

GET UP AND GO!!!

FANZINE ISSUE NUMBER 3

\$1.50 In Person

AMDI PETERSENS

ARMÉ

N

R'N'R

RAZZORCAKE

DEAD ALIVE 

HARDCORE IS NOT A DIRTY WORD. BY: Mike Frame

Y'know, sometimes I think about how ridiculous it is that I put out a hardcore fanzine when HC only makes up MAYBE 10% of the music I listen to on a regular basis. In many ways I am the least likely person to be so into the little corner of hardcore that I am. I love it fast n loud and pissed off but you'd be just as likely to find me listening to The Black Crowes, Lucinda Williams, Steve Earle or any one of a million things as you will the latest hardcore 7". I was listening to shit like that when I first got into punk rock and nothing has changed. I am VERY picky about the type of hardcore that I like; you wont find many crust, grind, youth crew or any other subgenre records in my collection, that's for sure. I like it fast and pissed off, but still catchy and anthemic. I get Out Cold and Tear It Up songs stuck in my head for days! So much of what is hyped up in the scene just doesn't connect with me(I still dont get Tragedy, even after seeing them live).

I do get a hell of a kick out the reactions I get when I turn up at a HC show, though. The looks on some kids faces is priceless. "Who the hell is this fat, bearded, long haired rocker dude? The Skynyrd concert is across town." I like getting those looks. I liked getting them from parents and teachers when I was growing up and I like getting them from people 10-12 years younger than me now. I can still alienate motherfuckers by doing nothing other than looking the way I want to and feel comfortable with. Man, if I knew growing my hair out and growing a beard would bum people out so much, I would've done it years ago. haha. Some older folks flip me shit about looking like Gregg Allman, but anyone really in the know would clearly see that I am shooting for the Artimus Pyle look. har har har.

Long before there was a bay area HC band in tribute, my man Artimus Pyle was laying down the groove for Lynyrd Skynyrd. Artimus was by far the coolest looking 70's rock dude ever. He had the "evil hippie" look down. What a crazy looking motherfucker! Seems like a cool person as well. Can you imagine the nerve it must have taken to boldly proclaim yourself Vegetarian as Pyle did on the cover of Skynyrd's 1977 LP, "Street Survivors"?? I'm sure that went over real well with the Southern Rock contingent. haha. He also walked away from the plane crash that killed several others. I saw an interview with him recently where said he wouldn't re-join the band that are currently calling themselves Lynyrd Skynyrd because they were a bunch of greedy bastards. He would rather play for a few hundred folks a night with the Artimus Pyle Band than tens of thousands doing something he doesn't believe in. That's the kind of integrity I can respect; not nearly enough of that around. I love that guy! Crazy fuckin evil hippie.

Anyway, back to **HARDCORE**. I recently took a 10 day trip back to the midwest and was surprised at some of the things I found. Hardcore seems to really be digging in roots out that way. The fact that I can walk into a record store in Cheyenne, Wyoming and find Crucial Unit and Totalitar records is mind blowing!! I am not sure that people in bigger cities can understand or appreciate that. When I was living in Utah, Colorado and Wyoming not that many years ago that was definitely not the case. It is very hard to find anything out of the ordinary in the sticks, even if you are willing to dig. I was very excited and impressed that this stuff would be sitting in the racks for kids to discover. The long term effects of that will be great. Everyone can be down on the current popularity of punk/hc all they want, but there are gonna be misfit kids out there eating this shit up and blowing minds in a few years. When midwest kids DO discover this stuff, it REALLY sticks! It is very easy to be punk and find out about punk in a big city. It is VERY hard to do so in middle america. Talk to people you see at shows, a lot of the older folks who are still around are folks who moved to a bigger city from some small shithole. That stuff really sticks with you when you are forced to have to dig for it. It is definitely nice to move to a bigger town later, though. Seems like you can appreciate things a lot more and it is fantastic to be able to immerse yourself in the things you love. Or like a few people I have talked to have said, it's nice to not just start running when you hear a pick-up truck pull up behind you at night or have beer bottles ricocheting off your skull as you walk down the street. It makes me feel really good that people are at least having the chance to access more of this stuff. I am looking forward to seeing what will come down the line in the next few years. The midwest of America has a great tradition of punk/hardcore and I think there will be a lot more to come.

GET UP AND GO!

FANZINE ISSUE #3

Made By: Mike Frame

Get Up And Go!

C/o Mike Frame

310 12th Ave. E. #106

Seattle, WA 98102

getupandgohardcore @

hotmail.com

PLAYLIST:

Out Cold RNR

Career Suicide

Strike Anywhere

Paint It Black

Real Shit D.S.B.

Dead Nation Tear It Up

Cut The Shit Civ

No Side 9 Shocks

Total Fury 7 Seconds

Amdi Petersens Arme

DEAD ALIVE

HOW DID YOU FIRST DISCOVER PUNK/HARDCORE? WHAT AGE WERE YOU AND WHAT IMMEDIATE EFFECT DID IT HAVE ON YOU?

like pretty much everyone i know, i got into punk through metal. i was like 13 or 14 and way into metallica, slayer, exodus, and anthrax. jeff hanneman from slayer had black flag, misfits, and dead kennedys stickers on his guitar. metallica covered the misfits, anti nowhere league and wore discharge t-shirts. anthrax covered discharge and scott and charlie were in SOD. i just wanted to find out who all these bands were and it spiraled from there. has anyone's life not been completely altered the first time they heard black flag's "damaged" or the first circle jerks lp?

WHAT WENT INTO YOUR DECISION TO START A LABEL? HOW LONG BETWEEN THE TIME YOU DECIDED YOU WANTED TO DO IT AND ACTUALLY PUTTING SOMETHING OUT? WHAT WERE YOUR GOALS IN THE BEGINNING?

my friend anthony and i wanted to put out a benefit compilation for a local DIY club called abc no rio and dave from dead nation helped put it together as well. we just asked all the bands, saved money from working, and just did it. we didn't really plan on starting a label it just sort of happened after doing the comp and having fun doing it. we were only like 17-18 then. right before the dead nation lp came out anthony lost interest and i continued doing it myself. i've gotten more done in the last year and a half then the previous three and a half combined.

DID YOU HAVE AN IDEA OF WHAT TYPE OF MUSIC/RECORDS YOU WERE GONNA PUT OUT IN THE BEGINNING?

no, not really. we just put out records by bands that anthony's band had played with. the releases up until the dead nation lp are kind of a mess because we weren't really taking it seriously. then the dead nation lp came out and people were really receptive of it and it gave me the confidence to ask a band like born dead icons to do a record and things just sort of snowballed from there.

HOW DID YOU MEET UP WITH DEAD NATION?

i'd been friends with dave and matt suxx before they had even started dead nation. we knew each other from shows and dave's girlfriend at the time is a good friend of mine. so they started the band and put out their first two records themselves but when it came time to do their full length i don't think they had the cash to do it and also wanted it to get out there a little better. they sent copies of the record to like every label you could think of and no one wrote back. one day they came over my house with these goofy grins on their faces and asked if i would want to put it out and i said yes. that record is great. i'm glad everything worked out how it did.

WERE YOU SURPRISED AT THE SUCCESS OF TEAR IT UP AFTER HAVING PUT OUT THE DEAD NATION LP?

yea, it was kind of funny. i think the best example is chicago fest. dead nation played the first chicago fest, i have a video of it, there are seriously like maybe 20 people that are into them and 10 of them were kids from new jersey that went out with them. anyway, dead nation broke up like a month later, tear it up started, and they

played chicago fest the next year and wound up headlining the day they played. seriously it seemed like almost every person there was going off. i was just standing at the back of the stage with this completely confused look on my face. i don't know if there is reason for it, or just timing, but it was bizarre to say the least. no one's bitter about it but it's just funny when you look at it from a distance.

HAVE YOU NOTICED A DIFFERENCE IN THE TYPE OF BANDS YOU GET SENDING YOU DEMOS IN THE WAKE OF TEAR IT UP SUCCESS?

no, not really. i still get a truckload of demos a week of music that i have no idea where they got the impression i would want to put it out. like confused high school screamo bands or guys in their forties singing about playing video games and watching hockey. i mean, i'm not trying to sound like a dick, some of these bands are good at what they do, but they just search on the internet for small labels and send these embarrassing press kits to every one they come across not really knowing what i put out. i think i've gotten like 5 unsolicited demos of bands i liked in the almost 5 years i've been doing this label. it would be nice to get a demo with a note that just says "hey i like the bands you put out. here's a copy of our demo, thought you might like it. we're coming out east, maybe you could hook us up with a show." instead of, "here's our cd and bio. we sound like blah, blah, and blah and have played shows with blah, blah, blah. please sign us to your label." i just got a demo sent to me from a band in san diego called S.B.V. that's pretty rad. they sound like uniform choice but angrier.

WHAT IS YOUR TAKE ON THE SUPPOSED "RESURGENCE OF Hardcore/THRASH REVIVAL" OF THE LAST COUPLE OF YEARS?

ya know, i think i've gotten asked this question in every interview i've ever done. i don't even know what to say anymore. i just don't give a fuck at this point. the good bands are still the good bands and the others are still the others. there's always going to be people who just latch onto things and beat it into the ground. there's always going to be people that listen with their eyes and not their ears. i'm happy that a lot of good bands have been given attention that they wouldn't have gotten a few years back. i'm also bummed that certain bands get pigeonholed and it stops people from checking them out. what can you really do about it though?

IT SEEMS LIKE YOU HAVE A FAIRLY WIDE RANGE OF MUSICAL INTERESTS. WHY PUT OUT Hardcore RECORDS OVER ANOTHER STYLE?

i just love all sorts of guitar driven rock. lots of swedish and japanese hardcore. lots of american hardcore and early punk. lots of old crust and grind. lots of sludge and stoner rock. early indie rock, '70s rock, psych rock. so much stuff. i've just mainly put out hardcore because it's always been my first love and it's what i have the most access to. all my friends are in hardcore bands, most of the shows i go to are hardcore shows, most of the bands i think need the support are hardcore bands, and most of the bands i can indentify with play hardcore. i'd like to expand the style of music that gets associated with DEADALIVE though. i don't want it to become stale and predictable. people will get bored with it and i certainly will get bored with it.

DO YOU FEEL LIMITED IN THE TYPE OF MUSIC YOU MIGHT BE ABLE TO PUT OUT ON DEAD ALIVE? ANY CONCERN ABOUT, FOR LACK OF A BETTER WORD, ALIENATING THE TYPE OF PEOPLE WHO BUY DEAD ALIVE RECORDS?

i'm glad you asked this question actually cuz it's something i've been talking a lot about recently with my friends. over the last few years i've seen DEADALIVE labeled as like a "thrash" label and it got irritating real quick. that's not what i want it to be all about. i don't even listen to 90% of the bands that i see being called "thrash" bands. i think i've put out more bands that are influenced by motorhead than by like DRI or hersey. recently, i've been thinking about upcoming releases i'd like to do and i think a lot of people might get a bit weirded out by a few of them. this band, the kiss of death, i think i'm going to be working with sound like eyehategod meets kyuss meets skitsystem. totally raging stuff and their demo kills. but since they're not wearing bandanas and larm shirts or studded vests with charged hair i think a lot of people that follow the stuff i put out aren't going to be able to make sense of it and just label it as "uhhhh...metal." i would never put out something that i didn't like to intentionally alienate people like flipper or black flag's "in my head" but i mean if someone gets upset because i put out something they didn't like then whatever. it's not something i'm gonna apologize for. maybe you'll like the next DEADALIVE record.

i'm not gonna stop putting out hardcore, i would just like to put out some different style bands in addition to. i would just like the label to reflect more of what's in my record collection than what people think i should be putting out. from what i've been told, the next annihilation time record is gonna throw people for a loop.

WHAT KEEPS YOU INVOLVED AND MOTIVATED TO STAY WITH HARDCORE AT THIS POINT? WHAT ARE THE GOOD THINGS YOU SEE, WHAT ARE THE THINGS THAT MAKE YOU WANNA RUN OFF SCREAMING??

the main thing that keeps me motivated is really the alternative. i'd be bored out of my mind if i wasn't involved in punk rock. i mean i don't run this big label by any means but i'm constantly thinking about bands i wanna work with, balancing some sort of budget, new things i wanna do, shows i wanna go to, records i wanna check out, people i wanna keep in touch with, so much stuff. i am constantly busy and always have something that needs to be done. most people my age just wake up, go to work, deal with their boss' shit all day, go out drinking or shopping, watch tv, pass out and repeat it all the next day. i'm leaving for europe in a few weeks to drive around in a van with my friends' band and get to meet all these people that i've been writing to for years. where else could i have this opportunity? the only thing that really bothers me the hardcore scene in general is the people that are never happy. for every kid that writes a note like "hey, thanks for making this stuff available. there's nothing like this where i live." there's always 10 people like: "why's this 34? i only want to pay \$3!", "did you hear what _____ did?", "this band isn't singing about what i want them to be singing about!", "that isn't diy!", "i don't like this band, what do you think about that!?", "my soup's too cold!!!", "jude whatever! what can you really say to people like that?"

WHAT EFFECT DO YOU THINK YOUR GEOGRAPHIC LOCATION HAS ON THE KIND OF MUSIC YOU LIKE, WHAT YOU PUT OUT, AND YOUR INTEREST IN HARDCORE? (FEEL FREE TO TELL ME I AM FULL OF SHIT ON THIS ONE, SOUNDS A LITTLE "JOURNALISTIC", HAHA.--I JUST WONDER ABOUT THIS SHIT, I GUESS.)

i think i'm pretty lucky to have grown up where i did. i lived like 30 minutes outside of new york city up until last year and had the opportunity to see a lot of good shows and meet a lot of great people. you almost take it for granted. when kids from europe would stay at my house and would be like "can you show us cbgbs?" or "you saw _____, holy shit!!" it makes me realize how fortunate i was. the last time i went on tour with tear it up they played in places you don't really think of when you think of hardcore like daytona and st. louis and seriously those shows totally inspired me. they don't have bands coming through all the time so when they do everyone gets stoked, everyone comes out, everyone has fun. around here at times it's easy to get jaded. as far as my musical taste reflecting where i grew up, i guess it has as well. the northeast has had a pretty awesome history of bands and they've all inspired the next generation of kids in that area. i'm obsessed with old new jersey hardcore. bands like mental abuse, AOD, chronic sick, the worst, detention, etc. and i don't think i'd be as crazed if i didn't grow up there. the majority of the bands i've put out are from the northeast US as well. i think the attitude between the left coast and here is a lot different and a lot of east coast bands get negatively labeled by west coast fanzines.

WHAT ARE YOUR CURRENT GOALS FOR DEAD ALIVE??

i just wanna try and make it out of this summer alive. i have so much shit coming out. i also want to work on distribution cuz while it's pretty good right now i think it could be better. i want to be able to really push bands more so they can do all the things they want to do like tour and put out more records. i hope that rocky & the sweden are reading this and will ask me to do a record for them. i just want to keep putting out solid records by bands that i like and hope that people dig 'em too. also, sometime this summer i'm really going to be expanding the mailorder/distro side of the label and run it under a separate name and keep that going. it's gonna be a busy year. i'm psyched.

DEADALIVE 

PO BOX 42593 PHILADELPHIA, PA 19101 USA
DEADALIVERECORDS.COM

AMDI PETERSENS

ARMÉ

Interviewed by Mike Frame with help from Lil Davey Havoc

DID YOU KNOW WHAT YOU WANTED YOUR BAND TO SOUND LIKE WHEN YOU STARTED OUT OR DID YOU JUST LET THE SOUND COME ABOUT ON ITS OWN??

Peter: We knew what we wanted to do. Most of us only listened to old music, didn't know too much about new music.

WAS IT HARD FOR YOU TO DISCOVER BANDS AND FIND RECORDS IN DENMARK??

Peter: Not really, but I lived in a small town so I could only find the old stuff. I also lived in the U.S. for a while, in a small town as well. I got into Black Flag and stuff like that, all old stuff.

WHAT WERE SOME OF THE FIRST BANDS THAT REALLY BLEW YOU AWAY??

Peter: Well, when I was a kid I was really into old 60's Rock N Roll from my Dad. Then I got into AC/DC, but the first punk band was the Ramones.

Morten: For me, it was Minor Threat. Actually, it was AMDI PETERSENS ARME, because I heard them before Minor Threat. So, the first thing that blew my mind was APA, then I got into Minor Threat because they sounded like APA. But, more recently bands like the Big Boys and Flipper. I think too many of the newer bands listen to the old bands and try to sound like them. But, the older bands didn't have anything to listen to, so they just played music. Then they started playing fast and loud. I think if you wanna express yourself in the right way you should just play music. If it comes out fast and loud, then that's what it is. If it comes out slow, that's what it is, it can be just as good.

Peter: It's not like we are original either, we probably rip off just as much as anyone else. It seems like a lot of bands are scared of playing slow. They might have a slow intro, but that's about it. A lot of the current music just sounds like one big tone.

Morten: In the U.S., you have more of a hardcore tradition, but in Europe it's more of a punk tradition. There is a little difference (between the two). Punk is all about breaking the rules but all of the bands that we have heard and all the records that we have heard, all the recent stuff, to me they don't break any rules at all. They just follow rules. People talk about "old school", but it's important that bands try to play something new.

MY COPY OF YOUR FIRST SINGLE CUTS OFF ON A SONG ON ONE SIDE. DID YOU DO THAT ON PURPOSE??

Peter: No, if you have a record player that doesn't pick up automatically, it works. But, I guess the vinyl is cut too far in. It does it on my record player, it really sucks. We didn't know it was gonna be like that. Someone heard the test press and they had a really good record player and it sounded fine.

HOW DID YOU GET HOOKED UP WITH HAVOC RECORDS IN THE U.S.??

Peter: We had gotten some different offers from U.S. record labels and we were just waiting because we didn't have anything new written. We got an offer from Havoc and I didn't know of him, I don't really know much about the scene or what's going on. But our bass player said he was the guy that had the best distribution.

Morten: I like that he carries a lot of Scandinavian hardcore records. That is cool that someone is getting all that stuff over here to the states.

WHAT WERE SOME OF THE BETTER SHOWS ON YOUR U.S. TOUR??

Morten: Los Angeles was crazy. Someone pushed our drummer off the drum kit and started playing when we did our Flipper cover.

Peter: Everyone came onstage and this guy grabbed the microphone. Everyone was getting pushed on the ground and jumping on each other. All of the sudden I see our drummer come flying and I wondered who was playing drums. They kept a pretty solid beat. (laughs)

Morten: We have had some really good shows in smaller cities like Greensboro, Pittsburgh, and Athens, GA was really good.

Peter: It is fun in weird little towns where everyone is a bunch of freaks and they just wanna have a really good time. In Athens they started throwing cookies at us. (laughs) Then in NYC at ABC No Rio, there were a lot of people but they just stood still for all the bands. In the bigger cities it seems like people get spoiled. Also, when there are a lot of people and there is no stage...when there aren't a lot of people I like to be down on the floor. But when there are a lot of people and you are more than three rows back, you can't see the band. I know it kind of ruins it for me when I can hear a band, but I can't see them. Plus, I like to be able to see people when we play. I don't like it when you can see two rows of people and you have no idea what is going on in the back of the room.

WHAT DO YOU DO BACK HOME FOR WORK, OR DO YOU GO TO SCHOOL??

Peter: I worked for a while before we went on tour, just small jobs. I try to work as little as possible. I cleaned the kitchen at a school. I cooked food at a preschool. The bass player is the only one of us who works a regular job.

ARE YOU BREAKING UP AFTER YOUR U.S. TOUR??

Peter: I don't know, we talked about it. We played for a while and then our drummer went to the U.S. for 9 months and came back and it took us a long time to get started again. So, we haven't been playing constantly, even though we have been together for 4 years. Then we thought we would do a European tour, so we started practicing a lot. Then we came back and decided we didn't want to play anymore. Then there was a chance to come to the U.S. So, we were like "Oh, shit!" (laughs) But then we came up with some new songs that we liked and it got exciting again. We write songs really slow and we played the songs from the first 7" over and over again. The songs we played tonight are all the songs we have. Now we might have a chance to tour Japan when we get back. If we can make some new songs that we like, we will do it. But a lot of us kind of want to do something new and we don't want it to get old.

Morten: There's a lot going on in Copenhagen right now. Many, many good bands and many of us are involved with other bands. APA are the oldest band in the scene now. There is a lot of talk in the U.S. about a "hardcore revival". In Copenhagen there are a lot of new bands and they all play different styles. Some are more slow and some are more instrumental, some are more punk and some are more hardcore. By the way, Morten had only recently joined APA and he wasn't on either of the singles. He tore shit up when they played live though, looked cool as hell too.

Singer: Peter
Guitar Player: Morten
Bass Player: Thomas
Drummer: Skralle

AMDI PETERSENS ARME put out two of the best hardcore punk records of the last 20 years. I was lucky enough to see them play live here in Seattle and I had to scoop my ass up off the floor when they were done. Whatta band!! If you haven't already, I highly suggest you check out their self titled 7" on Kick N Punch records and their second single "Blod Ser Mere Virkeligt Ud Da Film" (Loose Translation: Blood Looks More Real On Film). on Havoc Records. Both classics for any fan of original style hardcore.



RAZORCAKE

WHERE DID YOU GROW UP AND HOW DID YOU DISCOVER PUNK ROCK??

SEAN: I grew up in a small town in Florida. I don't remember how I discovered punk rock to tell you the truth. It just kind of filtered in gradually for me. A few records, a few bands that had better distribution would seep through to my small town. Minor Threat and the Dead Kennedys and bands like that. You know, as soon as you hear them, you go crazy for them.

TODD: The day that Mt. St. Helens exploded, I moved to Boulder City, NV, a small town of about 10,000 people. It's outside of Las Vegas, but if you're a kid and don't have a car, it's out there. It's home to Hoover dam and there was actually a pretty good college radio station that would play a bunch of stuff, called KUNV. I had heard of punk rock before that, but I never really had any context for it. They had a really good show, really diverse things and I would tape the shows and listen to them. That's how I got started, I didn't have any friends who were into it in the very beginning.

WHAT ZINE OR SMALL PRESS THINGS HAD YOU BEEN INVOLVED WITH PRIOR TO RAZORCAKE STARTING UP??

TODD: I kinda ass backwards got into everything. When I was a senior in high school, in 1989, I didn't like how yearbooks were done. Basically, you had the same pool of people in every picture and all that stuff. So, I made an open solicitation for people to send me pretty much anything; a story, a picture, a poem, anything. Then I just collected everything and put it together and sold them at cost. I didn't really have any context for zines at the time. I hadn't really read that many, but one of the first ones that I read regularly was Flipside. I ended up working there(Flipside) later just by chance. When I realized that there were so many bands out there and there are actually people who can talk about them, that is kind of exciting.

SEAN: In 1999 I started a small book publishing company called Gorsky Press so I could put out my first book, Drinks For The Little Guy. I did a lot of small publishing that way. I would do one off, photocopied zines sometimes, but nothing major. I still run Gorsky Press, it is still up and running and doing pretty well actually.

TODD, WHAT ARE SOME OF THE DIFFERENCES BETWEEN YOUR INVOLVEMENT WITH FLIPSIDE AND YOUR INVOLVEMENT IN RAZORCAKE??

TODD: It's a lot more friendly at Razorcake. All the people involved that are local—about half—they make it fun. They come over to our house; I go bowling with some of them, I go skating with others. We live in a small apartment and everyone is invited to come over at any time. Jimmy Alvarado, one of our crack reviewers, will come over in the morning and pick up 10-15 records. There is a really open dialogue. Sean and I are a lot more involved in being editors. If somebody gives us something, we can offer up suggestions and people aren't gonna get pissed at us. They realize you are trying to improve everything. I was in the center of Flipside and a lot of people would just fuckin yell at me. There was a guy in jail who never said one nice thing to me in 5 years. That kind of gets draining after a while. You can only be called a dickhead and a cocksucker so many time(laughs).

WHAT LED TO THE TWO OF YOU DOING RAZORCAKE TOGETHER??

TODD: Flipside went down and I was kinda bummed out. I went out to visit my brother who was living in North Carolina at the time and I wet to see Sean while I was out there. I was bitching and moaning and telling him I was gonna start Razorcake as just a website. He told me he thought it should be a magazine. The last two years of Flipside were murder for me. I was working 12-14 hours a day, 7 days a week, it wasn't fun. I had fun times during that, but as a whole, I was just drained. So, I told him I wouldn't do a magazine by myself, it is just too much work. So, he said he would move out to L.A. and help me out, that's how it started.

SEAN: I kind of called him on it. We do have the webzine up as well, and it is a very cool thing. But, when I was in Florida, the only time I would go on the internet was at the library. Who wants to stare at a glowing screen and read something? I have a very low tolerance for that. I like the actual print zine; you can take it into the bathroom with you, you can take it into a restaurant, you can read it over breakfast and all those things. I wanted to see the print zine happen. Plus, I didn't really have a whole lot going on right then. I wasn't working a full time job or anything; it wasn't much for me to come out to L.A. I actually was ready for a move right then.

THAT BRINGS ME RIGHT INTO MY NEXT QUESTION. WHAT EFFECT DO YOU THINK THE INTERNET HAS HAD ON ZINE CULTURE AS A WHOLE?? IT SEEMS LIKE FOR ONE, THERE AREN'T AS MANY ZINES AROUND.

TODD: I think that in the beginning, that was the case. I try not to put too much stock in trends, but when the internet was booming, everyone was telling us at Flipside that we HAD to have a website. You look behind it and you see that the internet is a great tool, I like it, but I don't see how this is going to usurp everything. People aren't gonna burn their books so they can read a screen, it doesn't make any sense to me. When was the last time you spent 4 hours sitting and reading a monitor? But, I think a lot of people bought into that—literally and figuratively—and the art of zines has kind of been lost or put on the back burner. There are still a lot of great zines out there; but definitely the volume has gone down.

WHAT DO YOUR FAMILIES THINK OF YOU CONTINUING TO BE INVOLVED AND PUTTING SO MUCH TIME AND EVERGY INTO THINGS LIKE RAZORCAKE AND THE PUNK ROCK UNDERGROUND, THAT MAYBE THEY DON'T UNDERSTAND OR FIND A LITTLE STRANGE??

SEAN: That's an interesting question. When I put out my first book, a lot of it was based on real people and real events. My parents read the book as if it all really happened. There's a lot of drinking and drug use and hanging out with strippers and things like that. My mom was convinced I actually did all of this (laughs). I explained to her that I fictionalize things, but everyone else around my hometown told her that I don't. So, it does cause a little conflict. Then with political views...my political views are very divergent from my parents. I do write about politics in the magazine, so...these things do cause a little bit of discomfort. But my parents as a whole are pretty supportive of it. My dad is a construction contractor and I grew up working construction. He saw how that would kill me inside and he recognized it. He knew I wasn't someone who was meant to be a carpenter my whole life. I was a carpenter for a dozen years or so and I knew that wasn't what I wanted to do. It's not like I came into rebellion without giving the mainstream a try. I taught junior high, I worked as a construction supervisor, I worked all these different jobs. You know, if you don't fit, you don't fit. My parents don't show the magazine off to any of their friends by any means; but they're not ashamed of it.

TODD: My parents are actually awesome. They have been supportive all the way through it, which has been probably the biggest asset I have. I got accepted into a PHD program for literature, but my grandma got sick at the time. So, I just decided to go and hang out with her and take care of her and stuff like that. That's how I moved out to California. Then when she got a little bit better, I just kind of fell into Flipside. But, they have been nothing but completely supportive. I know they don't understand a lot of the bands we cover or anything like that. My parents are kind of strange but in a really, really great way. My dad wanted to see some bands that I was interested in, so once when NOFX was playing in Las Vegas, he asked if he could come. I said "yeah, just bring your earplugs". So, I see my dad in the middle of all these kids, just smiling, and he says "thanks for telling me to bring the earplugs" (laughs). He's totally non judgmental, I have been really blessed that way. They saw that I did very well in school, I did very well in what I set my mind to. They realize that I am not harming myself, I'm not harming anyone else—so what if they music is loud? They think there could be a lot worse things that I do, so that is just awesome.

SEAN: Last time I saw Todd's dad he had a whole list of notes about my column. He said "You really hang out in some sketchy places don't you?" (laughs)

TODD: Yeah, my dad reads the mag on the pot and he has all these post it notes. So, when I see him in a couple of months, he will have this big list of questions. (laughs)

SEAN HAD TO SPLIT SO IT SEEMED LIKE AS GOOD A TIME AS ANY FOR TODD AND I TO GET DOWN TO TAKING ABOUT SOME HARDCORE RECORDS AND BANDS.

I AM A FAN OF A LOT OF EARLY, ORIGINAL STYLE HARDCORE. BUT THE LATE 80'S AND EARLY 90'S WERE SUCH A DRY SPELL FOR ME, AS FAR AS HC WENT. I HAVE BEEN LOVING IT THE LAST COUPLA YEARS WITH BANDS LIKE OUT COLD, DEAD NATION, RNR, TEAR IT UP, AND LAST IN LINE. HOW HAS THIS MOST RECENT RESURGENCE OF ORIGINAL STYLE HARDCORE AFFECTED YOU??


TODD: I dig it, I love it. I think punk rock music as a whole, and hardcore in particular, people have refined it. It seemed like a lot of the stuff in the 90's was that a band listened to two records and then sounded like that, poorly. Like people really lived Minor Threat and 7 Seconds and they put them together to make something only halfway good. Now it seems like there are bands coming out, like OUT COLD, I will stare at the stereo and go "did I just hear some fucking Beach Boys in there?" You ask someone else and they can't hear it, all they hear is a wall of noise. It becomes really apparent when you listen back to Dead Kennedys records. You go back and realize that some of that early hardcore was just amazing.

RIGHT, LIKE MINOR THREAT COVERING THE STANDELLS 60'S PUNK SONG "SOMETIMES GOOD GUYS DON'T WEAR WHITE" EVEN THOUGH THEY MIGHT HAVE THOUGHT IT WAS A ZEROS SONG.

TODD: The Zero Boys too for that matter. To play that fast with that much melody and hit those notes so well. I think now, a lot of the better hardcore bands, they have that depth. They can take from a lot of different places and make it their own. The music is a lot less reactionary. It's more of a focus on making really, really good music.

I HAVE ALWAYS THOUGHT THAT: IF BANDS COULD GO BACK AND CULL FROM THE STRENGTHS AND REALIZE THE WEAKNESSES OF THE EARLY DAYS, THAT COULD CREATE SOMETHING NEWER AND STRONGER, WHICH SEEMS TO BE HAPPENING, AT LEAST A LITTLE BIT.

TODD: I am also excited to see what is gonna happen next. Because you set up a base and if you don't wanna repeat the same mistakes, how do you improve on it?



TODD: I am also excited to see what is gonna happen next. Because you set up a base and if you don't wanna repeat the same mistakes, how do you improve on it? So, I am excited to see that. In the 90's hardcore started distilling itself; you had blurcore, fastcore, grindcore, a lot of "core" cores, and they missed a lot of the other stuff. It's OK to play fast, but at a certain point you're like Yngwie Malmsteen, just playing really fast. I think people have relaxed quite a bit, they will listen to the Big Boys and Articles Of Faith and consider them hardcore. Those are really inventive and tricky bands. I think that is coming back a little bit, which I like.

YOU LISTEN TO A LOT OF DIFFERENT TYPES OF MUSIC, WHAT IS IT ABOUT HARDCORE THAT REALLY GRABS YOU??

There are a couple of things. For one, I have a lot of hatred and rage inside of me still. It's more focused now, I get a lot of it out in the magazine, but there is nothing like getting blasted in the face once in a while. Seeing it live too, you see people busting their vessels, it's not a huge fight, but it's a catharsis. There's no filter for it, there's no moderation in it whatsoever. So many things we are exposed to are filtered. I still listen to Minor Threat and it's like getting thrown off a train going 60 miles an hour. That rush I get from it is still valid; I listened to it at 13 and still at 31. There's also a lot of positivity in the anger. Someone putting all that rage into singing to somebody instead of stabbing somebody.

PEOPLE TALK ABOUT NOT HAVING THAT ANGER OR DRIVE ANYMORE BUT FOR ME, I AM MORE PISSED OFF NOW AT ALMOST 30 YEARS OLD THAN I WAS AT 18. BUT IT IS MORE FOCUSED AND I HAVE A BETTER WAY OF DEALING WITH IT. I HATE MOST PEOPLE AND A LOT OF THE WORLD SO MUCH MORE NOW, BUT I WANNA DO SOMETHING SOMEWHAT POSITIVE WITH THAT.

TODD: Yeah, the older you get, the more you know who you are. Not to talk badly about the youth of today, but I have an example. A few weeks back, we were at an all ages show: \$5 cover, good bands, good people run it, and these guys come up and start smashing flower pots. We were like there's a 7-11 across the street, go smash their stuff." It's nice to get a little bit of focus and a little bit of control over your anger. You kind of learn the difference between friend and enemy. When I got that geared up in my head, a lot of things came into focus.

www.razorcake.com

RRNRR

Where did you grow up and how did you discover punk rock?

I grew up in a small town in north-central Massachusetts called Winchendon. It's a total dead end place... real white trash. It's actually the incest and teen pregnancy capital of the state! I was fortunate, though, in a sense, because during my first year of high school (at a Catholic joint called St. Bernard's... but that's a whole other story!) I met a kid named Ethan Crosby who played me the Misfits... The rest, as they say, is history. I still see Crosby time and again, when he's on leave from the Coast Guard.

What were you into before punk?

We didn't even get M. T. V. where I live until I was in middle school. So, prior to that, I was real into the oldies. That's what my parents like and that's what was always blasting on the radio. The Beatles, Buddy Holly, Jerry Lee... You know, the oldies. When we finally did get cable television, I was amazed at the vast array of different music available. It was the end of the 80's glam rock era at this time... I saw Poison videos in heavy rotation followed up by like Paula Abdul followed by Ozzy Osbourne... It was a strange time in music... Things were changing. I developed quite a varied taste for music... Everything from classical to hip-hop to death metal. If it was good, honest, and sincere, I liked it.

What were some of the first shows you saw and what kind of an immediate effect did they have?

The first shows that I saw were local hardcore shows. My friend Ethan and I would drive about a half-hour out of town every weekend to a sadly defunct club called Club 490. Bands that the majority of the world has never heard of... Bands that not even most in the Hardcore scene have heard of: Hatchetface, Entropy, Opposition, Dive, Bound, Get High, Overcast, Hatebreed (before they were big.) I was in a state of complete and utter amazement when I saw these bands. I couldn't believe what I was hearing! I had always known that I wanted to play music... But I think it was then that I knew that the music I would play was going to be hardcore.

What are some memorable shows you've seen?

I've seen a lot of shows... This is a tough one. If I had to pick out just a few of the most memorable ones, though, I would have to say Poison in Virginia, Quiet Riot in two small clubs, Live in Boston, Circle Jerks in Boston, Ramones, early Dropkick Murphys shows, and Sarah McGlaughlin at Lillith Fair... I told you I had varied tastes!

Were you in Bands Before RNR?

I was in many bands before R.'N'R. Most of the bands, though, never got anywhere and no-one ever heard of. I was in a band called Fit For Abuse before R.'N'R... maybe some people have heard of that band. I was also in, and still am in, a band called Think I Care.

Why did you start RNR? What were your Plans in the Beginning?

R.'N'R. is basically the brain child of myself and guitarist Joe Sylvia. We both like rock and roll just as much as hardcore and we wanted to start a band that was a sort of hybrid of these styles. We wanted to throw some punk and oi in there as well. We basically wanted it to sound like the perfect mixture of everything we loved about music. I heard the songs in my head and knew that we were onto something but when we added second guitarist Eric Yu, it really took its own shape and moved off into its own direction. Maybe you can let me know

whether you agree with me or not!

What has been the reaction to the Band?

We've definitely gotten a good reaction in the hardcore scene... well, as good as can be expected, anyway. I love hardcore to death, but, right now, it's kind of fucked up. You know, there's always trends and cliques and, sometimes, the hardcore scene seems to resemble more of a high school kegger than a movement! When we play, I can tell people are into it, but, I don't think they really know what to do. We're not a mosh band, but, on the same token, we're not a mohawk wearing-street punk band either. And when we play our power ballad, the stares speak volumes...

You are into a lot of different kinds of music. Why Play hardcore over something else?

That's a good question... one that I ask myself almost daily. I've tried to play other types of music and it never really felt quite right. I sang in this rock band one time and we covered Gorilla Biscuits. I think, in this case, I didn't find hardcore... it found me.

What Keeps you interested in the hardcore scene? What makes you wanna grow your hair and go death metal?? haha.

To me, I don't really care whether I'm part of the hardcore "scene." Well, I guess I really can't say that. Hardcore music is the most intense, honest, and amazing music ever produced... or, at least, it's supposed to be. I think that's why I stay involved in the scene. I see it crumbling around me but I just can't let it completely collapse. I went death metal when I was in high school... It was a bad scene.

How would you rate the scene on the East coast?

I would honestly say that the east coast is where it's at. All of my favorite bands from the past 5 or 10 years have come out of the east coast. From hatchetface and get high, to blood for blood, to the path of resistance, to the dropkick murphys, to shark attack and the suicide file, to stop and think, to tear it up, to death threat... all these great bands have hailed from the northeastern u. s. an exception of note, here, would be no warning... who hail from the great white north.

Best And worst things about Boston?

The best thing about boston, obviously, is the plethora of amazing bands that come out of the town. Boston has always had amazing bands: aerosmith, the cars, ssd, dys, negative effects/ last rights... The worst thing, I would say, is that there's this hierarchy in the scene... but, I'm sure that probably exists everywhere.

Bands people should keep an eye out for?

There aren't too many new bands that have caught my attention as of late... with bands like the suicide file and the a-team breaking up, I fear that we may be entering another hardcore depression. Every trough is always followed by a peak, though. Violent minds from Toronto are pretty ill, though...

Contact RNR at:
SXERNR@email.COM

I find that more and more people expect to be respected simply be-cause they are there. They've done nothing, are nothing. I mean, one way or the other, they have simply floated on through. And if you don't evidence an interest in their carbon copy souls they anger, pout and blame you as the one who is lacking in humanity and heart. It's wearing and it never ceases. Well, hell, what else is new??--Bukowski