?

King: A couple evenings.

Krk: You didn't personalize any with body fluids did you?

Blackie: Naw, there was a pound of bologna in one but it never got out...

Krk: What was the first record you guys ever bought?

Nate: Mine would be the Edwin Hawkins Singers.

Blackie: Mine was a little ditty, oh yeah, "Rubber Duckey" by Ernie! It was a full length album.

Nate: My old man was directing a choir in a neighborhood Lutheran Church... we there for like 4 or 5 years and he started introducing this gospel element, like in the late 60's but in prosperous liberal slum Freeman/Annapolis... He was introducing this gospel element, and buying all these gospel records and just freaking out and dragged the whole Kato clan around to the north sides for these all night revivals. He started buying these records and the first one we all got into was Edwin Hawkins Singers...

King: My first record might have been "Convoy", I'm not really sure...

Nate: You know who that really was? It was Fresh Air, this really obscure... they did these side projects to fuel Fresh Air. Smart guys.

Blackie: The first record that had any serious impact on my musicality was definitely a Carpenters album that we had around home.

Al: Was Karen's drumming an influence on yours?

Blackie: Yes, definitely, Carpenters style of drumming. All the early 70's drumming was really cool. As was the late 60's but it was totally different, Keith Moon as opposed to T-Rex. They're all different styles. And Karen, Karen incorporated that Hollywood element, like adult contemporary style of drumming.

Al: What about that stuff on the back of the first record?

Nate: That was written by a guy, "he who cannot be named" I know we're borrowing a little from the Dwarves on that one but that's how it is.

King: He was a jazz guy, but he was one of the first to see the true URGE.

Al: It mentions that you used to throw stuff from the stage.

Nate: Drums, amps then we got into tearing clothes. That only lasted for awhile.

King: I know what you mean. That first record was a psychedelic record, recorded in the basement of somebody we can't name. Those were definite LSD times. That whole record was about microdot and whiskey. The next record was about speed and bourbon...

Nate: Now it's all about Everclear.

Blackie: The next step for us is to be contacted by UFO's. It's really gonna happen. There's these wheat fields in Kansas with all these circular holes... My aunt saw a UFO - she was with her dog, it's a really intelligent farm dog and it just totally freaked out.

Nate: Who says there's no place for us! We're going to the stars.

Al: Have any of you ever seen a UFO?

King: No but we're gonna make contact. We'll be the first ones.

Blackie: Who says they're gonna come in a brand new spaceship? We've got the fucking UFOO - notice how our sticker (orange ball) is shaped like a disk.

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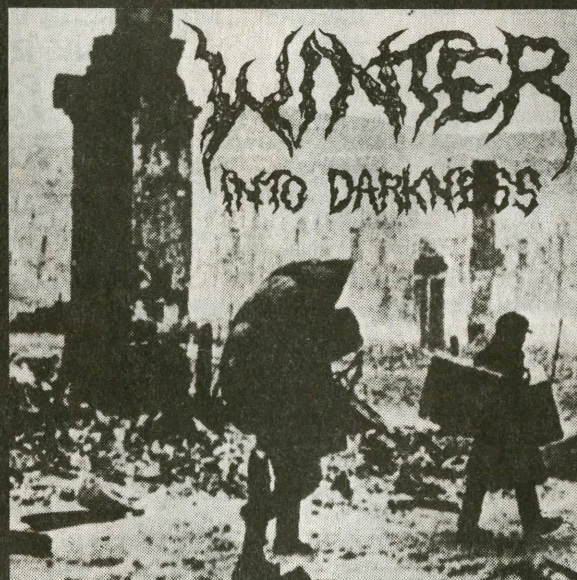
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Proudflesh, "a new growth of tissue around the edges of a healing wound;" so defines Random House circa 1980. Ten years later Proudflesh can also be defined as a powerful new S.F. rock outfit whose moniker could be said to unconsciously parallel that of it's literal namesake.

I recently caught up with Proudflesh's singer and bassplayer, Sothira, whose name might ring bells from the past as the infamous front-man of S.F.'s seminal hardcore band Crucifix, and posed the question as to whether the breakup of Crucifix played the role of a wound unhealed obstructing Proudflesh's progress? Had the past attached a stigma that inhibited an earlier start to Proudflesh?

Interview by Devon Molf

Sothira on Crucifix in relation to Proudflesh...

"No, Crucifix hasn't inhibited Proudflesh in anyway, if anything Proudflesh is pretty much an older version of Crucifix, it's just that Proudflesh came six years later after the whole group had a chance to look back and figure out what life was all about."

But if Proudflesh really is pretty much an advanced Crucifix, then why did they break up in the first place?

"The reason why we broke up was that we were such a fanatical band at the time, '81 through '84, when punk rock was a real banner to be upheld. We believed so strongly in what we were doing that it started to dominate our own lives. We were so idealistic and into it that it got to a point that we couldn't go any farther at what we were doing, being in a band wasn't enough. We took the message as far as it could be taken. It was the no sellout concept, either breakup where you are and leave it for someone else to carry on, or become a bunch of old farts. Everyone knows what happened to alot of other bands from that era, we didn't want to be like that."

So there's no regrets about Crucifix?

"Crucifix was a great and intense moment in my life. It was a stage, and now I'm into the second stage, Proudflesh."

How would you say the two compare?

"Proudflesh is lyrically very much like Crucifix, however, I'm obviously older now and see things differently. It's more about feelings and how I see the world. There's still a lot in my lyrics about my being Indo-Chinese, just like a lot of rap bands sing about their black or Afro-centric

point of view."

I know how the dictionary defines Proudflesh, what does the name mean to you?

"It's really quite ambiguous, it can have so many meanings. People get their own ideas about it, I think that's what appeals most to me about it."

What are your current feelings on your past 12", "Powerbroker"?

"I'm still very proud of it, it was a two year effort instigated and organized by myself with some help from Jimmy, the original guitarist of Crucifix, on production." From the initial concept I said, "I want to do this", and I did. I proved to myself that it was possible to do it yourself again. To form something out of nothing, a void. I still had so much creative energy that needed to be harnessed. It was my first attempt at writing songs and music. So even if it's not the best, it's still important to me. I didn't write it to please anybody."

There's supposed to be a new 7" soon, isn't there?

"Yes, it will be called 'Where the Gods and the Godless Meet'. It has alot to do with the interaction between nationalism and communism that's happening now. The title's in reference to the the Cambodian conflict that's still happening today with different factions. It's a song written for my family, as the Cambodian genocide was one of the most insane moments in world history, yet people pay no attention to it because it's just a little country that got completely stepped over during and after the Vietnam war."

After the war people just wanted to completely forget about it. It'll be difficult for me to ever forget Cambodia, it still affects me today."

Well we've talked a lot about yourself, how'd you meet up with the rest of Proudflesh?

"Well, both Bryan and Mario heard about Proudflesh through mutual friends, called me up, met, and have playing together since. Bryan's out of Ohio and had been the guitarist for some East Coast rock bands before moving out here. Mario, our drummer, is from Germany where he used to play in the Upright Citizens before moving to the U.S. four years ago."

How do you foresee the future of Proudflesh?

"Things look bright and Proudflesh looks happening. We're full of energy and at the moment there seems to be a lot of room for us to go out there and accomplish something."

So there you have it, only time will tell if Proudflesh's moniker will prove a self fulfilling prophecy resulting in rejuvenating growth to SF rock like a Phoenix over Crucifix's ashes.

Proudflesh can be contacted through:
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PROUDFLESH



THE NOT SO...

Besides everything else, the Angry Samoans are one of the oldest lived punk bands on earth. That right there is pretty amazing. Even more amazing is their undying ambition to do just exactly what they please - it has never mattered whose toes they stepped on, how many enemies they made or what audience they alienated. Sure they've made some bad decisions; like choosing record labels that seem to go out of business, or band members that don't stick around too long, etc. And I'm sure things won't change, things are bound to happen when you're around as long as these guys. Flipside's relation with the Samoans has also been up and down - there were times when they wouldn't talk to us and times when we wouldn't talk to them. But what the fuck, this is 1990. Here they are...

ANGRY SAMOANS

Interviewed at a Mexican restaurant in Hollywood in September by AI. Photos by AI.

AI: Being as you guys have been around an awful long time, I mean, it seems to have gone up and down and right now it seems to be pretty up.

Mike: Kind of nowhere.

AI: At least as far as labels go, you guys have all your stuff available right now?

Mike: We really did go through hell to retain the legal rights to our catalog. It didn't cost a lot, but it took a long long time and a lot of heartaches.

Greg: The worst part of the whole thing has been the legal nightmares we've endured and the money that's gone along with it between Faulty Records and PVC. It's amazing that we're still together and existing. It isn't so much just any endurance factor or any vision that's pulled us through. It's just surviving the legal nightmares. Faulty went bankrupt owing us how much? That was about \$12,000.00 but they skipped everybody. Yeah, and PVC was not only nose-diving for a long time but we went sort of screaming out with them. They were taken over by certain, how shall I say it, Mafioso components that were getting stranger and stranger to deal with.

Mike: It's a gigantic pain getting the rights back to the stuff you can't get because it's locked up in vaults and places that are never going to give it back to you, even though you own it. That's really frustrating.

AI: Has that been kind of a problem with the ups and downs with the band?

Mike: It's not the money, it's just really exhausting.

Greg: Especially with PVC since we couldn't recover any of the art.

Mike: Or the sound, for awhile. It became a dead end.

Greg: It became a Kafka-esque network of trying to find out who was in charge of releasing any of the stuff and it got worse and worse and worse. (later, after much talking all at once...)

AI: What about the kind of people that follow your band...

Mike: We really don't know who they are.

Greg: [As far as] the people who would show up to see us play, we never

had any sense that it was a distinctive sub-group as opposed to anything more generic that would show up for Black Flag or Fear or anything else. I mean, back on the East Coast, it just seemed people that'd show up at the Channel (in Boston) were the people that showed up the next time for the next L.A. punk band that came in to play. But I mean, the first time we went out in the 80's, when "Back from Samoa" came out, on a good night we were playing to 40, 50 people in L.A. maybe, but there were a lot of people that knew every syllable of every word like "Lights Out" and stuff like that. Since then, it peaked in the 80's with that kind of an audience, ready-made to that one record.

AI: Yeah, but as far as audience, the people that came to see you in LA were a different group, as opposed to the band that would play the next night. Even now, last time I saw you at the Coconut Teaser, you seemed to have these skinheads and these people that came out of nowhere.

Greg: I don't know where they come from. It's like a manhole cover opens up at 4 in the morning and some special strata of subterranean life rallies around you as their beacon. Is that flattering or what? To some degree, the people that come to see us, the skinheads and the cretinoids... they're less of a constituency in terms of... I think the influence is waning. There's not much you can do to discourage those people. All you can do to send a signal out that you're not actively recruiting a skinhead or a hardcore audience is 1) play with bands that don't draw those people, so the message is pretty clear that you're not going out of your way to make it that theme

for the night; and 2) play at places where they normally don't hang out, or if they do, it isn't a frequent scene or congregation place.

Mike: Every town is a little different. Like when we played the Lingerie, it was really fun because everyone just stood there and scratched their heads.

AI: A few years back you were playing a set that was...

Mike: Pretty lame!

AI: Yeah, well it was that. But it was like a slower 60's thing. Was that an effort to shake that particular audience?

Greg: There was never a clear cut consensus in the band about what to do, it was a matter of wanting to do something different but not getting any two people to agree on anything.

Mike: Yeah, people were just standing there scratching their heads. That was



Heath bass, Mike - guitar/vocals, Greg - guitar/vocals, Bill - drums



the stuff Eddie Flowers really liked. It was so strange. It was contrary to...

Bill: Psychedelic...

Greg: The point was, if there was anything gratifying about doing something that didn't come off all that good, was that, at that time, was it like '85, '86, '87, something like that? I mean, the idea of doing a thrash set and just playing the hardcore and going through the motions was way more of an anachronism than what the metal bands were doing then. So it just seemed idiotic. I mean, to me punk wasn't the accoutrements of what you looked like and how you played and all that, it was basically what you stood for. So ostensibly, it was the Masque and the first wave in LA was people saying, "this sucks, let's do something different." So it's not like anything we did was so novel or incredibly new, but it was just that playing the same stuff over and over just seemed really 'dinosauroid'.

Al: And now you changed it to be almost a punk rock cover band.

Mike: Since about '87 it's been a punk rock set. We jettied our songs that weren't the better songs... why play your own second rate material?

Bill: We're trying to be a kinder, more gentler Angry Samoans.

Greg: It's like making a political statement of what is significant - if there's any one vision of the band you want to sell to people as far as music you want people to hear, it might be the old Dangerhouse reissue project. We've played enough years where we played 80-90% originals in

the set. It's not like we are band starting out and playing 70% covers, that would be a little retarded. The first thing one would wonder is "why are these guys playing half of their set of more cover songs when we have enough originals to play three sets worth?"

Al: Yeah, I was wondering that.

Greg: Well, it's good for people to wonder.

Mike: Plus, say, take a band like the Pagans who don't play California a lot, obviously, you know, someone's gotta do their fucking song. I'd be happy to see every band in the world do "Slave to My Dick" and "What's This Shit Called Love?". It's probably better than the stuff they're doing, you know?

Greg: We think of the Angry Samoans as the ultimate altruistic embodiment of the music they love and stand for. They're sacrificing their own songs, their own "vision quest" for what they want to force feed down people's throats to make it as an important move to let people hear this music that skipped them by the first time around. If we're really honest we're just a bunch of lameoid record collectors...

Mike: Playing our record collections...

Greg: I think there was a certain thing we locked into...

Mike: You put out a record and the people that buy the record almost have nothing to do with the people that come to see the band. You know, a record doesn't always translate into a live audience...

Greg: There's a strange side, I think, to why people would show up and why they wouldn't show up at any given point

between '78 and '83. It was this sort of really strange thing where you could play one club the same set and people knew who you were; you play down the street and completely different people would come and react a completely different way. And everything had this arbitrary sense of things back in the early 80s, I think.

Bill: Being in the center of the stage, I got a few beer cans thrown at me.

Greg: Really, what happened was when we couldn't play in L. A. cause of the whole Rodney stuff, we wound up playing Whittier and Long Beach or wherever we could. And that's why we started being a punk band. We had to play fast because we were wimps.

Mike: When I was out we went from being an early hardcore band to a straight hardcore band. The band was doing a short fast set. Then in 1984 we did one song that we thought was pretty cool even though it sounded a bit like the Saints, that song was called "Egyptomania", it was a brand new song. And true to God, a couple of kids threw beer cans because it wasn't fast enough. There was a very strict ethic for awhile that if it wasn't strict hardcore, they just didn't want to know.

Al: I didn't think that kind of thing would bother you so much.

Greg: We were children of the media just as much as anyone else. We heard the horrible things that were happening at Suicidal Tendencies shows and we didn't want that happening to us.

Mike: Most of those people have gone into speed metal...

Vintage Angry Samoans; Todd Homer, Mike and Greg. Cathay De Grande, Los Angeles.



Al: Where do the Angry Samoans go from here?

Mike: We can always open for the Weirdos!

Greg: We realize that the pathetic sense of it is sort of funny, and there's a irony in that that makes it worth doing still. Most bands realize that it is pathetic and just go "Oh well..."

Al: Now that you're on a hopefully steady label, I'm sure they must want to put a "new" record out...

Mike: There's no definite plans...

Greg: We each have a sad song to cry; Mike's really tied up with his work up north, so it's hard to rehearse...

Mike: We have one new song on that terrible Roky Erickson thing that is coming out with all the major label bands.

Greg: ...I'm finishing up my degree, Billy is making tons of money as a horticulturist...

Al: How is it going to continue, then?

Mike: Well, if Greg goes off to teach somewhere, we'll have to get someone about half his age to play guitar then, you know?

Bill: You're going to New Zealand, right?

Greg: I sent out a bunch of applications... but the strange thing is that there's a real attractive position opening up at Loyola. (In Los Angeles)...

Bass: We'll record something, whether it's an EP at least, for Triple X to get something out in the near future, I think.

Al: Really?

Greg: A spoken word record.

Al: Yeah, I guess it would have to be, huh?

Mike: Yeah, actually there are side things coming up, but that's not for discussion in this interview. But in the next 6-9 months there are odds and ends coming out that are not band records.

Al: When you're playing, you're doing all these gigs, people are obviously coming to see you...

Bill: They're real disappointed...

Mike: Well, actually, we're still trying to promote our first so-called album in the United States, "Throbbing Inside My Brain", so they can go buy it.

Bill: It's on a third label now.

Al: Does it ever feel like people are there to see what's left of this has-been band or something?

Mike: No, we get real decent response...

Greg: You would expect that the has-beens would show up to see the has-beens, but you don't recognize the has-beens so...

Mike: They're the people that... it's hard to tell. It really is. You know, places like Gilman where it's so, you know, enthusiastically generic, you know, anything that's a good punk set, they just go wild. They're happy, man, if you bang away for 50 minutes and have a good line-up in front of the bands.

Al: And you guys are happy to just play that?

Mike: Yeah, I really love it.

Greg: The cover stuff I really like. I mean, it's something that not a lot of bands are doing. Just doing 50% covers; I think that's sort of ...

Mike: Some of the songs we're covering that aren't strictly punk-rock songs per say, we could never do back then 'cause they weren't cool at the time. Like all the Dictator songs we were doing were really kinda, you know, verbo-

ten back in the 70s. We were practicing in the garage in 1978 in the first place.

Greg: What's the nature of the dog in L.A. now, then and always has been is this sort of sense of seriousness that pervades everything in the music industry, from garage bands to big corporation bands, everybody has this sort of clenched-fist attitude of "this is it. Listen to every nuance, every single thing we're doing." And I think what fueled the band to begin with is this sort of sense of "give me a fuckin' break." It was cosmetic. That seemed to me in the music industry used to be in the whole industry in the 30's and 40's. I mean just about seeing hangers-on and groupies and just all the trappings without any substance. I mean, but God, you know, Mike and me together just sort of, it wasn't so much a wise-ass attitude sound...

It wasn't so much as saying let's make fun of this person or this person and this person. It was the symbols they

songs now, or what? You know, and even if we're not writing together when we're playing or practicing, which is twice a year, we're writing songs on our own, at home. They're not going to sound like each others songs.

Greg: The set we play is about 60 minutes now. I really feel strongly, especially for a set of short songs that are paced really quick, that the 60 first minute starts to sound really boring no matter how good a job we do. I'd much rather play 60 minutes and not overstay the welcome in terms of the typical... than play 65 and do three extra original songs. So, it's a matter of anything new that we do has to fit into eliminating one that's already there. Now, it's this "adjacency" problem; it's like a puzzle. You have everything in the set where one follows another really well, and to try to take one out leaves a hole. So it's like a surgical procedure.

Al: Yeah, I realize that, but I just wonder how long you could just keep giving everybody what they want until you get

dissatisfied with that too.

Bill: I'm in the band and I'm not even getting what I want.

Al: What do YOU want to play?

Bill: Not these cover songs! I want to play, uh, a little bit faster, harder-type music myself. I like to sweat when I play. I don't know why.

Greg: Billy's one of the better hardcore drummers in town. You know, a hardcore set that was only a 30 minute set, these days would run 50-60 minutes. I mean, he's one of the more underestimated drummers in town. What was the year that Black Flag tried to get you?

Bill: All I know is some of these cover songs. Isn't it incredible? I know. People come up to me [and say] -- "What the fuck are you doing these fucking cover songs



It's like a manhole cover opens up at 4 in the morning and some special strata of subterranean life rallies around you as their beacon. Is that flattering or what?

stood for. It was the symbols that were pervasive in the scene. And it was just like, you know, this is nauseating.

Mike: On the other hand, all the early L.A. punk bands were cool 'cause contrary to today, when it seems like everybody's got a game plan, if not a career plan then a game plan, you know? Now they get to this, that, or the other. There was a whole scene full of who-gives-a-fuck bands, you know?

Al: You might not have given a fuck, but you did enough to write your own material to talk about it.

Mike: We were trying get something together that was cool as this band or that band.

Al: ...and you did a good job. I'm wondering what inspired you so much back then as opposed to now when you're doing more covers and...

Greg: Well, but you see the thing is, again, back then, we all lived, Mike and I lived in the San Fernando valley. It was easier to get together and it was easier to compare notes and easier to practice the stuff. We would rehearse at Wilshire Fine Arts every weekend. You know, and when you rehearse consistently and when you write together things come along...

Bill: It's not that we're stagnant, it's that partially, the written stuff doesn't necessarily fall into the format of the older stuff. There was a little hesitation on everybody's part as to which direction to take. You know, I mean, do we write Thrash Metal songs or Short Punk Rock songs or Folk

for?" "Ask that guy there!" [Points to Greg.]

Mike: We've had people at three different places come up and say, "man, I'm so glad you played that Holly and the Italians song," which has always been argument just in the band whether we should do that song or not.

Greg: No one has yet to say that about "Wig Wam Bam" but there's always a first time!

Mike: Hey, there's nothing else to do and it gets a dialogue going, pro and con. What is a band supposed to play in the first place?

Greg: The trend of things in music is to play a majority of originals set, but everyone does that.

Al: But I mean, you're looking at it from that perspective, I'm just wondering how you can do it yourselves?

Greg: It's much more fun.

Al: Is it?

Mike: I mean, for me, it's more fun playing some other band's songs that I like a lot then doing mine for the millionth time, because, it's fun to play them, but if you sing the same lyrics for like the 900th time, it's hard to get the same feeling you did when you recorded it.

Greg: And then you write a song that you perform - you never have any other perspective than what you think it's going out as. But when you play a cover song, you're getting two...

Mike: You're fucking with it.

Greg: You remember what it connected to you hearing it for

the first time, either live or on record, and then in addition, you're getting the same feeling playing it, so you're getting two feelings, where as

Bill: I heard Edgar Winter sing on the radio live; he played "Free Ride" and "Tobacco Road". I felt real sorry for him. The poor guy had to play those songs again, you know?
Al: Was it a record?

Bill: No, they played live in the studio. They played "Frankenstein" too, you know? You know, I felt so sorry for him. The poor guy, he's on the radio playing the same songs he's played over and over.

Mike: One really funny thing that's happened to us is that about three different times in the last two or three years, we've had bands pretty far down on the bill, like on a four or five band bill that covered one of our songs. Like a band in Santa Rosa did a kind of quasi-speed-metal "Light Side of the Mind" that went by in about 55 seconds.

Bill: The Accused played "Lights Out"...

Al: You can get to the point where you've played the covers too many times. I mean, you can always play a new cover, but the bottom line is writing new songs.

Greg: That'll happen.

Mike: Now we should all go down and tell Dix Denny to write another "Solitary Confinement", you know, like, get on the stick.

Al: Yeah.

Mike: Easier said than done.

Al: Well, I just though, being that the whole thing with XXX, I thought you were on to this new kind of roll or something.

Greg: You might argue that we spurred the whole initial thrust of original bands to begin with was like this sheer scene-hated and the whole thing of just wanting to rail on people. I mean, not so much just for the sake of that, but whatever bugged us at the time. And now we're like old people and we listen to the Everly Brothers. You know, we're settling into middle age. That's what happens.

Al: Did you ever think that people would take your lyrics seriously?

Greg: No, I mean, that's when we went to Boston for the first time, people were jabbing little plastic forks at their eyes during "Lights Out". I mean, that was like...

Mike: Yeah but any other bands, like The Germs or Fear, were dead serious, just being in a bad mood. That was for real, you know. The lyrics were kinda dumb-fuck ha ha lyrics, but the mood was sincere to the max. We just weren't as articulate as them being pissed off or all that but it was.

Greg: Yeah, our sense of rage was a lot more elitist. It was from a comfortable angle, you know? It was like saying, it's valid, but we're not quite as possessed by it as these other people are.

Mike: We were never desperate, you know.

Al: God, that's so depressing! I thought you were going to like, stick up for them to the end, or something.

Mike: Oh, I'll stand by every word.

Greg: The message of the whole bunch of those songs isn't denied. The tantrums just seem a little silly to me. When Todd recorded "[Ballad of Jerry] Curlin", we had to pull the microphone from out of his mouth, 'cause of some sort of alcoholic stupor that he was in the recording booth. So you can't duplicate that kind of thing.

Mike: Yeah, he did a fetal position, getting ready to sing the song. He was dead dead serious.

Greg: Three steps before electro-shock... The thing is, a lot of that was sort of this angst-of-the-moment. Not that that isn't there, but it's just, diffused. And we're all doing other things.

Mike: Actually you got a really good point that they kind of... the set we play is definitely a late 70's Punk Rock set, but it's kind of a fun set. Not a mean, angry, you know, kinda...

Greg: The whole early 80's nihilism is something we poked

fun at, and it was something they took seriously to the T.
Al: Right.

Greg: That's the difference. That hasn't changed, and we still think it's funny as all hell. We just don't have a chance to write songs about it any more. I mean, if I hung out in Hollywood, I'd probably write a song about Raji's, you know, I love, but who cares, really?

Mike: I've got the same complaint too; there aren't many bands exactly of that type anymore. It's just a kind of music that, you know, had its creative time.

Greg: The attitude that people characterized us as at one time was this unbridled assholism and there certainly was only one member of the band that embodied that in soul and spirit head to toe.

Al: So, where are you guys at as far as those feelings in 1990?

Greg: We're very pro-flag-burning.

Mike: All flags, all nations, all flags.

We think of the Angry Samoans as the ultimate altruistic embodiment of the music they love and stand for. They're sacrificing their own songs, their own "vision quest" for what they want to force feed down people's throats to make it as an important move to let people hear this music that skipped them by the first time around.

Greg: But the U.S. flag first. I don't think we, or at least I basically detest this country and the people in it, you know, in terms of us being a bunch of blathering, mindless sheep. If I was to write a bunch of songs about that, or do it, it would probably translate the same sort of antipathy that the first two records were. I just don't have any time to do that, really. I really have to finish my paper, and teach, and I just really, you know, it's not a - back then, there was a lot more to do this kind of stuff. Mike was down here, we'd work well together, we'd rehearse consistently, and it was fun. But, it's very very involved; it doesn't mean that it doesn't mean any less. It's just not as easy to take the time to do.

Mike: I mean, actually, I quit the band after just a year and a half. And Jeff Dahl was in for exactly how long? Jeff was out in the fall of '81, so he might have been in... he was in the band maybe 10 months.

Bill: The most fun I had in the band was when we first went to New York. Greg got sick and went home, Mike wasn't there, it was just me, Todd, Jeff Dahl and PJ on guitar, that was great! We tore it up! We had so much fun! We weren't negative...

Al: So where did you ever come up with the name, Angry Samoans?

Greg: There's different versions of the story. The one I tell is sort of an amalgam of really what happened. What stuck in my mind is... ok, here's exactly what happened, for the record. For all of you, too (the band). I had a staff meeting, it was one staff meeting at Back Door Man Magazine, in Carson. Way back then. This was two years before the band came about. And it was 12:45 and it broke up and there's all these Samoans -- like there's paths of orbits that are really arbitrary. It was right in front of the apartment, and it seemed like a George Romero version of Samoans of the Living Dead. And there's three of 'em sitting on the hood of my car not budging, so I ran back up to Dee Dee Feyer and said, "what's the deal," and she says something close to, like, "oh, it's just a bunch of Samoans, don't worry, they're not angry, they're just like, real arbitrary at this point. Just don't pay any attention to them."

?: So, she said they were arbitrary?

Greg: Arbitrary, that's what she said. That would have been a good name. Yeah, the Arbitrary Samoans. But I had to deal with them, 'cause they're sitting on my car. So I went to a liquor store to buy to packs of Colt 45 and we became buddies, and I just sat there and talked with them and they finally left and it just stuck with me. Then, what happened is, about a year and a half later, Steve, my friend

said The Big Fat Ugly Samoans. And I thought, that sounds really cool, but it's just too many words. The we came talking and I don't know if he said it or I said it but somehow 'angry' was the word that stuck.

Mike: He's named some other bands in his time.

Greg: The objection everyone had with the Angry Samoans was that it sounded too much like the Wild Samoans, who were a wrestling tag team. So everyone says, "eh, it's way too wrestling." But the other names we were thinking of were worse.

Al: I mean, before I'd seen you guys, I'm like, "what are these guys, Samoans or something?"

Greg: We're told if we play Hawaii, we'd better take out heavy life insurance.

Al: Actually, the only time I ever thought about it was that club that was in Carson? There were Samoan bouncers.

Greg: They thought we were there to make fun of them or just to be obnoxious. And, uh, we got a certain amiable wavelength and got along pretty well.

Al: Wow. Greg, you are still going to school?

Mike: It was partially my own encouragement as I recall, when I said, "yeah, Greg, get back in school."

Greg: I dropped out...

Mike: "...get a career..."

Greg: ...five years after my undergraduate thing. I was writing for Creem and a bunch of other mags, until you realize you're not going to start investing heavily in T-Bills with...

Mike: He was doing pretty much what Jeff McDonald or Steve McDonald [was doing], living at home, you know, off his mom and being in a band.

Greg: I met him in '74.

Mike: I met you at the swap meet at the Capitol Tower.

Greg: No, I met you via [Greg] Shaw at your place on Yucca before that even. I remember Mike was writing for Phonograph Record Magazine in 1974. He was like, if not THE best, one of the very best writers.

Al: Yeah, I used to read your stuff, it was amazing.

Greg: It was really really great, yeah. When I said I was interested in Roky Erickson and 13th Floor Elevators, Shaw suggested, "oh, you should talk to Mike Saunders."

Mike: Right, 'cause I had a tape from '73 when Roky came out of the loony bin and played a club in Austin.

Al: How did you get into the rock journalism thing, then? Back that early on?

Mike: I was in high school and we had assignments like "do this, do that," so I wrote something up on this Blues album I really liked which was the second John Mayhal record, a year after it had been out, it wasn't even new. Rolling Stone was really a flunky weird little magazine and I sent it in and they printed it. Whoa, my name in print! Grammatical mistakes and all, you know. Misspellings and bad grammar. That was cool and a year later doing it for real 'cause they didn't care. I was writing for Greil Marcus initially which was pretty funny.

Al: Greil Marcus?

Mike: And then later the famous writer guy, then later the guy that later went on to manage Springsteen, God forbid.

Al: And Phonograph Record magazine?

Mike: No, that was the guy from the East Coast.

Al: No, I mean YOU used to write for that.

Mike: Oh yeah. They didn't edit a single word. Mistakes and all. Funny grammar and all. It was a writer's dream. They didn't change a single word... The thought crossed my mind the other day; it would be really funny to be playing in a band when I'm 50.

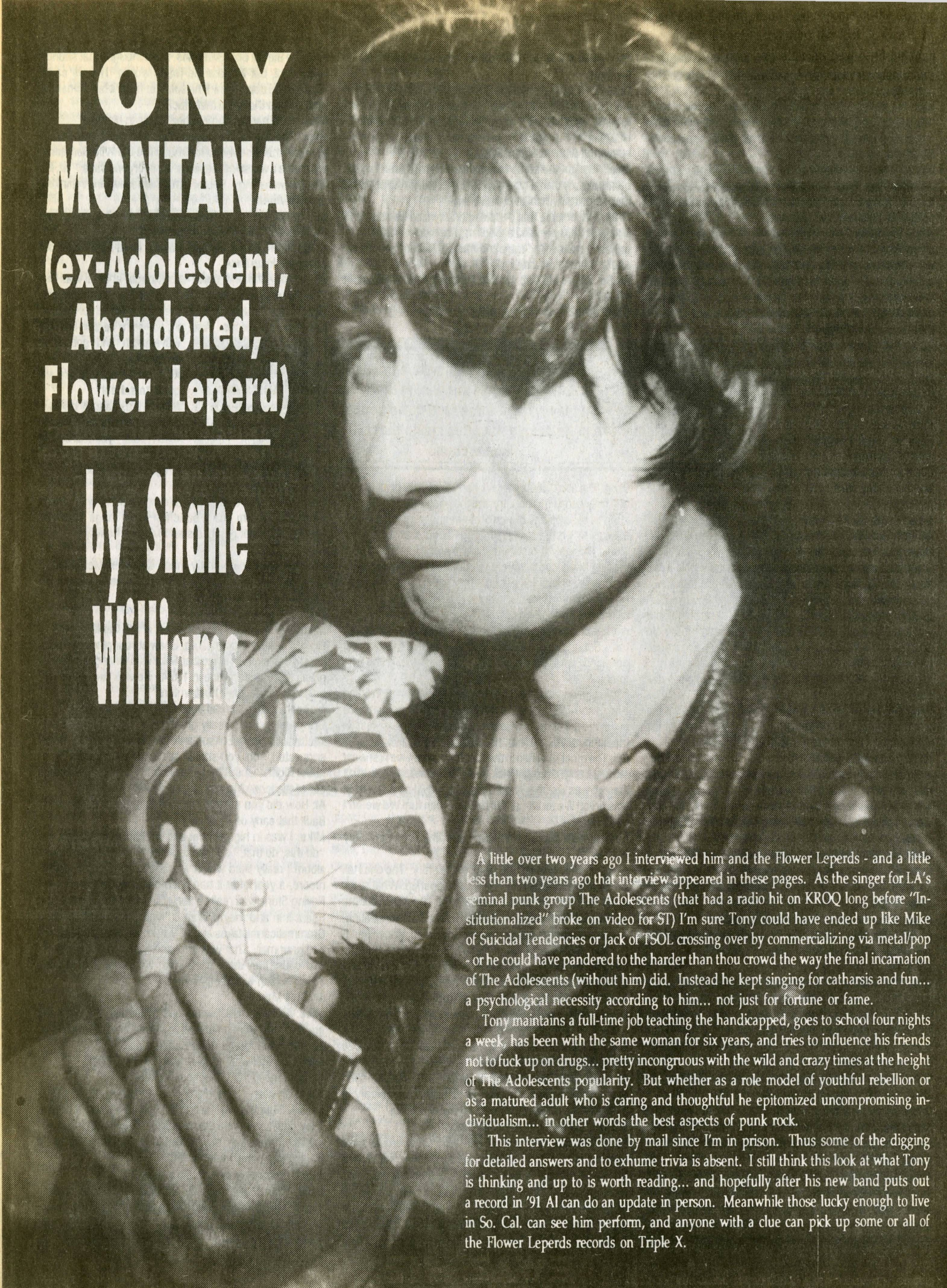
Al: It'll probably happen... So you're 38.

Mike: Yeah, I was already 26 when the band started. 'Cause I remember talking to Lee at a Fear gig, you know, we played with them really early, "wow, you're like two years older than me, man. Wow, you're almost 30!"

TONY MONTANA

(ex-Adolescent,
Abandoned,
Flower Leperd)

by Shane
Williams



A little over two years ago I interviewed him and the Flower Leperds - and a little less than two years ago that interview appeared in these pages. As the singer for LA's seminal punk group The Adolescents (that had a radio hit on KROQ long before "Institutionalized" broke on video for ST) I'm sure Tony could have ended up like Mike of Suicidal Tendencies or Jack of TSOL crossing over by commercializing via metal/pop - or he could have pandered to the harder than thou crowd the way the final incarnation of The Adolescents (without him) did. Instead he kept singing for catharsis and fun... a psychological necessity according to him... not just for fortune or fame.

Tony maintains a full-time job teaching the handicapped, goes to school four nights a week, has been with the same woman for six years, and tries to influence his friends not to fuck up on drugs... pretty incongruous with the wild and crazy times at the height of The Adolescents popularity. But whether as a role model of youthful rebellion or as a matured adult who is caring and thoughtful he epitomized uncompromising individualism... in other words the best aspects of punk rock.

This interview was done by mail since I'm in prison. Thus some of the digging for detailed answers and to exhume trivia is absent. I still think this look at what Tony is thinking and up to is worth reading... and hopefully after his new band puts out a record in '91 Al can do an update in person. Meanwhile those lucky enough to live in So. Cal. can see him perform, and anyone with a clue can pick up some or all of the Flower Leperds records on Triple X.

Shane: Well, last I spoke to you in interview mode back at North Hollywood's Palomino Club, the night of their one and only full blown hardcore show, your band Flower Leperds was going strong. That was in summer '88... since then the F'leps released a second album, "Heavens Closed", and then... they broke up. What happened?

Tony: Between "Heavens Closed" and now the Flower Leperds added a second guitar player - Ted. Ted was cool but he and Kenry didn't get along too well. There was always friction there, and always friction between me and everyone else. That's pretty typical stuff but eventually it became explosive. The whole band was tired of me, and I was fed up with the sketchiness of them. Pretty mutual. Eventually we ironed things out and it became clear that as a unit we had to let it go. We had very serious disagreements about lifestyles, and personal problems that made working together impossible.

Shane: Were you happy with "Heavens Closed"? Did the F'leps have anything else in the can ready for release? Were any compilation cuts or singles done that I'm not aware of?

Tony: I was very happy with "Heavens Closed", it remains my favorite album I've done. I felt it was a perfect document of the band. I like the songs and I liked the time context. I'll always be fond of that time in my life. After "Heavens Closed" we recorded four songs which, combined with two previously recorded songs, became "One Miserable Bastard With A Pencil", an EP. One side was original tunes, the other side covers (Pistols-"Satellite". Runaways-"Wasted", and Alice's "18".) We recorded an album which is yet unreleased called "Wednesday's Child". It's another good document of the band, unfortunately it is a document of a band falling apart. To me it's a very downbeat and depressing album. During this session we recorded "Commando" for a compilation of Ramones cover songs that I put together. It will feature over 20 bands doing Ramones songs. Our son "Necrol-

ogy" was put on a Thrasher magazine compilation. Mystic recently released an album of the original Flower Leperds material which is great. (from before Tony was in the band). It was the only Flower Leperds record I had to buy!

Shane: Right before these questions are being penned to you, in early August '90 you played a show with a band called, at least for that night, Colonic Youth. I had heard that you were going to keep the name Flower Leperds and it would be you and most or all of the musicians who were playing with The Jeff Dahl Band up until recently. Just who are you playing with now? What bands were they in? What big difference is there going to be between what you are doing now and the F'leps? What is going to be the permanent name? Have you used any other names or toyed with any besides Colonic Youth or Flower Leperds? My own personal opinion is that you are too original and/or too powerful of an artist to have a band name that sounds like a parody of a well-known band.

Tony: Right now I'm in a band with Mat Young, the Flower Leperds drummer, (who also played in Channel 3 on the "Airborne" EP) and Amy and Bruce, who were in the Jeff Dahl group. Jeff moved to Arizona at the same time the Flower Leperds broke up and Amy called me to see if I'd be interested in working on a project she was doing. (Amy was also in Kaos with Johnny Stingray of Controllers fame.) The band, to me anyways, has a Heartbreakers sound combined with a poppy crunch in it. It depends on who wrote the songs. Amy's stuff sounds kinda Heartbreakers (referring to Johnny Thunders band of that name) to me and Bruce's are pop or "Billion Dollar Baby" (referring to Alice Cooper lp/song of that name) sounding. It makes for a good hybrid. We don't really have a name. We've used Colonic Youth, Destination Zero, Gay Balding Gentlemen from North Orange Avenue, Elmo Jackson and the Starfish 6, We Don't Have A Name, etc.... We decided it was pointless to sit around and wait until we could find a name before we played. A name isn't what it's about, it's

about music and attitude, not about a label.

Shane: Do you like Sonic Youth? Dislike them? What are you listening to most these days? On "Heavens Closed" one song has lyrics putting down the weakness of a formerly liked band's sound after their major label signing. Is there anyone else whose music you used to like a lot you find unpalatable these days? On the first F'leps record, "Dirges In The Dark", you covered two Alice Cooper songs... I'm sure you'll admit he too has made some pretty crummy commercial shit in his career?

Tony: I have never heard Sonic Youth. I saw a video once on MTV when I was pushing the cable box. I stopped and watched it. It was cool but not what I would want to listen to without the visual images. As for Colonic Youth... it wasn't meant as a parody of them... see, Amy works at the LA Weekly and all these people send in advertisements for colonic spas (...don't ask...) and she has to layout the ads... well... Colonic Youth is a goof on advertising. The name is actually Bruce Duff Presents Colonic Youth because we keep telling Bruce we want to use Colonic Youth and he hates it. Now it's Elmo Jackson. See... he was the oldest brother of the Jackson 6, and he quit, and ... well... the rest is history. Most bands signed to major labels aren't the ones I listen to. When a band I listen to gets signed to a major label it only affects me when they loose focus of what they are about. A new direction loses its soul. It's easy to tell. As for unpalatable bands... there are plenty. Most of them can be spotted long before they ever get signed to a major label!

Shane: Flower Leperds seemed like one of the best bands for being influenced by "Classic Rock" without sounding dated... especially as concerns 70's rock. I guess there are quite a few bands who've updated 60's garage to contempo underground rock... but while that enters into what you were doing there also seemed like a real healthy hybrid of stadium rock with hardcore punk... a hell of a (continued on next page ->)



Tony and the Flower Leperds at the Country Club. Photo by Krk

thing when you realize that one was supposed to be in reaction to the other... dialectic rock synthesis courtesy of Tony. Any Comments on that?

Tony: The only thing wrong with the seventies is that good bands broke up and the shitty ones didn't. The underground scene stripped away the embellishments (that so many established rock bands relied on and still do) and relied on sheer energy and spontaneity. The Flower Leperds style was the same idea. Take the material, strip it down, and grind it out. We weren't too interested in nostalgia... we interpreted songs we liked our way. We took an Alice Cooper song... we stripped it down. We took a Runaways song... done by a female group... and did it with a male group instead. We stuck a longer guitar solo into a Sex Pistols song. Whatever was right at the time. One night we were having a bad time and we played "Louie Louie" until everyone left. Sure... it's been done before, but it was our turn to do it. To keep from sounding dated a band can't do it twice, that's all. I grew up in this music scene. I've always done my best to play spirited music that keeps my ideals in line and in mind. Then I see how many bands invade the Sunset Strip scene (referring to glam metal) I don't worry. That was never my scene. It never will affect me because it never has.

Shane: What surname are you using these days? And why have you never used your actual last name?

Tony: I'm still using Montana, like in the movie Scarface. My friend Chuy called me that because I was always imitating Al Pachino. I never used my last name because it's bad luck for too many people to know your name. Then they own your soul. Remember when God and Moses were on the mountain? Moses kept trying to get God to identify himself but all God would say was "I am that I am" ... God wasn't about to give Moses the upper hand by giving him his name. Call me superstitious. Tony Superstitious.

Shane: If you had to move to England right now what band would you like to sing for that is currently playing there? Australia? Europe?

Tony: If I was on tour, which is highly unlikely since I hate touring, I'd want to go with my current band. I'm not much of a fan of travelling reunions. I don't mind playing a bunch of my old songs a few times, but I get tired of doing them every night. I have contemplated going to Amsterdam to do a few shows... songs from The Adolescents, The Abandoned, Flower Leperds... but that would only be a few shows... not enough to get burned out.

Shane: (it seems like Tony missed the point of this question, which was actually one of those "Which band would you like to be in if you weren't in your current band and could kick anyone out who was already singing and thus in the way" ... or maybe he got the point but just thought it was a silly question and decided to add some pertinent info about the possible Amsterdam dates... Which I assume he plans on doing with his current band and not as a reunion some other band.)

Shane: That previous interview had us discussing drugs quite a bit... do you have any comments on the "War on Drugs" ... or any other current social phenomena or event?

Tony: I have my own war on drugs. How the US Government deals with it is their way. The problem with the way they do it is that they can't cut out demand. If the demand isn't cut out the production will never go down. Coca leaves will make more than money than coffee beans or bananas, you know? I have seen more lives destroyed by drugs than everything else combined. It makes me ill.

Shane: Any author, painter (or other media besides rock) you want to recommend or critique?

Tony: Currently my favorite records are the new Weirdos album and Jeff Dahl's "I Kill Me", The Cadillac Tramps, and I like the Electric Ferrets too. I'm reading "Exile and the Kingdom" by Camus again, poetry of Rimbaud and Baudelaire, and "Diary of a Genius" by Salvador Dali. I like to go to the movies but with work and school I don't have much time.

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Drove 90 fucking minutes to see Shelter play in front of about 50 people at a free park type thing. Here it is, our second big "straight edge" feature with Ray, the man who has had a large influence on the youth of today.

SHELTER

Ray was interview by KRK at a park near Santa Barbara on Sunday August 26th, 1990

Krk: So, when is your birthday?

Ray: Material birth?

Krk: Well, yeah... I guess there's some differences?

Ray: Material birth... when this big sack of blood and bones came into this world... January 11th, 1966.

Krk: What was your upbringing like?

Ray: I was pretty... When I was young it was pretty rough. There was seven of us, and we really never had that much money. Well, when you have seven kids...even if you have money, you don't. But we were alright. Actually my parents were pretty good, cuz they taught me to live pretty simply. Anyway, as we grew up the house became more of a middle class family.

Krk: What was the predominant religion?

Ray: I was raised a Roman Catholic. My parents.

Krk: What about your brothers and sisters...did they have any influence over what you later got into. (Krishna)

Ray: Well...Although they have the kindheartedness that they got from my parents, they are actually materialistic. Some more than others. Actually, I don't have much in common with them.

Krk: What do they think about that?

Ray: They think I'm crazy. Sometimes people think that..."Oh Ray's only doing this Krishna thing to be more popular." I actually get more enemies now. When I was in high school I was like most popular, class clown. If I wanted to be popular, I would have not taken a stand on anything, and kept my mouth shut, and told jokes.

Krk: So when did you start getting into music, and what type of music was it?

Ray: Well, in 3rd grade I started playing violin, in 4th grade I started playing trumpet...piano, orchestra, tuba, but I never really liked music. Well...I had these older brothers

and sisters that you would call the burnouts or pot heads in school, and I never really liked that, so that immediately turned me off to Rock n Roll. I never wanted to be like them. They smoked, they drank, and I rejected everything they liked. AC/DC, Led Zeppelin...I just rejected it all. I was into Bob Dylan. That was like the first thing I liked. Then I actually started getting into punk immediately.

Krk: What were some of the first punk bands?

Ray: You know the usual...Sex Pistols, Fear. Then I went to the big jump and went into, you know, Minor Threat and Scream... Agnostic Front.

Krk: What I tripped out on was the intense following you got from all of that.

Ray: I'm 24 now, so at 15 I started going to shows, at 16 I started a band.

Krk: What was the first show you went to?

Ray: The UK Subs and The Young And The Useless.

Krk: Well some of the bands you're telling me about aren't what you ended up being.

Ray: Yeah, well I was rebelling, and then I said, Hey...What am I rebelling from? Am I just rebelling with a different look? Am I just conforming to another group? Actually I was rebelling because even before I heard of things like Straight Edge, I realized that these things like intoxication are an illusion...its not real happiness. I was really into that, although sometimes peer pressure swayed me but I was basically pretty straight.

Krk: Why the term Straight Edge, and all that goes with it?

Ray: Because at that time, I thought it was a good thing. I thought people could benefit from it. That's why I tried to propagate it. It's not the deepest philosophy...Don't do drugs, don't drink. But at that time it seemed more real than what my college professor was teaching in Calculus II. So I quite college and went on tour.

Krk: How many records do you think Youth of Today sold all together?

Ray: Well there's three different records. We probably sold about 33 thousand each.

Krk: With so many people listening, didn't you feel a lot of pressure?

Ray: Actually, I started feeling that way with Youth Of Today.



Having an obligation to say the right thing. Just like Adolf Hitler...as a leader...he told so many people to do so many things. He was held responsible. When you look at WWII you think, Adolf Hitler...what a jerk, he killed all those people. Even though he isn't the one that actually did all the killing, he just did the commanding. It's similar to the singer on stage, being looked up to as the leader. And that's what brought along the demise of Youth Of Today, because I realized...Is there a right and wrong? Why am I preaching about vegetarianism? What if there is no right or wrong? So I started questioning absoluteness, morality, the way I've been conditioned. And all the time I was searching for some absolute truth and reality, in a world of unreality.

Krk: How can there be so much anger and frustration in your music, and your thoughts and lyrics be so different than that?

Ray: Yeah, It's like the Janis Joplin...

Krk: Well, how can it be that way? I mean half an hour ago, you were chanting, and then you got on stage...I'm sure you're speaking the same things, so why bother to change positions?

Ray: Why bother? Time, place, and circumstance. How many people will come to see "Ray singing Indian chants today on the lawn in Santa Barbara." You know I don't want to waste these people's time if that's not what they want to hear.

Krk: So after you started questioning what Youth Of Today was all about, then what happened?

Ray: I left, because I didn't feel I could live up to my own ideas. At the time I was trying to take certain ideas from various sources, and I would sing about them. Truths, tolerance, break down the walls, and honesty. I just couldn't find myself living up to these things. I realized that this whole music scene is getting me more and more entangled. So... Why am I doing it again?

Ray: At that time yeah, it was more of a subjective thing...It just seemed right, but now I've accepted Krishna as absolute authority.

Krk: So now your just taking...

Ray: Yeah, now it's not just my own subjective ideas, it's Krishna's ideas, messages, and understandings. I'm taking it from a more authoritative source. You have to be free from material desire, and only in spiritual desire...

Krk: You talk about material desire, so why do you sell T-shirts with the name of the band on them? That's material,

and it's really just an advertisement.

Ray: That's not material. Material means seeing something different from God. Because ultimately even matter comes from God. Earth is coming from something. Its like electricity. Krishna is like an expert electrician. An electrician can make electricity to heat something up like a stove, or he can cool something like a refrigerator...so Krishna can make something that seems material, and use it for spiritual reasons. For example, chanting Hare Krishna, that's spiritual... its only sound vibrations, but it's the way you use them.

Krk: Yeah but...

Ray: Things can be used two ways in the world, either to bind more to the material world, or to help live in it. It's like if you read a book, the Bhavaghad Gita, or if you read some scripture that can help you control and understand higher truth, and that can help liberate yourself. So if you read something like Playboy or Playgirl, Hustler...these things will help bond you more to the material world. You're reading... you're seeing, and everything has different effects, everything can have different effects, even selling things. Actually your question should be "What do you do with the money from the things you sell?"... Bind yourself to the material world or freeing yourself

Ray: You're right, there's both, it's mixed. There's a scripture that means doing some spiritual service without even knowing it. Like buying a shirt. The money you spend on a shirt... instead of spending that money on a quarter pounder with cheese, that's something that will bond you more to the material world, and their money...whether they know it or not...will be used for something that is spiritual. Actually you're right. They don't make full spiritual benefits from buying a T-shirt, but they do make some...and we can make a lot.

Krk: I was noticing the new single CD of Youth Of Today that just came out that was \$3.99 and the single was the same as the album, but when the album came out it was \$9.99, like the price difference...why the change?

Ray: Keeping the price down, is a nice thing, but it's not necessarily the best thing...it's what you do with your money. Not how low the price is. Why not give them all away. Lose money, is that being non materialistic? The goal is to utilize money...

Krk: Why bother to change over...first you were totally straight edge...

Ray: I'm still totally straight edge...

Krk: ...and now your Krishna, why bother with the classifications. Why not study it, learn it, live it?

Ray: You mean half ass it! Why don't I half ass it?

Krk: I'm not saying half ass...

Ray: What would you rather me do? Study it and not be devoted to it?

Krk: Why actually live with the look, the chanting....I don't understand.

Ray: That's all a part of the process. You don't necessarily have to follow a certain way, its just a traditional thing...with the shaven hair. You know with the long hair, people take so much pride in having long hair, so we're trying to renounce vanity. It's all really traditional. And very simple, the clothes and hair. So many people work like dogs, just to support a fashion. You get a new pair of shoes...I mean how many pairs of shoes do some people have? I'm just being more objective, by not accepting these things.

Krk: What do you think about bands like the Cro-Mags that were following the Krishna beliefs, but ended up just taking from them...

Ray: You have to follow Krishna beliefs...like Harley for example, he actually introduces a lot of people to it. I'm friends with him. He's one of the first people that introduced me to Krishna consciousness. So you can say...Yeah Harley doesn't follow Krishna consciousness totally, but he's doing a service. Possibly for some mundane reason someone gets attracted and they become devoted and very pure...so actually he did a great service.

Krk: What would be the difference between the religion your parents brought you up with and now?

Ray: Roman Catholic. Well they really didn't understand what Roman Catholic was/is. Christianity and Krishna consciousness... there's no difference. There's certain translations yeah, but ultimately there's one truth...in God, Krishna, Allah...whatever you want to call it. There's a lot of different spiritual masters in the world and they all follow a spiritual goodness tradition.

Krk: Is there any last words you'd like to slip in?

Ray: Well some people dogmatically accept religion. Accept authority just for the sake of it. But there is blind faith. Nobody wants to claim they have blind faith, the blind follower. A lot of people are turned off to Shelter just because there's a religion. That's blind batting. That's dogmatically rejecting on the same atheistic authority that all religion is untrue, there's no truth, that's the truth...so what's the point?



Eve Libertine has quite a full and colorful history in alternative culture indeed. She was a leading voice in the band Crass, who were one of the most important political bands ever. It may not be too bold to say one of the most influential punk bands ever, as well. But Crass is gone and not coming back, while Eve is endeavoring in projects of her own. Most recently is her performing with her son Nemo on the Chumba tour. She is very nice and down to earth and not pretentious as some believe. This was done in Santa Monica at her show. Without further ado, here is Eve and Nemo..

by Tim Claws

EVE LIBERTINE

Tim: Well, how are you guys?

Eve: Ok. Fine... A bit pissed off that this place isn't open yet (everyone was waiting for the hall owners to show up with the door keys!)

Tim: How has the tour been going so far for you?

Eve: Well we've only done two performances so far. They've been good.

Nemo: Last night was real good.

Tim: How did you guys get hooked up with the tour?

Eve: Roger (the person who booked the Chumbwamba tour) wrote me a letter about 2 months ago saying he was putting on a tour with the Chumbas and would I, I'm not quite sure why he asked me specifically, but he wrote to me through Crass and asked if I was interested in doing anything. Possibly because I was doing something last year. At first I thought no, because I hadn't gotten anything, nothing I could really take over there. Then I thought - why not? So we decided to do it and we got it together in a month.

Tim: What do you think of America so far?

Eve: Well I've been here before several times. I've been to New York and California.

Tim: What do you think Nemo?

Nemo: It freaks me out everytime. I've been here twice as well, it's very weird.

Eve: What I like about being here is that I don't feel like a tourist. I've been to a part of West Africa and you feel very intrusive in a way. It's very beautiful and I enjoy it a lot but I do feel very much that I am a tourist and that by being there I am intruding in some way on the people. Whereas here it's more relaxing in a way because I don't feel that way at all. It doesn't matter. We're not doing any harm by being here.

Tim: You're sort of working here too, in a way.

Eve: We're not seeing much of it to be honest. A lot of hanging around. An awful lot of hanging around!

Tim: Especially tonight. How do you think the music scene in England is going right now?

Eve: Oh I'm not involved with it right now. As far as I'm concerned there doesn't seem to be very much of what I would call "energy" going around at the moment.

Nemo: I really only know about the music in London, and what I know about is the jazz that is happening. There's a lot of energy being put into the music and not so much emphasis on politics. It doesn't in any way follow punk at all so it's really weird for me to do this because I'm used to playing jazz in a jazz band.

Tim: I saw your performance last night, how would you describe what you guys are playing?

There's a lot of subtle changes because that's the way the poems work. I was kinda specific about how I'd try to carry each bit.

Tim: Would you say that you structured the music more by emotion than by music itself?

Nemo: There's no difference, really. I don't think so.

Tim: Do you guys feel that you've got a good reaction from it?

Nemo: I've seen a lot of people talking to Eve especially and talking about Crass and they seem to talk very little about the performance. They talk about what Crass is doing and

all that, which I can understand. But there are a few people that have come up and said they really enjoyed it.

Eve: I've been quite surprised at how many people have come up and said they've enjoyed it. I was also surprised how many people came up and said they liked "Acts of Love" and "Ten Notes" and the one that I did last year ["Last One Out, Turn Off The Lights"]. They tend to be the people that like what we're doing now.

Tim: Would you like to talk about "Last One Out...". How did that come about?

Eve: I told you not to ask me about that! Well A friend of mine had been working on his own stuff for quite a long time. Just really working on his own ideas and nothing was ever heard. He asked me, because he is a friend of mine, to do some vocals on it. I said, yes, certainly, I'd really like to do something like that

again. Because it had been quite a few years since Crass had finished, I hadn't been doing much. So I did the vocals and we did perform it 3 times.

Tim: Was it well received?

Eve: I think with a work like that people just don't know what to make of it. Then sometimes after awhile... it's a bit like what we're doing now, you can't exactly leap up and down to it so it's not an instant reaction. I think the reaction is maybe slower but deeper. You have to think. You can't get by on blasting your head off about it. They have to think about it so maybe it goes in deeper.

Tim: Do you think that by being a member of Crass in the past it has limited you in what you're doing now?

Eve: No, not at all in fact it's helping enormously. I couldn't imagine anyone coming to see it probably - certainly with "Last One Out...". I think it really has helped, that's why I use my name Eve Libertine on it and I don't see why not.

Tim: Since we're on the subject... what happened to



Nemo and Eve in Santa Monica. Photo Krk

Eve: As a whole performance? It started with the words which are poems that I wrote about 2 years ago. They're not so called "political" - in the terms of what one might think of political. They're very personal. To me they're expressing a sort of joy of life which I think possibly because through the time I was with Crass, a lot of it was very anti-this, anti-that, fight-this, fight-that. And sometimes you have to stop and look at things. I find a awful lot really beautiful in life and really enjoy things. A lot of my poems are expressing that. I think if you could feel that, I mean there is an awful lot of shit and things that are wrong obviously, but I can deal with it better from that perspective than just saying what's wrong all the time. I think you have to get a balance and express the joy that you might feel in life and work from there. Nemo put music to that.

Nemo: I read the poems and liked them and tried to sort of divide it up into bits that I could contain in a musical atmosphere. That's why they seem kinda disjointed in a way.

Crass?

Eve: I've heard that so many times in the last few days! Um... because I think there's a limit to just how much you can keep saying more or less the same thing over and over and over again. And also, for me hearing the compilation of the singles, hearing it all in one block, hearing the change from the beginning to the end, it's very dramatic. I find the last singles very dour, almost bitter in a way and lacking in any humor. I think that was what was happening. How angry can you get? How long was Crass? I can't remember. 8 years? 10 years? I don't know. In the beginning we felt that something could change - but she is still in the government. She's still there...

Tim: When you formed, you had some goals. Do you feel that any were met?

Eve: I don't know if we had goals. It started off as... it was something there to do. It was enjoyable as well, which I think is important. For me I can't say goals were met, I don't really have goals. Whatever comes along, you deal with it as it comes along.

Tim: Would you say that you got personal satisfaction?

Eve: I'm glad I was a member. Yes, I'm glad it was a part of my life, I got a lot from it and I hope other people did as well. But you know, there's a time for everything and things come to an end. You can't keep doing the same thing.

Tim: The last few records that were put out, "Teri Notes" and "Acts of Love" seem to be a little more positive. The sound of them. Was there a change of attitude near the end?

Eve: "Acts of Love" was not really Crass, it was Penny and myself. All the lyrics on "Acts of Love" were written by Penny, I don't know, probably 10 years before Crass started. I think probably in a way what I was saying about what Nemo and I are doing I think would apply to "Acts of Love". Much more personal and joyful. "10 Notes" is a strange one. I'm not sure where that fits in really.

Tim: It's one of my favorites really. It goes through the whole history from beginning to end, compacted down into one song. In retrospect almost...

Eve: I think it is a really good record. I don't think it is understood.

Tim: If there was one point that you could get across, one message, what would that be?

Eve: A message... I think what I said to this one guy the other night. He came up to me and said; "This place is really shit. You can't get anything here." It's just a sentiment I've heard. I heard it all the time when we were playing with Crass, wherever it was, if it was in a city or a little village. It was always the sentiment "This place is really shit, we can't get anything here." And I think how is it that all these people are saying that where they are is shit. I think you just have to look to yourself because it doesn't matter where you are. It is a bit of a cliché. You carry yourself wherever you go; "If only I was somewhere else, if only I was someone else everything would be alright." That's just crap. You just have to look to yourself and you've got it all there.

Tim: As performers now, are there any topics or issues, political or social, that you are interested in?

Eve: Well I keep an eye on politically what's going on. I find that I can't really believe any of it. I don't know what to believe, like this Middle East business that's going on at the moment. I don't really believe what we're told about what's going on. I don't read newspapers because I don't actually believe what we're given. I don't know, I don't know what to say about it really...

Tim: Nemo, is there any musical points that you're trying to make.

Nemo: Yeah, kind of, they're kind of hidden, they're kind of complicated. I've gone through... I used to play in a rock band and I got into jazz and stuff. Recently I've got into stuff

like John Cage, avant garde music. I met John Cage recently and what he said about music, his philosophy, is that everything is music. In a way I try to express that, because I believe that. When you realize that, when you listen to something and it impresses you... I live in London and I travel on the tube all the time and I was thinking about what he said. I closed my eyes and a train came into the station, and the sound of the train which I've heard millions of times, I concentrated on it and it impressed me so much. Just the sound of the train because I was actually listening to it. It gives you freedom when you realize that any kind of sound is beautiful in its own way. It gives you freedom to do things in your own music. You say, I can do anything. So when we were writing this, I was doing just about anything, really, to get the point across.

Eve: I think that's what it's all about really. Life is just so incredible and we're blocked from that so much by what's

call you son" because I think it's really important to keep your individuality. I think it's very easy for parents, mothers in particular, to lose their individuality when bringing up a child, giving out all this stuff and actually losing what they have themselves. I was pretty determined not to do so. It seems to have worked alright, I reckon!

Tim: It must be great, I wish I could play with my mom! (Laughter) What do you guys see in the future for your performance?

Eve: I really don't know. This is really a one off thing that we did specifically for this. When we get back we'll record it because I think that will be fun to do and I think it will be good. We've no plans.

Nemo: I've got my own band on my own. This isn't an ongoing thing.

Tim: If people are interested, how can people get a copy of this or "Last One Out..."?

Eve: There should be records coming over here, I know there are some ["Last One Out..."]. When I get back I'll try to find out what's going on and I'll get some records to you.

Tim: Yeah, if anyone out there wants a copy of "Last One Out..." write me at the address in my column and I'll send it out. Is there anything else you guys want to add?

Eve: It's difficult, I thought we were gonna chat but you're keeping really quiet! (Laughter) I find it quite difficult answering questions. I like talking to people when it's a two way thing. I find question and answer quite difficult.

Tim: Well, when people see the interview in the mag, they're gonna kinda want to have some questions answered that they might have. The majority of the people that pick this up will know who you are, because of Crass. What do you think of the people here with Crass tattoos and Crass badges?

Eve: I think they must be really dumb! (Laughter) It's really unfortunate if you have a Crass tattoo, you've got it forevermore! No, I'm just joking! Crass obviously had an enormous effect and I think it was in the most, very good and very positive, as long as people take it and go on from there. Don't just stay with it, that's the only thing...

Tim: It must feel good to know that you were once in a position to touch so many people in a way that people were in the company of other people that felt the same way.

Eve: Absolutely, we had so many letters saying that very thing. That was really important, people saying that they didn't think other people felt that way. I think it gave people courage to state, and

keep thinking their own thoughts. I hope it did. Rather than thinking they are totally on their own. What I'm doing now is much more personal, and less political out side, but it doesn't mean I don't feel and see those things and get incredibly angry still at what's going on. The frustration of what people are given and what people have to put up with is outrageous beyond belief. What the world has to put up with... it sort of reduces me to this total frustration which doesn't help me very much. What Crass was doing was they were coming from that joy in life, and the anger came out of seeing that sense of joy destroyed in people. That's why "everything we sing is a love song", that's what it's about. It's there, everyone has it, everyone has that possibility, and the anger comes from seeing that totally fucked over by certain people or regimes. Crass took it more, obviously, on that political level.

Nemo: There's a lot of different ways of expressing... you can generalize and say "we're getting fucked over because of this or that" but I think it is just as valid to talk about what it is that is actually getting fucked over. It can be much more positive to talk about what it is originally.

(Eve and Nemo leave to get ready for their performance and we exchange thank yous.)



Eve and Nemo, photo Tim

going on around us. It's in such small things, if you see it, it's so exciting beyond anything... It's so easy to follow the pattern of the way you think things are, but if you could just break that for a moment and see what's around. It's all there and it's just so fucking exciting. That's when I feel alive, it's wonderful. That's what we're trying to express with what we're doing here now.

Tim: Nemo, how do you feel about being in a band with your mother, and her being who she is?

Nemo: It's kinda weird, she's getting treated a little bit like a star over here, it's quite weird for me. I'm not used to that - seeing people with Crass badges on their jackets over here. It's really strange, cause like I've know her all my life. I don't know, she just my mother...

Eve: I'm not JUST your mother Nemo! I'm a human being in my own right! (Laughter)

Nemo: Yeah, that too!
Tim: It seems like you get along quite well, you seem more like friends than mother and son?

Eve: Yes, it's very strange this mother and son thing. He's never called me "mum" or "mother", he's always called me by my name and I've never called him "son". Since he was born if he ever tried to call me "mum" I'd say "Ok, I'll

CHUMBAWAMBA

Tim: Hi! How are you?

Danbert: Fine, thanks.

Boff: Doing ok.

Tim: How did this whole tour come about?

Danbert: Because me and the bass player and Roger (the promoter of the tour) were in correspondence. About a year ago I think the idea came up. It took that year to sort it out.

Tim: Did you run into any problems trying to get here independently?

Boff: Naw, we just came on separate flights and didn't bring any equipment.

Tim: Who is in the band for this tour? Does the number of people you have touring effect anything?

Danbert: It only effects... the fact that we have seven people makes it expensive, that's all.

Boff: We usually have eight, but the sound engineer stayed home. There are other people involved when we record and things like that, but they weren't gonna come here.

Tim: What do you guys think of L.A.?

Danbert: It's really strange to try to find your way around because it seems all the same - endless city.

Boff: It's just lots of little bits and areas, really.

Danbert: It doesn't have a start or a beginning or an end.

Boff: Everyone seems really friendly though. Apart from a few people last night...

Tim: What did happen last night. Would you like to elaborate.

Boff: All it was basically, certain slam dancers, and sometimes you can tell when it's on the edge of being alright. When everyone is having a good time and some people aren't liking it, and that's what was happening. It was getting a bit out of hand. Someone got hit, someone got punched at the door trying to stop people from coming in, and they were smashing into the pa...

Danbert: It just got too out of hand.

Boff: It was just about 2 or 3 people really and they had their little fan club with them.

Tim: By stopping playing that pretty much stopped what was happening.

Danbert: Yeah. It just got to the point where it wasn't enjoyable for us and it wasn't fair on people who want to see it - even though by stopping they aren't seeing it either.

Boff: Over the past 2 or 3 years the way that we've changed our music is, it's good because...

Danbert: Women can get into it more.

Boff: ...because it's not about throwing yourself around. It's good, people can dance in their own space if they want, and that's brilliant, they can have a really good time. But last night the pit was like... there were no women in it whatsoever. And that's really weird for us. It wasn't strange 4 years ago, but it is now. It's not really what we're about anymore. I don't know how you change that.

Tim: Is America what you expected?

Danbert: We've been to the East Coast before, which is different from here. A lot of people in England have this vision of America and they don't like it. We get a lot of American TV and it seems really dominating. The Americans seem really loud and everything. But you actually come and meet people and they're really nice people a lot of them.

Tim: When I was in Europe last year I noticed that you could always spot the American in a room, and it was because they were talking a lot louder. I noticed myself doing that when I was first there, but I didn't realize I was because everyone talks loud. So it just seems normal.

I had the distinct pleasure of chatting with Danbert and Boff in Hollywood during their first ever tour of the States. Aside from being one of the most talented and original alternative bands around, they are also very conscious and intelligent. On top of that they are very friendly and quite a joy to hang out with. On that note, I give you the Chumbas.... by Tim Claws



Ann and Danbert in Santa Monica, photo Krk

Boff: Everyone does seem really sure of themselves. I noticed that like going around with Roger, he's really quite. When he's involved with his business transactions he's just really to the point, dead straight. He'll never go "Um, I don't know about that?" He'll just say; "No, I don't want that, it's no good." The people in England don't do that, they're always edging around. It's really different. It's interesting being here thought, it's a good holiday.

Tim: A work holiday I guess?

Boff: Yeah...

Tim: How is the scene in England right now?

Danbert: There's not a big scene anymore. We do gigs when we can do them and when we want to. There doesn't seem to be a feeling of a scene like there used to be years ago.

Boff: The music has changed a lot, there's a really big thing right now centered around dance music. And that's what a lot of young people are getting into who would normally be into... it's very anti-authoritarian, that's the thing. The new sort of dance music. And the cops are busting these

big shows all the time.

Tim: The Acid house shows?

Boff: Yeah, and it's getting really... it's real do it yourself, a lot of it. People setting up things for themselves, it's got a really good feeling.

Tim: That's actually starting to catch on here in L.A. There's been quite a few shows but it's very underground.

Boff: Yeah, it's good, it's got a good feeling to it. It's not like punk, but it's as near as it's been since then.

Tim: As a band, what goals did you set out to accomplish when you started?

Danbert: I don't know... We probably had really high ideals about changing people's attitudes, things like that. I don't know if we're making any impression. When we started getting into singing political things, it was really simplistic. At that time there was a peace movement. It was just naive, but that's how you learn really. You go through and real things effect you, outside music, and you realize that it's not that simple.

Boff: At the place where we're staying they've got one of

those "10 years of Flipside" whatever it is, and there's an old interview of ours in it, a quite short one, and extract from one. And it's really embarrassing. (Laughs). It's just like, there's nothing about having a good time and enjoying yourself and being really positive, it's all "this is bad and that's bad"...

Tim: Is there anything you'd like to say as a rebuttal to that maybe?

Boff: There's loads of ways in which we have changed but I'd say mainly we're a lot more open to a lot of different ideas and not so bleak and black. Thinking we're political left so we have to think like this. Everyone is a lot more easy going about things. But at the same time I think the idea of an armed revolution or whatever is still absolutely positive, and a really good thing. And that is something that I am working towards. But there's millions of different things going on, there's millions of different ways of working towards that. Having a good time is a really good way.

Tim: Would you say that your goal of changing people's attitudes has been met in any way?

Danbert: Yeah, because it's changed our attitudes. That's probably the main thing. It's really good for us.

Boff: Like last night, where there were a few people in the audience spoiling it, then afterwards loads of people came up and said "Oh, I'm really sorry for these people." And I thought, well, it doesn't matter that we stopped half way through, the important thing is that at least they got an impression to go away and think about what was happening with the fighting and not just about what we were doing. I think that's really good, stuff like that.

Tim: I personally think that's probably the most responsible thing a band can do - stop. Then the people that were starting the problems not only have to think about the fact that they were the ones that ruined it, but they have to answer to their peers.

Boff: Yeah, yeah. I think also that whatever reason people go to a show for, if the band stops then there's no reason to go at all. If there's no shows anymore, then there's no platform. That sort of problem doesn't happen in Britain anymore, at gigs and stuff, it used to.

Tim: I noticed on your records that before each song you give a little caption or a quotation...

Danbert: It's just a wider view of where the song's coming from, or where it's come from.

Boff: Who we've ripped off.

Danbert: Yeah, other people's ideas. People who are interested can follow up if they want. On some of the LPs there's a list of books. It's just acknowledging that there are a lot of people around with a lot of ideas that probably lived hundreds of years before electric guitars were invented!

Boff: It doesn't have to be words, a picture can do just as



Boff, photo Al

well. It's just if you got that space, you might as well say something.

Tim: Is there any people that you would recommend that people who are fans of your music can read up on, or possibly look into?

Boff: There's probably thousands...

Danbert: It's really diverse. It's hard to pick certain ones out because then people would think that is like a... not a bible, but a set text. There's hundreds. I'd say it's just introducing the idea of looking into things for yourself.

Boff: Like Spinal Tap!

Danbert: Yeah, Spinal Tap, it's really changed our lives (laughs). There's loads of things, films and things...

Tim: What are some issues or topics that concern you guys the most?

Boff: We used to be a sort of "issue" band, we had a song

about women's rights, a song about animals, an anti-war song. Now it's more of a feel, a general feeling that people have it within themselves to make their own lives and respect other people and not take shit from people who are trying to control. It's sounds really cliché but I don't know how to put it another way.

Tim: You'd say you're more influenced by your emotions now than by the actual topics or issues?

Danbert: I think both really.

Boff: Yeah, the idea that that sort of power that you've got, or that idea that you've got control over what you do is, in the end, the most important thing. As long as you can learn to recognize that then you recognize it in everyone else, and you recognize it in every issue or whatever that you come across. That is a real powerful thing. Sort of like a...

Danbert: Evangelist!

Boff: Yeah!

Tim: Taping into the energy source.

Boff: You can let anarchism into your soul tonight! I think also that the fact that we're involved in rock 'n' roll, whatever it is, I think we end up being concerned with our status within that. I think that is something that we can't really let go of. When we go to shows, not treating people as if they are any different than we are... You play with bands who have played like one show before and they act like superstars, and they're full of shit. They won't let you use their amps or the drum kit, you know. It's terrible. That's one thing we're involved in all the time so we work at trying to approach it in such a way that we'll make friends rather than being a block or alienating someone.

Tim: Would you like to comment a bit about USA For Africa. You guys did a lot of work on an album about that.

Danbert: I think since then it's become a bit of a trend, really, for these big pop stars to latch on to these world issues like ecology, starving children... Especially in England.

Tim: Do you think that maybe that's good for big bands to do that? Or are they missing the point?

Danbert: It's shit. They're missing the point. The point with all that USA For Africa business, you can go on for reams and reams about it but the central point is that people are starving in other places because of the decadence of the way we are here. That was not mentioned. It's too dangerous to mention. It's a lot easier to say, "Ok, so we're decadent", so they give some money to send it over there.



Nothing will ever change unless people recognize that point. Pop stars are never gonna recognize that because they are the sort of entertainment wing of the rich bastard's corporation anyway.

Boff: I know the bands that played Live Aid, U2, that sort of gave them a world platform after that. They became totally mega.

Danbert: It's not the songs really because some of the songs are good. Sting, for instance, he's going on about the rain forests and that sort of stuff, and he's just full of shit because he's a completely rich bloke who lives in a mansion, he's got three houses and all this sort of stuff. He's just part of the problem. But personally I think his records, and the things he's saying in his records is brilliant. It's really good - not because they inspire, I think the music is really nice. Not all of us agree with that! Like the Beatles, I grew up with the Beatles. Like John Lennon's "Imagine", I think it's a great song, but in 1978 the Tory party in Britain actually sang it at the end of their conference! Like this is the big song about love and unity so let's sing it. It's just a joke. Unless people actually address real issues, then it all just washes over.

Tim: What about Joe Strummer do the "Bash the Rich" tour?

Boff: That's really similar, even though it seems a lot better. It's strange because he says a lot of really good things, and he's the same, he's got a few houses and he's got this and that, he's making a heck of a lot of money. Yet his whole stance is based on the fact that he's poor. Which is stupid, he should admit it. He's not from the streets anymore. He's not a street wise kid.

Danbert: He probably never was.

Boff: I don't know, he might have been.

Tim: If you could comment on your ideas about women's rights, pro and cons.

Boff: Because there are three women involved, that does have a big impact. For us living in the same space, working as a band, it's had a big effect. You grow up with - women are housewives and men go off to work - that's not what it's like. Women have a space to do their own thing. The women in the band have had a space in the band and they've changed our attitudes, for me anyway.

Danbert: What did you have in mind when you asked that question?

Tim: Well here there's been a big push for a number of years for the Equal Right Amendment, ERA. One of the big things involved, militarily speaking, is women would be drafted into combat. That's one of the few things where there isn't total equality. How do you feel about that?

Danbert: It's like, the Women's Movement or whatever you want to call it, the end result is the fact that we've got Margaret Thatcher as Prime Minister. Which a lot of women think is really great but...

Danbert: She's more like a man than any of the men!

Boff: The only reason she is there and the only reason women will be given equality in the army or whatever is if they give up their ability to work for the rest of the women. Thatcher is there because she isn't going to push the real women's issues like choice over whether your work, or choice over abortion, choice over child

care... Thatcher is there because she can shit on people better than the men! She destroys the fact that she is a woman really.

Tim: How about the English Rebel Songs EP that you guys put out. How did that come about? Why did that come about? Where did you get all that stuff from?

Boff: Just because some of us like that sort of music, or the spirit behind it. In England, there's a lot of stuff there if you dig deep to look for it. It's not readily available whereas Irish music there's a strong tradition of rebel songs. We just through we'd dig the English ones out and give them a try, put them out so people could hear them.

Tim: I found it to be more inspirational than a lot of the other types of political music that I've heard. I thought it was very natural.

Boff: They're great words as well and you don't feel awkward about them if they're saying something you don't fully agree with. It doesn't matter they were written by people at a certain time. It's great. I think also, musically, we wanted to do it because it's easy to get stuck in a rut - get louder and louder, or slower, that sort of thing. We thought it would be interesting to see what people thought about it. A lot of people didn't like it.

Tim: How do you see yourselves as performers or artists?

Danbert: Disciples of Elvis Presley I think! (Laughter)

Boff: I don't think anyone has a really big hang-up about "I'm a performer", it's just something that we found we can do together and it's enjoyable. We have ups and downs at times we get at each others throats, but that's just the way it is.

Tim: Do you feel you relate to your audience?

Danbert: Yeah. But it's hard to tell here because we don't

know too many people, we do in Britain. People used to say "Oh, you're just preaching to the converted." That sort of thing, whereas now, our music has changed because we've discovered other types of music, and people in the audience have discovered it as well. And also we're discovering new political ideas and stuff like that and the audience is as well. It's having a good time sharing that, rather than "bhahahahaha", which I think can be total one way, with no space in it. No communication. So I think it's getting better.

Boff: There's more humor involved now as well. We used to have this image of being just sour faced and serious, but humor is a really a good way of relating to people.

Danbert: We're a bit older than most people, I think that effects things. How old are you?

Tim: 20.

Danbert: 20!

Tim: How old are you guys?

Danbert: 29.

Boff: 28.

Tim: If you could make one thing stick in the minds of the people that come to see you or buy your records, what would that be?

Boff: I don't know, I'd probably say something now and change my mind tomorrow. Just find out for yourself...

Danbert: I'd say our philosophy is that Elvis was the best and the worst, and that encompasses everything.

Tim: So you guys are big Elvis fans?

Boff: He is, I'm not!

Danbert: Yeah... It's a love/hate relationship, not just obsessed.



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cut

JACKSON SAINTS

by Gary Indiana

No, they don't have perms, wear little or no makeup, and aren't particularly striking and commercial-sexy; that is, they look like normal people! Kinda like someone even you might know! Can there be any hope for this band? Well, if rocking harder than 99% of the known band universe counts, and let's not forget quality, then the Jackson Saints just might get somewhere. In any case, right now they're whipping up sweaty, satisfied crowds in local clubs, and the mantle of Potential Greatness has been placed upon their brawny shoulders by those in the know. So now you know too, go see 'em.



The band that sleeps together... Janus, Kevin, Chuck, Eric and Brent.

In this interview we will learn everything about the Jackson Saints, such as:

THE JACKSON SAINTS ARE:

Chuck Davis: vocals
Brent Hoover: drums
Janis Tanaka: bass
Eric Meade: lead git
Kevin Meade: rhythm git

THE JACKSON SAINTS KNOW BASEBALL.

Who's for the Reds, who's for the A's?

Eric: Nobody here is for the Reds.

Janis: Dodgers.

Brent: I think I'm the only true-blue baseball fan here.

Kevin: I'm pro-A's.

Brent: I just don't like the Reds. Just lookin' at Lou Piniella you go, I hate that guy. He looks like every bad gym teacher I ever had.

Any World Series predictions?

Kevin: A's all the way.

Brent: We'll come back. I say it'll go six games, no matter who wins.

THE JACKSON SAINTS DON'T FUCK AROUND WITH THEIR HEALTH.

Do you guys all use condoms?

Eric: I did the other night.

Janis: Oh, me too.

Kevin: Always keep a spare.

Eric: Say your quote, Chuck.

Chuck: The Jackson Saints practice safe sex. It may be boring, but it's boring for life.

So the Jackson Saints practice boring sex.

Eric: Hey, wait a minute!

Brent: I like condoms because they prolong sex, you can go longer when you use a condom.

Janis: We used to throw them out to the audience but we haven't done that in a while because we haven't been able to find them cheap.

Chuck: Could we do something more innovative, like dental dams?

THE JACKSON SAINTS ARE ROCK 'N ROLL VETERANS.

What bands have you been in before?

Eric: Too many to even start to name: The Afflicted, the Bad Boys, Lethal Gospel, I dunno. I'm in Penetration right now with guys from the Dwarves and Sonic Brain Jam.

Kevin: Aftermath, Commercial Zen, New Species, a lot of weird sort of pseudo-new wave punk/funk bands. I was a keyboard player before I got in this band. I drummed in a band called Twisted Youth, with Scott Tunis from Frank Zappa's band.

Brent: I played guitar in a world beat sort of band, Great Divide. I hung out with people like Henry Kaiser and Bruce from MX-80. And Board of Mackerel.

Chuck: Lawn Vultures, Wombat Suicide, the U.S. Air Force.

Janis: The Reign of Lee Quan, Pagan Babies, Italian Whore Nuns, Babes in Toyland, Phantom Creeps, Stone Fox.

THE JACKSON SAINTS LOVE L.A.

What's new with the band lately?

Kevin: We've been in the studio trying to make a demo.

Eric: We went to LA, got in a fight with a bunch of jocks at the Lingerie.

Brent: Jock/poseur/punk rockers. Jocks by day, punk rockers by night.

I guess we gotta hear about this.

Eric: We played this gig, and these assholes came up to us, and they started goin', "get off the stage you fuckin' hippies, cut your hair", and then they were throwing pieces of broken glass and lit cigarettes and stuff at us.

This was because some generic Orange County hardcore band opened the show, right?

Kevin: Yeah. Eric jumped on 'em.

Eric: It was a quick melee. We walked back on stage and went on with the set, it was cool. It was worthwhile because the audience payed attention to us for the rest of the set.

What about the other shows?

Eric: The English Acid show was fun.

Brent: We played a fun show at the Shamrock for about two people.

Chuck: It was ten people!

Kevin: Eight of our friends and two people we met.

THE JACKSON SAINTS ARE READY TO PUT A RECORD OUT.

So where's the vinyl? You've been playing for years and years.

Kevin: We kept thinking about putting out an independent, we recorded something with that in mind, and by the time we were done with it we didn't feel like it was good enough for our new improved image of ourselves. We worked with that a little while, kind of thinking of putting something better together, then we got Chuck. Then labels started showing interest.

Eric: And now that we've finally got some interest from labels we're thinking of putting out an independent.

Kevin: We keep putting it off.

Chuck: Basically the reason we haven't put out a record is

we're waiting for someone else to put it out for us.

THE JACKSON SAINTS HAVE A FIRM GRIP ON THEIR IDENTITY.

How do you fit into the music scene, how are you perceived?

Janis: It's hard to say, for the longest time we've tried to stay out of the various ruts...

Eric: We've had a problem in that we've been construed as being too mainstream for the alternative scene and too alternative for the mainstream scene so consequently we're kind of in this weird limbo. So we've got a pretty big following but, I dunno, you probably wouldn't see our name in Maximum Rock 'n Roll.

Would you ever dare let it be known that you played in punk rock bands? You won't get played on the radio!

Janis: If it wasn't for punk rock bands, we probably wouldn't even be playing anything at all.

Brent: Punk rock saved my life! I mean I probably wouldn't have gone into music with any seriousness if it wasn't for punk rock, because punk rock said that you can have a good time and music is fun and anyone can do it.

Kevin: I think the real energy in our band is from punk rock. Sometimes I worry that we're getting too tight or too...

Brent: Then we listen to our rehearsal tapes and go, "whew!"

Eric: I think San Francisco in general gets slagged by people over in Berkeley for not having any kind of punk scene, but what they don't seem to realize is that the whole SF rock scene that exists now is made up of the people who were the original people in the punk bands. Sister Double Happiness was the Dicks, Paul Castile (House of Wheels) has been in punk bands since as long as I can remember. Osgood Slaughter were all in punk bands, SF Dcgs, Bourbon Deluxe....

Brent: I guess they're all punks who're just a little bit older, and, they're not doing a punk rock thing but it's got that

Jackson Saints at the Haight Street Fair.

same...

Eric: It's just punk rock that wanted to progress out of the rut of playing three chords with no melody.

Brent: In terms of us being in the scene, I don't think there is a scene, other than the funk rock thing, which is really happening here. The other scenes are so fragmented and competitive and vague that no one knows what's happening.

Eric: I think, in a sense, us, Sister Double Happiness, 4 Non Blondes, Osgood Slaughter, Gargoyles, House of Wheels, etc. could be a scene.

So are you guys, to quote the SF Weekly, "kind of like AC/DC, only completely alternative"?

Brent: I like to think we're kind of like AC/DC, I don't know what completely alternative means.

Kevin: That's almost like a disclaimer, like you have to throw that in on the San Francisco scene.

Brent: I love AC/DC, and to be compared to them is very flattering, but to be compared to somebody like the Sex Pistols would be flattering too. I think it's kind of weird that they have to say completely alternative.

Kevin: I think we're as influenced by bands like Aerosmith and AC/DC as by punk rock, I think it's sort of half and half; or the Dictators, but I don't know if they're punk rock or rock 'n roll.

Brent: But once again I think it's that whole thing, like, all those people in those other (SF) bands we talked about all grew up listening to AC/DC, Judas Priest alongside punk rock bands. (Punk rock) just got strung out to the end and people said, let's just go back to our roots, and that's what people are doing now, go back to 70's metal and go from there.

It's kind of like folk music to you guys.

Kevin: We're just a folk band.

Eric: We're rock and roll neo-traditionalists. I get irritated by people that say that if you've got long hair and loud guitars and play solos then somehow you're some kind of

anachronism and you're not doing anything original.

Brent: I don't think that we think that we're on the cutting edge of anything, we just think we're a good rock and roll band but for some reason a lot of people don't think that's valid, and I don't understand that. I love folk and blues artists who aren't doing anything "original", but their songs are great and they have great feeling and that's what music is about for me, and not whether it's the next big thing.

Eric: We try very hard to write good songs which I think is something that's been sort of missing lately.

THE JACKSON SAINTS LOVE THEIR MANAGER.

Eric: We wanna say, when we went down to LA we stayed with Charlie Brown (Kelly's beau) who manages Liquid Jesus and Pygmy Love Circus, and he was really cool to us. When we got in that fight he jumped right in and started whaling away.

Brent: Kelly Spencer is not marrying one of the members of Voice Farm. (That's another Charlie Brown). Since Kelly's been managing us, wonderful things have been happening.

Eric: She's a lot like PJ Soles, she's cool.

ERIC LIKES TO HANG OUT WITH FAMOUS PEOPLE.

Eric, did you play out of state once?

Eric: Oh, with the White Trash Debutantes, that was another band I was in. We played with the Ramones and Dick Manitoba's Wild Kingdom at the Ritz and CBGB's and that was really fun.

Aren't you a personal friend of Joey Ramone?

Eric: Naw, he probably doesn't even remember me, but I drank with him all night at his house. I drank with him until he got up to change the record on the stereo, and he passed out, face down, just landed smack on the floor. That was my cue to leave. But he woke up just long enough to say "Hey man I'm throwin' this party tomorrow with

Photos by Jeanie M.



Lemmy from Motorhead and Richie Stotts from the Plasmatics, come on down, it's at (such and such) bar" so I went down and partied with them all the next day. Lemmy's really weird, he pours speed in his bourbon. I got them all to sign my guitar and then I accidentally ruined the finish. Oh, also I went over to Cheetah Chrome's house and partied with him and Stiv Bators, and Stiv Bators was the coolest rock star I ever met.

And now he's dead.

Eric: So I'm really glad that I got a chance to hang out with the guy, party with him. He was really fun.

What about Cheetah, isn't he a happening guy?

Eric: He's cool. A little brain dead, but he's cool.

He won't read this.

Eric: I hung out with Sky Saxon last night, and I made the mistake of telling him, hey man, a friend of mine took the cover photo for your first album. And he turns to me and says "Yeah man, he made a million dollars off me". And later on I remembered our friend telling us about how he'd sued this guy for a million dollars, for using his photograph without his permission. So I made a big mistake.

How do you know Sky Saxon?

Eric: He was playing with the Gargoyles the other night at Morty's, and I got up onstage and jammed with him. And I was going down to the store the other day and I ran into him, he was sitting on the sidewalk. And I said, hey you're Sky Saxon! And he's all, hey man how's it goin', how'd you recognize me? And I said I played with you the other night! And he's like, oh yeah, that's right man, cool. Hey you wanna be in my new band, it's called the We Are The World Orchestra. So I gave him my phone number, I may be getting a call from Sky Saxon one of these days. It's funny because the Gargoyles were so proud to be playing with Sky Saxon and I thought wow, this is cool, Sky Saxon, but the audience were looking at us like, who is this old hippie?

THE JACKSON SAINTS JUST SAY ?

Any more rock star stories?

Eric: Oh, here's another. I was hanging out with Joey Ramone at US Blues in New York, the club had closed, it was like four in the morning. The bartender was trying to be really cool and hang out with us, so he goes "Hey Joey, I got something you'll really like". And he walks out and comes back with this big tray loaded with cocaine. And he's like, "here!" And Joey turns to me and sez, "I don't want any. You take it!" So he gave me this whole tray of coke.

Did you do it?

Eric: 'Course I did.

The whole tray?

Eric: Of course! It was my brush with greatness, what was I gonna do, wimp out?

Overdose?

Eric: And later that night, my mom, no, it wasn't when I was doing coke with Joey Ramone, it was when I was doing speed with Stiv Bators and Cheetah Chrome, right before I played at the Ritz. And my mom said, "right around ten o'clock (or something like that), I was sitting at home and I got this great rush, I knew you were on stage", but I figured out the time difference and it wasn't when I was on stage, it was when I was back at Cheetah Chrome's house doing speed.

But what about drug use, guys, what do you say about it?

Brent: There's no place for it.

Eric: OK, scratch all that stuff I said before, I actually don't do any drugs...

Except when you're in New York!

Eric: No, I don't do any drugs except those that are given to me. I make a point of that, because....

Brent: That's a real firm moral statement.

Kevin: Tell that to Johnny Thunders, y'know. Oh, I don't do drugs except when they're given to me, which is all the time. And I can't get my fuckin' shit together even though I could be a star if I could just stop for a week.

Eric: OK, I'm gonna definitely have to change my criteria.

Chuck: We need to change the slogan, "No way, I won't pay!"

Kevin: I think it's just common sense that if you're doin' drugs and you're too fucked up to make a band work then you shouldn't be doin' it. Some bands can, but very few. I don't know too many bands that can really hold their shit together when they're fucked up. They can do drugs after the show, but when you're fucked up goin' on, a lot of bands I know are really fucked up because of that. They do a bad show, or they can't rehearse because everybody's fucked up and not together.

Eric: I made a specific commitment to never, never do heroin, specifically, because I wouldn't even risk it, for a second.

Kevin: Don't offer Eric free heroin!

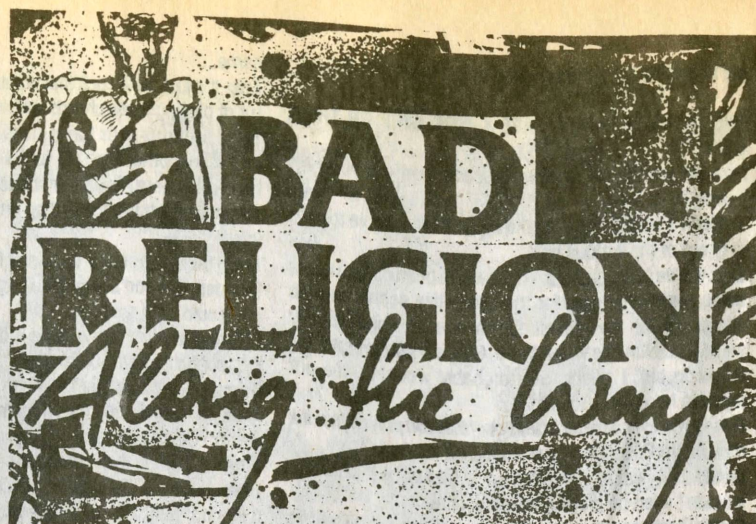
THE JACKSON SAINTS WISH TO THANK....

Any last words?

All: We want to thank Alfie.

Brent: I'd like to thank Alfie of the Chatterbox, I'm really glad she did it, and I hope her new thing is successful. And I'd like to thank all the little people.

Chuck: And I'd like to thank the Paradise Lounge, because they've proven that you can do forty bands a week, and make it work.



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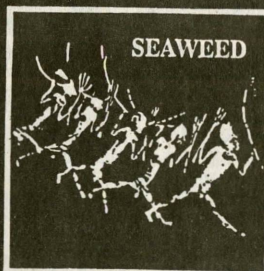


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Dateline: Hollywood Live: a miserable cavernous execratory venue right across from the Chinese theatre in the middle of Hollywood Boulevard's tourist zone, where you feel almost embarrassed to be seen among gawking portly mid-westerners and camera toting furriners, standing in line with loud, obnoxious predatory femme blabbing away. You feel like smacking her in order to shut her up, but you can't because it won't look too cool. Like standing in line is... You stand in line, tape recorder in hand, with all the little Sub Pop generation neo-hippies; you see some friends of yours who made the mistake of waiting to buy tickets until the last minute - when there aren't any... Inside you get a hard stuck up big time BAD VIBE right upside your head, thrust in your face by assholic bouncers and just the overall feeling of the place. You cannot have fun here, especially with the Melvins playing... you shrug your head in defeat and get a huge urge to throw the nearest movable object at the cranium of any given Melvin. You have the desire to scream repeated obscenities at the top of your lungs, but this band isn't worth wasting your breath over. Your chosen quarry, Billy Childish and Thee Headcoats, aren't wasting their time suffering through the Melvin' over long, bombastic set of plodding neo-Sabbathisms at their worst. Fuck no - they're getting bombed at the Side Show next door. They ain't gonna bother with this crap, as no one who's done SO MUCH should... and SO MUCH they have indeed done. Without a doubt Childish and longtime drummer / sidekick Bruce Brand are the great unsung garage punk rock and roll heroes of the past decade - if you don't believe me listen to any one of the countless albums released under a variety of monikers - Milkshakes, Thee Mighty Caesars and now Thee Headcoats, named after the Sherlock Holmes styled hats that they are so fond of... After a long wait, Thee Headcoats take the stage, fucked up beyond belief, barely able to stand let alone play. They meander through a set of tunes drawn from Billy's illustrious past as purveyor of primo garageabilly punk R&B blending together the best aspects of '64 and '77 (The Milkshakes' "Pretty Baby, There's Something That You Lack", Thee Mighty Caesars' "Louie Louie" rip entitled "Cowboys Are Square") current material in the same vein, and a couple of covers here and there, appropriately played too alcoholically as to degenerate into one giant three chord slushpile. As such, they disappointed (for you expect a higher energy level) but you figure as much. A slinky Asian wench dances in the meantime, and some weird guy jumps up on stage and moves around with his shirt off, but as could be figured, most of the crowd doesn't get it. Apres-show, you locate the band. Childish, Brand and bassist Ollie Ddot boozing and schmoozing with various Mudhoneys and L7's. Being that you're torked too, you descend into selfsame boozy haze, converging among the multitude of humanoid specimens coagulating into a slime pit of drunken revelry fueled by multiple cans of Buttweiper - which those Medway pub-crawlers must regard as weaker than weak... So you set the tape recorder up and lure Childish and Brand into the interview setting. Your box's short cord necessitates separating Billy and Bruce from the general action going down across the room. You set the tape recorder up and start rolling...

THEE HEADCOATS

By Mike Snider

Mike: What was your original inspiration?

Billy: My original inspiration was Mark Perry and ATV. He said, "Learn three chords and play rock and roll".

ATV, Mark Perry, the only real rock & roll punk rocker.

Bruce: My inspiration was when Wagner said, "pick up a violin, learn three notes".

Billy: But he couldn't manage it.

Mike: So you started the Pop Rivets?

Billy: Yeah. That was the first band I was in.

Bruce: We gayed out about two years before the Pop Rivets.

Mike: The Pop Rivets turned into the Milkshakes. You were in both?

(At this point Billy leaves to return to the scene of the action.)

Bruce: I was in the Pop Rivets and the Milkshakes.

Mike: How long did the Milkshakes last?

Bruce: From 1981 to 1985. It was about 12 1/2 years - it seemed like it!

Mike: Were you in the Mighty Caesars?

Bruce: I did the first Mighty Caesars gig and the first Mighty Caesars LP. It was a rehearsal.

Mike: How many LPs have Billy's various projects done?

Bruce: I'd say 40.

Mike: Who are the Del Monas?

Bruce: The Del Monas are our girlfriends. They're really into people like the Shangri Las and the Shirelles - the girlies. We thought we'd make a record with the girlies singing. We really like the girlie groups. Hilary, Sarah and Louise.

Mike: And you guys named them Ida and Ludella?

Bruce: Whatever they were called. I wanted to call one of 'em Catherine Scarlet, like Captain Scarlet.

Mike: Why did the Milkshakes become Thee Caesars?

Bruce: Why? Because they had to - no one else was doing it. It seemed to us everyone else was producing commercial rubbish; making commercially trite sounds, especially rubbish like Mudhoney. We were listening to punk rock and then we listen to early 60's music. The Pretty Things, The Troggs, the Big 3 - stuff like that. We thought, God they sound just as powerful. They're getting the message across, but the difference is they don't crank the guitars up loud enough, loud drum sounds but it's still exciting. In fact more so, it's not artificial - it's like energy rather than energy from the technology. It's stuck with us ever since. We try to get the energy to come across from the inside rather than from a loud PA, a loud drumkit, or an extra loud, powerful guitar amp.

Mike: How does Billy afford to put out so many records?

Bruce: He started Hangman. He got a deal with the distributors. It is a non-profit making deal. It's an excuse to put out records on the understanding that he doesn't make any money on it. Hangman Records is in debt to the distributors who press records and pay for printing. Because the Milkshakes were fairly successful, the name allowed him to do it in the first place.

Mike: Why did the Caesars end?

Bruce: Graham, the drummer and former guitarist of the Prisoners, got married, had a baby and is now a fireman. Johnny, the bass player of both the Milkshakes and the Caesars, is now the second engineer for the James Taylor Quartet - he's into early 70's funk sounds.

Mike: What did you do after leaving the Caesars?

Bruce: I did one gig and one album - the album is a rehearsal for the first gig. I played in the Len Bright Combo (with Wreckless Eric).



Billy Childish and go-go dancer at Hollywood Live. photo Krk



Bruce Brand, Billy Childish and Ollie Dolot. photo Al

At this point, unfortunately, you, in a stumbling drunken haze yourself, manage to kick the cord out of the tape recorder thereby losing the rest of the interview... The next morning, you wake up with a big throbbing hangover-derived headache plodding at a beat eerily reminiscent of a Melvins song - thinking about that fact sinks you into disgust... The only other things you can remember being that Bruce talked about doing a record with Link Wray (YEAH!!), and that, after an excellent set by Mudhoney (who deserve the highest thanks and praise for exposing previously healthy Amerikan youth to the syndrome of Headcoatdom), Childish came on stage with them, miraculously able to barely walk but able to scream out a mean "You Make Me Die" (originally done by Thee Caesars, and recently recorded by Childish and Mudhoney on the B-side of Arm, Turner, Lukin & Co.'s "You're Gone" 45) for an encore which proved to be the icing on their wickedly great hard-rockin' bliss trashcake... oh well, time to take another sip of that bottle of generic rotgut stashed away for emergencies like this...

POSTSCRIPT: Childish product seems to be coming out of the woodwork. Crypt are releasing a new Headcoats album and another Mighty Caesars collection, while Sub Pop are also putting out a new Headcoats album. Meanwhile, Get Hip / Skyclad are doing an album by the Del Monas, now rechristened the Headcoatettes (following on the heels of their crucial "Do The Uncle Willy" retrospective), as well as a Milkshakes reissue. The Link Wray album with Brand is out, though I've only seen it on CD - what I've heard from it kicks ass. (Attention Ace Records - get a copy my way NOW!). Add the output on Hangman, and Thee Headcoats' appearances on various compilations, and the more it seems that Childish is the George Clinton of punkabilly trash. 'nuff said.

STREET

76% UNCERTAIN

Where's The Lid Tape
This band has made many great records and so I find it hard to believe they put out this. It's good but underproduced. - Sickboy
TPOS 12 Mill Plain Rd., Danbury, CT 06811 USA

AATACHE

Figureswhispering 12 in
Easily the fifth record in this stack to sound like Duran Duran. I thought this music went away. Help me. Fuck synthesizers and sensitive boy singers. - Martin McMartin
LPs Records box 110691, Haileah, FLUSA

A PRIORI

LP
Making noise records has got to be the most boring thing on earth aside from reviewing them. I guess if you like things that grind and doodles, this is for you. If it were a joke it'd be okay, but it seems awfully serious. - Pat Fear
Laocoon 1718 M. St. #295, NW Washington, DC20036

ALL

Alroy Saves LP
ALL, probably the most productive band since Black Flag are back with another full length LP. While I can't deny them "Progress". It seems as tho this LP takes all the wrong turns and ends up in a dead end. I couldn't expect 'em to stay fast as fuck but the majority of this material really drags. Even the hooks don't snag too much. The lyrics stay the same. It's undoubtingly ALL, but it's not much of an ear full. medium paced, metal-rock-pop. I am sure hardcore ALL fans will learn to love this disc. - KRK
Cruz POB 7756, Long Beach, CA 90807 USA

AMERICAN RUSE

Hard Junkmeat LP
Purty predictable garage rock n roll. Complete with junky-link shouted howls over a fuzzed out guitar bash. If you're into this type 'o stuff then you'll flip. I don't care. - KRK
Shaking Street USA

ACCUSED

Grimming Like An Undertaker LP
No surprise that the Accused would have to slow down, eventually. This 13 song LP is the beginning of the end, or is it a new beginning? Some tracks stay true black and blue, loud fast twisted and insane. The twist is there's a "rap" song and a few, little too, metal cuts that don't suck. I'd even go as far as to say these out of the ordinary songs make it a lot easier to listen to this molten, hot wax of radio fuck. Shall we let the Accused go up to bat one more time? Yeah, lets. - Krk
Nasty Mix USA

ALICE DONUT

Mule LP
Even t'n sweet "Roaches in the Sink" becomes sourly twisted with its half insane, half too realistic for comfort lyrics. Alice Donut have over night become a band I will never turn my back on. Bent, demented and 3 times the musical mass of any band I've heard in the last few days I've been locked in my house "reviewing" these records. With "Mule" I'm finally comfortable with the upfront, pinched nose, vocals. I can finally twitch and itch to the more than double jointed rhythm changes. If the fun house in hell has a soundtrack it is this LP or it is nothing. See this band live and try to pretend your not phased. - KRK
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

AMENITY

This Is Our Struggle 7in
Metal edge H/C with anti-racism theme. Martin Luther King Jr speech ends side A. Cool packaging, grey vinyl, lyric sheet poster. - Martin McMartin
Downside pob 8623, Chula Vista, CA 92012 USA

ANGELS WITH DIRTY FACES

7"
Fucking killer rootsy rock and roll. "Modern Sensation" has a tough sound, but the vocals have this smooth bubble gum quality that makes

this special. If they add an edge to this live I bet they're great. I wanna find out. Martin McMartin
A.W.D.F. pob 36m39 #210 LA CA 90036

ANGRY SAMOANS

Return to Samoa LP
Half demo's (?) half live this is one slab of punk rock at it's minimal purest that no one should be caught dead without, well, almost that good. The best cuts are the ones with alternative lyrics. Cool radio ad's as well. Really worth while, 'specialy for you Samoan fans. The live side (NYC 1981) is so-so, still worth while. - KRK
Shaking Street USA

ANT-BEE

Ant-Bee LP
Total shit concept album that brings to mind almost everything you might hate about the sixties, complete with sitars and bagpipes. One "song" actually has Roman Numeral parts I-IV and is a blatant Who rip off. Skip this watered down crap and buy a Syd Barrett record. My theory about bands with hyphenated names suckin' still holds up. - Martin McMartin
Vox Records PO Box 7112 Burbank, CA 91510

ANTISEEN

WXCI Live 7" EP
Here's mo of dat dirty rock-punk from da heart of Jesse ("shit face") Helms-ville. It's so fuckin' raw sounding that it's hardcore! (Gasp... terror... must be banned! It's against the supreme law of Sub Poop!) Yup! I can hear dem wimps all cryin' their ass off cuz it sounds too hardcore, but fuck them 'cuz this sucka rules. Get it fast 'cuz it's a limited time of thang. - Katz
TPOS 12 Mill Plain Rd., Danbury, CT 06811 USA

ARTLESS

Beer is Better...Than Girls Are 7"
Tho I laugh at all the crazy shit this Mykel Board guy writes in MRR, I never bothered to listen to his band, artless. Now comes that big moment! "Crass Driver", a fun punky ditty that sounds a little bit like a drunk more "punk" Dickies out take. The title cut is sure a long riffer, but as the lyrics are a blast and way worth the trouble. Maybe I will look for artless records in the future. - KRK
Vinyl Communications pob 8623, Chula Vista, CA 92012 USA

AURORA

Viszlat Ivan LP
Well look what's happening over there in Hungary. Aurora. This three piece outfit churns out some good uptempo songs, a lot along the lines of maybe Naked Raygun meets the Adolescents. The sing-alongs work in any language, so even though they sing in their native tongue, the choruses are universal, good idea. Good record. - Al
Aurora c/o Tamas Levay Varju U.4, Budapest 1181, Hungary

AWAKE!

Beliefs 7" EP
Three tunes that are rockin' with a very clean chugging guitar and one song that has a speed metal edge to it that is very clean. Well done cover sleeve for a 7 inch. - Bob
Skene POB 4522, St. Paul, MN 55104 USA

AXODRY

Save Me 12 in.
Save me is right. Euro-sounding synth pop, carbon copy of something as abominable as Duran Duran in 1983. "Band" thanks Phil Collins and their girlfriends. How could they tell the difference? - Martin McMartin
Westside POB 500113, D-6054 Redgau 5, West Germany,

BARBARIAN LOVERS

7"
Cheese... Pop, not even Rodney would play this. - KRK
Blue City USA

BARNEY

Love Tapes 7"
Two purty stupid/weird phone conversations. Admitted, it's a wild gag and a bold more to actually come out on vinyl. But not worth much. - KRK
Vinyl Communications pob 8623, Chula Vista, CA 92012 USA

BARRACUDAS

Grammar of Misery 12" single
Trying hard not to immediately hate this 3 song 12" I play it a couple o times... blubber strength rock n roll. Purty bad in a "We use ta be a great punk band" way. Yawn. - KRK
Shaking Street USA

BARBED WIRE DOLLS

7"
Purty scuzzy bad boy rock n dirge "Demoralize" rocks, "El Camino" drags. Worth it for the packaging! - KRK
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

BARBED WIRE DOLLS

7"
A -side's soundin' lots like the Fluid who sound like everybody else anyhow. B -side plods along slower. The singer cops that too-familiar Iggy growl when he gets excited. From Ohio. Martin McMartin
Sympathy For The Record Industry

BATS

The Law Of Things LP
Little or no info in this record, so I can only say what I've heard, that these guys are new and hip down under ways. Ranging from gentle to powerful, the pop rock stuff is good, the other aspects are more interestingly original. Overall, nice package with some delicate vocals and a great disturbing cover. - Pat Fear
Flying Nun USA

BENT

Actual Footage 7"
Purty bad drama funk rock. "Actual Footage" isn't too stupid but "Black and Dreams" is. - Krk
GSL 12345 Lake City Way NE #245, Seattle, WA 98125 USA

BEYOND SAD WEEDS

7in EP
Mid tempo, mood driven, dark rock. Each song seems to last ten minutes too long. OK, I suppose. - KRK
Weed Productions Sonnhalde 45, 7800 Freiburg, W. Germany,

BIG BUG

Creek Tape
Good name, good package. Sounds like Mary's Danish without the funk, not bad. - Sickboy
RTD 1990 125 E. 7th, Tucson, AZ 85705 USA

BIG DRILL CAR

Small Block mini LP
Just in case any of you folks missed the first 12"er by these incredibly fun nuts, Big Drill car. Here it is repressed and ready to rock. BDC were quite a bit more experimental on this release. Comparisons actually sway towards late Black Flag and mid-Descendants. I was into this LP alot when it first came out, don't see why you wouldn't dig it as well. - Krk
Cruz POB 7756, Long Beach, CA 90807 USA

BIG GULP

Anything For Jimmy Tape
What a cute cover; bimbos, baseball caps and beer, give me a break and make mine Murphy's Law. - Sickboy
Big Gulp POB 2481, New Britain, CT 06050 USA

BLACK ANGELS DEATH SONG

7"
Black Angels Death Song, a band whose members include various Trash Can School members are definitely hot onto their version of 90's punk intensity mixed with a helping load of past underground influences. "Rollercoaster" is the more upbeat of the two songs here with a Velvets sounding style of guitar strumming and plain singing. "Destroy the Evidence" is just plain rock and guitar over drive at it's best. These guys play a lot locally so I'm sure we'll be hearing more. - Al
Freak Scene 12228 Venice Bl. #123, Los Angeles, CA 90066 USA

BLATZ

Cheeper Than The Beer 7" ep
Snotty, back yard keg, party punk band. Simple, drunkenly fun. - KRK
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

BLESSED DEATH

Terminal Rage Tape
Guess what? That's exactly what this tape got! - Sick-boy

Deadly Promotions 96 RE 24 RD2, Mendham, NJ
07945 USA

BLITZSPEER LIVE

advance cassette
NY thrashers who felt a need to metalize the
MC5's "Kick out the Jams." How cum? - Martin
McMartin
CBS Records

BLISTERS

Off My Back Tape
A potporri of cheesy college radio crap. Don't quit
your day jobs! - Sickboy
Albertine POB 154, Vauxhall, NJ 07088 USA

BO-WEEVILS

Destroyer of Worlds LP
Good Waterfront style Aussie rock. Singer Dav-
ern has a bit of Hoodoo Gurus style to his singing,
but this band leans more towards the heavy side.
Weird lyrics. - Pat Fear
Rubber Box 32, Hawksburn 3142, Australia

BOGHANDLE

Son Of A Sixpack LP
This is the first Danish thing I've heard in awhile
that really had much going for it. Not too terribly
original, but it is well done, they can play and sing
and it sounds like a good drinking record, if you
drink, which I don't, so you decide. - Pat Fear
Sex Beat Studiestraede 18, 1455 K.K., Denmark

BONE ORCHARD

Bonafide EP
NY combo of pop-punk, garage, and metal.
Warble vocals and garagey
chords recall DK's "Frankenchrist" a bit. They
blow it with a sappy ballad or two that reminded
me of bad new wave bands on Long Island in
1982. More bite, less sap and they'd have some-
thing. - Martin McMartin
Carion Records 792 Columbus Ave. NYC 10025

BOOTBEAST

12" EP
Rock, kinda limp but most rock is, so on that level
deal with it! - Krk
Bootbeast POB 2012, Tempe, AZ 85280 USA

BOP (HARVEY)

Bread and Circuses LP
Super accessible funk, Reggae, dance, oriented
salsa type stuff. Whatever. - KRK
King Snake 205 Lake Blvd, Sanford, FL 32773
USA

BOUNTY HUNTERS

Threads A Tearstained Scar LP
Slow, lame rock ballads as stupid of the title of
this record. Bet they sit around playin' the acous-
tic versions of these to their girlfriends. Cute
sleepy, "drugged-out" pin-up photos on back
cover. - Martin McMartin
Giant Records Box 800 Rockville Center, NY
11571

BOYS FROM NOWHERE

The Bridal Album LP
More primo scuzzball Motor City garage punk
blasts, sharper than the most exquisite switch-
blade, cutting right through to the bone and deep
into your fleshy membranes, engorging into your
DNA and producing a permanent genetic blue-
print of Mick Divvins' nitroglycerine shrieks -
turn it up and there ain't no turning back. Buy or
die. - Mike Snider
Skyclad POB 666, Middlesex, NJ 08846 USA

BREAKDOWN

The '87 Demo 7" EP
Some new stuff here. 6 tracks, 5 well paced with
good slow parts and one that just truly rips with a
lot of distortion. Just a little Sick Of It All. - Bob
Blackout POB 544, Yonkers, NY 10710 USA

BRILLO'S ONLY ONCE RNR DISNEYLAND

7"
4 stupid punk covers, all recorded live. Ignore
proudly. - KRK
Knock Out USA

BROKEN CHINA

Tape
How to open this cassette was the most complex
part of it. Over effected sound, with bland vo-

cals. - Sickboy
Broken China 106 St. James Place, Glenoden, PA
19036 USA

BRUTILICUS MAXIMUS

LP
Jokey 70's style disco funk complete with horn
section brings to mind KC & the Sunshine Band.
Stitck wears thin after a song or two, though
"Frat Boy Drug Bust" was good for a chuckle.
Might be fun to see their silly outfits if they come
to your campus. - Martin McMartin
Butter Up Records PO Box 4770 Chico, CA 95927

BULLET LAVOLTA

Gimme Danger LP
Way over rated metal-rock shit. There first mini
LP was OK, this is a complete rerun of a show that
should have never aired. Bet it don't sell. - KRK
Metalblade 18653 Ventura Blvd Su 311, Tarzana,
CA 91356 USA

BURMA JAM

Emergency Broadcast System LP
I hate most reggae cuz it all sounds the fuckin'
same and it's so boring anyway. But Burma Jam
are quite the opposite, while remaining reggae.
Weird noise flooded rhythms groove and jive.
Lottsa diversity and obscure influences. A great
LP. Only 7 bucks and well worth it. - Krk
Gana 614 N. 25th St., Richmond, VA USA

BURNT ERNIES

Free Tibet Tape
These guys sound miles better than many so
called alternative college radio heros. Good luck.
- Sickboy
Impact 410 Washington Ave. #301, Towson, MD
21204 USA

BYPRODUCTS

Tape
Black Flag sounding guitars with teenage punk
rock vocals heading in an "All" direction. - Sick-
boy
Byproducts 63 N. Keeble #11, San Jose, CA
95126 USA

CIA

In the Red LP
That last Nuclear Assault album was quite a blast.
I actually really dug it. This full length tape is a solo
"project" by one of the dudes in NA. This is more
metalish and although it has it's dark dirge like
moments... it doesn't hold up. Just ok. - KRK
Combat USA

CACTOPUS

Tape
Vocals on top of everything please, kinda quirky
too. - Sickboy
Cactopus 3412 18th St., San Francisco, CA
94110 USA

CARNAL GARAGE

Tape
From Boston, eh! Well, no offence but I think I'm
going to put on my Slapshot record now, but you
lovers of commercially aimed alternative stuff
might dig it. - Sickboy
Subliminal Compression 139 Salem St. #5,
Boston, MA 02113 USA

CAVE DOGS

Joy Rides For Shut Ins CD
Its that whole "mature rock" thing in full force.
Like a Soul Asylum Replacements back drop for
vacuuming the house. - KRK
Enigma 1750 E. Holly Ave., El Segundo, CA
90245 USA

CAVE SLAGS

Trouble In Leggo Land Tape
The Fuzztones and Crypt records come to mind
immediately, maybe they wear sunglasses after
dark. - Sickboy
Stack 'O Lips 5003 Fredrick Ave. 2nd Fl., Balti-
more, MD 21229 USA

CELLOPHANE

Fry 7" EP
Rock in the "if Sub Pop can do it, so can we" vein.
Not bad. There's a dark, moody edge to it that
makes it a little interesting. Not bad. - Krk
Main Vein POB 31635, Omaha, NE 68131 USA

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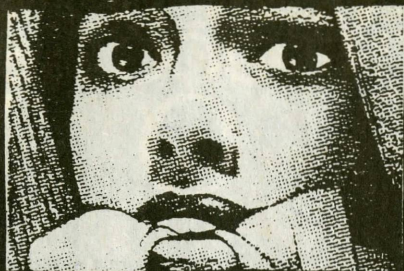
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CELLOPHANE CEILING

Fry Tape
Reminds me a lot of the Hangmen and Junkyard and not in a bad way. - Sickboy
Main Vein POB 31635, Omaha, NE 68131 USA

CHAIN OF STRENGTH

What Holds Us Apart 7"
Ryan Hoffman has been doing hardcore for a while and knows the formula for success with this crowd and has taught his co-members well. If these guys really mean it then this is a very good hardcore release or is it just a cartoon costume to be put on and off, you be the judge. - Sickboy
Foundation USA

CHAINSAB KITTEN

Violent Religion CD
Weird glam, Ramones "pop". A little heavy. Kinda soft core, mainly mainstream pretty boy rebel rock. Even worse than Celebrity Skin. - KRK
Mammoth 5 W. Hargett St. 4th Floor, Raleigh, NC 27601 USA

CHARLATANS UK

LP
Sounds like Stone Roses and are probably from Manchester, I actually find some of it refreshing. - Sickboy
RCA 6363 Sunset Blvd., Hollywood, CA 90028

CHRISTIAN LUNCH

Unreliable Sources EP
Christian Lunch can come up with some pretty weird stuff. He mixes some weird sounds with some weird vocals and some weird lyrics and comes up with, yeah a weird record. Unfortunately it is as predictable as it sounds. Although there are a few new sounds here and there, this stuff has been done to death if you ask me. It's really the same over all feel, over and over - I'm not saying that is bad, just not really as inspiring as I would have thought. This is the fuckin' 90's, it's time for these vanguardists to stop being lazy and deliver. - Al
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

CIRCLE JERKS

Wild In The Streets 7"
Ok, this is a different version of that classic song, finally seeing the light of day after all these years. Pretty cool. But this is a one song single, with a fucking cheesy etching on the back side. Save your money - oh, I know you won't. - Al
Posh Boy POB 4474, Palm Desert, CA 92261 USA

CLOCKHAMMER

Clockhammer cassette
Any band thanking Das Damen sets off my bullshit detector. Sure enough, this is full of sappy 70's rock feel with the occasional power chord to break up the monotony. Opening cut sounds like Mike Stipe 1/2 the time, a dick on megaphone the other half. Toss in some girlish Nashville harmonies later and now you're asleep. - Martin McMartin
First Warning Records 549 Broadway, Suite 1202 New York NY 10012

COFFIN BREAK

"Lies"/"Pray" 7"
Coffin Break finally get something on their little old home town label Sub Pop. Most of you have probably never heard of that label. Anyway, Coffin Break have a formula, a unique style and they do it well. This single is just a really good example of what you can expect from them - loud, hard and abrasive rock and roll. Cool. - Al
Sub Pop 1932 1st Ave. #1103, Seattle, WA 98101 USA

COLD SWEAT

Breakout LP
Ex-Ratt Marc Ferrari plays textbook Sunset Strip rock'n roll and why am I reviewing this? (Why are we printing this?), (Ha, why did you read this!!!) - Sickboy
MCA USA

COULEURTOIS

Dreams of Leaving 12in
Lots of little doot-de-doots by a synth while somebody drones on about krugerands, the currency of pain, and some man's crotch

(cross?) Reminded me of that horrible song from Beverly Hills Cop that I wish I didn't know. - Martin McMartin
Westside POB 500113, d-6054 Redgau 5, West Germany,

CRASS

Christ - The Bootleg LP
This is only a bootleg in the sense that it is a live recording, otherwise it is certainly up to par with other official Crass releases in terms of packaging and information contained. The recording isn't the greatest, but does have a raw character to it that gives it a sharp intensity, a fitting reminder of their next to last show. Although not much earlier material is performed, Crass' later material come off with much more bite and intensity in a live situation. Anyway, this is a must for any Crass fan, I'm not sure how available it is generally, but if you write to the address below you will indeed get it for the best possible price. Good effort. - Al
Roger 746 Fifth St., San Pedro, CA 90731 USA

CRAYOLA

Ugly Boy Posse Tape
Wally George intro, pretty cool, not bad, in a sea of rap this has a sense of humor. Something lacking in a lot of rap and if Wally hates it, it can't be too bad. - Sickboy
Ugly Boy Posse 7210 Jordan Ave. #C73, Canoga Park, CA 91303 USA

CRAZIES 7"

Australian 4 chord grunge. They want to "Self Destruct" on side A and "Kill You" on the other. Set apart from the other stack of Stooze-a-like singles on my rug by the pink vinyl. - Martin McMartin
Sympathy For The Record Industry

CRETINS 7"

Ramones style punk from Finland. 6 songs, 2 minutes each. Worth it to read English lyrics like "I'd like to flesh it from you". - Martin McMartin
Teenage Rebel Records Gerresheimer STR 16 / 4000 Dusseldorf 1 / W Germany

CREATURES OF HABIT

Untitled LP
Strange brew here of REM damage that seems to work, the songs all run together as a continuous piece, I'm not sure if it was just mastered weird or if it's a concept lp, I couldn't figure it out. Not bad, arty cover. - Pat Fear
Fuel Records 815 W. 38 Street, Minneapolis, MN 55408 USA

CHRIS AND COSEY

Reflection LP
This LP marks a compilation of these two noise pioneers UK releases. As the name implies, this is reflective music, very high tech with echoey spacey vocals and hypnotic beats. Not unlike a lot of Acid house music but with out the low trance inducers. Great background music. - Al
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

CRY

Beautiful Reasons Tape
If they were in England everyone would love them, but they're not. - Sickboy
The Cry POB 1629, Vista, CA 92083 USA

DADDY HATE BOX

Sugar Plow 12"
Daddy Hate Box with one single under their belt are back with 12 inches of wax and 6 cuts. Peter Litwin is the obvious moonlighter as his vocals bring Coffin Break to immediate comparisons. DHB are more blues/funk based with a medium, middle of the road pace. "God People" and "Tired Lives" are quick to shine with complimenting comparisons to Hendrix guitar tuning and quirky drum/bass combinations. The rest of the disc doesn't build on this, but it doesn't fall apart either. A good LP displaying maximum potential. - Krk
New Rage POB 85517, Seattle, WA 98145 USA

DANA LYNN

7 in
Can't figure the bands name as no female personnel are indicated. Swirling fuzz guitars contrast softer acoustic parts and still manages to

avoid sappiness. A couple of spacey production weeks give it an off center lysergic feel. Cool. Dark red vinyl makes it a keeper. - Martin McMartin
Diorysus POB 1975, Burbank, CA 91607 USA

DARK GLOBE

Life Is Research LP
I dunno, the name of this band doesn't fit them at all. They play some upbeat funky pop rock, but no really dark stuff at all. I guess I shouldn't judge a book by it's cover, but then again I didn't care all too much for this fairly predictable mix of modern music. - Al
Screaming Intelligentsia 3025 Plaza Blvd., National City, CA 92050 USA

DEAD ALLISON

Toys and Dream LP
Enclosed flyer sez these guys locked themselves in a log cabin for three years to discover the rock n roll gospel according to the Stooges. Oh no!! It's happening in Finland, too. Yeah, the Iggy influence is all over the first cut, but it's faster and the guitar sounds sharp. Maybe, I say to myself. Nope, this quickly falls into the same trap all the American retro brats do: revival without a hint of originality or irony. Fluid blow-hards might go for it. - Martin McMartin
Gaga Goodies pob 361 do121, Helsinki Finland

DEATH

Spiritual Healing LP
Not total complete thrash. But just as boring. These guys have it all... dark guitar riffing, mostly fast. Quick drum rolls. Soar throat vocals. Everything a "MetalCore" should have to be great. The only problem is, it's a dime a dozen. I just can't get into this in any way. - KRK
Combat USA

DEJA VOODOO

Live at Backstage Club LP
Finland dudes takin' a shot at some sick-o-billy. Mono tone English lyrics with a heavy accent that adds to the fun on "Let Elvis Die", "Voodoo Barbecue". Sort of like the Raymen but much sloppier. Cramps types will dig. - Martin McMartin
Gaga Goodies POB 361 DO121, Helsinki Finland

DEJA VOODOO

Live At The Backstage Club LP
Primal drums 'n guitar bashing in a sub rockability mode. Super distorted chops plodding along with a primitive flat forehead beat. Really good but all the songs sound the same, and there's 17 of them. - Krk
Og Music POB 182 Station F, Montreal, Quebec, Canada H3J 2L1

DER DURSTIGE MANN

Hellblau CD
Monotonous metal with Bierhall choruses sung in Deutsch. - Martin McMartin
ORGASM Records Oberstr. 6; 6293 Tel: 06471 8196

DERELICTS

Misery Maker/Wash 7"
Wow, this record caught me by surprise! An exciting punk rock smash it up session by your typical bunch of punkers who listen to too much Motorhead! Wow, their name really fits the music really well. Typically good and heavy sound from Master Mike. - Al
Sub Pop 1932 1st Ave. #1103, Seattle, WA 98101 USA

DHARMA BUMS

Bliss LP
Usual western sounding college fare, complete with Mike Stipe-ish vocals and hoe-down feel, country harmonies and a violin here and there. My record was warped as hell "this Wow-ah" sound at least added comic relief to this. - Martin McMartin
Frontier POB 22, Sun Valley, CA 91352 USA

DIO

Lock up the Wolves LP
I can't believe Tony Iommi was stupid enough to let this idiot sing for his "Black Sabbath". Now this Dio guy is stupider than ever. - KRK
Reprise Records USA

DIRTY LOVERS

Shanty Tramp EP
Garage punk the way it should be - rough, scuzzy, raunchy, mean, no-frills and out for blood! Raw as nails, crude as shit, ready to plow the world under, blasting fire out of the grooves in the best Oz/Detroit tradition - this is a scorcher of a record, coming from some mean mofos who mean business. One of the best 7"ers of '90. - Mike Snider
Dog Meat GPOB 2366V, Melbourne, Australia 3001

DOG TIRED

7 in EP
Mid paced and slower Emo rock with tear jerking lyrics. Suffers from recording and lack of enthusiasm. Good effort, OK. - KRK
Skene POB 4522, St. Paul, MN 55104 USA

DUGANS

4 Tracks and 12 Packs 7" ep
Bad country Rock-pop. - KRK
Blue Lunch 237 Park Ave, Albany, NY 12202 USA

ELECTRIC FERRETS

7in EP
Crunchy garage rock with a big wah-wah punch. Vocals have a cool edgy wobbly feel that gives this a unique touch: Jeff Dahl produced 3 strong originals and a "Green Slime" cover tune. One of the few things I'm keepin' this month if that means anything. - Martin McMartin
Diorysus POB 1975, Burbank, CA 91607 USA

EMG

Organ Grinder Tape
Elements of mainstream and alternative catch your attention if only for a short while. Leans too much towards mainstream. - Sickboy
EMG 4406 Jinx Ave., Austin, TX 78745 USA

EGGPLANT

"Sad Astrology" CD
Harmless melancholy jingles about cute topics. Safer than a play pen. - Martin McMartin
Doctor Dream Records 60 Plaza Sq. Orange, CA 92666

EXPLODED VIEW

Tape
Sounds like fringe, SST stuff, kinda like Minutemen. - Sickboy
Exploded Music 1236 Innes Ave., Los Angeles, CA 90026 USA

EXPLODING WHITE MICE

LP
A motor mounted rock 'n roll plow which changes gears from song to song. I much prefer the quick up-beat songs. Good hooks, weird perky, nostril vocals. "Intuition", "Real Tough Guy", "Misunderstood" just a few revved up rockers that ya really could bop around to. - Krk
Festival USA

EXPLOITED

The Massacre LP
Slapshot say punks dead, but this LP says anything but that, and I do mean anything. After a slew of mediocre releases, this reaffirms them as a classic punk band. Excellent powerful music that starts fast and ends fast. To me a very impressive point is that Wattie has had a mohawk for almost 10 years and punk is definitely not dead as long as it's up. - Sickboy
Rough Justice USA

FAFF-BEY

Empty Head 7"
When I first heard Faff-Bey a couple of years ago they played a chunky mid-temp HC which didn't leave me much of an impression, but... hell, they have changed. The chunkiness is still there but it's much heavier now. They've added a heavy dose of Discharge and Motorhead to their sound. Too bad there's only two songs here. Need to wait for more. - Katz
Bad Vagum Box 29, 90501 Oulu, Finland

FALL

A Sides CD
Guess what this is? Yeah, a collection of the Falls single cuts. I hope I don't have to describe what that means? A lot of variety here, covering 6 years. The package comes with a historical chart

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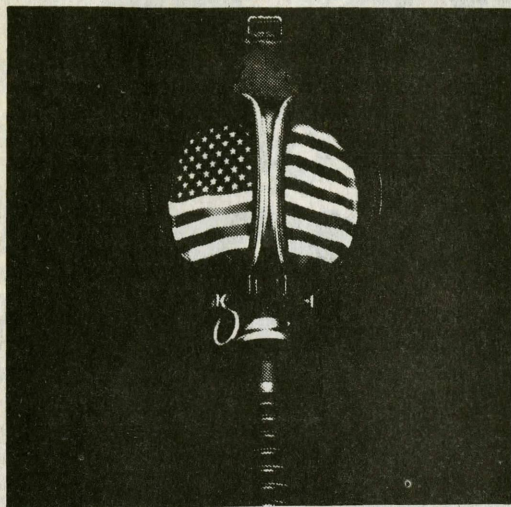


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P.O. BOX 31635, OMAHA, NE 68131

**MAIN
VEIN**

of the Fall showing members changes and releases. A thoughtful inclusion. - Al
RCA 6363 Sunset Blvd., Hollywood, CA 90028

FALLING IDOLS

1/2 LP
I guess this record has been years in the making, they had painted the cover years ago and actually did the recording in '82. The band has long since broken up, but it's members have remained active joining with such bands as the Vandals, Tender Fury, Bus Face and Pivot Foots. The actual music here is pretty classic 82' style Southern California punkcore, a lot along the lines of TSOL, Adolescents etc. A real good release however late. - Al
BS 5534 Flagstone St., Long Beach, CA 90808

FALSE PROPHETS

Invisible People mini LP
I never raised much enthusiasm to hear or see this band. No reason why, I just didn't. To my surprise, they're pretty fucking good. The wide variety of jabs make it hard not to take notice of this 6 song 12"er. Rockin' punk goes early Beefeater (plenty of death for all). Plus "mature" hardcore and a twisted acoustic number thrown in just to off balance any stereotype ya might have wanted to pin these folks with. Impressive, high voltage punk rock. Check it out. - Krk
Konkurral PO Box 14598, 1001 LB Amsterdam, Holland

FASTBACKS

Very Very Powerful Motion LP
Very very powerful pop. It's not that simple and definitely not complex. Not the kinda pop you'd hear on the radio, although you should. 3 piece from Seattle Wa. bop along in ways I haven't heard in years. Glamy, up beat, guitar hooks, the rhythm section is a well built back drop. The show is star lit by Kim Warricks oh so tender vocals that are playful and sexy. This 12 song LP is sunlight bright that shadows any other pop band that comes to mind. An LP to live by. - Krk
Poplarna POB 95364, Seattle, WA 98145 USA

FELLOW TRAVELLERS

No Easy Way LP
Harmless little accordion and fiddle ditties, sometimes over a reggae beat. Wait until you're 60 and then buy. OK? - Martin McMartin
Rough Trade 611 Broadway #311, New York, NY 10012 USA

FIX

Cold Days LP
If you're one of the zillions in desperate search for their 7"s but not too thrilled about paying an arm, leg, left nut for them then listen up. This album has the two 7"s, the track from "Process Of Elimination" a couple of unreleased tracks and live stuff on side B. They were way ahead of their time because the venom that drips from these grooves can still induce epileptic fits. Loud and harsh. Even the "live" side sounds real good. Liner notes by Tesco Vee. Also on red vinyl. - Katz
Lost and Found 1M Moore 8, 3000 Hannover 1, West Germany

FLAMING LIPS

In A Priest Driven Ambulance LP
Up to par, fucked up, drugged out now - hippie - hate - psychedelic - noise. The Lips have put nickel size dents on my cranium every time I've stumbled onto their cloud of a live performance. On record things do simmer at too much a drag, but some people like the snail ride to hell. I say shoot me in the head and get it over with, already. If you're a fan you will remain a fan. If you're lip exposure remains only your own, then see them live first, then "borrow" your parents credit card. - Krk
Restless 1750 E. Holly Ave., El Segundo, CA 90245 USA

FLATBED

Tape
Hey, Nick used to play in MIA, but this tape wouldn't play at all. I hear these guys are good live anyways. - Sickboy
Flatbed 714-969-9768 USA

FORCED FED

"Full up Loaded" 7"
Post-Hardcore heaviness. Like a ugly PHC.

Somewhat fast, quirky core. Not bad, not as thrusting as the LP. - KRK
Limited Edition Emmater 315, 2800, Bremen 1, West Germany,

FORCED FED

"Full up Loaded" 7"
Strong sounding brit-punk. They sound desperate. 1,000 pressed. Good sleeve. Dark purple vinyl. - Martin McMartin
Limited Edition Emmater 315, 2800, Bremen 1, West Germany,

FROGS OF WAR

The Gunpowder Tape
Melodic, mid-tempo punk rock with harmonies. - Sickboy
Frogs Of War 18 Noonwalk, Dewsbury Moor, Dewsbury, W. Yorks, England

FUEL

Fuel LP
More Fugazi influenced sub-par DC emo-rock. I'll give Fuel this, they are really fast for this type of stuff and live they are probably good. But it's not that impressive. I'm sure it will do good with the new generation of "caring males" in the hardcore scene. - Krk
Sixth International 611 Broadway, New York, NY 10012 USA

FUNHOUSE

Generation Generator CD
Really embarrassing mainstream metal with that funk edge and wacky clothes thing thrown in for kicks. "Oh no no baby honey honey, yeah" is an example of what's printed on the lyric sheet/pin up poster. A total waste of aluminum or whatever the fuck these things are made of. - Martin McMartin
Caroline 114 West 26th St., New York, NY 10001 USA

FUZZTONES

Action LP
Hear em once, heard em a million times. (Can I remind them next time, KRK? - McMartin) - KRK
Situation Two 5 Jelf Rd., Brixton, London, England SW2 1BG

G-WIZ

Crewneck 7" EP
Fuck, amazing Big Drill Car/Chemical People type of power pop. If you like the two mention bands... then send 3 bones to Warren Cant No Reality. Crazy colored wax. - KRK
No Reality PO Box 10383, Torrance, CA 90505 USA

GARGOYLES

7"
Real rock and roll, dude. A side "Runnin' Down" is like Iggy's "Raw Power" album with extra muscle; B side "The Goat" is slower, menacing, hard, with some cutting guitar work. Checky. - Gary In.
Sympathy For The Record Industry, 4901 Virginia Ave., Long Beach, CA 90805

GARGOYLES

Runnin' Down 7"
Unbelievable. Sounds even more like the Stooges than The Stooges! I saw Beatlemania in the 8th grade. Will I be giving peace a chance in 20 years? Fuck. - Martin McMartin
Sympathy For The Record Industry

GBH

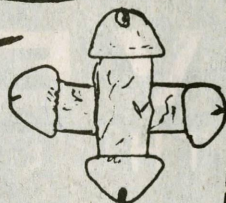
From Here To Reality CD
Wow! A new full length GBH slab and on a new label too. And best of all, it's some of their best stuff in years! Sure, they are still thrashing, ever since they picked up the pace a few years back, but they've brought back some of the melodies and some great background sing-a-longs. Some good anthemic songs too, so I'd expect some live favorites to come out of this one. It's amazing to hear Colin's distinctive voice going strong all these years. More power to these guys! - Al
Restless 1750 E. Holly Ave., El Segundo, CA 90245 USA

GG ALLIN

Outside 7" LP
Really bad quality recording of one of his last gigs. This is a benefit type release. Complete with

RUDE STREET
PETERS

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HELLBENT FOR
POLYESTER

RUDE STREET PETERS
Hellbent for Polyester 7" ep
OUCH Remember that ole fat 'n drunk uncle you got that lives out in Hickville? Well, inbetween hospitalization and jail, he stuck a tape recorder in the living room and "recorded" this with the help of some friends and a lot of alcohol. Funny. - KRK
Peter Ville 826 A Broadway, Knoxville, TN 37917



Country punks that are indeed bent. This 4-song job is a live recording, a garagey tribute to what it must be like living in redneck country. Biala, this one's for you. (TY)
Country Punks - "Hellbent for Polyester" EP
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GG's own words. I don't think it's worth 5 bucks, but if you a fan you probably will. Not to mention "All" the money will go to this dude behind the bars. - KRK
Bitter Boy USA

GG ALLIN
Doctorine of Mayhem LP
Is he or is he not receiving any money from Black and Blue? - KRK
Black and Blue 400D Putnam Pike #152, Smithfield, RI 02917 USA

GALAXIE 500
This Is Our Music CD
I've read who knows how many reviews where Galaxie 500 were praised as some sorta miracle band. Broke down and bought there 2nd 12" (NEW) listened to it over and over, could NOT figure out the hype. More folks whose opinion I trust said to stick with it and get "On Fire" which is their first LP (?), well I also bought that (NEW). Still I find myself yawning. (and out \$18.00). So here it is, Galaxie 500's "This Is Our Music" there brand fucking new LP. UGH!! No nothing! Imagine the Jesus Mary Chain (with no distortion or feedback) crossed with OPAL during those "early recordings". Now skip down a notch or two on the excitement meter. Don't believe the hype. - KRK
Rough Trade 611 Broadway #311, New York, NY 10012 USA

GHOU L SQUAD
Tape
Why do so many bands sample intros, is it because their music is weak? Well this is. You guys can't be serious! - Sickboy
Nosferatu Productions 3790 El Camino Real #218, Palo Alto, CA 94306

GODS ACRE
Ten Gospel Greats LP
Wax Trax low stake bet on Seattle rock. If you just can't get enough of Green River rock then this is for you. I wouldn't be surprised if it did well, people are easily taken by marketing. - Krk
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

GREAT KAT
Beethoven On Speed cassette
What could be more idiotic? The merge of metal and classical music by a chick dressed like a witch. Song titles like "Beethoven Mosh" give you an idea. I'd rather eat a bum's vomit. - Martin McMartin
Road Racer Records (you don't even want the address)

GUILT MONKEY
Tape
Why do so many bands think tinny guitars sound good. I don't, oh well, I guess it makes the world go 'round. - Sickboy
Guilt Monkey 3807 W. Cervantes St., Pensacola, FL 32505 USA

HAPPY FAMILY
Lucky LP
The female/male rock 'n roll of X, electrified with the static guitar riffage of early Brit punk Wire/Joy Division (especially on side one), some true harmonies on most tracks and lotta variety make this 13 song LP a blast. Crazy as it sounds, I can hear late Black Flag and Halo Of Flies guitar leads here and there. Got a feeling this LP is really gonna grow on me. Definitely look for it. - Krk
50 Skadillion Watts USA

HAPPY FLOWERS
Lasterday I Was Been Bad LP
It's getting old. - KRK
Homestead POB 570, Rockville Centre, NY 11571 USA

HAWKWIND
Space Bandits LP
Well, what do you know, Hawkwind are back on course and actually getting some material out fairly regularly, although on different labels with each release it seems. This is a bit of a departure for them. I can definitely say that if the band were doing exactly what they were doing in the 70's (and I loved that stuff), I would be complaining that they were stagnating. On the other hand, this

is the 90's and the band are dabbling in the latest technology, with MIDI and sequenced synth and all that shit and taking on a sound not really unlike the synth arrangements you'd find at your local Acid House mixed with highly tribal beat influenced rock. They even employ a female singer! 90's psychedelia. Different always. The band are progressing for sure and this release caught me a little off guard. Upon repeated listenings you get drawn in, finding familiar patterns in the complexity and then enjoying the new sensations. Few bands age this well, I'm looking forward to the impending tour. - Al
Roadracer 225 Lafayette Su 709, NY, NY 10012 USA

HEADCOATS, THEE
The Earl of Suave 7"
If you love the Ventures and the theme song for Agent 007. Then Thee Headcoats are for you. All there stuff is great, but it sounds too similar for me. - KRK
Dog Meat GPOB 2366V, Melbourne, Australia 3001

HEADFIRST
Live flexi
Really good black and white graphics, but this is the only time that I have ever seen the artist included as a member of the band. Decent live recording especially for a flexi. Great songs but by the time you read this it will probably be on the collectors shelf of your favorite record store.
Sickboy
Rebound USA

HEADS UP
Soul Brother Crisis CD
Very clean recorded power riff rap. If you love rap and metal/rock riffing then this is undoubtedly for you. I bet MTV will pick it up and these dudes will be the next Red Hot-Faith No More type of stuff. - KRK
Emergo USA

HEADSPRING
Tape
Good vocals, guitars and production. But all the songs sound the same to me. Oh well. - Sickboy
Break Even Point V. Vallebona 28, 00168 Roma, Italy

HELIOS CREED
Boxing The Clown LP
It's not like I don't already kneel at the sight of Helios Creed, it's just that this LP is incredible and considering how long this mans been doing this for this album to be as solid as it is... is fucking amazing. "Master Blaster" the opening cut is metal insanity at its never-been-seen peek. Riffs so dominating I don't think even the most metal of you hairheads will be understanding anytime soon. Things get back on track with previous releases as "Sun Spots" and "Black Hole" have that sanity questioning feel that have long been the trade mark for this three piece. Some songs like "Got Me Floating", "Go Blind" have odd, wickedly comic overtones to the vocals and the rhythms which give me chilling visions of 20 foot clown with sledge hammers. In short, this is the best work by a band who have never been anything less than great - Krk
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

HELLCATS FROM OUTER SPACE
The Possession of Dr. Zachary Smith 7"
Probably a must for Lost in Space fans, the title track is fuzzy garage rock with a self explanatory title. The joke wears thin over the next two songs, but a spacey rockabilly cut adds life to finish this off. Fun.
Classy Records PO Box 1149 Melrose, MA 02176

HELLCATS FROM OUTER SPACE
The Possession of Dr Zachary Smith 7" EP
Purdy bland rock 'n roll type of bar band with such creative song titles as, "Going Up Uranus", "High on Venus", "Cruising Around the Galaxy" plus the title cut. Woooopee! - KRK
Classy Rec POB 1149, Melrose, Ma 02176 USA

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Kent Caldwell)

who turned their back on the rage of hardcore when Big Black came into existence. That's fine and dandy, I suppose. Big Black never did a whole lot for me, but yeah, they were ugly and somewhat fresh. The problem with hardcore was the monotonous inbred xerox it became. The remaining worthwhile hardcore bands that exist are counted on one hand. Big Black clone bands? Just as many as hardcore burnouts. So what's the solution? Helmet. And as with most cures to fatal diseases, you often stop and wonder, which produces the most pain? I can't scribble enough on this paper to even scratch the surface of this steel built release. Helmet are the living end of any concept you might have on the term heavy. The intensity, release of hardcore, stitched together with the relentless abrasiveness of industrial noise. One of the few LPs you'll own forever. - Krk
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

HERETICS

Omnivore LP

Like their labelmates / pals the Cynics, the Heretics have a way with making really familiar formulas that in the hands of others might sound overworked, but when these grunge wizards get a hold of 'em, they're sounding fresh, alive, healthy and full of more guts than fellow Pittsburgh natives George Romero and Tom Savini would know what to do with. Much heavier than the Cynics, the Heretics verge quite often on territory currently associated with Sub Pop. Hell, if Bruce Pavitt's Seattle combine had put this out, those trends of you out there would be creaming your jeans all over them, but as it stands you'll have to discover 'em for yourselves. And if you have any appetite for the genre at all, you won't come away disappointed. - Mike Snider
Get Hip POB 666, Canonsburg, PA 15317 USA

HESTER DRYNE

Double 7"

'Bout time the mighty metal monsters Hester Dryne put to wax what their demo tape has been hinting at for years. High quality, distinctive, original metal, which thrashes and rocks and even has it's moments of pop. Crazy shit! 2 records, 8 songs, 6 bucks. It adds up nicely. - Krk
Flush POB 1050, Richmond, CA 94802 USA

HILL OF BEANS CD

Folky satirical good humor music. A good time is made up of Pinto Beans, Chili spice, tomatoes, and a pinch of fun. And don't forget the sour cream. 7 songs to send your month of afire. This cd is masterfully produced and executed. - GUS
Burlap Sack 1836 S. Beverly Glen Blvd. #1, Los Angeles, CAUSA

HUMAN CONDITION

Tape

Overdone bass playing makes this non vocal tape hard to take for very long. - Sickboy
Human Condition 925 Diable Dr., Lafayette, CA 94549 USA

HUMAN DRAMA

This Tangled Web 12"

Nothing could be worse than this. Quivering arty vocals, acoustic guitars, and maybe a dumb wind instrument or two. "Inspired" by Marianne Faithful so you know it sucks. Gag. Pretty blue vinyl. - Martin McMartin
Triple X Records

HUNGER FARM

7" EP

I was jammin' these demo tapes long time ago. I always knew there was a certain, "against the grain", style to these guys that would do well, sure nuff Nemesis picked 'em up for 2 singles. Now HF's post-punk, agro pop-ness is chunk of mayhem you can all enjoy. Not SE, not peace punks, not even "Alternative". Just free form rockin' out with more interesting implants than any local outfits had in a while. These guys need to get off there ass and start kicking some. - KRK
Nemesis c/o Cargo 9055 La Jolla, La Jolla, CA 92038 USA

HUNGRY CROCODILES

7 in

Super funk/rock with Red Hots written all over the fucking place. Great rip off. - KRK
Swampdown POB 95795, Seattle, WA 98145

HYPNOTICS

Come Down Heavy LP

Sure I could easily bash thee Hypnotics about for not being all that original, and it's not really their fault that there are tons of bands doing this type of music in a SECOND RATE fashion. That's the point - thee Hypnotics have mastered the genre, they are head of the class and this LP is just one fucking killer jam fest of feedback and rock ecstasy. Easily as good as their influences, they are the band that will take it further. - Al
Situation Two 5 Jelf Rd., Brixton, London, England SW2 1BG

IN THE NURSERY

Lesprit LP

Like a sad symphony sound track to a sad movie. Weird. - KRK
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

INFAMOUS

Transit Vagrants Tape

Nice self produced punk with a nice package. Sickboy
Infamous POB 277, Santa Clara, CA 95050 USA

JACK BREWER BAND

Rockin' Ethereal LP

When "Pagan Icons" was released I completely flipped out and thought SST had gone to hell. Soon becoming my favorite LP and band on the then hardcore label. I was a pretty dedicated Saccharine Trust fan most of the way through their existence. But all good things must come to an end, and resurrections worth mentioning are few and far between. Sand Box was a bad idea, as was Universal Congress Of (except for that first EP). But wait, lets give the Jack Brewer Band a listen. His voice still cryptically paranoid, his lyrics still untouched by reality. But most importantly his new band have re-sparked that glossy eyed penetrating stare in good old Jack. The music on this 11 song LP is a pretty swell cross between "Pagan Icons" and mid rock-out Saccharine Trust, with lottsa other more timid and even more damaging influences. If you were a fan, this LP is calling for attention. If you weren't a fan... it's never too late to start. - Krk
New Alliance POB 1389, Lawndale, CA 90260 USA

JOHNNY REBEL AND THE PADDED CELLS

Tape

Another Whittier band hitting the clubs of Hollywood and L.A. with their grooving beats and early TSOL Joe Wood/Johnny Lydon vocals. Overall, not bad, my only complaints are that some of their songs are a bit repetitious and all seem to be in the key of E. One 7 song, and one 2 or 3 song (I'm not sure) cassette for \$5.00, or \$3.00 each isn't too bad of a deal, so buy it! - Anus
Johnny Rebel POB 36A42, Los Angeles, CA 90036 USA

JONES TOWN

Sugar Ship/Eczema 7 in

Not at all as heavy 'n jagged as the debut. Still a little threatening but not much. Middle of the road noise rock with limp vocals and sane guitar structures. No biggie. - KRK
Project A Bomb 2541 Micollet Ave S, Minneapolis, MN 55404 USA

JUDAS PRIEST

Painkiller cassette

Never too old, the Priest discovers speed metal. Yep its true, you can't teach an old dog a new trick. No matter how simple the trick. - KRK
Columbia USA

JUGHEADS REVENGE

Unstuck in Time LP

"LA Hardcore", this actually don't suck. Pist off, American Hardcore. A little metal, but I suppose that's part of the new generation. I could see this doing real good with punkers all over the world. Unity, now! - KRK
Lawsuit pob 661131, LA, CA 90066 USA

KMFDM

Naive LP

We have a letter in this issue concerning our repeated slugging of Wax Trax product. I'm afraid he didn't change our minds. Here is KMFDM, a band I did see live and though sucked and a band

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whose many records I have heard and haven't liked. So why am I reviewing this? Well because nobody else is going to be this easy on them! Purely industrial disco. I wish they would take a hint and speed up that tempo, forsaking that obnoxious dance beat and give us something to pump "our" adrenalin to. I appreciate their technology - but they're using it all wrong. What can I say, maybe next time. - Al
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

KILLDOZER

For Ladies Only LP
Did I ever tell you that I grew up in the middle of nowhere in the mid 70's? No? Well I did. I wish I didn't know every word to the theme from Billy Jack (One Tin Soldier), "American Pie" or all of the Steve Miller Bands greatest hits, but I do. I can't help it. I bet Killdozer can't help it either, and that's just some of the stuff they butcher up on this slab, but not before a monster wall of distortion's added. It's all twice as heavy now, but slooowed down. Vocals sound like a 300 pound truck driver bellowing along to his favorite hits. A heavy chunk of tongue in cheek will have those old enough to remember pissing their pants, but anybody else should walk away impressed by this big-balled outing. Cover tune fans shouldn't hesitate. - Martin McMartin
Touch and Go P.O.B. 25520, Chicago, IL 60625

KIM SALMON

Lightning Scary 7"
Australian bloke comes on a bit bubble gummy like the Bugaloos theme song and the mood gets ruined by some bogus white-boy rap. White vinyl. - Martin McMartin
Sympathy For The Record Industry

KINGS X

Faith Hope Love LP
Okay, everyone knows I love this band and I can honestly say they're the only group around that I really look forward to seeing live. I just caught them in New York, and they were better than they've ever been. It was there that I noticed something odd. These guys can play as fast as

Metallica or some other third rate hardcore band, but the audience doesn't slam! For some reason, the bands audience stands mesmerized by the power from the stage, throbbing to the beat, and cheering like maniacs after each song, but they don't slam! How fucking great not to have to deal with some idiot who thinks jumping on stage while a band plays is cool, knocking over equipment, unplugging guitars etc. I know I didn't go to the show to see that nonsense. King's X rule. Their newest LP takes a brave step from even the weird sludge/speed/harmony music they created on their first two discs, and once again they've made a unique sounding album that's their own sound, but very different from anything they or anyone else has ever recorded. As a purist, I've never found anything or theirs to compete with their first outing, but there are some great moments here, and the lesser songs still devour anything even remotely similar that's currently on the market. Best band on the planet. - Pat Fear
Megaforce, USA

KLAN

Pushin' Too Hard / Cover Girls 7"
I don't know if this record ever came with a picture sleeve or not but this was one of my favorite singles that Posh ever put out. Two great songs, from a great but short lived band. "Cover Girls" was always sorta controversial for it's somewhat misogynist lyrics "just another tuna in a sea of cunt". Make of it what you will, those are daze gone by. Out of all the Posh Boy re-releases I like this one the best. - Al
Posh Boy POB 4474, Palm Desert, CA 92261

KREATOR

Coma of Souls advanced cassette
Kreator with a "K", dude. I got through this whole thing, and "People of the Lie" was the only song with a blatant enough hook to rise above the usual thrash. - Martin McMartin
CRS Rec.

L7

Smell The Magic EP
You know what really sucks about this record?

I've already heard it a million times, live! Yep, all those live favorites (some that are already dropped from the set) are here for your enjoyment. The studio changes are especially ear catching so it's not completely "just like live", so I can still dig it again and again. These girls have just become so incredibly awesome and this disk is a good sample. Yeah, I love it, I'm sure you will too. - Al
Sub Pop

LANCE KAUFMAN

They Dug Elvis 7"
A deranged psychopath ranting about people really "digging" the King over a big beat. B side is a little cha-cha narration about exotic island people. Marble Vinyl. - Martin McMartin
Diorysis Records

LARD

The Last Temptation of Reid LP
Jello's side projects seem to be right on the mark, spewing out more sincere intensity than the DK's could muster in those final years. This second Lard LP is nothing less than awesome. Combining the Ministry power thrash machine with Jello's manic and biting lyrics is a real good combination, producing some of the best thrash in years. Far removed from any kind of speed metal pollution, this is the kind of stuff I have been waiting for and Jello is delivering. It figures. Great tunes, including a cover of "They're Coming To Take Me Away" complete with Jello singing the backwards parts! I wish more bands would get the drift (including some of those Wax Trax off-spring of Ministries) and move into the 90's. Go... - Al
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

LARGE HARDWARE

Large Hardware 7" EP
Who knows how many fucking years late this EP is out. The wait was too long! This snotty southern California punk is just much too dated. But if you're the type that goes to every over priced DI gig then this for you. - KRK
Zack Records 1832 Alcove, Anaheim, CA 92805

LARYNX ZILLIONS

7" Flexi
Adam and the Antz tribal drumming with new wavish Oingo Boingo type weirdness. Kinda cool. One song only which makes it easy to deal with. Interesting. - Krk
Far Fetched POB 7045, Ann Arbor, MI 48107 USA

LAUGHING HYENAS

A Life Of Crime LP
The first thing I did was flop it to side 2, go to the last cut and turn it up real loud. "Get The Message Now?". One of the best singles ever to grace my turntable, the Weirdos "Destroy All Music" which has one of the bluest chunks o' punk from that era (77) is the song. One of the loudest, bluest bands of our era (now the 90's) have reconstructed to blue print specifications. The rest this LP is also up to aggression thrust standards, as the Laughing Hyenas hold a perfect record. Amen. - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

LAUGHING HYENAS

Life Of Crime LP
Being a big fan of Negative Approach I have had an up and down love affair with the Hyenas, this is definitely a big up. Great music and package and a great cover of the classic WeirDOS song. I only hope they make it to California someday. - Sickboy
Touch and Go P.O.B. 25520, Chicago, IL 60625

LAZY COWGIRLS

Jungle Song / Rock Of Gibraltar 7"
Two Cowgirls classics done live on the radio, much more raw and raunched out than in their original manifestation on the first LP a few years back. Essential for fans. - Mike Snider
Dog Meat GPOB 2366V, Melbourne, Australia 3001

LEMONADE HAYRIDE

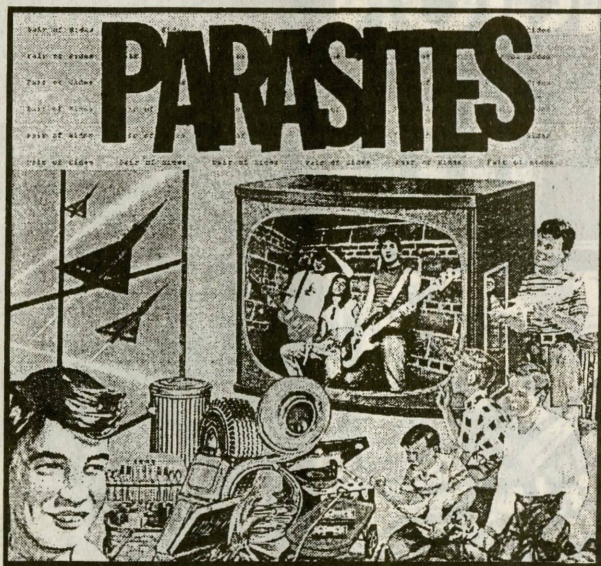
Junebuggy LP
I decided never to "review" another pop record again. But this band had a couple good opening cuts so I listened to it a couple times, pen in hand. Man. I shoulda stuck to my initial decision. Seems

SHREDDER

RECORDS

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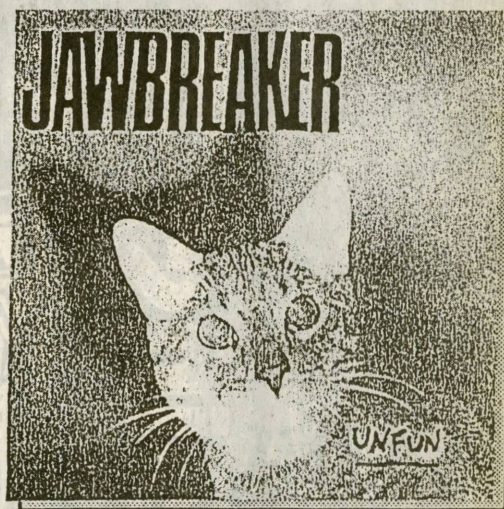
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like most pop bands are only good for 2 or 3 songs. After that it's twing-twang-junk. Blah!! - KRK
Nightshift Suite 15/16 Falkirk District, Business Park, FK3 8ll Scotland

LIMBOMANIACS

Stinky Grooves Tape
Another S.F. funk oriented band, won't unsettle anyone but will be liked cause this sound seems to be wanted. - Sickboy
In Effect 187-07 Henderson Ave., Hollis, NY 11423 USA

LOOKOUTS

Mendocino Homeland 7in EP
You can just hear these guys slappin' themselves on the back for what a fun, funny punk record they made. A touch of in-joke smugness and funny misspellings such as "Relijon Ain't Kul" irritated me. - Martin McMartin
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

LOVE DOLLS

Love One Another LP
The Love Dolls have come a long way, baby. Now very apt musicians, and finally settling on a very capable singer, here they give us their debut LP. Unfortunately that's where it ends for me. Their punky edge has been replaced not with a metal edge like I might have guessed, but with a 70's rock drive. That's not bad really, and their cover of "Get Together" is right up there with original (of course it rocks out more) but overall this musical style needs a bigger twist to propel it further. Very nice LP cover art. I'm sure this represents a lot of older material, it will be interesting to see what they do next. - Al
Buy Our Records POB 363, Vauxhall, NJ 07088

LUBRICATED GOAT

Psychodelicatessen LP
I broke out into a cold sweat and decided to wait till this new cube release was on CD. (two weeks!!) Wow was I jazzed when I finally got my paws on it (thanks Scott!!) I couldn't play it fast enough, skippin' back and forth from song to song. Staring at the cover trying not to drool.

'Bout an hour later I started to sober up to the fact that "Psychodelicatessen" wasn't all that great, maybe even, "icky". The songs all have some kind of funky psychedelic guitar drone and the rhythms sound tired. Not much variety and only one or two of the songs truly sound demented and twisted. Lubricated Goat, a band I actually contemplated as claiming as one of the best. Period. Really let me down with this un-excitable release. Some one pass the Kleenex. - KRK
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

LUXURIA

Beast Box CD
Howard Devoto and Noko, wooooe fucking doo. There's only one, has been, emotionally damaged "artist" that can get away with such dragged out drama dribble; Nick Cave, take a stand. - KRK
RCA 6363 Sunset Blvd., Hollywood, CA 90028

MALLET HEAD

Yeah Yeah Yeah LP
Don't let the title fool you, this is no Beatles rehash. Mallet Head turn out a powerful, well recorded slab of grunge rock just this side of the better Cult material, but the Boston attitude mellows out any similarities and their own style shines through brightly. Makes your average Sub Pop really seem sub-pop. - Pat Fear
Frontier POB 22, Sun Valley, CA 91352 USA

MANA MANA

Totuu Palla LP
Black Sabbath meets Frankenstein! Imagine that?! Two great things, that taste great together. Slow deranged, dragged out "Metal" (more like noise). Super Saint Vitus like laziness with crazy, shot up vocals and a constant wall of monotone fuzz. It rules. - KRK
Ga Ga Goodies USA

MANIACS

Thrown to the Dogs LP
Total UK Oi-Oi a long with punk rock. Like a weird cross between the English Dogs, mid Exploited and some of the sing along quality of the Toy

Dolls. Whatever. Complete with the "Looks". - KRK
Black Fantasy Records USA

MARCH CALLING

Tape
Great band, written typeset insert with Cure sounding guitar. Kinda dark but they like Bert & Ernie so they're cool. - Sickboy
March Calling 1033 S. Longmore #2093, Mesa, AZ 85202 USA

MARK OF CAIN

Battlesick LP
Post punk mood driven ruckus. The "early Joy Division" comparisons couldn't be more accurate. To this add a mellower Big Black and a mid-period Sonic Youth. Throbbing sometimes churning rock. Not bad, some will flip. - Krk
Dominator USA

MASTERS OF REALITY

EP
Re-release of their first EP. I don't like the sequence as well, but really like the one new song a lot. - Sickboy
Delicious Vinyl USA

MCKNICK NIX

Tape
Very '77 sounding guitar and sounds like it was done on a 4 track with the singer mixing. - Sickboy
Big Dweeb 22 Burnham St., Enfield, CT 06082

MEATFLY

The Stranger 7" EP
More "beyond hardcore" from Meatfly. This song 7" is limited to 1000. Aside from the aggressive these guys do so well, there's an amazing version of the Beatles "Paperback Writer". - Sickboy
Sycophant 8 Orchard St., Newthorpe, Nottingham, England NG10 2EL

MEATWAGON

Beauty Is In The Eye Of The Beholder Tape
Hard and fast and live but not a bad recording

even if it doesn't sound too original. - Sickboy
Meatwagon POB 16377, San Diego, CA 92116

MENTORS

Rock Bible Tape
Some old rape rock shit, didn't these guys have a major label? You wouldn't know it by this. - Sickboy
Mentors 922 W. 3rd St., Azusa, CA 91702 USA

METAL MIKE

Kill For Satan 7"
This is a hilarious release, good old Metal Mike up to his old shenanigans, this time playing drums. "I'm A Lonesome Fugitive" sounds like it could be some old Kinks outtake, but the killer song is "Kill For Satan" with classic Saunders lyrics. They get weird and do some backwards stuff and restart the song right in the middle. A great novelty item. - Al
Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

MINISTRY

In Case You Didn't Fell Like Showing Up LP
Ministry are one of those rare bands that after 5 albums worth of material are better than ever, and this, their 6 and perhaps "greatest hits" release is best of all. That's quite an accomplishment. Bummer here is that this is only 6 songs, even the video contains 8! I would not be complaining if this was a double LP! Ministry live is a real treat, combining their usual electronic wizardry with real drums and no less than three guitars! The hybrid is an insanely powerful band, even more dense than the studio versions of these songs (all previously released), and even more mesmerizing. The remake of "Stigmata" is particularly fantastic, with the best "fuck this, fuck that" chorus since the Pistols. Well done. - Al
Sire USA

MISSING FOUNDATION

Ignore The White Culture CD
These guys are a east coast unit that I've heard lots about. Falling into the industrial category, they produce the usual distortion, noise, over

BAD RELIGION

the grain



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modulated vocals, intensity that is actually pretty common these days. I like this stuff - but I'm getting pretty tired of the tempo ceiling that a lot of these bands seem to limit themselves to. That same old plodding beat. Speed the shit up and you've got something, otherwise it's simply good background music to axe murder by. - Al
Restless 1750 E. Holly Ave., El Segundo, CA 90245 USA

MODERN VENDING

One Bad Peccary LP
Almost too chaotic, post punk rock 'n' roll alternative type stuff. Sometimes there's foot stomping paces which help one to latch on to, other moments are more tangles than hook based which makes it difficult to fully dig, dude. Doesn't suck, but doesn't rock. - KKK
Ajax PO Box 146882, Chicago, IL 60614 USA

MOJO NIXON

Otis CD
Same as the Swamp Zombies, Mojo is dun-pluck outa ideas. His acoustic hydro-country rock 'n' roll has reached its "peak" (2 lp's ago). Sorry Mojo, yer as dead as Elvis and not a tenth as famous. - KKK
Enigma 1750 E. Holly Ave., El Segundo, CA 90245 USA

MONKEES

33 1/2 Revolutions Per Monkee LP
This is the soundtrack to what I remember as being the single most psychedelic thing ever pumped into the living rooms of America in the fabulous 60's. The Monkees redeemed themselves to their detractors with the great film "Head", and this TV special is like the sequel to the movie. I got this in NYC so I'm not sure how available it is out in your neck of the woods, but pick it up if you're into the Pre-fab Four like any sensible person would be. - Pat Fear
Bootleg USA

MONKEYWRENCH

Tape
Without looking I knew these guys were from Southern California. They sound like a Posh Boy

band. - Sickboy
Monkeywrench 12013 Singleton Dr., La Mirada, CA 22015 USA

MONSTER MAGNET

Lizard Johnny/Freakshop
Almost mono recorded, this single is mud flung dirge the way a Black Sabbath 45 would sound on 33 while on ACID! And loud too. Fucked up shit. Look for it. - KKK
Circuit POB 67, Merrick, NY 11566 USA

MONSULA

Nickel EP
Just the right mix of alienated punk rock with killer pop hooks. Chorus on "Razors" had me shouting along on the second listen. Rhythm section must share a brain. At times reminded me of Dag Nasty at their best. My favorite this month. Come to LA, dudes! I say buy. - Martin McMartin
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

MORE FIENDS

Toad Lickin' LP
I saw this band at the Covered Wagon a few weeks ago, my impression before I fled was they were like my acidhead Indiana University roommate's surrealist newwave thing, or like Psychotic Pineapple, or something utterly undefinable. I mean I'm fond of weird bands but I dunno if this is my cup o' grape koolaid. If you're into mindfuck, you'll like this. Interestingly, this was recorded in England, one side at Southern Studios and the other side at a BBC Peel session. Quality, yes. - Gary In.
Rave Records PO Box 40075, Philadelphia, PA 19106

MORE FIENDS

Toad Lickin' LP
Philly chaos that manages to combine "Ace of Spades" and "Yellow Submarine" into one song and pull it off. The rest is noisy racket, with some whacked out slide guitar over nonsense lyrics with titles like "Fatty Humps" and "Slug Juice" that reminded me of Bulimia Banquet's twisted outlook. Bass player is also comic artist Luna Ticks. Great cover art by her could make this

worth it. - Martin McMartin
Rave Records Phila. PA 19106

MORE FIENDS

Toad Lickin' Mini LP
Side A, recorded for Peel Sessions is amazing. Twisted guitar multi-effected rock which is way out of touch with punk or noise or any other genre. It's just bent. I had to play "Ace Of Spades" twice before I knew what song it was. I still don't see how "The Yellow Submarine" fits in here. Side B is just as ugly but I ultimately like the female vocals. If I remember correctly, their first LP was just as demented, but this LP seems to be a lot better. It's smoother and catchier. Wild shit, check it out. - KKK
Rave POB 40075, Philadelphia, PA 19106 USA

MORE FIENDS/27 DEVILS JOKING

7"
Here's a neat one, the More Fiends' A side "Lust" was recorded 'live' in Hamburg, and by George this song is very listenable, starts and ends with some bluesy grooves with some frantic pounding in between. The 27 Devils' B side "Daddy Got A Habit", recorded in their native Santa Fe, is a straight ahead power rocker. On nifty blue vinyl. - Gary In.
Rave Records PO Box 40075, Philadelphia, PA 19106

MOTLEY CHIX

Burn Your Bra
I could probably enjoy this stuff if it wasn't so lazy sounding. Real monotone, middle of the road rock-punk. The sax adds some soothing qualities but not a whole lot. Side works little better. Dirge-pop. - KKK
M.C. pob 15241, Gainesville, FL 32604 USA

NAKED RAYGUN

Raygun... Naked Raygun LP
Man, these boys are getting prolific in their old age. It seems everytime I turn around there's a new release from these dudes, and so far, they've all been welcome! So's this one, classic and distinctive Naked Raygun, maybe that's why they named the release they way they did. In any

case, pick this up and you'll be singing along "the hos" sure enough. - Al
Caroline 114 West 26th St., New York, NY 10001 USA

NAPALM DEATH

Harmory Corruption LP
First off, this contains a limited edition live album, I don't know how many they made but my copy contains one and it is well worth looking for. Well, Napalm Death has sort of settled in with this record, no big surprises and songs that are at an orthodox length. The pace not all that quick and the power is at about par for them. So is that good or bad? I don't know, I like it - total sonic grunge jams with those trademark caveman vocals. I prefer the live disk actually, it's a little more upbeat and they play some old favorites. - Al
Earache POB 144, Nottingham, England NG3 4GE

NEVADA BEACH

Zero Day Tape
Formula metal with all the necessary hooks for limited success in the metal world. - Sickboy
Metalblade 18653 Ventura Blvd Su 311, Tarzana, CA 91356 USA

NEW MODEL ARMY

Impurity LP
This is one band who in my estimation have yet to produce a bad record and this is no exception. This record sweats with conviction and emotion, there are many acoustic slower numbers, but this is a rare band who can get it's point across in any number of styles. One of the greatest bands to ever come out of England. - Sickboy
EMI USA

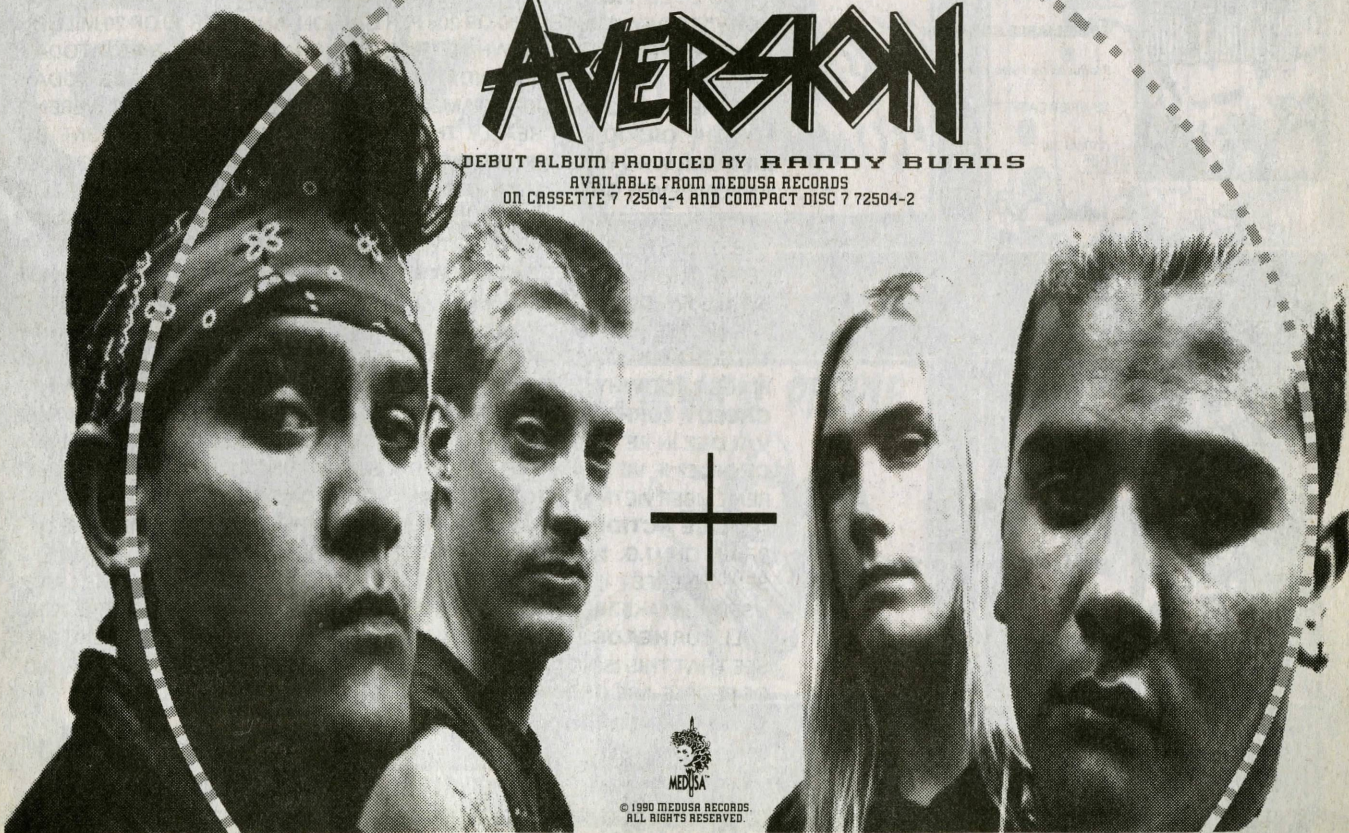
NEW SALEM WITCH HUNTERS

Strange Is Truer Than Fiction LP
Although long since overshadowed by newer trends and in general plagued with half-wit mediocrities, the whole 60's inspired thang of a few years back lives on, albeit quietly and minus hype, which is really all for the better ('cause most of the lame bandwagon jumpers have now moved from doing bad Watchband imitations to

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bad Eater imitations). In any case, the New Salem Witch Hunters are one of the better remaining practitioners of this style, properly rough and garagey fuzz-and-farfisa in a fashion most resembling the Chesterfield Kings (prior to their current heavy metal Lazy Cowgirls style.) but also "On Fyre" era Lyres or "12 Flights Up" era Cynics, rather than the cleaner "professional garage" (to quote Chris Stigliano) of bands like the Fuzztones and the Monomen or the scholarly over-authenticity of the San Diego mafia. Sure, their version of "Justine" doesn't touch the Cowgirls, but if you like this sort of thing you won't come away disappointed. - Mike Snider
Get Hip POB 666, Canonsburg, PA 15317 USA

NEW WAVE HOOKERS

Cum On Everybody 7" EP
Imagine the Dwarves, Chemical People and GG Allin, except less musical and more pornographic. Not worth \$6.00. - Krk
S. Schidt Bergstr. 35, 8613 Breitengussbach, West Germany

NIKKI SUDDEN AND THE FRENCH REVOLUTION

Groove LP
Monotone nasal vocals over standard bluesy rock. "French Revolution Blues" has some hook and bite to it, but the rest sounds like out-takes from some Tom Petty/Dylan session on a low budget.
Slower tunes made me feel seasick. -Martin
McMartin
Giant records PO Box 800 Rockville Center NY 11571

NO FACE

Half 12 in
Typical dance single about a babe who skips town with the dude's dough. Soundin' like some 70's Kool And The Gang with a dash of rap, why would you? - Martin
McMartin
Columbia

NO MAN

Whamon Express LP
There's actually quite an interesting blend of post punk, avant garde "Pop" here. Tribal drumming,

acoustic to feed back guitar riffing with lotsa seemingly uncondensed guitar hooks that work subtle yet penetrating. I could see this becoming an "Alternative pop charts" hit. - KRK
SST POB 1, Lawndale, CA 90260 USA

NBODYS HEROS

Tape
The name says it all, sounds like an American SLF, henceforth their name and I suppose with a touch of early Clash. - Sickboy
Nobodys Heros 139 Willoughby Av. #26, Brooklyn, NY 11205 USA

NUTJOB

Tape
New Yawk hardcoa that sounds like Gwar! - Sickboy
Nutjob POB 71, Carleplace, NY 11514 USA

OFF THE EDGE

Tape
Sounds like lovemaking music from Miami Vice, very wavy. - Sickboy
Music House 543 Middle Country Rd., Coram, NY 11227 USA

OLIVE LAWN

Cat's Farm 7"
Well shit these guys play a mean faceful of hard drivin' power rock. Ah, but Sub Pop retroness is written all over this. Now some consider that good, some bad. I like the sound, but it just doesn't carry my interest the way that sound did LAST YEAR. I'd really like to see them do more with the make-my-guitar-sound-like-a-sitar like the ending of "Mom's Farm". They're got it in them, soon as they stop having so much fun. - Al
Nemesis Records

ONCE AND FOR ALL

Thinking Mans World 7" ep
OFA's hardcore background is suffocated by funk! The end result is a mean, much more punk, Red Hots type 'o jam session, about time some of our local bands expanded, go for it! - KRK
Nemesis c/o Cargo 9055 La Jolla, La Jolla, CA 92038 USA

PARABELLUM

Parabellum LP
Purty wild rock n roll-punk, like an Eddie and the Hotrods with a heavy european accent. Lots of hooks 'n riffing. Vocal harmonies as well. Not bad. Produced by Ian Burgess, if that's worth anything. - KRK
Eurobond 5/7 Rue Paul Bert 93581, Saint - Ove-nCedex (France?),

PARASITES

Where the Kids Are 7" ep
Oi-Oi sing along pop punk. Limp but fuckable. - KRK
Parasite pob 234, Livingston, NJ 07039 USA

PARASITES/MOURNING NOISE

7" Ep
Two bands play live on the radio - sound quality is decent, and both band thrash it up big time. Mourning Noise have an early Misfits sort of feel with a singer who actually sings. Pretty decent stuff. Parasites are more your standard fast hardcorish punk stuff done pretty well. - Al
Parasites POB 234, Livingston, NJ 07039 USA

PENDULUM

Skull Fuck 7" Ep
After getting through the intros you have a pretty quick band that can get you movin' (the main one "Kindred Spirit") with a better recording this band could really do something. - Bob
Euthanasia Music 3537 Huntwick, San Antonio, TX 78230 USA

PHANTOM TOLLBOOTH

Day light in the Quiet Zone LP
Once again the contract finishing live album emerges. Phantom Tollbooth stood my hair on end more than once, so I took the time to listen to this 6 song release. By golly its a brutal up chuck of fucking noise rock which I love. The sound is better than average. Almost worth it. - KRK
Homestead POB 570, Rockville Centre, NY 11571 USA

PIRANHAS Tape

There already was a band called the Piranhas but

you're from France so I forgive you. Sounds like Angel City and I can't understand a word. - Sickboy
Jungle Hop 106 Rue De La Jarry, 94 307 Vincennes Cedex, France

POCKET FISH R MEN

7"
What the hell is the purpose of having to rip apart a record cover to read the lyrics printed on the inside? Hilarious "Dead Dog" A side about Satan kids killing a dog. Wall of fuzz dominates Side 2's "Sodom and Gomorrah" I like. I like. 1000 pressed. Worth it. - Martin
McMartin
LSR Records 5721 SE Laguna ave, Stuart, FL 34997 -7828

POINT BLANK

7" EP
OC hardcore is alive and well and these guys are thrashing up a storm. Musically they kinda remind me of the deep grunge of Naplam Death but the vocals style is more typically auctioneer hardcore. 7 pretty decent songs about things they hate and then they cover "Smoke On The Water", the short lyric version. - Al
Nemesis c/o Cargo 9055 La Jolla, La Jolla, CA 92038 USA

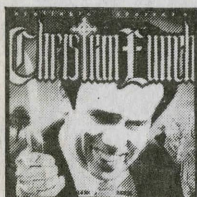
POISON

Flesh and Blood LP
If you read Flipside for a Poison review then you're doing something wrong. But Brett Michaels sure is cute and I wish he was a girl with those lips. - Sickboy
Capitol USA

POISON IDEA

Feel The Darkness LP
A lot of kids send me hate mail telling me what an old jerk I am for "being down" on "hardcore". I seldom respond, who cares what these idiots think. To them HC is anything fast and loud. The reason I'm not moved by HC is because so little of it is actually moving. Hardcore bands that still have any kind of soul or sincerity are few and far between. And 16 year old dork can rip-off SSD. Discharge or Minor Threat. But not many can

ALTERNATIVE TENTACLES RECORDS



CHRISTIAN LUNCH

'UNRELIABLE SOURCES'

Produced by Hypo Luxa & Hermes Pan.

12" EP/EP CASSETTE.

(VIRUS 70)



ALICE DONUT

'Mule'

CD contains their 7" single.

ALBUM/CASSETTE/CD.

(VIRUS 82)



LARD

'The Last Temptation of Reid'

Biafra + Ministry = LARDcore.

ALBUM/CASSETTE/CD.

(VIRUS 84)

IF YOU LIKED **VIETNAM**, YOU'LL LOVE **KUWAIT**: WHAT PRICE TAG ON "**VICTORY**" TODAY, ANOTHER 10 OR 20¢ PER GALLON, ANOTHER 10 OR 20 MILLION DOLLARS PER DAY? AND WHAT PRICE TAG ON THE **BODY BAGS** TODAY, ANOTHER 10 OR 20 THOUSAND? AND WHAT PRICE TAG ON **PEACE** TODAY, ANOTHER 10 OR 20 THOUSAND AMERICAN DREAMS GONE SOUR? IF IT WEREN'T FOR THE **OIL** DO YOU REALLY THINK WE'D BE THERE? DOES ANYONE **REMEMBER** WHO WE SUPPORTED DURING THE 8 YEAR IRAN/IRAQ WAR? DOES ANYONE EVEN **CARE**? DOES THE **GEORGE BUSH** ADMINISTRATION REALLY EXPECT US TO **SWALLOW** THE IDEA THAT WE'RE IN THERE TO HELP **LIBERATE** THE KUWAITI PEOPLE, RESTORE THEIR **WESTERN** CREATED STATE AND PRESERVE THEIR "**DEMOCRATIC**" SYSTEM? BUT I GUESS WE ALREADY HAVE SWALLOWED IT, AND NO AMOUNT OF PEPTO-BISMAL IS GOING TO **COMFORT** THE MOTHERS AND LOVERS OF AMERICA'S SONS WHEN THE **UNCLE SAM TELEGRAMS** START ARRIVING. **AMERICA** - LOVE IT OR LEAVE IT. IF THIS RINGS TRUE WHY DO WE CLAMOR TO **DIE** ON FOREIGN SHORES FOR A FEW **GREEDY** CORPORATIONS? **EXXON** THANKS YOU AND GIVES YOU ANOTHER **VALDEZ** IN RETURN. OIL AND WATER OR BLOOD AND SAND - IS IT REALLY A **CHOICE**? IF VIETNAM HAS **TAUGHT** US ANYTHING IT HAS TAUGHT US TO REMEMBER VIETNAM. AND IF VIETNAM IS OUR **CONSCIENCE**, OUR BRAIN, THEN "**POLICE ACTIONS**", SUCH AS **GRENADA**, **LIBYA** AND **PANAMA**, ARE OUR BRAIN ON **U.S. MILITARY DRUGS**. MAYBE SELF-IMPOSED, SELF-SERVING, SELF-INTEREST IS **WRONG**. MAYBE U.S. AIR FORCE BASE BOWLING LANES USED AS MAKESHIFT MORGUES IS **WRONG**. AND MAYBE, JUST MAYBE, WE'LL PULL OUR **HEADS** OUT OF THE SAUDI ARABIAN SAND JUST LONG ENOUGH TO SEE THAT THIS IS NOT A FUCKING **ABC TV MOVIE SPECIAL**, AND THAT A LOT OF PEOPLE ARE GOING TO DIE. QUESTION: IS IT REALLY WORTH IT?

AVAILABLE SOON: **TUMOR CIRCUS 7"** - Jello Biafra with Steel Pole Bath Tub and Charlie Telnay of King Snake Roost.
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keep up the intensity over a song or two, let alone 8 years. Poison Idea represent a lot. Not only veterans, but die hards and they especially come to mind when the Flipside term "lifers" pops up. These guys are in it for the long run, bowing to nobody. "Feel The Darkness" is a 14 song shakedown reminder of why HC erupted in the first place. Black, bold and angry. The songs have so much drive and overwhelming intensity, even the dead couldn't sleep through it. The title track is probably my favorite. The galloping drums followed by teasing riffs, where Jerry is left to do nothing but howl and growl. The "Discontent" retake is a treat. This LP is 101% proof that hardcore is alive, but only in a chosen few. - Krk
American Leather POB 86333, Portland, OR 97286 USA

POP DEFECT

Without 7 in
"Without" is one of the highlights of their live set, though I never knew what it was called. Pop-punk set apart from the mainstream by this weird suspended animation guitar sound. It's like an audio strobe light. B-Side is faster more up beat. A good example of what they have to offer live. Find it. - Martin McMartin
Flipside POB 363, Whittier, CA 90608 USA

POWERHOUSE

7 in EP
The usual well intentioned H/C about friendship, having a mind of your own, etc. How can so many of these non-conformists be playing and saying the same exact thing? As usual, points for trying, I guess. - Martin McMartin
New Age po box 3934, Mission Viejo, CA 92690

PRESSURE RELEASE

Prison of my own 7 in EP
Fast as shit H/C with a few spooky breaks that distinguishes it a little. Just a little. - Martin McMartin
New Age USA

PRIMROSE PATH

Going Cheep Tape

Rock-funk with a little bit of clean thrash, ok. - KRK
PP Schansstraat 77, 1531, Le Wormer, Holland,

PRONG

Beg to Differ LP
I've been trying to get a promo poster of this cover for quite some time now. If you have one maybe we can trade or something. - KRK
Epic 1801 Century Park West, Los Angeles, CA 90067 USA

PSYCH

Liquid Air, Crystal Clear Tape
Very Dali-esque cover but the Nomads do "Better Man Than I" better. - Sickboy
Hyacinth House POB 335, Claremont, CA 91711 USA

PSYCHO PLASMA

7"
Early Joy Division mid-Sisters of Mercy type drama rock. More rock than drama, there the deep vocals and chime guitar playing. OK. - KRK
Ga Ga Goodies USA

PSYCHOPLASM

Radio Flies LP
No bio enclosed, but it looks like a Finland band with Fuzz on the brain. Fast paced garage rock with a snatch of 70's muscle, not as ACID induced as the Lime Spiders, but the vocals and slightly pop choruses are in that spirit. Industrial edge at times. Pretty good. - Martin McMartin
Schemer POB 213, 1740 AE Schagen, Netherlands

PUBLIC HUMILIATION

Doing it the Zimbabwae 7 in EP
Total joke punk, cut and paste production. They admit it's stupid, so you should too. Cool as shit white spotted vinyl. Something to look at. - Martin McMartin
Goon POB 5892, Orange, CA 92613 USA

PURPLE OUTSIDE

Mystery Lane
I was ready to slag the shit out of this for ripping

off the Screaming Trees so bad. Then I picked the little press release thing off the floor and see it's actually "Gary's" solo project, who it turns out is the main force behind those psycho-delic troopers. Offers more of the same so fans will dig. - Martin McMartin
New Alliance Records POB 1389 Lawndale CA 90260

PYGMY LOVE CIRCUS

live cassette
I'm surprised they didn't get signed sooner. LA's loudest band, hands down, dishing up a typical night of sudsy fun at good old Raji's. First half of this doesn't let up. Big dude vocalist Michael Savage sounds like he's ready to wipe the floor with any ten glam bands you'd care to name. "Whoa-Whoa" back up vocals add fun on "Cold Chile Pepper" and they even pull off Thin Lizzy's "Jailbreak." - Martin McMartin
Triple X Records

RMSD

Tape
Reminds me if Headfirst's' guitar player with very '81 styled punk vocals. - Sickboy
RMSD 5360 Burford St., San Diego, CA 92111 USA

RAID

Words Of War 7" EP
Very, very, very NYC hardcore influenced. Sing along shouted vocals. Drumming, moshing and metal guitars. - Krk
Hardline POB 490, Laguna Beach, CA 92652 USA

RAIL ROAD JERK

CD
Grabbing fist's full of influences, Rail Road Jerk slap together one of thee most over played releases I've had the pleasure of listening to, ever. There are so many attention worthy things going on at once it's hard to defer, its best just to step back and puppet around. The drums are half tribal, half earth rumbling; always willing to hammer down with the bass which is a loop of wind,

tornado like pressure. The guitars are what truly dominate. As country, front porch folk drunkenness is pervertedly mutated into Pussy Galore like rawness that hooks, snags and rocks like nothing that's come out the seemingly dark Marcellus, lead vocalist (harmonica too). Guitar player has a wino, cracking great vocal howl that is romantically fun and crazy ("Talking RR Jerk Blues") or lost in space ("Carnival", which is a dizzy dream like trip of a fucking song) as much as I hate to tear it down like that, its the only way even I could remotely grasp such a mass of primal Rock 'n Roll. This rules. By the way, I saw these guys live, and they fucking had me going, even before I heard this. Must have. - KRK
Matadore 611 Broadway #712, NY, NY 10012 USA

RAPSCALLION

Gardens of Machinery LP
There are one or two songs that have this deceiving noise/industrial production to certain parts. But for the most part it's shit metal, high vocal garbage. - KRK
Red Decibel 2541 Nicollet Ave., S. Minneapolis, MN 55404 USA

RAW MEAT

Demo
Rock with Mentors/GG Allin attitude. It's funny for a song or two then it gets real old. They would do good in the LA rock club circuit. - KRK
Buddy Ingram 4912 N Brouse Ave, Indi, IN 46205 USA

RAZOR

Shotgun Justice Tape
How did Metalblade miss these guys, oh I know they sound text book speed metal. - Sickboy
Fringe POB 670 Sta. A, Toronto, Ontario, Canada

REAL TRUTH

Dumlic Uh Stump Tape
Generic, but probably have a loyal following. - Sickboy
Real Truth 628 Douglas St., Kamloops B.C., Canada V2C 3C5

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ALSO AVAILABLE ON CRUZ

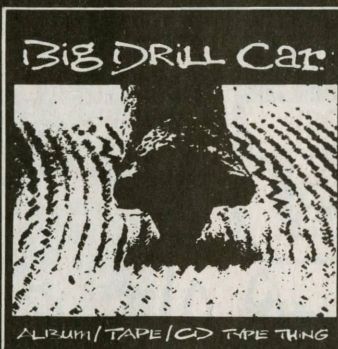
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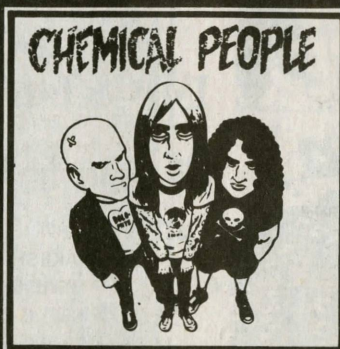
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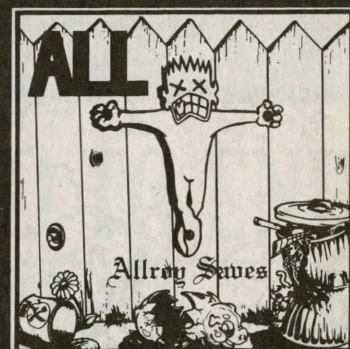
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BIG DRILL CAR - Album/Tape/CD
Type Thing CRZ 008 (LP/CA/CD)



CHEMICAL PEOPLE - The Right Thing
CRZ 013 (LP/CA/CD)



ALL - Allroy Saves
CRZ 011 (LP/CA/CD)



SKIN YARD - Fist Sized Chunks
CRZ 009 (LP/CA/CD)

RESISTORS

Tiny Scars LP
Singer's wearing a Danzig t-shirt. - Krk
SUBWAY Postfach 1222, 8880 Dilligen, Germany

REST IN PIECES

Under My Skin LP
Not as bad as Warzone, but you get the picture.
- KRK
Road Runner 225 Lafayette St. #709, NY, NY 10012 USA

REST IN PIECES

Under My Skin LP
Drummer of Sick of It All, Armand proves he is very versatile and powerful as a lead singer. Pounding backbeat with a guitar so heavy, your bowels will move. Metal influenced hardcore, take it or leave it! - Sickboy
Roadracer 225 Lafayette Su 709, NY, NY 10012 USA

RICHIES

Fish License 7"
Duisburg Germany's Ramones, right down to the "Bonzo goes to Bitburg" ripoff on side B and stylish leather jackets and ripped jeans. - Martin
McMartin
We Bite Records Gonninger Str. 3 7417 Pfullingen West Germany

RIPCHORDS

Right Is Right Tape
Melodic punk rock with throaty vocals and probably good live ala Toxic Reasons. - Sickboy
Ripchords POB 1421 Sta. H, Montreal, Quebec, Canada H36 2N4

ROGUES

Get Out Alive 7" EP
Lame ex-punkers. Oi rock, sing along metal shmuck. Yuck. - Krk
Force Majeure POB 39148, Detroit, MI 48239 USA

RUN WESTY RUN

Green Cat Island LP
With a hard search I can't seem to locate mu copy

of Run Westy Runs last LP on SST which I remember liking... Hmmm. Now on TT the quintet leave no rock 'n roll decade unsampled as this, their third LP rocks in every way possible. I sense Hanoi Rocks, Motorhead, 'n even the singer of Love Dolls come to mind. Power chords ride some OK chorus to arrive at a very pleasant place inbetween yer ears. A swell slab 'o rock n roll. - KRK
Twintone 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

SACRED MIRACLE CAVE

7"
I don't get it. SMC is here doin' label mates Crowbar Salvation's anthem on the A-side. Guitar has a nice bite, as well as some creative feedback but Reverend Marty's version has way bigger balls. B-side might as well be a sleepy Lita Ford ballad. Stevie Nicks fans take note. - Martin
McMartin
Sympathy For The Record Industry

SACRED REICH

The American Way cassette
I dug "Surf Nicaragua" a few years ago. At the time it was thrash with on the money lyrics takin' swipes at Uncle Sam, etc. Lyrics on this are more "personal" by their own admission. They don't seem as pissed anymore. Darn. - Martin
McMartin
Enigma

SADDOX

Now LP
Ok, pop punk, sometimes quick sometimes worth listening to twice. There's actually one or two songs with incredible riffs that coulda made a great single. The LP sinks. - KRK
Knock out S. Taranowski / Busacherstr. 32, 41 Duisburg 18 / W. Germany.

SADUS

Swallowed In Black cassette
It's evil, gloomy, fast, black, and boring. - Martin
McMartin
Roadrunner Records

SAD REALITY

Tape
Hey, they're from Connecticut and not straight edge, well I guess they could be, they do have mosh parts but it's just not obvious. - Sickboy
Sad Reality 7 whipoorwill Ln., Westport, CT 06880 USA

SALVATION

Elizabeth Shaw 7"
Opal like lazy sexiness rock 'n drone. - Krk
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SEBADOH

Weed Foretime LP
One guy from Dinosaur Jr., one from a radio station, generously annoy you with the kind of home recordings most people are sensible enough to play for their friends until their friends stop coming over to their house. A little novelty record for the very bored. - Pat Fear
Homestead POB 570, Rockville Centre, NY 11571

SEBODAH

Weed Foretime LP
Super striped bare to the bone acoustic twang. Kinda folksy, kinda country. Like Dinosaur Jr. songs w/out distortion. Ok for lonely folks. - KRK
Homestead POB 570, Rockville Centre, NY 11571 USA

SENATOR FLUX

The Criminal Special CD
A little more sincere sounding than the Cave Dogs. Still purty silly pop. No wonder Jeff Nelson split. - KRK
Emergo USA

SF DOGS

cassette
Them Dogs have four smokin' tunes on this in-your-face rock extravaganza, a fine first effort for our fave SF sex symbols. Shouldn't this be on vinyl tho? - Gary In
Various Parties, San Francisco.

SILVERFISH

Cockeye LP
Fucking amazing cross between early rhythm based Butthole Surfers and Scratch Acid with a female vocalist! That pounding and bottom end heaviness with white noise guitar sizzling. I ran out and bought it on CD. I play it all the fucking time. Don't be a loser, grab it! Unless you already have both the import 12"s this is compiled from, in that case, I tip my cap to you. - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

SINISTER MINISTER

Demo cassette
Wow! A good twenty five minutes worth of mostly up-beat punk. Sort of like the Fixtures, but slower with two guitars. Real crunchy rhythm, and a healthy serving of Sabbath guitar leads. Lyrics are on the dark side. Check it out. - Buckethead
Sinister Minister pob 3424, Hollywood, CA 90078

SISTER DOUBLE HAPPINESS

7"
This 2 song single is just exactly what I was expecting from these guys, I am not disappointed in the least and in fact I am double happy! They do two types of songs here "Wheels A' Spinning" is a pretty hard rock sounding number, with Gary working out his vocal chords to the max. The flip is "Don't Worry", a slower, more blues inspired tune. This is a great sounding record! - Al
Sub Pop 1932 1st Ave. #1103, Seattle, WA 98101 USA

SISTER RAY

To Spite My Face LP
Sister Ray are as scary as something called rock music can be. About as scary as life can be. Okay, they named their band after the most sinister song ever by the most sinister band ever, it all adds up to a distorted, twisted pop rock hellhole to tunes to kill your neighbors by. Light-hearted murder, happy go lucky genocide, a good time in the electric chair. More bands should be this dangerous. - Pat Fear
Resonance POB 549 Village Station, New York, NY 10014 USA



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SKID MARKS

Live It Out LP

Talented kids playing progressive metal/rock with a heavy punk rock backbone. Only problems are the lack of hooks and vocals that help create any type of harmony. Potential. - Krk
Weasel POB 1274, Manhattan Beach, CA 90266 USA

SKIDD FREEMAN

Childhood Dreams Tape

Push noise reduction next time. Self gratifying tape of homemade emotion. - Sickboy
Bad Attitude POB 4281, E. Lansing, MI 48826

SKIN AND BONES

Good Vibrations 12in

Skip the gloomy slow A-side. B-side "Dog With-out A Bone" and a good cover of Hawkwind's "Silver Machine" might be worth it. No keybords, but space-rock played faster. Maybe for Hawkwind collectors. - Martin McMartin
Gaga Goodies pob 361 40121, Helsinki Finland

SLAP OF REALITY

Time Alone 7" EP

Sounds like a really badly recorded Reason To Believe, take off. Harmony - Post punkness, OK. - KRK
Pazzafist USA

SLAPSHOT

Firewalker 7"

"Firewalker" is an equal opportunity thumbed nose at the religion of your choice. B side offers live cuts of "Chip On My Shoulder", and "Moment of Truth." A refreshing change of pace from the ten acoustic guitar bands I sat through for the last hour. I'm keeping this. - Martin McMartin
TAANG Records

SLAPSHOT

Sudden Death Overtime LP

Another LP and another classic LP from Boston's finest hardcore unit of all time. Some topics are dealt with directly and intelligently, other such as "punks dead, you're next" use a little dark humor

to make their point. Even a revamped version of "White Rabbit". See them when they come to your town, unless you're a certain Scottish guy with a big red mohawk, in which case you might want to stay home. - Sickboy
Taang! POB 51, Auburndale, MA 02166 USA

SLEEP CHAMBER

Sleep, Or Forever Hold Your Peace LP

I've always failed to be spooked by disco. - Krk
Inner X Musick POB 1060, Allston, MA 02134

SNOWBUD AND THE FLOWER PEOPLE

Tape

Hey what a timewarp, is it the 60's? And where is Sky Saxon? Probably put this out by selling pot! - Sickboy
Flysheart 4026 NE 12th Ave., Portland, OR 97212

SNUFF

CD

Sounds like an amazing UK version of our early ALL and a thicker guitar sounding Dag Nasty. This 19 song CD has a lot of high powered pop punk. Some hooks, lots of up-paced bopping. If you can't get enough of this stuff, Snuff will do you right. What happened to that US gig? - KRK
Sixth International 611 Broadway, New York, NY 10012 USA

SOLOMON GRUNDY

Other Stories LP

This one rages from beginning to end and that's a lot of raging for an LP these days. This is Van from Screaming Trees other band, and though the energy is still the same, this is a lot cooler in my opinion, for what that's worth. Powerful and catchy tunes without the retro Sub Pop damage that's permeating the "alternative" scene. Way cool dudes. - Pat Fear
New Alliance POB 1389, Lawndale, CA 90260 USA

SOUL ASYLUM

An The Horse They Rode In On LP

Dunno, why even bother to do the whole bore-doutta yer skull Bob Dylan type shit. Rock no roll folk-pop. It's completely useless. All I can imag-

ine are these idiots in shirts buttoned to the top, corduroy's, wearing penny loafers, rocking there heads back and forth with a stupid smile on there face. Thinking, "Wow I'm so rebellious". These guys are way too burnt out. If you buy this LP you're too old, maybe not physically, but definitely mentally and spiritually. - KRK
A&M POB 118, Hollywood, CA 90078 USA

SPIDERBABY

Turn On Me/Lookin' Up Your Dress 7"

I don't know, Spiderbaby are honing out a little corner of the grunge world they can call all their own. These guys used to remind me more of the Velvet Underground, but lately, and well evidenced on this single, they have jammed the intensity to 10 and are getting down to business with the best of them. Nice release from these guys, by these indications the next LP will be a knockout. - Al
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SPOT 1019

Still...Again

Smartie pants goof hodge -podge from Frisco. Almost as irritating as The Dead Milkmen. - Martin McMartin
Frontier Records

SPUDMONSTERS

Tape

I know somebody named Spud and this is not him, but it is good high energy fun punk with a funny cover - now make a record. - Sickboy
Spudmonsters 13385 Madison Ave., Lakewood, OH 44107 USA

STATUS OFFENCE

Tape

Live production and a little generic, but maybe if you went into a real studio. - Sickboy
Status Offence 5306 Carthage Ln., Burke, VA 22015 USA

STONE CIRCUS

Fairground 7" ep

Damaged metal weirdness. Like a Buttonholes

take out with a female Rodney James Dio singing... fucking weird. - KRK
Hippy Knight H/229 Dandenong Rd, Winger Victoria / Australia 3181,

STRYPER

Against the Law CD

Now I'm sure you little snot noses would like to hear these dudes get slagged real bad, right? Ok, it stinks like being downwind from a 2 day old crucifixion. Satisfied? But it IS funny to hear typical metal with lyrics about dudes telling some chicks to stop "Throwing Yourself At Me." No sappier than the latest unity punk love in. - Martin McMartin
Enigma 1750 E. Holly Ave., El Segundo, CA 90245 USA

STUKAS 7"

This is a really cool 2 song disk by a band that reminds me of a cross between the Dickies and Ramones, with a early Buzzcocks kinda feel to them. Two fun time scorchers "Gonna Kill Her" and "I Fell In Love With The Pope". - Al
Killer PL2, 28800 Pori, Finland

SUBVERSE

7" EP

Generic hardcore thrash with Sore Throat vocals. - Krk
Loony Tunes 23 The Esplanade, Top Flat, Scarborough, N. Yorks, England YO11 2AQ

SUNFLOWERS 7"

Brit -garage rock with some groovie wah -wah. Tried poppin' my ears, but the vocals still sound muddy on "Teenage Death". B-side has more of a gloomy Joy Division feel, who I never liked in the first place. Light blue vinyl. - Martin McMartin
Sympathy For The Record Industry

SUNSET BRIGADE

Inquisition 7" EP

The Metallica comparison is easy with this 4 song EP. I also hear a bit of English Dogs in their sound. None of the tracks rage forward like the sounds of Finland we're accustomed to, but would be the average speed metal velocity. Let's see if they will



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FOUNDATION
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speed things up on their next release. - Katz
R.M. Lant Rantk 47, 20100 Tarku, Finland

SUNSPRING

Tape
Do a record and let Steve Albini produce it and see what happens. - Sickboy
Sunspring POB 43551, Louisville, KY 40253 USA

SUPERCHUNK

Superchunk LP
Take some Soul Asylum type harmonies, a creepy Sonic Youth guitar intro or two, throw in a little Dinosaur Jr. fuzz, put the word "fuck" in a song title so the kids feel a little daring, and you too can cash in on college radio. Formula rock for the nineties. - Martin McMartin
Matador Records 472 Greenwhich St. #5 NY NY, 10013

SURGERY

Nation Wide LP
3 years down the road and Surgery have released. 27"s, 2 12"s and a couple of cuts on compilations, plus touring. It's kinda hard to ignore such efforts especially when Surgery are on stage or behind your soon to be blown speakers. Blues dominated dirge with some convincing howl for vocals. Lottsa groove to this LP, less chaotic. The guitars, although loud and raspy don't seem to be as dominant, more emphasis on "song structure". I dunno, I like all this bands releases, this way towards rock 'n roll is a rollercoaster I'm not gonna pass up. - Krk
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

SWAMP ZOMBIES

Scratch and Sniff Car Crash CD
It's really getting lifeless and limp. I love the first two swamp discs, but this one is just really working the formula to the ground. If you're a real fan look for it used. - KRK
Doctor Dream USA

SWEET TOOTH

Soft White Underbelly Mini LP
Canyon sized distortion groove with lottsa cool

drum rolls, sweet tooth got a bad cavity and still biting with ferocity. Only prob is the medium paced tempo stays this way, never letting any form of climax / eruption occur. Incredible potential, but we will have to wait till next disc before we can paint Sweet tooth on our leather jackets. - Krk
Earache POB 144, Nottingham, England NG3 4GE

TAR

Roundhouse LP
More thick, 40 weight, dribble from the only Am. Rep. band that's given me so much tossin' and turnin' as I can't figure 'em out! This LP I've played over and over to the extent of needle/groove damage. Still I remain neither here nor there. Sometimes I ride on these distortion waves of unpop, like sleepin' on a bed of needles dreamin' of Madonna. During other sessions I sweat beads of uneasiness as the constant drag burys me alive. An incredible display of mood altering musical mass that you will love or hate. Period. - Krk
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

TATTOOED CORPSE

Fun Girl 7"
4 chord fun with Lemmy-ish sandpaper growl vocals on side A, along with a GG Allin style chick-hatin' groove. Side B sounded too typically Stookey. Sexy cover art. - Martin McMartin
Audio Addict Records 917 Alder Portland OR

TEENAGE FANCLUB

A Catholic Education CD
The title track is the best (which the band does two versions of) one. You've got here a lazy Dinosaur Jr. thick guitar (Sonic Youth - "Evo!") pop thang which works good for a couple of songs, then starts to drag. I imagine it will do great. I don't care for it at all. - Krk
Matador 472 Greenwich St. #5, NYC, NY 10013 USA

TERRANCE SIMIEN

Zydeco On The Bayou CD
Soft rock with accordions, ripe for a Michelob commercial. - Martin McMartin
Restless Records

THIS GREAT RELIGION

7"
This two song single showcases a band that I've often heard about, but have never seen. This Great Religion play very moody, almost gothic rock with a beautiful sounding female singer. The good recording rings loud and clear, and the sleeve package is incredible with lyrics and info. - Al
Intermission POB 4876, Whittier, CA 90607 USA

TIT WRENCH

Go Back To Europe 7" ep
Tit Wrench are an interesting post-punk industrial sampling clash. What you have is the aggressive hardcore back bone, with wild sampling and metallic guitars, distorted vocals. The songs don't run together but they could on an LP. Excellent start, these guys could be a "Chainsaw (Like a pit bull?)". - KRK
Vinyl Communications pob 8623, Chula Vista, CA 92012 USA

TOY DOLLS

20 Tunes From Tokyo LP
The Toy Dolls, kinda like the Adicts, are worth two or three singles and a good 2 song spot on the David Letterman show, but this is ridiculous. I can't believe how popular shit like this is! Live in Japan with pictures of thousands of kids (girls too!) going ape shit! So when was the last time any punk band came out of Japan? That must explain it. - Krk
Receiver Unit 25, Forest Bus. Pk., South Rd., Walthamstow, London, England NE 17 8BA

TRAINS OF WINTER

Tape
Dark, moody and haunting. - Sickboy
Trains of Winter 239 Division St., Kingston, Ontario, Canada K7K 1E4

TURNING POINT

Before the Dawn LP
Stop on a dime, metal-edged hardcore. Themes of unity and friends lost reminded me of Dag Nasty. Well-intentioned, but alas, nothing new. - Martin McMartin
New Age POB 3934, Mission Viejo, Ca.

TWO BIT THIEF

Another Sad Story LP
Ex-Attitude Adjustment singer listens to Rose Tattoo and makes his shot for the top, good luck and make a good video. - Sickboy
Combat USA

TWO SAINTS

Tequila 213 7"
The title cut has an intense guitar hook that's worth the venture of obtaining this limited edition 500 7" rock 'n roll/garage blues. The B-side is live and it sucks. - KRK
Shakin Street USA

UNCLE SAM

Letters From London CD
Cock rock at it's absolute worst, songs about being lean and mean and good in bed. With every other cliché written on any 14 year old boy's school notebook. "Whiskey Slick" dude. - Martin McMartin
Skeller pob 17423, Roch, NY 14617 USA

UNDEAD

Never Say Die LP
I find it hard to believe, all you punkers out there don't own the singles that this LP is compiled from, but if you don't... here goes your chance to check out the last living Misfit in his purest of rock and roll mayhem. Never say die! Well, here's the reincarnation! - Krk
Forefront 280 Fairmont Ave., Chatham, NJ 07928 USA

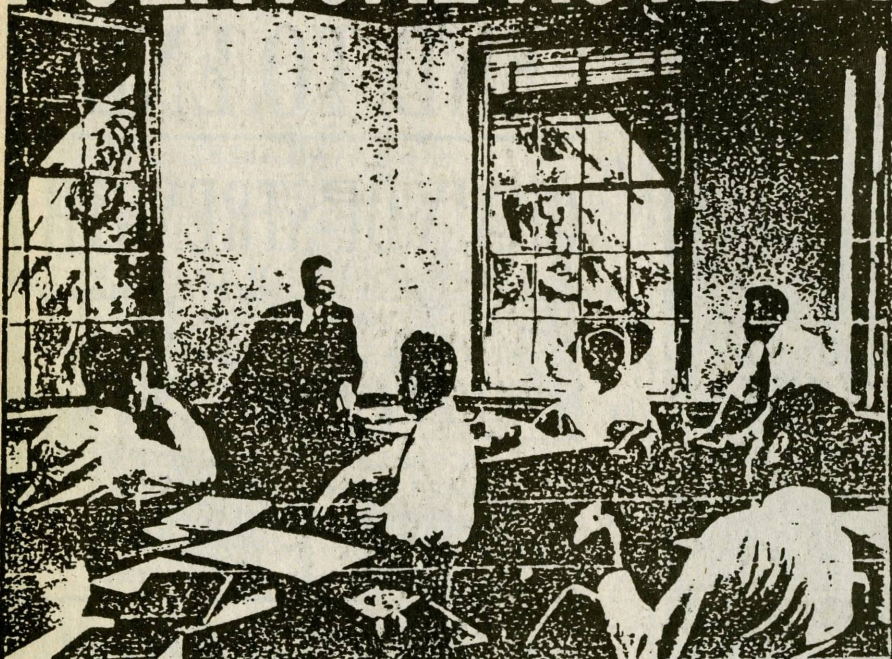
UNDERMINE

7" EP
Nice packaging, purty brutal punk/hardcore. Influenced, simple, to the point. Bound to amuse plenty. - KRK
Self Destruct 1901 Bain Bridge Row DR, Louisville, KY 40207 USA

UNIFORM CHOICE

Demos Double 7"
This of course is Uniform Choice in their formative days, or should I say THEIR "salad days". Yeah, heavily Minor Threat influenced, but come on

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already, that is a fucking compliment and as you can tell these guys did stand the test of time. Sort of... A good historical document. - Al
Nemesis c/o Cargo 9055 La Jolla, La Jolla, CA 92038 USA

UNSANE 7"

Best cover since the Dwarves, heavy New York noise with swirling guitars. Buy it for the cover and like it. - Sickboy
Sub Pop 1932 1st Ave. #1103, Seattle, WA 98101 USA

URBAN DANCE SQUAD

Mental Floss For The Globe LP

Scary name for a band. But UDS come bouncing thru any rusty cob-webs that might have you looking the other way. Incredible variety as "rap" (funk - beebop) is cross bred with every other sub mutated musical genre you can dream of. The end result is an amazing "Dancable" album which truly sounds like nothing you've heard before. Funk-rock and punk! This is really interesting. - KRK
Arista USA

VACANT

Live Out Takes Tape

I can't get into this girls vocals, but being from Portland there's no excuse for you not gaining weight and listening to Poison Idea. - Sickboy
Vacant 3456 SE Salmon, Portland, OR 97214

VAGRANTS

7 inch

Marty "Newleaf" is having a hard time being a meanie, but this sounds like punk ballads with strained vocals. Cliche's abound. - Martin McMartin
Lookout P.O.B. 1000, Laytonville, CA 95454 USA

VAMPIRE LEZBOS

Patch Of Blue LP

This LP was actually played more than once, which is already 2 or 3 times more than the rest of this stuff. A little monotonous, but still fun, fast punk with scrappy guitars and Pistonteen vocals. There's a good one quarter of these songs that

have great hooks. Work on your songs, not speed. Off to a good start. Cool cover by the madman, Marc Rude. - KRK
No Label USA

VARIOUS

Doomsday News 3

Thrashing East Live CD

Sounds like a zillion East Germans dug the shit out of this so I'll keep my piddy comments to myself. Highlights of sets by Kreator, Tankard, Sabbath, Coroner. "Lauter!" - Martin McMartin
Noise Records 5 Crosby St. NY NY 10013

VARIOUS

Raid/Vegan Reich/Statement 3 7 inches

Just for starters, why are you singing "fuck you" to people who have just bought your records? Ohh, does this mean you're real serious or am I supposed to be scared. Don't flatter yourself, your idiocy overshadows what are otherwise some very good and excellently packaged recordings. I mean you're not going to affect any change by threatening hardcore kids, why not concentrate your efforts into some real and constructive directions, you obviously have the means to be creative as is evident by your releases, so don't be fools by barking up the wrong tree. And, no, I did not get these free, I bought them! - Sickboy
? USA

VARIOUS

Screaming For A Better Future V. 2 LP

Good sounding comp. from Germany (I guess there is no "West" anymore) with mostly bands I've never heard of, but they're all pretty cool. Life Cycle from Wales and Crucial Youth were my faves. Lots of band info inside and features the first Greek band I've heard called Naytia. Good international stuff. - Pat Fear
Campary Friedrich Strasse 110, 2000 Dusseldorf, W. Germany

VARIOUS

Living On The Edge LP

This is one of heck of a comp. All the stuff on here is really good and good sounding. It also has a lot

of variety: punk, hardcore, weirdness and a mix of all three. Bands include Hate That Smile, Watch You Drown, Lizards, Shotaway, Mad At The Sun, Corporate Grave, and Insight. All in all a good view of a place that I certainly haven't heard much from. - Al
Coalition 23 Sherford Close, Wareham, Dorset, England BH20 4JL

VARIOUS

One Voice Pride CD

Rap "Music" shocked us with NWA. Said what it had to say with Public Enemy (who blew it all) and undoubtingly maxed out with Ice Cube. The rest is really yawn ville overkill. - KRK
Enigma 1750 E. Holly Ave., El Segundo, CA 90245 USA

VARIOUS

What Stuff LP

Well well, Chris Ashford is up to his usual trick of releasing his early catalog again. What a vision-ary he was. This lp contains the singles tracks by Germs, Dils, Eyes, Skulls, Controllers and Kaos. Also included is an old Pandoras song "I Don't Cry", some Untold Fables stuff and some extra Dils and Germs outtakes. I think the sound here is a little different than the singles, so Chris may have remixed as well as remastered. Ah, it's nice to have them all on a disk. Oh course this is a great record, do I have to tell you that? - Al
Iloki P.O.B. 49503, Los Angeles, CA 90049 USA

VARIOUS

Manic Years, the Hysterical Years LP

Taking cuts from thee first release to some of the more recent, Manic ears has compiled 14 bands, 19 songs on some groovy marble wax. The stand outs are obvious; Chaos UK (great guitar fuckin' noise), Extreme Noise Terror (Earthquake-core), Civilized Society? (I'm a sucker for female vocals), Spermbirds (always great), and a few others. I tend to feel the later stuff loses quality for speed and sheer musical shock value. Still one of my favorite UK hardcore labels displaying their shit. Not bad. - Krk
Manic Ears USA

VARIOUS

Nail Your Head Tape

Numbered cassette only 200, so good luck finding this one. European comp, lots of different styles here. Some not sounding very... oh never mind... - Sickboy
Nail Your Head Vogelpothsweg 96, D4600 Dortmund 50, West Germany

VARIOUS

Taste Test #1 Double LP

This is a comp record put together by Splat from KXLU's "Brain Cookies" radio program where bands perform live in the studio. As you can imagine under these controlled situations the sound comes out pretty darn good. Well then, this 2 record sampler showcases the more alternative and offbeat groups from the local area, such as Firehose, Deborah Exit, Roger Miller, Screaming Trees, Paper Bag, Cat's Cradle, Brother Awest, Lawndale, Overpass, Red Temple Spirits, Universal Congress Of and D. Boon & The Stone Ponies to name most. Well shit if that isn't an ambitious project I don't know what is. KXLU radio has contributed so much, and continues to be a vital force in L.A. underground music. Cheers to you guys. - Al
New Alliance POB 1389, Lawndale, CA 90260 USA

VARIOUS

Parx Vinyl Zine #7 EP

My oh my. Here's the newest Parx comp. Another great international sampler. There's six bands on this one. Sex Bomba and Hector from Poland, Virus Insurrection from the UK, Human Error from Germany, NAOP from the Netherlands and Cornflakes from Spain. The tracks that stand out the most are the two Polish bands tracks. Sex Bomba's catchy melodic thrash really moves me and Hectors "machine-gun-drum" thrash metal looks like it can move mountains. Likes of psycho guitar parts, stop and go rhythms, kinda like later period Raw Power. Another must get. - Katz
Parx BP 5058, 31033 Toulouse Cedex, France,

VARIOUS

More Fiends/27 Devils Joking Split 7"

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The More Fiends come off sounding like Alice Donut on one of their mellow ballads (NOT an insult). "Lust" is a peppy pee in the beauty of it all. 27 Devils Joking play a more rocking cut. The vocals actually sound a little like Biafra, but this ain't no Ministry rip off. Quick riffage, hot beat. The 27 Devils Joking are back on track. Lets see what these jokers can pull out of their hat. - Krk Rave POB 40075, Philadelphia, PA 19106 USA

VARIOUS

Generation of Hope 7" EP
A straight edge comp with Pushed Aside, Against the Wall, Full On Straight, Chain of Strength (different recording of "Let Down"), Confront (who sound like Judge) and Brotherhood. Playing as quick as usual. Comes with booklet. - Bob Which Way POB 4833, Oakbrook, IL 60522 USA

VARIOUS

New York Rockers cassette
There's some groups on here that do sent shivers, but I got my beefs, this basically a comp of previously released ROIR tapes. Nothing new or even remotely "extra". Plus most are live and the quality is so-so. Too many downers to total an upper. - Krk ROIR 611 Broadway #411, New York, NY 10012

VARIOUS

Duck And Cover CD
"An SST compilation of covers", lets get serious, we already have the few of these songs worth having.... Then what is this release? Another way to dig into SST's already paid for releases in hopes of making an extra buck?! Kinda like the reissues of Sonic Youth "Evol" and Bad Brains "I Against I" on "colored wax". Only 2 or 3 years late. I don't like to be taken like a sucker. - Krk SST POB 1, Lawndale, CA 90260 USA

VEGAN REICH

7" EP
More straight edge / pist off hardcore with some heavy metal leanings. Super animal rights lyrics and info. Ok, I guess. - Krk Hardline POB 490, Laguna Beach, CA 92652

VELVET MONKEYS

Rake CD

Wow, what a line up. Thurston M., Jay Speigel, John Hammill and Julia Cafritz, J. Mascis, Don Flemming and Malcolm Riviera. Together these nuts compile this LP of sound track rock 'n roll damage. I'm a little confused as I think Rake is an actual movie which also consists of the band members who are currently making up the Velvet Monkeys. The jams rock out, sometimes choke and all have there moments. I'm really not sure what is going on. All I know is I might not have liked it so much had it not been for a couple of the band/project members who are people I tend to be biased towards. Weird confused. - Krk Rough Trade 611 Broadway #311, New York, NY 10012 USA

VERBAL ABUSE

Passport LP
Live albums are such a snotty way of making money. Very, very few don't suck. This one ain't one of 'em. - Krk Destiny Oranienstrasse 198, 1000 Berlin 36, West Germany

VERTIGO LP

Quite a dive into "music" for this otherwise thought of "noise trio". Even the cover cries "beautiful disaster." Vertigo drag there fuzzy, darkly lit audio anvil and hammer away at simple rocknroll pop. Some tunes sounding like early Joy Division at other times more creepy, de-ranged and just plain dirged out. Either way it's a moody punk blues thing. Weird. - Krk Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

VEXED

The Good Fight Mini LP
Muchas Endino has been praised, I havta admit the production on this 6 song 12 inch is incredible. Quirky to groove locked bass pings that are so sharp... I wouldn't dare touch. The guitars are much more schit so, from funky/ska twang to lightning like bolts of noise which could drag on the entire song. Drums, equally as precise, less tribal more structure oriented. As much as I

dislike "instrumentals", the vocals are so annoying... they should just unplug those fucking mics. Interesting avant garde funk/noise. - Krk CZ 1407 E. Madison #421, Seattle, WA 98122

VOICE OF REASON

Roots of Stone tape
Super harmony pop, definitely a product of exposure to Dag Nasty/All. Really quite good and could develop into quite a pop band. - Krk Voice of Reason 14201 N. Cedarburg Rd., Mequon, WI 53092 USA

VOMIT LAUNCH

Mr. Spench LP
Don't particularly remember what this bands last 12" sounded like but I know it couldn't have been this limp wristed. Fluffy, acoustic, soft vocal poopoo. One or two half hard attempts to maintain some kind of blood flow, but it don't jive, and you're asleep. - Krk Mad Rover POB 22243, Sacramento, CA 95822

VON NEUMANN'S CATASTROPHE

The Unlikely Violation of Toby Tape
Your name is too long, this is a little too arty for me, no offence though. - Sickboy Big Dragg POB 25044, Wilmington, DE 19803

VOODOO GLOW SKULLS

The Old Of Tomorrow" 7in EP
Riverside H/C thrash with an attempt at humor. Send up of Beastie Boys style rap and sped up version of the Clash's "Should I Stay Or Should I Go." Dug the Flipside graffiti on the picture sleeve. The jokes wore thin fast. For funny punks only. - Martin McMartin Goon POB 5892, Orange, CA 92613 USA

WALKING DISTANCE

Tape
Reminds me of Bauhaus, Red Lorrys and UK Decay. - Sickboy Walking Distance POB 375, Fairfield, CT 06430

WANNA-BEES

Vacation LP
I try to avoid bands with hyphenated names.

Typical sign of lameness. Finland band sounding as mediocre as possible. Somebody taught them every American rock cliché in the book. "(I'm gonna) shout my brains to your face" rose above the rest this, soundin' like a Monkees song with nastier lyrics. - Martin McMartin Gaga Goodies pob 361 do121, Helsinki Finland

WATCH YOU DROWN

Little Knowledge LP
More "almost noise" pop with a bored to death singer and half borrowed, half stolen hooks. Just don't do a dumb thing. - Krk Wired 492 Dunsbury Way, Leigh Park, Havant, Hants, England PO9 5BL

WENDEL DOESN'T MIND

CD
Drama class weirdos with loudly played acoustic guitars listening to Laibach. Weird psycho minimal mayhem with no distortion. Odd very odd. - Krk W.O.M. 8306 Wilshire blvd #983, LA, CA 90211

WHORL

Mind Revolution / Stupid Shit 7"
Kinda like a real bad No Trend out take from "Too Many Humans". If each song didn't last 10 minutes it wouldn't be horrible. Nice package. - Krk Slumberland Box 2741, College Park, MD 20740

WRECK

Soul Train LP
Albini produced with a Die Kreuzen dude on bass might be enough to send a few of you lemmings out to the mall to pick this up. Big buzzy guitars, grating vocals, and quirky tempos, songs like "Raised by Whites" and "Ribs and Balls". Did tempt me to dust off my Gang of Four records. Nothing new here. - Martin McMartin Play It Again Sam 1659 N. Damen Ave., Chicago, IL 60647 USA

YARD TRAUMA

Eyes 7 in
"Eyes" didn't sound right on any speed. B-side yuks it up a bit with some clever word play on "Priority Male". Inoffensive enough. Crank up

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some fuzz, Lee and stop teasing me. - Martin
McMartin
Dionysus Records 1975 Burbank, Ca 91507

YOUTH GONE MAD

Life Sweet Life / Oki Dogs 7"
Youth Gone Mad had released Oki Dogs a long time ago, and it became a sort of regional hit. Maybe you had to eat at Oki Dogs, I dunno, but these kids had the definitive suburban degenerate feel to them - and still do. What a classic single, ah, to hear it again... - AI
Posh Boy POB 4474, Palm Desert, CA 92261

YUPPICIDE

7" ep
These guys actually played a NMS night... was thinking of going, but they were billed with Warzone. Way hardcore thrash, angry fast, with some variations, but will undoubtedly end up in a metal rut soon. Guitar player is too squirmy. Super nice packaging. - KRK
Evacuate POB 2176 Times Sq. Sta., New York, NY 10108 USA

ZYKLON-B

Tape
Fun punk with plenty of Toy Dolls styled drums and Jello linked vocals. - Sickboy
Zyklon-B 4611 Saturn St., Los Angeles, CA 90019 USA

VIDEO REVIEWS

DRI "Live At the Ritz"

Metal Blade Video
Kurt sums it up best when he is asked about DRI's audience and what they are about: "They (kids) like to go to our gigs, dance, have fun, and thrash. They know our band is a good background for that." And that's all DRI are good for nowadays, a wallpaper drop for "thrashing", something that can be done to the sound of just about any band that is fast and monotonous enough. Not to dog DRI, as they were once the fastest and most intense band. Way before, and better than, the likes of Napalm Death and that

whole slew of rip off OK shit. But DRI placed a big bet on "rock", oh or course, they call it "cross-over". I have no idea what the chips count was but in my eye, DRI lost in a big way. They are now one of the thousand speedmetal bands lost in Metallica's shadow. This "Gig" (concert) is at the too big, too clean Ritz which only further makes their "rock" thing ugly. The camera work is very pro and the sound is alright. Every couple songs they cut to the audience, which spits on and flips off the camera, or to an interviewer asking the band silly questions, most of the bands answers are about "partying". The songs they play are mostly new, but just when your about to wonder how much \$ you can resell this for, an old song or two are played. Which makes this 52 minute gig a little, not much, memorable. One funny note: the video flips to some Fender's (Long Beach CA) footage which is much more intense and action packed, even though DRI were starting to blow at this point. - KIRK

A Day In The Life Of A Madman - Video

Mr. Jordan Kratz, Po Box 7971 Portland 04112
This is what happens when people purposely set out to make a bad horror film. A really, really bad "film" is put out in the name of "B-Grade Horror", in reality it is doo-doo. Even the music is lame hardcore thrash. Well, the important thing is...fun was had! By who? I'm not sure. Send fourteen dollars you can afford to throw away.

BARGE AT WILL, Vision Video

I skated about 8 to 10 years ago, mostly Lakewood Skatepark. No way on Earth was I half as good as the fuckin' lunatics on this video comp. But I had a lot of fun and I still enjoy goofin' around (mostly on bikes now). So it's real easy to relate to this video. The thing that makes the majority of this video so cool is that skating has become an outlaw sport more than ever. Proven so with the majority of the sites being huge to small backyard ramps and some abandoned pools, not to mention little if any safety equipment is used. The actual footage is way fuckin' pro. Vision must have some nice editing equipment, not to mention do you know the yearly salary of

some of these pro skaters? Let's just say your parents would flip! Aside from the constant VISION plugs, this video rules. The music these kids skate to is Big Drill Car, Don't Mean Maybe, Reason To Believe and a few others.

BAD RELIGION Tribal Video

"Along The Way"
Bad Religion in Germany, 4 to 6 different shows, often clipped right in the middle of a song. The sound is perfect, the actual footage is also excellent. Almost perfect fucking video. There must be at least 2 to 3 cameras at each different show. The lighting is good and there are plenty of crowd shots that only serve as further proof as how popular this band really is. I especially like the interviews. Mr. Brett drops a heavy load with a few words on drugs. It could have been a little more intimate as far as offstage footage goes but still a great video, worthwhile. 27 songs, 90 minutes.

GG ALLIN EATS HIS OWN

IA Media POB 2430 Santa Clara CA 95055
Nice color cover. What makes this much better than most of the GG videos I've seen is the short telephone conversations with him from jail. That GG Allin, what a card! The footage is from a gig in San Francisco (1988). Musically, it's really bad, although the videos sound is alright, the band play his worst songs just a little better than you and I could have. (I don't care if Richard Kern "played" guitar!). Footage is a nice one camera shot. You get to see GG smash himself around on the floor, dripping of his own bodily fluids. What always makes his videos so much fun is the crowd. They love him. Men and women drunkenly bounce off him and sip on his piss. A vicious fight breaks out when a "fan" starts fighting w/ GG. Then the crowd bloodies this guy. Aside from some kind of interview with him and some bimboes backstage, not much else happens. If you're a fan, you'll want this. The quality is top notch, but I wasn't impressed. His music has just gone down hill in such a big way. His stage performance is going to have to get much more radical than this to over come his musical downfall.

MINISTRY

"In Case You Didn't Feel Like Showing Up"

Of course this is a real professional video, Ministry are on a big label. But that's where the differences ends. Captured live on a rare tour, Ministry deliver 8 songs from hell. Performing from behind a chain link fence, the visuals are effective and constantly interesting. Plenty of crowd action, bouncing off the fence and slamming up a storm also keep the pace fast. This was also released as a live album, so of course the sound is excellent, and the guest star musicians do an excellent job. I absolutely never watch videos, and I watched this twice. It's very powerful musically and packs a strong message. They even have Jello get up and do a spoken word piece before violently burning their flag. Even though a lot of this is blatantly in your face like that, there are plenty of subtleties that keep you guessing what kind of genius this Alain Jourgensen really is. A must, no doubt about it. - AI

POISON IDEA "Mating Walruses"

American Leather
It's not secret that I've got a raging skin stretcher for Poison Idea and this video which is a complete history of the band and it's many lava stages is more than welcome. The beginning is the best. 2-13-72, two songs, "Think Twice", "Spy" taped in some wild room with neon colors surrounding the young P.I. From there it's 2 live performances, 4-26-83 and 7-7-83. The things skip to 1988! The band has undergone a few member changes and is in some type of a pre-metal syndrome playing in front of at least a couple of thousand. In between the different gigs there's lots of "violence is funny" clippings from TV 'n shit, which were cool. My only major complaint is the fact that the video lacks any personal touches, aside from Pig Champion eating in a restaurant as a motorcycle burned out front. There isn't a whole lot of "at home" footage which is the stuff I really go for. Maybe Slayer Hippy in a suit leaving to a prom or Jerry A. washing the dishes, cleaning up the house for a X-mas get together. How about some actual "mating walruses"! Even without those clips, this is a must have for P.I. fans or true to core punks.

BETTER 'AN A HIT OFFA SMITTY'S FLAMEE PIPE RE : CIRCA = A. C. R. (N' & I')

new'r skew sevenzzz t' bi' fo we bus out: watts vs. compton
sl" eeves + petrol f' th' muscle car' maama n' yo home
circa 7002

IRONWORKS - " IN RANGE " 7 "

(err...whas luv' got to do wif steal/steel ?!!!!)
circa 7005

CHASTE - "I'D RATHER DO SMACK THAN YOU" 7 "
(suck & dust supremes-ms.ross nitro k salmonheart babe)
circa 7005

NORTHERN BUSHMEN - "SHELLI'S TRIP"

(kid swamp suck up nyhc liv' larger' 'n any h'doo rag)
STPMONSTERMAG' 'R DUN-DONT BOTHER
SASE FOR CATALOG OR Y'GET NADA
1500 prss jobs on ab'v said pro-duct and keeps 'em peeled f'r
'allo w'n chaste spec-frenz m.o. 7", rosebud & do dat prisonshake 7" e.p.
WE SPIT OUT BANDS BEFORE THE BIG SUCK SETS IN-DEMO DAZE 'RE
HERE 'GIN, SEND DAT SH'T OR LOOSE H'STRY FFOREVER, BRO/MO
ALL 7" R \$3 P.P. (stars n' stripes) \$5 (over there)
circuit records u.s., p.o. box 67, merriick ny 11566

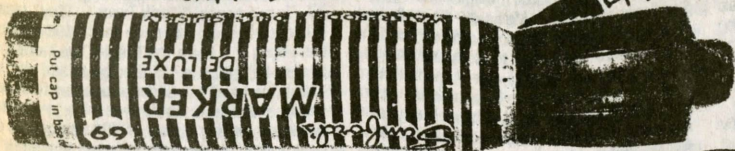
ASW
ART SUPPLY WAREHOUSE INC.

KRK the DORK
PO BOX 2516
Cypress, CA
90630

"Art Supplies For Today's Artist"

36 Fairfield Ave apt 2E Norwalk Ct 06854

USUALY I TRY TO PUT SOMETHING OF
INTREST ON THESE PAGES. TODAY, NOV 1ST,
7:15 PM. Iv GOT A LITTLE LESS THEN
USUAL TO SAY. SEE YA TOMORROW.



ACTUAL SIZE

NO THREES RECORDS
300 N. 34TH ST. #101 - SEATTLE, WA 98103-1014

1. October 1990

KRK
POB-363
Whittier CA 90608



Hi! Kurt here from NO THREES.
Thanks for writing about the records
I sent in #68. One small problem
though. I forgot to write "PROMO."
all over the front, back, and insides
and on the labels of the 45's. So
haves a pen and maybe you can do
that for me. I'd hate to forget
about it. oh and, also maybe draw
on the record so it can't be played.
yeah!

Cheers,

KURT

KRK,

Yeah I once
new this guy
name kirk who
was so crazy
he'd get on
the swings and
go completely
over 360°. I'll
bet you only
wished you could
do that sucker.
I'll break your
arm.

-Aaron

KRK:

Here is an invitation
to our show. Try
to make it to
really hear our
music & then decide
whether that really
poor review of our
record was in line.
And thanks for sending
us a copy of your
review. Luckily for
journalists, there aren't
reviewers to review your
reviews! Well maybe you'll
like our new record a
little better. See ya, Daniel

Eve

EVE,
NEXT PAGE

DANIEL, ©

THIS IS ABOUT
AS MUCH PRESS
AS YOU WILL
EVER GET OUT
OF FLIPSIDE,
UNLESS YOU
RUN AN AD.
AND IF YOU
DO REQUEST
AN AD THE
PRICES WILL
GO UP.

SEE YA, KRK

HUGAN'S HERULES

P.O. BOX 5194 TOMS RIVER, N.J. 08754

KIRK,
I READ YOUR TIGHT ASS JERK OF THE
MONTH AWARD ABOUT TERY TOLIN W
ISSUE NO # 68. AND I THOUGHT IT
WAS FUCKIN HYSTERICAL!

That's Basically All I wanted
to say but... well,

FLIPSIDE
P.O. Box 363
Whittier CA. 90608

ENTER INTO THEE
ENCHANTED GARDEN

TOOTH & NAIL

SAT. OCT. 6. 1990

Also Performances by:
LUX - in the Arboretum Room
Inter - Action Fashions created by SAVAGE GARDEN
DJ - Tanya

\$5/\$4 with toonie
Admission includes raffle for \$50 gift certificates from
Savage Garden. Distractions, Xplodescope Records.
Also first 50 paid get free movie tickets, t-shirts, records

COVERED WAGON
911 FOLSOM ST.

A BENEFIT FOR WORD OF MOUTH RECORDS
I WOULDN'T GO EVEN IF YOUR OLD LADY
BEGGED.

Life sucks,

Start a band. (If you want to be a band, it's better to be a band than to be a band.)

(Jim Searling)

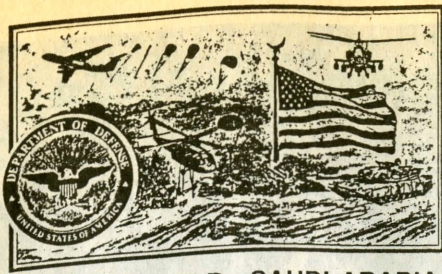
Ed gundy

EE - YOU...
SPOLE MY FUCKIN HEART

KRK,

Christ I don't fucking understand anything anymore. You are
blunt but you've opened my eyes more than once. It's like being
awakened with a slap across the face - it's not an easy way to
wake up but it works and it's better than missing something by
sleeping through it. It's hard for anyone to admit a mistake but
you've got it harder, there aren't that many people in a situation
where if they make a mistake it fucking gets read by almost every
punk in the goddamned world. And who else has the guts to keep
opening their opinions up to so much criticism? People change and
their opinions change with them but I always believed that what you
said was what you felt at the time. Now you said you're sorry and
you're through lying, and that's what I don't understand. Because
I believed you the whole time. Please tell me what you meant about
lying because this hurts pretty much. Fuck I'm the last person who
should talk about hurting because when people wrote hating letters
to or about you I never wrote to say I felt differently. I only
fucking wrote now when I got hurt. That's so fucked because I know
how hate can hurt no matter how hard you've stealed yourself against
it. Shyness is no excuse for not standing up for someone. So I'm
sorry too. Christ it's so hard not to fuck things up.

Please KRK don't ever stop speaking your mind. More important
than anything please be alright, you sound so tired.



DESERT SHIELD - SAUDI ARABIA

DEFENDERS OF LIBERTY - U.S. Forces deployed in operation Desert Shield under the command of the American people to defend their values in times of crisis.



Kirk,

18 Oct 90



Post Card

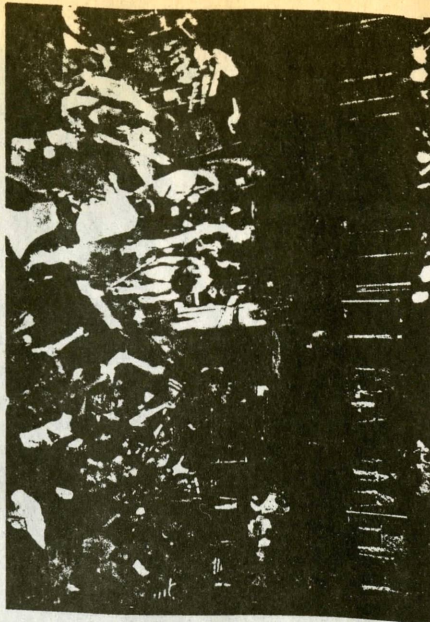
TO: Kirk Dominguez
PO Box 2516
Cypress, Ca

zip 90630-1615

I saw
Clouds today!
Thought I'd let you
know. Haven't seen
any in a while, so
if you can find me any
Harry Cruz book, OK?
Lance

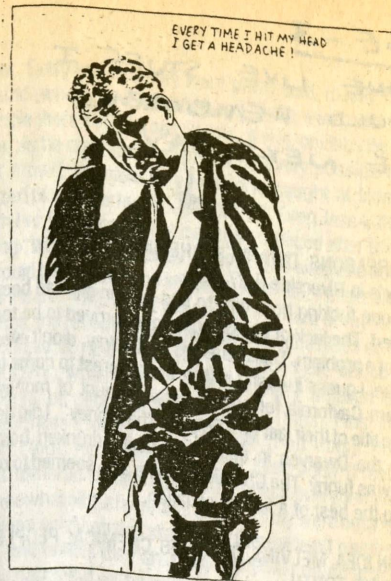
goofy card, wish

POST CARD FROM MY BUDDY, LANCE.
HE LOST A BET AND HAD TO JOIN
THE ARMY.



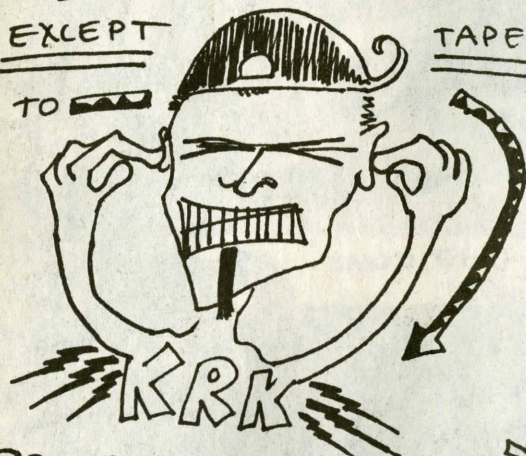
AGNOSTIC FRONT, 10-5-90, IGUANAS, MEX.

PHOTO TAKEN BY SPY, TINA, DM-CA.



RAYMOND PETTIBON; A GOD.

SEND EVERYTHING
EXCEPT
TO



TAPES

NOW, LETS IMAGINE WE
ARE IN A RECORD STORE,
THE EMPLOYEE'S ALL GO
TO THE BACK ROOM TO
GET MORE COFFEE. YOU
ARE LEFT ALONE.....
YOU SHOULD UNDOUGHTINGLY
SNAKE.

(IN NO ORDER)

- POISON IDEA LP
- HELMET LP
- RAILROAD JERK LP
- HELIOS CREED LP
- FAST BACKS LP

NOW IF YOUR
A REAL FUCKIN
BANDITO, STICKY
FINGURE, GOOD FOR
NOTHING, BAD BOY (GIRL)

TAKE THESE AS
WELL

HAPPY FAMILY LP
FALSE PROPHETS ^{MINI} LP

MORE FIENDS ^{MINI} LP

SURGERY ^{FULL} LP

YOU MIGHT AS WELL
MAKE IT AN EVEN 10.
GET THE NEW POPDEFECT
ALMOST FUCKIN
FORGOT THE SINGLE.

CHROME-CD ^{HAS BOTH} LP.5

+ LAUGHING HYENAS-CD ^{HAS BOTH} LP.5

TILL THEN - KRK

EVE, IM A LOUSE OF
A PEN PAL BUT I WOULD
LIKE TO EXPLAIN. WRITE.

Jim

YES.

PO BOX 2516
CYPRESS CA. 90630

NEXT ISSUE

BEWITCHED - KRK

BABES IN TOYLAND - AL
TAR - KRK

Dear Big Flake,

Do you ever see the guys in The Offspring? I met them when they played NY, we had a real nice talk, they said they wanted to do a mail interview. So I mailed them the questions months ago and they never wrote back. Is everybody in Cypress flakey???

THE LIVE STUFF I
COULD REMEMBER
THE NEXT DAY.



TOXIC REASONS, DWARVES, CHEMICAL PEOPLE
Spanky's in Riverside 9-27-90

Drove one fucking hour only to find out the gig had been canceled. The lack of paying customers proved to be too much of a problem. Toxic Reasons by the way, didn't even show up. I guess it wasn't in their best interest to come to Southern California for such a small amount of money. Like the title of their last LP "Only For The Money". I did get to see the Dwarves in their "free beer" drunken best, which was funny. The Chemical People also seemed to be making the best of a fucked situation.

POISON IDEA, MELVINS, DWARVES, CHEMICAL PEOPLE,
SHOCKING TRUTH.

Country Club, 9-28-90

'Nother hour drive, which I felt was worth it. I guess not too many others did as the turn out was pretty bad. Fuck, punks are weird. As could be expected, I was in line to get in as Shocking Truth played. Real bummer as this fairly new "hardcore" band has just released an incredible 7" that has potential etched on both sides. I'll have to catch 'em later. Local faves, the Chemical People have still to dominate the large Country Club stage. People were into them but it wasn't their best. Finally the new bad boys of punk rock, the Dwarves. HWCNBN (guitarist) was disguised in a true to nature "Satan" mask, he kept switching guitars, the pickups all of which had blood splattered with blood. He stiffly twitched his lean body around in circles, as Blag ran back and forth. Blag's constant high speed yelling was not enough for him, he had to rub his crotch, spit, throw water, jump into the pit and do other various punk antics. Salt Peter was dressed to impress in some kind of women's lingerie. He also could not punk out enough for his own good. Together these social misfits were the Angry Samoans on speed meets the pissed off Earth A.D. type of hardcore hell. As tired as this must read, it was actually fun and I found it real easy to get caught up in. The Melvins truly won me over with "Ozma" one of them "you gotta be in the mood for" LPs. Still I'm a fan and I was banging my head with the rest of 'em. They sounded quite a bit tighter and heavier tonight than the Hollywood Live show (W/ Mudhoney). Even their really really slow dragged out stuff was happening tonight. What can I tell you, I love Buzz's hair. Poison Idea had some expectations that weren't met. The club was only half full which I think had a lot to do with why PI had a pretty uninspired set. Musically it was non-stop riffage hell. Not metal, not hardcore, not noise. Poison Idea are in some type of neitherland that even Satan won't fuck with. Jerry A. found the strength to further mutilate himself by slashing his forehead. Blood started dripping down his face, comparable to the piss running down all the bouncers legs when the looked up in shocking disbelief. I love these fuckers, but tonight wasn't one of their nights. Fuck, not even the fire ball went up!

GWAR, POISON IDEA
Iguanas, Tijuana Mexico 9-29-90

As soon as I found out Poison Idea canceled this show I canceled my plans to drive the 2 1/2 hours to make this gig on a sunday night!

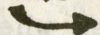
FLUID, ROLLINS, GWAR
Hollywood Palladium

a: Sold out, Gwar will be God.

b: Complete flop, Gwar is doo-doo.

It was undoubtedly A. We arrived early to make sure to catch the Fluid. But, man, it took about 20 to 30 minutes just to get our tickets, which of course didn't include a photo pass. As we walked in the last Fluid drop of rock hit the

THE FUCKIN
DWARVES



NEVER MET A MACHINE WHO WOULD DRIVE ME THIS FAR!

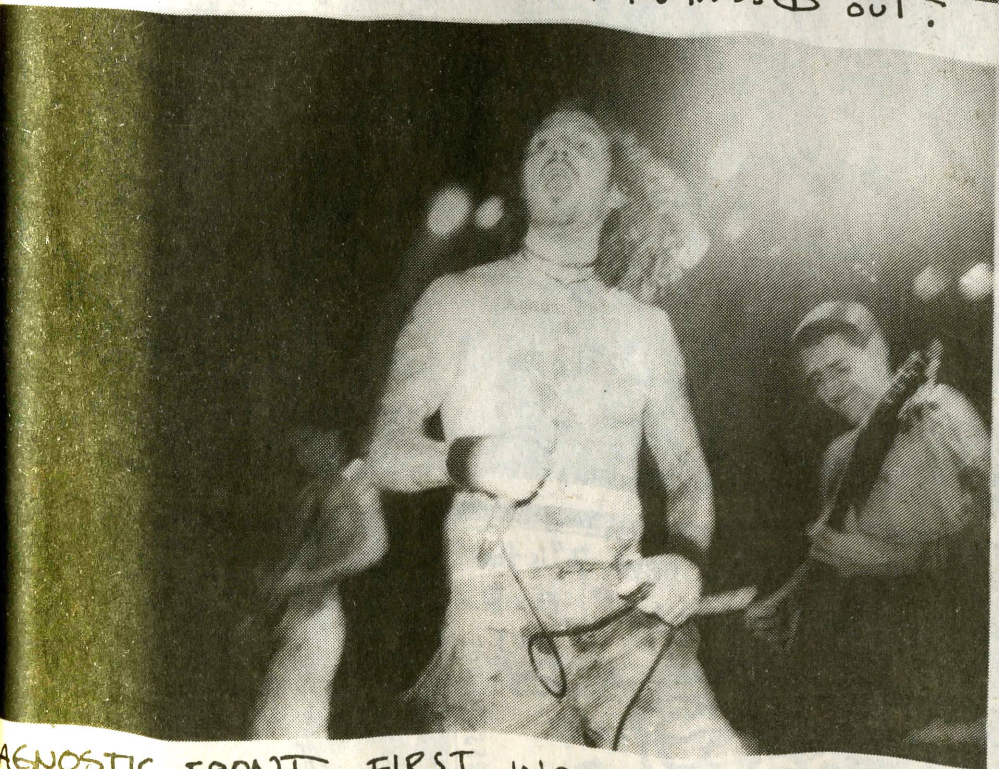


RD OF VD TRYING TO KEEP UP W/ PI !!!!!





MELVIN'S BUZZ IN SANDIEGO, YOU MISSED OUT.



AGNOSTIC FRONT, FIRST WORDS THAT CAME OUTTA ROJERS MOUTH, "WERE NOT RACIST."

floor. Everyone said they were pretty bad, mainly due to sound (what's new at this place.) There were quite a few people there JUST to see Rollins. It was obvious he knew this, as he contorted and posed for every possible eye in the crowd, to make sure everyone caught at least one dozen picture perfect images of HIM. Even Jesse, dealing with her first time Rollins exposure, noticed after the third song "this man is his body. Without it he would be nothing. I would be scared to be left alone with him. People like that are insane." Musically they did one or two of my favorite songs, the rest were dragged out wannabe blues damage. A couple of new ones too. It sounded ok, but too self indulgent, whatever... I was still purty amazed at the amount of people that were there. tons. Plus lots of "celebrities", every one from Flea (Red Hots), Preston (Dirt Clod), Kirk (Metallica)! Why even John (Freebase) was rumored to have attended. I guess everyone wanted to see what all the hype was about. If they were basing their opinion solely on this show then there wasn't much going on, and unless they are really starved, I doubt anyone in their right mind will be back. It's not one of those things like "I liked 'em better in small clubs", because it was only me and 5 other people (such as Gwars first L.A. bar gig) there to see them. It's just the fact that the sound was bad, you couldn't see a thing unless you were a human sardine in front. Even the "props" were a little stale. Gwar tried to be as rude, obnoxious and naughty as they could but the whole three ring circus had far too many safety nets for me to even get a split second of spine tingling goose bumps. The worst part was the "music", complete metal/rock smegma. I just liked the louder, uglier punk rock shit. Sure the new stuff had hooks 'n were "funny", I suppose, but who cares? The shock is gone and I couldn't even get myself worked up enough to watch a re-run. I wish 'em the best, cuz they are at least ballsy, but I doubt I'll ever bother to see 'em again. T-shirts were \$18.00 as opposed to the one I bought for \$6 that they screened themselves.

c: Gwar will be God, but I have no faith.

TRACHEROUS JAY WALKERS, DOS, EVE LIBERTINE, CHUMBAWAMBA

Santa Monica, 9-9-90

Out of all the Corpus Christi dawned political/social hardcore (punk rock), the only few I really like are Rudimentary Peni and a couple of Crass songs, mainly the "Feeding of the 5000" LP. (Crucifix "Peace or Annihilation" was an incredible Discharge rip-off which I did fall for.) Chumbawamba are one of the many over rated, under achievers whose insistent existence is not "dedication" or "persistence" but more along the lines of "flogging a dead horse". True, their musical mass has flexed and contorted enough through out the years, but they have ended up in quite a pathetic dead end. Why do 99.9% of all one time hardcore/punk rock bands end up slowing down and just plain wimping out? They call it progress. I call it regress. Sure hardcore gets boring, I'll be first to shovel the dirt on that. But why turn to rock, dance or folk? Aren't those the things "punk" was rebelling against? I might not have the answer, but I sure as fuck know Chumbawamba don't have it either. The funny thing was watching all the crust-peace-punks PRETEND to like it. Every one bobbing their heads while biting their lips, wearing a Crass t-shirt. Whatever. The band were a lame dance alternative type rock thing. Al said they sounded like Madness. Stephanie said the Bus Boys, I thought more along the lines of the Pogues. Whatever, a real let down. Opening this gig were the Treacherous Jay Walkers who I didn't think much of a couple of years ago... now it's even less. Country/folk alternative rock. Let's just say they are definitely an opening band. Dos, who I've never seen before were quite an interesting novelty for a couple'o songs, but things got a little dragged out. They would be great at a poetry reading. Eve Libertine had all the peace punks at the front of the stage, eyes wide open, jaws to the floor. It was her and her son on guitar. He would smash up some feedback then

grab another guitar and play blues/jazz type of stuff. She had quite a howl which could also creep into a mumble. It was also interesting but not that much. Dos should have jammed with this couple! That would have been at least entertaining! What a DRAG of a gig!

FACE VALUE, WALK PROUD, VD, SAMIAM, AGNOSTIC FRONT

Country Club

Once again I am in line as Face Value are on stage. Sorry, due to tons of "racist skins" causing problems I wasn't able to really pay much attention to Walk Proud. Oops. The skinhead problem was taken care of not only by some of the band members but by the majority of the punks in the pit as well!! (I truly look up to all you folks that fought back - fight fire with fire!). VD did their usual up to par thrash 'n bash. Buster, lead vocalist for Face Value jumped on stage with a tear in his eye and sang a song with the band I'm sure most punks will miss. I went across the street to cool off, when I returned to the club, Agnostic Front had just begun their set! Oops sorry about that Samiam!! AF were a pretty different band than the one I saw about 5 years ago at the Olympic. They had hair and young band members, plus the first thing that came out of rogers mouth was "We're not racist". You figure it out. Pat (Radar) put it best when he said "That's the way hardcore was meant to be played." Yep, couple of years off did a lot of good for AF as there seemed to be no letting up. Furious, frantic and just plain fucking crazy. The crowd went fucking crazy as the band ripped from one classic into another. Not too metal, not too hardcore. Agnostic Front truly impressed me. I wish I had one of their records!

HOLE, SONIC YOUTH Whiskey 11/2/90

Driving up to Hollywood, all I could do was rant and rave about how I would pay any amount of money to see Hole and Sonic Youth at the Whisky, the entire time thinking I was on the Hole list. Get there, Hole jsut stumbled off stage... so... of course... their list was closed! "How much is the door price?", "\$16.50" she says. FUCK!!! That's a lot of money, and I would be missing Hole. The other band playing inbetween was Gumball or something like that, with a name like that I decided to buy a ticket and wait in the cold till the got off stage. Give my fucking \$16.50 ticket to the guy at the door and walk in to see t-shirts selling for \$13.00. No hats. The place was packed, as with every time I've seen Sonic Youth. Opening with "Tom Violence" the mighty Youth rocked into all their hits off of Sister, Evol and Daydream Nation. I was expecting to hear "Halloween". "Brother James" I would have paid an additional \$16.50 for. Lee's never been much of a showman but he looked extra burnt tonight. Steve and Thurston on the other hand were outta their fucking minds. I was standing to the right of the stage, in front of the speakers and I could feel the band better than I've ever heard them. It was loud, piercing and just plain rockin', quite contrary to the recent Hollywood Palladium show which was the band at the most rarest bore. I was truly captivated by Sonic Youth's sincere enthusiasm for their music. When "Sister" first came out, I never would have thought I'd be such a fan of the bands "newer" poppier material, but I am. Sonic Youth pulled it off in a big way, leaving the club with my clothes drenched in sweat. 2 rolls of film shot and nothing but lint in my pocket. I was more than satisfied. Sonic Youth will never be Sonic Adulthood! Let's hope.

HOLE, TAR, CLAWHAMMER Gaslight

Everyone and their deaf mama is crying about how good Hole are, Al seems to like 'em as well, he choose them over my Helmet slides for last issues cover. Trying to decide on if I should go or not, I call Courtney Love. She said "No, we cancelled the Gaslight 3 weeks ago." then she mumbles something about Clawhammer. (Al's pick for this issues cover). (Nope, Stt's pick. - Al) So now what do I do? Fuck it, I go anyway. Kick down \$5 (a reasonable price although I'm broke as fuck) at the door and who is on stage as I near the tiny stage. Why it's Hole. With Courtney on guitar of



LAST GIG O' V.D. OR WILL THEY "REGROUP" ?



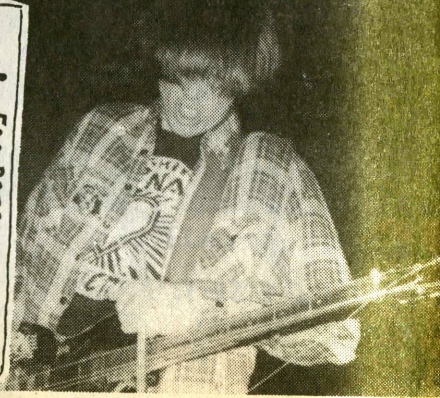
sockeye's new 7" is the
"coprophagia" e.p.



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course. You figure that out? I wonder if it was anything like the time they cancelled Ugenes because they couldn't get a \$150 guarantee? Last time I saw Hole was about a year ago. I thought they fucking blew. Really sloppy, churning guitar noise. It was kinda ok but I couldn't take it very seriously. Then sometime later they are the talk of the town and there I was, in the front row, sitting on the floor next to Mike (Thrashead) Sullivan who was doing his infamous non stop head bang to Holes dirge like Black Sabbath scuzz. Courtney became quite a front (wo)man. She twings her guitar once in awhile, sways her hips and pulls her hair. Then lets out with a witch like, Joe Jam scream. Jill probably has the most wicked stage presence I've ever seen/felt in my life. She even out did Eva (Super Heroines). I didn't care for her jamming with Sylvia Juncosa (who I do love), but with Hole she seems to really fit in. The four of these gutter dragged Hollywood freaks have a cool thing going, I hope they stick to it. "Retard Girl" single is a must have by the way.

I had lots of curiosity regarding Tar and their "live" performance. Tar's records, as cool as they might be, I've never been able to fully grasp. So I figured the final judgement would have to be live. Halfway through their 40 minute set I transform into a fan. Looking like the guys across the street who are always working on their cars and buggin' your sister, Tar had the Chicago smart ass between song mumble thing down pat. Thing that I dug the most was the energetic true to their music stage presence. Tars thick, oozing post pop, rock was played tight and consistently, not much of a let up. So impressed I bought a t-shirt, contemplated the Cd, but naa. Right about now it was 1:00 AM and I had to be at work in about 4 hours! So I missed Clawhammer, oops, sorry guys!

EL VEZ, PIGMY LOVE CIRCUS
Bogarts, Halloween Night

Ok, I actually paid and as much as I always try to put myself in the customers spot at all times, ten bucks for these two acts was about 8 dollars too much (one dollar each so they can get gas and get the fuck out of town!). The infamous EL VEZ, the Mexican Elvis "impersonator" was about two solar systems off track. He re-did Elvis songs, threw in some Spanish and a couple gilies on stage. It was actually funny for a song or two, then as with all jokes, it got old as the fungus on Elvis' corpse. I didn't even stay to see Pigmy Love Circus. It's just that "critics" intuition that tells me they blew.

SAW JESUS LIZARD w/ TAR
LAST NIGHT. TAR WERE
GREAT. BUT THE JESUS L.
WERE INSANE, TWICE AS
TWISTED AS THE FIRST TIME
I SAW EM. WHAT EVER HESE
DRINKING, ILL

Horatio "Razor" Hornblower, HAVE A DOUBLE

Thanks for your toot, Mr. Horn Blower. I'll try to respond soon

Tony Cassaburro,
Thank you for the Ramones interview, it was pretty good but unfortunately we just did one about a year ago. Sorry, but I really appreciate it.

Monica Coffey,
Yes, I could do the Helmet stuff but it's gonna have to wait, sorry.

Sal Dressing,
So fucking sorry I'm just now responding to your long letter. Boston sounds great. I'm going to reprint your letter and my description of L.A. next issue. Almost a year later! I hope you will write too. Ok, my decision?

Andrew Solner,
You should be the first person I apologize to. The Danzig stuff is in the works. Sorry once more.

of your car and mail the key to someone in New York, then have them mail it to you. If you want to listen to music, try a country or jazz station. I wouldn't advise MTV. I don't go to any gigs, read any fanzines, or associate with anyone involved with music. If you tend to drink or use drugs a lot, cut down or just quit it for a week. I'm not saying stay sober forever. Sorry! I don't know go to the library and read, watch TV, have sex, or some sort of thing. Stay away from the music scene. After a week you should have a better idea of what your favorite music really means to you. When you're into the music or the scene and people associated with it, you're not you're over someone's in-olvement with the scene or certain aspects of it. You might realize how good your life has been so far, or how fucked it's been, or maybe nothing at all. I'm not a fan, who knows maybe your little note in Florida was just a coincidence. It's a coincidence and you're ok now. I'm so, you've decided, throw this letter away already.

First of all, you're a dedicated fan of punk, alternative rock/whatever you call it, and you've got a lot of friends only dream about- writing for Florida, getting lots of records. Sure you catch shit for your opinions, but that doesn't seem to bother you much. So what does? Lies, statements, prizes I could link that to your depressed state, but I don't think that's the root of the problem. It's a very possible that your depression is rooted in your involvement in the music scene. What I suggest is taking a vacation to gain a little perspective. Try this: take a vacation. Stick all your records/tapes/Cds where they'll be next to impossible to reach (lock them in a storage space or the trunk of your car). Then, for a week, don't think about music. Just live. If you're feeling as shitty now as you were then, a vacation is definitely worth a try. It's cheaper than therapy and if it doesn't work you haven't lost much if anything.

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Good luck,
Dr. Robert Hartle, M.D.,
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LIVE IN GENERAL

CLAWHAMMER / RIOT ACT / KINGS OF OBLIVION 9/22/90 At's Bar \$7.00 by Martin McMartin

Still reeling from the "big railroad show" near my house, I scrambled up to LA as a crazy day twisted into night. Watched a little of Mike Snider's Kings of Oblivion, who are bound to please those of you who like it Stookey, drunk, and sloopy. Knock down a few tall ones and form your own opinion. Riot Act have way tightened up since I left town. They added a bit more fuzz to their sound, and there's not a dull moment in their set, with many songs ripe for a single. There should be one out as you read this so grab it. 13th Floor Elevators cover stood out yet the title escapes me. Carmen's growl, along with the sharp drums, recalls the drive and catchiness of the first Pretenders album, so check 'em out if you ever dug that. No easy comparisons leap to mind for Clawhammer. I've got to level. My attitude sucks. Ask anyone. Especially after some drinks. I figured a band that lots of people were popped up about had to blow hard. Wrong. No silly LA costumes, no cock-rock posing, just straight-on rock and roll with a slightly twisted country edge. I was standing in front of the monitors and couldn't really make out all the vocals, but Jon the singer wailed out some possessed bluesy rantings, then takes a step back, and gets into a major groove with the rest of the band. I shook my head more than once in disbelief as they kept this pace for the whole set. No pretty boys, no ballads, no asinine "rock comments" between songs. Consider my bad attitude adjusted. Temporarily.

CADILLAC TRAMPS / THELONIOUS MONSTER 9/14/90 Raji's \$7.00 by Martin McMartin

Ahh, yes. Anticipation was high tonight, anxious to get back into a groove after a particularly disappointing stint in NYC. (Apart from the yearly tease of the New Money, er, New Music Seminar, it's tough to find a band that didn't come straight to the gig from art school. Too bad.) I digress. The Tramps seem to bring a loyal following to every show, and their crowd got down while the beautiful people schmoozed upstairs. These tattooed fuckers play some bar blues with authority, but what sets them apart is the way they go ape-shit while they play, delivering serious gangster attitude with tongue-in-cheek style. The sweaty singer saunters around in a slick suit and shades, hunched up, fingers and arms flashing, cackling out a nut-house laugh during the opener "Hoodoo Voodoo" or something. The serious bass player anchors all the madness, and his notes catch you square in the chest. The fun peaked during "Medicine Man". No pretension, just a good time for anyone who wants it. I spared myself from irritating local faves, Thelonious Monster. The last time I saw them in my neighborhood, at Fenders, the main rock singer dude kept preaching and whining between songs about getting punched out by one of our friendly locals. No thanks. It was off the Gaslight around the corner to see the Flipside kids (watching Clawhammer) before the last liquor call.

SAINT VITUS / KNUCKLEHEAD 9/29/90 at The Shamrock by Martin McMartin

Given this place's proximity to Hollywood, it's inevitable that once in a while you have to sit through something generic like Knucklehead. The most pathetic part was some stupid comment by the rock singer guy about wife beating. The last thing I'm known as is Mr. Sensitivity, but come on dude, this is the 90's. Girls are OK! Maybe I was just on a love vibe after the mind blowing experience of watching Jeff Satan get married at my pad earlier that day. Whatever the case, I was totally caught off guard by

the awesome manliness of St. Vitus. No shit, rip up that check your mommy just wrote so you could join some over-hyped "single of the month club" and burn some Vitus albums off you local hairbanger. These guys make the new wave of angry college-rock grungers look like a troop of fuckin' brownies. The songs are super heavy and slow, but the guitar leads are fast jet not bogus. They've got the same metallic tweak you hear on early Sabbath. Mark Adams' Rickenbacker bass has a warm, full sound that works just right to contrast the evilness of songs like "Living Backwards" and "Clear Windowpane". Songs touch upon themes of addiction, abuse,

up there like a trooper anyhow and threw his guitar a bit then stormed off pissed. Nuts. Stf and I hustled Suzie's ass up to LA at 10 o'clock for nothing. So, I had two hours to kill to stumble around pony-tailed dudes and lots of waiters/actors talk about their head shots. Before Sativa came the longest set from Scratch, who played the most tedious white-bread rock you could imagine. After another punishing wait, Sativaluvbox come out, minus Gerard. Before I left for the summer, Johnny Anus slapped their cassette on me and I was hooked after one song, so I was really looking forward to this. To me the lyrics and word-play remind me of the best and heaviest Bowie,

Ziggy-era or Aladdin Sane, but Sativa doesn't overdue the art end of it like Gandpa Dave did/does. My faves are the hooky hard rockers "Groovy Kurtain" and "Backstage inside the Krypt". I was baffled that the crowd seemed immune to the hooks, and instead stood around practicing disinterested poses. Sativa seems to be a one man show now, with Patrick front and center. The female bassist sounded great but hid way in the back behind a flag next to her amp. I know these guys do pretty well with the gloom rock kids, but they're hard enough to play a much broader crowd. The drummer was right on, but some more animated guitar players would be welcome. They have something brewing that could easily make them one of the tops in town.

CHOLITA! 9/6/90 At Sissy Club USA by Maw Who and what is a Cholita? Everyone I asked said it means little girl Cholo. And this performance billed as their first US appearance in over two years, had this tiny East Hollywood hole-in-the-wall packed to the rafters in anticipation.

The Sissy Club USA is the brain child of Dora, a Ventura County drag star and owner of that areas primo alternative music store Wild Planet. Dora and partner Keith Holland of indie label Amoeba Records (11 Day Dream, God's Acre), turn this Japanese Gay bar into the Pyramid Club West every Thursday night. The crowd is definitely homocore with a sprinkling of pre-and post-ops, S&Mers and just plain alternative alternative types who are for the most part friendly and fun loving.

Everyone was geared for the performance of Cholita (The female Menudo). And as I started using my investigative reporting skills I found out that Cholita is a side project of Vaginal Davis, the Freakazoid dragnation leader of the Afro Sisters and recently the speed metal thrash parody band Pedrc, Muriel & Esther.

Davis and Alice Bag of the legendary Bags; are the masterminds of Cholita and write the groups original songs which can best be described as Los Lobos mixed with Expose on acid, and are sung in both English and Spanish.

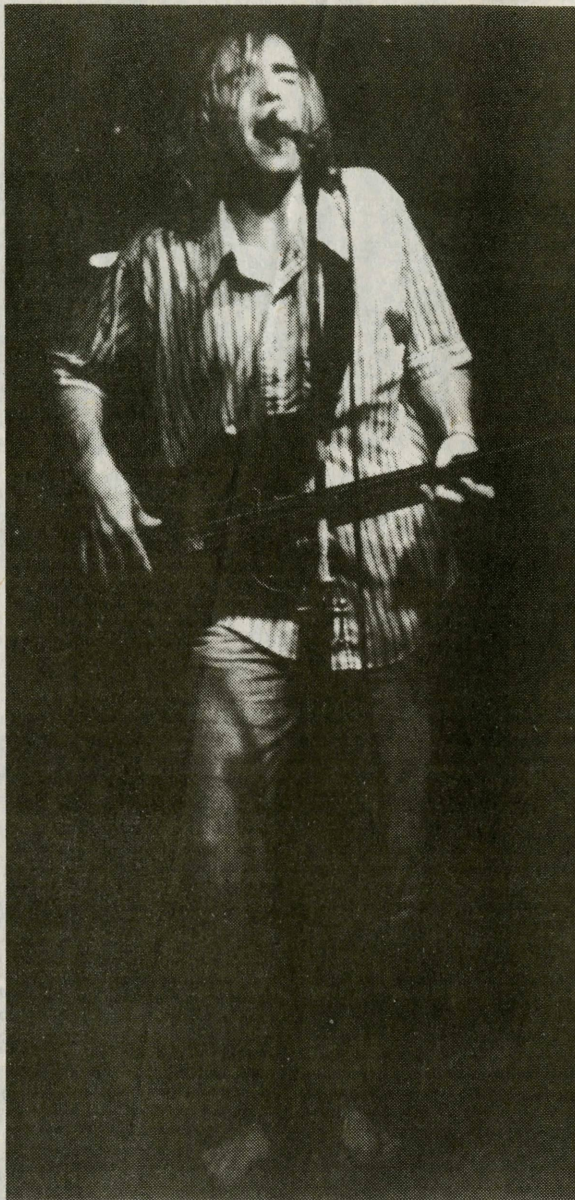
One song in particular was quite good, "Yo No Soy Puta, Soy Princesa" which translated means I'm not a whore, I'm a princess. The music on the backing track was spare; guitar, bass and drums but was effective in translating a latin fervor and mood with punk rawness. Davis as a lead singer is amazingly engaging in his/her quivering Hispanic falsetto, and Ms. Bag sang a distinctive lead on their only cover "Los Angelitos Negros". The short set consisted of a song called "Chola Chula" which went something like this: "Chola Chula, cinco, seis Malathion in your face" and "Nalga Maniaca/Butt Maniac" which was laced in homoerotic imagery; "I love the sexy boys, I love to eat out their butts."

That would do Robert Mapplethorpe proud. Cholita also showed their rock video, "No Controles" which was all well done and equally hilarious.

If the Sissy Club continues to put on outrageous and adventurous shows of this nature, they'll keep my interest.

DWARVES, MELVINS, OLIVE LAWN Casbah in San Diego by Al

There are a few reasons why we went here and why I'm reviewing it. For one I didn't want to go to the Country Club to see the Dwarves, I like the Casbah in San Diego much better, and there was a monster south swell so a surf trip



Toadstool, photo Cynni Murphy

and feeling like an outcast, which hit home with me as I was on the tail end of a binge that started out as a celebration but took a turn toward depression. If you can look beyond the stereotype you might associate with their name, you'll see that these guys don't neatly fit into any category or scene, and most of us have felt that way at one time or another. I'm goin' back again. Oh, yeah...the sound system in this place has been improved drastically, which is one more reason to go here besides the delicious mixed drinks...See ya at the bar.

SATIVALUVBOX / SCRATCH / JUMBOS CLOWN ROOM 10/13/90 at At's Bar \$7 by Martin McMartin

I saw this band Total Animal Soup at an outdoor show once and they were hot. Then this opening band blew the ho-hum Miracle Worker offstage at this party, and it was Jumbos Clown Room featuring Victor from Total Animal Soup and a guy from Detox (Tony). Well, I decided if I ever saw their name around I'd go see 'em again and tonight was the night. It turns out somebody in the band flaked out and Victor was left hangin'. He got

down south was also a good excuse. I'm reviewing this because I want to compare what Darby says when she reviews the same show in Ben is Dead. Ok, so me and Darb and John Anus grab our boards and head south. Upon arriving at the Casbah we find Krk, Dave (ex-Willys) and Wendy and Sherry going mad with the Dwarves. Great, right away we hop in the van and start the interview that is in this issue. I promised O that I would see his band, Olive Lawn, and I always usually make good on my promise - so I did as much of the journalism thing as I could then headed into the packed bar, grabbing a pint on the way to a good vantage point. Olive Lawn rock hard, not unlike a lot of Subpopians, and that is a compliment because they have enough unique energy and draw from a deep musical history to be pretty interesting. The crowd ate it up! These guys are moving up fast in the world. Already having two singles under their belt, look for their Jack Endino produced LP out soon. We finally got to settle down into the darkest recesses of the Casbah and get totally smashed out of our minds. Ah! Vacation, all I ever wanted... The Melvins were truly bone crunching, dirge death - like being dragged behind a car going about five miles an hour. This set was pretty heavy and inspiring! Tom Boner was playing bass with them for some reason and fit in perfectly well. Not everybody in the place were up for the down, but the Melvins delivered whether they liked it or not. The place packed even tighter than ever as the Dwarves took the stage. As much bullshit as these guys are hyped with, they are STILL pretty damn good. I loved the Misfits, and that's exactly what these guys remind me of. The minute they started singer Blag exploded into people faces! He grabbed people and threw them down (not JUST girls, ok?), he jumped up on a table only to have the guitarist kick it out from under him! Ouch, the fall looked bad, but Blag was up again to toss the table right at me! Yipes! I swear it hit me square in the chest, but I felt no pain! I guess I was more fucked up than I thought (until later when Krk, who was standing right next to me, informed me that he took the brunt of the blow!). They raced through their set full of these shenanigans to the delight of all attending and then left. I was happy, I love punk rock and for some reason these guys seem to be in the right place at the right time. I mean their kind of shtick don't work in an empty bar, but hey, out of the blue they're headlining and that's where they belong. Good show. Well we were not ready to leave, not only that but we had no place to go. I remembered that an old buddy Tim Mays owns the Casbah, and questioning an employee of his whereabouts it turned out to be none other than John T. aka Testicle Head!! Fucking hell! See, the San Diego underground scene is not all that bad, besides the best club being owned by an ex-punk show promoter, it's employees are the old timer punks! Not only that but Tim also runs the Pink Panther, a poolhall/bar/hang out spot a few miles away. J.T. showed us the way and we frolicked until the sun came up. What great folks down there. A good time was had by all.

POP DEFECT, ANTI-SOCIAL, CACTUS FOSSILS, LOUD MOUTH

Ugenes Bar 9-28-90 by Dead Ed
Tonight was another pretty hip session with local bands. Thanks Giovanni for giving everybody a chance to play. First off is Loudmouth, a local "Whittier" band. They're just out of the garage and have some definite potential for playing more clubs. I think this was their first or second time to play to the public. Keep up the good work, it's paying off. Cactus Fossils took the stage next and proceeded to gouge out our eyes and destroy our ear drums. Jim, lead guitarist was playing so hard and fast that his fingers were spewing blood all over his instrument. They kicked ass. If you haven't seen them you're missing out. Another Whittier band. Now I've seen Pop

Defect before but not really (too drunk). This time I was on it and so were they. These guys are one of the best bands I've seen in a long time. I'd say they run the gamut from wild instrumentals to face kicking lyrics and have the crowd wanting to go psycho. If you can find their singles or album, get them (plug plug). Anti-Social is some wild stuff. Good and hard tunes. Great anthems and just shit kicking punk rock. Don't pass up any of these bands.

FUTILE EFFORT, VIOLENT OUTRAGE, SCUMBAG METROPOLIS, DESECRATOR at Rack 'N Roll by Joy Flint

Futile Effort played a gig in their hometown Victorville at the Rack 'n Roll on October 6th with three other bands. It was \$5.00, a bargain anyone in the HC starved high desert would be remiss to pass up. Unfortunately, two of the members of Futile Effort had the flu. They still tried to play so the band wasn't at it's best and the headlining band from OC called Violent Outrage stole the show. The other two opening acts were the punk band Scumbag Metropolis from Wrightwood and a speed metal band called Desecrator. The pit grew larger with each band but everyone insisted on moshing with few exceptions. The most notable of these exceptions was a punk who slammed his way through the moshers and the lead singer of Violent Outrage who jumped from the stage during their set and tried to mix it up. Despite this mix of suicidal punks, skins, punks and metalheads from all races it is noteworthy that there were no fights. Violent Outrage rocked the place with conventional songs against drugs, abortion and the federal government, to just name three songs in their 18 song set that lasted a little over a half hour. They seem to be a band on their way up, and even the lead singer of Futile Effort remarked "They'll be a hard act to follow." Indeed, Violent Outrage could become a major force in the scene if they ever put a tape out! (What about it guys!)

PYLON / BONEHEADS at the Lingerie

SATIVALUVBOX / WILDSTARES at the Shamrock by Al
Ok, so an ex-friend of mine talked me into going to the Lingerie, against my better judgement, to see this band that he swears have great records out. Fair enough, I trusted his opinion... Well, surprise, the Boneheads were opening. In case you don't remember just who the Boneheads were, they were Craig Lee's band after the Bags had broken up years ago. They did a reunion show awhile back and I guess they're back for good. Besides Craig, other scene luminaries from the past included Elissa Bello (GoGos) on drums, Trudie (Plungers) on keyboards and Chase (original Boneheads) on other keyboards, yes they also had pretty decent bass player but I forgot his name. Anyway, they hacked out some pretty goddamn lightweight stuff. I'm not gonna go on how I hate it and how dated it sounds because that's pointless, there is definitely a place and an audience for this type of stuff. So whatever, it was good to see these guys again, and doing something. I do believe with enough time, shows, and development they'd get a edge happening and be something to behold. We'll see. After a wait, Pylon from Georgia took the stage. Two skinny guys on each side of a fairly overweight female singer... they started to play some decent, but mediocre college radio type rock. The singers silly dancing wasn't really flattering to her figure, but nevertheless they portrayed a good happy, but arbitrary mood... By this time my ex-friend was so disappointed (and embarrassed) that we had to leave. Luckily for us we had back up plans and headed to the Shamrock. Man oh man, you can not believe the atmosphere difference between these two clubs - night and FUCKING day! I felt so much better and right in time for the Wild Stares to kick into the best set I have EVER seen them do. Sometimes these guys can plod

along like a record that is playing slightly slow and you just can't your finger on it but somethings wrong. I can hardly figure out what kind of music they play anyway, but tonight they were on it. It opened with Steve sans guitar screaming into the mic about something or other in an emotionally charged fit. That caught everyone's attention as they fired up the electronics and took us for a ride through that place that is right between a rock and a hard place - like intense and desperate. Rocking the whole way. Throwing on the cake was Sativaluvbox, one of my favorite bands anyway, but interesting lately because of many bass player changes. A new guy tonight fit in good, but didn't quite have the assuredness of the original. Nevertheless the band drove through just about everything on the LP. They sounded good as ever, I treat of the night being a long, extended version of "Backstage Inside The Crypt" with a monstrous guitar feedback solo by Pat a some nifty improv drumming from the master himself, Mark. Inspired was I that I tried with all my might to BUY the tape from soundman Tony, but he had already thrown it into a box with million other tapes. There's a gem in there, Tony, did you find it yet?

TOADSTOOL, WILD STARES at the Gaslight by Al

The Gaslight is a funny place. There's sort of a built in crowd nobody in particular, just a certain type of person... So when you walk in and there's some other types there, you kinda wonder what's going on. Well, there was this whole crowd there to see the openers, who I can't even remember their name because I paid no attention. Well, it didn't matter because as soon as they were over them and their whole crowd left. Then things got back to normal: almost. Usually, the Gaslight has this way of booking total incompatible types of music - now don't get me wrong, I like variety but not the type where you mix shitty bands with good bands. No that's still usually ok because it gives you a chance to sit at the bar and conduct business or play video games, fair enough. So like said, things were back to normal, the next band left no impression. Ah but surprise, Toadstool took the stage and got everyone pulling their face out of their beer. "Ah! What's this?" As half the Gaslight makes it way to the stage like a scene out of "Night Of The Living Dead". Sure enough, Toadstool delivered a set full of jazzy puns lots of intensity and plenty of weird curves. I liked their casual stage appearance and their dedication to precision playing. Definitely band I will go see again. The Wild Stares played next, but hey, I just reviewed them above so I don't need to go into that again. Suffice it to say, the Shamrock gig was better.

DISTORTED PONY, SLUG, PRESSURE HED, JOE'S RHYTHM PUNISHERS

At a Junkyard in San Pedro Sept. 22, 1990 by Al
There aren't all that many party type free shows with lots of band anymore, so when one comes up, it's pretty sure to be a good event. This definitive event was put together by Noisext and Lectisternium to showcase the areas best industrial bands in an environment suitable to their music. The place they picked was a junkyard! The "stage" was set up in some dirt behind a big fence amongst all kinds of tired and rusting junk, and inbetween some railroad tracks and the Terminal Island Freeway. Could they not have found a more perfect location?! It took a long time to set up due to generator power problems, and eventually the main PA had to be scrapped and Distorted Pony's small monitor system used. Up close it sounded ok, but the sound didn't carry. Oh well, I guess you had to be close. The bright sunny afternoon brought out a good sized crowd, who drank beer and socialized under the freeway and on the tracks. An amazingly good feeling of a movement prevailed.

Slug, alive in a junkyard, photo Al



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JOHNNY PUKE "Won't Shut Up!" spoken word tour now underway in the East. Call (903) 799-3630 if you can help out with a show. See Ya!!

as everyone was more than happy to experiencing this performance in such an outlaw manner. The show went without a hitch—every band delivered their version rock on the edge, each one with a unique twist that they could call their own. Slug delivered the most up beat set, with a singer that would not be out of place in a hardcore band. Distorted Pony chose to be more introspective with longer moody numbers. Pressure Hed are a two piece techno/industrial outfit who completely filled the air with a saturation level of noise. Joe's Rhythm Punishers were the most experimental with many members doing many different things and instruments and were shrouded in the smoke of many fires. Very psychedelic. I found out that this was their 2nd annual junkyard event—be sure not to miss the next one.

POISON IDEA, MELVINS, DWARVES, CHEMICAL PEOPLE, SHOCKING TRUTH

Country Club Sept. 28 by Sickboy
Shocking Truth started this show with a bang and for all you lazy bastards who stayed home or went to see the living Spinal Tap diety Danzig, well my friends, you missed one of the three best shows of the year. Ron Martinez sings it and means it too, solid, ironclad musicianship make this one of the most promising acts of the new year. The Cherns' are next and are solid as ever playing songs old and new with a never ceasing energy and drive that is to be admired. Well, the wait is over, now I've seen the Dwarves. No, they're not the Sex Pistols, but they are anarchy in the USA, and lead singer Blag is truly demented and I love him for it. The only person more demented is the one who thinks they will receive a loving embrace from these guys on stage and almost really paid for it. See these guys before they fuck you up. Melvins are heavy and polished but just don't click with me. Poison Idea are definitely the Kings of Punk. They keep getting bigger and better and I'm sure if Darby Crash could have seen Jerry he would have been proud.

POSITIVE ALTERNATIVE SCENE REPORT

Hello to thee, and to thee I bid my fondest greetings, it is with a full head and pen, I set forth to capture all the curious and wondrous adventures that hath been laid in my wake. It has been a full couple months indeed. With spectacle and tribulation twist energy and exhaustion. And well to be quite frank, life can be either a shit sandwich or a shimmering souffle depending on the way YOU deal the cards.

So to avoid any further jarring of thee fragile ser.ses, I'll spare you thee garnishments and get to the first course. I'd like to throw a couple of comments on the last iss (#68). Firstly I would like to publicly thank Al for running the Laffin interview, as it was a rather cool thing to do, and also it was very appreciated. Not only by myself, but the band as well. Now I had something odd happen to me as I was flipping through the letter pages when I came across a letter from an Amanda Russel and she impressed me. I never see a letter from someone who enjoys a show or wants to say how cool something is. Without a "but", "if" or "and" or "or". That probably has to do with the fact that punker types have far too many hang-ups. I genuinely think punks have grown in to being some of the most close-minded people I can think of. Isn't that in itself just a flaming contradiction? But then again no one in this world seems to genuinely want to get along, or at least passively co-exist, which brings me to the next thing she had going for her. She saw something that just dawned on me. And that I think that KRK does indeed get too much shit. I mean it seems that people just are relentless when it comes to criticizing him for every opinion he lays down. Let me tell ya if I had to read and answer the amount of whiney and negative letters that he does, I would be twice or maybe 3 times the size of asshole that everyone depicts him to be, now I'm not saying that it is always warranted, but think about it people, could you plod through a couple hundred, and still have an anglican smile on yer mug? Oh, and if I had to review (without a choice) as many records as he does I would definitely let you know with both barrels which did not measure up to my liking. So KRK keep yer chin up pal, when everyone is asking questions, it is certain not everyone will like the answers.

Oh yeah and on a slightly greener note I would like to place the ultimate and most unabridged jealousy in the form of deep dark shadow over the heads of STF, AL, and anyone else who attended the Janes Addiction Fiesta on Mount Baldy. I have been despondent and near death ever since I read STF's review, and I really can't find too much hope for life only that maybe they will play LA someday. I mean 1 1/2 years is too fucking long. So STF if you have sudden headaches or stomach aches for no apparent reason, it's just me and my VooDoo dolls.

OK I'll like to answer a couple of the letters I got from you readers first is from Braden Dlotte from Redondo Beach. He wanted to know more about Phil and Grant from the UK Subhumans forming a band. Well Phil has been rumored and I say rumored to be trying out for Citizen Fish, now Grant is not playing for anyone nor does he plan to. But I hear that he is interested in drumming. Sorry Brandon that's all I know. Next is to Kenny Cappello in Houston TX. He wanted to know how to get in touch with Ragabash... well Kenny here ya go! 364 E. First St. Tustin Ca 92680.

Ok now I'd really like to fuckin' give somebody a piece of my

GUSTAVERS TRAVELS

Well hello again freaks of the night another lowdown on music and madness. Anybody who reads this column must realize this is my lifestyle, not intended for everyone to understand. I've been going to clubs and shows for some time now. I don't do many record reviews, I prefer to see bands live and in person. My opinions are some what less fanatical then most writers for Flipside. I only like editorials if they deal with the music and the scene. Politically we live our life and you live yours, I am not going to try and persuade you. Common sense is the answer. Some people that might get tuned off or offended by some crazy stuff I do. Like getting totally wacked out of my head once in awhile and end up dancing on top of a stove while some ones trying to cook on it. I can't explain why it happens, it just does. Life today is weird and this is how I deal with it. Everyone that can hold a grudge for a long time, have problems it's best to make up. If I seriously hurt that person or caused mental problems then never talk to me or say hi to me again. I believe I'm easy going person, gentle, loving and warm and I'm not a threat. Some square people that want us to smell their magic have problems, I don't know what I did to offend them. Maybe I don't look or dress right? Please tell me!!!

Well on to better matters, the Dog House on Tuesday at the Shamrock towards the end of August I caught a glance of the Calamity Jane from Portland Oregon thanks to Courtney Love of Hole. They put on an intense rhythmic lyrical set. The only problem was their set started to late into the morning and most of the audience had split. Lets hope Calamity Jane can get down here again. Check out their 3 song 7" write to Calamity Jane c/o Blue Gallery 22 NW 10th Portland OR. 97212. Speaking of the Shamrock bar they got their liquor license taking away for 45 days starting in November. Well lets hope they take advantage of this and book some all ages show. Those fun loving guys the TTVTs played a interesting hole in the wall in Orange county called The Doll Hut. In Anaheim by some railroad tracks, it was a pub serving a variety of import beers. I drove Cliff and his drum kit down to the hut in my truck. The bands played in the corner on the right side of the bar. It must have been the smallest corner for a band to play in I've ever seen. The bands ended up playing in your face. Imaging Blaze (TTVTS singer) singing in your face while you trying to drink down a black and tan. It was a monday night so not many showed up to see Johnny Rebel and the Paddecells and the TTVTs. The Paddecells coverd a little like Social Distortion. The place was 21 and over no ID no entrance. We made it tuff, we were a pain in their ass, some people in our group forgot or had lost their IDs. But over all it was fun place to see a gig. TTVTs have had some mishaps lately not playing at some promoted gigs. Lets hope they can get over this by the time they come back from some San Francisco shows in early Nov. TTVTs also have a new 7" coming out on POSH BOY produced by good old Geza X. That same week I saw Sativa Lubovx with a new girl bass player at the Dog House. Former bassman Girard has relocated to England to from a new band. They're still the best mood swinging Psychotroic band around. Look for a new 7" from them coming soon to a theater and drive in near you. See them before they get too popular. I ran in to Sarah Hackett

mind, and frankly pissed off beyond all belief does not totally cover it. This goes out to Ed from Media Children or should I say the UAF? Here is what went down. I got a call on my answering machine, from somebody in a snotty pissed off yelling voice who claimed he was the spokesman for the United Anarchist Front. He called to tell me that I was completely wrong about everything I said about Conflict UK in the last issue. The snotty voice continued, "They are not coming in Oct they do not have 3 singers, there is no synthesizer involved, Steve Ignorant will be coming and it well not be \$10 at the Country Club." After all that the snotty voice went on to say, "Next time you wanna print rumors, and there are enough rumors in the scene you should consult with the United Anarchist Front, Thank you." and another voice says "Fuck Off". Now these people failed to leave a phone # as to where I could talk to them. Now if that just didn't take the cake. Man let me tell ya, I was HOT! Now I got all my information on Conflict from Steve Ignorant in England, I called him a week before deadline. He told me personally there was no way he was coming! He also said that Oct 30th was the day! Now I saw Conflict last year and I got pictures of their synth, & its player, also their 3 singers Colin, Kerry and Steve. And the total # of people were 7. So anyway I happened to run into Ed at an F-Defective practice and he really tried to avoid the issue. He said it was a lack of communication, and as he did not personally know Steve, a friend of his, had talked to someone in the band. He seemed to genuinely regret to have called at all and said that he hoped there were no hard feelings. Well you know what pal, I'm not some kind of jerk-off who would try to pass rumor off as fact. I'm not the kind of person who would write to bolster my image or whatever, and I am definitely not someone who would call and leave a shitty snotty message without a # to give a reply, I wouldn't hide behind an official sounding "front", to make myself sound important, and

former writer for Rock City news and Flipside. I like to thank her for those pelvic thrusts she gave me on the bar stool that night at the Shamrock.

At the last Molest- Station Paper Bag played to about ten people while up stairs the gloom death rockers were dancing up a packed storm. Unless Miracle can get more people to show up at the New Moon location, I think he should take his gigs to a new location. I had a great time up stairs with Maw Sheen and Mark dancing the death fantastic.

Speaking of Maw, she invited me to a party in Long Beach. This nite she was putting together a dance company. The barbecue was out back and the stars were bright that night. I met up with Randy Wyszpolski who is doing some promoting and getting gigs for the bands Lost Souls and Supercollider. I'm impressed with the Lost Souls new release "Howling at the Moon" they defiantly believe in the do it your self attitude and it payed off. To get in touch with Randy call (213) 491-5746. Some correspondent from the London Times met up with AL and myself

at the Shamrock. She was tying to write a article on music taste makers in LA. That whole idea revolts me, taste makers yea right!!! If the public and radio DJ's had been paying any attention to us punk rock and hardcore would be as big as rap music is now. I basically told her the music is here, if people seek alternatives to commercial rock they will sooner or later find us read us and get involved. By the time the 1st band started I can could see she hated the music and she ended our discussion and split.

On sunday nites at Al's bar underground films are now showcased. The film Forbidden Zone played at the 1st meeting many of the stars of the film were there. Discussion were held before and after the film by the director effman. The Paper Tulips now fully apart each peddle has now rested upon different horizons. Toast is in San Francisco going to art school, Squeeb has now joined the band WolkWood and Greg is auditioning bass players and drummers for a new band. Well on this one I must say I embarrassed my self. That Sat. before halloween I was ready to attend a yearly party in Whittier at night. Early that day in central LA another party took place. At this party I drank screw drivers, which left a big hole in my head. Later I discovered vodka and my brain don't mix. Well rumors of what I became were spread around our small community of friends. Like spiting on things, dancing on kitchen stoves, being picked off the ground, drinking bottles of beer filled with cigarette butts and junk, being wrestled into a car being in a crazy rage. While Al and Martin left me there in central LA, Greg Tulip drove me to a second party that evening off of Pico Blvd. and later that night to his pad to sleep it off. Thanks Greg!!! I don't recommend this to anybody. To Julia, Mark, Karen, Sloan, Al and Martin or anybody else I'm sorry if offend, hurt, or caused any problems....

Well that Wednesday of Halloween there was downtown party outside near a loft and factory off of 6th and Mateo. Pop Defect, Sandy Duncan's Eye and Waldo the Dog Face Boy. With all the rumors going around about my drunk spurge, my costume hid my face lucky. Steve and Thomas of Ink Disease appeared good to see them get out once in awhile. This was a festive crowd. One girl dressed in some parties and that's all. I was going to talk about drugs this issues but I'm in the posess of we reevaluating my ideas. Well until next time readers....GUS

would not try to say that the guy who said "Fuck Off" just happen to be walking by, and didn't know what was going on. In fact, I wouldn't open my mouth 'til I knew what I was talking about. And Ed, this will be the last time you get any free publicity from me anyway, last time I try to do a favor for a "self-righteous, say-fuck-off -now- and -ask- questions- later- sort- of- guy- like yourself. It sure is funny how your band writes in its literature "Talk won't change a thing - TALK IS CHEAP - act and do something" (Media Children pamphlet) it goes on to say "if you aren't part of the solution than you are part of the problem."

Well Ed do you really think talk is cheap pal? And do you really think you are part of the solution? THINK AGAIN, because talk minus action = zero bud!

Alright alright, so now I may be consumed by my anger lately, but I've gotta tell you all about it cause, I'll flat straight-up explode, if I hold it in.

Now I'd like to talk about something that is not a new and revolutionary idea to most of ya'all. I might add that just about everyone feels this way at one point or another, but for me it has boiled over. All the following events are true and have all happened in the last thirty days....here goes.

YOU KNOW MY HEART IS WARMED WHENEVER I HEAR OF A POLICE OFFICER GETTING BLOWN AWAY. I genuinely enjoy hearing of a pig suffering. Why I get giddy and light headed from joy whenever I find out about a Pig meeting a cruel and violent death. That's right, downright overjoyed. This is because Pigs and related Pig supporters have no care or concern for anyone but themselves and their partners. They will use whatever means necessary to further their macho conquest for self fulfillment and arrogant dominance. Now these argument may be raised that Pigs are only doing their Job....and there are "cool" pigs out there. Well

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the only cool cop is a cop whose body temperature is that of room temperature. That's right...the temperature of 6 feet below the ground. Anyone who aspires to be a Pig is just as bad as Pigs themselves. If a human has the desire to be a Pig it is not to protect and serve, it is to bully and command. All Pigs have a need for power, they all lust for pity, they all lust for dominance. They wrap all these ugly little undesirable emotions up into a sweet smelling package called public service. Most general public types actually believe that all cops are honest and just doing their jobs....fucking bullshit. Pigs grind their boot of authority on the heads of anyone in their way, without a second thought, and more often than not even if you're not in their way. Here are a few examples of what I have seen in the last 30 days....

I was driving home from work the other day and was on the 5 freeway (through the heart of L.A.) and I was stuck in a bumper to bumper fucking parking lot. This was at 3:00 in the afternoon, the beginning of "rush hour" in L.A. Anyway I saw a sign saying freeway now closed... that's right the whole god-damn freeway! ONLY an earthquake shuts a freeway down! Silly me....It seems there was a robbery near the freeway and a Pig got shot in the process. So the Pigs shut the freeway down to search for the suspect. Now if that don't fucking take the cake. I would say at least and I'm being conservative, a half a million people use that freeway every afternoon. That's right a HALF A MILLION that's FIVE HUNDRED THOUSAND people that were totally fucked over so the Pigs could search for my hero, the Pig shooter. Do you think they would shut a freeway down if you or me were shot? Do you think they would go that far out of their way? NO CHANCE, I bet they wouldn't even miss their coffee break if it were you or me....Protect and Serve.

Next I went to the GATHERING OF THE TRIBES concert on Oct 7th. Among the bands playing was Public Enemy. Well the racist redneck pigs decided that Public Enemy could not play. They gave no valid reason, no explanation, only "the cops say no!" It was up to ICE-T to break the news to the crowd. They are too radicle, too much thinking would go on! Ice-T then led the crowd in a chant of "FUCK THE POLICE...RIGHT ON!" Just what right do they have? This is America!!! Who gave them the right to choose what bands are safe for our consumption? Protect and serve....

Now I hear that Pigs are actually confiscating or destroying peoples car stereo systems if they are too loud. That's right, not a ticket, confiscation. In Newport Beach the Pigs are smashing your speakers! I mean SMASHING THEM! We the people have to right to say whatever we want it as loud as we want, and if I wanna do it through music in my car, I'll fuckin do it!!! Smash my speakers I'll smack back....Protect and Serve.

And another neat little practice of Newport pigs is on Friday and Sat nights they set up a roadblock at the entrance to Balboa (a peninsula part of the city) at which point they turn you around unless you live there. They say to avoid traffic. Bullshit, to keep only white rich yuppie scums in, and all undesirables out. At this roadblock they have 10 or so Pigs there to pass out tickets to everybody they don't like, I mean real offensive stuff like cracked windshield, or truck too high, or truck too low, or tires bald, or license plate light out, or too much smoke form exhaust. Anything to impose authority. This is the same city where a man was shot for carrying a radio that looked like a sawed off shotgun. Gimme a break....Protect and Serve.

Oh here's a good one. My friend Bill Wheller was pulled over for speeding, and was told that his license was immediately suspended, for a seat belt ticket, he had already paid. A computer foul-up. He was driving a rental car, that was packed with belongings as he was moving at the time. They made him unpack his car, took the keys, and called his rental company to come and get the car. Not call a friend to pick it up, just the rental place, then told him "Start walking". No fucking call for that kind of harassment just Bill's tatoos and earrings....Protect and Serve.

Speaking of harassment U-Genes is getting hit up regularly now because of a couple of Pigs being in a car accident out front. It seems some trouble makers were asked to leave and in the process decided to return for more trouble. They were parallel parked across the street, and just darted out into traffic. Well they broadsided a Pig who was doing about 65 MPH. Needless to say the Pigs went to the hospital with major injuries. And U-Genes got the blame, and now get shaken down nightly, with sweeps and hassles. For something they had no control over....Protect and Serve.

It seems NWA, thee notorious rap group is being harassed, surveyed, spied-upon and raided, by local cops. The FBI no less, mostly due to the fact that they have a pair of songs named "Fuck the Police". This has been a constant irritation, and all of it is over freedom of speech. Fuckin' blue lights, read em' their rights... Protect and Serve.

Well so there you have it....And to thee I say the only good Pig is a dead Pig... This is only the last 30 days. I could fill this whole magazine with horror stories. But I want to hear from you! Send me your worst horror story about the Pigs in your town. I want to know just how bad your blood is boiling. I'll write about the worst horror story every ish. I will call it the Pig Promenade... send them to Tim Claws POB 2246 Anaheim CA 92814. Attn: Pig Promenade!!!

Oh man, alright now that I'm done being an aggressive obnoxious anger monger, I can get on to the happy happenings. So it is time for Da Da Da....Da. Live happenings and Gig reviews.

Aug 24th at the world famous U-Genes with The Bolsheviks, The Potatoes, and the TIVTS. First was the Bolsheviks. I've seen their stickers and flyers around for quite a while, but never saw them perform, and that won't happen again!! These boys got rolling full speed ahead on a dragging Friday. I'm telling ya they



Guttermouth at Ugenes, photo Tim

have got big red fire ants in their pants. The singer is the forgotten blues brother. I mean he moves like the ghost of John Belushi crawled up inside him and kicked him in the ass. Spastic Belushi. With an ultra hyper geetar man who won't quit freaking. Their sound is a rough early punk, driving yet sorta melodic. They have a sax player, who interjects their ear splitting high notes. A cool bouncy bassist and scratchy geetar. They remind me a lot and I mean a lot of the Dickies. That high pitched whiney singing and thee melodic grooving backing vocals. As a matter of fact the singer could also double as Lenards long lost twin. But aside from that, their sense of humor is way cool. A real good time! A funny cover of the DK's "Calif. Ubbes Alles" that went "Uber Alles Danny Quale, yep I got a big shiteatingrin!" Second up was the Potatoes. Well a name that sorta sticks. Yep a good singing machine kinda baritone with flowing harmonies. They play with minor enthusi-



The Bolsheviks at Ugenes, photo Tim

asm, but do have energy. Their sound is part Youth Brigade and part '84 punk. They have employed a rabid metalhead geetarist, that just plays Eddie Van Halen every chance he gets. They play rhythmic driving punk so the metal twanging is way outta place. Not a good mix at all! But their song "Get Away" was thee coolest, with full blown awesome singing, and a driving intense beat drum rolling w/ power. The singer with veins a popping gave his all, but the next song geetar man wanted to be Eddie again. So I guess one cool song can't carry a whole drowning long and dying set. Lastly the TIVTS. These boys get it going! Powerful droning groove power! That Flipper edge, the solid bass scaling. They have an intensity all their own, definitely not a band to see sober. They got a liquid funk, that swoops and dives and sways and builds. All without spilling a drop of the pitcher of beer clutched in the hand of the drunken madman screecher. As tight as they can be, with conviction and

proress. Creeping and exploding when the energy has fermented and festered growing and pulsing. If you haven't got the picture...you have missed the boat!

Early September at U-Genes with MEATWAGON, SEIZURE SALAD, TRASH CAN SCHOOL and The FIXTURES. First MEATWAGON, yea well that ole pumping thrash. Heavy droning, screaming singing, with 4 chord playing, and the usual punk beats. Melodic and scratchy almost catchy, but I've heard it before in another life... SEIZURE SALAD, yep more punk - dee classic lotsa rhythm, real tight some energy there. A couple punk covers (Fear) and some Stevie Ray Vaughn jokes. A sorta mixed bag, that kept flowing. I sorta grooved. Screaming low end vocals and a bouncy free flowing bass backed by grooving rhythm and hi time geetars. Pretty much an enjoyable package...good fun. TRASH CAN SCHOOL: A total rhythmic assault with 3 count them 3 geetars. Yeah with a low english punk type singer and a flowing monotone type sound. Real catchy with weird changes thrown in here and there to kinda spice the meat so to speak. They got people playing air geetar with their pool cues. They make for a good well rounded definitive sound. Something that grows on you. Singer throws in some sax to peak that high jamming clamor. Yep a grooving tight assault on yer eardrums!!! The FIXTURES played last and what can I say about them that I haven't said already? These guys fucking tear it up! I love them!!! They are to the fore everynight!!! So hey Al when are you doing the interview?

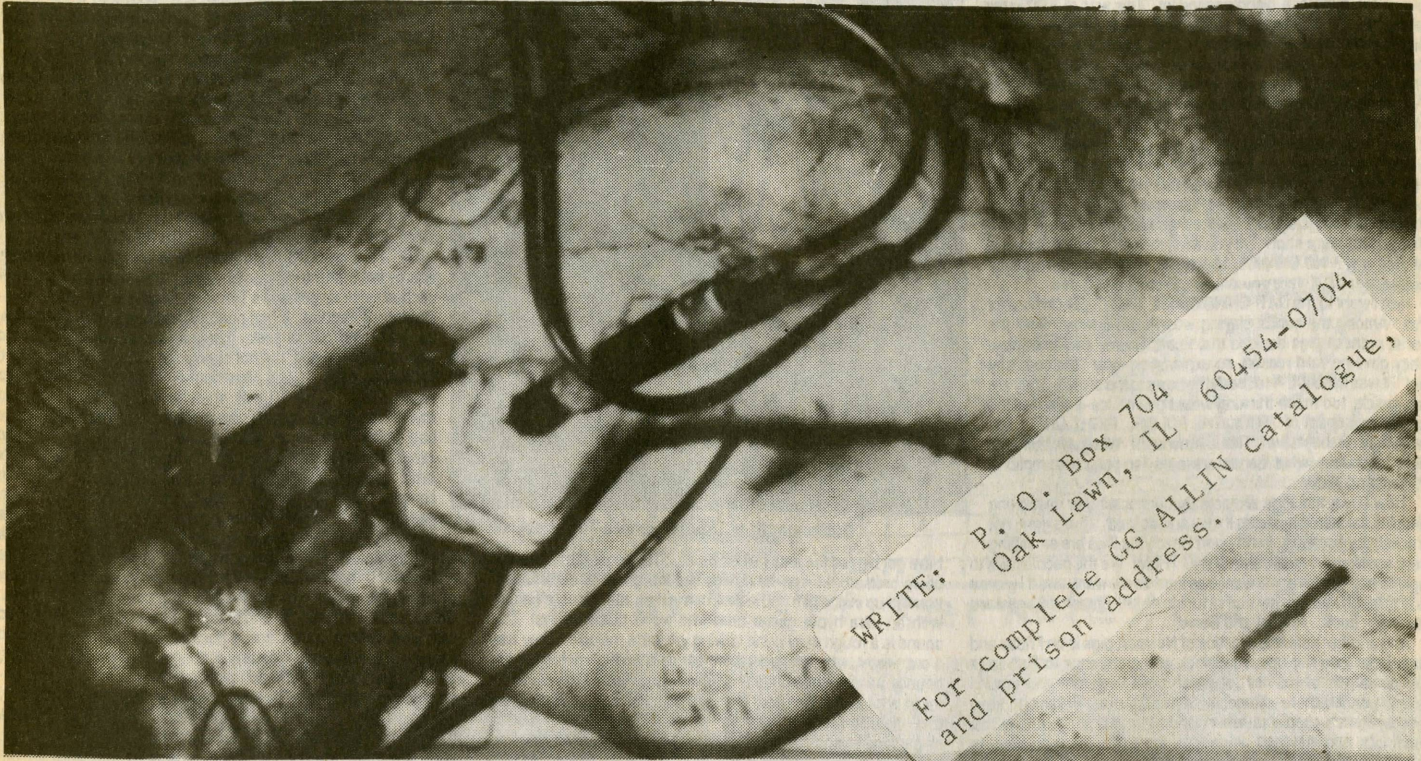
September 29th at where else? U-Genes with ONE THIN DIME, BAD SAMARITANS, JUGHEADS REVENGE and ILL REPUTE. Foist was ONE THIN DIME you know I like em' a bit more energy live than the Beacon St. demo. They have a live gruff low pitched voice singer and a Tim - just - walked - in - and - he's - digging - it - sound. A god pumping' rhythmic sound bass line, bad jokes and a perky geetar that crackled with energy crisp and drilling, really driving, but not obnoxious. They have a subdued hard core edge. Good Maximum Rock and Roll San Pedro style!! BAD SAMARITANS sheer terror hardcore pumping rhythm metal edge, driving screaming power. The singer had to barf which wrecked my favorite tune. That launched the band into a high range bass tickelin' instrumental. Real good tight jams, good ole HC. They possess air tight geetar work with complex changes. Then their drummer barfed on stage. Yes in dee dee THE BARF BAND. But alas the singer was back with his screechy power, pumping his heart and giving his all! Yep a good package. Then the bassist barfed on stage. Well the 3rd time is a charm. "The Barf Band"! JUGHEADS REVENGE ok a cool mix of driving rhythm, bouncy punk and a deep pounding vocal attack. Good geetar with changes and bridges. Kinda BLACK FLAG mixed with MINUTEMEN music and a host of Keith Morrison back up singers. Pounding and in control of their musical destiny. Winding and grinding, pushing and pumping yet never coming closely unstuck from the HC energy. Yep even complete with a cover of "Depression" by BLACK FLAG. Lastly was ILL REPUTE, indeed a full on punk rock assault, 2 vocalists that have power, harmonies, good rhythms in the veins of 83-84 fun punk. Great togetherness and a BAD RELIGION whine/rasp. The backing vocals just punctuating their flowing power rock and punk style. Simple grooving head bopping type sound. "Clean Cut American Kid" came off well, and showed their variance, with speed and persona. Half the kids there were singing along and the other half pre-tending they were punk when ILL REPUTE'S first album came out. Slamming and being jerk offs and really pissing me off, because they couldn't keep their stupid shit to themselves. I slam therefore I am! But ILL REPUTE is a class act. Good groove plenty of power and a ground that packs talent and energy with street credibility. Lottsa fun, see them, they are worth it!

October 6th with MEDICINE RATTLE, GUTTERMOUTH, and the CADILLAC TRAMPS at U-Genes. First was MEDICINE RATTLE, fuckin' wow man! As I walked in on a fine set. Heard me a pumping rockin' up beat pumping fixation. There low and behold was an excellent female singer. She had an easy going happy to be above presence, which made for an entertaining package. The string ponders played freaky fuckin flowing blues influenced rock 'n roll. Pumping and a rockin. Came well structured and free flowing border line intense energy. It was smooth and relentless. Every muscle in my body was grooving to the fast 50's cum punk sounds. The singing one hitting those all important hi's and them goddamn Janis Joplin lows growling and perfect. An absolutely brilliant band I gotta see mo and I'll keep ya posted. Secondly was GUTTERMOUTH. "I'm Punk" was a song by them, and that should give you a clue as 2 what they are about. They boast a hellia tight 2 geetar rhythm scratch power chord assault. Driving and building and fucking exploding. Their singer is the one who shines like a candle in a cavern. A very enthusiastic person. He's a caged animal with limitless energy. He also possessed quite a knack for getting people crazy. Good screaming sound grindy low pulse with a tad of Darby Crash when Darby tried to sing. GUTTERMOUTH'S catch was their song style, bouncy and broken with cool changes and power courses. Indeed a blood pumping experience. Lastly but definitely not lastly was the mighty CADILLAC TRAMPS and talk about energy, man these guys fuckin rip it up! The singing one is the most energetic get down and lets get to business rock and roll guys I've ever seen. With the passive energy of John Belushi who

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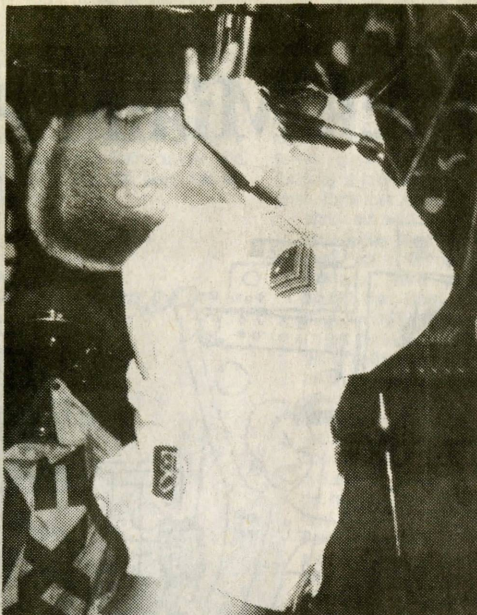
ENIGMA

shakes and grooves and jams to his hearts content with their gruff hi-end rockin' style. They play a rockabilly influenced power jamming band. It is stretched to its maximum potential, grooving and hard. Their geetar work is reminiscent of SANTANA or HENDRIX with an up to that drive. A sweaty blood flowing down in the dirt balls-to-the-walls jam. The rhythm geetar is slow and scratch. their sound: tight as a drum, and they get loose like a bull in a china shop. There wasn't a goddamn still muscle in the house. Dan from LAFFIN got literally carried away doing back flips and smashed his head open requiring lotsa stitches. He's ok though. Yes there wasn't a soul there who wasn't absolutely positively blown the fuck away!!

October 7th at the Pacific Amphitheater. Gathering Of The Tribes. Ok their was so many people playing I'll just list them in the order they played. A bit of background; Ian Astbury of the CULT set the whole thing up as a show of unity in music. Not only the people but musical styles, and I think it was a success! Anyway, lets talk about who played ok? First was CHARLITANS UK who played a subdued KROQ type power pop, pretty faded and redundant and, well, rhythmically boring. Next was MICHELE SHOCKED who was rather interesting personally with a cool story about anarchy and her asshole, but musically she played tired Texas country blues that was backed by the Tower Of Power horns, who still don't pack the spice to keep me awake. Next was the LONDON QUIREBOYS who are more aptly named the LONDON QUEERBOYS. They played pretty boy glamour bullshit - I-wanna-play-at-Gazzarris bullshit. Fuck 'em. Next was INDIGO GIRLS who played an acoustic folk set that was actually kinda cool. Their geetar playing was great and they were beautiful singers in perfect harmony, each backing and leading the other splendidly! Ah, but the next act saved the afternoon, she be QUEEN LATIFA who is a female rapper who played bass pumping, smooth sounding hip hop. She had a charisma and a flow all her own. With plenty of sing a longs and an energy that got me outta my seat! Woke my tired ass right up! The mighty SOUNDGARDEN up next and their jams were heavy border line SABBATH meets SLAYER with the energy to keep it going. An enjoyable band to watch and their sound was gut wrenchingly heavy - harsh guitars and rumbling drive. They closed with a cover of "I Don't Care About You" by FEAR which everybody had to yell "Fuck you!" A good break in the action. MISSION UK then took the stage and seemed to have an air of dominance up there. Not that their music was overpowering but they seemed to be everybody's fave. They sounded like early Cult w/ a power pop base. That kinda left me dry, but flowed rather well with it's harmonies. The singer also saved the lone stagediver from certain death-by-bouncer, so they were ok in my book. Now we get to the meat of this here shindig! Thee Cramps took the stage in fine form I might add. In all their blaze and glory, as weird as ever, Lux with a patent leather suit that faded to just patent leather underwear and he proceeded to invoke their tongue in cheek sexual humor. Fucking the amps, the stage, the mic... Most of the people there were shocked, but amused. Ha ha, I loved it! They played the favorites and did a killer version of "Tear This Damn Place Up". Just a way cool, short CRAMPS set. Ya gotta love 'em. Ooooh, and now a treat that I wasn't expecting, ICE T the rappin' brainiac took the stage and damn near tore the place down!! This man was sheer domination! He led the crowd in a chant to "fuck the police" because PUBLIC ENEMY was canceled by the Pigs. He played his music loud and hard, flowing with headbanging intensity, bass a blasting, his syndicate backing his vocals flawlessly to give an air of a million voices. All pounding, pulsing, climbing and smashing you in the face. He played "Colors" which even I knew and loved along with 10,000 other people. He raised points about racism and police and unity, that was in excellent judgement and taste. He is the coolest rapper alive. ICE T will be releasing a song with JANES ADDICTION which is a cover of Sly Stones "Don't Call Me A Nigger, Whitey". He is also doing a cover of Guns & Roses "Welcome To The Jungle" with Axl Rose. And on his new album, MEGADEATH will be in the studio with him. Talk about a fucking artist. Man he blew me away! Well next was STEVE JONES who with his rock and roll band played a long drawn out mid-80's rock and roll set. Boring, same old guitars, same old hair, same old shit. Steve wants to be a rock and roll God. Now I know ya can't be a Sex Pistol forever but c'mon Steve, there is far more original music to be played. He was joined on stage by Ian Astbury of the CULT. They played a couple of Steve's songs then a Pistols tune and then "Wild Flower" by the Cult. Ian not sounding like the sonic madman that he is, left me unimpressed and hungry for IGGY POP. Iggy came out in fine form with expert showmanship and playing the old faves like "Raw Power" and the like. He's settled in like the God that he is flaunting and jamming with the power of his youth, saving us all from rock and roll suicide. He didn't let anyone down and left me with a feeling of fulfillment. Iggy rocks! All in all it was worth the 2 bus a band, and I felt like a bag of mixed nuts when I left happy and well flavored.

Now I wanna tell ya about 5 glorious nights with CHUMBAWAMBA. This is the best for last area, that centerpiece of the crown jewels, an absolute gem in the sea of lava rock. Impressed does not even begin to cover it for me. They played seven shows in California opening in San Diego, which went well. Their second show was in San Pedro, which was sold out by the time I got there and I was sittin' outside when I heard Chumba left the stage early. I guess there were too many jerk-offs wanted to start trouble. I respect their move highly. If others would adapt this policy, how many people would want to fight knowing THEY were the cause of

the gig ending? Ah, but that's another ball of wax. Their 4th show at Santa Monica Community Center is the one I'll tell you about, and this is what it was like... Lou stepped to the mic and with a voice that resembles spun golden sunlight, led the band into their opener "Nazi". She sung with a beauty pitch that gives me chills. So crisp and clean, so soft and poignant, so clear and shining like the sun. To join her Boff and Mave stepped forward to give the golden



Blaze is always kissing something, photo Tim

harmony shape. Like a pair of master choir singers, giving the sound limitless energy and depth, and a rock solid base. All the while carving out a flawless harmony. To Lou's son, they were the blue sky. When they reached the end line, "And we'll never rest again, until every Nazi dies" the rest of the band sprang to life pounding out a dual percussion beat with a bouncy bass sound that had every foot in the place moving. Ann took the stage with the



Melange, Medicine Rattle, photo Tim

punctuating harmony of a Red Robin hailing the dawn. With her crisp clear singing and flowing fluid vocal style, they together pounded out a bouncy mid-tempo off beat number that was just warming people up. Next song Danbert appears with a soldiers uniform, and he sings a gruff raw style. He is a showman flopping and slipping and thrashing about. He is intense and foreboding. He carries the spice, the raw edge to the other delicate balance. Danbert is the periodical thunderstorm to the others sky. His intensity led through a song with a high pitched guitar scaling and complex rhythms of their 2 drummers, all the while the bass kept pumping that intoxicating rhythm. Can't stand still. Next it was Dunston's turn to step from behind the percussion area and lead what I feel was their most powerful song. Singing and playing melodica, Dunston was the wind who issued in the beats for complexity or calmed the storm with his melodica, or made it explode with his passionate singing in your face harmonies that were smooth and imposing. He led them through "How Grateful We Are", about Hungary. The song would flow and explode into a powerhouse chorus with all screaming harmony. This sending chills all over me even when I hear it today... all the while Danbert and Ann are pounding with hammers on pipe behind the whole sonic circus. Their offbeat and punctual style went on for 5 nights, with different combinations of the above described. All flowing and building, yet soothing then jarring. They played with talent that was incredible, no one is close. All the songs were accompanied with visuals by Danbert and Ann changing costumes with the songs. First a soldier, then a nun with a beer, then Danbert as Elvis,

hammer swinging Hungarians and the grand finale - Danbert as a TV host and Ann is Vanna White for Slog Aid. Pound for pound the most entertaining band on the alternative world. Saturday in Hollywood was their best show, the most enthusiastic and crowded, with crisp sound and a lotta love in that building.

The next two night were in San Francisco. First at the Women's Building, which would be the perfect place to see bands if the no smoking/no drinking rules weren't in place. The people that run the place do enforce it. The Chumbas thought this was their worst of 5 but I thought it sounded good as ever. EVE LIBERTINE got screwed out of her set so some jerkoff guy could read ten minutes of sexual related poetry. So she played "Hello Hero, Hero Hello", which she apologized for, but man I fuckin' loved it. The last show I saw was at the Gilman and I like the Gilman. The energy there was high and the band played a masterful set. The energy made everything fall into place. They then went on to play Washington and Oregon. I came home... Ah, but that special treat of this whole tour was EVE LIBERTINE performing with Nemo her son. Just voice and geetar. This was a performance that caught everyone off guard and you either loved it or hated it. And me, well, I loved it! She performed a series of poems she had wrote with Nemo playing only electric guitar. Nemo being heavily influenced by modern jazz punctuated and embodied pure emotion through his guitar. Eve sang with an operatic style characteristic of "Acts of Love". She would sooth and sway with her perfect singing voice, high pitched and dreamy. Working and building to a fever pitch then harshly exploding, conveying emotional feelings of happiness and sadness, anger and love. "Turquoise and Maroon" stood out. Nemo would follow and back with scratchy picking and gentle strumming. Concentrating the impact and roughing or smoothing Eve's endeavors. The whole set seemed to me to be very jazz influenced in a sense that they were conveying emotion and feeling more than chorus and note. It was fresh and alive, original and bold. A very daring set to play for this crowd. Maybe some people left with a better idea about the purity of music and sound. Maybe some left with the vision of sonic emotion, transformed into colored dreams and still maybe some didn't care, but the weight of a few's appreciation I hope carries Eve and Nemo to further heights. As they deserve it for their boldness. This performance will be released as a record sometime soon as they were to begin working on it upon their arrival in England. If you have an open mind, don't pass it up.

I would like to thank Eve and Nemo, Danbert, Ann, Lou, Dunston, Mave and Boff for the good shows and the laughs and the fucking brilliant time I had with you! You are beautiful people and I love you all! Hope to see you in England soon. Also an extra special thanks to Roger for whom without him this tour would not have happened. Cheers and ta to you Roger. Thanks a million....

Ok, boys and girls, it's time to do the demo round up, ye haw!

First is MEDICINE RATTLE, wow, they have an original sound. It is driving rock-a-billy influenced, but done at a more sedate speed. Kinda like X or the Blasters with bouncy rhythms and picking guitars. With a singer that is the best, Melange MacDowel sings with a gospel/country blues mix, an accent of Janis Joplin, low grit. Very clear highs and blood circulating lows. All backed by a driving beat that keeps yer toes tappin' and your ears thoroughly satisfied. See them live, they rip it up.

Next is RITALIN from he Valley whom have been gigging a lot. They are a full blown speed attack, I mean SPEED ATTACK. With a ferocious drummer and a rabid mile a second guitarist, heavily metal influenced. Their singer is a growling sorta guy with a high balls-in-a-vic scream - that is an interesting combo. They are ultra tight and have very good changes and it is hook laden, bloodcurdling, fuckin' speed thrash death! Faster than a speeding Slayer, borderline Napalm Death and a sprinkle of Celtic Frost.

Thirdly is WICKED ANGEL or should I say Wicked Angel and Jeff Oppen's ego. This guy sent three pages of bullshit rock star bio telling how his band will rule the world and he is God. Well you know what he plays? Suck-dick-Sunset-Strip-playing-at-Gazzarris-watered-down-boring-I've-heard-it-a-zillion-times-shit-sucking-glamourboy-rock&roll. Fuck you pal.

Fourth is a tape from my communal buddies ZENDIX FARM BAND. They are playing some really heavy psychedelic house influenced, tribal beat weirdness. The vocals are intense and foreboding. The guitars whine, the singer raves and screams. The rhythm is steady and tribal and very possessive. This is very intense music, like Psychic TV or Christian Death. Heavy and withering, and psychedelic as all hell. You definitely have to be in the mood for this. Live for them must be intense.

5th is CEREBRAL MELTDOWN COUNCIL from O.C., they play heavy intense, grinding metal with scratchy rhythms and laid back leads. With a pulsing punishing percussion and excellent drumming. Their singer is a punkish type with a smudge of DRI and a shovel full of Suicidal. Deep dark and low key. Heavy sounding. They are ultra tight at what they do, almost flawless. No Mercy Venice type metal, slow and grinding and very punctuated, kinda spicy....

And lastly MEDIA CHILDREN, than you very very very much for sending the demo. If you want it back send a self addressed stamped envelope. If not it would be perfect for my new NWA record. Oh but next time, send a blank 90 minute TDK.

Forever onward,
Tim Claws
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by Gary Indiana

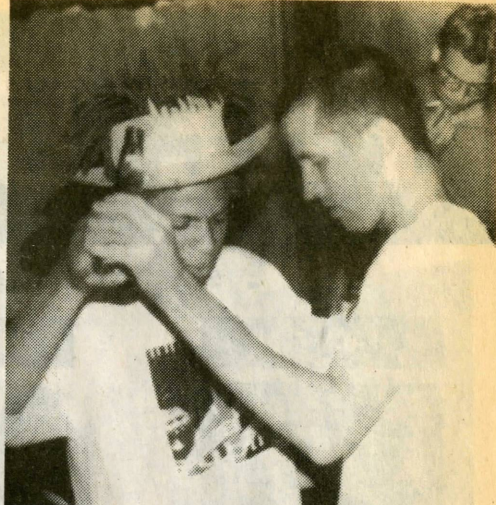
Seems like if you hang out with people in bars you never get to know them as well as you oughta, if that's the only place you see them. I lost a friend recently who I only saw at Zeitgeist and the rare motorcycle activity, a guy I didn't know well enough or long enough. "Doc" fell asleep on his motorcycle on his way to report for duty in the Persian Gulf. Quite an amazing guy: an accomplished surgeon, a motorcycle aficionado, a runner, a leftist, a pacifist, a patriot. I learned most of this at the service. To me, he was a wacky,

it's only nine miles or so to the parking lot. After an eternity of switchbacks, I crawl onto the bike, and ride down to the motel, shocked to find that it's only 2AM.

Continuing the exciting travelogue, next day I visited Manzanar, which is just up the road. Remember the song on the old Rodney on the Roq LP? This is one of the old concentration camps where they stuck the Japanese Americans during WWII. Worth a visit if you're out that way. Pushing on, I checked out some neat volcanic sites, then headed west through Yosemite. Beautiful! Not a lot of time for sightseeing, but what a great ride on a motorcycle. And down below the west side of the park is the oldest bar in continuous operation in California, the Iron Door I think it's called. And that, class, was my summer vacation.

Men On A Shadowy Planet, a geeky name I know, but a real cool kinda reverb surfy instrumental combo from Toronto. Gary Bob sez check 'em out.

Saturday the 22nd the ever-better **Bourbon DeLuxe** did their mondo blues-rock wild thang at the I-Beam, followed by the legendary **Verbal Abuse**, shakin' it out for free before their latest tour (are they still out there somewhere?). What a show, it rocked dude. Then next Thursday a huge bill at the Stone, I got their in time to check out old Midwestern buddies **Toxic Reasons**, out in SF on a mini-tour (have you bought their latest album, hmmm?). Actually I'd just missed Sothira's (ex-Crucifix guy) new band, **Proudlesh**, and was surprised to find the



Jonestown shows the locals the Minneapolis shuffle. photo Gary

Toxics winding up their set, because someone actually had them open for **Lifeline**, a fine band indeed but not one to follow Toxic Reasons, come on guys, get real! Up next, Portland's hard rockin', hard drinkin', hard eatin' rock monsters, **Poison Idea**, who pertain put to shame any band on earth. And a killer set it was, followed by headliners **The Accused**, who definitely are more metal than any band I've seen lately. Hey, they ripped, dude. I grabbed Miss Vicky for a run to the I-Beam to see **KC and the Sunshine Band**, who had a few tunes left. The band was killer, but KC has seen better days, I guess.

An even better spot to catch the Toxics was the Covered Wagon the next night, with **Jonestown**, from Minneapolis, opening. A fun bunch o' guys, very musical and energetic, I recommend you see them if possible. Then Victim's Family got way the hell out there, I mean those guys play like on another planet, everyone was impressed as was Toxic Reasons, who managed to follow with a blistering wall-slammng set. Whew. Hope they come back in the Spring!

On into October, the 4th saw the debut of **Creep**, which features the very rockin' Carmella on bass, along with Tom Pitts, both of them of the late **Short Dogs Grow**, and some other guys I don't know but who play quite well. A fun show, these guys will be big, I predict it! Saturday was the big Warfield show with **Gwar**, I was gonna snake in, in fact I ran into **El Duce** someplace that weekend and invited him, that

woulda been a blast if I coulda got him up front for the big spewfest. But I partied or something and fell asleep, so shoot me. I did get it together to go back to the Covered Wagon next nite to catch **Electric Valerie**, gosh they were great, seriously, a fun and pleasant experience, then those scary **Mudwimmin** raged into the night with lotsa noise and mud and eucalyptus skirts, followed by the **Seemen** from Austin TX, who had an elaborate and intriguing setup, but I was disappointed by the kind of lame whining art angst set they did, so I split.

But what ho, Friday the 7th had the killer show at the Kennel Club, first up was Flipside cover band **Hole**, jeez that Courtney Love babe has the Ozzy death throat, they were great! Then we got a **Steel Pole Bathub** up our ears, an intense set of their recent album craziness, then Denver's **The Fluid** got people diving and slamming all over the place. I didn't like them as much as the last time or two, they didn't seem as fresh, although still powerful. Maybe they were a bit concious of the longhaired lameasses that insisted on getting up on stage to show how drunk they were. Oh well, the Fluid still rule, in my book.

If you ever want a strong Margarita, go to the Lineup. But be sure you've eaten if you drink more than one. That was my mistake and so I missed the big BMI showcase at the Paradise with the **Jackson Saints**, on the 11th. Heard it was a great show, and I'm sorry I didn't get to schmooze with Kelly Spencer, dammit.

And if I don't see the **Assassins of God** on a regular basis then they may beat me up, so I

Jello (Biafra) Felo (Toxic Reasons) & is that Wattie? Photo Gary.

funny guy, probably a bit crazy, who hung out in (and lived above) a motorcycle bar and didn't drink. So don't take people for granted, they're gone before you know it, and much too soon.

So where were we at last ish...oh yeah, down in wonderful L.A. land, where Anita Rivas and beau Eddy (of the I-Beam) threw the posh par-tay at her digs near UCLA on Labor Day. Lots of neat people, including ex-Frisco scenester Debbie Gordon who now works in de record biz. I guess she's the person who helped **Sister Double Happiness** get a deal with Warner Bros. Way to go, guys! Also in a cluster by the food was the entire **Vandals**, with whom I reminisced about old riots and stuff.

Leaving Al at the Flipside helm, I blasted off in the wee hours for the Owens Valley, heading up the Antelope Valley Freeway at warp speed. A quick breakfast in Mojave, then up US 395 through the Owens Valley at up to 140 MPH, traffic allowing. I dropped my gear in Lone Pine, then up the side of the Sierra Nevada to Whitney Portal. Another quick brekky, and I finally hit the trail at 10:30 AM for the twelve mile hike to the top of Mt. Whitney. About five I finally make it to the trail crest, wheezing and moaning as I take in the spectacular view east into Nevada and west into Sequoia Nat'l. Park. After another hour and a half of misery I collapse, dead meat, on the summit. I bravely pose for a photo and then start back down. Repassing the trail crest, I see the sun going down in the west just as the full moon blazes up from the Nevada haze. Oooo. The next few hundred feet of vertical switchbacks take forever as I hike into shadows, out into the moonlight, sit down, listen to the absolute silence, then hike some more. Now I'm hallucinating from fatigue and altitude, and the rocks turn into various creatures, waiting to pounce as I stumble past. Finally I get out of the worst part, and then

Back in groovy SF on the 12th of September the groovy IBeam had a groovy show with ex-RKL guys **Slang**, doing the heavy fusion rock blast, then SubPop guys the **Derelects**, who were quite good, don't know where they from but they struck me as Eastern big city children of mafiosos, then **Victim's Family**, that Santa Rosa band, went crazy all over the place, causing many people to grin and go "how they do that?"

That Friday was the **LAST SHOW AT THE CHATTERBOX**, or the last official one, with **SF Dogs** and **Voltage**. I was in the hospital having my arm restructured, thanks for the flowers everybody, ha ha, so I missed this one, to my everlasting grief. Yes, Alfie has left the club biz after running the most hell-raising, coolest, bad-as-fuck club the world has ever known. Now the place has been remanaged and is now called the Chameleon (call 415-285-9075 for booking) and Alfie has a warehouse thing going, we'll get the complete story on her adventures next time.

Somewhere right around in here I wandered into Nightbreak one Sunday afternoon and caught **Shadowy**

Victims Family, photo Gary



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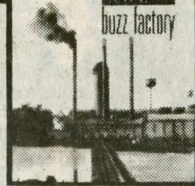
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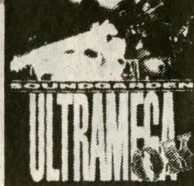
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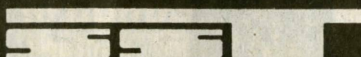
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caught them at the CW on the 14th, and yes, they still blow me away. But I couldn't stay for the Melvins. Uh uh. But I did make it a point to run down to the Nightbreak Monday the 15th for the band that spans the entire spectrum of punk rock, the **Gargoyles** (who have a new single out, y'know). This happened to be a night when they had the right soundman and it sounded so good the crowd was clean blown away. Reeling from the sheer pleasure of it, I went over to the iBeam to catch **Screaming Trees**, who I've missed a few times. I was really impressed, these guys are talent to the bone, a unique sound. Hey, write them at PO Box 61155, Seattle WA 98121, send a dollar and they'll send you stuff. Back at the show, the **Rollins Band** was what the packed crowd was waiting for and lemme tell ya, these guys are bad mofos. I hadn't seen Henry since **Black Flag** so it was nice to see him just as sweaty and wirey and tattooed as he useta be, and the band he's got is a monster. By golly I'm tempted to actually purchase a Rollins Band album it was so good.

Next big event was some nasty cold virus that totally clobbered me, in fact here it is a week and a half later and I'm still blowing my nose. Anyway, I had a slight return to health on Sunday the 28th, which enabled me to chase Norton Dave at excessive speeds down the peninsula. Of course we stopped at Alice's, and the bars in La Honda and San Gregorio, and we felt so good when we got back we stopped into Nightbreak to cap the trip, and by jingo if it wasn't a surprise reunion show by **MCM & The Monster!** Well hell, what with the place totally packed and girls dancing on the bar and the sake being hot and all, it turned into a pretty wild time for a couple of hours I'd say. Next day, a big relapse, but I mustered the demonic energy to become Super Satan for the big Halloween show at the Kennel Club with MCM and **Haunted Garage**. The nun who went with me was quite shocked by Dukey and the boys, and the stripper girls too. HG put on a major spectacle and a blasting set, but half the crowd hadn't even stumbled in from other parties until MCM cranked up and funkyed the place to its knees, what a zoo, what a Halloween. Definitely my fave holiday.

SHIT WHAT'S HAPPENING: Lotsa stuff that I can't remember. Look for a new **Tooth and Nail** album in November on Word of Mouth Records. Also a comp from Kirbdog. Also the Middle America #5 comp from Fresh Sounds in Lawrence, KS. **Stevie Stiletto** has broken up, but Neal the Hoosier guy is doing Razor Records (he's got an ad in here somewhere) and booking the new Chameleon club (see above). The mighty **Bedlam Rovers** have a new album out on Heyday Records. Suzanne is always happening. **Poppa Wheelie** is way happening (didn't I see you guys lately?) And please tell me about more keg parties in Berkeley.

THANKS TO: All the people who wrote me, including Katz from Gothic Gospel Records in Culver City and, primarily, Sasa Milutinovic in Sarajevo, Yugoslavia! Yee ha!

Gary I. POB 881343, San Francisco CA 94188

More Northern Noise by Devon Morf

The problem with writing this thing every two months, rather than monthly, is that most often by the time I get around to actually typing it out I've practically forgotten who I went to see the month before.

With this in mind I'll tell you that I went to Gilman on August 31st and saw Woodenhorse the first of four bands opening for the headliner that evening Victims Family. The only problem is that for the life of me, even though I witnessed them I can't recall any off the other three bands. I will tell you though that Woodenhorse, out of P'cola Florida, rocked big time sounding not unlike how a combo of S.N.F.U. and Janes's Addiction might be. A very animated and fun band both on and off stage as well. A big "Howdy, y'all" to the band if they're reading this. Victims's Family were also in prime form this evening in one of their many pre-European tour departure shows. My only complaint is that while the band's always tight, energetic and attention grabbing, their sets are getting longer and more drawn out than the Grateful Dead or something.

October 4th found Neil, Lance, and Chris and I at the Omni in Oakland to cheese up to our friend Bill Steer and his mates in Carcass. For those not in the know Carcass features ex-members of Napalm Death and Electro Hippies, sound like a garbage disposal, and are worshipped by Lance because they "have beautiful hair" and play "cool Vegan Death Metal." Their set was highlighted by a beautiful backdrop of slides depicting various corpses riddled with afflictions, and/or mortal wounds, with captions reading "Now that's a nasty cut" and so forth. The bands that followed, Pestilence from Holland, went largely ignored as we hobnobbed some more back stage with Carcass and took full advantage of our all access photo passes. It was around this time that the management, for reasons unknown, suddenly decided they didn't like us any more and kicked us out before we even had a chance to sample the deli tray or give any of the members of Death a melvin or snuggly.

The following evening I found myself transported to the ever present surroundings of Gilman for another dose of Victim's Family. Opening this time round were the forgettable Sow Bellies from Oregon, local heroes Fuel who chose to round their tour up on home turf, and crazy Ca ruck lounge act by the name of Glee. LA boys Ill Repute also put in a good set of early songs with the original line up. The crowd appreciated the choice of material, which included some Flag and Minor Threat covers, kindly enough and opted to beat themselves up rather than the band. But considering Berkeley's such the polar opposite of LA, I doubt the crowd would have reacted with the rabid bloodlust of past SoCal shows had

the band proceeded to play a set of their not yet forgotten batch of chesny metal funk stuff.

In other news, it was during these weeks that editor extradonarie, Joel Wick, of Kalamazoo Michigan's own Gainsay, traveled through town ingognito under the masterful guise of Brian Baker circa Minor Threat days. This man of many talents even treated a handful of awestruck Maximum Rock and Roll shit workers to an amazing one man lip sync jam to Fuel's split 7" test pressing. Wow!

Next thursday Fat Mike treaded with me over to the Omni yet again, this time for Neurosis and Agnostic Front. However fate dealt us not only a bad card but a whole deck of them; the label forgot to put us on the list, the club wanted nothing to do with us, and the band's flat topped, drill sergeant of a tour manager appeared to have no intention of helping us out even if we dropped and gave him 20.

Fortunately the next night at Gilman Agnostic were cool enough to open for Neurosis with a 20 minute set of their classics much to the crowds surprise. Their cut of the door? Nothing but burrito money. Their attitudes? Down to earth and friendly. Nothing here to reinforce the horror stories I'd heard about these guys in the past, and also nothing quite as funny as seeing members of the band and crew boogieing down to demented openers White Trash Debutantes.

On the fourteenth Britain's Chumba Wamba played the Women's Building with Neurosis, Cringer and a slew of spoken word types. Everyone seemed to be in prime form, but despite the very enthusiastic response Chumba recieved during their four Bay Area gigs (they also played Club Kommotion, Gilman, and Epicenter), I still couldn't help to find them comparable to a politically correct, less neon, Wham UK. Two nights later, on Sunday, the Wambas would play again at a free potluck hosted by Epicenter Records. Unfortunately I missed the show, as people are still talking about it, lots of fun, food, and indoor condensation from the sweat of the abundant number of folks that managed to squeeze into the tight knit space. I heard Jello Biafra even made a humorous guest appearance as Elvis incarnate much to the crowds surprise.

Snuff played with Samaim at the Nightbreak around this time. This was Samaim's homcoming from their European tour, before leaving again the next day for another US tour with Snuff. While a lot of their material tended to sound a bit homogeneous at times, they've got like 3-4 newer song that re-

ally stand out and make you take notice. Snuff weren't as great as I expected, they kept goofing around and talking gobbledey gook into the mikes while creating songs on the spot and playing impromptu covers. Nothing the matter with this, however, I'd only got a few hours of sleep the night before, and was therefore not as patient as I usually might be for a set-list free



Jello (Biafra) messing around with Chumbawamba.
Photo Lydia Ely

evening of loopy mayhem.

Slim's played host a future Thursday to one of Flippers many reunion shows. The show was free and completely packed. Saw a lot of old faces from the past even old beat poet David Whitaker, from the Farm days, who was still telling the same old poem he's been rambling on about for at least the last six years. When Flipper kicked in the place fucking erupted, pogoing, slamming, stage diving, the conservative Slim's staff, unversed in these matters, didn't know how to react, which just added to the fun. They poked fun at the "dead guy", insulted the crowd, drank as much free beer as they could, and walked off stage with various members of the audience still grinding away at their instruments. Punk as fuck, man.

The next evening's Creamers, Mr T. Experience and Greenday show at Womens Building is most definitely the show of shows for this issue. I even thoroughly enjoyed Green Day who've know added Tre Cool of the Lookouts on drums while Al is up at school in Humboldt studying god knows what. The Creamers and Mr T. were also in prime form and proved a deadly combination of rocking, engeretic punk rock and roll. A totally great show.

I know that when I took this job, I promised not to hype my own band, but this might be exception on a weirdness technicality. On the 20th of November, my band, All You Can Eat played on Bucky Sinister's 16th and Mission roof to find later as a strange flood of suburban rocker types started to infiltrate the party, that Billy Idol openers Faith No More for some reason or another decided to announce our get together to the entire 20,000 capacity crowd of that evenings earlier performance. It definatley made our first gig a memorable one, thanks Bill and Ojas from San Bruno as well as all our other new fans that didn't make it through the door.

That's about it for now. Send all free stuff and silly plastic junk to;

Devon Morf c/o Wajlemac Fanzine, PO Box 312, Larkspur, CA 949439.

Joel rocks the MRR house while shitworker sofa dives.
Photo Karen U.K.

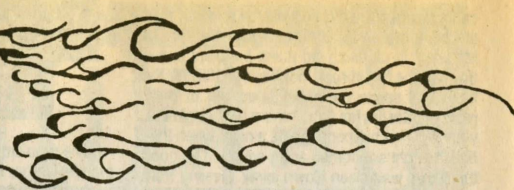


This is a really Bold Stb's Stubble.
 I kinda like it. It makes
 me look like I act valy
 do somethin Bad
 Too a hot d ob
 So I could this
 fuck up. Read my shirt you weenies... cuz I am
 full of shit... Stb.

stf's stuff



I got this pen.
 really layout



Hey, I really don't have much to say, but I tend to run on and on... no strong opinions other than the I hate everyone trip that I've been into, and that gets too boring. I'm sure you'll be able to tell from the reviews. Yeah life sucks but the other day I was watching this horrible SCTV skit "I'm taken my head, screwing it on straight, and no man's gonna tell me it ain't." It was really bad, but it made me jump up and scream...MORE! So here's lots of show reviews to show you what you missed, I know...you were too busy complain- ing about not having a scene. Well...after I finished this issues live reviews I realized I do have a scene, but what good is it if I have to sit through 4 stinking sellouts that these people call bands, or even music for God's sake. So I ask myself...what am I going to do about it...complain? Hell no, I do that enough! Got off my workaholic ass and do more more more! So now along with two "regular" jobs, Flipside, and my boot kick into the singles activities (Yuck!), I plan on doing some shows. I've been searching around the local brothels, but no one seems to be opening the doors. I guess it's put on your own shows and loose lots of money time. So here I venture further into "I'll die of a stress out heart attach at age 22 life." Anyway...send me stuff so I can stack it in the corner of my room. That's

about the extent of my intro goop.

STUKKAS OVER BEDROCK, BOOTLEG, GIRL GEORGE, TVTV\$, NIP DRIVERS
 at the Shamrock Oct. 20, 1990 \$7.00
 by STF

The Shamrock is this cool small club/bar a bit tucked away from the limelight of the Hollywood glits. Usually you find one or two bar regular degenerate life forms holding the countertop in place. This only adds to the sleaziness of it all. Tonight we arrived way early...so early that we didn't have to pay, cuz the door man wasn't even there yet. The first band interrupted my drinking leisure by falling into the "Stooges songs are so fun to play" hole. After two "Hits" I decided they should take it to the limit...so I kept screaming for more Stooges. Wow, some people don't know the meaning of the word sarcasm...needless to say...cover band. Stukkas Over Bedrock was up there pretty quick, still banging out the hard boring repetitive crap that everyone and their mother has heard a thousand times over. My head was starting to hurt. OK, now the place was getting a bit more crowded and the atmosphere was scraping itself off of the floor. Next up was a band called

Bootleg...normally, I feel if its a band good or bad, I'll just say good or bad (usually the latter), but this band seemed to have nothing new to offer...at all!! An all girl Guns and Roses. They spouted off some feminist jokes...one was about men seeing them enter the club with equipment and thinking that they were roadies. Like..."No man were not roadies...we're a band". Fuck you sister. Women are already a predominant part of our scene, (maybe not the rock slut glam scene she's used to) and we don't have to look up to you as some kind of role model path finder crap. Hey! Nothing about your group is new...face it!! The best part of this band is when the lead singer announces that the next song is about all the "Fake" people in Hollywood. Like the bassist in this band didn't go out and buy her hair!! I hate longhairs...I think I'll shave again! Next we have a person. I turned to my friend Anna and asked her if she could tell.. male or female? We decided on both when Blaze of the TVTV\$ announced Girl George. She/he stepped onto the stage and did a few little bar diddy's about hookers, sex, sluts...and so forth. I kinda found this annoying, but now a few day's later I find myself singing a long with the lyrics..."Like a whore...like a tramp...like a trolip". TVTV\$ crashed onto the stage in full red white and blue American corporation style. Proceeded to wail out the K-Roq hits, and of course smashed up a TV or two. They should have more bopin hits out soon...on Posh Boy...WOW! The night just wasn't happen'n for me so I took of to grab some grub and head for my sheets...I wasn't about to pay \$15 buckaroo's for the Helter Smelter Foetus show. This October 20th sucked!

POPDIRECT -AL



FIXED IMAGE / BABYLAND at the Obituary Sept 8, 1990
\$10
by STF

Earlier tonight we headed off to The Jabber Jaw to catch Satans Sadists, and Imperial Butt Wizards who were supposed to play early in the eve...well you know how that goes. I'm told that the Imperial Butt Wizards never showed and that Satans Sadists were slugging a lot due to the bassist and guitarist whining about everything...even kicking their rocking singer out of the band. So Jeff Satan remains a solo drummer now holding the reigns of Satans

was pulled off with the same on the edge intensity that all the SDE songs have. Really enjoyable. Well we were full, and SDE were over, so we were rude assholes and took off for the Obituary. Now the Obituary is not your regular "I wanna go here and hang out" type O' place. You have to WANT to see a band there. 1. It always cost too much. 2. The drinks are served in tiny glasses. 3. If you don't look like transvestite dracula material your out! What gets me is the fact that these people (death rockers...if that isn't too old fashion a word...I mean I thought it died. Dead/died...get it?...anyway) would rather stand around checking everyone else's makeup out rather than checking out the bands. I mean really, how many times can you listen to the same old Siouxsie hit. Well all that dancing black scene shit is done upstairs and I was downstairs listening to Mah Shen talk about Mother goose poetry mixed with the horrors of life. I guess I skipped out on the Shakespeare lectures in High School, cuz it just didn't click to me. After that more poetry...ugh! This one was two dudes standing up there with boxes of tissue spouting off at the mouth. What a waist of a good snot rag! Anus The Menace were on pretty quick so I wasn't totally falling over...yet. Wow, the sound system in that place was great...a full booming honest to goodness sound. No cackling, crackling, speaker buzzes...great! All the better to see Anus play for the 14th million time! What more can I say...read all my other reviews. Paper Bag was last and I regret to say, that I did fall over...into the back seat of my friends car!! Good night.

HOLE / GREEN JELLO / SISTER DOUBLE HAPPINESS / L7
at Camp Beverly Hills Sept 20, 1990
by STF

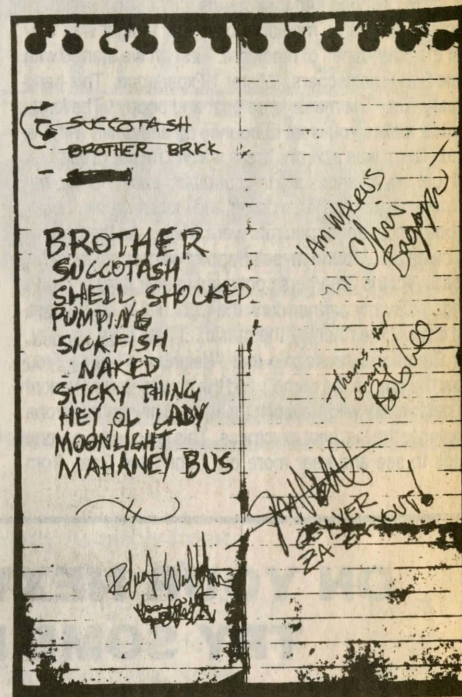
I just asked Al why we were late for this show...(of course I knew)...he turned his eyes away from me and



Hi Terry!

mumbled...Yep...we missed Hole. Shit, Shit, Shit. But Oh goodie...we made it in time for Green Jello. This is the worst joke of a joke band that I have ever ever ever seen. That's all I'm going to say, cuz I hate them so much. Don't buy anything from them, and don't even go to see them

unless the bill their on (like this one) is pretty exceptionable. Sister Double Happiness was really rocking...Hey? What happened to the funky cowboy bass player...and who is this long hair rock bassist. Anyway SDH has got to be the best rock out and have fun band out...(along with the Cadillac Tramps) but the sound system made them washed out and fuzzy. At first I just thought this was the band, but as L7 broke out on stage...it was still lagging! The one band that you can count on to blow the heaviness out of any amp just couldn't even get the volume through any of these pick n save models. That and the fact that their



new material just doesn't live up to the "Uncle Bob" type of grudge. Depressing show for such a good lineup. I wish I could have gone to the show starving.

AGENT ORANGE / LOST SOULS at Bogarts Oct 12, 1990
\$12.50
by STF

The opening band was the dudes from Agent Orange playing surf hits...I'd much rather have seen a different band. Maybe Satans Cheerleaders (better surf). As the first band was up I strolled through the isles and noticed a T-shirt both. Agent Orange for \$10 a rainbow of colors splashing the material. Then a Lost Souls T-shirt. White on black \$20 bucks...Twenty fucking dollars!!! I asked the guy what's with the \$20 buck thing...he gave me some fucking get lost little girl attitude cuz I was making fun of the lameness of the deal. As Lost Soul hit the stage all the Lost Souls groupies came out of the woodwork in all the Lost Souls gear. Including the \$20 t-shirts. I just don't want to go off on this band cuz mentioning their name once is too much publicity. Lets just say \$20 t-shirts, Neil from the Young Ones on guitar, lots of long hair, and ... Xylophones!!! I was yelling for more Xylophones as I slapped a Flipside sticker on the side of it! I'm sure it's gone by now. I don't know. Agent Orange just don't live up to the fun intensity that they used to. It's a sad day when you can

SANDY DUNCAN'S EYE at Edie's Party Sept 15, 1990 Free
MAH SHEN / ANUS THE MENACE / PAPER BAG Sept 15,
1990 at The Obituary \$10
by STF

We showed up at Edie's party all ready for the great food lines that Roberto Eye had promised us. Wow...never say the man falls short on promises! As I was stuffing nacho's into my mouth, I got a chance to meet and wish Edie a happy birthday...I just kinda shook my head up and down. Now Edie is kinda known for her parties...I mean SDE have a song about one...so it was interesting to be there amongst all of the many and I stress many family members cringing to the sounds of Sandy Duncans Eye. SDE played a full pack of classic hits (cover songs)...this



hear your favorite hits being played...and decide they belong to the same time frame you heard them in ten years ago. I had the same feeling with The Buzzcocks. As great as they are. Their just not anymore.

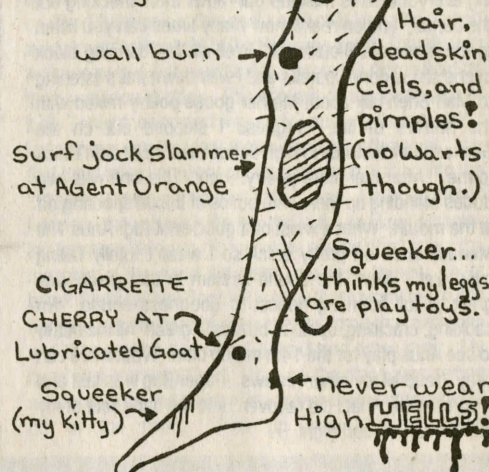
LUBRICATED GOAT, THE CREAMERS, AND MISTER T EXPERIENCE at Al's bar Oct 26th, 1990 \$7.00 by STF

Finally and I do mean that, a good line up at Al's bar. Normally one of the best clubs around, Al's has been flopping in the booking department. I still have a feeling that this show dropped into their hands, cuz I don't see them reaching for even a mediocre bill. Well tonight was way over the boundaries of mediocre. First off we started with some San Franciscoers...Mister T Experience. This band is really fun. The music is up beat and poppy. The kinda fun that makes you want to bounce up and down with the band. There was a bit of a break waiting for the Creamers, so I took my chances at the pool table. Lucky for me my partner was just as bad a player and just as drunk. Lucky for both of us, our opponents were worse. As the Creamers came on...I found myself trapped with a pool table full of balls. As the Creamers continued to their third or fourth song...I saw my partner dunk the eight ball in on purpose and it was time to enjoy the music...I hate pool anyway. The Creamers...broke into that "Neighbor's" song (you know the one on the comp.) and the crowd started took of in a panic crazy wild state of happiness. They got everyone jumping to the fast beat exactness. This is a band everyone needs to see and hear more of. Lubricated Goat, from

Australia, were out tonight to show everyone the new material. I really liked the fact that Lubricated Goat came off as not being all there. Seriously...I wouldn't get too close...especially after the interview thing (a few issues ago...subscription plugs are great!). The music had that

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edge of....psychoacid alertness. Before I took off to this show I played the new album. All I could say was pop. Tonight at the show, Lubricated Goat played all the crazy whacked out shittfully great old ones...and the new stuff too. Just skip the new stuff. Buy the last album. Hey...what happened to the old bass player, and is that why your mellow??!

Today I took a shower...after a while the water didn't go immediately cold, so I decided to shave my legs. Something I rarely do. So with razor in hand I get to the task. Skip over the flea bites, the pimples, the kitty scratches, the large bruise I got at Agent Orange, the cigarette cherry burn that fell on my ankle at Lub Goat and burned me straight through, and about twenty other looser bruises hanging around. My legs looked like a battle field, not to mention my knee caps. so much for the femininity of hairless legs...this is to much of a project. Do you get looser bruises? You know the ones you have no excuse for other than the fact that you don't remember how much you drank the night before, or how you even got home? Then your a Loser too...now I don't feel so bad!

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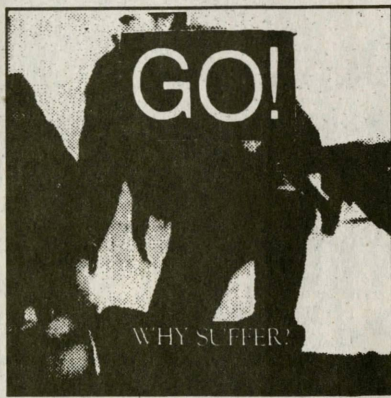
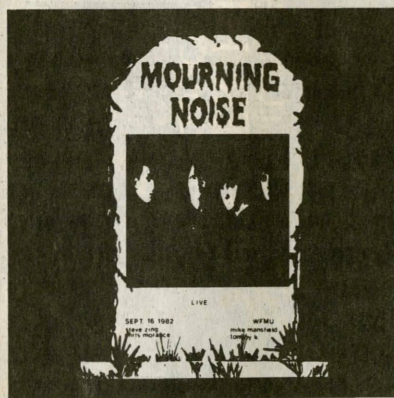
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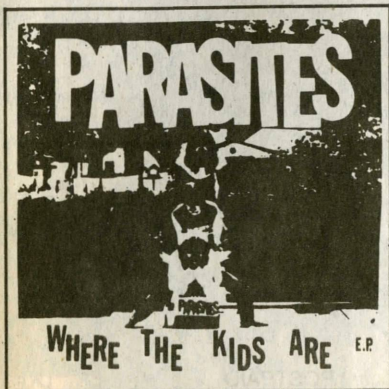
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RARE PUNK RECORDS for sale/trade. Sub Pop, Amphet Reptile, Noiseville, Touch and Go, Revelation, Blackout and others. Send you list of what you have/what you want, for my list. If you want to buy, send priced want list. FX/ Gutterbox POB 313, Tuckahoe, NY 10707

SOUL MERCHANTS first double LP, any Castration Squad or Frankenstein demos etc. If anyone know if there are any offsping bands from Of A Mesh, the Plague. Info on 45 Grave after Rob's untimely and unfortunate death. Current 93 booking. Patrick Begley 364 Shelmire St., Philadelphia PA 19111

RARE PUNK at reasonable prices. Misfits, Discharge, Social Distortion, Rudimentary Peni, Germs, Blitz and hundreds more! Also a great selection of t-shirts, stickers, buttons, posters, photos, CD's and tapes. For our newest catalog send two .25 cent stamps to Dr. Strange Records, POB 7000-117, Alta Loma, CA 91701 USA

NO UPSIDE DOWN SEX, in Anti-MRR Club #1, just anti-MRR stuff. \$2.00 ppd., green money only. Also accepting submissions for #2. If you hate MRR, write me a full page or half page essay on why you hate MRR. If you hate a section of MRR, a person who writes for MRR, a record review in MRR, if you've been fucked over by MRR (a person, not a band), write. I know from MRR's J. Falwell thing that people who like MRR don't like all of it. MRR is not run by a punk, it's run by a demagogue. MRR was the

first "punk magazine" to come out every month consistently, the sign of a politically-hardened demagogue. A punk wouldn't care like a demagogue would. Write: Paul Mendelowitz, POB 3326, Redwood City, CA, 94064. Contrary to what it may have seemed last issue, I don't think Flipside is perfect, I just think that Flipside, along with almost every other hardcore zine, is better than MRR.

PSST TAPES: Neato pop, punk, industrial noise and music for cheap! Send \$1.00 for a 33 minute compilation or write for a free catalog (the Bux, Satnam Puppets and others). PSST Records POB 1837 Upland, CA 91785

STREET LIFE MAGAZINE, the one with balls! Needs your input - what do you think it needs? Underground mag with bands, scene reports, a new abuse page to let you speak your mind, sex, fashion, pictures, poetry and stories... well... write c/o Diana POB 3005 Pt. Pleasant, NJ 08742

ANYONE LIVING IN LONDON want to form a band? Any London bands need a guitarist? Good guitar player based in South London - write to my home address (all letters are forwarded) Alastair, 18 Cleasdy Gardens, Low Fell, Gateshead, Tyne and Wear NE9 5HL England. I used to play for the Cowboy Killers, but don't hold that against me.

AUCTION Exploited "Dead Cities" 7", Exploited "Attack"/"Alternatives" 7", Youth Of Today "Can't Close My Eyes" EP. Highest bid by 11/30/90. K. Pope, POB 108, Lindenwood NJ 08021

VIDEO FOR SALE OR TRADE: 100's to choose from. GG Allin, Ramones, Cosmic Psychos, Laughing Hyenas, Skinny Puppy, Mudhoney, Buttholes and many more. Also cult films. Send \$1.00 for complete list to Merle Allin, 298 Mulberry St. #70, New York, NY 10012. Phone (212) 274-0803

ALIEN SEX FIEND: Records wanted. I'm almost finished with my collection, but these items are missing: "Lips Can't Go" 7", "EST" 7" and the American version of "Whos Been Sleeping In My Brain" LP. I'll pay cash for them and other ASF shit. Thanks. Rick Donaldson, 1305 Wildfang Dr., Independence OR 97351 (503) 838-2002

SELLING COLLECTION! Punk, alternative, hardcore LP's, 7"s, CDs, Cassettes. Have Sub Pop, Damned, U2, AC/DC box sets, everything! Send SASE with 2 stamps on it for a complete "set sale" list to: Records, POB 25044, Wilmington, DE 19899-5044

DOESN'T ANYBODY wanna have fuckin' fun together anymore? Female skins, punks and mods from the U.S., Britain and Canada into drinking, sex, partying, barbecues, ska, early hcr/punk, Oi, 60's pre-hippie music, and being just crazy! Nasty photos and letters sent to Stagger, 6515 12th Ave. NE, Seattle WA 98115. Have a good time while there's still time.

WANTED: Punk, hardcore, metal records, 7" and 12", Dischord, Touch and Go, Plan 9, NYC Hardcore, Meatmen, Misfits buy or trade, I buy complete collections too. Write soon: DCE, POB 252, Pinebrook, NJ 07058

RAMONES LIVE TAPES. Damned compilations, live and recorded. Dickies compilations. Punk compilations. For Ramones, Damned or Dickies tapes. Send \$3.00 plus \$1 for postage and handling to: Giraffe 5509 Sunfield, Lakewood CA 90712. List which one you want.

LADIES, do you have dreams of having sex while tightly bound? Well now you have an outlet. Twisted male punk, 21, wants to discuss your perversities. Write K Mont, POB 173, Plattsburg NY 12901. Send photo for quicker response.

I AM JOHN BOOK, here to tell you about Dumt, "a bunch of looniwags on the run" and their first demo tape "Dumped Again" available for \$4. They're in the studio recording their second demo, which may be out by the time you read this. As for their split 7" EP on Overkill Records, that has been scrapped. If you want more information on demos, t-shirts, stickers or whatever send SASE to: POB 301, Mountlake Terrace, WA 98043-0301

BUG... everything you ever wanted in a band, and more! Featuring x members of Bearded Weirdo, Blasting Agent, Felony and yes, even Damien Throne. Cassette and other worthless shit available. Bug c/o Richard Sinn POB 1246 Oak Park, IL 60304-0246.

RECORD AUCTION YOT "Can't Close Eyes" yellow, 100 exist, 7 Descendents "Blat Past" black, 1st pressing, "Skins, Brains" 1st, Samhain all 3 colored, 500 exist, FU's "My America", "Flex Your Head" 1st/3rd press,

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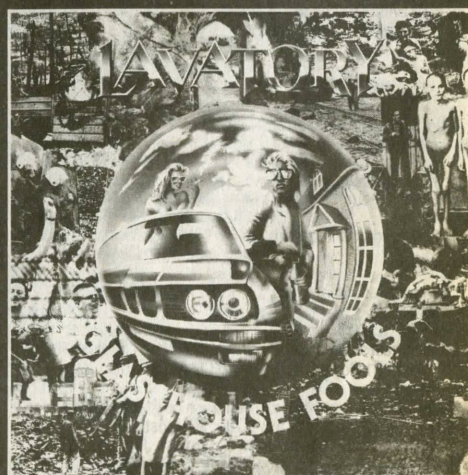
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LARGE VIDEO COLLECTION for sale, about 80 tapes, about 220 shows plus videos of Accused to A.F. and Cromags, Samhain/Misfits to straight edge and 12 GI European shows. Also willing to trade for baseball cards. See my other ads for more. John 91 W. 8th, Columbus OH 43201

"POWERLESS" compilation cassette out now!! Citizen Fish, Smart Boys, Sanity Assassins, Large Hardware, Section 46, Academy 23 and 7 more. Send \$4.50 plus 2 stamps to: Black Plastic Records (tapes) 3030 W. 46th Ave., Denver CO 80211 USA

MASSACHUSETTS lonely boy wants to correspond with +/or meet any local females or just anyone who feels totally alone and can't get along with anybody but themselves. James 17 Howes Brook Rd., Marshfield, MA 02050

VIDEOS! I've got some unusual shit! E. Neubauten, Test Dept, SPK, Nick Cave, Sleepchamber, Psychic TV, Sex Fiend, Whitehouse, Ministry, KMFDM, Pink Dots, D. Galas, Swans, Assuck, Young Gods, Laibach, Suckdog, GG Allin, Misfits, Replacements, Cramps, Fugazi, Rollins, Bold, Leeway, Warzone, Cromags, Bad Religion, YOT, Gorilla Biscuits, Meatmen! Weird movies too! Kern, Anger, Zedd, Lydia Lunch, car crashes, medical training films, cult and punk movies. All available in PAL or NTSC systems. SASE P. DeMatia 8-Haddon Rd. Hewitt, NJ 07421 USA (201) 853-4420

OUT NOW on Dr. Strange Records Label - Manson Youth 4 song EP "Death Dance". Recorded in '84 each record is limited to 1000, on gold vinyl, and hand numbered. This is the same Manson Youth which first appeared on "Noise From Nowhere". Price is \$3.00 post paid, \$5.00 overseas. Send check, money order or cash to Dr. Strange Records POB 7000-117, Alta Loma CA 91701 USA (Dealers write for wholesale prices).

LOST MINUTE PRODUCTIONS has over 55 inexpensive bootleg, butt kicking tapes on the United States Government's covert actions. Shit to kick a Republican's ass with! Send stamp for list. Last Minute Productions c/o Chris Caggiano 1737 Grove St. #1, Ridgewood NY 11385. Zines and comps too. No copyright, no profit, one thousand dollars lost and counting. Reproduce, distribute at will. Thanks a million, Matt Obrien, 2712 Jacoby Creek Rd., Bayside CA 95524

BE AS COOL as AIFlipside: own a Dickies record. In the spirit of Eric Kwan, whose ad was in last issue, this three song 10" white vinyl Dickies record, featuring that famous song about Domino's Pizza, "Paranooids", has a minimum bid of \$75, postpaid and not insured. Write: Paul Mendelowitz, POB 3326, Redwood City, CA. 94064. SASE for info please.

LET'S TRY AGAIN... I'm seeking friends to party, hang out, see shows and be weird with in the Twin Cities area. I'm also looking for pen-friends all over. I'm into Christian Death, Pistols, Prong, Lisa Blackstock, 765 Jessie Apt. A, St. Paul, MN 55101

WANTED: Dead Kennedys, Jello Biafra, Lard flyers, articles or other neat stuff. 7" singles "Too Drunk To Fuck" and "California Uber Alles". Please write I will write back. John Wood 5395 Nancy Way, Riverside CA 92503

DO YOU REMEMBER rock and roll radio? All you brats, loud-mouths, pin heads, commandos, cretins, happy families, surfin' bird, outsiders, wart hogs, animal boys and girls, weasel faces, worm men and women and Ramones fanatics everywhere. Write: Dale Drazen 13444, Heflin Dr., La Mirada CA 90638

"FUCK THE WORLD" single by Rebel Rebel. Cyberpunkpopglam terrorism ala Sputnik, Crue, Pistols and Jane's. \$2 for p/h: Rebel Rebel, 7510 Sunset Blvd. #174, Hollywood CA 90046. Also, live bootlegs or radio and TV appearances.

LOSER? Faves: Descendents, Chemical People, Dickies, G-Whiz etc...? Looking for geeks into coffee, food, girls, Satan, and Russel! Play bass or drumage? Wanna go to California to record, tour and have mega-fun? Anyone, anywhere. We'll come get ya! Write: Giggle, 7095 NW 179th St. #109, Miami FL. 33015 (305) 823-1707

WANTED: Live audio/video of The Mighty Caesars, Headcoats, Milkshakes or any other Billy Childish related bands, esp. any tapes from The Headcoats recent west coast tour with Mudhoney. Barry 919 Porteous St., New Orleans LA 70124

BANDS: I need your tapes, upcoming gig info. and other shit for new magazine. Speed, grind, trash, rap, death, industrial, etc. Anything and everything will be reviewed. No Sleep Magazine, POB 4262, Panorama City, Van Nuys, CA 91402 c/o Ruel

RARE HARDCORE/ Alternative/ Metal audio and video cassettes. Top quality / fast service. Sent for free giant catalog. Moonie Tunes 322 S. Main - F1 Royal Oak, MI 48067-2614

KILLING JOKE - I must have all! Will trade bootlegs and video for comparable items. Got gigs from '78 - '90, mostly European, and lots of radio sessions and interviews. Contact: John Early, 1041/ 2 E Kirkwood #29; Bloomington Indiana 47401-3553 USA

WANTED: Anything about Sid Vicious/ Articles, Pic's, Videos, etc.. Write me: Jay Jay 74 Bowen Rd Churchville NY 14428

WHAT'S UP? Female 19 into Go! SLAPSHOT, Born Against, Shelter, Quick Sand, Citizen's Arrest, SOA, GBH, Killing Time, Underdog, Ministry, Unity 2, Misfits/Danzig, some Oil (educate me!) and a little SKA looking to chilly chill with people from all over....? Specially the NY area to hang with at shows. I also LOVE tattoos!! - C-YA!! Alycia 201 Bryson Ave, Staten Island NY 10314. A shout out to Ian, Norina, Joey (Bkyn.), and Skinny Al from Deer Park.

DISCO FEVER! Bands wanted for cover tune comp tape to commemorate this decadent art form: J. Hunter CPOB 195, Tulsa, OK 74171. Participate in the most important musical document since the 10 minute version of the Tramps "Disco Inferno"! (I'm not looking for a profit in this, I just wanna bring back the days when your collars were big, heels were tall and brute turned on your woman.)

WANTED: First Blood On The Saddle LP, Hell Comes To Your House Part II, other country punk stuff (esp. photographs) plus early U.S. hardcore stuff. For trade: English Crass 7"s, Omega Tribe, Crass, Conflict, Lost Cherries, European HC stuff: Mod 47 7", Crude SS 7", Barnylst 7", Swedish Really Fast comp LP, Gism Detestation LP, Anarchy Violence Japanese comp LP and other stuff. Anyone wanting to trade records, photos of bands, just letters or even visits (I live in London) write: Alastir Nixon, 18 Cleasdy Gardens, Low Fell, Gateshead, Tyne and Wear NE9 5HL UK

SUB POP 7"s for sale/trade: Helios Creed, Nirvana, Fugazi, Flaming Lips, Les Thugs, Rapeman, Pussy Galore, Tad, L7, Lube Goat, Mad Daddys, Das Damen and more. Send offers/trade to: Mark POB 1065, Stanton, CA. 90680. Send a stamp if you can.

FRED GUMBY's mod/goon gang says fuck you to the poseur/ duffdaces who kicked our ass at 7-11 on 9-29-90. We may have lost our girlfriends, but we still have our PO Box. Fred POB 5892, Orange CA 92613

VIDEOS FOR SALE - Crucifix, Crass, BGK, Plasmatics, GI, Dicks, Dr. Know, Dayglo Abstractions, JFA, Damned, GBH, UK Subs, Faction, Black Flag, Misfits, Ramones, Jam, SNFU, Stranglers and more. For complete list send \$1 to Jeremy Box 584 Boston MA 02120

TAPETRADERS: Cows, Godbullies and other ARR bands, Laughing Hyenas, Killdozer, Scratch Acid, Jesus Lizard, L7, Dickless, Skinyard, Frightwig, Melvins, Flipper, Drunks w/ Guns, Godflesh, Spacemen 3, Loop, Fudgetunnel any SST or Noiseville or Sub Pop bands much welcomed at: Dirk B. Schepenhuisstrat 66 B8518 Kortrijkrollegem (Belgie). Your list gets mine. Do it.

MUSICAL MASTURBATION, COCK N ROLL, Paul Bonomos "Songs From My Right Hand" cassette is a sexually charged collection of fast, groovy, sexy, erotic, cerebral HOMOROCK. Erasure sucks (but I swallow). Merel \$4.75 PPD. to Earnie Kleine Totenmusik POB 10410 Arlington VA 22210. Sexual genocide in full effect so you can't afford to wait.

ESTABLISHED UNDERGROUND BAND seeks good drummer with both live and recording experience. Influences **Savage Republic**, Wire, early Pink Floyd, Swans, PIL. Must have equipment and transportation. Some weekend touring/recording. Sense of dynamics a must. Rehearse weekly in Pomona. Ethan 213-654-0238, Greg 213-255-9848.

GET LOST books (piercings, poetry, art, punk, rock, metal etc.), tatoo mags, candles, oils, send away to GET LOST for your own mail order catalog available for only one dollar. 4120 Wilton St., Long Beach, CA 90804.

HEY, I'm 28 yr old anti-racist black trash skinhead. Listen to trash, house, raggaee. I'm a vetran of the army. Punx is my life style and I'm looking lonely for females that feel the same. Swan POB 1552 / Morning Side Sta. / New York 10026

TIRED OF STEREOTYPED HARDCORE/METAL/THRASH? Sick of 'alternative' muzak that caters to gullible collegiate humanoids and the like? Agree that Andy Dice Clay and Jesse (The No Brain) Helms would both be better off swinging from barbed wire ropes? If you do and you're stuck up with racism, homophobia, xenophobia, and other similar crap write Bob, 129 Highfields Road, Albington, MA 02351

SEXPISTOLS VIDEOS. Rare Footage now available. "Buried Alive" or "Decade", specify title. \$24.00 ea. Post paid. Hey shitheads, \$45.00 for both. VHS US dollars only to: NP pob 42 Bond Brook NJ 08805. Do it now!

BUTHOLE SURFERS STUFF - Looking for bootlegs, interviews, videos, imports, articles, ANYTHING! I have a lot of shit to trade too. Fanatics won't regret writing. Jim Bones, 2363 Garfield St., N Bellmore NY 11710

NEW UNPLAYED 7"s: Misfits "Famous Misfits from Filmland" (marble), "Evil Is Evil Does", "Cough Cool" (black), "Return Of Fly", "Spook City USA" (red cover), FEAR live Saturday Night. 7 Seconds "Skins Brains Guts" (numbered to 100, clear), Youth Brigade "What Price Happiness". Screamers live 1978 2x7". All 416 postpaid each. Eric Kwan, 223 W. Hammel St, Monterey Park CA 91754

I LIKE COFFEE, kitsch, toys, papier mache, The Velvet Underground, Kim Fowley Jr, and Sub Pop. I don't like nazis, obvious-

ness, or people too concerned with their own status. I also like letters so please write to Andrea 2131 SE 39th, Portland, OR 97232

INTERESTED IN GERMAN PUNK? Three LP's are just out: Beck's Pistols (rough punk rock / Oi!), Artless (of Deisberg, old punk-rock), Male: Zensur und Zensur (RE of the first german punk LP 79"). Each LP \$11 airmail everywhere. Teenage Rebel Records, Gerresheimer Str A1, W-4000 Duisseldorf 1. Germany

HEY YOU: I'm looking for live tapes of Avengers and Death Ride 69. Can you help me out? I hope so. Write: Will- POB 156 Roosevelt-town, NY 13683

RELEASING A COMPILATION RECORD? Beck's Pistols, rough punk/rock / Oi! Band or Germany. 1st LP just out. Recorded a track and are waiting for your offer. Teenage Rebel Records, Gerresheimer Str 16, W-4000 Duisseldorf 1, Germany

RECORD SALE: Over 750 rare records from: Misfits, Bad Religion, SOA, Project X, Iron Cross, DYS, Big Boys, Naked Raygun, SSD, Meatmen, Negative Approach, Minor Threat, Necros, Poison Idea, Underdog, Freeze, GI, Token Entry, SNFU, AOF, FU's, Germs, 7 Seconds, Jerry's Kids, Seigem, Crippled Youth, Dangerhouse, T&G, NYHC, DC and tons more. Foreign orders welcome. Please send stamp and IRC's for brand new list to: Grand Slam Records, 77 Park Drive #5, Boston, MA 02215

HI! 24 year old punk/thrasher wants to hear from others in the scene. Total fanatic of Germs (GI), Misfits, Huntington Beach punk and extreme death metal. Also want to correspond and meet girls into Germs, HB, Gothic, Death, Metal, Punk, Bondage, Sex, etc... Write to HB Carl Nieves / 5730 N. Willard Ave #7 / San Gabriel CA 91775

OUT OF PRINT: Circle One LP's (\$13) live/studio video (40 min \$25) early demo/live tape (#8) and original T-shirts (name and logo \$13) All come with tons of old flyers. Everything ppd. Mike Vallejo, 9635 Marjorie st. Pico Rivera CA 90660

INTERNATIONAL TAPETRADERSLIST available 4 issues \$1, \$3 all issues postpaid anywhere (airmail). Each part has 10 pages of tapers info including many addresses. If you want to be in it, just send my your list and your wants or make your own ad. List as many bands as you want. Also send zines or mailorder lists for review or anything you want me to mention in the list to. Kris Verreth, Tervuurestwg 1HB 1820 Perk, Belgium

WANTED. Big Black: Rare 12" (first two ep's), bootlegs, videos, posters, concert tickets, interviews, memorabilia, all! Same thing for Rapeman, and every Steve Albini Production (I pay reasonably well). I'm a guy 23 old and if you have the same passion for noise and wanna have a macaroni as a friend write me! I answer all letters. Chicks welcome. Send pictures of you all! Write to Andrea Benedetti via po 30, 01100 Viterbo, Italy.

LYDIA LUNCH, Rollins, L7, Psychic TV wanted relly really badly! Audio, video, print, flyers, spoken/live, everything! Send all lists to Mark Box 632, Stn C, Kitchener, Ontario, Canada N2G4B6

TOOTH & NAIL rare compilation with alternate versions of Germs, UXA, Negative Trend, etc. on Upsetter Records. Sealed copies (2nd press) only \$9 each. Orders to 222 Church ST. Middletown, CT 06457

FREE HEROIN PUSSY! Dig it skumrod, thrash metal and glamor punk fiends... Anorexic Teenage Sexgods fanzine #4 features Big Bone Lick, Suicide Ski, Poopie Butts, Flaming Lips, Foetus, Psychobilly Cadillac, Celebrity Skin, Manson Family Orchestra, Cycle Sluts, Hard on city, reviews, interviews, weird art shit, etc... Send \$3 (postpaid) and junky contributions to issue #5, Jason Monroe Teensex Maggot Scene apt 119 / 889 Dorchester Ave / Dorchester, Ma 02125

"FUCK THE WORLD" single by Rebel Rebel. Cyber punk pop glam terrorism ala Sputnik, Crue, Pistols and Jane's. \$2 for P/H: Rebel Rebel, 7510 Sunset Blvd. Ste 174 Hollywood, Ca 90046. Also, Live bootlegs of radio and TV appearances.

SEXUAL FANTASIES WANTED for a sexual fantasy zine. Special out in early 1991. Got over 100 so far including those of all your favourite band members! But I need lots more. Anonymity guaranteed if required. Send to Dreags, PO Box 110, Liverpool, L69 8DP, England. Dreags issue 3 still available with Fugazi, conflict and JME interviews. Plus 'sex are you doing it wrongly', penis weight training and lots of other stuff for \$2. pp.

DO YOU PLAY BASS OR DRUMS? Ex-Paper Tulip guitarist forming L.A./L.B. based band. Pop 1/2, punk and reverb... The Dils, early Psychedelic Furs, Sonic Youth, the Avengers, Black Felt, Buddy Holly and some Gang of 4. Gregory 436-7374. And leave a message.

76% UNCERTAIN official live cassette is out! 28 songs including unreleased toons. 60 minutes, mixing board recording quality. \$4.00 ppd. Send \$11 for TPOS sampler tape and full mail order catalog! TPOS 12 Mill Plain Rd., Danbury CT 06811 (703)792-1630

STREET LIFE MAGAZINE has balls! But it needs your input. Underground mag looking for bands, stories, sexual experiences, pictures, skates and whatever you want to send. c/o Diana POB 3005, Pt. Pleasant, NJ 08742

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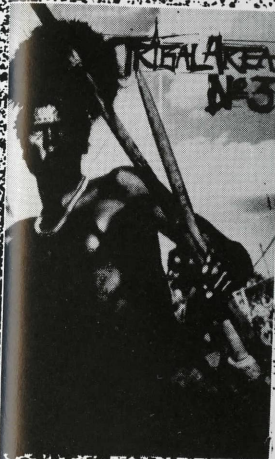
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Oct. 31, Los Angeles, Al's Bar

Nov. 2, Weed, Ca. TBA

Nov. 3, Portland, Or., U. of O. Cafe

Nov. 5, Sedro Wooley, TBA

Nov. 6, Seattle, Wa., Vogue

Nov. 7, Spokane, Wa., Big Dipper

Nov. 8, Bozeman, Mt., Filling Sta.

Nov. 9, Missoula, Mt., Union Hall

Nov. 10, Moscow, Id., John's Alley

Nov. 11, Twisp, Wa., TBA

Nov. 12, Hoquiam, Wa., TBA

Nov. 13, Sequim, Wa., TBA

Nov. 14, Seattle, Wa., Offramp

Nov. 15, Vancouver, B.C.

Nov. 16, Portland, Or., Satyricon

Nov. 17, Sacramento, Ca., Club Me



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