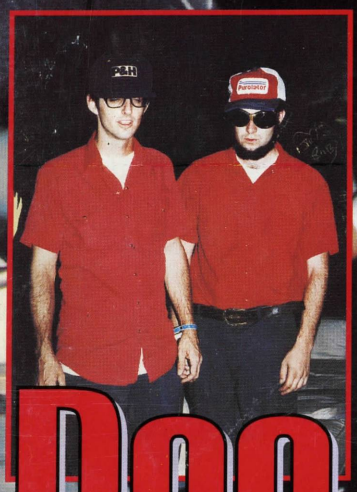
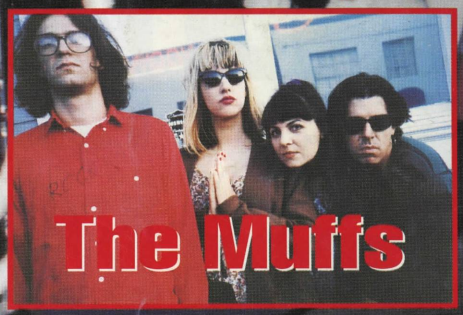
Flipside

Number 92, Oct./Nov. 1994 $2.50



Doo Rag!

Cop Shoot Cop
flexi inside!

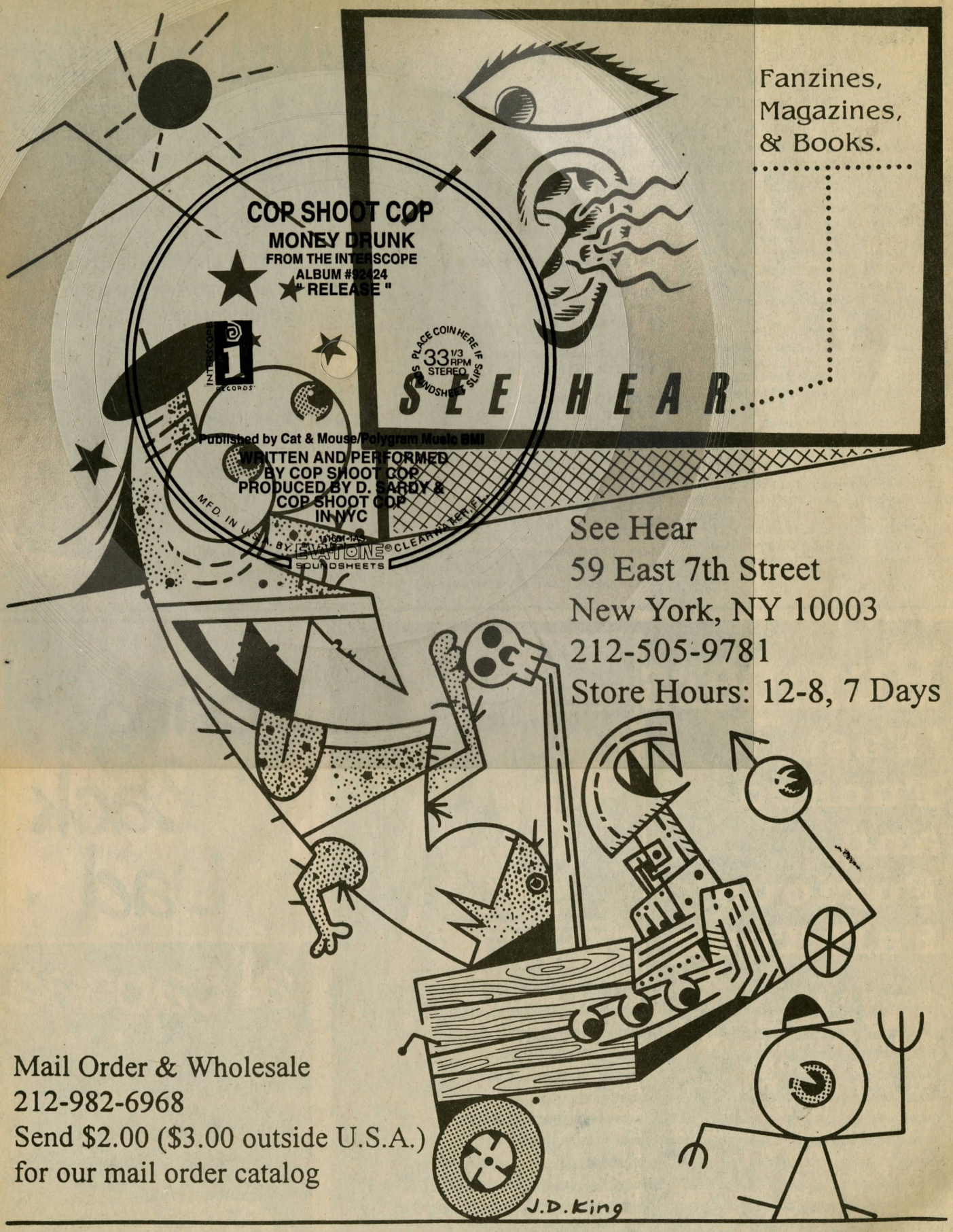


The Muffs



All You Can Eat •
Answer Me! • Bed Of Eyes •
Cactus Nerve Thang •
Cockfight • Dead Milkmen •
Edsel • Nardwuar •
Nuns With Guns • Pray TV •
RKL • Rozz Williams • Rule 62 •
Southern Culture On The Skids •
Swivelneck • Sex • Drugs • R&MFR •

0 74470 81760 4



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flipside

POB 60790 PASADENA CA 91116
e-mail: Flipside@ix.netcom.com

SUBSCRIPTIONS
All subs are for 6 issues (1 full year!)
Please list the issue number that you want your sub to start with remember, we come out every other month.
- US subs are $12.00
- Canada or Mexico/S.A. $25.00
- Europe or Asia $35.00
- Australia, Japan, etc $40.00



BACK ISSUES
46-53, 55-85, 87-91
- US $2.50 each
- Canada or Mexico $3.00 each
- Europe or Asia $4.00
- Australia, Japan, etc $5.00

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

CONTRIBUTIONS
Because we barely have the space to accomidate the needs of the staff's writing and photos, and because of demand for originality, we accept NO unsolicited contributions (except for letters and poetry, of course). Sorry!

AD INFORMATION

DEADLINES:
For issue #93 Friday October 7th.
#94 Dec. 9th, #95 Feb. 14th

Sizes and prices:

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

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

Rodney On The Roq's Top 20 Requests



Steven McDonald of Redd Kross and Rodney Bingenheimer of KROQ with Shonen Knife and Susanna Hoffs of x-Bangles posing for Flipside camera!
photo Dawn Laureen

Rodney can be heard on KROQ (the world most listened to rock station!) every Sunday 10PM-1AM and also on Monday thru Friday with his "Pick To Click" with Doug The Slug at 8:35PM. He can be seen on UHF-KMET-TV Ch38 hosting "Notes From The Underground" Fri./Sat.12AM and on Long Beach Ch3 Tuesdays at 9PM.

1. NOFX "Laurie Meyers"
2. Oasis "Live Forever"
3. Echobelly "I Can't Imagine A World w/o Me"
4. Stereolab "Ping Pong"
5. Marilyn Manson "Dogman"
6. Rancid "Side Kick"
7. Dinosaur Jr. "Yeah Right"
8. Sugar "Your Favorite Thing"
9. Face To Face "Discontinued"
10. Ride "I Don't Know Where It Comes From"
11. Fizzy Bangers "Time To Change"
12. The Characters "Come Out & Play"
13. One Groovy Coconut "Shonen Knife Song"
14. Shampoo "Trouble"
15. Jesus & Mary Chain "Girlfriend"/"She"
16. Black Train Jack "Handout"
17. Jale "Again"
18. L7 "Shirley"
19. Joan Jett & Black Hearts "Hostility"
20. Lard "Fork Boy"

NO FUN ALLOWED?

The best and most frustrating thing about working for Flipside is that there are no rules. No policies, no ultimatums, just space, and lots of it. You can rant and smile and spit venom or meet new friends six times a year. Lots of shit-work, no monetary reward, but plenty of satisfaction. It's a great volatile balance. Funny that in many ways due to longevity and lack of a pidgeon-hole focus, our magazine has ironically become a punk institution to rebel against in many circles, most of them within a few hours of our office.

Now that punk is painfully "in," lately it often feels like a case of "always the bridesmaid, never the bride" for us. Bands on our compilations from a few years ago are now rightfully making buckets of money for their sweat and blood. So, the rest of the music world caught up to us. That seems funny and surreal, but congratulations and good luck making it last. Then we watch other friends and acquaintances being "signed" into the blackhole of obscurity, burning bridges on their fateful spiral down to the top of some stranger's corporate heap. And what about our brother fanzine from up north sorting out emotional wounds from within our pages and other fanzines? I sat through a whiny column in an otherwise excellent Jersey Beat from a guy boohooing "censorship" by his good friend who runs MRR (who's taking shit because he has the nerve to act like he owns the fucking magazine and actually does anyhow). Joe Columnist couldn't resist taking a swipe at ol' Flipside during his tantrum, saying how sorry he was that "good" punk zines like XXX, Profane Existence, and Ink Disease don't exist anymore. Ho hum. Just shut up, leave, and do it yourself, dude. No disrespect to Maximum, but wouldn't it have been cooler if they'd just settle personal and/or policy problems within their own pages, or at least under their own roof? Or would you rather we cover other zines' dirty laundry in the proud tabloid tradition? I can see it now: Stop the presses-next issue: a catfight at Fiz-both sides speak out in this exclusive Flipside interview. Spare me. Oh yeah-we'll still be here if anybody wants to talk about enjoying an extreme variety of great music and other whacky shit. Everybody lighten the hell up, too. Is it still OK to just wanna have fun? Can that simple pleasure still be "punk" awhile longer?

- Martin McMartin

On the cover: Doo Rag! Photos by Ted. Muffs insert photo by Bob

Quote of the issue: "I should have had a V8" - Nicole Simpson

salt
—for allen jay freedmann
by matthew niblock

it was your suggestion
that we drink from the dipper
dunked in the sea
cultivate canker sores and
smear our lips with neosporin
polyunsaturated fats
mayonnaise dripping with eggwhite
and vinegar bubbling in the sun
full of sandfleas and brine

it was your idea
that we practice this thirst and
come prepared with sunscreens
supplement the saltwater
with lecithin and invisible ink
you asked that we remember you by way of
ash and splintered bone
tossed on moving water

so
we drink you
by the dipperful
and cramp with dehydration
wade into waves to piss the gold of ascorbic acid
and iodine

it is because
of salt
that we can
walk on water

nothing is real & wanda is fat
by w. bryan massey III

nothing felt real today like
unauthentic movie props
i walked outside and just
stood there very still &
allowed the 13mph wind
to stimulate motion.

the news paper said that
we could grow human organs
inside of pigs
it said
that the japanese are making
sausage out of sewage. the
proteins are extracted from
the solids (turds) and then mixed
with soy beans
a man kept his daughter in
a storage cabinet
two 10 year olds bashed a
2 year olds brains in with
a brick
and to top it all off my
best friend called and
told me that he screwed
the nastiest woman in
fort worth.
nothing suprizes me
i think i'm
dreaming...

DEATH AND THE RIVERS WE FORGET
—after Frank Stanfordd
by Stephen Robert Gibson

You got to put your name down on the manifest
Legibly so Death can find you
If he forgets the color of your house

When the bridge is up you can sometimes feel Death
Might be waiting across the river
In an eighteen-wheeler with fancy mud-flaps

It could be Death is willing to wait for hours

When you ride your bicycle along the canals
Death would be riding the shock-fork mountain bike
With a titanium frame that comes up behind you
And is gone

Death is never the squeaky chain on your side
Death has the newest thing and gets it for free

Like at the grocery store Death might be sipping
A clear beverage it could be coffee
It could be turpentine in a Dixie cup

And Death enjoys the all night parties
When you feel tired Death moves down the porch steps
And walks around in the orchard of blue light

Like when I crossed on the ferry Death was hovering
Just under the waves we banged the ship through
Death was green and blue and sometimes even orange

Ask the Captain on a good day he'll tell you
And hold up his hand with the ring finger missing

DISSOLVING MYSELF
BY TARA WENDEL

BEGINNING
WITH THE EDGES
I REMOVE THE SKIN-
A BINDING OPTIMISM
I QUIT
A PIECE
AT A TIME

I FOCUS
ON THE INCREASE
IN VACANCY
COMING DOWN
TO THE RIGOR
OF MUSCLE
OVER INDIFFERENT BONE-
NEARLY
UNBORDERED
BY A BODY

THEN
ONLY ARTLESS
FRAMEWORK REMAINS-
THE LAST LAYER
OF PRESENCE
HOLDS ME
HERE

SOON
THERE'S
NO INDICATION
OF WHAT I
MIGHT HAVE
SEEMED
OR WHAT I
MIGHT HAVE
MOVED
JUST
AN IMPRESSION
LEFT
IN A CHAOTIC
COLLECTION
JUST
AWARENESS
OF WHAT I WAS

I INDULGE
IN THE EXTENT
OF MYSELF-
TAKING
MORE BALANCE
THAN YOU MIGHT
SUPPOSE
MORE BALANCE
THAN YOU MIGHT
REQUIRE

rview comes after an "are you a fag" test. They have also rinted the Albini article on the majors, for those who had ssed it the first time around. - Katz

NVY THE DEAD 4, ?, HS-72-R
)B. 30033, Kansas City, MO 64112)
arro-info zine with a free issue of "Fuckswest Five" included ich is a parody of a stuck up zine and also the usual crazy rt stories, cutouts and drawings to run one up the wall. - ke

PIC CHRONICLES OF BROMEYER 2, $3 PPD,
-70-R
o Kerri/4425 Kingwood Drive, #42, Kingwood, TX 77339)
a fucking god-damn zine book that'll blow your mind! The sex d blood issue by Kerri Easterly. MMMMMMM!!!!!! - Cake

STRUS QUARTERLY VI#5, #3, Free, HS-16-T
O. Box 2125, Bellingham, WA 98227)
eal cool newsletter which tells you about the new releases on Estrus Records label. Stuff like Mono Men, the Woggles, n or Astroman?, the Go-Nuts, the Apemen, the Nomads and re. - Cake

ACE OF THE ASSASSIN #1 2 stamps, or trade S- 20- R
16 Waverly Ave. Clarks Summit, PA. 18411)
w 'zine with disc, live, and movie reviews. Writers' top ten aried tastes), poetry, and pics keep the rhythm flowin'. otlights on the Country Rockers, and Eric's Mother, make this ather eclectic entry. - Pooch

ETUS 3, .50 + 2 Sp, HS-12-R
o Zach Braun/ 10422 Marvin Road, Harrison, OH 45030)
w zine with Hallucinogens, redneck sight-seeing, Lonesome wboy Burt and tons more stuff. - Cake

IST 5, $6.50 PPD, S-60-RT
5 St. Agnes Place, Kennington, London, SE11 4BB England)
ol stuff from England: Front Line Assembly, Coil, Only Fools eed, Clock DVA, Michael Gira, Marquis De Sade, Pierre olinier, Death In June, Cop Shoot Cop, record and zine reviews d lots more. - Cake

LASHBACK #2 $? S-68-MT
ox 676, 11479 Stockholm, Sweeden)
ish I could read Swedish. Lots a great stuff in this slick mag. mothy Leary, Bonny 7 Clyde, Nick Zedd, Jello Biafra meets Ict- . Revolting Cocks, Rocky Horror, body piercing, Bob Geldoff nd much much more. All in Swedish! -AArt

LYGIRL 6, $1, HS-28-R
3 Morris Ave., West Milford, NJ 07480-1118.)
little zine that has an interview with Dennis Callaci of Shrimper ecords, Eggs, and Simple Machines. There is also an article n political correctness. - Katz

OE #26, 2 stamps, S-36-T
Frank Pearn Jr./POB 4, Bethlehem, PA 18016)
nother zine which is growing with leaps and bounds: The Devil ogs, Sticks & Stones, The Ick, Motherbox Records and lots of ecord reviews for you searching for that great underground and. - Cake

FORERUNNERS 2, $1, S-24-T
POB. 3419, Chico, CA 95927)
he second issue has Buzzworm, Lee Joseph, Anus The Menace, hico Scene, Toedipus Continued and lots more. - Cake

FOSTER CHILD #17, $1.50PPD, S-40-T
7635 Marcy Ct., Glen Burnie, MD 21060)
Great cover with dude wearing an Abe Lincoln beard, Bettie erveert, the Woggles, Psyclone Rangers, Flamin' Groovies and ons more. - Cake

FOUR LEGGED FANZINE 3, SASE, S-12-R
P.O. Box 8313, Orange, CA 92664)
Poetry, short stories, artwork and they need contributors. - Cake

FRANK PHANTOM #1 #4 S-32-M+T
c/o Mike Hunt Comix, POB 226, Bensenville, IL 60106)
A real lunatic's (Tad Martin) valentine fantasy about Bjork! Plus a ew more equally disturbing meditations on love most of us have ad. Damn fine stuff! -AArt My Girlfriends Shrink #5 $* S-8-R 3924 Canby Ave. #116, Reseda, CA 91335 Very sparsely thrown ogether with some adds, some reviews, some pictures and an nterview w/ Sanny. That's what you get for the price of postage. AArt

FRONTAL ASSAULT #8 $1 S-24-R
215 Chucker Dr., Summerville SC 29485)
Lots of reviews. Actually mostly all reviews. You'll also find inside ssue #1 of Some Kind Of Piche which is halfsize & 35 pgs. of short stories and other goodies. -AArt

FULL CUP 8, $2 PPD, HS-24-RT
(c/o Neil/1505 N.Franklin Place,#110, Milwaukee, Wi 53202)
Real great comix zine on being addicted to coffee and the results of such an addiction. Well worth it and great art! The eighth issue has a glossy cover and has more of that caffeine-insanity that you know and love. Buy it! - Cake

FUNKAPOTAMUS 6, ?, HS-20-R
(c/o Jerome/ 4966 Deepwood Court, St. Louis, MO 63128)
Another comix zine with Otto and Pepe. - Cake

GEARHEAD 2, ?, S-116-FT
(P.O. Box 421219, San Francisco, CA 94142)
Pretty awesome new zine with a beautiful Peter Bagge cover that will leave you drooling in buckets! Includes a free 45 of the Red Aunts/Clawhammer and Dick Dale, Sam Butera, Biker Flicks, drag racing then and now plus lots more gutter-trash and shit. - Cake

GEE-ZUZ MAGAZINE #14 $2 F-30-R
(297-810 W. Broadway, Vancouver B.C., Canada)
A beefy GWAR interview. Zine reviews, what's cool survey, cartoons (including the adventures of Rat Boy). tightly packed print! -AArt

GEE-ZUZ MAG 15, $2 PPD, S-24-R
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
New tribute to the Grateful Dead dead cover, the Offspring, Highschool reunion fun, Vancouver's tour guide, loads of fucking crap, Evan Dorkin's beautiful artwork, record reviews and more. - Cake

GENETIC DISORDER #12, $2 PPD, S-84-T+
(POB 151362, San Diego, CA 92175)
A Brenda Spencer cover (remember "I Don't Like Mondays" by the Boomtown Rats) and a huge article on mass murderers, record reviews, zine reviews (thanks for criticizing us) and lots more shit! - Cake

GITTARGASM 1, $2 PPD, HS-32-R
(Whip 'n' Cream Music/POB.40267, Berkeley, CA 94704)
New zine for guitar maniacs with Sketch, Pansy Division, the Hyperdrive Kittens and lots of bitchen old guitars. - Cake

GOLEM 4, $1.60 PPD, S-12-FRT
(402 West Garner Road, Garner, NC 27529)
A really great and graphic comic by Jason who is definitely more gifted than all of the billions of comic artists out there at Marvel and DC. This one really kicks some ass. The fourth issue has a color xerox cover and continues the story. - Cake

GOOD CLEAN FUN Sum/94, $1 PPD, S-10-R
(POB 843, Redwood City, CA 94064)
Issue 8 of the "Elvis of Comic Strips" includes short stories, comics (of course by Gene Mahoney) and a huge readers poll for your own abuse.

GOOD AS ANY... BETTER `N SOME 8- 94, $1, S- 10- T
(P.O. Box 88, Franklin, PA 16323.)
I guess if you live in a boondock town, where the most "radical" music available at your local Walmart or Country Store is Garth Brooks, and you are just hungry for something more daring, then you can do all your music buying through the mail, in the privacy of your own home. The majority of the stuff offered is more alternative, but you figure that much of this is not too available in many parts of the country. - Katz

GOURMANDIZER Summer '94, $3ppd, HS-64-FT+
(POB. 582714, Minneapolis, MN 55458)
Good thing that I'm on a diet 'cause this new ish is clockful of fattening calories: James "Diamond Jim" Brandy, H.L. Mencken, Stafford V.S. Szasz, mustard reviews, interviews with Nothing Painted Blue, Pork, nasty opinions, Tsunami, Unrest and more. URP! - Cake

GRANNY'S BATCH OF REALLY NIFTY COOKIES 3, $1.50PPD, S-62-RT+
(488 Green Bay Road, Highland Park, IL 60035)
New zine with a grandma fetish includes interviews with Oblivion, No Empathy, Trenchmouth, the Fighters, Urban DK, Bollweevils, Los Crudos, Mushuganas, 88 Fingers Louie, Apocalypse Hoboken, Smoking Popes, Hamster Man and more. Pretty good. - Cake

GREAT DAY FOR UP 5, Stp/Trde, S-38-R
(4392 Miller Street, Vancouver, BC, V5N 4AZ Canada)
Cool new issue with Sylvia Plath, Billie Holiday, lots of short stories and tons of other shit. - Cake

GREEN SPINNING LUNCHBOX #1 $1 S-10-R
(c/o Margo, 3551 Williamsbourg Pkwy., Woodbury MN 55125)
A new zine from Margo who's bored & lonely. A spread of butts inside and other little rants from a persons mind who wants you to write her.... -AArt

HAYWOOD! 1, one stamp, HS-22-R
(Matt O, 4601 Powhatan Ave. CC8, Norfolk, VA 23508.)
A little xerox zine filled with record and gig reviews. There is also an article on the creation or destruction of a scene. - Katz

MYSTERY SCIENCE MANIFESTO 3000 8, stamps, HS-16-T
(6703 Tennyson Drive, McLean, VA 22101.)
Various strange stuff tossed in everywhere. The theme that runs through the zine is Grade-B movies, hense the MST3K reference. - Katz

HECTIC TIMES #7, $2.00 PPD, S-48-T
(POB 2652, Santa Cruz, CA 95063)
The new ish has Lackadaisy, Voivod, Gus, Vishnu's Secret, short stories, record reviews and lots more! - Cake

HELL BOUND 8, $2, S-54-T
(1001 Cooper Pt., Ste. 140-194, Olympia, WA 98502.)
From the town that brought you crappy pop shit comes something punk. Yes, punk! P.U.N.K. This is actually slightly smaller than the standard size, but it is chock full of punker stuff here. They have interviews with NoFX, Face To Face, Rancid, TeenGenerate, and Fugazi. - Katz

HERE BE MONSTERS 5, $3 PPD, S-26-R
(c/o Clive Roberts/36 Folly Fields, Wheathampsted, Hertfordshire, AL4 8HL, England)
The fifth fantastic issue has an article on the best American Independent Labels with Anti-Music Records, Sub Pop, Amphetamine Reptile, Underdog Records, Action Box Records, Henry Rollins, Supersuckers, and more! - Cake

HEROINA #7, ?, O-60-F+
(Heinzelova 20, 41000 Zagreb, Yugoslavia)
Nice color photos and graphics, some cartoons, but it's not in English. Stuff on Jim Doors, Pet Shop Boys, Zappa, Sisters of Mercy and tons more. - Cake

HEROINA NOVA 8, $5, O- 48- TM
(Medijski Centar, "Glas Slavonije" d.d., Hrvatske Republike 20, Osijek, Croatia.)
With all the bullshit going on out their way, it's amazing that anyone there would have any interest left in music... I would figure that survival would be the first thing on their minds. I guess rock and roll will survive anything. A good percentage of the contents updates the music fans in Croatia what is going on with music in the western world, but still dedicate a good chunk of space to their local rock scene. Though, it is in Croatian, you know what's up with all the photos that are included. On this issue they have Iggy on the cover. - Katz

HO! 2, $2.50, HS-24-T+
(P.O. Box 291516, Los Angeles, CA 90029)
Excellent new comix tribute zine: See Charlie Parker nude! Hear Liz Taylor dumping...Smell mustard gas and roses! Taste Victory Blvd! Feel Snakes in your bed! and a special HO! visits the Romanian Mouse Circus. SHitttttttt!! - Cake

HOPSCOTCH 5, $2 PPD, S-28-R
(POB. 3027, Appleton, WI 54914)
Allyson from Wisconsin's got another issue out with G Whiz, Jawbreaker, Lagwagon and lots of great photos and shit. Hi, Allyson!!! - Cake

HUNTED NEWS #3 $2 S-28-T
(c/o Mike, POB 9101, Warwick, RI 02884)
A literary type publication w/ short prose and poetry. Dig that? Might be somewhat interesting if all you've been reading is band interviews... -AArt

ICE NEWSLETTER 90, $2.95, S-16-T
(POB. 3043, Santa Monica, CA 90408)
This is the essential newsletter for compact disc releases in the United States. It has release dates, an import section, a promo section and an incredible underground section (of live CD's). If you're a record collector, than this is a must!!! - Cake

IMPRESS 6, ?, S-20-T
(P.O. Box 118, Lake Hiawatha, NJ 07034)
A local New Jersey zine with the Proclaimers, Seed, Eleven, Biohazard and local tidbits, too. - Cake

IN TOUCH Vol.1, #2 S- 4- R
(27 E. Central Ave. R5, Paoli, PA. 19301)
Small newsletter, with addresses of 'zines (what, no F.S.?) and radio stations, reviews of local indie releases, one poem, and a too- wordy letter from the editor. A couple of stamps should send this one your way. - Pooch

INERTIA #1 $1.50 S-28-R
(c/o Karl, 209-2747 Alder St., Vancouver B.C., V6H 255, Canada)
Mostly a commentary zine about a number of PC things. A number of topics contributed by a number of people. Lots of yer odd illustrations and clippings. Quick romp through lots of things. - AArt

INK NINETEEN July '94, $15/yr, T-32-T
(POb 1947, Melbourne, FL 32902)
In the new ish, we've got Boredoms, Janitor Joe, Leather Strip, NOFX, the Sneetches, the Offspring, Frente, Lydia Lunch and lots more including a tribute to John Candy. - Cake

INNOVATIVE PLAGIARISM 1, Free, S-24-R
(6633 Paseo Del Norte, Anaheim, CA 92807)
New zine which is dedicated towards punk: Supernovice, Voluptous Chunk, One Eye Open, Voodoo Glow Skulls, Lagwagon, Total Chaos, Lidsville, Rancid, etc. Really good. - Cake

INSIGHT 2, $4, S-100-T+
(P.O. Box 51592, Kalamazoo, MI 49005)
The new issue has interviews with the Jesus Lizard, Boredoms, Beastie Boys, White Zombie, Gwar, Motorhead, Boss Hog, Exploding Paint, River Phoenix's Final Hour, Francis Cobain Speaks and The Flat Earth Society. Cool. - Cake

INTERESTING! 1, $3, S- 18- T
(P.O. Box 1069, Bangor, ME 04402- 1069.)
If Cliff Clavin ("Cheers" TV show) wasn't a fictitious character and had started a fanzine dedicated to trivia buffs, this would be it. Though, this is just their debut issue, I guess they are trying to find a nich of their own, so trivia it is. There are all sorts of odd little tidbits throughout this zine. That is the concept of this here zine... information. This will be great for all asppiring Cliff Clavins out there. - Katz

JAM RAG V9, #14, 16/$12 Yr, T-16-T
(POB 20076, Ferndale, MI 48220)
This publication has been out for years. The new issue includes Brickface, record reviews and local happenings. - Cake

JELLYBEAN ZINE 3, $2 PPD, S-62-R
(113 Fleetwood Lane, Minoa, NY 13116)
Pretty funny "kill Madonna" cover with Noise Culture, Pandora's Lunchbox, old prog-rock record reviews, regular record and zine reviews and much more unusual shit. - Cake

PILLS- A- GOGO #19, SASE, S-12-R
(1202 East Pike Street, #849, Seattle, WA 98122)
Drugs, crime, pharmacists and more abound in this absolutely bizarre zine. - Cake

JOY & SPIDER 5, ?, HS-16-R
(c/o Art Biggs/ 3152 South Lincoln, Englewood, CO 80116)
More maddening cartoon stuff from the mind of Art Biggs. - Cake

JURNAL OF THE TEMPORARILY UNEMPLOYED 1, $2 PPD, HS-20-R
(c/o Martha/ 2725 East 27th, Portland, OR 97202)
It's exactly what it says on the cover with a limerick or two, okay? - Cake

K.K. COUP #3 #1.50 HS-28-RT
(1770 Mass. Ave #163, Cambridge MA 02140)
Cartoons, Rock & Roll movies, Charles manson dates, music/rec. reviews, Coloring picture, MadLibs & more.... -AArt

KILL THE SCENE 8, $2 PPD, HS-36-R
(c/o FishBoy/POB. 9042, East Ridge, TN 37412)
More nutso stuff with the Murder Junkies, Mad Brother Ward, Antiseen record reviews, other record reviews, Bulge and more atrocious shit that you love. - Cake

KILL THE MESSENGER #3 $2 S-22-R
(c/o FJ Cassidy, 23 Wilson Tr., Hilzabeth, NJ 07208-1712)
An interesting travel journal of a tour that was doomed (Assuck) makes the zine worthwhile. Otherwise-Sleep, Eyhategod and some reviews -AArt

KOOL KAT NEWS JAN '94, ?, T-32-T
(Box 12238, 102 26 Stockholm, SWEDEN)
Tabloid with mainstream tastes: ZZ Top, Motley Crue, David Lee Roth, Electric Boys, etc. Why send this to Flipside? - Cake

LIFE MAKES MY HEAD HURT 2, .50, M-16-R
(c/o Jeff Levine/ 1574 Hayes Street, San Francisco, CA 94117)
A great little mini comic with much humor for fun. - Cake

LIONTAMER 1, ?, M-4-R
(722 11th Avenue East, Seattle, WA 98102)
A cute little story about a lion. Kiddie! - Cake

LITTLE FREE PRESS 110, $.50, S-6-R
(714 SE 3rd Street, Little Falls, MN 56345)
"Food for thought since 1969" it says. This is an attack against the "system" and includes "Utopia For Everyone!" Always good. - Cake

LIVE! MUSIC REVIEW 18, $3, T-40-FT
(POB. 1464, Rogers, AR 72757)
This is a monthly outlook on the underground CD scene and includes reviews of new Nirvana live titles, Jimi Hendrix, Pink Floyd, etc. This is a great companion piece to both ICE and Goldmine. - Cake

LIZARD'S EYELID Summer 94, $2.00ppd, S-32-R
(P.O. Box 5627, Miami, FL 33116)
Haven't seen this since last year with: Flipper, Cake Like (hmmm!), Smashing Pumpkins, Fiction, record reviews and lots more. - Cake

LOCUST 2, .25, S-20-R
(92 Tanjoe Cres., Willowdale, Ontario, MZM1P7 Canada)
Nicely put-together zine with a Beastie Boys cover and Drive Like Jehu, Cub, The Truth About Courtney Love (pretty tasteless for people who didn't KNOW HER!), etc. - Cake

LOOKOUT #339, $2 PPD, S-48-T
(P.O.B. 11374, Berkeley, CA 94701)
Yep! It's Laurence's zine with short stories, political stuff and all the other stuff that's somehow stuck in his head. This issue spotlights on the history of Lookout Records and lots of other short stories and essays. - Cake

LUMBER 7, $1 PPD, HS-28-R
(c/o John Nero/ 2717 NE 75th Street, Seattle, WA 98115)
Good 'ol John's zine with lots of stuff on Lollapalooza, Guest List, Passages, Flyer Game Results, Dove Tu Abiti and one lone record review. - Cake

MAXIMUM ROCKNROLL #136, $2.00, S-166-T
(POB 460760, San Francisco, CA 94146)
Maximum, with attitude and pretentiousness apparent, is still a great fanzine! Where else can you find a mag with more ads? The new issue has Mukilteo Fairies, the Tourettes, NRA, Logical Nonesense, Fireworks, Smears, Ben Hamper, etc.. - Cake

MERLIN'S MUSIC BOX #22, ?, O-50-FT
(Argiroupoleos 27, Athens 114 71, Greece)
Not in English, but who cares...it's a fucking great zine with a beautiful Beastie Boys cover, Killdozer, Terry Lee Hale, Rollins, Panx Romana, Jeff Conolly, Rocket From The Crypt, William S. Burroughs, Brion Gysin, Helios Creed and more! - Cake

MOON RECORDS SKAZETTE 11, stamp, S-4-T
(Moon Records, P.O. Box 1412, Cooper Station, NY, NY 10276.)
This is an update newsletter of news of bands on Moon Records. A supplement for fans of ska. - Katz

MUCKRAKER 4, $1 PPD, HS-32-R
(2445 Third Avenue South, #C21, Minneapolis, MN 55404)
In the new issue - Borbetomagus, Blowhole and a multitude of well written record reviews by people who actually understand music. - Cake

MURTAUGH #12 $? HS-44-R
(137 Emerson Pl., Brooklyn NY 11205)
'74 Xenia Tornado revisited. Home splenectomy how to... Cell interview. Some reviews & more interesting stuff for casual reading. -AArt

MY GIRLFRIEND'S SHRINK 6, .25, S-10-R
(6924 Canby Street, #116, Reseda, CA 91335)
Great zine who's only problem is it's reproduction quality. Otherwise an awesome record review zine with a great Bikini Kill interview, zine reviews and an overview on Don Knotts. Great! - Cake

NAILS #1 $1 S-26-RT
(2 Jodi Lane, Chatham, NJ 07928-1051)
A decent start for the 1st issue of this NJ zine covering the "alternative, HC, etc." milieu. Interviews, reviews & thoughts about Bob Evans, Kurt Cobain godstar, opinions on why popularity sucks & more.... -AArt

NAT-RRAINE #?, two stamps, S-28-R
(Jennifer Campbell, 505 Springlake Crescent, Apt. #201, Virginia Beach, VA 23451.)
Basically an art zine. It contains a bunch of crude artwork and some prose to accompany them. - Katz

NET 13, $2.50 PPD, S-28-FT+
(22 East 21st Street, 2nd Floor, New York, NY 10010)
A cool zine/mag from New York with a Luscious Jackson cover and interviews/articles on the Grifters, Renegade Soundwave, Stabbing Westward, Velocity Girl, Underworld, Pony, record reviews and much more. - Cake

NEW BRAND #6 $1 HS-44-RT
(POB 184, Vinton VA 24179)
Paul Weinman poetry as well as other decent poems.

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Seems she don't go for nothin' 'cept my

BIG TEN INCH



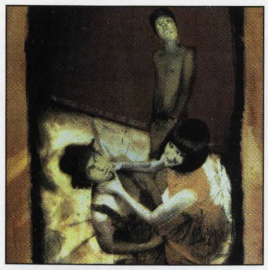
GARAGE MONSTERS
Safari to Mumbooba



LAZY COWGIRLS
Another Long Goodbye



TEENAGE LARVAE
Songs for Pigs



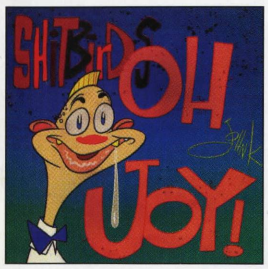
S.C.O.T.S.
Girl Fight



REDD KROSS
2500 Fans Can't Be Wrong



STIERKAMPF
Grunge Whore



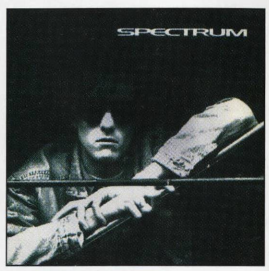
SHITBIRDS
Oh Joy!



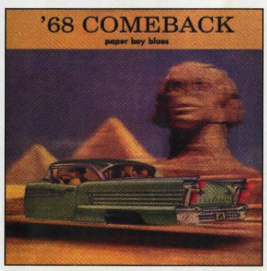
RADIO WENDY
Badassteroid



GERALDINE FIBBERS
Get Thee Gone



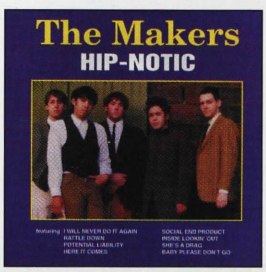
SPECTRUM
California Lullabye



'68 COMEBACK
Paper Boy Blues



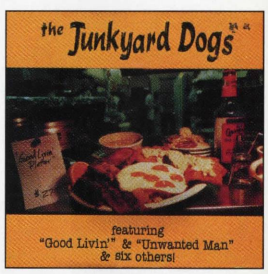
ACID KING
Blasting Cap



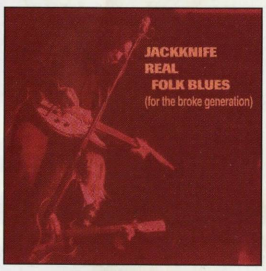
THE MAKERS
Hip-notic



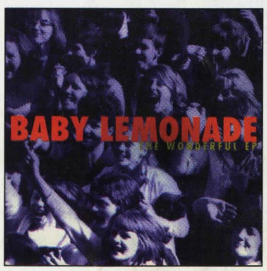
VARIOUS ARTISTS
Happy Birthday, Baby Jesus



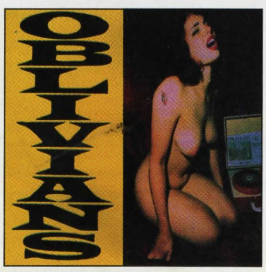
JUNKYARD DOGS
Good Livin' Platter



JACKKNIFE
Real Folk Blues . . . .



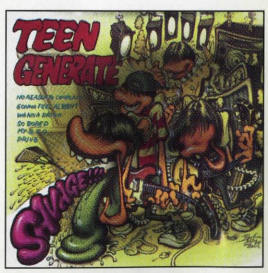
BABY LEMONADE
The Wonderful EP



OBLIVIANS
Never Enough



PHENOBARBIDOLS
Beyond the Valley of the . . .



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FLIP18 Death Ride 69 "Elvis Christ" LP
FLIP20 Bulimia Banquet "Party My Colon" LP/CS
FLIP21 Motorcycle Boy "Feel It"/"One Punch" 7"
FLIP22 Motor Morons "Conspicious Consumption" 7"EP
FLIP24 Paper Tulips "Insects" LP/CS
FLIP25 Das Klown 7"
FLIP26 Popdefect "Without" 7"
FLIP28 Sandy Duncan's Eye "525 NTSC" 7"
FLIP29 Popdefect "Puro Desmadre" 7"
FLIP30 The Big One LP/CD/CS
FLIP31 Anus The Menace "Number One" LP/CS
FLIP32 Babyland "1991" 7"EP
FLIP33 Pooch "Anyway the Wind Blows" 7"
FLIP34 Dirtclodfight 4 song 7"
FLIP35 Paper Tulips "Linolium" 7"EP
FLIP36 Popdefect "Third Degree Road Burns" 7"EP
FLIP37 Babyland "Reality Under Smrowtoh" 12"EP
FLIP38 TVTV$ "Brainwashington" LP/CD
FLIP39 Dirtclodfight "Everything That Isn't" LP/CD
FLIP40 Sandy Duncan's Eye LP/CD
FLIP41 The car comp. (not out yet!)
FLIP42 Paper Tulips "Orbital" LP/CD
FLIP43 Popdefect "Punch Drunk" LP/CD
FLIP44 Babyland "You Suck Crap" LP/CD
FLIP45 Anus The Menace "Yeah Right" 7" EP
FLIP47 Babyland "Dogsnatcher" 12" picture disk EP
FLIP48 TVTV$ "Rap Music Is Killing America" CDEP
FLIP49 Dirtclodfight "Hunting Lesson" LP/CD
FLIP50 Paper Tulips "Baker's Dozen" LP/CD
FLIP51 Anus The Menace "Number Two" CD/CS
FLIP52 "Best of Flipside Vinyl Fanzines" 2 CD set
FLIP53 Babyland "Pink Frost" 7"
FLIP54 TVTV$ "We The Sheeple" CD/CS
FLIP55 Dirtclodfight "Denny" 7"
FLIP56 Dirtclodfight "Suffering The Aftertaste" CD/CS
FLIP57 Babyland "A Total Letdown" CD/CS
"Half Hearted" 10"
FLIP58 Paper Tulips "Small Bee Helicopter Type" CDEP
FLIP59 Popdefect "Don't Be Hateful" CDEP
FLIP60 Beck "Stereopathetic Soulmaneure" CD
FLIP61 XYLOL "Alcoholic Fuckers" 7"
FLIP62 Chrome-moly Violets "Bunkered" 3 song 7"
FLIP63 Kryptonite Nixon "Swag" CD/CS
FLIP64 "The Devil You Know, The Devil You Don't" 21 band live KPFK Mark Torres compilation.
FLIP65 Babyland / My Suicide split tour 7"
FLIP66 Masque comp. (Vol. 1: Skulls, Germs, Bags, Weirdos - release date Nov. 1)
FLIP67 Drag CDEP (release date: Nov. 1)

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7" EP and singles $3.00
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Vinyl Fanzine 2CD set $10.00
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12" LP and CDs $8.00
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VIDEOS $22.50

EVERYWHERE ELSE
12" LP and CDs $12.00
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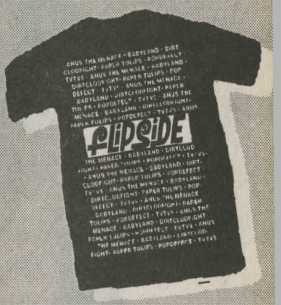
10", 12" EP and CD EP $8.00
Vinyl Fanzine 2 CD set $20.00
VIDEOS $25.00 (PAL system!)



The "Best of Flipside Video" series continures: the first volume features Agent Orange, Bad Religion and the Circle Jerks. Volume two features Minor Threat and the Minutemen, and now Volume Three with the amazing DOA and the legendary Dead Kennedys!! Hot live action at the Olympic Auditorium in Los Angeles!!

Finally available for the first time ever - the Flipside Records t-shirt!! Grey on black only, L or XL only $10.00! The "other" design will follow soon.



Humpers

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8: Bay Area, CA.
9: San Francisco, CA.
10: Eugene, OR.
11: Portland, OR.
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18: Denver, CO.
19: Lawrence, KS.
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22: Minneapolis, MN.
23: MI or WI.
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All subs are for 6 issues (1 full year!)
Please list the issue number that you want your sub to start with remember, we come out every other month.
- US subs are $12.00
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BACK ISSUES
46-53, 55-85, 87-91
- US $2.50 each
- Canada or Mexico $3.00 each
- Europe or Asia $4.00
- Australia, Japan, etc $5.00

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

CONTRIBUTIONS
Because we barely have the space to accomidate the needs of the staff's writing and photos, and because of demand for originality, we accept NO unsolicited contributions (except for letters and poetry, of course). Sorry!

AD INFORMATION

DEADLINES:
For issue #93 Friday October 7th.
#94 Dec. 9th, #95 Feb. 14th

Sizes and prices:

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

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

Rodney On The Roq's Top 20 Requests



Steven McDonald of Redd Kross and Rodney Bingenheimer of KROQ with Shonen Knife and Susanna Hoffs of x-Bangles posing for Flipside camera!
photo Dawn Laureen

Rodney can be heard on KROQ (the world most listened to rock station!) every Sunday 10PM-1AM and also on Monday thru Friday with his "Pick To Click" with Doug The Slug at 8:35PM. He can be seen on UHF-KMET-TV Ch38 hosting "Notes From The Underground" Fri./Sat.12AM and on Long Beach Ch3 Tuesdays at 9PM.

1. NOFX "Laurie Meyers"
2. Oasis "Live Forever"
3. Echobelly "I Can't Imagine A World w/o Me"
4. Stereolab "Ping Pong"
5. Marilyn Manson "Dogman"
6. Rancid "Side Kick"
7. Dinosaur Jr. "Yeah Right"
8. Sugar "Your Favorite Thing"
9. Face To Face "Discontinued"
10. Ride "I Don't Know Where It Comes From"
11. Fizzy Bangers "Time To Change"
12. The Characters "Come Out & Play"
13. One Groovy Coconut "Shonen Knife Song"
14. Shampoo "Trouble"
15. Jesus & Mary Chain "Girlfriend"/"She"
16. Black Train Jack "Handout"
17. Jale "Again"
18. L7 "Shirley"
19. Joan Jett & Black Hearts "Hostility"
20. Lard "Fork Boy"

NO FUN ALLOWED?

The best and most frustrating thing about working for Flipside is that there are no rules. No policies, no ultimatums, just space, and lots of it. You can rant and smile and spit venom or meet new friends six times a year. Lots of shit-work, no monetary reward, but plenty of satisfaction. It's a great volatile balance. Funny that in many ways due to longevity and lack of a pidgeon-hole focus, our magazine has ironically become a punk institution to rebel against in many circles, most of them within a few hours of our office.

Now that punk is painfully "in," lately it often feels like a case of "always the bridesmaid, never the bride" for us. Bands on our compilations from a few years ago are now rightfully making buckets of money for their sweat and blood. So, the rest of the music world caught up to us. That seems funny and surreal, but congratulations and good luck making it last. Then we watch other friends and acquaintances being "signed" into the blackhole of obscurity, burning bridges on their fateful spiral down to the top of some stranger's corporate heap. And what about our brother fanzine from up north sorting out emotional wounds from within our pages and other fanzines? I sat through a whiny column in an otherwise excellent Jersey Beat from a guy boohooing "censorship" by his good friend who runs MRR (who's taking shit because he has the nerve to act like he owns the fucking magazine and actually does anyhow). Joe Columnist couldn't resist taking a swipe at ol' Flipside during his tantrum, saying how sorry he was that "good" punk zines like XXX, Profane Existence, and Ink Disease don't exist anymore. Ho hum. Just shut up, leave, and do it yourself, dude. No disrespect to Maximum, but wouldn't it have been cooler if they'd just settle personal and/or policy problems within their own pages, or at least under their own roof? Or would you rather we cover other zines' dirty laundry in the proud tabloid tradition? I can see it now: Stop the presses-next issue: a catfight at Fiz-both sides speak out in this exclusive Flipside interview. Spare me. Oh yeah-we'll still be here if anybody wants to talk about enjoying an extreme variety of great music and other whacky shit. Everybody lighten the hell up, too. Is it still OK to just wanna have fun? Can that simple pleasure still be "punk" awhile longer?

- Martin McMartin

On the cover: Doo Rag! Photos by Ted. Muffs insert photo by Bob

Quote of the issue: "I should have had a V8" - Nicole Simpson

POETRY

edited by pooch

BUKOWSKI TO THE CURB
S.A. Griffin

it was like
falling thru a
hole

a glowing halo of
rich ruby red light
reached out to us from
the open door and
asked us in

this place was a
Miami of red vinyl and corrugated steel
full of holes like starlight
on leave from
a strange piece of 1947

the leading motif of some
hybrid punk
anxiety
working it's way into the wood
and salting the beer

"Is this place a bar?"
I decided that
stupid was the
best
way
in

the happy drunk on the end responds,
"I dunno, whattya think?"

Rafael says,
"Cool." and shrugs his shoulders
and we are both
stupid together

a square looking guy
enters behind the bar
"Got any beer?" I inquire

"I dunno, if we did have some
beer,
I mean, what would you want?"

"Whatever man."

he produces a couple of Buds

they are a dollar a pop and I give the guy an
extra buck
just to keep the place floating

and fuck it

outside on the street
at the
Bukowski memorial
where we had been
minutes ago
they are still
calling out

Beeeowwwwskiiiiiiiiii!
Beeeoooowwwwwwski this
and Beeeeeeoooooowwssssskiiii that

and beee ow ski
bee owww ski
be ow skeeeeee

they don't even know who the fuck they are talking about
but hey
that's what's going on and what in the hell
let them go on in their stum bum tumbling dumbness

I am really starting to
feel the light here

some guys come in and get pissed off and
leave because
they didn't want their bags searched

one bartender says,
"Fuck it man,
I don't know them and
they don't know me.

"This is downtown fucking L.A.", says the
second bartender,
you don't know what in the hell they got in them bags."

more beer
this place is jukin'

soon there is a juicy fat joint going around
and we are pounding the air with smoke
and we are shaking hands and
laughing
more beers
more laughter

one of the bartenders starts to speak of
Charles Bukowski
and it is agreed that he
changed the way you see the
colored lights go
when you read the way his
poetry has
legs on it that walk you into his
best room of fear and love
and the way that the typewriter and the bottle
dance the dance

we dance the beer
and the smoke
we dance the anger and the
pitiful hatred outside
wilting under the
generous embrace of yet another earthquake

one more round and they are
closing the door

the beer tumbles down my throat
like a small brook
I think of possible heavens

as we redesign the landscape
with whatever things ue know
and
catch the 3 bus into
Hollywood

this is how we
found
Bukowski

salt
—for allen jay freedmann
by matthew niblock

it was your suggestion
that we drink from the dipper
dunked in the sea
cultivate canker sores and
smear our lips with neosporin
polyunsaturated fats
mayonnaise dripping with eggwhite
and vinegar bubbling in the sun
full of sandfleas and brine

it was your idea
that we practice this thirst and
come prepared with sunscreens
supplement the saltwater
with lecithin and invisible ink
you asked that we remember you by way of
ash and splintered bone
tossed on moving water

so
we drink you
by the dipperful
and cramp with dehydration
wade into waves to piss the gold of ascorbic acid
and iodine

it is because
of salt
that we can
walk on water

Stations
by Rob Sperry

Why don't they strike me dead
and parade the body round
the Big Man's table
He could wave me off
and continue picking on
His pile of bones

If He thought I was any good
wouldn't he have said so?

My lady-friend gets dressed
for church and my brain
hears a choir of angels
screaming
TRAITOR

But you don't know what you've got
until it's gone and that's nothing
when that's what you've got to lose,
so

When that last Amen rings to
deliver her
home

I'll be

sitting here.

heavy metal

by gerald locklin

i'm scared to go near the

art buildings nowadays because

everybody's using chainsaws.

Revelation
(I rest my case)
for Charles Bukowski
by Gregory Courson

poets
as people
are most often
as hideous as
their words

salt
—for allen jay freedmann
by matthew niblock

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wade into waves to piss the gold of ascorbic acid
and iodine

it is because
of salt
that we can
walk on water

nothing is real & wanda is fat
by w. bryan massey III

nothing felt real today like
unauthentic movie props
i walked outside and just
stood there very still &
allowed the 13mph wind
to stimulate motion.

the news paper said that
we could grow human organs
inside of pigs
it said
that the japanese are making
sausage out of sewage, the
proteins are extracted from
the solids (turds) and then mixed
with soy beans
a man kept his daughter in
a storage cabinet
two 10 year olds bashed a
2 year olds brains in with
a brick
and to top it all off my
best friend called and
told me that he screwed
the nastiest woman in
fort worth.
nothing suprizes me
i think i'm
dreaming...

DEATH AND THE RIVERS WE FORGET
—after Frank Stanfordd
by Stephen Robert Gibson

You got to put your name down on the manifest
Legibly so Death can find you
If he forgets the color of your house

When the bridge is up you can sometimes feel Death
Might be waiting across the river
In an eighteen-wheeler with fancy mud-flaps

It could be Death is willing to wait for hours

When you ride your bicycle along the canals
Death would be riding the shock-fork mountain bike
With a titanium frame that comes up behind you
And is gone

Death is never the squeaky chain on your side
Death has the newest thing and gets it for free

Like at the grocery store Death might be sipping
A clear beverage it could be coffee
It could be turpentine in a Dixie cup

And Death enjoys the all night parties
When you feel tired Death moves down the porch steps
And walks around in the orchard of blue light

Like when I crossed on the ferry Death was hovering
Just under the waves we banged the ship through
Death was green and blue and sometimes even orange

Ask the Captain on a good day he'll tell you
And hold up his hand with the ring finger missing

DISSOLVING MYSELF
BY TARA WENDEL

BEGINNING
WITH THE EDGES
I REMOVE THE SKIN-
A BINDING OPTIMISM
I QUIT
A PIECE
AT A TIME

I FOCUS
ON THE INCREASE
IN VACANCY
COMING DOWN
TO THE RIGOR
OF MUSCLE
OVER INDIFFERENT BONE-
NEARLY
UNBORDERED
BY A BODY

THEN
ONLY ARTLESS
FRAMEWORK REMAINS-
THE LAST LAYER
OF PRESENCE
HOLDS ME
HERE

SOON
THERE'S
NO INDICATION
OF WHAT I
MIGHT HAVE
SEEMED
OR WHAT I
MIGHT HAVE
MOVED
JUST
AN IMPRESSION
LEFT
IN A CHAOTIC
COLLECTION
JUST
AWARENESS
OF WHAT I WAS

I INDULGE
IN THE EXTENT
OF MYSELF-
TAKING
MORE BALANCE
THAN YOU MIGHT
SUPPOSE
MORE BALANCE
THAN YOU MIGHT
REQUIRE

PUBLICATIONS

How to read these reviews:

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

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

3. Description codes:

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

B. Length
Number of pages

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

#2 FANZINE 1, SASE, S-80-R
(c/o Keith Werwa/512 E 5th St, #2-4, New York, NY 10009)
Excellently put together zine by Keith with Seaweed, Slant 6, New Bomb Turks, Edsel, Standoff, Yuppicide, politics, stupidity, record reviews and lots more!

10 THINGS JESUS WANTS YOU TO KNOW 8, $1.50 PPD, S-40-R
(1407 NE 45th Street #17, Seattle, WA 98105)
Fucking awesome zine with Unsane, Victor, Voodoo Glow Skulls, Killdozer, NOFX, Zoinks, Christopher Robin, Whipped and more.... - Cake

3 WAY STREET 1, Sase, HS-36-R
(28332 P.V. Drive East, R.P.V., CA 90274)
Fucking beautiful zine with "The Anti BBS", record reviews, Frisco Holiday, Rig Interview, columns and lots more. Real good. - Cake

5TH DEMENTION COMICS ?, SASE, HS-8-R
(3403 Steamboat Is. Rd NW #366, Olympia, WA 98502)
More funny comix and shit. - Cake

A RIOT OF EMOTIONS #4 $3 HS-40-MT
(c/o D.D. Pub., POB HK31, Leeds LS11,9XN, England)
A zine of literary vein w/ a healthy chunk of poetry, a good number of excellent illustrations & graphix plus a gang-load of pub./music rev. A worthwhile value if you're literate. -AArt

A MAD MAN'S DREAM 4, ?, S-20-R
(P.O. Box 1495, Reseda, CA 91335)
Good 'ol AArtVark's own zine with an excellent spacey cover plus Babyland, Mike Diana insert, Albert Einstein and lots more. Great stuff! - Cake

AARDVARK #7 $2 S-32-RT
(POB 20381, Northbrook IL 60065)
Split iss. w/ Angst Illus. Interviews w/ Nicklesmart, Da Bad Kids. Media through consumer eyes, scarce historical facts, slam dancing hurts, helpfull hints and more. - AArt

AIN'T NOTHIN' LIKE FUCKIN' MOONSHINE 8, $2.50 PPD, S-44-FR
(P.O. Box 471807, San Francisco, CA 94147)
A Shit-insane zine with a comix focus: Roy Tompkins, Bakamono and a great Christ Does Spock poster in the inside back cover. Fantastic. - Cake

ALARM CLOCK #24, $2.00, HS-40-RT
(POB 1551, Royal Oak, MI 48068)
One of the best zines in America! It's always a treat to read and digest this zine. The new one has stuff on Anna Homler, Rock in Chile, Supersordo, Moroccan Roll, Whirled Women, Khoomej, Chanting, Didjeridoo and the rest. - Cake

ALRIGHT #4 $4 S-34-MT
(POB 6911, L.A., CA 90045)
A music zine coming from a sarcastic slant. DooRag, The Statistics, Fireworks, on tour w/ '68 Comeback. Short and to the point music/pub. reviews. Not too bad. Wouldn't be worth the $4 if it wasn't printed so nicely. - AArt

ALTERNATE MUSIC 1, SASE, HS-24-R
(P.O. Box 10338, San Bernardino, CA 92423)
Poetry, record reviews, zine reviews, live reviews, mail order stuff and more. Neat. - Cake

ALTERNATIVE PRESS REVIEW spring/summer 1994, $3.95, S-84-TF- (C.A.L. Press, P.O. Box 1446, Columbia, MO 65205-1446.)
This was my first exposure to this here publication. I didn't know what to expect just based on the slick look of the magazine alone. Things finally changed for me when it randomly opened to the first class article on the socalled "alternative" nonsense. This is what I have been stating all this time . Yes, it is fuckin' true... alternative to what? That is the question that we must all ask. Way too fuckin' true. There are also a bunch of other interesting articles here, too. It's pretty punk for a magazine that looks so slick. I'm pretty impressed. - Katz

AN EMOTIONAL BISCUIT 11, $2 PPD, S-12-R
(4140 Bolingbrook Dr., Marietta, GA 30062)
New issue with lots of stuff: Record reviews, zine reviews, The Spinanes, interview with Slim of Kill Rock Stars and lots more. Always good. - Cake

ANARCHY vol. 40, $3.50, S-100-TM-
(B.A.L., P.O. Box 2647, New York, NY 10009.)
I guess that this is like lefty heaven for the intellectual anarchist. That is what this whole magazine is dedicated to. They go into tons of stuff that is taking place in the anarchist scene. - Katz

ANGST ILLUSTRATED #7 $3 S-32-RT
(3605 Wruck Rd., Gasport NY 11406)
Split iss. w/ Aardvark zine. John Unbert, Violent Society & Buckethead interviews. Zine reviews, mediocrety, summer fun & more. -AArt

ANOTHER PAIR OF SHOES #15, $2.00 PPD, HS-36-RT
(POB 300031, Minneapolis, MN 55403)
Cool nifty issue with short political stories, zine reviews, an Avail interview, record reviews and the usual stuff. - Cake

ANTHROPOMORPHIC 7, $1.50, S-22-T
(P.O. Box 37456, Oak Park, MI 48237-0456.)
Contains interviews with Clutch, the Rugby Mothers, and the Murder Junkies. They also have a piece on road tapes, the demise of the vinyl album, bands they have seen at Lollapalooza, and micro interviews with various industry types. They also have a healthy chunk of the zine set aside for a sizable record review section. They also put out a poetry chapbook called "Svengali Garbage Truck", too. - Katz

ARGOT OF AUGUST ?, ?, S-4-T
(P.O. Box 34363, Chicago, IL 60634)
Just a newsletter of cool events that are related to artists on Waterdog Records and Affiliated Acts & Labels. - Cake

ART DAMAGE ACADEMY 4, $1, S-26-R
(c/o Josh Dixon/ 15 Lila Street, Smith Falls, Ontario, Canada K7A 2X2)
Death metal zine's newest issue with Landfill, Pissdrunks, Internal Bleeding, Morticite, live reviews and record reviews, Pink Floyd retrospective. Yummy! - Cake

ARTFUCK 3, $1.50PPD, S-28-RT
(347 Divisidero Street, San Francisco, CA 94117)
Another cool new ish of this zine with cartoons, poetry, record and zine reviews and some short essays on Liz Phair, Noxious Fumes and more. Pretty good and they need some contributions, so help 'em out already! - Cake

ATTITUDE PROBLEM 17, $2.50, T-18-T
(POB 2354, Prescott, AZ 86302)
A "multipurpose Nonconformist Rag" with material and information on prison, skating, revolutionary strategy, Shane Fero, Native American issues, fiction, poetry, artwork, reviews, comix and more. - Cake

BAM! 1, $1.25 PPD, S-20-R
(P.O. Box 8262, Bloomington, IN 47407)
Bloomington Indiana's own quarterly magazine with Brown Betty, the Smears and lots more. - Cake

BANAL PROBE 8, $1.00, S-10-R
(P.O. Box 4333, Austin, TX 78765)
Lots of reviews and mostly dedicated to other fanzines and live shows. Well put together and def! New issue has a glazed and bemused cover. - Cake

BEYOND THE WALL OF INJUSTICE 4, $1.00 PPD, T-24-T
(POB 6188, Fullerton, CA 92634)
An all-Anarchist Newspaper which is very well put together full of info about gatherings, marches and other important activities. In the new issue, Firing Squad and $eth interviews, interviews with Gang Bangers and Victims Of Gang Violence and more. - Cake

BLACK INK WHITE PAPER #15, $1 & 1stmp, HS-16-R
(519 Baylor Road, Elmira, NY 14904)
Lots of sick stuff this time around including pornographic comics, cutouts from the newspaper and lots of other shit. Always enjoyable. - Cake

BLACK MARKET ZINE #12 $3.50 S-68-MT
(405 W. Washington St. #212, San Diego, CA 92103)
Didn't think anything this good was possible in San Diego...More then just the usual band interviews! Lots of good cartoons/illus. Film related stuff (very B, very Horror, very good!) Bill Paxton and the FilmThreat guys interviewed. Also reviews, Nomeansno, Lazy Cowgirls and more... -AArt

BLACKJACK RECORDS Summer 94, Free, HS-16-R
(663 10th Street, Oakland, CA 94607)
Newest update list from the Blackjack Records label. Lots of cool stuff to order, people. - Cake

BLUNT 3.2, $3.95, S-76-FT+
(770 Sycamore Ave, #J471, Vista, CA 92083)
This is a zine dedicated to the fan of the snowboarder. The new issue has Matt Donahue, Marc Morisset, Casual interview and the usual beautiful photos in each and every issue. - Cake

BOTTOM FORTY #2 $? S-40-T
(c/o Greg Glover, POB 632, Village Sta., New York NY 10014-0632)
Commentary, cartoons, poetry, music reviews and related stuffs on Girls Against Boys, Wake, Ooloo & more. A good cartoon tribute to Mike Diana & some more illus. - AArt

BOWLING DOUGHNUTS 5, $2 PPD, S-38-R
(3115 W. 6th St., Suite C, Dept 103, Lawrence, KS 66049)
Great hardcore zine with lots of cool punk stuff. Just take a look at this stuff, kids: 7 Seconds, the Meatmen, Jermflux, Pennywise, NOFX, Offspring and lots of record and live reviews. - Cake

BUBBAS LIVE BAIT #3 $1.75 HL-36-R
(POB 3133, Carroll Reece Station, Johnson Cty. TN 37602)
Lots of interesting cut out articles, reviews, bible correlations w/ aliens, amusing reader mail & more. The layout borders on The Weekly World News and each issue is hand colored... -AArt

BULB 9, SASE, HS-12-R
(P.O. Box 8221, Ann Arbor, MI 48107)
Brand new catalog of stuff to mail out for. Essential. - Cake

CACTUS PRICK #8, $2 PPD, S-32-R
(P.O. Box 27142, Tempe, AZ 85285)
Another new issue with ABBA wordsearch, Anus The Menace, Atomic 61, dumb stuff, high class dining guide, Italian photoshoot, Midgets, more dumb stuff, reviews galore and more steady diets of nothing. - Cake

CAFFEIN 3, $5, S-72-TM
(Hot Water Press, P.O. Box 4231-306, Woodland Hills, CA 91365.) Poetry and prose, art and photos, and all of this for the literary crowd. There is a lengthy interview with Allen Ginsberg. The music they cover is rather forgettable, but the yuppy set usually have no taste in music. Katz

CAKE vol. 11 #26, $3, O- 48- TM
(3028 Ewing Ave. S, Suite #201, Minneapolis, MN 55416.)
More corporate stuff, as usual, but the only saving grace in this issue is the cartoons, artwork, and a transcipt of a three way phone interview with cartoonist Joe Matt. - Katz

CALICO 8, $2 PPD, S-16-R
(44 Manomet Street, Brockton, MA 02401)
A cool "Fite Girl Yeah" magazine with anorexia, bulimia, Dear Boy!, poetry and lots more to shake your boot at! - Cake

CANVAS 8, $1 PPD, HS-32-R
(c/o J. Kennard/2176 Turk Hill RD, Fairport, NY 14450)
The new ish has plenty of record reviews, Spitboy on the cover, great format and real good art. A blessing. - Cake

CAPTAIN TRIP MAIL ORDER CATALOG Summer 94, ?, M-16-R
(Sun-Rise Mansion 303, 4-11-29, Takaido-Higashi, Suginami-Ku, Tokyo, Japan)
New catalog from Japan to mail order stuff from. Cool. - Cake

CHAIRS MISSING Mannequin, $3.50 PPD, S-32-R
(POB 522, Stratford, CT 06497)
More plastic and cool stuff to consume before the party: Alcohol Funnycar, Arcwelder, Drive Like Jehu, Mule, Prisonshake, Rodan, Seven Year Bitch, record reviews, live photos and more. Always great! - Cake

CHARETTE'S EYE VIEW #9, $2, S-20-R
(242 Rathgar Street, Fall River, MA 02720)
Ninth issue of this cooly-formatted zine with nice artwork, zine addresses, comixs and lots more. Yeah! - Cake

CHEAP SEX 1, $1 PPD, S-14-R
(30603 San Martinez, Val Verde, CA 91384)
Kurt Cobain Obituary, Lone Wolves interview, poetry, friendship and violence are other topics covered as well. - Cake

CHUMPIRE #36, stamp, S-2-R
(P.O. Box 2514, West Lawn, PA 19609-0514.)
A rather minimal little newsletter. It is filled with some gig and record reviews. - Katz

CHUNK LIFE #14 $? HS-16-R
(c/o Punk Life, POB 15, Arlington VA 22210)
A cute little zine that looks straight off the typewriter. It babbles about music and manages to slip in some personal ramblings. -AArt

CONTROVERSY 1, $1 + 2 stamps, HS-40-R
(3355 DeSota, Cleveland Hts., OH 44118.)
There are a couple of interviews with a couple of skater dudes, and an old one of Merle Allin. Lot of paste together artwork and scribbled writings here and there. This is much like many a xerox zine, but they will have to get out of that trap. - Katz

COOL BEANS 3, $3 PPD, HS-72-R
(3181 Mission, #113, San Francisco, CA 94110)
Excellent zine with a free seven inch of Lou Barlow and Dis and includes info on the BBS, Greta Shred, Frank Black, Dis, Free Kitten, zine and record reviews, Richard Ramirez, Sebadoh questionaire and more! - Cake

CREME BRULEE 5, $2 + 2 stp, S-32-R
(1705 Summit Avenue East, #112, Seattle, WA 98122)
Includes "The Mood Swings Diary", Seattle, "Who's That Girl?", "Viva Kurt", "I Hate Love", poetry, record reviews, zine reviews and some live reviews. Cool. - Cake

CRYPTIC TIMES #5 $? S-80-MT
(1011 Boren Ave. #114, Seattle WA 98104)
Your newsprint mostly music zine sort of thing. Devil Dogs, Superkools, Others, Untamed Youth, Undead & lots more of the music zine sort of thing. -AArt

CULT OF FUZZ Sept/Oct., ?, S-2-R
(8306 Wilshire Blvd. #774, Beverly Hills, CA 90211)
Yeah, the Fuzztones official fan club newsletter. Pretty cool. - Cake

D MAGAZINE 6, $3.12/yr, HS-36-R
(13104 Colton Lane, Gaithersburg, MD 20878)
Tiny little zine issue with Nimrod, the Coctails, lots of record reviews and a cool drawing of Spock holding Cap' Kirk. - Cake

DEN DEN #1 $1.50 HS-32-K
(c/o Nadia & Stacey. 802 Maple, Ukiah, CA 95482)
A decent start for a first issue. Opinionated stuff on living in Ukiah plus some lists, poetry, candy, thoughts, short Shakin' Pickles interview and more. Not bad for bored girls in Ukiah. They need mail so write them and they should respond intelligently (unless you're an asshole). -AArt

DIE CAST 1.2, $1 PPD, S-28-R
(P.O. Box 966, Bothell, WA 98041)
A nice new zine with Alcohol Funnycar, live reviews, Sparkmarker, Strain, zine and record reviews, etc. - Cake

DIESEL 4, $12 yr., S-32-T
(P.O. Box 331, Logan, UT 84323.)
This is a pretty punky little fanzine. They have interviews with Rancis, Endpoint, Jeff Buckley, Ten-O-Seven, Stanford Prison Experiment, Grimace and Not My Son, along with the usual batch of reviews. It looks like the interviewers did their homework prior to the interview, so they came out looking real tight. They seem to be on the right track. They have the potential for something bigger. - Katz

DISCORDER #139, 12/$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with record and zine reviews, the Offspring, Wandering Lucy, Beck V.S. Alice Cooper, live reviews and the usual. - Cake

DIXIE #1 $4 S-32-M+T
(c/o Mike Hunt Comix, POB 226, Bensenville, IL 60106)
Finally someone sends in a new amusing and unPC comic! Very good quality! Full of puns & amusing situations illustrated w/ humor. Be the first on your block to get off to Dixie Do Mae, "The woman who can't get enough!" And best of all, it's all conceived and executed by a woman (Lisa B.)! -AArt

DOG SOUP 8, $2.95, HS-68-FT
(2221 Peachtree Road NE,Suite D,#342, Atlanta, GA 30309)
Cool comic-sized issue with stuff on Skip Williamson, record reviews, Alice Donut, Lois, Girls Against Boys, Quicksand, Joybang!, live reviews, Hawkwind, comix, zines, etc. A great collection of stuff! - Cake

DORK 2, $3.50ppd, S-32
(c/o Evan Dorkin/543 Van Duzer St., Staten Island, NY 10304)
Fucking awesome, genius underground cartoonist, Evan Dorkin's second issue of Dork! Murder Family, Critics, etc. You never know what the fuck to expect from this guy. Get it! - Cake

DOY RALPH 3, $1, HS-32-RM-
(P.O. Box 101, Cottage Grove, MN 55016.)
A little bit of punk, a little bit of skateboarding, a little bit of other stuff. - Katz

DREAM SCENE MAGAZINE 2, $2 PPD, S-20-RT
(38 Rossi Avenue, Suite # 1, San Francisco, CA 94118)
A really cool zine about dreams. Strange dreams. Sexual dreams. Bad dreams. Nightmare dreams. Every base is fucking covered on this one, kids. By the way, if you contribute to this magazine you will recieve a free issue. - Cake

DUCT 1, .50, HS-10-R
(P.O. Box 982, Shawnee Mission, KS 66201)
Wally, Harry Ogive, Anvil Head, Sal Butera, Ignatious Prang, Dabe Wonky and more. - Cake

DUMPSTER DIVE #8, $3.00, S-24-R
(POB. 426, Norwalk, CT 06856)
New ish has Redd Kross, Rancid, Voivod, Iggy Pop, Tesco Vee and zine and record reviews. Pretty great! - Cake

EEEK! 1, SASE, HS-8-R
(c/o Kristi/ 200 Fox Lake Drive, Clinton, NC 28328)
Cool little zine with Arcwelder, tons of record reviews and more. - Cake

ENEMA 1, stamps, O- 8- T
(516 Ryland St., Reno, NV 89502.)
A new Reno area zine, dedicated in going over the top with each of the subjects covered. In this debut issue they have an interview with a hardline S.E. type band, called New Blood, which sounds like a bad cartoon. This couldn't be real, or could it? To make things even worse (or better... depending on your point of view) the

interview comes after an "are you a fag" test. They have also reprinted the Albini article on the majors, for those who had missed it the first time around. - Katz

ENVY THE DEAD 4, ?, HS-72-R
(POB. 30033, Kansas City, MO 64112)
Bizarro-info zine with a free issue of "Fucksheet Five" included which is a parody of a stuck up zine and also the usual crazy short stories, cutouts and drawings to run one up the wall. - Cake

EPIC CHRONICLES OF BROMEYER 2, $3 PPD, HS-70-R
(c/o Kerri/4425 Kingwood Drive, #42, Kingwood, TX 77339)
It's a fucking god-damn zine book that'll blow your mind! The sex and blood issue by Kerri Easterly. MMMMMMM!!!!!!! - Cake

ESTRUS QUARTERLY VI#5, #3, Free, HS-16-T
(P.O. Box 2125, Bellingham, WA 98227)
A real cool newsletter which tells you about the new releases on the Estrus Records label. Stuff like Mono Men, the Woggles, Man or Astroman?, the Go-Nuts, the Apemen, the Nomads and more. - Cake

FACE OF THE ASSASSIN #1 2 stamps, or trade S- 20- R
(516 Waverly Ave. Clarks Summit, PA. 18411)
New 'zine with disc, live, and movie reviews. Writers' top ten (varied tastes), poetry, and pics keep the rhythm flowin'. Spotlights on the Country Rockers, and Eric's Mother, make this a rather eclectic entry. - Pooch

FETUS 3, .50 + 2 Sp, HS-12-R
(c/o Zach Braun/ 10422 Marvin Road, Harrison, OH 45030)
New zine with Hallucinogens, redneck sight-seeing, Lonesome Cowboy Burt and tons more stuff. - Cake

FIST 5, $6.50 PPD, S-60-RT
(85 St. Agnes Place, Kennington, London, SE11 4BB England)
Cool stuff from England: Front Line Assembly, Coil, Only Fools Bleed, Clock DVA, Michael Gira, Marquis De Sade, Pierre Molinier, Death In June, Cop Shoot Cop, record and zine reviews and lots more. - Cake

FLASHBACK #2 $? S-68-MT
(Box 676, 11479 Stockholm, Sweeden)
Wish I could read Swedish. Lots a great stuff in this slick mag. Timothy Leary, Bonny 7 Clyde, Nick Zedd, Jello Biafra meets Ict-T, Revolting Cocks, Rocky Horror, body piercing, Bob Geldoff and much much more. All in Swedish! -AArt

FLYGIRL 6, $1, HS-28-R
(43 Morris Ave., West Milford, NJ 07480-1118.)
A little zine that has an interview with Dennis Callaci of Shrimper Records, Eggs, and Simple Machines. There is also an article on political correctness. - Katz

FOE #26, 2 stamps, S-36-T
(Frank Pearn Jr./POB 4, Bethlehem, PA 18016)
Another zine which is growing with leaps and bounds: The Devil Dogs, Sticks & Stones, The Ick, Motherbox Records and lots of record reviews for you searching for that great underground band. - Cake

FORERUNNERS 2, $1, S-24-T
(POB. 3419, Chico, CA 95927)
The second issue has Buzzworm, Lee Joseph, Anus The Menace, Chico Scene, Toedipus Continued and lots more. - Cake

FOSTER CHILD #17, $1.50PPD, S-40-T
(7635 Marcy Ct., Glen Burnie, MD 21060)
Great cover with dude wearing an Abe Lincoln beard, Bettie Serveert, the Woggles, Psyclone Rangers, Flamin' Groovies and tons more. - Cake

FOUR LEGGED FANZINE 3, SASE, S-12-R
(P.O. Box 8313, Orange, CA 92664)
Poetry, short stories, artwork and they need contributors. - Cake

FRANK PHANTOM #1 #4 S-32-M+T
(c/o Mike Hunt Comix, POB 226, Bensenville, IL 60106)
A real lunatic's (Tad Martin) valentine fantasy about Bjork! Plus a few more equally disturbing meditations on love most of us have had. Damn fine stuff! -AArt My Girlfriends Shrink #5 $* S-8-R 6924 Canby Ave. #116, Reseda, CA 91335 Very sparsely thrown together with some adds, some reviews, some pictures and an interview w/ Sanny. That's what you get for the price of postage. -AArt

FRONTAL ASSAULT #8 $1 S-24-R
(215 Chucker Dr., Summerville SC 29485)
Lots of reviews. Actually mostly all reviews. You'll also find inside issue #1 of Some Kind Of Piche which is halfsize & 35 pgs. of short stories and other goodies. -AArt

FULL CUP 8, $2 PPD, HS-24-RT
(c/o Neil/1505 N.Franklin Place,#110, Milwaukee, Wi 53202)
Real great comix zine on being addicted to coffee and the results of such an addiction. Well worth it and great art! The eighth issue has a glossy cover and has more of that caffeine-insanity that you know and love. Buy it! - Cake

FUNKAPOTAMUS 6, ?, HS-20-R
(c/o Jerome/ 4966 Deepwood Court, St. Louis, MO 63128)
Another comix zine with Otto and Pepe. - Cake

GEARHEAD 2, ?, S-116-FT
(P.O. Box 421219, San Francisco, CA 94142)
Pretty awesome new zine with a beautiful Peter Bagge cover that will leave you drooling in buckets! Includes a free 45 of the Red Aunts/Clawhammer and Dick Dale, Sam Butera, Biker Flicks, drag racing then and now plus lots more gutter-trash and shit. - Cake

GEE-ZUZ MAGAZINE #14 $2 F-30-R
(297-810 W. Broadway, Vancouver B.C., Canada)
A beefy GWAR interview. Zine reviews, what's cool survey, cartoons (including the adventures of Rat Boy). tightly packed print! -AArt

GEE-ZUZ MAG 15, $2 PPD, S-24-R
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
New tribute to the Grateful Dead dead cover, the Offspring, Highschool reunion fun, Vancouver's tour guide, loads of fucking crap, Evan Dorkin's beautiful artwork, record reviews and more. - Cake

GENETIC DISORDER #12, $2 PPD, S-84-T+
(POB 151362, San Diego, CA 92175)
A Brenda Spencer cover (remember "I Don't Like Mondays" by the Boomtown Rats) and a huge article on mass murderers, record reviews, zine reviews (thanks for criticizing us) and lots more shit! - Cake

GITTARGASM 1, $2 PPD, HS-32-R
(Whip 'n' Cream Music/POB.40267, Berkeley, CA 94704)
New zine for guitar maniacs with Sketch, Pansy Division, the Hyperdrive Kittens and lots of bitchen old guitars. - Cake

GOLEM 4, $1.60 PPD, S-12-FRT
(402 West Garner Road, Garner, NC 27529)
A really great and graphic comic by Jason who is definitely more gifted than all of the billions of comic artists out there at Marvel and DC. This one really kicks some ass. The fourth issue has a color xerox cover and continues the story. - Cake

GOOD CLEAN FUN Sum/94, $1 PPD, S-10-R
(POB 843, Redwood City, CA 94064)
Issue 8 of the "Elvis of Comic Strips" includes short stories, comics (of course by Gene Mahoney) and a huge readers poll for your own abuse.

GOOD AS ANY... BETTER `N SOME 8- 94, $1, S- 10- T
(P.O. Box 88, Franklin, PA 16323.)
I guess if you live in a boondock town, where the most "radical" music available at your local Walmart or Country Store is Garth Brooks, and you are just hungry for something more daring, then you can do all your music buying through the mail, in the privacy of your own home. The majority of the stuff offered is more alternative, but you figure that much of this is not too available in many parts of the country. - Katz

GOURMANDIZER Summer '94, $3ppd, HS-64-FT+
(POB. 582714, Minneapolis, MN 55458)
Good thing that I'm on a diet 'cause this new ish is clockful of fattening calories: James "Diamond Jim" Brandy, H.L. Mencken, Stafford V.S. Szasz, mustard reviews, interviews with Nothing Painted Blue, Pork, nasty opinions, Tsunami, Unrest and more. URP! - Cake

GRANNY'S BATCH OF REALLY NIFTY COOKIES 3, $1.50PPD, S-62-RT+
(488 Green Bay Road, Highland Park, IL 60035)
New zine with a grandma fetish includes interviews with Oblivion, No Empathy, Trenchmouth, the Fighters, Urban DK, Bollweevils, Los Crudos, Mushuganas, 88 Fingers Louie, Apocalypse Hoboken, Smoking Popes, Hamster Man and more. Pretty good. - Cake

GREAT DAY FOR UP 5, Stp/Trde, S-38-R
(4392 Miller Street, Vancouver, BC, V5N 4AZ Canada)
Cool new issue with Sylvia Plath, Billie Holiday, lots of short stories and tons of other shit. - Cake

GREEN SPINNING LUNCHBOX #1 $1 S-10-R
(c/o Margo, 3551 Williamsbourg Pkwy., Woodbury MN 55125)
A new zine from Margo who's bored & lonely. A spread of butts inside and other little rants from a persons mind who wants you to write her.... -AArt

HAYWOOD! 1, one stamp, HS-22-R
(Matt O, 4601 Powhatan Ave. CC8, Norfolk, VA 23508.)
A little xerox zine filled with record and gig reviews. There is also an article on the creation or destruction of a scene. - Katz

MYSTERY SCIENCE MANIFESTO 3000 8, stamps, HS-16-T
(6703 Tennyson Drive, McLean, VA 22101.)
Various strange stuff tossed in everywhere. The theme that runs through the zine is Grade-B movies, hense the MST3K reference. - Katz

HECTIC TIMES #7, $2.00 PPD, S-48-T
(POB 2652, Santa Cruz, CA 95063)
The new ish has Lackadaisy, Voivod, Gus, Vishnu's Secret, short stories, record reviews and lots more! - Cake

HELL BOUND 8, $2, S-54-T
(1001 Cooper Pt., Ste. 140-194, Olympia, WA 98502.)
From the town that brought you crappy pop shit comes something punk. Yes, punk! P.U.N.K. This is actually slightly smaller than the standard size, but it is chock full of punker stuff here. They have interviews with NoFX, Face To Face, Rancid, TeenGenerate, and Fugazi. - Katz

HERE BE MONSTERS 5, $3 PPD, S-26-R
(c/o Clive Roberts/36 Folly Fields, Wheathampsted, Hertfordshire, AL4 8HL, England)
The fifth fantastic issue has an article on the best American Independent Labels with Anti-Music Records, Sub Pop, Amphetamine Reptile, Underdog Records, Action Box Records, Henry Rollins, Supersuckers, and more! - Cake

HEROINA #7, ?, O-60-F+
(Heinzelova 20, 41000 Zagreb, Yugoslavia)
Nice color photos and graphics, some cartoons, but it's not in English. Stuff on Jim Doors, Pet Shop Boys, Zappa, Sisters of Mercy and tons more. - Cake

HEROINA NOVA 8, $5, O- 48- TM
(Medijski Centar, "Glas Slavonije" d.d., Hrvatske Republike 20, Osijek, Croatia.)
With all the bullshit going on out their way, it's amazing that anyone there would have any interest left in music... I would figure that survival would be the first thing on their minds. I guess rock and roll will survive anything. A good percentage of the contents updates the music fans in Croatia what is going on with music in the western world, but still dedicate a good chunk of space to their local rock scene. Though, it is in Croatian, you know what's up with all the photos that are included. On this issue they have Iggy on the cover. - Katz

HO! 2, $2.50, HS-24-T+
(P.O. Box 291516, Los Angeles, CA 90029)
Excellent new comix tribute zine: See Charlie Parker nude! Hear Liz Taylor dumping...Smell mustard gas and roses! Taste Victory Blvd! Feel Snakes in your bed! and a special HO! visits the Romanian Mouse Circus. SHitttttttt!!! - Cake

HOPSCOTCH 5, $2 PPD, S-28-R
(POB. 3027, Appleton, WI 54914)
Allyson from Wisconsin's got another issue out with G Whiz, Jawbreaker, Lagwagon and lots of great photos and shit. Hi, Allyson!!! - Cake

HUNTED NEWS #3 $2 S-28-T
(c/o Mike, POB 9101, Warwick, RI 02884)
A literary type publication w/ short prose and poetry. Dig that? Might be somewhat interesting if all you've been reading is band interviews... -AArt

ICE NEWSLETTER 90, $2.95, S-16-T
(POB. 3043, Santa Monica, CA 90408)
This is the essential newsletter for compact disc releases in the United States. It has release dates, an import section, a promo section and an incredible underground section (of live CD's). If you're a record collector, than this is a must!!! - Cake

IMPRESS 6, ?, S-20-T
(P.O. Box 118, Lake Hiawatha, NJ 07034)
A local New Jersey zine with the Proclaimers, Seed, Eleven, Biohazard and local tidbits, too. - Cake

IN TOUCH Vol.1, #2 S- 4- R
(27 E. Central Ave. R5, Paoli, PA. 19301)
Small newsletter, with addresses of 'zines (what, no F.S.?) and radio stations, reviews of local indie releases, one poem, and a too- wordy letter from the editor. A couple of stamps should send this one your way. - Pooch

INERTIA #1 $1.50 S-28-R
(c/o Karl, 209-2747 Alder St., Vancouver B.C., V6H 255, Canada)
Mostly a commentary zine about a number of PC things. A number of topics contributed by a number of people. Lots of yer odd illustrations and clippings. Quick romp through lots of things. - AArt

INK NINETEEN July '94, $15/yr, T-32-T
(POb 1947, Melbourne, FL 32902)
In the new ish, we've got Boredoms, Janitor Joe, Leather Strip, NOFX, the Sneetches, the Offspring, Frente, Lydia Lunch and lots more including a tribute to John Candy. - Cake

INNOVATIVE PLAGIARISM 1, Free, S-24-R
(6633 Paseo Del Norte, Anaheim, CA 92807)
New zine which is dedicated towards punk: Supernovice, Voluptous Chunk, One Eye Open, Voodoo Glow Skulls, Lagwagon, Total Chaos, Lidsville, Rancid, etc. Really good. - Cake

INSIGHT 2, $4, S-100-T+
(P.O. Box 51592, Kalamazoo, MI 49005)
The new issue has interviews with the Jesus Lizard, Boredoms, Beastie Boys, White Zombie, Gwar, Motorhead, Boss Hog, Exploding Paint, River Phoenix's Final Hour, Francis Cobain Speaks and The Flat Earth Society. Cool. - Cake

INTERESTING! 1, $3, S- 18- T
(P.O. Box 1069, Bangor, ME 04402- 1069.)
If Cliff Clavin ("Cheers" TV show) wasn't a fictitious character and had started a fanzine dedicated to trivia buffs, this would be it. Though, this is just their debut issue, I guess they are trying to find a nich of their own, so trivia it is. There are all sorts of odd little tidbits throughout this zine. That is the concept of this here zine... information. This will be great for all asppiring Cliff Clavins out there. - Katz

JAM RAG V9, #14, 16/$12 Yr, T-16-T
(POB 20076, Ferndale, MI 48220)
This publication has been out for years. The new issue includes Brickface, record reviews and local happenings. - Cake

JELLYBEAN ZINE 3, $2 PPD, S-62-R
(113 Fleetwood Lane, Minoa, NY 13116)
Pretty funny "kill Madonna" cover with Noise Culture, Pandora's Lunchbox, old prog-rock record reviews, regular record and zine reviews and much more unusual shit. - Cake

PILLS- A- GOGO #19, SASE, S-12-R
(1202 East Pike Street, #849, Seattle, WA 98122)
Drugs, crime, pharmacists and more abound in this absolutely bizarre zine. - Cake

JOY & SPIDER 5, ?, HS-16-R
(c/o Art Biggs/ 3152 South Lincoln, Englewood, CO 80116)
More maddening cartoon stuff from the mind of Art Biggs. - Cake

JURNAL OF THE TEMPORARILY UNEMPLOYED 1, $2 PPD, HS-20-R
(c/o Martha/ 2725 East 27th, Portland, OR 97202)
It's exactly what it says on the cover with a limerick or two, okay? - Cake

K.K. COUP #3 #1.50 HS-28-RT
(1770 Mass. Ave #163, Cambridge MA 02140)
Cartoons, Rock & Roll movies, Charles manson dates, music/rec. reviews, Coloring picture, MadLibs & more.... -AArt

KILL THE SCENE 8, $2 PPD, HS-36-R
(c/o FishBoy/POB. 9042, East Ridge, TN 37412)
More nutso stuff with the Murder Junkies, Mad Brother Ward, Antiseen record reviews, other record reviews, Bulge and more atrocious shit that you love. - Cake

KILL THE MESSENGER #3 $2 S-22-R
(c/o FJ Cassidy, 23 Wilson Tr., Hilzabeth, NJ 07208-1712)
An interesting travel journal of a tour that was doomed (Assuck) makes the zine worthwhile. Otherwise-Sleep, Eyhategod and some reviews -AArt

KOOL KAT NEWS JAN '94, ?, T-32-T
(Box 12238, 102 26 Stockholm, SWEDEN)
Tabloid with mainstream tastes: ZZ Top, Motley Crue, David Lee Roth, Electric Boys, etc. Why send this to Flipside? - Cake

LIFE MAKES MY HEAD HURT 2, .50, M-16-R
(c/o Jeff Levine/ 1574 Hayes Street, San Francisco, CA 94117)
A great little mini comic with much humor for fun. - Cake

LIONTAMER 1, ?, M-4-R
(722 11th Avenue East, Seattle, WA 98102)
A cute little story about a lion. Kiddie! - Cake

LITTLE FREE PRESS 110, $.50, S-6-R
(714 SE 3rd Street, Little Falls, MN 56345)
"Food for thought since 1969" it says. This is an attack against the "system" and includes "Utopia For Everyone!" Always good. - Cake

LIVE! MUSIC REVIEW 18, $3, T-40-FT
(POB. 1464, Rogers, AR 72757)
This is a monthly outlook on the underground CD scene and includes reviews of new Nirvana live titles, Jimi Hendrix, Pink Floyd, etc. This is a great companion piece to both ICE and Goldmine. - Cake

LIZARD'S EYELID Summer 94, $2.00ppd, S-32-R
(P.O. Box 5627, Miami, FL 33116)
Haven't seen this since last year with: Flipper, Cake Like (hmmm!), Smashing Pumpkins, Fiction, record reviews and lots more. - Cake

LOCUST 2, .25, S-20-R
(92 Tanjoe Cres., Willowdale, Ontario, MZM1P7 Canada)
Nicely put-together zine with a Beastie Boys cover and Drive Like Jehu, Cub, The Truth About Courtney Love (pretty tasteless for people who didn't KNOW HER!), etc. - Cake

LOOKOUT #339, $2 PPD, S-48-T
(P.O.B. 11374, Berkeley, CA 94701)
Yep! It's Laurence's zine with short stories, political stuff and all the other stuff that's somehow stuck in his head. This issue spotlights on the history of Lookout Records and lots of other short stories and essays. - Cake

LUMBER 7, $1 PPD, HS-28-R
(c/o John Nero/ 2717 NE 75th Street, Seattle, WA 98115)
Good 'ol John's zine with lots of stuff on Lollapalooza, Guest List, Passages, Flyer Game Results, Dove Tu Abiti and one lone record review. - Cake

MAXIMUM ROCKNROLL #136, $2.00, S-166-T
(POB 460760, San Francisco, CA 94146)
Maximum, with attitude and pretentiousness apparent, is still a great fanzine! Where else can you find a mag with more ads? The new issue has Mukilteo Fairies, the Tourettes, NRA, Logical Nonesense, Fireworks, Smears, Ben Hamper, etc.. - Cake

MERLIN'S MUSIC BOX #22, ?, O-50-FT
(Argiroupoleos 27, Athens 114 71, Greece)
Not in English, but who cares...it's a fucking great zine with a beautiful Beastie Boys cover, Killdozer, Terry Lee Hale, Rollins, Panx Romana, Jeff Conolly, Rocket From The Crypt, William S. Burroughs, Brion Gysin, Helios Creed and more! - Cake

MOON RECORDS SKAZETTE 11, stamp, S-4-T
(Moon Records, P.O. Box 1412, Cooper Station, NY, NY 10276.)
This is an update newsletter of news of bands on Moon Records. A supplement for fans of ska. - Katz

MUCKRAKER 4, $1 PPD, HS-32-R
(2445 Third Avenue South, #C21, Minneapolis, MN 55404)
In the new issue - Borbetomagus, Blowhole and a multitude of well written record reviews by people who actually understand music. - Cake

MURTAUGH #12 $? HS-44-R
(137 Emerson Pl., Brooklyn NY 11205)
'74 Xenia Tornado revisited. Home splenectomy how to... Cell interview. Some reviews & more interesting stuff for casual reading. -AArt

MY GIRLFRIEND'S SHRINK 6, .25, S-10-R
(6924 Canby Street, #116, Reseda, CA 91335)
Great zine who's only problem is it's reproduction quality. Otherwise an awesome record review zine with a great Bikini Kill interview, zine reviews and an overview on Don Knotts. Great! - Cake

NAILS #1 $1 S-26-RT
(2 Jodi Lane, Chatham, NJ 07928-1051)
A decent start for the 1st issue of this NJ zine covering the "alternative, HC, etc." milieu. Interviews, reviews & thoughts about Bob Evans, Kurt Cobain godstar, opinions on why popularity sucks & more.... -AArt

NAT-RRAINE #?, two stamps, S-28-R
(Jennifer Campbell, 505 Springlake Crescent, Apt. #201, Virginia Beach, VA 23451.)
Basically an art zine. It contains a bunch of crude artwork and some prose to accompany them. - Katz

NET 13, $2.50 PPD, S-28-FT+
(22 East 21st Street, 2nd Floor, New York, NY 10010)
A cool zine/mag from New York with a Luscious Jackson cover and interviews/articles on the Grifters, Renegade Soundwave, Stabbing Westward, Velocity Girl, Underworld, Pony, record reviews and much more. - Cake

NEW BRAND #6 $1 HS-44-RT
(POB 184, Vinton VA 24179)
Paul Weinman poetry as well as other decent poems.

Show/music/zine reviews. Interviews w/ Youth Brigade & Rhythm Collision. Plus some quite digestable columns and prose. Not bad at all. -AArt

NEW POSITIVE SANCTIONS 5, $2.50 PPD, S-24-R
(103 Downey Street, San Francisco, CA 94117)
An excellent new zine with a wrestling cover and Rancid Vat, Antiseen, Turmoil In The Toybox, Judgement Day, Pro-wrestling news, reviews and opinions, Jessica's column and much more. - Cake

NINE 5, SASE, HS-16-R
(512 Mohawk Road East, #103, Hamilton, Ontario, L8V 2J2 Canada)
A new zine from Ontario that's supposed to keep you fresh and dry all day long. Record reviews, zines and book reviews, too. - Cake

NO POLICE STATE #3 $1 HS-28-R
(POB 19136, Cincinary, OH 45219)
Stuff in the popular anarcho/pc/nonsexist/etc... vein of things. Couple of stories, education woes and bit more. -AArt

NOVAZINE 2, $1.75 PPD, S-30-RT
(c/o Oliver/ 297 North Mountain Ave., Upper Montclair, NJ 07043)
A great new zine on its second issue with Garden Variety, Pipe, Drive Like Jehu, Rocket From The Crypt, Coral, articles, reviews, art and lots more stuff like record reviews and the like. - Cake

OCULUS MAGAZINE 3, $5/6, S-32-RT
(P.O. Box 148, Hoboken, NJ 07030)
The new issue of this bimonthly masterpiece features articles on Tree, Hoboken's Tricia Warden, Engine Kid, Fudge, Brian Eno, fluf and reviews of new albums and singles. - Cake

OLYMPIA FILM RANCH 1994, SASE, HS-8-R
(c/o Capitol Theatre/206 E. 5th Ave., Olympia, WA 98501)
For the film and video fans. A catalog of classes to take. - Cake

ON THE RAG 2, ?, S-28-R
(P.O. Box 251, Norco, CA 91760)
Good 'ol Renee's zine with Human Waste Project, Assorted Jelly Beans, Penal Colony, Man Will Surrender, the Bellrays, Old Nick and tons more stuff. Great issue! - Cake

OUT OF THE LOOP 1, ?, HS-20-R
(c/o Adam/ 4700 South Bama Ave,#102, Titusville, FL 32780)
Born again Christian Adam's fairly good zine with a focus on the Bollweevils, zines, music reviews and much more. - Cake

OUT OF ORDER #5 $* HS-20-R c/o Peter Lewis, 4653 Joy Rd., Occidental, CA 95465 Phobias, stories and anecdotes of the modern times. Short and digestable. -AArt

OYA 13, $1 & 1 Stp, S-6-T
(POB. 232048, Leucadia, CA 92023)
Newletter with a Pro-choice stance that L7 would love (Hi, Jennifer!). Very cool and for a worthy cause. Fight back! New issue out every month! - Cake

PALADIN PRESS V24, #3, ?, S- 64- TM-
(POB 1307 Boulder CO 80306 303- 443- 7250)
The fine folks at Paladin Press provide for your informational and entertainment purposes only (he he) a wonderous assortment of books and videos that you can order from their catalog with a nice little description of each item. Topics you can't find at your local bookstore (I know, I've tried and get the usual "sorry" accompanied by a nervous look) like the police sciences, revenge, sniping, computer hacking, guns glorious guns, etc. So go out and build up a gun cache and store up all the knowledge you can before big brother strips away our last tidbits of freedom.

PANDEMONIUM 20, $12/yr, T-48-T
(917 Pacific Avenue, Suite 209, Tacoma, WA 98402)
Tacoma's own version of the LA Weekly but much better, dudes! Stuff on the Rhino Humpers, King Missile, Pete Droge, Uncle Joe's Big 'Ol Driver, Spore, Sundial and a Richard Butler exclusive! - Cake

PAPERBACK JUKEBOX 45, $18/yr, T-32-T
(1914 NW 24th Place, Portland, OR 97210)
Portland's best bi-weekly news and info on the best of the underground. New issue features the Flapjacks and the usual record and live local reviews. - Cake

PENANCE #? $1 HS-12-R
c/o Taggerzine Specials, POB 632952, San Diego, CA 92163)
12 pages of short poetry that I guess explains itself. Somebodys thoughts expressed in written form. -AArt Fractal Press #103 $? S-72-M+T POB 48037, 132 31, Athens, GREECE The scoop on what's going on in the minds of the Greek. I'd like to know (but I can't read Greek). Jawbox, BossHog, Walkabouts, Dead Moon, Red Kross, Cracker, Supersuckers, Patrick Fitzgerald & more. - AArt

PHLOX FANZINE #3 $1.50 HS-36-MT
(POB 763, Lock Haven, PA 17745)
A good, tighty, mostly autobiographical zine by Scott MacDonald. Articles on boredom, mouse traps & bad scenes. Plus pen-pal info., Mark Piss interview & zine/music reviews. A good meaty reading experience. Won't be sorry for pickin it up. -AArt

PINTO 6, $2 PPD, S-32-T
(P.O. Box 2244, Olympia, WA 98507)
Great zine with "The Origin of Infestation", "Quitting Smoking", "Inside of a Human Body", zines, crosswords and tons more. - Cake

PITSBULL 5, ?, HS-52
(St. Rochuslaan 1, B-8500 Kortrijk, Belgium)
Really funny zine with reviews, commentary, interview with Gas Huffer, Gore, Untamed Youth and Jawbreaker. It's half-Belgian and half English. Monthly. - Cake

PSYCHEDELIC ILLUMINATIONS #5, $6.95, S- 72- F
(POB 3186 Fullerton CA 92634)
This very well done journal covers the psychedelic scene in a fresh and very personal way. Lots of information, contacts, facts and feelings as well as interviews and features. This is their special 50 years of LSD issue - wow, has it been that long!

PUG 0, $2 PPD, HS-24-R
(P.O. Box 291516, Hollywood, CA 90029)
Awesomely talented artist Louie Metz with his own Comix zine at last! Includes lots of violence, sex and other good stuff. Order it now! - Cake

R.I.P. SPEED CO NEWSLETTER 3, ?, HS-8-R
(P.O. Box 55, H'burg, VA 22801)
"The struggle for coherent thought" it says on the cover and includes poetry, "Outbreaking the Crazy Place", etc. - Cake

RAGE 4, $2 PPD, S-32-RT
(POB. 1289, Lake Worth, FL 33460)
This zine is the cat's meow with stuff on Rosetta Stone, Livid Kittens, In House, poetry, columns, dreams, philosophy, comics, rage pages, reviews and much more for your head. - Cake

RALPH 19, $1 PPD, HS-4-T
(POB.505 - 1288 Broughton Street, Vancouver, BC, CANADA V6G 2B5)
See what a review does! This zine was actually sent to me and has stuff on coffee, jazz and poetry. Really cool. Should be in every coffee house on the planet. - Cake

RATIONAL INQUIRER 1, $1.50 PPD, S-32-T
(2050 West 56 Street, Suite 32-221, Hialeah, FL 33016)
A new "punk rock" zine with a Maximum bent includes Mykel Board story, columns, poetry, Splat interview, Cereal interview and record and live reviews. - Cake

READY TO SNAP 3, $3 PPD, S-34-R
(Sharon Cheney - 1132 West High St., Lima, OH 45805)
"The definitive damage digest" has returned with the following misfits: Jeff Dahl, Dramarama, Chrissie Hynde, Gunfire Dance, Cheater Slicks, Comatones, punk, pop, hate, bile, unconfirmed gossip, reviews, etc. Funny! - Cake

REAL OVERDOSE 1, $1.50PPD, S-32-R
(295 Cauldwell Hall Road, Ipswich, Suffolk, 1P4 5AJ ENGLAND)
Awesome English zine with Dambuilders, Chocolate Broccoli, cool punk sleeves, the Nirvana movie, the death of New Wave, columns, scene reports, reviews and lots more. Awesome! - Cake

REGLAR WIGLAR 3, $1 PPD, S-24-T
(POB. 578174, Chicago, IL 60657)
A funny zine out of Chicago which is NOT FREE outside of Chicago. Interviews and stuff on Lollapalooza '94, the O.J. Conspiracy, World Cup Fever, Summer blockbusters, Woodstock '94 and mucho mas hombre chico! - Cake

REVERSIBLE ?, ?, S-12-R
(POB 3455, Oakland, CA 94609)
Ryan Hopeless is back and in Oakland of all places. Lots of deranged artwork and other stuff. Send away for it. - Cake

RIP SPEED CO. #2 $* HS-8-R
(POB 55, Harrisburg, VA 22801)
Quick romp through very short babbles & poetry & a bit more. - AArt

SCRAPE 12, $2 ppd, S-48-T
(POB. 651835, Miami, FL 33265)
Neato lonliness cover has interviews with Daniel Clowes, Duplex Planet, Sicko, Noah Hail Comix, the Camp Hell Manifesto, locals by locals, From England With Loft, Skool Funnies and lots more record reviews and the such, okay? - Cake

SEAL PRESS CAT. Fall'94 $* HS-34-T
(3131 Western Ave. #410, Seattle WA 98121-1028)
34 pages of books published by Seal Press within the femenist gander of things.... -AArt

SECOND GUESS #11, $2 ppd, HS-72-R
(POB 9382, Reno, NV 89507)
Damn! Twice as big as the last issue: The Economics of Punk Pt.1, Mike Diana, Zoinks Tour Diary, Why Humans are Doomed!, zines, record reviews and lots more madness. - Cake

SHIT & GARBAGE 2, $2.50 PPD, HS-80-R
(P.O. Box 770, Sherburne, NY 13460)
Queen Itchie kicks my fucking ass! In the new issue: Daniel Clowes, Cathy Davies and more information to destroy your mind with than ever before. Kill, kill! - Cake

SICK BOY MAGAZINE #2 $5 S-40-F+T
(c/o SKB Ramones Fans, AV Cabildo 2280 I85, C.P. 1428 Cap. Fed. Argentina)
Almost 50 pages of just Ramones! (In Argentinian) Some really good pictures plus a little color poster in the middle. Also a few bits on Sick of It All, U.K. Subs, The Who? -AArt

SIMBA 1, $2 PPD, HS-60-RT
(c/o Vigue Martin/ 20 Brangwyn Way, Brighton - Sussex, BN1 8XA England)
Intelligent zine with lots of short stories, columns and rants and raves about politics and the way of life, etc. Great! - Cake

SLEEPY FOOT 3, .50, HS-16-R
(c/o Mike Thain/ 1636 E.Main St,#202, Kent, OH 44240)
New Bald Editor issue with "Malkuth", "Hit or Missive", "Not of This Earth", book, record and zine reviews to round up the issue. - Cake

SLUG AND LETTUCE #35, *, T-8-T
(POB 2067 Stuyvesant Station, New York, NY 10009)
This is like a regular sized zine crammed down into 4 big pages! Tons of reviews, classifieds and photos. What a job! New ish has Citizen Fish on the cover. Great! - Cake

SOUND VIEWS #30, $1.50, S-32-T
(96 Henry St. #5W, Brooklyn, NY 11201)
Murphy's Law cover, the Wretched Ones, William Hooker, Don Fury, Daniel Cartier, Headache Records, Zane Campbell, The Wrens, Mike Diana Fever, Maggie Estep and lots more to fill your troubled mind. - Cake

SPANK 1, ?, S-18-R
(1004 Rose Avenue, Des Moines, IA 50315)
Another new zine with a jumping Dalmation on the cover includes lots of live reviews, record reviews, Catherine and lots more, too. - Cake

SPECTRUM MUSIC VIDEO 1994, $4, S-192-T
(POB 1128, Norristown, PA 19404)
Big fucking thick music video catalog with EVERYTHING in it! Collectors, stores take note. Completely updated and vital. - Cake

SPIN 9-94, $2.95, O-162-TF+
(6 W. 18th St., 11th floor, NY, NY 10011.)
An interview with Green Day, an article on Manson, and the rest is reletively pointless. The majority of the contents are ads. - Katz

SPUN #92, 1.00, HS-44-R
(38 Reservoir Street, Holden, MA 01520)
New ish has MC 900 Ft Jesus, Oingo Boingo, Killdozer, body piercing, Diana Ross and why disco doesn't suck, Zoth Ommog, Howard Chaykin, Strange Perv's and more. - Cake

SPUNK 3.2, ?, HS-96-FT+
(Mark Wilshire Tower/Plaza 9, 691 S. Irolo St., Hollywood, CA 90005)
Wow, a great new gay-themed zine with Spunk (the band), Pagan Holiday, Cathy Opie, Jeremy Davies, Hugh Grant, Brandywine, Kids in the Hall, Ron Athey and more. Always awesome. - Cake

STUBBLE #9, $2 PPD, S-52-T
(P.O. box 1420, Attleboro, MA 02703)
This quarterly magazine has articles and interviews with Chainsaw Kittens, Redd Kross, Life of Agony, Carcass, Sepultura and tons more reviews for housecleaning. - Cake

SUPERFLY #1 $4 S-32-M+T
(c/o Mike Hunt Comix, POB 226, Bensenville, IL 60106)
By the infamous Mike C. Diana (who the state of Florida want's to lock up for years). Fucking great disgusting & twisted - See for yourself! A collectors item! Plus read the bio. of this twisted guy. An appropriate commentary of contemporary society. -AArt

T.E.C. TONES 1994, SASE, HS-16-R
(P.O. Box 1477, Hoboken, NJ 07030)
The always fantastic mail order catalog of the century with lots of reissues this time around. Cool. - Cake

TERMINAL BRAINROT 1, $1 PPD, HS-48-R
(7312 Reynard Lane, Charlotte, NC 28215)
Beautiful new zine with a great format. Includes "The Truth About KC and the Sunshine Band.", movie, record and zine reviews and twenty pages of insane artwork. - Cake

THE BOB 48, $2.95, T-48-T
(POB 7223, Wilmington, DE 19803)
Like always - a fucking treat! Luna cover with Dentists, Green Day, Five-Eight, Madder Rose, 13 Engines, Fleshtones, Billy Childish, Acetone, John Felice and the usual articles. - Cake

THE #7 $2 S-40-RT
(c/o Beat Aristocracy, POB 6911, Denver, CO 80206)
Pretty well put together. Mostly comprised of short articles on various helpful topics. Poetry. A praise for C Bukowski tips on attacking someone and being attacked. Zine reviews. Very amusing at best. -AArt

THING, THE #9 $? S-84-FT
(133-5 Papagov Ave., Zografo 15773, Athens Greece)
This is all in Greek, so if you're a Greek you can read it and keep up w/ what's happening w/ music there. Monomen, Beastie Boys, Seaweed, Rumbles, Mule, Pantera & more. -AArt

THORAZINE 5, $3.50, S-72-FT+
(POB 49390, Austin, TX 78765)
Wow! This zine is really growing by leaps and bounds, man. New issue is clockful of good stuff: a flexi with Boredoms, Anal Cunt, EyeHateGod, Dixie Waste and with Sleep, Sun Ra, Fuckemos, Luscious Jackson, New Kingdom, Spore, Meices, Beck, etc... - Cake

THRASHER 163, $3.25, S-98-F+
(1303 Underwood Avenue, San Francisco, CA 94124)
The main mag of skateboarding in the fucking world, man! War With Satan and the usual shit for everone. - Cake

THREE WAY STREET #1 $1? HS-36-RT
(28332 P.V. Dr. East, R.P.V., CA 90274-5125)
Interview w/ Andy frm. Anti-BBS, Rig, article about a trip to San Francisco, a few interesting columns. Not too bad. Should keep the kiddies amused. -AArt

TONGUE OF THE SERPENT 4, $3PPD, S-28-R
(P.O. Box 1483, New York, NY 10009)
Poetry, stories, photos, more. Theme: magick and the occult. Official publication of the "Temple of Lilith." Also includes reprints from Occult manuals and books. - Cake

TOXIC SHOCK Apr '94, Free, T-4-T
(Box 43787, Tucson, AZ 85733)
Toxic Shock's very own small fanzine and mail order mag. Has updates of bands coming to a town near you, buddy! - Cake

TRUST #46, 3 DM, S-68-R
(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. Includes Pestilence, Fischmob, ...But Alive, H. Oilers, Kick Joneses, Slime, Motorpsycho, All, D.I., etc. In German. - Cake

TUNA MELT 9, $6 PPD, HS-80-FR
(48 Shattuck Square, #149, Berkeley, CA 94704)
This issue collects 27 pages of out of print issues 1-5 as well as featuring a crop of 1994's freshest talent. We're talking cartoons, folks. Pretty cool. - Cake

TURNING THE TIDE V7, #3-4, $1.00, T-24-T
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter, lots of contacts, news and events including "Who's the Illegal Alien, Pilgrim?", Racists target Santa Clara, anti-immigrant hysteria, update from Mexico and more... - Cake

UNDERDOG ZINE 9, $1 PPD, S-48-T
(P.O. Box 14182, Chicago, IL 60614)
This zine is very Maximum-ish with Homocore, Sound systems, punkrockdeathwatch,nuclear winter zine and of course, a whole lot more. - Cake

UNSERE KLEINE WELT
1, $5 PPD, S-52-RT
(c/o Andrea/ Backerstr. 19, 31135 Hildesheim, Germany)
Great new punk zine (not in English) with Mutter, Lemonbabies, Trail of Blood, Unsane, Olaf Ittenbach, Nova Mob, Zensur and lots more. Very innovative! - Cake

VALLIUM 2, $3 PPD, S-64-T
(c/o Editions Perce-Neige/140,, Rue Botsford, Local 22, Moncton N-B, E1C 4X4 Canada)
New half-French, half-English zine with Nancy Morin, Danger Nationalisme, Purple Knight, Cub, Les Oranges Bleues, art, prose/fiction, comics, reports, columns, reviews and much more. Excellent. - Cake

VERA KRANT 15, ?, HS- 32- RM
(Vera, Oosterstraat 44, 9711 NV Groningen, Holland.)
I may be totally illiterate in Dutch, but it definitely looks like they are trying to cram the most in the least amount of space. There is an article on Neurosis and Barkmarket, amongst various reviews. - Katz

VILLAGE NOIZE 16, $3 PPD, S-52-FT
(48-54 213th Street, Bayside, NY 11364)
Nine Inch Nails cover, Jim Jarmusch, Medicine, Therapy?, Girls Against Boys, Kyuss, Biker Billy and more... - Cake

WEIRDO MAGNET 1, $2.50, HS-34-FT
(P.O. Box 571614, Tarzana, CA 91357)
Cool underground comix with art by Coshland, Helfrich and Poyle. Always ever-interesting and innovative. Pretty freaky as well. Don't read while stoned. - Cake

WHITE & BLUE YOUNGSTERS
4, $1 PPD, HS-32-R
(113 New Street, Morganton, NC 28655)
Interview with Peaceful Non Existence, Crusties, Rehabs, Green Day, record reviews, Cometbus and more. - Cake

WHITE BREAD MAG. #12 $1 S-48-RT
(RPO 4601, POB 5063, New Brunswick, NJ 08903)
Interviews w/ Trumans Water, Grifters, Low, Dave Klein, Teenage Velvet. Also an open letter to MRR, hair care, AIDS & a healthy helping of reviews. Not too bad. -AArt

WILD RAG #27 1/2, $2 PPD, S-36-T
(2207 W. Whittier Blvd., Montebello, CA 90640)
Wild Rags, "America's heaviest record store" puts out this newsletter full of metal features and news. Very enthusiastic and independant. Lots of photos, lots of features. The new ish has the usual stuff in it. - Cake

WOMEN'S UNDERGROUND MUSIC DIRECTORY 1994, $3 + 2 stp, HS-40-R
(Huddelston, 56 Sterling Place, #3, Brooklyn, NY 11217)
This is a real excellent overview produced by riot grrrls about women musicians, producers, club owners, zine writers, etc. - Cake Essential!

X MAGAZINE 12, $3, S- 25- T
(X Magazine, Box 1077, Royal Oak, MI 48068- 1077.)
This will make an interesting read, if you have some time on your hand, so you can allow the contents to take over evry little recesses of your mind, especially the article titled "Macros". There is some demented stuff going on here on the article on "How To Lose An Election" and one on the topic of the number 666. There's also an article on what sights the editor visited, while on a road trip to Austin. The only thing that has anything to do with music is the record reviews, which all lean more for the commercial end of things. - Katz

YO-YO A GO-GO 1994, SASE, HS-36-R
(P.O. Box 10081, Olympia, WA 98502)
The official program of the festival which made Woodstock '94 and Lollapalooza '94 pale in comparison. Lots of information and say hello to Pat Maley when you send away for it 'cause he's one of the nicest persons on Earth, okay? - Cake

YOU COULD DO WORSE
2, $3, S-60-T
(P.O. Box 74647, Cedar Rapids, IA 52407.)
Alternative-land in the mid-west. Contains interviews of Wake Ooloo, FiveEight, Low, Luna, the Connells, and Possum Dixon. Not much else to say. I guess it's okay if you can't get Spin. - Katz

ZAP 95, 4 DM, S-40-F
(Postfach 1007, 6652 Bexbach, Germany)
The great German hardcore zine that's not in English! Includes Murphy's Law, Meine Herren, Credit To The Nation, Dub Syndicate, Swell and much more. - Cake

ZIMMS 4, Stamp, HS-28-R
(c/o Paul Degen/ 1350 Sherwood, Highland Park, IL 60035)
The biggest issue ever with a Bollweevils interview, zine reviews and some party action. - Cake

ZOOM 9, ?, HS-20-T
(418 Ave. H, Snohomish, WA 98290.)
A strange little xerox zine, which has a review of office supply places along with some book reviews and some various thoughts from the editor. - Katz

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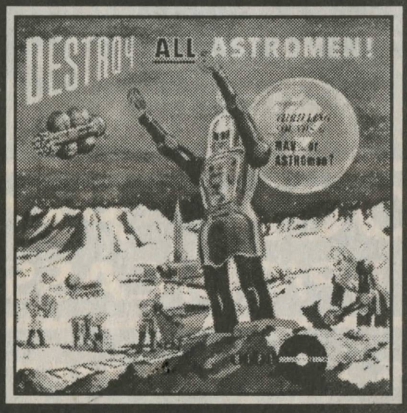

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RESPOND

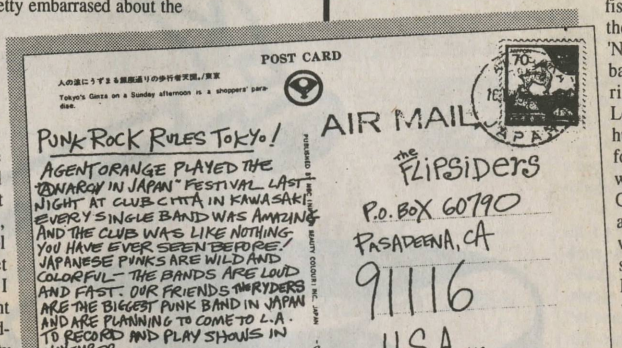
PUNK PALS AFTER ALL....

Dear Flipside,

It always sucks in a really big way to admit when I was wrong but I have to say Dale Merrill pretty much wins the Ann Arbor Punk Rock Challenge. The opinions I offered on who I thought to be an idiot - I recant that after reading his letter) were stupid and made out of run of the mill drunkenness. I make no claims to be some kind of "punk" (whatever that may be), my letter was just trying to be (like any Flipside readers could give two shits about this- a general reaction to people who talk out of their asses without any knowledge about something. In my original letter, I sounded like some kind of punk purist who does too much pissing and moaning and now I'm pretty embarrased about the whole thing. I really don't care about the meaning of punk, I just want to hear some good tunes. The way I percieved Dale Merril was as some dumbass on campus who saw a Rocket video on MTV, came to the show, was disappointed in the live experience and then started to pull out some sarcastic shit about Rocket being punk. No big deal I suppose, Dale just didn't dig Rocket, that's cool with me. His opinion about Rocket sucking was not what pissed me off. I was just pissed off becasue I thought he was some bozo who all of the sudden in one night became Mr. Authority on Punk Rock. My reaction was of stupid extreme but there are a fair share of dickheads at school (as there is anywhere) and I think my reaction was a culmination of shit around here. I would have to say this letter is kind of meaningless in the greater scheme of things at Flipside but I just wanted to admit that my past letter was indeed quite silly. My apologies to Dale. By the way Al, I got a kick out of "Ann Arbor Punk Rock Challenge," Flipside never fails to get a few laughs out of me.

Sincerely, Mark Morgan

(Mark- it takes a big man to say "I'm Sorry," and I'm glad you had the balls- (oops! I mean sexual reproductory organs)- to admit it in front of 10,000 of your punk- rock peers. You may want to try this: When I find myself getting all worked up over some poopy band or a mean person at a rock show, I simply hug the nearest tree or pet a local dolphin that's gleefully swimming in closest waterway. It really works, and I stroll around incredibly relaxed under the most irritating of circumstances. Thanks for sharing.- Mr. McMartin)

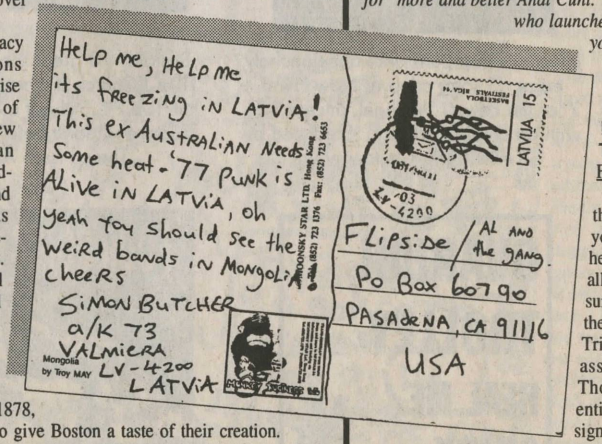


THE BOY CUNT HELP IT....

Dear Flipside;

Upon purchasing and reading your publication for the very first time, I had to write upon reading the excellent feature in the June/July issue on Anal Cunt. I cannot thank Flipside enough for giving Anal Cunt the chance to express themselves freely in your magazine. A factor many sensitive people have refused to give this truly exceptional band over the span of their career.

Many do not know that the legacy of Anal Cunt began generations before the individuals who comprise the group now. In the earlier years of Boston in 1877, Zachery Matthew Putnam and Gregory Chapman Morse, the great-great-great grandfathers of present vocalist Seth and drummer Tim, began what has become the head- bobbing, dance-induced music lover's nightmare. Long time friends Putnam, a local blacksmith and Morse, a local fisherman, collectively decided that what was considered to be "music" in Boston had to be changed before they died of boredom. In the late hours of July 18,1878, both Putnam and Morse decided to give Boston a taste of their creation. The band debuted their efforts unannounced at Boston's largest square dance gathering that summer in the outskirts of what would later be founded as West Newton, Massachusetts. The two charged the barn filled, country twirl festival with their horse drawn wagon with Putnam screaming at the top of his lungs and Morse banging large, metal beer containers and throwing horseshoes, milk buckets and other various objects at the crowd. The two crashed through the open barn doors and skidded the wagon sideways through the screaming and fleeing crowd to land right in front of the stage the bluegrass band was performing on. Engulfed in a cloud of hay and dust, Putnam leaped from the wagon on to the band and knocked all the members either completely off or to the stage floor all the while screaming at the top of his lungs. Morse continued to smash the objects, creating a horrid noise, and screamed, "Ye have now been exposed to thee Anal Cunt!" The two were later convicted of blasphemy, harrasement and being, "...outright bullies" and subsequently flogged and put in the town's pillories by the square dance participants. Thus, what I have found as a thoroughly enjoyable listening experience was born.



All Anal Cunt members, many being great uncles and even aunts and cousins of Seth and Tim have found such resistance of their creative talents all throughout our recent history. All through the blues, jazz and big band eras, all these persons have had their efforts quashed by police offfcials, press personnel and sensitive special interest groups. Today's line-up have suffered equally as well. From the failed Impaled Nazarene/ Anal Cunt/ Abruptum tour as it was "too scary" for many promoters to the ugly outcome of their recent Gilman Street venture with a young woman finding her women's liberation not strong enough to counter Seth's fist to her head, it never seems to end. Even their 1993 appearance at Relapse Records 'Nuclear Festival" in Maryland found the band in a confrontation with the dreaded, right wing extremist group Morbid Lesbians. Their outbursts provoked Tim to hurl his drum sticks from the stage with full force in to the crowd, but luckily, no one was hurt. I must admit though, if Gregory Chapman Morse were alive today and attended that particular show, tears of joy would have streamed from my eyes to have seen him bound at least one member of the Morbid Lesbians group in the head with a butter churn.

Their release "Everyone Should Be Killed" finds its way in to my CD player all the time and makes such publications coverage of this band even more enlightening and enjoyable. Thank you for giving them the exposure they deserve. I would be greatly in debt to Flipside if you could please cover Anal Cunt with more great coverage and photos in a future issue as seen in the one I purchased.

By the way, I would also like to commend your editorial crew for being so open minded and obviously literate. I makes my skin crawl to know all of you have to share the same state with the anti- Anal Cunt, waste of sperm person named Lurk from San Francisco. If you need to do a feature on human garbage rotting from the neck up, Flipside need search no further than this aborted fetus that survived. Thanks again for the great work! Keep it up and take care.

Sincerely, Kurt Hubert

(Dear Mr. Hubert- thank you for the exhaustive history lesson! Most of the early parchments pertaining to the formative years of those forward-thinking musical forefathers, Anal Cunt, were thought to have been destroyed during a brutal British Invasion by Paul Revere & the Raiders, a rowdy bunch spotted of late pillaging the finer lounges of Las Vegas Boulevard. That said, I dutifully point out that many of the more enlightened staff members in our Fashion Department suspect, that despite the possibility of your tongue being firmly planted in chic' (ha ha), we nevertheless feel queasy re: your questionably gleeful enthusiasm describing the brutal "fist to the head" action by Mr. Seth toward the zealous young suffragette. But please keep in touch, as nary a day goes by that we are not besieged by unruly crowds in our courtyard clamoring for "more and better Anal Cunt." Also, Mr. Thrashead, our diligent staff member who launched our recent probe into "the Cunt" appreciates your encouragement. Your humble servant- Mr. McMartin)

MORE ANAL ACTION... THIS TIME FROM TRIPLE X RECORDS

Flipside:

Ouch! Damn, I got the stiffest neck. I guess that'll happen when you fall asleep all night with your head up your ass. I talked with my comrades here at the offices of Triple X Records, and they all had similar complaints. I don't know why this surprised me, as it had already been duly noted by the very articulate Martin McMartin that all of us Triple X staffers, in fact, do have our heads up our ass. In his review of Triple X band Cradle of Thorns, Mr. McMartin sees fit to write off our entire staff as jerks, because we had the nerve to sign and promote a band he doesn't think is cool. I don't mind that he doesn't like the band, but his view that our heads must be anally afixed as a result of our musical tastes is childish.

As explained by the budding A&R genius, he could put out a number of terrific releases by fine local bands we so cold-heartedly overlooked if he only had one-tenth of the money we wasted on our shitty bands Cradle of Thorns and Of Cabbages and Kings. He not only knows how stupid we are, but how much money we spend!

Like a lot of chumps with a word processor and too much spare time, McMartin is quick to point out how incompetent we are yet offers no option to our brand of stupidity. What great loca! bands would he sign? None are mentioned. ! assume all of Flipside's readers are privy to the same special, secret information as is McMartin, so all are aware of these great bands; all, of course, except us bumbling buffoons at Triple X.

I prefer not to make assumptions, but I wonder if McMartin is part of the tal-

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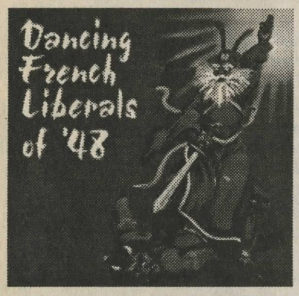
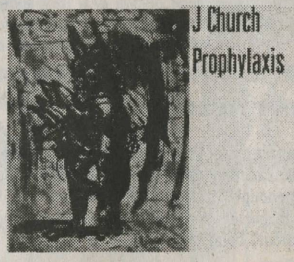


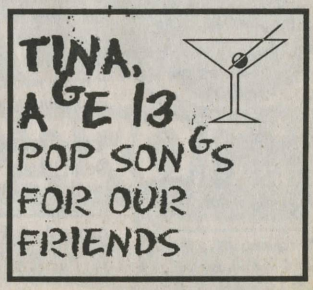
The D.F.L of 48 was formerly the Gits. This 7" has ex Gits guitarist Joe Spleen on vocals. There's 2 crushing melodic punk rock songs on this single. The b side will not be on their forthcoming CDEP/Pic Disc 10".



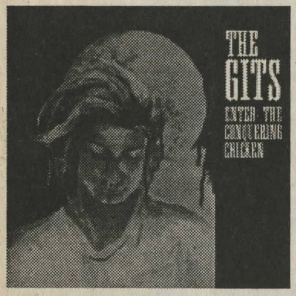
Infectious pop punk with a melancholy edge. 5 song cdep or Now Hwat 7"or the new "J. Michael Vincent " 7" with an unreleased song. Produced by Kevin Army. On tour now.



Besides 13 great songs the latest killer J Church LP came with a free lmt. live 7". Still got a few so write soon and don't be a loser baby. The cd is on Allied.



This Tina Age 13 7" is not really pop and the cover looks nothing like this. They blend discordant noise with pretty melodies at various tempos. Mailorder copies are silkscreened!



This is a repress of the Gits final LP.It still comes with a sticker and a booklet that has photos not in the cd release. We have the C Z cd for $11.00 / cass. for $7.



This S.F. trio is awesome. Distorted feedback guitar with melodic sung & screaming vocals. on top of funky bass and drums. The cover looks nothing like this. 7"



This S.F. noise pop trio's debut 7" will rock you and charm at the same time. 3 cool songs. Mission of burmaesque



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ent signing force that assembled the arsenal of bands that comprise the Flipside Records roster. (If your unfamiliar with this roster yourself, which McMartin couldn't possibly fathom but which could be possible, simply turn this magazine over--there's always a full-color back page ad for the fanzine-owned label.) It seems that McMartin makes a huge distinction between the quality level of our "Ministry or Nine Inch Nails meats Fugazi or Helmet...man" band Cradle of Thorns and the Flipside-sanctioned industrial music of Babyland. By coincidence, I happened to have recently reviewed Babyland for a national publication called Huh which is new and you have yet to see. I tend to set my record label prejudices aside when reviewing music, and I happen to be a Babyland fan, so I gave them a good review. When, however, I give a negative review, I criticize the elements of the music I find sub-par rather than the people who's living it is to manufacture and promote the recordings. I'm reasonably sure that McMartin--who, according to the same review plans on being buried beneath the Flipside office--views anyone such as myself who would write for overground publications as a sell-out.

I'll even concede this notion as I'm paid pretty well for my writing, but one thing I hold on to is professionalism. I question McMartin's professionalism, credibility, and ethics as a writer. Besides that, it just wasn't called for or nice. I guess ethics are "out" in the punk world this week.

Yours Most Sincerely,

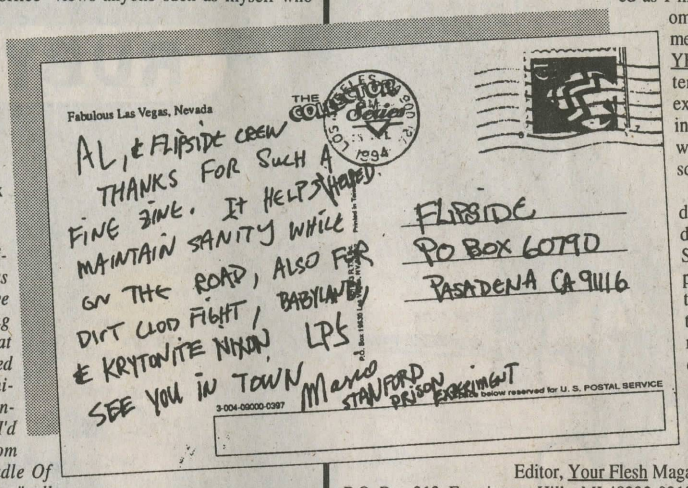
Bruce Duff, Triple X Records, Post Office Box 862529, Los Angeles, CA 90086-2529

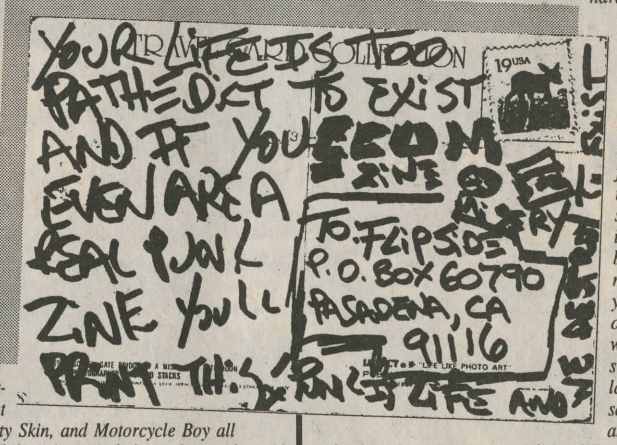
Tel: 213/221 2204 Fax: 213/221 2778

(Dear Professor Duff- Thanks for the insightful mini-lesson on "professionalism, credibility, and ethics" as they pertain to punk rock journalism. You could have saved valuable "unit- moving" time by simply sending me a picture of an old "stick- in- the- mud" on that fancy Triple X stationery, as that would have provided a nifty visual aide to your very "professional", "ethical", and might I add- - "adult" sounding correspondence. I hope you wrote on your personal time, as I'd hate to think I kept you and your "comrades" from pounding the pavement in search of the next Cradle Of Thorns or Of Cabbages And Kings. People "in the know" tell me that Jon Andersen (formerly of YES) is interested in doing a "satanic- industrial" remix of "Don't Kill The Whales, Part IV," but I'm sure you're already on top of that. Trading critical "jabs" with you seems a mere step away from opening a dialogue with the likes of Spin's Bob Guccione, Jr. How exciting for me! For the time being, I'll take under advisement your constructive criticism re: my writing prowess, or lack of, as I hear Mr. Guccione is busy curing AIDS, feeding Somalia, and probing issues surrounding the revival of "hot pants" as a vehicle for socio-political change among Generation X's "riot girls"- - an exciting and diverse "musical phenomenon" that surely has your office buzzing with anticipation by now.

By the way, you're on mighty shaky territory when you assume I even remotely support any of the "artists" on Flipside Records. Being a faithful and meticulous reader, I'm surprised you never noticed how I've slagged the very bands that roost under what you assume is our cozy little p.c. punk commune. I even recall Al printing a nasty quote or two describing the crafty way I made ashtrays and dart boards out of stellar releases by our own Paper Tulips and even Babyland the month they were released! Boy did our accountants "see red" after that little stunt! I'm hard- pressed to think of another magazine or label that encourages or even tolerates that kind of dissension from "within." Thankfully, Flipside will remain a forum for the even the most ridiculous spouting- off regardless of its effect on "the bottom line." Your ignorant assumptions concerning my musical preferences, and the confidence with which you assume I'd label you a "sell- out" with a mere jerk of the knee is laughable. We are grown up enough to realize we're running a business just like you- - we just enjoy doing it our own way. And on so many levels I believe it's the best way, too- - but for a second opinion try asking Kurt Cobain- - no disrespect intended.

I sincerely appreciate you taking time to respond to my opinions regarding your label's releases, and I apologize for unfairly bashing the label's personnel as a whole. I have a flair for drama and am prone to gross generalizations, just like any other asshole with an opinion. I stand by my reviews of those silly records, and can only point to the abrupt disappearance of several of my favorite L.A. bands from the face of the Earth after being tapped by Triple X's "golden touch" as evidence that something is amiss at "your" label when it comes to knowing what to do with good rock n' roll. Being prone to "childish" ways, it's hard not to over-simplify, but isn't it more than a little coincidental that local "shoulda- beens" like Pygmy Love Circus, Celebrity Skin, and Motorcycle Boy all became virtually unknown after signing to your label? (While we're at it, let's not forget about Al Flip's momentary lapse into good taste when he released the first M.C. Boy single way back in '89! Rather a stretch for a Flipside record, I'm sure you'll agree!) As for your thinly- veiled attempt to trick me into mentioning worthy local bands to sign (so you don't have to do the foot-work, you shrewd devil!) I will gladly provide you, or any other member of "the white- corporate power structure, man" with one of my many "hit picks of '94" for the modest fee of $100 per band. Or, if you're not in a rush, stay tuned for my upcoming rock n' roll compilation on Flipside, guaranteed to be "chock full" of tomorrow's indie- rock superstars. I'm hoping the kids will dig it. I'll have no money to give any of the bands for recording, and for publicity I'm hoping to trade with a few fanzines for ad space. Our distribution is sorta ok, I guess, but if you and your friends at the office would like to pitch in and help on any level, I certainly wouldn't object. I hope to get it out by early '95 if all goes well. Industriously- - Mr. McMartin)





SHANE VS. YOUR FLESH- THE 'ZINE WAR DRAGS YAWN, ER....ON

Dear Flipside:

First of all, congrats and thanks for the fine job on #90...I've never written to you guys before, just dug the magazine from afar. Have to tell you that over the years it has served as an ongoing source of inspiration and information, particularly when I was doing my penance in Kalarnazoo, MI...it's kind of belated for thanks, probably, but what the fuck, I figured that you all still might like to know that somebody else thinks you do your jobs well.

So much for the pleasantries, though: my main reason for writing is to take slight issue with Mr. Shane Williams' comments regarding myself and Your Flesh magazine in #90. Can't say that I take issue with what he says or how he says it; he is certainly entitled to his opinion, as misguided as I might feel it to be. I do quarrel, though, with an omission of fact that I think bears upon his judgements. Despite the fact that he has repeatedly taken YF to task in various issues of FS as well as in letters to me and Pete Davis, he never bothers to explain that his grudgeful attitude magically came into being when we told him to go fuck himself when he pleaded and pestered us for a free subscription and back issues...coincidence...or more?

No matter, really. So long as Shane hates what I do, I will have every incentive in the world to keep doing exactly the same thing. And what the hell: Shane, thanks for all the free publicity. To paraphrase Humphrey Bogart (I think): It doesn't matter what you write about me, so long as you spell the name right....oh, and by the way: as I look at my glorious reflection in the mirror above my desk, surveying the dashing figure I cut in my Armani suit & Rolex, I conclude that no, I am not in the least bit "punk..."

Cheers all,

David B. Livingston

Editor, Your Flesh Magazine, Editor, International Virus Magazine

P.O. Box 313, Farmington Hills, MI 48332-0313, Email: intlvirus9dc@delphi.com

(Not-so-dear Davey --You've done it again you imbecile! You could have made some cogent points but instead you chose to sound like an idiot not only in how you presented yourself- - but in the erroneous information you "revealed"- - now I'm gonna be a nice guy and enumerate your good qualities first- - supposedly your band was a hell of a fine unit in it's day- - the mag you edit has been worth reading since its inception and still is- - now here are the legitimate points you could have raised to disparage what I wrote in my column --I bagged on you for running the Candlebox ad- - well Flipside did too --and I really got incensed that as music editor you would allow a review to be printed slagging a band for who produced them- - when the reviewer's knee was jerking so fast that the producer was not who he was targeting but just someone with a similar name- - well I bet you could have found a similarly idiotic review in a Flipside if you'd looked --but nooo--in your infinitely minute wisdom you chose to completely misstate the facts regarding my business dealings with your magazine. Without going back into the sordid past of my dealings with Publisher Davis in the mid-80's (I think he owes me a T-shirt I paid for in stamps but I'm not positive) my dealings in the 90's consist of having my Dad order with coin of the realm 4 back issues- - only three arrived along with a note listing the three- - and no mention of a back-order- - so I wrote an inquiry and you wrote back saying obviously the prison authorities had confiscated the missing issue since Annie Sprinkle appeared nude in it- - so I wrote back saying that you didn't know what the fuck you were talking about because the Fed prison mail allowed hardcore porn in and that it was obvious from the note with the mags that only those three had been included with the envelope- - now I'm pretty sure you acquiesced to my superior position in that dispute by sending me the issue in question and not saying another word- - now I don't think there is a damned thing wrong with begging for free shit- - I just recently advised a punk in prison that his best bet for getting female penpals was to start writing them asking for their zines- - but I would never single out a mag for slagging cuz they didn't comp me- - more likely I'd ignore them and not give up the free publicity- - or just be impartiail if I still ended up getting and reading the mag- - now not only don't you comp me but I don't think you even trade with Flipside- - and you still don't have our address correct in your listings- - so I can sure tell we inspire and inform you --of course I think it is just swell that you aren't a punk though in old prison parlance- - who knows?- - but what I got on you for, was saying in a lead editorial that all alternative music since and including Nirvana is valueless- - and that means it is ridiculous for you to go on editing YF- - so please, please give Ms. Fischman the title and the job- - and tell her to send me a pic for my column while you are at it. Readers may check out my comments on the YF 10 year anniversary issue in my col and further more get some yap about the whole zine wars phenomenon. - Shane)

RENT A ROOM, GUYS...

Jello,

Stop with the paranoia already. I realize that you make your living these days off advancing that mentality, but when you start carrying it into all aspects of your personal life, you wade into deep and dangerous psychological waters and fail in your responsibility to communicate, which should be your strength . I'd like to unwind some of the strands you've weaved together in imagining there's some kind of longstanding three year MRR conspiracy against you (as inferred in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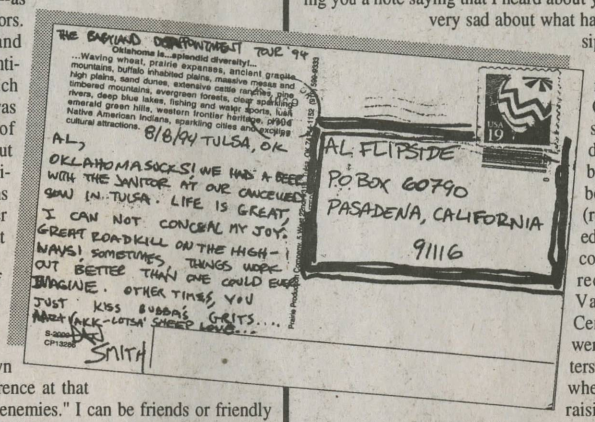
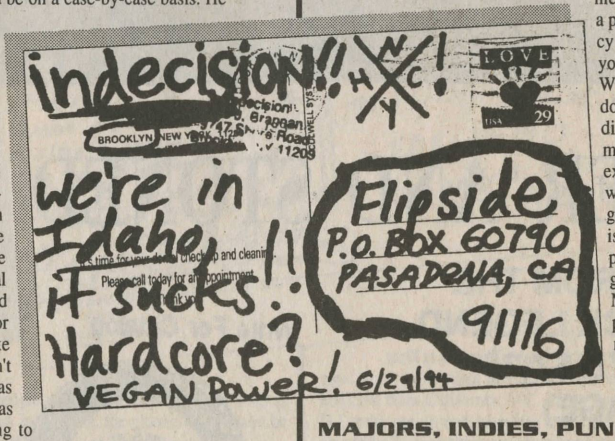
Flipside and verbally stated to many others) in the vain hope that somehow you might realize that there is no such campaign. First off, if Ben Weasel attacked you a few years ago for being a rich, pompous rock star, that's his opinion. You know damn right well that all the columnists here (and at most all zines) shoot from the hip. Sometimes they hit the mark and sometimes not, but what they say (and what you say and what I say) is always to be taken with a grain of salt. Only other thing to mention here is that those attacks predated any of the Mordam meetings you mentioned. (It should also be noted that Ben attempted to interview you for his "Business of Punk" article (Jan '92) that also predated the Mordam meeting of 2 years ago, but you declined to talk to him. I understand your reticence, given his prior accusations, but in the course of doing that article he learned a lot. He very bravely apologized publicly for his previous attacks on some of Ian Mackaye's business dealings, which shows that his preconceived ideas were open to change. And it must also be noted that if you make your living off being a critic or enemy of the system yet profit from that same system to the point where you can buy a half million dollar mansion and live alone in it, then you are definitely open to criticism. Secondly, at the Mordam meeting of 2 years ago, I was indeed put off by the "business over principle" attitude of most of the participants, and very much would've liked to have seen Mordam--as a group--divorce itself from the major labelowned distributors. When it became apparent that Alternative Tentacles and Lookout would resist such a move (and being the largest entities within Mordam, they could effectively block any such collective action), I left feeling disillusioned at what I felt was a very hypocritical stance. At least Long Gone John of Sympathy came right out and said he didn't give a shit about politics. But I had expected more from the two most "political" labels within Mordam, feeling that the rationalizations for "using the enemy against himself" were not very clever disguises for maintaining a standard of living--liberalism at its worst.

A few months after that, I took the unilateral action of telling Mordam to no longer sell MRR to Caroline and Relativity, and that was the end of that for me. It would've been a very significant action if we had all done it together, but barring that, I made my decision based on my own feelings of integrity. Sure I lost respect for you and Lawrence at that meeting, but there is a difference between that and "being enemies." I can be friends or friendly with people I disagree with, and continued to feel (and still do) that we have more in common than not. Having made my peace with the situation by taking the action I felt comfortable with, I felt no need to even bring up the subject at last year's convention. Actually, it was Ruth Schwartz who brought it up, and I kept conspicuously out of the discussion, hardly the act of someone with a vendetta against you. But I did witness the poor kid from Kirbdog Records champion the position of moral disengagement from the majors, and then get mercilessly savaged by you, Lawrence and Mel (of Shredder). It was ugly to watch these older "political punks" try to completely discredit and ridicule this kid for being idealistic and thoughtful, a cynical and brutal display. But that convention ended in a softball game in which we both played, both had fun, and I certainly had no inkling that you harbored feelings that I was conducting an editorial movement to discredit you. Several months after that second convention, I decided to make some changes at MRR about what musical areas we were going to cover--both because it was no longer physically possible to thoroughly review and advertise everything that purported to be 'underground', and because I had lost interest in all but the most basic or raw punk rock. I told all our advertisers of this, asking them to limit their ads to what we would be covering (which was always our policy). Those people whose releases would no longer be reviewed would unfortunately not be able to advertise at all, though we have since softened that stand a bit. Most everybody understood and complied, some were unhappy about it, and a couple decided to cease advertising altogether. Power to them. What happened with A.T., though, was completely off the wall. I told Greg Werckman (the guy at A.T. who really does all the work) that we would be reviewing some of the label's stuff, others releases we wouldn't, and some would be on a case-by-case basis. He said he'd prefer to do no ads at all under those circumstances, but the final decision would be up to you. No problem. But the next thing I heard was that you announced to him that you and I were no longer friends, and further, that we were now enemies. Huh? Say what? After 17 years we're no longer friends because of an ad policy? I called you up at that point and asked you what the fuck was up with that. You and I talked for about 45 minutes, and all we talked about was the ad/review policy. You made no mention at all of any MRR campaign against you. I told you that you could make a good case that this new policy might hurt the scene, might not be politically good, etc, and explained why on both a musical and practical level I felt we had to narrow our focus--and that I found it totally weird that this would be the basis for breaking off a longtime friendship. You seemed to take this policy as a personal attack on you because we weren't going to review your latest release with Mojo Nixon. I was dumbfounded at the egocentricity of such a perspective, as though we had created this whole policy that was going to affect hundreds of people just so we could get at you somehow. Again, I tried to convince you otherwise, and at the end you said that, well, maybe we weren't enemies, but we weren't going to be friends either. You then said you were going to make fun of this. Whatever. A few weeks later, I find out that NoMeansNo had been told by you that they've been "banned" from MRR, and you personally had t-shirts printed up saying "Banned from MaximumRocknRoll" and had them wear them on stage. I began getting calls from people all over the country and got letters from around the world asking if MRR "banned" A.T., as you had written or called them about it. "Banning" something is a funny thing. If A.T. decides not to put out a record by some band (be it for practical money reasons or just because you didn't like the band), that is not "banning". That is your choice on how to run your label. I might disagree with you, but it is not the basis for accusing you of "banning" or "censoring," nor is it the basis for breaking off a friendship. But apparently that is how you saw it, which I think is pretty fucking self-centered and immature. And I definitely think that characterizing it as "banning" was at best a misrepresentation and at worst a lie. (I'm assuming you may have gotten a garbled second hand version of what I said from Greg, but after I called you up, it was made entirely clear). And, by going public like that, you opened a new phase of confrontation. Prior to that, I had not mentioned one word in MRR about anything relating to A.T. or Lookout vis a vis the Mordam conventions, preferring to view those disagreements as us still having more in common than not. OK Jello, you always advocate people doing pranks, and if your prank involved a complete misrepresentation of reality, I could do an over-the-top prank too. So I put a phony A.T. ad in MRR that made fun of the logic at work there. Even Steven. Apparently not, a case of dishing it out but not be able to take it. When I saw you at a show, you barely grunted in response to my greeting. Communication breakdown. When you got your leg broken at Gilman, a very sad situation, I immediately heard from people all over that you blamed MRR for this (including a call from MTV News about it). Again, nothing directly from you, just second hand shit. And again, I took the initiative in communicating with you, writing you a note saying that I heard about your leg, heard you blamed MRR, and just said that I was very sad about what happened. Again, no response, but more second hand gossip. And that's where it sits. If you think that MRR set the atmosphere for being attacked by crusties, you're stark raving mad. (That, by the way, is the mentality of Tipper Gore and the PMRC in their attempts to squelch free speech--"punk rock made me do it" crap. By that standard, if some kid kills his landlord, the DK's are responsible). People have been bopping you over the head with bottles or calling you sell-out for well over 10 years now (remember MDC, Jello?). And if some things were pointed out in MRR that you didn't think were true, you sure could've responded. (And by the way, MRR did finally receive responses from Suzanne Stefanac and Renee Varone about Ben's charges towards the No More Censorship Defense Fund. Contrary to your claim, they were printed prominently in MRR #110 pt 1, the first 2 letters in the section!). Again though, you are open to criticism when the NMCDF (an in-house creation at A.T.) ceased raising money for legal defense fees right after your trial. From that point on, it was just an info sheet and referral service at best, and does not financially help out other people in similar legal situations. Perhaps it should've been called the Jello Biafra Defense Fund, which would've been much more accurate and less misleading. I still think there's a lot of good things you do (both apparent and little known), and I also think you're liable for criticism, as am I. But there is a difference between being critical and being enemies. Shit, Jeff Bale just left MRR because we disagreed so strongly politically, but we're still friends, still play records together, still go to shows together, still laugh, talk, and call each other jerks. In your situation, you have plenty of reasons to be paranoid, both because of your notoriety and because you have been stabbed in the back by many bands and individuals over the years that you helped out. (And I think one of the best things about you is that you constantly keep up on new bands and are very supportive of them). But this is not one of those backstab cases, and you might someday want to take a good, hard look at just how you set yourself up for getting kicked in the nuts. I do think that you have isolated yourself in many ways, and have grown more and more paranoid. Maybe it's your way of verifying that the world is indeed fucked, by insuring that things fall apart or turn out for the worst. As we both know and have experienced, as one gets older, there is an almost natural tendency towards withdrawing--which is doubly fucked in your case because you have always been a social spazz, even more so than me. You overcompensate for that shyness by letting people treat you as the bee's knees, responding in monologues that are based on your fame rather than with real give and take. You're not necessarily an egotist, but I do think your personality has been warped by the fame and that has caused you even more communication problems, which I think is the real issue here. On a personal level, this kind of self-fulfilling 'victim' prophecy shit is a tragedy. Is it true that you still haven't gotten your leg operated on and it is now healing improperly? What the fuck, Jello? I can understand that you don't trust doctors, but some of the best in the field were put at your disposal and you shined them all. If you want to be a martyr, you're well on the way. If you're looking for an excuse to explain why you can't do another band or the world sucks, you've now got one. But there is still time to get that job done right and still time to break out of the isolation/paranoia that seems to be turning you into the punk rock version of Howard Hughes. You're basically a good person and I hope you can get yourself organized. Meanwhile though, stop taking your shit out on other people and accept your responsibility in failing to communicate constructively in these matters. Get well.

Tim Yo / MRR





MAJORS, INDIES, PUNKS, DRUGS, AND PUSSY

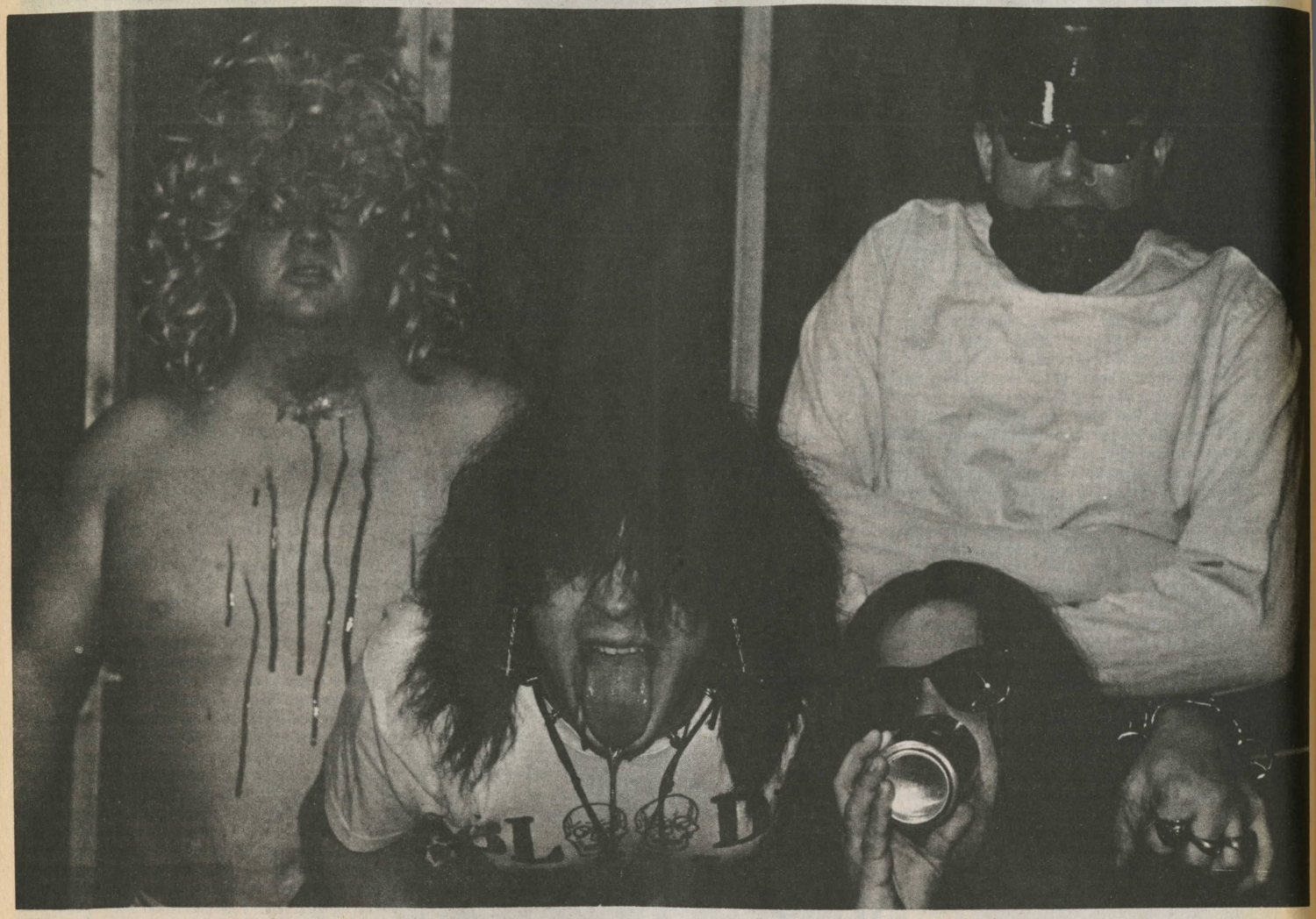
Hi Al, Chelle, Pooch, & Cake!

Dear Flipside readers:

There's something that's been bothering me for some time. In airing my point of view, I realize that I'm putting myself in harm's way (and I'll probably get my ass thoroughly slagged for it) but I'm going to attempt to inject a little reason into a long-standing controversy and try to lay out some whys and wherefores. There's always been (at least as far back as most of you can remember) a movement to boycott and shun any band that "sells out" and goes from an indie to a major record label. There once (upon a time) was a time when there were no indies, unless maybe you want to count Bizarre/Straight. Punk bands had to deal with majors as best they could, if they could get on vinyl at all. Then Posh Boy and so many others sprang up and no self respecting

BLOODY MESS & THE SKABS

GABBY SKAB BLOODY MESS KEVIN HEIN ROSCO



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Fluff- Blue Nouveaux
Bad Habits- The Cedar Street Sluts
And Lots More
in This Our 10th Anniversary

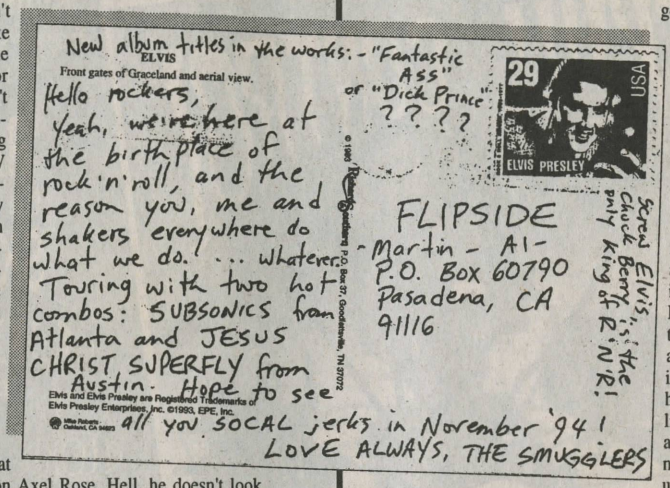
punk band would be caught dead on a major. But why? Is it just the money? I know that commie punks like the Clash were down on capitalism, but that's not a reasonable reason. Money is not intrinsically evil, no matter what the Bible or Karl Marx say. Evil things are done in order to get money, but hey, evil things are done to get drugs and pussy, too! Don't any nonfucking straight-edge virgins try telling me pussy is evil! The real reason for slagging a punk band that goes to a major label is that usually their music sucks afterward. They stop saying "fuck" or they write nothing but pop songs (where before the songs were hardcore) or the music slows in tempo (almost always!) or the fucking studio engineer (under orders) tweaks the music into some fat, shiny, faked up parody of its former self. Often it's all of the above plus playing metal-style, too! And so the ex-punkers in Pearl Jam aren't playing punk anymore. And so Bad Religion goes all woosie and softens up the sound, slows down, and even invites Eddie Vedder to sing backup! Oh well, at least they know their proper place in the scene: "alternative". Fuck 'em. Hurray for punk and the underground! But. Yeah here comes the god-dam "but". But moving to a major label doesn't always have that effect. Not everyone thinks like Brian Baker. fIREHOSE continued to turn out the same stuff that Mike Watt has been recording for ever. Compare it to some old Minutemen if you don't believe me. Green Day's "Dookie" is just as pop-punky as before. Nirvana managed to stay as drug and depression-soaked attitudinal as ever. NOW what's the fucking problem? Did I say the "N"-word? If it's that you don't like Cobain's music, any of it (indie or major), then fine. Plenty of room in this scene for differences in taste. But if it's his success that bothers you, then let me point out that jealousy is one of the seven deadly sins, har har! As Cake has pointed out, Cobain never wanted to be a fucking star. Just a junky. Give each band that goes major label the benefit of the doubt until you hear their next album. Then if their music sucks, slag 'em down. If it makes any of you feel better about me, I'm suspicious as hell of any band that goes major. But I bite my tongue and wait for their next album. If you really want to trash an ex-punk that became a major label rockstar (yech!) then pick on Axel Rose. Hell, he doesn't look nearly as pretty in his plaid skirt as Falling James does in a black cocktail dress! Alright you young punks, fire back at me! And buy my fucking book! (shameless plug)

Ed Dawson, Tujungatrashland

P.S.(this PS is to Al Flipside and not for the letters page): Al, your zine is full of typos! Don't you have any shitworkers to proofread for you? There's more typos than usual all through the last issue. There's one in my ad, too. It's supposed to read: Punk poetry. Not: Punky. Lose the "Y". Great TAZ cover, great interview with Jello.

Later dude. -ED

(Ed- - Although we need another letter about the whole "major vs. indie" issue about as bad as we need that 'round the clock coverage of the "O.J" trial, I printed your well- intentioned letter 'cause I'm feeling all mushy and weak. I'm smack dab in the middle of my third consecutive "all-nighter" here at the mag, and am taking a break from typing and proofreading to answer letters. My face is all broken out, and I've only thrown up once since I got here. It's really quite glamorous and exciting. Hopefully the mysterious "shitworkers" you mention in your P.S. will show up soon- - I've been wanting to meet them for about 5 years now. Anyhow, you should have included some details about how to find your book. We could have dealt ya' some free publicity. Thanks for writing.- - Mr. McMartin)



JESUS CHECKS IN...

Dear Flipsiders...

O.K....Let's all just say it together ONE MORE FUCKING TIME for the assholes who were too stupid to get it the first time...

"YOU AIN'T HARDCORE COS YOU SPIKE YOUR HAIRWHEN A JOCK STILL LIVES INSIDE YOUR HEAD..."

Although (in a weird way), the dickheads illustrated Jello's point perfectly, the whole mess makes me wanna fuckin' puke...I almost didn't want to dignify the assholes by writing, but what the hell...

MESSAGE TO THE JOCKS: You guys ain't fit to eat the peanuts outta my shit.

MESSAGE TO JELLO: Does this attack remind you of high school, or what? In the early 80's, the D.K.'s were always there when I got home from my Hell of a school, and listening to a healthy dose of Punk Rock made me not wanna die so fucking much back then...THANKS...

Punk Rock is nothing if it isn't ATTITUDE, and some people will never rise above the need to have others tell them what is cool (from Foreigner to Nine Inch Nails, the clones will always be there to jump on the bandwagon of whatever is considered HIP)...

FUCK 'EM!

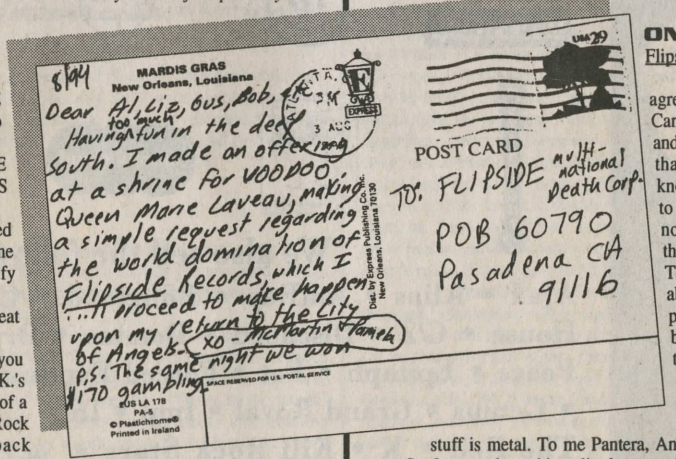
Love and Kisses,

Jesus

(everyone's favorite asshole, and mail terrorist...not to mention a very stylish dresser) Springsteen Atlantis, GA.

P.S...sorry about all the "fuckin'" in this letter...but dumb stuff pisses me off...and a pissed- off messiah is not a pretty sight..

(Dear Jesus, don't apoligize- - we've been known to enjoy a good "fuckin'" now and again.Thanks for the pointers.- McMartin)



COFFEE TALK, AND MORE...

Pooch or Katz or whoever,

Hey. Thanks for running the address in the Aug./Sept. issue. I notice the review of **101 Things To Do With A Fist On A Rainy Day** didn't make it. Maybe next issue?

Doughnuts are good. Here's what ya need to make yer mag worth reading: Coffee reviews. Like, Maxwell House: A good Coffee. Available anywhere in the world. Always yummy. Folgers: If it's all they offer, it's a fine servable brew. Chock Full O' Nuts: The cream and sugar of the crop. The best nationally available supermarket mud. You can't go wrong with Chock Full. Chase & Sanborn: A rich meaty coffee that goes well with rainy mornings and sex. Like punk except it's coffee. Stuff like that. Hell, I could write it for ya.

Here's the August issue of the newsletter and a $50.00 bribe to run the address again (unless the mailman rips off the money- god bless the U.S. Postal Service! Where could we be without `em? Plus, they occasionally go nuts and chop each other up with semi- automatic machetes. Ya gotta love that shit!).

"Jello Biafra,...Oh fuck. I was gonna quote the Sockeye song "Jello Biafra" in response to the interview in the Aug./Sept. issue, but I can't recall how it goes.

Buy **Cigarette Girl** #2. Boss Hog, Polvo, A.A. Evolove, me, more shit, bomb recipes, fucking with fruit. It's a good read. Also write to **Radio Free Angola** for soundtracks to bad 70's blaxploitation films (same address as **R.I.P. Speed**).

I've noticed more naked women in **Flipside** recently- good. I'm glad you follow my advice. How about an article on Hanger 19, where those alien bodies are, and you should do a story on Motherhead Bug, and one on Sockeye. Sockeye blows away any of that punk rock shit you write about so much. Does anyone still care? "Hey lets start a band. We'll pretend it's 1978, wear big spiked leather jackets and cut our hair in the dark. We'll only sing about cliche'd stuff like the government is fucked and religion is boring and we'll shout "anarchy" a lot and be stupid and break no new ground. All the middle school kids will love us!" ZYKLON- B for PUNKS.

More articles about Jo- Jo the dog- faced boy would be cool, and a cover story on Dolly Dimples, the circus fat lady, with naked pics of Dolly. I think she was up around 750 pounds. Cool people love 750 lb. naked women. You'll sell a lot of mags.

Three pothead chicks came up to me the other day and wanted me to sign their petition to make pot legal, so I did. They got really annoying after 30 seconds or so. They assumed I was a "hemper" cos I got long hair. Fucking hippie shits. ZYKLON- B FOR THE HIPPY SHITS!

Now, don't get me wrong with the Zyklon- B stuff. I know it's horrible and in bad taste and bla bla bla, but don't worry, your readers have no idea what it is so they won't be offended. "Zyklon- B? Is that a punk rock band?" Yes. Yes it is.

The moon landings were faked. It was all done from a film studio in Nevada. Armstrong admitted it.

They found Betty Page. Man, that sucks. The sex/film star of the `50's. Now she's old and pathetic and senile, in some nursing home in CA. They should have just left her lost. Dorks.

Anyway, I love your mag. You're the coolest. You're much better than Maximum Advertising Space.

Sincerely, Richard Pfrenum

ON THAT "INDUSTRY THING"...

Flipside!!

I just read a letter by Jack in Huntsville. If I had to agree with something, this is it. I'm from Niagra Falls, Canada, and I see it's the same old shit everywhere. Punk and hardcore has no place in corporate industry. Wasn't that a main reason why the scene was created? You know, not having anyone telling you what to do and how to do it. It's cool when a band makes it big, but fuck, now you get all these idiots running around wearing their shirts and also who don't know what's going on. To them it's just music, to people who know what it's about it's a way of life. Anyway, those were the jocks, preps, and glam fags who used to hassle me just because I looked different and the music wasn't the in-thing.

Another reason why the scene should stay underground is because there is this radio station down here who have this so- called hardcore show. 95% of this stuff is metal. To me Pantera, Anthrax, D.R.I. and other bands like them are not hardcore. So, I wrote them this polite letter saying if you're gonna call it a hardcore show, play some hardcore from California, D.C., New York, Boston and also play hardcore punk. A week later the D.J. calls me up and basically tells me I'm full of shit, don't know what I'm talking about and I should be kissing their ass because of how they're trying to help out the scene. I asked them why now are you playing this, it's been around for a long time. All this person said, "it makes us money". I should have expected to hear that from someone who knows nothing and who idolizes Jackyl and Guns N Roses. When all this isn't cool, you know what's going in their bottom drawer, eh!! This station also puts shows on in Toronto. $25 to see Gwar and then $30+ service charge to see Pantera, Sepultura and Biohazard in a fuckin' arena. My buddy wins tickets, he picks them up and we find out that they are total shit. We shouldn't bitch, but fuck,if they're gonna give tickets away, I at least want to see the bands. We managed to sneak down on the floor. All we wanted to see was Biohazard, who always kicked ass. I learned 2 things from this all: 1- how unprofessional they are. 2- I am nothing to them, as long as they keep getting their paychecks and always will be.

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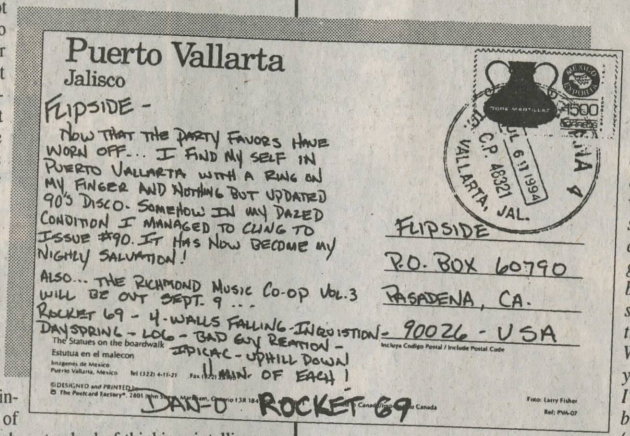
All I can do is keep trying to make a difference and try to bear it until it's over.
N.C., N.F. `94

(Yeah. I can imagine how things are sucking hard where you are, since I hear a lot of it from friends of mine up there in Ontario. Hell, it's so fuckin' dry music- wise up in metropolitan Toronto, that old geezers like Nazi Dog and Marky DeSadist have gotten their acts together to punch out some crucial rock and roll. Hardcore- wise, I've heard that there has been some stuff going on in Hamilton. Also, you can contact the guys in Armed & Hammered, who run the Hardcore Hotline in Toronto. If you hate that idiot D.J. so much you can always try to get the Bunchofuckingoofs to beat the crap out of him. Also, what's stopping you from starting something on your own? There's no "free lunch", and you will only get what you put in. Go for it! - Katz)

HOW LOW CAN IT GO?

To Flipside readers,

Well, if punk ain't dead, then someone should take a shotgun and put it out of it's misery. The attack on Jello Biafra represents how low the scene has gotten. Being a scene vet since 1981 (I am 25 now) I got into it when I was 12. I have seen it's downward spiral into shitsville. I used to think that punk rock meant doing your own thing and having respect for other individuals, not beating the shit out of each other. As much as I have disagreed with some of the philosophies of those who are riot grrrls, I don't like it when assholes start to act like they are at the roller derby and think that they can knock us around. Anyone without regard or respect to the other individuals who are trying to enjoy the show. I mean, what these punks did at the Fixtures show at Gilman Street was going way over the line. It's one thing to pogo and jump around, but it went beyond that and people got hurt, like what happened to Jello. Yeah, I can see why people would make a legitimate beef against this behavior. Any fun- minded person is against people who make gig- going an unpleasant experience, but to beat up someone, this is the type of behavior I expect out of macho jock guido's (N.Y. slang for dumb male) or nazi fascist skinheads (mind you, I said nazi's, because I have met a lot of skinheads who are nice people). I thought punks had a higher standard of thinking, intelligence, and behavior, but you know we don't, and to me those who beat up Jello, and to those who feels Jello had it coming to him, you know you're no better than the society you so claim to be rebelling against. You can dress in your leather jackets, have your tie- dyed and spiked hair, say all the politically correct slogans, and do the politically correct things a punk is supposed to do, but when it all boils down, you are the same thing you are rebelling against. You are conforming in your non- conformity. You shut- out individuals in your scene, while whining and complaining about how no one likes you or accepts you (put that in your pipe and smoke it!).



But, then again, Jello was saying the very same things I feel in his dearly departed band, the Dead Kennedys, song "Chickenshit Conformist", when mommy and daddy are paying all the bills. I look at things quite differently. I mean, I don't know about you out there, but as someone who has limited resources I feel marginalized, I feel oppressed, I feel victimized. But just because I am victimized, I don't consider myself a victim. I don't dwell on how it sucks to be working class. I keep moving forward, because it beats staying stuck in the role of a victim. Anyways, remember to never let anyone defeat you. Look within yourself and you will find the strength to overcome, and prevail. And one thing I realized in my life, by getting to meet many different individuals from different groups I realized that only two types of people exists: sensitive/smart people and stupid people. They come in all shapes, sizes, groups, and genders! Don't forget that!

Peace to all! Love, John Stewart
15 Holmes Avenue, Jersey City, NJ 07306.

P.S.- I know I am not 100% right, but I am not wrong. Those will disagree, but I don't make generalizations. I call it as I see it, and what I see is a lot of hypocrisy. So, I invite your hate mail and want you to send it to my address. Even if I disagree, I promise to read your letter and respond to you. Free exchange of ideas is much better than violence, and hopefully we can all find common ground.

TAKING TED TO TASK

Regarding "Inebria- Ted" issue 91.

Flipside is my favorite magazine in the world and our band has been lucky enough to be included within its pages more than once in the past few years. That's why I'm so pissed off that Drunk Ted saw fit to "include" us in his diatribe against corporate rock in your last issue. For those who don't read his column, it went something like this:

Ted is making the rounds to see just about every recently signed, or about- to- be signed band in L.A., at places like the Whiskey, the Roxy, and the Viper Room (real punk rock). In- between he stumbles into one of our shows at Bob's Frolic Room (slightly less prestigious). Since Ted never comes to our shows, I can only assume he was there to see the 2 "flavor of the month" industry bands we were playing clean- up for. Ted, probably feeling guilty after reading **Maximum Rock n' Roll's** corporate rock issue, decides to put down all the bands he's seen (including ours), as cheezy industry inventions (later, in the column, he's asking for an A&R job).

Ted, painting our band this way is pretty shallow, and I know you know better, no matter if you think we're great, we suck, or are "just OK," you can't re- write our history. You know all our records are on small indies. If you're as big a fan of Possum Dixon and the Muffs as you claim, you would remember some of the many shows we played with them as far back as 1990. Aside from probably Popdefect and Paper Tulips, we've done more van tours than any small band in L.A.

I hope I'm making clear exactly what it is I'm so pissed about, and I hope I either mis- interpreted what you meant or possibly you didn't mean to lump us in with those other bands.

Also Ted, it's an easy thing to say that bands like Green Day and Nirvana should have been signed after the fact. When you get your A&R job you might discover it's a bit harder before!

Good luck.
Jim Miller, Black Angel's Death Song

(Well Jim, I'm glad I got some response on this, but bummed you took so much offense to it (either justly or unjustly). I don't know which offended you more, you being lumped in with all those other bands I saw that night or me thinking BADS was only "OK" on that particular night. I try not to assume anything, so I will defend both points and all others that you brought up. I write each section of my column the day after the events occur. That way the vibe is fresh in my mind while I still remember everything. That is just plain and simple fact. I hoped that everyone believes that when I wrote that whole thing about the corporate rock bands that I wrote it before I even knew about the MRR issue, and even mentioned that in my column. By the way, the gist of the article was not bagging on the corporate rock world for "manufacturing" alternative rock bands, but bagging on the bands for trying too hard to be mediocre in order to get signed. Let corporate wanna- be bands be on the corporate labels and let the alternative/punk/underground bands be on the independent labels. I'll listen to whatever sounds pleasing to my ears, regardless of the record label it is on. There is nothing wrong with signing to a big label. There IS something wrong with forming a band that sounds like what the majors want to hear, just to get on a big label and sell records. Anyway, back to your letter.

I go to see bands that a) I have seen before, like, and want to see again, and b) that I want to check out because I want to hear what they are about or they are recommended to me. My budget only allows me to go to only a limited number of shows, and to tell you the truth, there are just not that many bands that I want to see in LA, but then again how many times can I keep seeing the same bands I like and just saying that "they rocked". So when I'm stuck in LA and get the chance to get into a show for free (95% of the time it is NOT because of any Flipside connection), and there's nothing else going on, then YES, I am going to go check out some bands I've never seen before even if it is some stupid shitty pretentious LA club (read: all of them). And that is what I did that night when I went to the Whiskey. I did go to the Frolic Room to see BADS. If you doubt me, I'll give you references. You must think I'm actually hipper or cooler than I actually am, because I didn't even know who Weezer or Lutefisk (note my misspelling of "Wheezer" throughout that article) were until I got to the Frolic Room and found out all this information about them and the major labels which put me into shock. I was just blown away. Why were these bands signed or getting so much attention? Yes, I was checking out the "corporate rock flavor of the month" on my way to another show and I hated it. When I stay in LA for a weekend and spend a Saturday night seeing mediocre bands, I'm PISSED and consider the night wasted. I'm used to seeing great bands. Let's just say that all those bands I saw before BADS (except for Pond and maybe a couple songs from Weezer) left a bad, bad aftertaste in my mouth and yes, maybe you were lumped in with those other bands, but only because you happened to be playing with them. I believe I told you that I was excited to see BADS before you played. It was a good year or two since I've seen BADS play live. I do have your CD and several singles, all of which I paid for with my own hard earned money and think BADS are a good band, but that night I thought BADS were only OK, which I mentioned could be due to recent changes the band made. I'm sorry to say that you were only OK on that particular night, but for me to give anything other than my honest opinion about bands or reviews would be cheating the bands I truly love and give all the rave reviews to.

Yes, I would take an A&R job, just like BADS would sign to a major label. But, of course, only if it was on our respective terms. For me, it would never happen. Impossible, I'm told from people in the biz, and I would really, really hate it. Oh well, I guess that's why I made my decision 5- 6 years ago to start my own record label (even though I've only been actively working on it for the past 2). That's the only way I'm going to have my own way. The same reason why BADS or any other independent band puts out their own records. It's the only way to get things done the way you want, with no one else influencing you or telling you what to do. Regardless, that whole comment "Hire me as an A&R guy and I'll show you how it should be done" was written out of frustration and was meant to be edited out (you should see my column before I edit out all the stupid stuff!). Lots of fucked up things happened right at deadline and left me with no time to edit a shoddy column. That's my fault and so I must pay any consequences. That's ok. I can deal with it. As for Nirvana and Green Day, I won't go into detail here and can't prove (again, maybe I could give you references) too much about how I believed in them, or at least Nirvana, 5 years ago, so I'll forfeit that round to you. For now.

*Yes, BADS was a victim of circumstance. Whether you believe it or not, BADS was the band I planned my whole night around that night and it's unfortunate that most of the other bands I saw that night marred the experience. But the bottom line is, I thought BADS was only OK on that particular night. I've seen lots better shows by BADS in the past. Who knows what I'll think the next time I see you? You may play a truly horrible show and I may give up on the band and think BADS sucks (highly unlikely). Then again, I may declare BADS as a band destined for greatness. In no way did I ever mean to imply that BADS was just another "new" LA band existing to get signed to a major in order to "make it". I never meant to take away any of your established indie credibility and hope that you don't think that's what I was trying to do. You know I've reviewed BADS a few times before. No, I am not a regular at any of your shows, but I'm either usually out of town on the weekends and rarely go out during the week, or there are other bands on my priority list, or I just don't feel like going out. The fact that it had been so long since I've seen BADS made me more determined to stay through all the bullshit and see you. I thought when I wrote it that by giving more info than just "who are these guys? Why are they signed?" that I was in effect, separating BADS from the other bands that night. Maybe I thought wrong. I was just surprised and shocked at the fact that out of six or seven bands I saw in one night, 4- 5 of them I never heard of or read about before (and I do **alot** of reading) and all of them were either signed to HUGE labels way too early in their careers or had deals in the works. I guess I should blame you for exposing me to all those bands and thus ruining my night, since BADS were the band I made the people I was with go see that night! Just kidding. Thanks for responding. - - Ted)*



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▲ Baboon Dooley speaks out on the Responsibilities of the modern Rock critic!

■ Baboon Dooley Rock Critic Leads an Alienated and Disaffected Existence!

▲ Being a rock critic is a privilege, but also a responsibility!

Yeah? Privilege and responsibility?

SUGAR B☺P

■ When Baboon is at home, he is all by his lonesome.

Toc Tic Toc

The world is a snake.. no no.. the world is a lake!

▲ Yes! The privilege of writing about rock music but also the responsibility of making sure the counter-culture does not become a force for evil!

Oooh, Lips the Scene Cop.

B☺P

■ Most days the only view he gets of the human race is the one from his window.

Scritch! Scritch!

▲ The "privilege" Daddy-o, is you get to participate in petty underground controversies that while giving you something amusing to do with your spare time are also completely safe as they usually involve idiots as fatuous as yourself.

Lips?

SUGAR B☺P

■ The neighbors upstairs speak little english + play loud unpleasant music. Baboon complains but no one seems to care.

Ka-Shump! Ka-Shump! Ka-Shump!

Hello? Police? I'd like to.. hello?

..If you would like to talk to social services press 2.. If you would like to talk to..

©94 Crawford

▲ Why is it nothing I do is taken seriously?!

Have you tried carrying a gun?

SUGAR B☺P

■ Lately he's taken to sitting and doing very little else..

Grunt... grunt... grunt...

Ka-Shump! Ka-Shump! Ka-Shump!

Oooh oooh uh uh ohh!

Groan! Grunt! ohh!

oohh! oh! uh uh! oohh!

On The Road With

A Tour Diary Starring: Kim Shattuck Melanie Vammen Ronnie Barnett Roy McDonald & Chris Fahey

the MUFFS

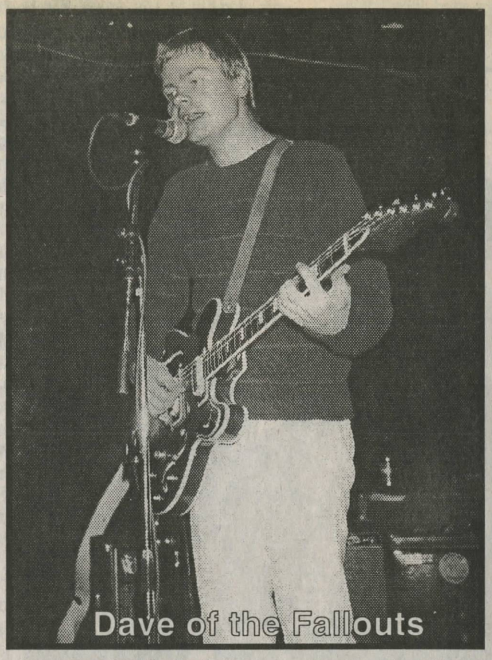
The Muffs have been one of my favorite bands practically since their first gig and I've wanted to follow them on the road for almost that long. Following their European tour I heard so many lurid anectdotes of thrashed hotels, near- endless debaucheries and a couple of near- arrests that I firmly decided to tag along on one of their future road trips. I got my chance this past summer when The Muffs went on a week- long mini- tour of the Pacific North West that started in Portland and ended in San Francisco. I had an amazing time even though there were no hotels thrashed, few debaucheries and the only one who almost got arrested was me! (But that's another story.)

By Bob Cantu
(photos by Bob Cantu)



June 23, Seattle

The initial gig that I was to hook up with the band at was Moe's, which I hear is fast becoming the most happening club in town. (It's located across the street from The Comet bar, which is probably the coolest place to drink beer in Seattle.) This place serves food which of course meant that the band and your's truly, who happened along at just the right time, scored a free meal. **Man- Ti- Man**, a Shaggs like three-piece opened for **The Fallouts** and **The Muffs** and they held my attention for two or three songs. I thought their name was cool, though. It reminded me of the kind of fictitious name a band appearing in an old sixties exploitation movie might have used. This was my first exposure to **The Fallouts,** who really rocked. They have a snarling guitar sound that's almost, but not quite, sixties punk. They've been around since 1985 and are an offshoot of **The Cheater- Slicks**. I made a mental note to try and find anything that they might have recorded at the first opportune moment.


Dave of the Fallouts

The crowd reacted quite enthusiastically to the Muffs new material. So enthusiastically in fact, that I wasn't able to get close enough to take any pictures. Unfortunately I missed a possibly great shot of Kim putting a boot to the head of some slob who tried to look up her dress!

Also, this was the gig that everyone in the band thought for sure ex- drummer Chris Crass would turn up at, since he's moved up here and is playing in a new band, **The Rockinghams**. Strangely, he was a no- show, but other well-known band type people made the scene. Among them were Kim Warnick of **The Fastbacks**, Rusty Willoughby from **Flop**, Steve Turner of **Mudhoney** and even Courtney Love! Her Highness' on the spot review of **The Muffs** performance was that they had "improved a lot" but she also noted that Kim's hair "just keeps getting blonder and blonder"!

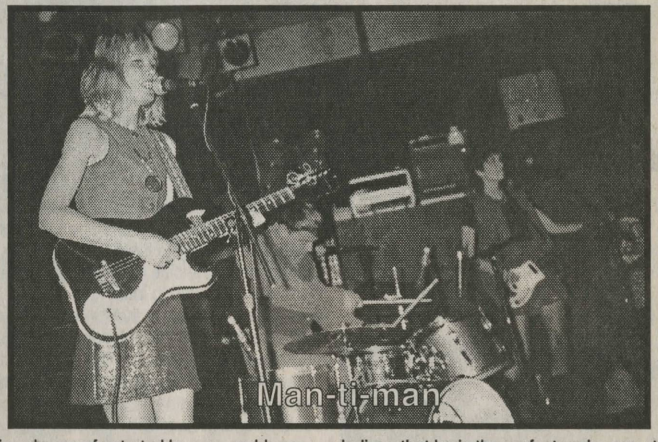
There were quite a few G.B.G.s (Girl Band Geeks) milling about after the show. Actually, G.B.G.s have gotten a bad rep 'cause of some of the loonier ones that have gotten publicity. But being a G.B.G wasn't always such a bad thing. Heck, Ronnie and I are original G.B.G.- ers! One thing I learned from this tour was that G.B.G.s come in all shapes and sizes and not all of them are postal workers. Some of them are scary and some of them are nice. Some of them are smart and some of them are just as dumb as a box of hay!

June 24, Vancouver, B.C.

I drank too many Red Hooks last night and I fucked up when I helped **The Muffs'** sound guy, Chris Fahey load up. I ended up burying Ronnie's fan beneath a bunch of equipment in the van, which meant of course that poor Ronnie had a bad night's rest. You see, for reasons best left unsaid the mutant known as Ronnie Barnett must have a fan pointed at his head while he sleeps. (It would be far easier to explain why Dracula casts no reflection or why Kryptonite makes Superman weak then it would be to delve into the mystery of Ronnie's fan.) I, on the other hand had a pleasant nap during the drive up to the Canadian border. The Muffs traveled in a van and a car on this tour and I ended up riding in the car with Kim and Melanie and listening to Kim's favorite Kinks tape. (Actually Kim brought about a half a dozen Kinks tapes that, I swear, have almost identical songs on them and only Kim can tell the difference between them!) As I drifted in and out of slumber I began to realize how similar Kim's songwriting style was to Ray Davis' early stuff in **The Kinks**. I can only hope that Kim never becomes as cynical as Ray Davis. I mean, aren't there enough bummed out cynical songwriters out there already?

Our first stop before the gig at the Starfish Ballroom was at a campus radio station, C.I.T.R. where The Muffs and The Fallouts were interviewed by the legendary Nardwuar, The Human Serviette! During the course of the interview Nardwuar mentioned a Vancouver band called **Cub** and for the rest of the day Ronnie talked incessantly about them. After the radio show I presented Nardwuar with a Flipside T- shirt and I asked him if I could interview him for the 'zine. He said yes and I knew this was going to be tough because I was nowhere near as prepared as Nardwuar usually is for an interview and I would be winging it by comparison. My only hope was to loosen up with a few drinks first.

The gig at the Starfish Ballroom was sold out. A Vancouver band called **The Maryjane** opened and I was bummed that I missed them since they feature ex- members of **Kreviss. The Fallouts** rocked the house again and when **The Muffs** went on you could really tell by the audience response how long these Vancouver- ites had waited to see them. Everybody thought the show went well except Kim who was frustrated by amp problems. (Actually, I think **The Muffs** should just accept the fact that most people believe that their equipment problems are just a part of the act. Hell, there are a number of people who still believe that Kim and Ronnie hitting each other with their guitars was staged!)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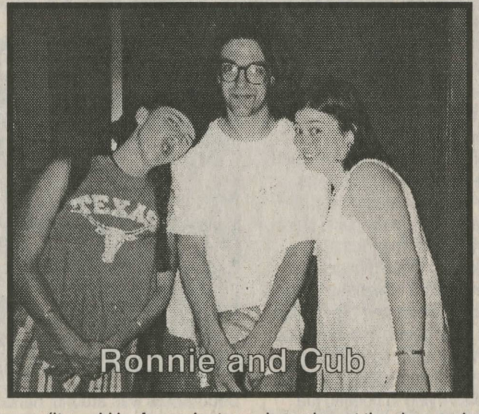

Ronnie and Cub

Another interesting thing about seeing a favorite local band in a distant city is realizing that the only knowledge the audience has of the group is from their record releases or possibly from fanzines. Therefore, the crowd's reaction should be completely genuine and not jaded one way or the other by over- familiarity. (One of the girls in **The Maryjane** asked me if they would be doing many songs from their first album that supposedly nobody bought!)

Ronnie was psyched when a couple of members of **Cub** showed up at the show and of course I documented this historic meeting with a photograph. Everyone hung around while I interviewed Nardwuar outside of the Starfish Ballroom and I was quite impressed at his extensive knowledge about Flipside and about the L.A. scene. He certainly knew more about our 'zine than I knew about C.I.T.R. or the Vancouver scene that he talked so animatedly about. We wanted Nardwuar to hang out with us longer but he had to split 'cause some vermin busted up his car and also because he had to give Grant from **The Smugglers**, who was quite plastered, a ride home. Other than that, I would say that a fun time was had by all. When we arrived back at the crash pad I thought to myself that I would remember this day for a very long time. And as I drifted off to slumber I was soothed by the reassuring whir of Ronnie's fan.

June 25th, Vancouver B.C.

Melanie Vammen is probably the most mischievous **Muff** and defintely the Muff with greatest memory for detail. For example, Melanie is usually the first to wake up in the morning and can usually tell you who snored the loudest during the night, who farted, who went to the bathroom the most and who got a hard- on in thier sleep! Now, I bring this up not to boast at all, but apparently Melanie observed that I woke up sporting a "pup tent" and felt it was her duty to inform the rest of **The Muffs** who, for some reason found this to be a source of amusement. They got quite a bit of mileage out of this and it seemed to continually come up in conversation no matter how many times I'd change the subject.

I rode back down to Seattle in the car with Melanie and Roy McDonald and I was glad that the three of us had a chance to hang out together since we all have something in common. That is, that we were all a part of the "Cavern Club Scene" that exited in the early to mid eighties. This scene revolved around the The Cavern Club that was located in Hollywood on Cuaenga Blvd. and was run by Greg Shaw, who generally booked sixties- sounding Garage Punk and Psychedelic bands that he put out records for on his Vox and Bomp labels. We were all very much into the music, fashion and artwork of this period and at times The Cavern Days seem so remote and far away that I almost think of it as some weird dream. We reminisced and talked about people we used to know and what they're doing now and I think that this conversation made us all feel like survivors.

And speaking of Roy McDonald, I really should say that after seeing six **Muffs** gigs with him behind the drums, I truly believe that he is the perfect replacement for Chris Crass. Roy was the drummer during what I always thought was the greatest line- up of **Redd Kross** (The one that recorded the "Neurotica" album.) and it's my opinion that he totally gives **Muffs** sound what it needs in terms of speed, volume and just plain old balls!

The Muffs stayed only a couple of hours in Seattle and then drove off to make their gig in Sacramento that was booked for June the 26th. I thought about tagging along to that show too (Especially since they were scheduled to play with **The Groovy Ghoulies**, who are always amazing.), but I opted to stay in Seattle 'cause there were things that I wanted to do there. (Namely, record shop!) I ended up staying at the home of John and Matt from the band **Wallet Size** and who are good friends of Chris Fahey's. I bid **The Muffs** a tearful farewell when they left, but actually I wasn't that bummed that they were splitting. I knew that with them gone, I would be the center of attention at John and Matt's place. And the **Wallet Size** guys took excellant care of me, too. In athe one and a half days that I was there we went to see **The Sinister Six** at Moe's, visited a few record stores, drank many Red Hooks, listened to CDs and got really stoned. Now, that's what I call a vacation!

June 27th, San Jose

I ended up taking a plane to San Jose to catch up with **The Muffs**. I had considered catching a train or a bus, but there's

only one train that has a route from Seattle to San Jose and it takes all day. The friggin' Grayhound takes even longer. So, I made like a jet- setter and landed in San Jose Airport at around four p.m. I then took public trasportation to a portion of San Jose where, according to **The Muffs** flyer, the club The Red Light District would be located.

I now offer this advice for the following scenario: Let's suppose that you have travelled a great distance to see your favorite band and when you arrive at the address that you were given for the show venue you find yourself standing not in front of a club but before an abandoned house that is for rent. What do you do? Well, first of all, do not panic. Look at your flyer or whatever directions you possess and check to see if there is a phone number included. If there is one, then dial it and ask what's up. Now, what if you have no phone number or if when you dial it, the number is disconnected? Again, I stress, **do not panic!** Simply find a telephone directory at the nearest payphone and turn to the Yellow Pages under the heading Record Stores. Calmly begin searching for the names of stores that seem like they might sell Punk Rock records or just sound weird and advertise that they sell used vinyl. Call as many as you find and ask who ever answers at each store if anyone there knows where the gig is. I know that this works because this has happened to me twice. Once in Arizona and again here in San Jose and both times I was able to find out the correct address for the show. Fortunately, the actual location of The Red Light District was only a couple of miles away from where I was, upstairs from some disco. My only worry was whether **The Muffs** knew where their gig was!



As luck would have it, **The Muffs** happened upon a flyer that had the right address on it and were at the club when I arrived. I don't recall very much about the two bands that played before **The Muffs** and **The Fallouts** since I spent most of the time in the band room partaking in the complimentary beers the club had provided for the bands. The band room was decorated to look like a glacier cavern and there were quite a few guests there. Melanie introduced me around and told anyone that would listen that in Vancouver I had awakened with an errection that resembled a coat rack!



Metal Mike Saunders, formerly of **The Angry Samoans** was among the visitors in the band room and I thought it would be cool to do a mini- interview with him and find out what he was up to these days but he only wanted to talk about **Green Day**! At least The Muffs managed to talk him into coming on stage to sing the classic **Angry Samoans'** song "Stupid Jerk" with Ronnie which is something Metal Mike hates to do these days.

Another surprise visitor was The Pieman. You may have read about The Pieman in Fiz Magazine or actually seen him on The Jenny Jones Show. The Pieman receives sexual gratification from having cream pies shoved in his face. I decided that this was unusual enough to warrant an interview. One benefit from talking to someone like The Pieman is that afterward you tend to feel appallingly normal.

The gig itself was a bit disappointing in terms of the sound quality and the crowd. **The Muffs** didn't seem to draw as many people here as they had in other cities and the audience was kind of weird. There were lots of cool looking girls with jock boyfriends. (Roy McDonald and The Pieman teamed up and spent an hour talking to these two girls and were a bit disappointed when they walked off with two buff-looking dudes. Roy McDonald, The Pieman and two college chicks.... what a party that would have been!) **The Muffs** performance was below par for them and apart from Metal Mike's guest spot the only out of the ordinary thing that happened was when some girl who was trying to bootleg the show accidently unplugged the P.A.! I don't want harsh too badly on The Red Light District though, 'cause they treated the bands pretty well. Hell, they even layed a few drink tickets on me!

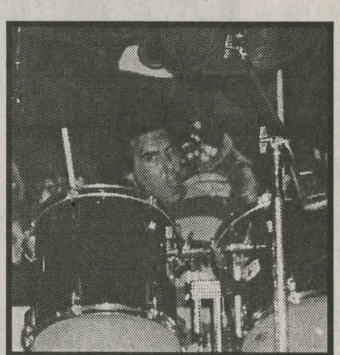
June 28th, San Francisco

I awoke on the livingroom floor of a house in Berkley. How and when we got there is a bit of a blur. All of **The Muffs** were slumbering around me. Kim and Melanie were asleep on a pair of sofas while Ronnie and Roy were in sleeping bags to the left and right of me. I observed that apparently somebody had covered me with a blanket and I laid back to try to piece together the events of the previous night. Without warning Kim sprang up suddenly, crept over to me and stuck her hand under my blanket. "It's soft!", she announced to the rest of the room. Melanie sat up and said, "The one he had in Vancouver looked like a curtain rod!"! This mild "wake up grope" was the closest thing we had to an orgy on this tour. (Paula Pierce must be turning over in her grave!)

At sometime during the night Kim had borrowed my mini tape recorder to capture the sound of Roy McDonald snoring. The tape cracked us all up. It's the loudest, phoniest sounding snoring you've ever heard but that really is the way Roy McDonald snores. (I figure enquiring minds will want to know this.) We spent the morning watching Brady Bunch reruns while Kim was on the phone bitching to various people about her amp. I even managed to sneak over to Ameba records for a bit before we had to head over to the gig.

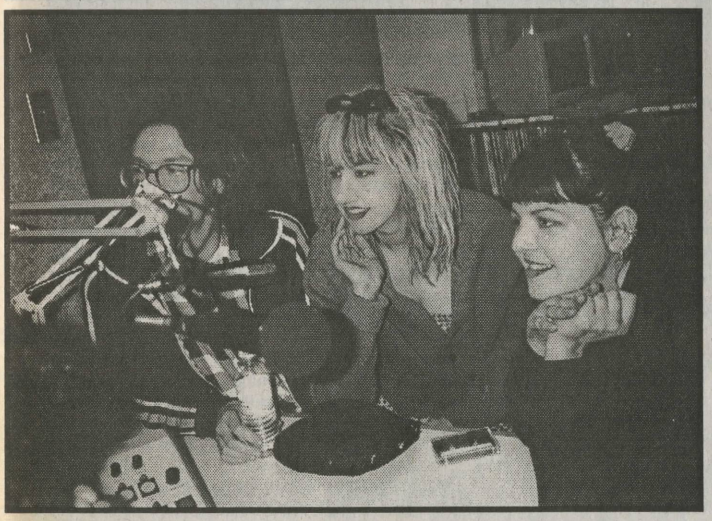
The **Muffs** final show of this mini- tour was at The Bottom Of The Hill in San Francisco. The club is sort of on the smaller side but has a pretty good sound system. This was probably the best show that I saw next to the Vancover one. The place was packed (Almost over packed, I would say.) and the crowd was wild for **The Muffs** during every song. They encored with Kim coming out by herself to sing "All For Nothing", which is something I've never seen her do before. "All For Nothing" is that song on "The Muffs" album that reminds me of "Hide Your Love Away" by The Beatles. It was good to hear it played live.

Afterwards the band room (Which is located on the roof or The Bottom Of The Hill, if you've never been there.) was crowded with visitors and it was a pretty crazy scene. I saw Santa Barbara College Radio dude Doug Miller there, which isn't surprising since I always seem to bump into Doug whenever I leave town. Ginger Coyote of **The White Trash Debutantes** was around, handing out singles and press kits and generally working the room. **Leaving Trains'** bassist Jimmy Green was searching for a lost bag of weed (Perhaps you've seen it?), and I overheard Melanie telling somebody that the erection I had in Vancouver was like a flagpole!



Excerpts From The Nardwuar, The Human Serviette Radio Show, 6/24/94

Nardwuar: Now, Kim of **The Muffs**, who is Prince Charming?
Kim: You are.
Nardwuar: Thank you.
Kim: Don't mention it.
Nardwuar: What happended to **The Muffs** the last time you were supposed to play Vancouver?
Kim: We flaked 'cause we had to record.
Ronnie: We blew it off 'cause we got too drunk!
Nardwuar: You weren't caught at the border, you just decided not to play?
Kim: We had to record a single and we couldn't do it.
Nardwuar: Which single?
Kim: "I Need You"/"Beat Your Heart Out".
Nardwuar: That's the Subpop one?
Kim: Yeah.
Nardwuar: When you were in The Pandoras you described Restless as "Useless Records", did you not?
Kim: I did, it's true.
Nardwuar: What's the difference between Restless and Warner Bros.?
Kim: Nothing? I don't know!
Nardwuar: Was not **The Muffs'** self- titled album one of the greatest pop/punk albums to be released in 1993?
Kim: No!
Narnwuar: Nothing happened! Your little pals in **Green Day** get a video in rotation on MTV and you didn't! Why?
Kim: They didn't like our video, buddy. They thought it was too goofy. MTV turned it down.
Nardwuar: So you could have been the MTV buzz clip then?
Kim: Who cares?
Ronnie: If it weren't for us there'd be no **Green Day**!
Melanie: Check out the guy in **Green Day**'s guitar. There's a little **Muffs** sticker on it!
Nardwuar: So they felt sorry that they were the chosen ones. How come they're the chosen ones? Get those execs to start promoting you. The poster for your gig in Vancouver has the old drummer on it! Right Roy? You'd think a major label would have new promo material!
Ronnie: We don't have any new product out.
Nardwuar: When will it be out?
Ronnie: February.
Nardwuar: What did Paula of **The Pandoras** mean by "Rock 'n Roll! Rock 'n Roll!"?
Kim: She wasn't very smart.
Nardwuar: It's a tragic story about what happened to her.
Kim: She died.
Nardwuar: How?
Kim: Brain hemorrhage.
Nardwuar: Do you know where the Detox Center where Kurt Cobain escaped from is?
Ronnie: Marina Del Rey. Yeah, I was checked in there.
Nardwuar: Do we have a question for **The Muffs** or **The Fallouts**?
Caller: Hi. I wanted to know if the guy who was in Redd Kross is gay?
Ronnie: Yes, he is. Come to the show tonight and grab a hold of his Johnson!
Roy: I'm the only straight Muffs' drummer.
Ronnie: Dude, are you Jayin' it?
Melanie: Do you have a crush on Roy McDonald?
Caller: Could be.
Ronnie: Typical Redd Kross groupie.
Nardwuar: Ok. Thanks for coming on The Nardwuar, The Human Serviette Radio Show....
Ronnie: Could we talk about **Cub**?
Nardwuar: **Cub**? They're playing today at The International Hip- hop Festival....
Ronnie: Will you drive me there?







Bob: Tell us about pies.
Pieman: Well, I like to have hot babes punch pies in my ever lovin' eyes! Are you pie curious?
Bob: Not really, but maybe some of our readers might be.
Pieman: A real "pie- sexual" is someone who likes to eat pie during sex. I've found that women who might possibly like to be "pied" aren't necessarily a "pie- sexual". It's very fun to play with it and let yourself be vulnerable.
Bob: Have you been on any television shows besides The Jenny Jones Show?
Pieman: I was rejected by Connie Chung! One of her people said the reason they didn't want me to be on was because I was too "artsy and edgey" for them!
Bob: How does one find out that they're into pies?
Pieman: You have experiences when you're younger, usually. I was inspired by the Three Stooges and as I grew older I started playing with pies. There's a picture of me when I was thirteen years old with a pie on my head. As I grew older I "pied" myself alot and then I started finding lovers who would pie me. It's really fun being "pied" during sex! Just don't inhale! If there are any women out there who would like to pie my face and sit on it, well that's fine.

Metal Mike

Metal Mike: When I first heard "Kerplunk" I talked to the editor at BAM and I said "Steve, off the record, this album's an American "Rubber Soul"! It's the most amazing fucking record!".
Bob: Was this when you wrote that article in BAM?
Metal Mike: That was just a half pager. And I couldn't say what I thought, I just jerked off. I thought these guys cut a record that was as good as The Beatles best record. Fuck, two years later they're on the top ten and on the cover of BAM magazine! Woopty fuckin' do! Up North it was a big cover story. The Green Day story was major fuckin' cover. One week after the album came out they were on the cover.
Bob: Do you have any contact with any Berkely people who are upset over Green Day's success?
Metal Mike: There's always ten percent who think you suck when you get bigger. If your eighteen years old, you don't have a job and you're living with your mom and dad, of course you're going to be jealous of somebody who looks like they have a lot of money. It's human nature. Someday they're going to have to have a job. Some people, sad to say, they're job is playing music. As horrifying as that might be.
Bob: What do you think about what happened to Jello Biafra?
Metal Mike: Whoever made the first mosh pit should have been shot! I wish I could just go back in time and mow 'em fuckin' down! The worm was cool and stage diving off of a three foot stage was pretty hilarious but somewhere between the Fleetwood and Orange County, the morons and the football jocks....
Roy: Exactly.
Metal Mike: This is probably too simple an idea to work but wouldn't it be great if every single band in the world made fun of the slam dancers and moshers?
Roy: A lot more bands are doing that now.
Metal Mike: Green Day does it in front of twenty thousand people every big gig they get. They always make fun of people who are moshing. If everyone did they would probably take their act somewhere else. Go take up tackle football or wrestling or just go out in the street and fight.
Roy: Or start moshing to all the bad bands.
Metal Mike: It could work like peer pressure if everyone just started laughing at 'em. It's so fucking retarded! 'Course, I only feel this way 'cause I'm little and I can't do that shit.
Bob: Yeah, that's probably the same reason I hate it.
Metal Mike: It's probably a great puberty rite.

edsel

Edsel were interviewed in their lovely van outside the Whisky- Au- Go- Go after their opening performance for fellow DC dwellers Velocity Girl. · Interview and pictures by Royce.



Royce: Can you tell me the current line- up?
Geoff: I am Geoff Sanoff, and I play the bass.
John: I'm John Dugan, and I play drums.
Steve: My name is Steve Raskin, I play guitar and attempt to sing back- up.
Sohrab: My name is Sohrab Habibion, and I play guitar and sing. And our pal Chris is our roadie.
Royce: So what happened to Nick Pellicciotto, the former drummer?
Sohrab: He is currently the sound man for Shudder To Think, and that being the case, he's always on the road doing that. And he's also the house sound man for a new club in DC called the Black Cat.
Geoff: He's also doing some production stuff.
Sohrab: He decided that he was more excited about doing production and sound than he was about playing the drums. He left on a very, very friendly basis. He still does our sound when we're in DC, which is kind of a trip.
Steve: It's really neat, because he knows all the songs really well.
Geoff: He's a really good sound man, very creative.
Sohrab: And so John has been filling in since... January?
John: Well, it was more like February or March.
Geoff: John also subbed with John Pamer from Tsunami. We played a show where we had two drummers, and we've done a few shows like that since then. But mainly it's been John helping us out.
Royce: You had Eli Janney in the band for a short period. What happened with him?
Sohrab: He engineered some of the songs we recorded for our first record, and through the course of working on the record, he ended up being in the band.
Steve: While he was in the band, I started doing the art work, and that's how I joined playing guitar, which was after the first record was recorded.
Royce: You weren't on the first album?
Sohrab: No, I'm the only one here who was on the first record. It's sort of like Nik Turner's Hawkwind!
Steve: That's right, it's Sohrab Habibion's Edsel.
Royce: Speaking of that first record, which I still haven't been able to find a copy of-
All: Good!
John: The drummer of Dag Nasty said it was one of his favorites.
Steve: Colin Sears told us it was in his top five, he said it was a great new wave album.
Sohrab: That was one of the best things I'd ever heard.
Royce: Really?
Sohrab: Sure! I mean, how many Dag Nasty shows did I go see?
Geoff: If you grew up like we did, worshipping Dag Nasty.
Sohrab: And their drummer tells you that your new wave "salute"...
Steve: Salute to Wire...
Royce: You should see if you can find Brian Baker, he lives around here.
Steve: We're going to give him a call. I want his "Rock Card."
Royce: I've got his cards. There's two different ones.
Steve: Are there really? You're a better man than I am.
Sohrab: There's one of him in the dug- out, and then there's one of him.....
Royce: So what happened with Merkin (label that put out the first Edsel album)?
Sohrab: We're not allowed to talk about it.
Steve: But suffice it to say, it's over with and we have a new record which sounds much better.
Royce: What's the fascination with old, failed car models? You're named Edsel and you started a label called DeSoto?
Sohrab: Edsel had less to do with the car name, it was more the phonetics of it. And DeSoto was just a campy thing that we decided at that point to run with the motif.
Geoff: But we do like cool cars, though.
Sohrab: Oh, yeah, we all have really cool cars.
Geoff: You have a really odd '81 Toyota, yellow with a blue hood. Pretty cool.
Steve: It's a low- rider though.
John: You do have an Edsel, though, right?
Sohrab: Yes, my family does own an Edsel.
Steve: After you named the band, though.
(An interruption as some nice pastries are delivered to the band.)
Royce: You started DeSoto then, and then left it?
Sohrab: We started the label to put out our first single. And by saying we started the label I think gives us more credit than is really due. We assigned a name to us putting out one single. And when Jawbox wanted to put out their first single, they were in a similar situation. So instead of coming up with another name, they asked if they could just use DeSoto, and we said sure, go ahead. And then they came to a point where they had the ability both financially and time- wise to continue it, and they took it, and I think they've done a wonderful job with it. We're really glad to have sort of commemorated that by doing the split single with them.
Royce: About the change in sound from the first record, when I asked Nick about it, he said it was because you had too much studio time?
Sohrab: That is true to some degree. I think the things we were interested in at the time we recorded the first record musically were different from the things we were interested in by the time we got around to the second record. And I think our idea about what it was to be in a recording studio capturing the sounds that represent our ideas was much different. We had developed a bunch of ways of how to work in the studio by the time we recorded our second album. On the first record we were basically twiddling a lot of knobs, and having a really good time at it, but it was much more effects-laden than our next record and probably more than any of our future records will be. So in and of itself, it's kind of an interesting document of the kind of things we were into at the time, but it doesn't really represent what we're doing now. The last song we played tonight, "Coil Recoil" was on that record, and if you listen to the album version of that versus the song you heard tonight, it's pretty significant. It's just more where the ideas are coming from and what sort of things you're applying to exercise these ideas to reach a definite point. And where we were when we were doing the first record was a point definite and separate from where we are now. Sorry, was that too over- bearing?
Royce: About the Wire influence, since you mentioned it earlier, I see it not so much in the sound, but definitely in the lyrics and phrasing.
Sohrab: We were at a point growing up in DC where we were really excited about a lot of the DC bands, and that was our introduction to non- standard rock music. I think part of getting into any sort of music involved in a sub- culture is discovering what the roots of that sub- culture are. So you find out that the reason that Minor Threat sounds the way they do is they listened to Wire, they listened to the Clash, they listened to Gang Of Four. It's re- discovering that aspect of punk, and that was what really got us excited about playing music. We knew we didn't want to sound like your average DC hardcore band, and going back and finding a Wire record like "154," or the first Gang Of Four record, or any of the first Buzzcocks records was exciting to us. Because even though they had been made ten years earlier, they were completely fresh to us. And the way those sounds and ideas were put together, you know, the pop sensibility of it along with an aggressive element were things we were attracted to. And lyrically, I think Wire have some of the most interesting lyrics because they don't force themselves to be embarrassingly political. I mean, I like the Clash a lot, but I think there are points where you have to question whether they really knew what they were talking about. If you look at a record like "Sandanista" and you try to nail them down on any particular political idea, honestly it ends up being pretty abstract. And I think Wire's sense of the abstract, lyrically, was something that I was always really attracted to.



Royce: The same can be said for Gang Of Four, I think.
Sohrab: Yeah, definitely. The songs are very political, but at the same time, their use of words to represent some of these larger ideas are very interesting and don't necessarily have to be stuck in one particular moment, which I think, unfortunately, that happens to other bands. I just can't imagine in 10 years listening to anything on Crass Records, if not for the sheer aspect of marking that moment. Like, "Hey, do you remember 1982 when Crass put out this record?" To think of all those British bands that were so into Thatcher. Their music will only ever be relevant to those who were there.
(Another brief interruption as the van is moved.)
Royce: On the "thanks to" list, at the end, I thought there was kind of a funny thank you to the Freemasons and Five Percenters, but I thought that it might mean more than a little inside chuckle?
Geoff: It's no secret that Edsel have a strange fascination with the Masons, really, and the Five Percenters being the bizarre sub- sect that actually runs everything.
Royce: So you're into the conspiracy theories then?
Steve: Nick was really into the conspiracy theories.
Geoff: It was probably 95% Nick and 5% the rest of us.
Steve: Yeah, but you can't spend forty million hours in a van with Nick and not become a believer!
Sohrab: Right now we're at the point where we're trying to decide if people really did land on the moon or not.
Royce: (Brilliantly adding to the conversation) You know, Ernest Borgnine was a Mason.
Steve: Really? There are a lot of weird Masonic stories that we know.
Geoff: We can't tell you.
John: We can't tell you because then they will find us!
Royce: You saw "The Devil's Rain," Ernest Borgnine is the devil and a Mason. That's it right there!
Sohrab: That's the capper. Part of it was just shtick on the thank you part, because at that point we had thanked so many people that it was getting kind of absurd. It was sort of like a joke about the rap and hip- hop stuff-
Steve: (In best "hood" voice) A special shout out to my main man, Tyrone! He fixes my tires, that one's for him!
Royce: The song titles are pretty obscure, but being a college student I was wondering whether the opening instrumental on "Everlasting," "Pell Confirms"-
Sohrab: Nick's last name is Pellicciotto. We were actually going to call it "Sanyevich Confirms," because that's his old family name, but we couldn't figure out how to accurately spell Sanyevich, (neither could I) so Pell seemed like a much easier title.
Royce: I thought it might have something to do with Senator Pell.
Sohrab: It was a good Pell Grant reference.
Steve: Yes, without the Pell Grants, we couldn't have afforded to record our album. It truly is a tribute to Senator Pell.
Sohrab: As far as song titles go, it's trying to get them interesting and get some sort of reflective element in it. Listening to hardcore growing up, the song titles were about as ridiculous as you can get. You know, "This song's for the kids, it's called For The Kids!"
Geoff: This song's about Pell Confirms, it's called "Pell Confirms"!
Royce: Steve, you seem to have become THE sleeve designer in DC lately. How did that come about?
Steve: I think it's actually fortuitous on my part only because everybody, all the bands that we're friends with, happens to be doing really well right now. Velocity Girl, Jawbox, Tsunami... Actually the first album package I ever did was the Edsel package, and after that I just started doing other stuff locally, and luckily since these bands have been getting signed to major labels, I've been afforded the luxury and budget to work on a bigger scale. Because of those I keep getting new work.
Royce: Who were some of your album designer influences? I see a little bit of Vaughan Oliver and a little bit of Peter Saville, maybe?
Steve: In fact, my compliment from Vaughan Oliver was transmitted to me via Unrest. Mark Robinson told me at a show that, about the matchbook design I had done for Tsunami, he had called them up when they were working on "Perfect Teeth" and said, "We saw the coolest package design, it's this band Tsunami, we think you might know them because they're from DC, and it's a matchbook." But he told me that Vaughan Oliver thought it was a really amazing design.
Royce: Did you ever see Peter Saville's matchbook sleeve for Section 25's "Always Now?"
Steve: Yeah, totally. Pretty much I'm inspired by 40's and 50's kitsch culture and stuff like that. Also a lot of poster art, like the Soviet poster art, and stuff like that. Trying to assimilate as much of that as possible. And Neville Brody.
Royce: Do you have the Rizzoli book on Neville Brody?
Steve: Yeah, that's a gorgeous book. That's pretty much it. I try not to have the same "look." There are some designers who I know who have a style, and they try to force their style upon whatever band it is, no matter what it is.
Royce: Like Vaughan Oliver!
Steve: Exactly. But I try to have at least a little of the flavor of the band come through.
Royce: I was wondering about the album, the little boy picture, is that from a film?
Steve: No, actually that was appropriated from a book of 30's British school kids, post World War I. It's a book on physical education, but it's really bizarre. Instead of showing people doing push- ups or whatever, the whole focus is on free- form activity. So there are all these pictures of girls dancing in weird butterfly dances and-
Sohrab: What's weird about it, too, is that they're all at a prepubescent age where the bodies are very similar, so imagewise it was real interesting.
Steve: And we wanted to tie that in with the whole butterfly evolving kind of thing.
Geoff: You know, like spreading your wings!
Sohrab & Steve: Ugh, no! Cut that from the interview!
Royce: I thought it looked like Malcolm McDowell?
Steve: Oh, really?
Sohrab: We'll check the credits.
Geoff: It's Malcolm Mclaren!
Royce: So what's the approach to song- writing now, with all the new people in the band?
Geoff: Someone will come up with an idea, and we'll spend hours hashing it out.
Steve: Tearing it apart.
Geoff: Someone might have a song entirely written, but they know not to bring it in like that, because it's not going to get treated like an entire song, for two reasons: One is that everyone has their particular take on it, and second, because everyone has enough of an ego that they want their own per-

> "I think part of getting into any sort of music involved in a sub- culture is discovering what the roots of that sub- culture are... It's re-discovering that aspect of punk, and that was what really got us excited about playing music."

sonality represented, which it probably wouldn't be if it was just one person's song. It ends up working pretty well, because everyone ends up being satisfied with how the songs sound, and also you get enough of a different angle on it from each one of us. At the same time, it takes that much longer to write songs, because it does take four people to sit there and hack them out.

Sohrab: Part of it is how gently you can persuade somebody, or how gently you're willing to be persuaded.

Geoff: Or how important the point is to you. It's like being in Congress, really.

Steve: We submit the song and then we all vote on it.

John: It's a weird committee.

Geoff: It is, it's like rock by committee.

Steve: And we end up playing it over and over again, trying different takes on it, and in the end, we come up with a song completely different from what was brought in.

Geoff: Rarely does anyone leave unsatisfied. It won't turn out exactly how you wanted it, but you can usually get enough things going that you like that you can deal with it. There are some bands where there are one or two main song- writers and everyone else just goes for what is obvious, and we're not like that. And Velocity Girl aren't like that, either. It's very much a collaborative thing with them as well. I think ultimately it makes for much stronger songs, because you have four people's creativity to draw on, and people I know that are sort of one person machine bands end up repeating themselves and often being... re- writing the same songs. And with us, that's not a risk. We might write shitty songs, but at least we're not going to write the same songs we already wrote.

Steve: We won't write the same shitty song twice.

Royce: The album contains a lot of variety, I think. It seems to switch from very poppy to experimental and back.

Steve: We tried to change it from song to song, and have all the songs either segueing into each other, or... We wanted to be able to listen to it and not be bored.

Sohrab: The fact is, we put sixty minutes of sound on the album, and at this point I have a hard time getting through more than three songs of any rock and roll band's record, because their sense of atmosphere is so limited to the way they play their instruments on every song. It's like you understand their vocabulary, and by song three you've had the conversation three times. And ten songs is just a lot, or in our case, we ended up having eighteen tracks.

Geoff: And that's a hell of a lot.

Sohrab: So the idea was to try to figure out a way of introducing all these different things, and bringing them together in such a fashion as forty- five minutes into it you're not punching the button on your CD player seeing how much time is left.

Geoff: But if you are, that's fine. We wrote it in such a way that there are poppy songs, so that if you want to make a compilation for your car, then tape the three songs on it that are super poppy. That's fine, that's what I would do.

Sohrab: That's sort of the benefit of the CD format, you can skip around. When we were making the record we were toying around with the idea of, there's something like eighty minutes you can put on a CD, of having big gaps where I would give some Iranian recipes, and Steve would give some design tips, Geoff was going to give some money- laundering tips-

Geoff: You know how us Jews are, god help us.

Sohrab: And Nick was actually going to give some conspiracy theories. But the shtick level of that....

Steve: We got tired of that idea real fast.

Geoff: When we were recording that record, a lot of times we would just be fucking around, and Jeff, the engineer would start recording it. I don't know how thoroughly you've listened to it, but at the end, there's this sort of Motown kind of thing. Somebody actually said it was a Jam song, which completely blows me away, because it was just some little stupid thing we were playing. But anyway, he started rolling the tape, and we decided we had to put it on somehow.

Sohrab: A lot of the songs happened that way.

Geoff: All the sort of little bits and pieces are random.

Royce: That's what it seemed like, the more grabbing and intense songs were the longer songs, while the shorter tracks weren't very distracting.

Geoff: It sets a tone, you know? One thing I hope it doesn't end up being on the next record is we end up being so impressed by our own shit that we string it out forever. It's much better that we have these little bits, and if you don't like them they're only thirty seconds to a minute and a half long, so you can put up with it. And if you do like it, then it hopefully sets a tone for the next section of songs.

Royce: John, how do you like being the drummer on Edsel's first tour out here?

John: It's been really cool. By the time we started this tour, we'd already played a truckload of shows, so we had enough confidence to pull off ten songs. Everybody gets along, and we brought a bunch of books! It's a great opportunity to come out west.

Steve: I think you should definitely plug your other band right now.

John: Oh, okay. In the fall, I'll be going back to playing with a band called Chisel, which is a band I've been doing off and on for a couple of years. Chris, our roadie, is the bass- player. Actually, Flipside gave the first Chisel single a really great review... about two years ago. And there's a new single out right now.

Steve: Which I did the design for.

John: And that's on a label called Gern Blanston (?) out of New Jersey. But it's been great.

Royce: Alright, here's a stupid question: Where do you guys fit in the DC "scene?"

Steve: We're not accepted by the popsters, and we're not accepted by the punksters, but the kids who like both love us. DC is not really like that. Most of the bands, anyway, whether they're Dischord bands or Simple Machines bands, everyone seems pretty supportive of each other. The truth is, our audience is comprised of the other bands in DC, and it happens to be that a handful of the kids who like Velocity Girl will also like us. Not all of them, because really we do fall somewhere in- between the pop and the punk.

John: Yeah, I don't know. In some ways, as an outsider watching Edsel before I played in the band, I thought in some ways Edsel had more guts than other bands that seemed to do the same things, slightly different, from the last big band. And I don't mean that in a mean way, I mean just that growing up, a lot of bands were subtle variations on whatever the theme of the week was in DC. Which was great, but Edsel was really out in left field in terms of what they were doing. And I found that more exciting, because even though they had listened to a lot of the same music as those people, they had come up with a different approach, so I was really excited to play with the band for a while.

Royce: So, you guys are big fans of the Snakes, right?

Steve: I love the Snakes! The Snakes are my favorite band! How did you know that? Nobody loves the Snakes but me!

Royce: No way, I think they're amazing!

Steve: I love the Snakes. Nobody in DC appreciated the humor of that album. I've had long talks with Mike Hampton about that, but basically if you loved the Damned, and everything that was going on in DC at the time, it was the perfect hybrid of it. The songs were really funny, and musically amazing.

Royce: Yeah, it was pretty awesome, with just the two guys.

Steve: It was amazing. Simon and Michael did the whole thing.

Royce: I think me and my friend Steve are the only people in this state that bought that.

Steve: You know, the first time I ever saw the Snakes album outside of DC was a couple of years ago, it was when Adult Swim had just re- issued it on CD, and I was at Tower in San Francisco. And I swear to god, I must have passed out on the floor or something, because I was so shocked. It wasn't that much of a stretch, really, because Adult Swim is basically Jeff Nelson who runs Dischord. But he released the Snakes album along with their second album and extra tracks! It's fantastic, it's great! I love that stuff. You know, all of us grew up listening to the whole DC hardcore thing, and I think we tried in our own little way... I think the way we tried to approach the music, although to the listener it may not come across as such, is we tried to take elements of both the pop and the punk scenes that we like and sandwich them together. And whether it's successful or not, we enjoy it. And like on "Everlasting," we try to have a lot of different types of music to keep ourselves entertained. And basically the end result is Edsel now.

Royce: I see a few musical similarities between you and 9353?

Steve: 9353 were, well, obviously their records just got re- released by Adult Swim, is that how you know them?

Royce: Yeah, I got those not long ago.

Steve: Yeah, their early stuff is really hard to find, and the fact that it's available now is testament only to Jeff Nelson's musical taste. I mean, he was putting out the Girls Against Boys stuff, and he released the Snakes and 9353 to get them to audiences that never would have known about them. And the 9353 stuff is really great. I think you could probably compare us to 9353 in the same way that some people compare us to Captain Beefheart. Sort of as a bizarre, orchestrated approach to new wave or punk songs. You know, we all listened to 9353, too. So, if you want to say that there's an element of that, then that's flattering to us. The way we play live we take into the studio and then try to change it. We use that as the starting block, so if we end up getting weird guitar sounds or something like that it's totally after the fact of writing the song.

Sohrab: That's probably the main difference between the first record and the second record, is on the first record the songs were based around sounds, where on the second record, they're based around songs, and the sounds were a secondary element.

Steve: A texture element.

Sohrab: On the first record I think were so focussed on texture... and my abilities as a singer were...

Steve: Dodgy.

Sohrab: Well, it was a different approach.

(Interruption as they prepare to depart)

Sohrab: Do you have some more stuff to ask?

Royce: No, I was just asking Steve about the Snakes.

Sohrab: Oh, really? That first Snakes record I think is so great. That was a nice thing for Dischord to put out, too, because I think it showed a sense of humor. If anybody could fault Dischord for anything I think it's for being so serious. The people in the bands aren't that serious. There's hysterical people in the various bands, but as far as the presentation.... I think that's us, too. If I could fault us for anything I think it's for being far too serious, but I'm not much for joke rock. There's that weird line where you're so serious you're a caricature of yourself, and there's the other line where you're always trying to undercut your seriousness, and you end up becoming a farce either way.

Royce: Was there anything else you wanted to say?

Sohrab: This is going to be in Flipside? That's really exciting for me, because I grew up reading Flipside and to think that we're going to be in it... The show reviews always cracked me up in Flipside, because they were like "Missed the first band because I was out getting a beer!" To me that was always the joy of reading a mag like Flipside versus reading MRR.

Royce: There's no joy in reading MRR.

Sohrab: Well, there is in it's absurdity.

Geoff: In a real sarcastic way there's a lot of joy in reading MRR. At the time, it was like, alright, cool man, punks and skins ought to unite! But then I was like, wait a minute, I don't know any skins. Then it was like, wait a minute, this is completely ridiculous, these are forty- year- old men spending their time writing about shit that's so fucking distant from reality! They probably live with their moms still! You know what I mean?

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PRAY TV

There's a personal story to how I came to do this interview with this 4- piece band out of Melbourne, Australia. Last October Pray TV were touring the states and had a gig in town at Club Lingerie where Shane Williams had plans to interview them. I'd never seen or heard the band before, but I tagged along anyway as the photographer. Unfortunately the tape recorder got left behind in a bag at the club so the interview never came to fruition. But the band had given Shane their CD's and after a brief listen, I became an immediate fan. Following Shane's bust and the loss of his record collection, I searched all over town for the CD's but as it turns out there's not much of a market here for alternative Australian music. Several months down the road after mentioning this episode in my column, I received the entire records catalog from Martin Kennedy of Pray TV. Now back in touch with the band, we arranged an interview. Pray TV are Martin Kennedy (guitars), Joseph Kennedy (drums), Aidan Halloran (vocals), and Russell Baricevic (bass). They formed in 1988 and with independent releases to their credit including several highly acclaimed singles, a debut album "Flux", and a very popular second album "Paydirt", they've garnered favorable international attention, including rave reviews in Flipside, Beat, CMJ, Zig- Zag, etc. Their unique blend of haunting, gothically pop- based melodies are backed by incredible guitar energy that keeps you on the edge of their musical roller coaster ride right to the very end. They recently released an E.P. on the MCA affiliate label Radioactive/ Wasteland, and are in the process of putting together another album. Present for the interview were guitarist Martin and bassist Russell. A thousand thanks are owed to Monica, who conducted and transcribed this interview as my proxy in Australia. Photos were provided by the band/Kangaroo postcard by Louise Dickinson. So now, better late than never, I'm proud to present this interview. Read on.....

Interview by Michele



Michele: So how did you get this band together?

Martin: We started in 1988, the usual crap. A bunch of friends got together and luckily, by the end of the year, we had a single out, on Mr. Spaceman (Cosmic Psycho's first label), which was good being only together for a year and getting a single out already - it was a big deal then. Originally, we were a conglomeration of friends, but half of them left in the first year. Joseph came in after our first drummer left. He used to be the drummer in Mr. Floppy, but was kicked out in favor of a drum machine.

Michele: How did you come up with the band name, Pray TV?

Martin: We got it out of Leonard Malten's TV Guide and that was the name of a film about a corrupt evangelist. It only got two and a half stars - it was a pretty horrible film!

Michele: So you are all the original members?

Martin: Myself and Aidan are original members and Joseph came in pretty early in the piece. Russell joined at the beginning of 1992.

Russell: I was lending a helping hand, because the other bass player left. I was asked to join and thought hey!, it'll keep me out of the pub!!

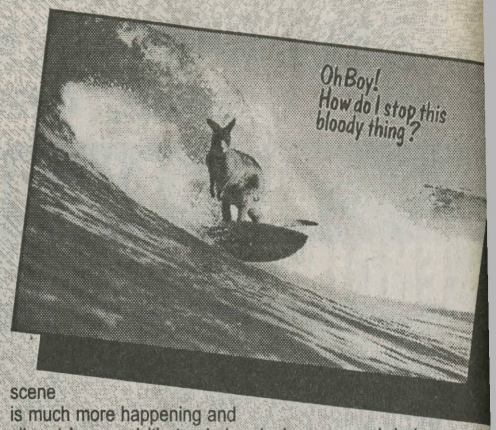
Michele: Have any of the members been in previous bands that are noteworthy?

Russell: Bored!, still a present member. Leaving on an o/s tour at the same time that Supersuckers are hitting the stage at Chasers. (Chasers is one of the clubs here).

Martin: So would you rather stay at home than go to Europe, Russell??

Michele: Since we don't get much information in the pages of Flipside about music abroad and almost zilch about Australia, I wanted to ask some basic questions about the Australian music scene. You are from Melbourne, is there a big music scene in Melbourne?

Russell: One of the best in the world! People from overseas, LA, New York, and London, have said that the live scene is much more happening and vibrant here and it's true! London's very good, but Melbourne is equal. We've certainly got a lot more life to Sydney, but that's on the up too. There's an optimism in the air, lot's of new bands trying to break through.



Michele: In Melbourne, how many bands/how many clubs?

Russell: We've lost count of how many there are! Melbourne's made up of a lot of small bars that usually always get good crowds.

Michele: Have any Australian punk bands crossed over and become acceptable/popular with mainstream audiences?

Martin: Punk is a term that's not used here at all. When we say punk, we think of late 70's bands.

Russell: We don't seem to have as many pigeon holes for band styles.

Martin: We have thrash bands, and alternative/indie bands. That sort of music is pretty big here. We have a really good underground scene, but none of our indie bands have crossed over and become mainstream, except for the Hoodoo Gurus, and bands like The Church, but they were never indie, but had an indie following, which was strange. Tumbleweed would be another example.

Michele: As you know, I found it very difficult to find anyone who was importing any Australian alternative music - why do you think there is a lack of distribution for Australian stuff here in the states?

Martin: There is some stuff available through Shock for export. There's no sort of big indie distributors over there that will buy any small- ish bands.

Russell: There is probably a lack of good independent stores across the length and breadth of America.

Michele: That would seem like a really good reason why Australian bands are virtually unknown here. If we can't hear the music, then we won't buy it. And if the music isn't available for purchase in the first place, then we can't buy it!

Russell: Well, it was available - out on an American label.

Michele: But I wasn't able to find ANY punk stores who carried Australian stuff and if Australian music is virtually unknown here due to unavailability, then how can an Australian band profit at all from touring the states?

Martin: Well, we were only there for two weeks. We organized the trip ourselves, it was the band's idea. I really wanted to go to America to play. We had enough money to cover ourselves for the two weeks, so financially it was OK and of course we had the EP to promote.

Russell: I just wanted to see if American society was really falling apart at the seams and it's getting close to it!

Michele: So do Australian bands like yourself try to compensate for the lack of U.S. distribution by sending records to the well- known alternative music stations to get air play???

Martin: We've been sending CD's to Andrea Enthal at KPFK for years, but I'm going to start doing that! I've got a box of demo- tapes at home, and I'll be sending out our new record to the radio stations, even if we don't get a record deal or dis-

tribution - just for the hell of it!

Michele: Is distribution better in Europe - I noticed in the info you sent me that you're band has had a lot of recognition abroad - is there any country in particular outside Australia where you are particularly popular?

Martin: We've sold records in Germany, in England, wherever. It seems like there's more distribution in Europe, compared to America.

Michele: What have you been doing to pursue the European and American music markets?

Martin: We're relying on Shock Records to do something there. We'll be sending promos and stuff to the radio stations. This is where you get up to hiring promotions people overseas, and we just can't afford that - you can only do what you can afford to do.

Michele: How much press have you had in the United States?? Has it been favorable?

Martin: All the press we've had has been favorable. I haven't seen a bad one, which is really good news. We're really lucky!

Michele: So is it hard to get U.S. material in Australia?

Russell: No, really, no problem. Even the obscure material, I can get through the network of friends. The better known things like Epitaph and Sub- Pop are readily available.

Martin: There's probably more of an underground scene that we can't get.

Russell: There's some really interesting stuff coming out, and you feel really sorry that some of these bands won't get onto a label, because there not trendy enough, or not flavor of the month, so they'll never get out of the garage - but that's the same anywhere!

Michele: You recently signed with an MCA associate label called Radioactive/Wasteland - how did you end up with them?

Martin: We signed for one EP, which did reasonably well and that's it!

Michele: Are their any plans to try to release your previous stuff here in the U.S.A.?

Martin: We'll definitely try to release the previous recordings if we can. We're concentrating on getting the new album happening at the moment - distribution, etc. But if there's interest in the back catalogue then....

Michele: Martin Kennedy wrote to me on Shock records stationary which I guess is the label you've put out a couple of records on - what is your connection with the label?

Martin: Russell worked there first, and then I hounded them for a job and then Joseph got a job and now he's my boss! Basically, we pack boxes!

Michele: What other bands of interest are on that label?

Martin: Shock mainly does licensing of other bands and distribution of various American and European labels. As for local bands, "Ripe," "Lust in Space," and "Bored!" are bands that you may recognize, who are also on the label.

Michele: Musically, you've been compared to Joy Division, Dinosaur Jr. and Husker Du - do you consider those bands to be musical influences at all?

Martin: I don't get the Dinosaur Jr. connection and I almost don't get the Joy Division connection.

Russell: There's Joy Division overtones for sure.

Martin: I can understand the Husker Du connection.

Michele: I understand you do a Husker Du cover - which song is that? Why that one?

Martin: "Sorry Somehow" - Because that's one of the easiest ones to play, and it's a good song. We just did it for the hell of it, and it end up getting on the album. It was an unlisted bonus track on the album (Paydirt) and Wasteland picked up on it.

Michele: Are you familiar with the shoegazing bands from England like Ride, The Curve, Wedding Present, Spaceman 3, Spiritualized, etc.? Since your sound is sort of mysterious or gothically pop, I was wondering if any of you listen to that type of stuff or are influenced by it at all?

Martin: No, I hate most of it, actually. The only band of that sort of scene that I like is My Bloody Valentine.

Russell: They've got this track called Slow that I think is a gem.

Michele: Do you think that this current genre has evolved from earlier bands like Bauhaus and Joy Division???

Martin: Joy Division were the first of the atmospheric shoe gazing type of band, but I don't know...

Russell: When you're referring to bands like Spaceman 3, Ride, etc., you could almost say that they've been influenced from that Detroit guitar sound - the sound that many bands seem to have been influenced by.

Michele: You commented in your Noise for Heroes interview that because you don't fit The Stooges or metal stereotypes of music that is popular in Australia, that you doubt you will ever be popular there. Why do you think it is so fashionable to sound like The Stooges???

Martin: It isn't fashionable to sound like The Stooges. I Don't think The Stooges or metal type music is really as popular - maybe it was in the early 80's, but I don't think it is now. There's different levels - there's the Pearl Jam/Nirvana type bands, and then there's the shaggy clothed bands, the grunge clones. All these different levels sound a little bit like each other anyway, as well as sounding like other bands.

Michele: Because you don't follow the trend, are you not as popular as you could be because of it?

Russell: What's the point of an Australian band trying to sound like a genre or style trying to sound like a Pearl Jam or band of that ilk. There's enough of those bands in America!

Martin: If we followed a trend, we probably wouldn't be more popular. The people in Melbourne would lose respect if we tried to pick up on the popular things.

Russell: And we'd get lost amongst all the other bands trying to sound like popular bands!

Michele: So how popular is the band in Australia?

Martin: The band isn't huge, sort of a medium level indie band, but still not huge.

Michele: So tell me a bit about the tour. What states did you play?

Martin: We did two shows in L.A. and two in New York. Our EP was out on Wasteland Records at the time, so we were basically promoting the EP.

Michele: Where were you best received?

Russell: Pretty well everywhere.

Martin: We had a really warm response at every show. The best show was at Irving Plaza in New York for the CMJ. It was the biggest crowd and the biggest stage, and it was the first time we'd ever had a road crew! That was very bizarre! And we had our own bouncer too, to keep the scum out - the rabble out!

Michele: Now for the important tour questions, how do you get your laundry done when you are on tour???? Do you end up wearing the same stinky clothes until the end or do you guys take time off to do the laundry?

Martin: We were only away for two weeks, so there was not a lot of washing to be done, but you would see socks drying out of hostel windows.

Michele: While you're away on tour, who takes care of your pets?

Russell: My mother.

Martin: My girlfriend, who else!

Michele: Russell mentioned that one of the reasons he wanted to come to America was to see if our society was really falling apart. Due to the post- industrial changes in the economy, we've got employment problems in the U.S. with skilled people having to go back to school and get second degrees because their original skills are now obsolete. What is the employment situation like there?

Martin: I don't think we're as bad as it is in the U.S.

Russell: Australia's unemployment, compared to the rest of the developed world i.e., Europe and America, is lower, not by much, just a couple of percentage points.

Martin: In general there probably are a lot of young people, straight out of school, that can't find a job....

Michele: I understand from Louise that a lot of people are on the dole because it is easy and you don't have to work if you really don't want to - - is that true?

Martin: I don't think there's a huge amount of people that don't work if they don't want to. The dole's not that much - it's probably way below the poverty line.

Russell: You can't live off the dole.

Michele: Do many bands in Australia go on the dole - just to have an income while they're trying to make it?

Martin: Usually, a couple of people in the band work, and a couple don't. In Melbourne's underground scene, there's probably a lot of struggling young bands that are unemployed.

Russell: People don't go out of their way to go on the dole and play in a band.

Martin: We all work. Three of us work at Shock and Aiden works in a metal factory welding and creating stylish coffee tables and fittings for inner city restaurants.

Michele: Do you have any good stories about kangaroos - I just love kangaroos and Louise was telling me in one of her letters about how they get mesmerized by car headlights and will freeze still on the road and if you hit them and they fly through the windshield that you can get kicked to death when they are trying to get out!

Martin: There's a big controversy going on at the moment, about kangaroo meat being for sale.

Russell: Because it's our national emblem, there's a big deal about kangaroo meat being for sale. Due to our agricultural methods, the kangaroo plague is in large numbers in many parts of Australia, and culling is necessary, otherwise they'll eat themselves out, which they have already done in some pockets.

Martin: There's a lot of people against it, and there's an emotional detachment. It's like at the beginning of time when cows began to be eaten by humans - there might have been a similar outcry then.

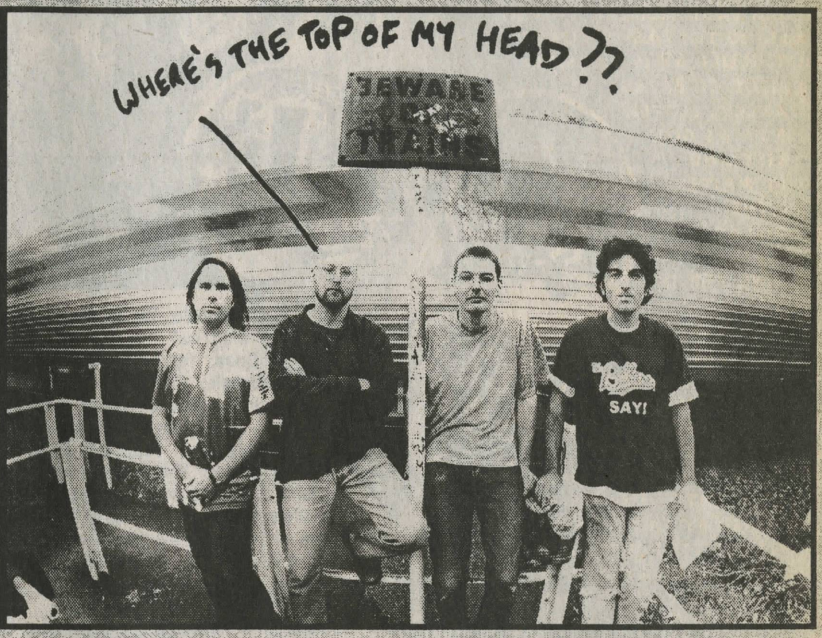
Michele: So tell me about the latest album?

Martin: This one was produced by Ed Keupper, and it sounds really good. He used to be in The Saints, who were a fantastic 70's punk band. He injected a new burst of energy into the band - not necessarily screeching, loud guitars, more like he stripped it right back to the bones. We're really happy with what he's done.

Michele: So what are the future plans for the band?

Martin: Try to get something happening with the new album. It would be great to return to the US and Europe and try to keep on recording. Europe would be great!

"Because it's our national emblem, there's a big deal about kangaroo meat being for sale."





RULE 62

In the early days of punk, musicians were in one band and one band only. But in the 90's it is not uncommon to find that the band members of one band are often moonlighting in another - the other band often known as the "side project." Which is the main band and which is the side project all depends on which band member you are talking to! As it turns out, Rule 62 is the side project of Brian Coakley, better known as guitarist and song writer for the Cadillac Tramps. Joining him in this duo is Frank Agnew who in the past has been in several bands but is most widely known for his guitar- playing in Orange County's, The Adolescents. Drums are provided by Chris Webb who splits his time with another band headquartered in Long Beach called One Hit Wonder. Libby Agnew, Frank's wife, joins them on bass. The band mixes a grab- bag of musical stylings including pop, country, and rock into a blender to come up with one cohesive cocktail of sound. Rule 62 formed in late '93 and will have released their first album by press- time. Recorded with Steve Albini, producer of Nirvana's "In Utero", this is a very young band to have come so far so quickly. I was informed that a lot of the credit goes to sound management. In fact, I first heard about this Orange County based band and came to do this interview through Chris Martin of Huntington Beach, a mutual friend, who functions as their manager. I met up with the band on August 3rd at a coffee shop in Long Beach to discuss incestuous band relationships, the importance of sound management, the sadly overlooked Orange County scene, and how bands get their laundry done when they're on tour.

- Interview by Michele
- Photos by Rick Bain

Michele: We are missing a band member aren't we?

Brian: Yes, our drummer Chris.

Michele: One thing I noticed after reviewing your background material is that some of you are in other bands besides this one or have other projects going - especially Brian, being in the Cadillac Tramps. I've always wondered what kind of problems that would present for a band member who is in two different bands, should one of the bands get famous and require a lot of time of the band member. So I thought I'd start off asking this of Brian. Your band Cadillac Tramps has been around since....

Brian: '87.

Michele: ....And is rather successful on a major label, correct?

Brian: No, we just finished our third independent record on Doctor Dream, an Orange County record label and we've been touring for the last four years solid - we've been out 9 months of the year for the last four years.

Michele: What made you decide to start this project? It doesn't sound like you'd have time for another band.

Brian: Every since about 1988, I've have various side projects. I've always been really busy in the local music scene in Orange County and Long Beach. At one point in 1990 I was in three bands at one time. I was in The Cadillac Tramps, I was in an acoustic Tom Waits kind of thing called The Wise Guys, and I was in this other band called Blue Movie all at the same time. I've just always been really driven when it comes to music and as far as the Cadillac Tramps, it's been a very busy band - but there's certain songs and things that I'd create that I'd say as an art, don't fit in that band. A band ends up getting a certain kind of chemistry - you don't want to break out of that too much and with the Cadillac Tramps it's like that. There's somewhat of a creative chain around me.

Michele: I was going to ask you about that because being in two different bands and being the main song- writer in both bands, is it that you want to write some songs that don't necessarily fit the "M.O." of the Cadillac Tramps?

Brian: Yeah and you know being that I'm writing in the Cadillac Tramps for another singer, there is a certain amount of personal fulfillment that I can achieve in Rule 62, that I can't achieve in the Cadillac Tramps. All through the 80's I've been in different bands as a singer. So when I joined the Tramps, it was different being a support guy and just writing songs and playing guitar for this other guy who's the front man. I'm standing back in that band and in Rule 62 I can really express myself by being the front man.

Michele: So are you the only writer in Cadillac Tramps or is the singer writing as well?

Brian: I am the main writer. I write about 75% of the material. In this band, it is basically me and Frank.

Michele: Frank, you've been in a lot of bands over the years. As you're aware, I've been out of the scene through most of the 80's, so I kind of missed out on your post- Adolescents projects. Are the Adolescents still playing? I noticed the band just played a benefit at The Foothill for Eddie Egan.

Frank: I didn't play that and I think Tony was the only original member for that show. The band officially busted up in '89 and we've played a few one- shot deals and we haven't really even done that in a couple of years.

Michele: But you were playing with Jack Grisham for awhile?

Frank: Yeah, off and on. There was Tender Fury in 1990 for about a year and a half. I played on the last Tender Fury album.

Michele: So that band was around quite a long time because I remember them playing as I was getting out of the scene.

Frank: About five years. Then he threw together something else and I was working with him again on that project for a few months. We recorded some demos for Geffen, but nothing came out of that.

Michele: Are you doing any other projects besides Rule 62?

Frank: I'm doing some producing. I did my first real project last month. I'd like to get more involved in the production end of things. As far as bands go, Rule 62 is it for me.

Michele: So you'd like to be doing a lot of production type stuff on the side?

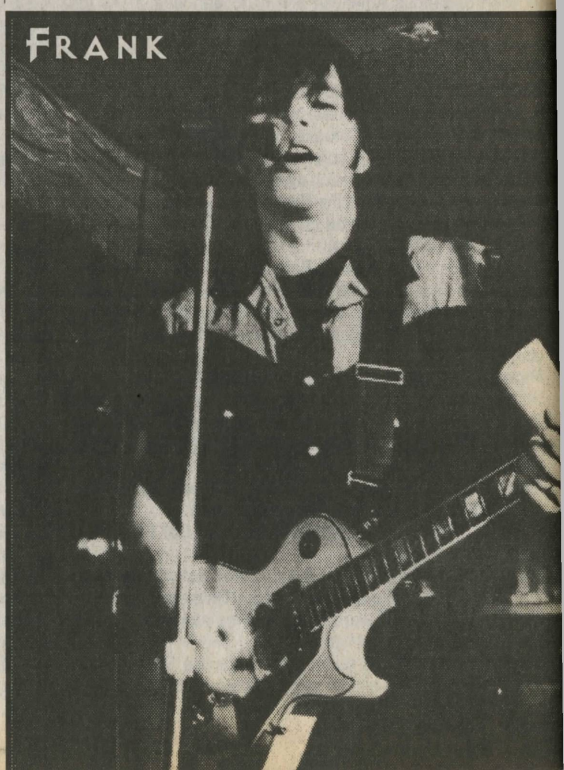
Frank: Yes, producing and session work. I played on a couple, two or three sessions this past month for people, demos and what- not. I enjoy doing that. I couldn't do a schedule like Brian's, that would drive me crazy!

Michele: Brian, so you just got back from a tour, where did you go?

Brian: Yeah, I just got back from a two month tour last friday. We went through the United States and up into Canada and then down the west coast.

Michele: I've always wanted to ask this question, but don't interview too many bands to remember to ask it, but how do you get your laundry done when you're out on tour?

Brian: We do our own. For example we were in Grand Rapids



Michigan opening for Three- Eleven, this big hall, all- ages show and right around the corner was this bowling alley and laundry mat. The crew was setting up the gear and both bands did the laundry! You bring a plastic bag that ends up full of dirty clothes as the clean clothes in the suitcase dwindle but you try to have enough stuff to get through 10 days.....

Frank: Do you guys draw straws to see who gets to do the laundry?

Brian: No, everyone just does their own!

Michele: Libby, were you in another band? How did you and Frank meet?

Libby: I had a band called Peace, Love and Death and we have a mutual friend named Randy Bradbury who also worked with Tender Fury with Jack and he knew the both of us separately and my band needed help and Frank was the help that Randy recommended so I called him up, he came down, checked us out, and joined the band.

Michele: Now, I understand that you guys are married.

Libby: Yes.

Frank: Yeah, I joined the band and stayed a little longer!

Michele: So when did that happen?

Libby: April 9th, 1993. We knew each other about a little over a year before we got married.

Michele: How old are you guys?

Libby: We're 30.

Frank: Wait a minute, I don't want to be rushed - I've got two weeks til I turn 30, I want to be 29 as long as I can!

Michele: So how does that work with you being married and being in a band together; does this cause tension in your personal relationship?

Libby: I love it. Frank's got kids from a previous marriage so we are full- time parents, both of us are in school and I work full- time so we got our separate stuff and the band functions as our social life together.

Michele: Chris (the drummer) isn't here but I understand he's also in another band called One Hit Wonder?

Brian: Yeah, his other band is doing really good and they've got a couple of singles out, one on Lethal and the other is on Dr. Dream. Randy, the guy who introduced Libby and Frank, he's the bass player (in One Hit Wonder).

Libby: Its all just one big incestual family.

Brian: Plus, Dan Rue, the guitar player and singer for One Hit Wonder was in Tender Fury with Frank.

Frank: Actually I took his place!

Michele: Stories like this aren't too unusual today, but it seems in the old days people just did one band at a time. I'm wondering why it is so common nowadays to find that band members are in more than one band. Does it come from the ambitious viewpoint of why sink all my eggs in one basket or is it driven by some creative reason?

Frank: I think it is a little of both. For me anyway, back when the Ads first got together I was 15 and we were all pretty young and we're just developing as musicians so we only had the feel for one band. But as musicians learn and grow and their writing diversifies, then it starts to branch out. I've been in two bands and the two bands weren't always similar. Like what Brian does with the Tramps and Rule 62, at first he probably had one band but as he got older and developed his writing style and that started to branch off, stuff that he would write that he'd want to do wouldn't always fit for the current band he was in.

Michele: So are you making a conscious effort when you are sitting down writing songs to write songs that fit either one band or the other?

Brian: No. I even write songs that couldn't be in either band! I think like, "Whoa, here's a Michael Bolton tune!"

(Everyone laughs)

Brian: There seems to be a trend right now - there's bands that get picked up on major labels, and there is these slimes in the industry... there's people that have their major label MTV band, but they realize that the rags like Flipside, Maximum Rocknroll, etc., the underground fanzines, are going to drop those bands. They aren't going to write about them anymore and those bands are going to look like sell-outs. So a lot of those bands have their side- band thing that's more raunchy.....

Michele: .....To keep their credibility?

Brian: That's right. It's a flat- out credibility scam - I'm not saying that's true of every single one, but I know for a fact that there's certain bands that play raunchier clubs when they really could be playing The Palladium. They do these things definitely out of strategy.

Michele: Well, how important is it for a band like Nirvana who supposedly at one time was a punk band and became mainstream superstars and have all that money - why would a band like that even care to keep up appearances with such a small record- buying segment of the population, like the punk scene?

Brian: People like Kirk Cobain, who I can't speak for, have to look at themselves in the mirror every morning - he's got to have SOME credibility. With the major label scene, if they are looking for the hip thing, they are going to look for what's hip in the Flipside scene - it's like scratch your leg up here for the millions while you're scratching your leg down here to make it look like you've got credibility. It all done with mirrors!

Michele: But what about the Cadillac Tramps? You've been a fairly successful band, you say you tour all the time.....

Brian: But with this, it's not a matter of trying to do a more punk- credible band. Rule 62 and The Tramps are on an equal footing.

Frank: If anything Rule 62 has a sort of pop- bend to it; I mean, mind you it's rough- edge and we still apply our roots, but we're not afraid to try anything a little different either.

Michele: Well, I noticed after listening to the tape that you have a lot of influences. "Broken Down" and "Belong Here" are more pop and "Obsolete Machine" reminded me of Judas Priest!

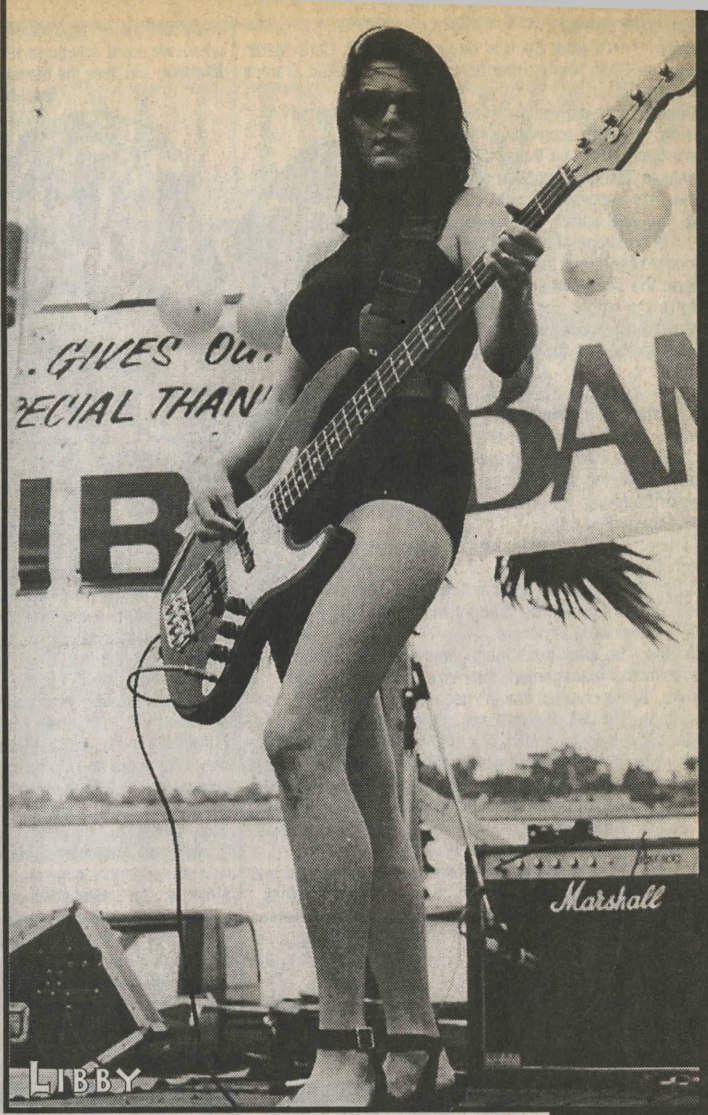
Frank: (motioning to Brian) That's his fault!

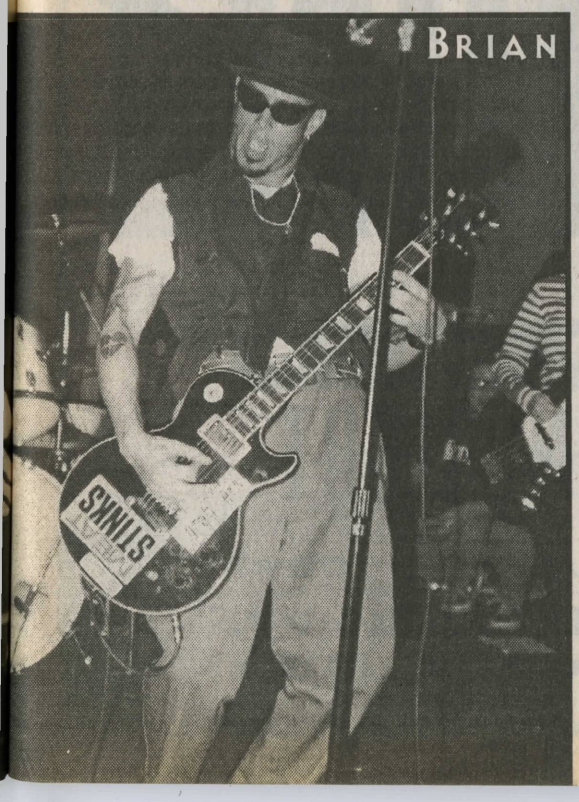
Michele: But the band doesn't really sway from one sound to another. It's not that the band jumps from style to style - it all seems to fit together into a coherent sound despite using a lot of different stylings of music...

Libby: I think there is also a domino affect, like you said there is sort of a trend, well at one time it wasn't acceptable to have say open marriages but now it is more acceptable. So in the early 70's if some guy was cheating on his main band - it would be unheard of, but today it has become commonplace.

Michele: But I'm wondering how that situation works when you've got one band sky- rocketing to stardom and the band member has to choose between devoting his time between his band that is now becoming successful and his buddies in his side project.

Brian: Well, look at Rocket From The Crypt; they have their punk side- band, but in their case, both members are the same in each band. Its just different music and both bands have a deal with the same label. I'm hoping its a precedent! I'm hoping





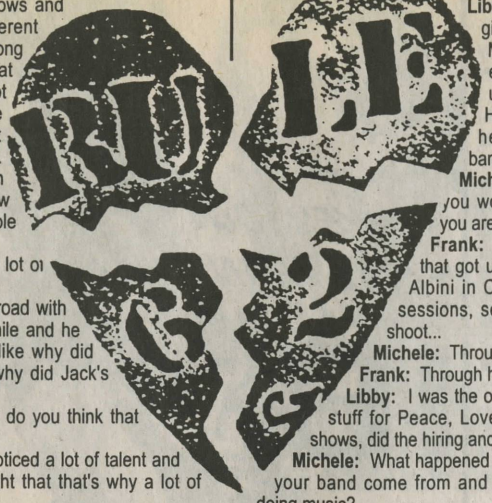
"IF ANYTHING RULE 62 HAS A SORT OF POP-BEND TO IT; I MEAN, MIND YOU IT'S ROUGH-EDGE AND WE STILL APPLY OUR ROOTS, BUT WE'RE NOT AFRAID TO TRY ANYTHING A LITTLE DIFFERENT EITHER."

I can get to do that.

Libby: That's what Brian is kind of doing with Chris Martin because Chris Martin interfaces with the Cadillac Tramps manager....

Michele: How did you get hooked up with Chris Martin?

Brian: He was promoting shows and he's been doing all these different things in Orange County for a long time. It's important to note that like you said earlier, there's not a lot of coverage of the Orange County scene, but that doesn't mean the scene wasn't there. There's a whole scene down here that people don't know about and he was there the whole time....



Libby: And Chris did notice a lot of talent and lack of direction.

Brian: So Chris went on the road with S.D. (Social Distortion) for awhile and he started thinking about things like why did Social Distortion do so well, why did Jack's band not do that well....

Michele: Good question, why do you think that happened?

Libby: Management. Chris noticed a lot of talent and lack of direction and he thought that that's why a lot of bands never went anywhere.

Michele: So what does management do for a band? Do you think that management can make or break the band?

Brian: Being an artist doesn't necessarily make you a businessman. In this day and age, there's a certain pecking order in the industry and you have to know what you're doing - otherwise you're going to get ripped off. And if you have a good manager he can do that. I could probably manage the band, but I don't want to get all tied up in the business end of it. I can't do that; I need to be out in the world seeing what's going on.

Michele: Most bands I know don't have management and someone in the band is designated to handle that task - whether he's good at it or not and I've even seen cases where the person was thrown out of the band due to a disagreement over how that band member was handling the band's business, you know?

Brian: The Cadillac Tramps, we were self- managed for five years and we just now have a manager, but it got to the point where we could only go so far and do so much...

Michele: So does the manager function then as a sales representative for the band?

All: Sort of.

Libby: We call Chris the energizer. He works for Monster Management. He gets us endorsements and sets us up with photographers. He's always thinking of ways he can promote/help the band.

Michele: So do you think that you wouldn't be as far along as you are without the management?

Frank: Well, it was Chris Martin that got us doing the recording with Albini in Chicago, setting up photo sessions, setting up the whole video shoot...

Michele: Through his connections?

Frank: Through his move- busting!

Libby: I was the one that did all the business stuff for Peace, Love and Death - set up the shows, did the hiring and firing....

Michele: What happened with that band? Where did your band come from and how long have you been doing music?

Libby: We were from Costa Mesa and I'd only been playing for six months and I got the band together and I had it for almost a complete year and then it just kind of fell apart.

Michele: You're 30, were you in the O.C. scene previously?

Libby: I grew up in Seal Beach and I had gone to see live bands for years and I used to watch the people on the stage doing it and saying to myself, "I could do that." I was a big party head and I never followed through on anything. But when I was 25, I decided to try and straighten up and as a gift to myself I made this goal to do it. I hooked up with a guy who started teaching me and I was on my way.

Michele: As I mentioned earlier, we don't get any news of what is going on in Orange County up here so I have no idea where this band is in its evolvement except that you've recorded an album that will be released soon.

Brian: We recorded it with Bob Weston at Steve Albini's house.

Libby: That's what I mean about Chris Martin. He just thought, who would we want to do this album with and then just called him up!

Brian: And Albini was in Big Black, basically about the same age as us, maybe a little older. We were from the same kind of scene, just different coasts. They were really cool about it. We spent about $2000 on recording. Bob Weston engineered it and we recorded the album in four days.

Michele: Is this band playing shows?

Frank: When Brian's not on tour with The Cadillac Tramps, we play as many gigs as we can.

Libby: We have a lot booked for August, one at The Dragonfly.

Brian: That will be our second L.A. gig ever.

Michele: What clubs do you play? Do you stay mainly in Orange County?

Brian: Yeah, a lot of the Orange County bands just play in Orange County.

Michele: What clubs are there to play in Orange County?

Brian: There's 5902, Club Mesa, Our House, Electric Circus, 3- 6- 9, there's a few clubs that only happen every once in awhile and now there's The Foothill in Long Beach which is a pretty cool place. We've played just about every one of those clubs I just named.

Michele: Will you be touring upon release of the album?

Brian: We're going to try.

Libby: We're going to do as much as we can, but Brian's very busy right now.

Brian: Yeah, the Tramps are going back out at the end of this month.

Michele: Okay, I guess I'll end this interview with a challenging question that Mike from Dizbuster/Skull Control asked me one night: Where do you guys see yourselves five years from now?

Libby: Playing naked at the Forum!

Frank: Making a record, playing a show, doing a video...

Brian: Five years from now I will have already written two books, played on Saturday night live with the Cadillac Tramps and this band and I will have already done something bad to be banned from network television and I will have been on the cover of Flipside!

Michele: Well, thanks for talking with me.

All: Thanks a lot.

(Contact Rule 62 through Monster Management, Chris Martin (213)851-8542)

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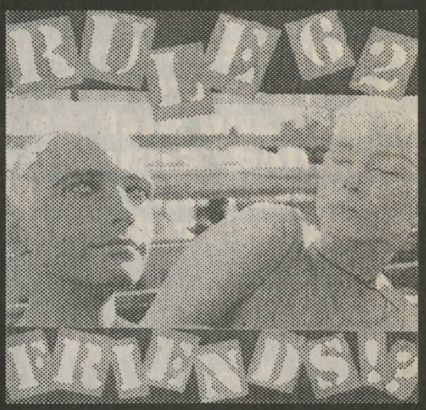

RULE 62

Brian Coakley and Frank Agnew (ex- Adolescents) team up, exposing their broken hearts for all of you to ridicule.

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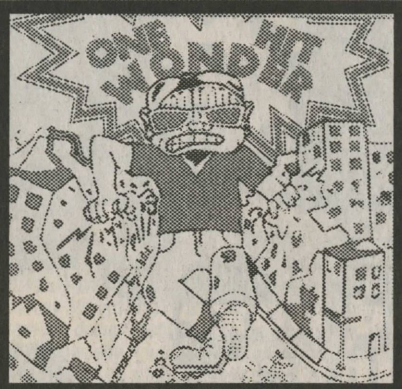

ONE HIT WONDER

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MANHOLE

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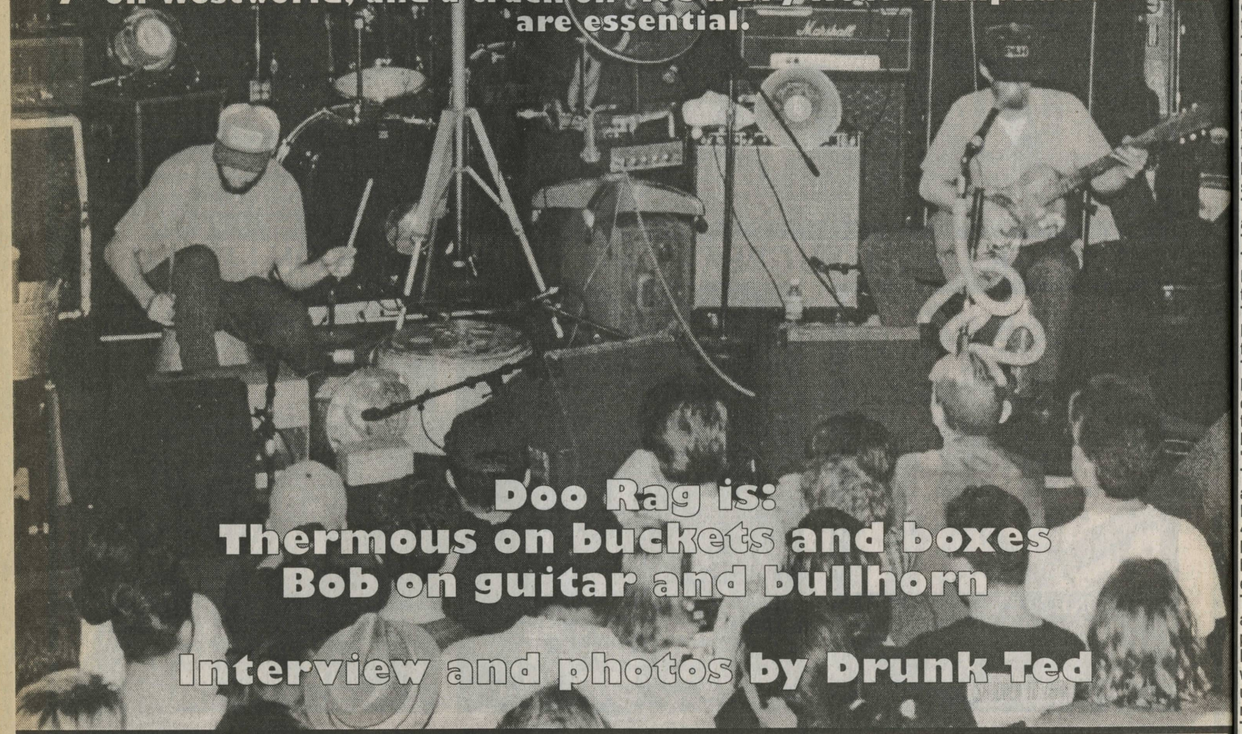
DOO RAG

All I can say is that I don't think that Doo Rag is from this planet. They're just way too cool. Super fast minimal blues songs is the best way I can describe them right now and although the "blues" tag may scare you, and believe me, I'm not into the blues, just trust me, and pick up anything you can from these guys. They got a CD called "Chuncked and Muddled", a track on the "Mud on the Wheel" comp put out by Headhunter/Cargo, a 7" on Drunken Fish, a 7" on Westworld, and a track on "It's a Dry Heat" compilation. All are essential.



Doo Rag is:
Thermous on buckets and boxes
Bob on guitar and bullhorn

Interview and photos by Drunk Ted

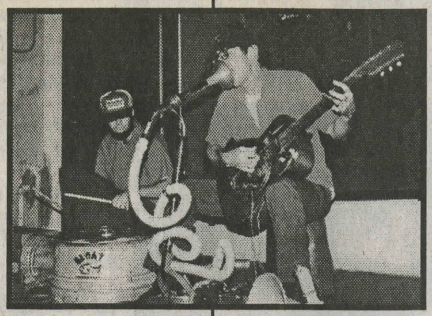
Ted: First of all, how long have you two been together?
Thermous: It's getting on about 5 years.
Ted: Really? I just heard of you about 6 months ago.
Thermous: Well, we did a pretty good job of keeping it a secret.
Bob: We didn't leave the kitchen much.
Ted: So how did you guys start? What made you decide to do what you do?
Bob: We didn't have a lot of money and we were really bored one time and just started playing with what was around. A cheese grater and a snare drum with a guitar neck stuck on it. It kind of stayed that way for a while and then we moved onto some buckets and I got a different guitar. Making guitars and stuff like that.
Ted: Do you still make all your guitars?
Bob: I made this one I'm playing now and I'm making a new one as soon as I get back.
Thermous: He didn't actually build it, but it's...
Bob: Jerry rigged.
Thermous: Yeah, it's rigged up. It's like a thrift shop guitar only we buzzed the head stock a little bit. Just altered it, you know.
Bob: Turned it into a resonator with a stereo speaker cone. It's pretty much made out of balsa wood. I can't believe it's lasted this long, because it's a cheap guitar.
Ted: What is that stuff you have onstage? You have an oscillator? What else do you have? You have these trashcans and Budweiser boxes for percussion.
Bob: No trashcans yet. Oh yeah, I sit on a trashcan. That's my chair.
Thermous: I play a variety of different things. Metal buckets and stuff. That's just the stuff that held out the longest.
Bob: They last on tour. It's a lot easier to find a bucket than like the side of a hot water heater tank.
Thermous: And in small towns, every small town has a hardware store. You can shop for your drums in a hardware store.
Bob: Tin buckets, 10 bucks.
Ted: Yeah but how many tin buckets do you go through a night?
Thermous: Well a night, I use the same one. On tour, probably... the one that's lasted me now, maybe two shows. But I always keep them because later on down the road I'll pick up a really old one and it will have a nice sound that I forgot about. As far as onstage, I like the fresh buckets.
Ted: So how did two actually meet? What was the first...
Thermous: I don't even know how we met... It's such a small town, you just know everyone there.
Ted: So what made you two go "Let's play together"?
Thermous: We were just bored. And hot. He had this drum- jo thing and I just had a cheese grater and that was it. It just went off from there.
Bob: You could turn the snare on and off the drum- jo... It was a snare drum on a guitar and you play it and turn the snare on and it would be like "BEEEEHHH!!! BEEEHHH! BEEEHH!" and then you turn the snare off and it sounded like a banjo. That thing was pretty unreliable, but it was a lot of fun. People would be throwing things at me if we toured with that, though. I'd be tuning for like half an hour, play two songs, tune a half an hour, play another song.
Ted: Have you ever considered adding more members or anything?
Thermous: No. No way.
Bob: When we play on the streets sometimes and some drunk harmonica player will show up and trying to play along.
Ted: And ruin things.
Bob: Yeah. I mean I'm tuned to fuck. There's just no other way to put it.
Ted: What did Doo Rag sound like when you first started? Was it pretty much the same thing you're doing now? A lot of bands change in the span of five years.
Bob: Yeah, it was just playing songs we really liked and it just... I mean, it was more for fun at first. We were just having a good time. We would play on the street in Tucson...
Ted: Did you play for change?
Bob: Oh yeah. We practice there. Whenever we practice we go outside and make enough money for cigarettes and coffee, which was our goal.
Thermous: Yeah, it was like we were getting paid to practice.
Bob: And in Tucson no one bugs you. One time the sheriff came up and I'm like "Oh, here it comes. We're finally going to get it" and he threw in a dollar.
Ted: That's great!
Thermous: I just saw those big black shoes and just went "Oh man, it's the law!".
Bob: Most cities are alright, because we're not that loud but we do use battery operated amplifiers on the street. I don't play acoustic or anything. Well I do at home and in recording a little bit, but it's always coming out of the bullhorn or something.
Ted: I heard you play alot on the street corners at various shows on tour.
Thermous: We've done that a couple times.
Ted: I heard you did it in San Francisco.
Bob: Yeah that was a blast. They needed it there. That club sucked!
Ted: Which club?
Bob: Slims, man. Bob Scaggs. I want to talk to Bob. I want to have word with him about his club.
Thermous: We just had a bad time there.
Bob: It was another one where we were starting early, kind of like here, but there was too many people working there, too many rules, and they gave us one beer each, and they're like "Here! Have a good time!" And it's like (sarcastically) "Alright. Thanks for the beers, Slims".
Ted: Yeah, the Supersuckers were saying the same thing about too many rules and...
Bob: It's just the kind of place... I mean they sell beer for like 4 bucks and they still got to take half the door money and it's like "What are you doing!". But anyway, places like that, we'll hit the street especially if we think we haven't played for everybody or we didn't do a full show or just feel like it.
Ted: Do you usually do it for the kids? If you're playing bars all the time, do you go out on the street for the underage people?
Bob: Uh... yeah. It's just something we do if we feel like it or whatever. I don't know how many people really know about us yet because we're just... It's all word of mouth, pretty much. No one's working for us.
Ted: That's good. That shows you how good you are.
Bob: I don't know. I'd like to play more all ages shows. Actually a lot of shows on this tour have been all ages shows.
Thermous: We just like to try and reach as many people in a city as possible. Yeah, there were people just hanging out that couldn't get in to the show (at Slims), it was sold out and just a weird scene inside, so we're just like "Let's do it outside".
Bob: Let's have some fun.
Thermous: It was like a hundred times better outside.
Bob: And also we do it just because we can. Being a small band, we can fit anywhere and lots of times I like to prove it.
Ted: Is it true that when you were on your way to play at a college radio station once and you got lost or something and...
Bob: Oh, a lot of people ended up getting arrested the night before at this party we played at.
Ted: And why was that?
Bob: Things just got a little out of hand. (laughs) One girl got arrested because she said "Bad boys bad boys" and the cops just grabbed her. A lot of our friends got arrested and Thermous got a little trouble himself, if I remember correctly.
Ted: What happened?
Bob: I just got singled out. As usual.
(laughter)
Ted: Where was this?
Thermous: San Diego. In a basement. It was sort of downtown and we were playing this basement and there was just a lot of people down there. The cops came once because they had complaint for the noise and everyone just scattered and then came back.
Bob: And we played again!



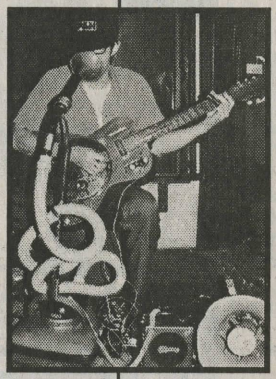
"I don't even know how we met... It's such a small town, you just know everyone there. We were just bored. And hot. He had this drum- jo thing and I just had a cheese grater and that was it. It just went off from there."

Thermous: The cops came again and we were all in the basement and there's like a trap door...
Bob: ...totally fucking hiding out...
Thermous: ...and you could hear them all in the house and they're all "So where's everyone else?".
Bob: Eighty people in this fucking basement.
Thermous: And it's really dark down there and everyone's smoking and all you see is like cherrys glowing and everyone's just whispering. Then the trapdoor opens and you hear this "Oh my God! They're all down here!". They were shining their flashlights and it was just like "COPS".
Bob: It was! Like they just found a roomful of these illegal aliens underneath a boat or something.
Ted: So what happened the next day? Did you really pull over at a gas station and do it over the phone?
Bob: Yeah. We did a radio show with this guy before and we were like two hours late and the show was over...
Ted: Was this KSDT?
Bob: We've been really late for this guy before and it was just so sad that it was going to happen again. His show is like 7- 8 on Friday and so we pulled over. It took us awhile to find a good payphone. We finally find one, set it all up and realize the phone was all fucked up and didn't work. So we go to this gas station and set up and just laid the phone there (and played).
Ted: Did a crowd gather or anything?
Bob: No, the gas station attendant came out and told us to shut up. It was pretty quick. It was only one song. And actually we did it again in Eugene on this tour. Thermous is working on a new invention.
Thermous: Yeah, I'm building a mixer thing for doing the phone. What is it called? A link up or something like that? I can't remember what it's called.
Bob: Three phones.
Thermous: Anyway, we're going to be able to like live radio shows from the comfort of our own home.
Ted: That would be great! Do a whole tour of the country from your home!
Bob: In a day! One fucking day! Boston to New York to Oregon...
Thermous: We'll get three way calling and be doing two cities at once. We got all the parts. We just haven't put it together yet.
Ted: What do you do for day jobs? You seem really out there and creative with what you play with on stage, and your whole sound. Are you engineer geeks or something like that?
Thermous: Well this is my job, now. Before that I was a machinist.
Ted: Did you go to school or anything?
Thermous: Uh huh. I dropped out, though. I was just disenchanted with school in general.
Bob: I was a full time janitor in a movie theater and his machine shop for awhile. Sweepin'. I think sweepin' has a lot to with what I like to do because it's no frills. You just keep going and there's no point in getting fancy with a broom. You just GO, you know.
Ted: So being around for 5 years, what do you have out?
Bob: Well we didn't start recording. Seriously, it was just for fun. We were just hanging out and playing and just like two years ago, two and a half, we make "Chuncked and Muddled". We'd make 30 at a time and sell them. Then we'd make 50 (tapes) and they were all gone and we just kept making more. What we wanted to do was put it on vinyl, but we couldn't really afford to do that. And we wanted to put out a 78 and couldn't really afford to do that, so we decided to make a CD to make enough money to do the vinyl that we really wanted to do. And that's only been out for like maybe... it was after the Crash Worship tour...
Thermous: It's only been out for about 6 months.
Bob: And we've done three singles since then and...
Ted: You have a track on the "Mud On the Wheel" compilation.
Bob: Yeah and a track on the "It's a Dry Heat" Arizona compilation. The 78's being made as soon as we get home and we're recording full time as soon as we get back. We're also doing a John Peel session.
Ted: Wow.
Bob: Yeah. He wanted to do that over the phone too, but he kind of wussed a little bit on that. I think going over the ocean it probably wouldn't sound as good as we think it would.
Thermous: It would be like super compressed.
Ted: So do these vinyl things you're doing going to have different songs on them?
Bob: Oh yeah. The CD's totally different from any of the vinyl so far.
Ted: Where did you record the CD?
Bob: On my porch. In a parking garage. On a sidewalk. Anywhere but a studio.
Thermous: There's some cuts on that that are from live radio shows we did in New Orleans and back home in Tucson.
Ted: Do you have anything against studios? I noticed on the track on the "Mud On the Wheel" compilation, it seemed more produced than your other stuff...
(Bob & Thermous erupt into laughter)
Ted: ...but it still sounded good!
Bob: Wow! Well thank you. I think I'm getting a little better with my equipment. I think a lot of it is I don't know what the fuck I'm doing. I'm just turning knobs. But I know what sound I like and that's the old field recordings from the 1940s like Mississippi Fred McDow, really old, old field recordings just recorded on a battery operated piece of shit, you know, however it comes out. That (song) was done in the basement. We did try recording in the studio. It was nice and all that to have somebody else pushing the knobs, but what I ended up with was a big huge sound that I have to compress down to shit to make it sound like what I like, which is what we sound like anyway when we record it ourselves. I mean everything in this band we can pretty much do on our own. It's just simple enough.
Ted: How many of your songs are covers?
Bob: All the songs pretty much are covers of covers of covers of covers that we learned wrong. From all different people and a lot of them, nobody even knows who wrote them anymore. But all our new singles and all the stuff we're doing now are all originals. Just because I think I ran out of covers that I like. All those songs were just the ones where we were like "Hey this is a great song. Let's play it". Just learned it all fucked up and backwards and they come out their own way.
Thermous: It's about two thirds covers on the CD, but now

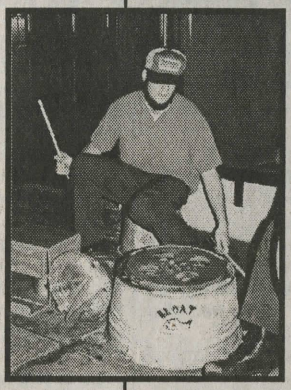
it's hard to do any covers.
Bob: I keep hoping I'm going to find another song that I really want to do, but I haven't found one yet.
Thermous: We'd like to do more covers. It's just more fun, like...
Bob: They all get completely changed in some way or other.
Thermous: 'Cause I've never even heard the originals.
Bob: He refuses to listen to music.



Ted: That's actually good, you know. You don't want any outside influence.
Bob: We don't listen to a lot of music. I listen to old samba and cha cha records at this point.
Ted: How big are you in Tucson?
Bob: You can't really make a living off playing there. We got a lot of friends out there, but Tucson is a pretty small town. We won the "Best Weirdness in the Name of Music" category about a year ago.
Thermous: ...in a local paper.
Bob: Yeah, they made that category up just for us, I think. There's lots of bands in Tucson. There's just only a few places to play.
Ted: So how do you get in contact with a band like Drive Like Jehu, for example?
Thermous: We just started doing little trips to San Diego and we were getting gigs down there...
Ted: Why did you pick San Diego?
Thermous: Because it wasn't L.A.
(laughter)
Thermous: And it's really like the nearest town that's not really too hot.
Ted: Do you ever go to Las Vegas to gamble?
Thermous: Oh, we'd love to go to Las Vegas. We've never played in Vegas.
Bob: We're working on that. Anyone in Vegas reading this can get a hold of us somehow, we'd love to play there.
Ted: Would you gamble there?
Thermous: Oh yeah.
Bob: We've been gambling this tour a little bit.
(laughter)
Ted: I was told to ask you about that!
Bob: Yeah, Jehu and Tanner have been introducing us.
Thermous: They're trying to get us.
Bob: Me, I'm in the hole, but Gretchen (roadie/girlfriend), she's raking it in. I can't gamble for shit. I'm not allowed to gamble until Gretchen wins a bunch of money and I can borrow some. "Do you guys gamble?" Ha. Ha.
Ted: The guys in Tanner told me to ask you about that.
Bob: Yeah, we just started to play San Diego and hooked up. Crash Worship heard us. They had our tape and they brought it with them on tour and they said it was the only tape that sounded good on their shitty recording/playing device. They asked us to go with them and then Jehu asked us to go with them. Soon as we get back we're going to start setting up a headlining tour because we've been around the country twice now and we think it's time.
Ted: Do you think you do better in the small towns or the big cities?
Thermous: I can't even really answer that.
Bob: We do pretty good. It's funny because there's such a weird cross section. I mean in St. Louis I was talking to an old guy and a 16 year old kid at the same time. You know, both of them were really into it. This kid in Salt Lake bought a tape and he came back the next night and bought a tape for his parents because they liked it. It's just like... I don't know. It's not everybody, but there's sections of everybody that really seem to appreciate it. And then the other half of the people just hate it and don't even want anything to do with it.
Ted: Has anyone ever wanted to kick your ass or anything for playing in a small town and being so different?
Bob: Looneys on the street wanted to smash my guitar one time and that was the end of that argument.
Thermous: That didn't last long.
Bob: Yeah, those guys had to leave. We played on a couple blues things that got screwed up just because I think the blues crowds, the strict blues crowds, are the ones that end up violently hating us.
Ted: Really! I thought that they would be the ones who would really like you guys.
Bob: Some do. Some immediately understand where we're coming from, but I think a lot of people are really into a really slicked out Chicago style blues.
Thermous: With full horns...
Bob: Full horn sections, Fender strat... "You're not playing a Fender strat? What are you doin', boy!" We played on a blues show in New Orleans and the guy just turned us off. Dead air for over a minute and a half. Ready Teddy wasn't into it.
Ted: How did you get on that show in the first place?
Thermous: He just heard about us. Heard we were like a blues duo. And then we get down there and it was kind of a different story.



Bob: He wasn't too happy. But we played with Johnny Claude Copeland once in Phoenix. That was our first blues experience. Lots of people were just like "I got a headache!" and walking out the door. And the people who worked there liked it because they were seeing all the regulars just getting freaked out.
Ted: If you had a bigger budget, would you do anything different? Would you have a bigger bullhorn onstage?
Thermous: I just think there would be like different stuff. More stuff.
Bob: He's always making different things. It's all homemade.



Thermous: That's what I like to do anyways. So if I had more money, it would just be more.
Bob: He'd be making it, still.
Thermous: But I'd have more resources.
Bob: And I'm trying to make another guitar. I'm trying to make one out of all metal. Sheet metal. Galvanized steel, like the old Nationals. And you know I'd like to get an old National, but it's like $2,500 for a guitar that I'm just going to beat the shit out of. I'd rather just make one myself and do what I want with it. I'm not very nice to guitars.
Ted: What about imitation bands? I was also told to ask you about this. Are there any bands copying your style?
Thermous: I just heard about something. Not really sure what.
Bob: It doesn't really bother me. They can play on whatever they want. I don't know if they'll be able to play like us or not. I mean, I'm sure it's learnable. I used to think if someone watched me play guitar three times, they would know everything I did. That's the whole thing right there. Some guys come up and are like "Yeah, I'm in this band and we just got a cardboard box! I got a phone hooked up to a bullhorn. Yeah, we're just like you guys! Can we tour with you?"
Thermous: We heard this one band they said... actually they didn't say it to me directly, but they were like "Yeah, my friend plays in a band just like you guys! There's one guy on flute. One guy on bongos. Two guitar players..." and we're just like "Huh?".
Bob: It's been happening a little bit, but that doesn't really bother me.
Ted: With all this attention that you been getting, have you had any major labels approach you? Are you against major labels?
Thermous: I don't think we're opposed to the idea, but we can pretty much do everything we want.
Bob: We're having a great time right now. The one thing I am sick of is booking our own shows. We're going to talk to some booking agent or something.
Thermous: This guy is like on the phone 24 hours a day.
Bob: I fucking can't stand it anymore. It's like 8 hours a day. I hate arguing about money and it's just like I'd much rather be playing guitar.
Ted: If I was a record label, I would sign you guys, give you anything you want, but I would make you sign a contract saying that YOU are not allowed to play on anything but Budweiser boxes and tin cans, or else!
Thermous: See, that probably wouldn't work because if we ever do get some more money I probably would actually... there's this Sonar drum set I've looking to get...
(laughter)
Thermous: ...and I want to be on a drum riser.
Bob: He just wants to be taller than me!
Thermous: But I am actually trying to look for a Budweiser sponsorship.
Bob: Free beer. Free boxes.
Thermous: It is hard to get the boxes a lot of times in cities. Minneapolis, we were trying to get some boxes.
Ted: You had a couple there. I saw you switch them.
Bob: Budweiser's the shit!
Thermous: We actually had boxes, but they only last two shows. We're constantly trading in boxes.
Ted: It's free advertising for Budweiser.
Bob: Maybe they can make us some that say Doo Rag on them.
Thermous: The Thermous Malling edition. That's what we drink, too.
Bob: We drink Buds. We're not too picky.
Ted: Let's talk about your merchandise. What kind of stuff do you have for sale and why do you have so many different things?
Bob: So we can eat.
Ted: Does it really sell, though? Do people actually buy Doo Rag saws?
Bob & Thermous: Oh yeah.
Bob: Flashlights. Wall- mountable ashtrays.
Thermous: Bicycle bells. We got our own doll.
Ted: Where do you get all of this stuff?
Thermous: It's just stuff that's kind of made for us.
Ted: Who makes it? Do you?
Thermous: We repackage things pretty cleverly.
Bob: We wanted to sell some Doo Rag axes, but selling axes to a roomful of drunk people...
Thermous: Yeah, like we wanted to do baseball bats and tire knockers and all this other crap, but even some people were a little bit worried about the saws because they thought their furniture was going to get all cut up, which I guess it probably would.
Bob: It depends on where we were.
Thermous: If I bought a saw and I was at a show, I'd be altering/lowering tables.
Ted: So what's the drunkest you've been on this tour so far?
Bob: Actually I was pretty lit last night.
Ted: Do you get drunk before you play?
Thermous: Never. Not me.
Bob: I always have a beer or bring one up with us, definitely.
Ted: So what happened the other night?
Bob: Uh... I don't remember. I lost in gambling, I'll tell you that. Thanks very much, Tanner!
Ted: Were you playing dice with them?
Bob: We were playing dice and I suck. They were going off the table and it was just getting pretty ugly.
Thermous: This one time I got drunk right at the beginning of the tour at this club and I had a bunch of firecrackers and I was lighting them off and I ended up throwing one at one of the bouncers but I didn't know it at the time. So then I tried to just adamantly deny throwing it and he totally caught me, but still, I was like "I didn't do it".
Ted: So did he kick your ass?
Thermous: No, he was cool. It wasn't like an M- 100 or anything. It was just like a little lady finger. But it was kind of a snazzy club, too and I was just being really stupid about it. Those Crash Worship guys are lighting off firecrackers at anytime and after being off tour with them, I would just be walking into a grocery store and lighting off firecrackers. Crazy. I got the nickname "Mr. Lawsuit" from Crash Worship because I would just be so into firecrackers. You can't get them in Arizona, so I never had them as a kid, so I'm reliving my childhood through firecrackers. I've been pretty mellow with them after the bouncer incident.

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ROZZ WILLIAMS



This interview could not have been done without three people: Christian Omar Izzo and Katz Seki -- who I will more properly thank at the conclusion of this interview, and of course Rozz (no relation) Williams who answered my questions that were mailed to him in Las Vegas. It is quite possible that a mail interview worked out better than one would have conducted in person -- I have not seen that many interviews over the years with Rozz, though I'm sure some must have appeared -- so I was excited about being able to get a man who is undoubtedly a hero to many to tell us more than we already knew. There are certainly some areas I would've like to have explored if I'd been there to probe -- but quite possibly I would have offended Rozz if I'd dug for more personal stuff or wanted to debate issues with him -- I think this turned out well -- but I'm afraid the pictorial representations might be a little weak -- in fact I'm not sure at this point just a week before deadline exactly what we'll be using -- so I guess, you the reader, and I, the writer, will be finding out together. Other than to say that there is a Daucus-Karota release freshly out on Triple X I'm going to save the rest of my probably irrelevant, and at the very least, distracting comments for the conclusion --

Interview by Shane Williams

Shane: Which of your current projects is the priority... or to put it a different way, how are you dividing your time between Daucus Karota, Shadow Project, Premature Ejaculation, and Christian Death?

Rozz: It's been difficult at times to keep up with so many projects. At this point, I'm just focusing on Rozz Williams. I'm sick of all the labels. My over all priority is to be as close to satisfied with the outcome of the music as possible. Eva and I feel we've taken Shadow Project as far as we had intended, so that's over with. I can say the same for Christian Death. I appreciate the response I've received towards both bands, but it's only a matter of time before you feel a need to move on. People go through changes in their lives and that's going to reflect itself in the music. I don't want to spend the rest of my life doing what's expected of me. My interest in music has a lot to do with the freedom it allows, and both Shadow Project and Christian Death have become very limiting. That's not what I had intended, but because of the way most people perceive of those bands, it has. I'm into reaching as many people as possible with my music, so the restrictions presented by those names alone have left me kind of cold. I've gone through a lot of personal changes recently, both mentally and spiritually, and I really want to take the time I have now to explore those changes.

Shane: Can you briefly delineate what separates each of your bands, and what similarities there are besides your participation?

Rozz: There's a vast difference to me, but it doesn't make much difference at this point. I don't think many people hear my music the way I do. They don't really catch onto the subtle differences between Shadow Project and Christian Death, probably because many of the topics explored by both bands are from a similar emotional state. Christian Death was a very deeply personal examination of my feelings, my outlook on the world around me, and how I could cope with that world, without being destroyed by it. With Shadow Project, I was dealing with a lot of these same problems, but also

DAUCUS KAROTA



"Daucus Karota was the name of a character seen by one of the authors, while under the influence of opium. This character/ hallucination had mandrake root in place of it's feet, which had to be planted and then uprooted again with each step taken. I really like that image of growth."

relating through Eva's views. Premature Ejaculation and Heltir present themselves quite differently, and also without vocals. You know, it all just come down to a need to express myself in various ways... express, but not explain.

Shane: Mr. Izzo (Daucus Karota's drummer), upon my interrogation, mentioned that Daucus Karota, the name or phrase, came from a book you like by a German author, and that you've wanted to use that name for a band for awhile. Can you expand on what that "word" means to you, and the book you found it in? Do you have any other "band names" picked out, that are just waiting for the opportunity to utilize, or that you'd suggest to someone else for their use?

Rozz: I came across the name some years ago, in a book called "The Drug Experience", a compilation of works by various authors. Daucus Karota was the name of a character seen by one of the authors, while under the influence of opium. This character/ hallucination had mandrake root in place of it's feet, which had to be planted and then uprooted again with each step taken. I really like that image of growth. There's also this legend behind the mandrake root, that when the plant is uprooted from the ground, it lets out a scream that kills anyone within hearing range. So, instead of putting your life in danger, if in need of the root, you were to tie one end of a string to the root, the other to the tail of a dog or horse, slink away out of hearing range, and then somehow get the animal to run off, pulling up the root as it ran. Of course, as soon as the root was pulled from the ground, the animal would die, and at the time you would go back and retrieve the root. Anyway, the name stayed with me.

Shane: You grew up in the Claremont/Pomona area of Southern California, correct? I've heard that at a quite an early stage you were doing outrageous things, like nailing peoples hands to chairs, as a stunt and/or a form of foreplay? Can you either substantiate or eviscerate these rumors? Can you chronicle what you do feel was the goriest and/or strangest thing you ever did as a young teen?

Rozz: Pomona. I have a lot of strange memories of that place. It was an unusual place to grow up in, but then I don't know what place wouldn't be. It was much seedier than Los Angeles proper, but in a very secretive sort of way. Very bizarre people around, but you usually wouldn't know it until it was too late. Kind of like growing up in one of those out of the way places you read about in the World Weekly News, where someone's being sacrificed every other night by some satanic cult that the Sheriff and the Mayor are a part of. Everyone with smiles on their faces, but darkness in their hearts. How dramatic, but it really was like that! As far as rumors, there's been so many of them, that I'm not even sure anymore which ones may have been true and which ones not. That's a pretty personal question. I'll just say that I've had some interesting experiences.

Shane: Speaking of when you were that young, were there bands previous to Christian Death? If so, what did you do musically prior to Christian Death?

Rozz: I was in a couple of bands prior to Christian Death. The first went from the name the Crawlers to No (as opposed to Yes) and finally the Upsetters. I sang and played guitar, but we basically just rehearsed and talked a lot about what we wanted to do. The second was called the Asexuals (not to be confused by the Canadian band by the same name - ed), again I sang and played guitar, and this little plastic organ. Jill, who was in Shadow Project for awhile and Super Heroines with Eva, played bass and sang, and this guy, Steve, who also was on Super Heroines' second album, played drums. We did a few parties around Pomona/Claremont, but that was it. There was an early Daucus Karota with Jay, the original guitarist for Christian Death, and Mary Torcivia, who played percussion at the first Premature Ejaculation shows. We were into a lot of experimenting and sounded kind of like a mix between the Germs, the Contortions, and early Flesheaters. There were some tapes, but I think I lost them.

Shane: Have you ever heard Celtic Frost's "Pandemonium" CD (the one with their version of "Mexican Radio")? I swear, it sounds like they were attempting to sound like the first Christian Death LP. What other singers/bands do you feel, or know of, were influenced by you, or even tried to rip you off/plagiarize you? And what did you think of the satiric Moslem Birth project (they later became Peace Corpse - ed)?

Rozz: Yes, I have. I like them (Celtic Frost). I'm sure there's been some bands who've been influenced or have gotten some sort of inspiration from Christian Death. It's great to me if any of the music I've done has helped anyone. I hope it has. If anything I've done has moved anyone in any way, then I feel that I've accomplished one of my goals. If it weren't for certain people and bands that have inspired me, I probably would never have become involved in music, so I'm very thankful for them. As far as Moslem Birth, I've never heard them, so I can't say much.

Shane: How did Christian Death wind up in Europe without you as a member? Can you shed light on the Rozz/Valor relationship in the creative and legal situation (re: the band)?

Rozz: It's a long story that I've talked about too many times already.

Shane: How did you get together with Eva? Do you feel that her band, the Super Heroines, were ahead of their time? Do you think she regrets not keeping the band together and maybe having ended up with the position L7 now occupies? I certainly remember various Raji's shows in `88 they played, and could imagine history as having turned it differently.

Rozz: Eva and I have known each other for quite some time now. I used to go see her first band, the Speed Queens, all the time before we actually met. They were one of my favorite bands, and I always wanted to meet her, but was too shy. Finally, I got up the nerve after one of their shows at the Hong Kong Cafe and introduced myself. I told her how much I liked her band, she said "thanks" and walked away. I was totally devastated. Later, we met again through a mutual friend and she told me that she had wanted to meet me before, but was too shy as well. I guess she didn't remember me from after that show. Anyway, we ended up living together in Long Beach for awhile, and that was even stranger than Pomona. There really are a lot of bent people out there. I'm not going to go into any gory details because there's too many. In 1987, we were married and have been since. I love her very much. We grew up with each other in a lot of ways, and that made us very good friends. Both the Speed Queens and Super Heroines were very innovative, and from what I've seen, influential. I don't think that either received the recognition they deserved. I couldn't speak for Eva, concerning what she would or wouldn't have done differently, you'd have to ask her yourself.

Shane: Do you consider yourself a "Modern Primitive"? What do you think of the spread of piercing/tattooing? And what body ornamentation of either type do you posses?

Rozz: No, I wouldn't. I do have some tattoos, piercings and brands, all but one of which I did myself, or were done by friends. They hold significance to me for that reason alone. For me, it's like collecting photos in an album, recalling certain time periods and people. I don't really get the whole "Modern Primitive" thing. I mean, I understand the idea behind it, but it seems like just another label to group one's self under.

Shane: Do you like any of the house/rave/trance/etc. types of music? Or the Wax Trax industrial disco sound? Or any of the other so called gloom or goth bands that sprang up around the same time as Christian Death? I mean, Joy Division was prior and Sisters Of Mercy were subsequent, correct?

Rozz: I'm not too familiar with those styles of music, but what I have heard doesn't appeal to me much. I like to keep myself open to a wide variety of musical styles, but I'm also very opinionated. There are some things I just can't stand, like rap and techno (and Garth Brooks). Far over- rated, in my eyes. I don't like much "goth" music either. So much of it sounds exactly the same. That's my complaint with rap and techno as well. I do like Bauhaus and Joy Division, but I don't think of them as "goth".

Shane: What do you think of "indie" rock, as in the popularity of so called alternative corporate rock? Would you favor major label stardom to cult status?

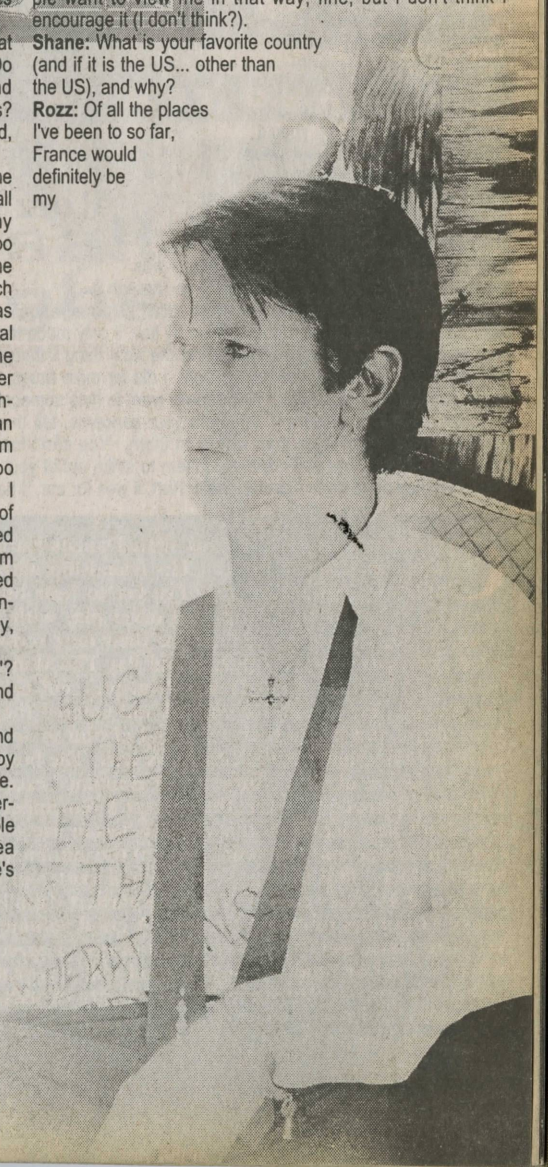
Rozz: Again, I'm not too fond of alot of what I've heard. I've just recently become familiar with Nirvana, and I like "In Utero" alot. It's got a really good energy level. There are so many labels floating around, and all it's doing is creating more limitations for musicians and non- musicians alike. I don't really understand why people have to label everything before deciding if they like it or not. It's a pretty simple decision to make. I listen to and create music for my own enjoyment and release, not for it to be put under a banner of "goth" or "punk" or anything else. People ask me all the time what "kind" of music I do. That's a pointless question, to me. It's music. I don't sit down and write something thinking, "oh, I'd better make sure this sounds gothic". I also don't sit down with the intention of writing a hit song, but if that's the outcome, I'm not going to be ashamed of it. I don't think that it makes much of a difference if there's major label status of cult status, as long as you continue doing what you believe in. I'll gladly listen to anyone's suggestions, but I will not allow anyone to tell me what I must do. I already know what I must do, and I'm doing it.

Shane: What do you have to say to the men and women, boys and girls, out there to whom you're a sex object, pin-up, etc...? Do you encourage or discourage their behavior done in your name?

Rozz: I don't really feel one way or another about it. If people want to view me in that way, fine, but I don't think I encourage it (I don't think?).

Shane: What is your favorite country (and if it is the US... other than the US), and why?

Rozz: Of all the places I've been to so far, France would definitely be my



favorite. I fell in love with that place, it's so beautiful. I had very high expectations before I got there, and they were all surpassed. I can't really explain it, I just fell in love. It's been a few years since I've been there, and I hope it hasn't turned into a pile of crap, like so many other places.

Shane: Do you feel drugs should be legalized? What role have they played in your creative life? Do you agree with me that the people most to be blamed for Cobain's suicide are those that "intervened" in his life and talked him into rehab?

Rozz: Drugs played a very major role in my life for about 15 years. I've done just about everything imaginable. Don't get me wrong though, I'm not proud of that, it's just something I did. Drugs were always a crutch for me, a way to escape from anything I was too weak to face otherwise. I've been wrapped up in heroin several times, and during those times I got next to nothing done musically, mentally, or spiritually. I would have trampled my dearest friends under foot (and some I did) just to get a fix, and that's certainly nothing to be proud of. Drugs and alcohol have almost killed me, and I've seen too many people who were very special to me die because of them. It's a very sad thing to see. I don't think legalizing them would change much. People are going to do what they want to one way or another. I just think we should take a closer look at what we're doing. I would have liked to have done alot of things differently, but everybody's got to do these things for themselves, you can't force anyone. You can try, but it's not going to work. After I was arrested for possession, I was made to go through a so called drug diversion program, which didn't help me in the least. Because I was being forced to go by law, it only made matters worse. I'd go to these classes and the only thing I thought about was getting home and getting high. I did far more drugs on those days than on any other. If you really want to help someone, you can take them aside and tell them your concerns, tell them from your heart, but after that, it's up to them. You can't force someone into a corner and not expect them to strike out at you. I think that may have been a problem with Kurt, it was for me. I had to get off drugs the way that was right for me, not anyone else.



Shane: What music do you listen for pleasure these days? What books have you read in the last few months? Any philosophers or artists you want to discuss?

Rozz: Mostly my own music, because I've been writing alot (my own music means songs I'm working on. I hardly ever listen to anything I've done once it's finished and recorded). Lately, besides stuff I'm working on, I've been listening to Bowie (but that's almost always true), Roxy Music, the Jesus Lizard, Thin Lizzy, Japan, T- Rex, Eva's new CD (which is great), Birthday Party, The Fall, early Cheap Trick, and so on. Books I've read recently: "The Bell Jar" by Sylvia Plath, "Alias David Bowie - A Biography", "Garden Of Graves" which is about Joel Rifkin, the Long Island serial killer, and the Bible. My favorite artist is Salvador Dali. His work is amazing, and the lobster telephone is ringing...

Shane: Why Las Vegas? Why live there?

Rozz: Why Las Vegas?! Why L.A.!! I had to get out of that garbage infested cesspool. That place is a pit of bile, a cancerous growth on the Earth, a maggot filled corpse. Eva and I live in a nice house in the desert, near the mountains, and within driving distance to the city. There's good weather, clean air, and beautiful surroundings. We both really like it here, and can let our cats and dogs (2 dogs, 8 cats) roam free outside without being worried that they'll be ground into the pavement, beneath the wheels of some dirty, stinky little Mazda or Datsun, driven by some slimy, reptilian, gun- toting mongoloid (although, there are some of those here as well, but not as many).

Shane: Describe the most salient characteristics of twenty years into the future.

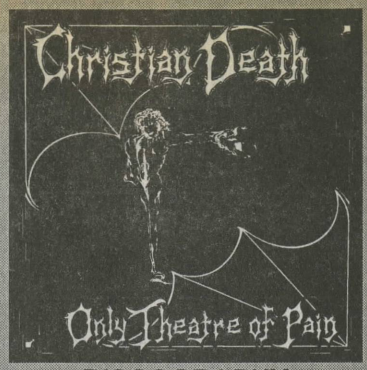
Rozz: Slimy, reptilian, gun- toting mongoloids pumping the pedals of their dirty, stinky little Mazdas or Datsuns, and grinding any remaining living creature under their threadbare wheels.

Shane: Any final comment, words of wisdom, or sarcastic remarks with Flipside readers in mind?

Rozz: Beware, the slimy reptile men!

Rozz Williams POB 862062 L.A., CA 90086- 2062.

Christian Izzo plays drums with Daucus-Karota Band. He met Rozz through Eva and played with them in Shadow Project. His friendship with me made the initial contact with Rozz possible. He is also in a band EXP that I've yet to hear but sounds extremely interesting in instrumentation and intent -- and as he says, "they will never play with That Dog" -- He also plays with Pay The Man who are going in the studio with Albini for their next recording session -- they have been LA club stalwarts for a good few years now -- both Exp and Pay The Man are appearing on World Domination - Katz Seki is both brains and brawn behind Hated Principles and Gothic Gospel Records -- and a long term contributor to this fanzine. He not only compiled and entered the questions and answers in alternating format -- but has gone above and beyond what I asked of him in an effort to get photos and graphics and whatever appears with this interview is to his credit as well. The book Rozz speaks of, The Drug Experience, was one of the first books I read on the subject -- it contained excerpts of classic works by Baudelaire, De Quincy, Ludlow, Ellis and Burroughs -- but the excerpt I remember so vividly but with out being able to recall the author was about first decade of this century heroin use -- when Heroin was a brand name for an over the counter cough medicine and the young man in the autobiographically told story was crushing up and snorting these heroin tablets. This bit was in the factual matter-of-fact style of Burroughs' book, Junky -- but about a period a good 40 years earlier than Bill's earliest dabblings but still so much more 20th century than the other classic drug tales of opium use, etc. A good volume to look for in the library!! As far as what Rozz had to say in response to my question about drugs -I agree that the drugs would still maintain their characteristics whether legal or otherwise -- but food will also make humans trample each other to get at it if it is in too short of supply -- and the artificial scarcity of narcotics in our society is as wicked, to me, as if food was being withheld to the point of creating rampant cannibalism. This interview is dedicated to Charx, a Seattle girl I once corresponded with who did Disgorge fanzine -- not only did she send me the first Christian Death I ever listened to, but Rozz was her ultimate fantasy man and I hope she is somewhere reading this.



DISCOGRAPHY

CHRISTIAN DEATH
Only Theatre of Pain (Frontier)
Deathwish (L'Invitation Au Suicie)
Catastrophe Ballet (L'Invitation Au Suicie)
Ashes (Nostrodamus)
The Decomposition of Violets (live) (Roir)
Anthology of Live Bootlegs (live) (Jungle)
The Iron Mask (Cleopatra)
Skeleton Kiss (EP) (Cleopatra)
The Path of Sorrows (Cleopatra)
The Rage of Angels (Cleopatra)
Invocations (live) (Cleopatra)
Sleepless Nights (live) (Cleopatra)
The Doll's Theatre (live) (Cleopatra)
Iconologia-Appanitions, Dreams & Nightmares (Triple X)
Tales of Innocence (Cleopatra)
Forthcoming: Laments and Lullabies (Malaise)

PREMATURE EJACULATION
Assertive Discipline (Baader-Meinhof)
Anesthesia (Dark Vinyl)
Blood Told in Spine (Vinyl only) (Gymnastic)
Necessary Discomforts (Cleopatra)
Estimating the Time of Death (Triple X)
Forthcoming: Dead Horse Riddle (Malaise)

SHADOW PROJECT
Shadow Project (Triple X)
Dreams for the Dying (Triple X)
In Tuned Out (live) (Triple X)

ROZZ WILLIAMS
Every King, A Bastard Son (Cleopatra)

DAUCUS KAROTA
Shrine (C.D./Vinyl E.P.) (Triple X)

HELTIR (Both Releases Forthcoming)
Neue Sachlichkeit (Triple X)
Oggun (Message from God) (Malaise)

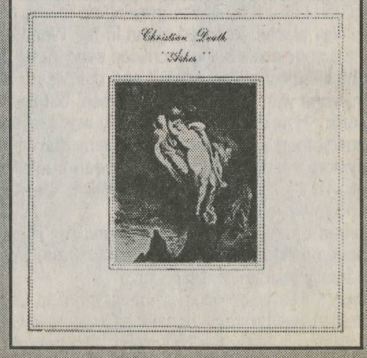
Compilations:

CHRISTIAN DEATH
Hell Comes to Your House (Bemisbrain/Enigma)
The Whip (Cleopatra)
American Gothic (C.D. only) (Bomp/Gymnastic)

PREMATURE EJACULATION
American Gothic (Bomp/Gymnastic)
Perpetual State of Oracular Dream (Vinyl only) (Anomalous)
Sacred War (Gymnastic)
The Industrial Revolution (Cleopatra)
Must be Musique 1&2 (Dark Vinyl)

SHADOW PROJECT
Welcome to Our Nightmare (Triple X)

EVA O.
Past Time (3 Christian Death, live) (Cleopatra)



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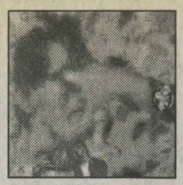

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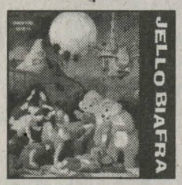

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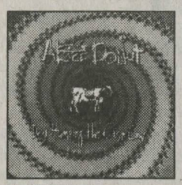

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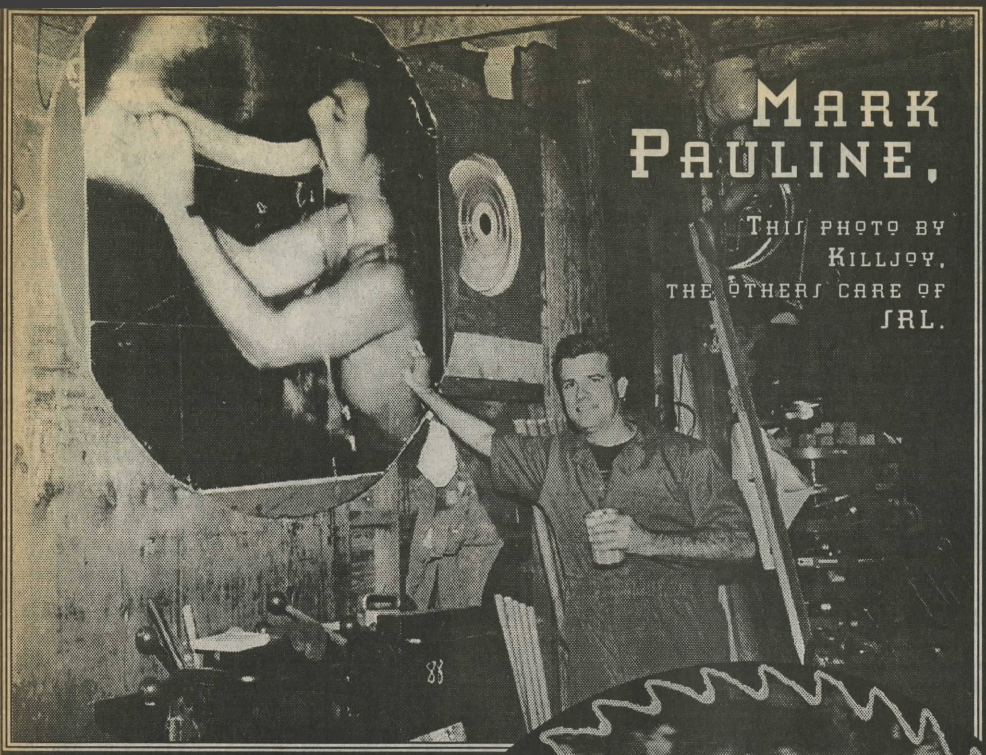

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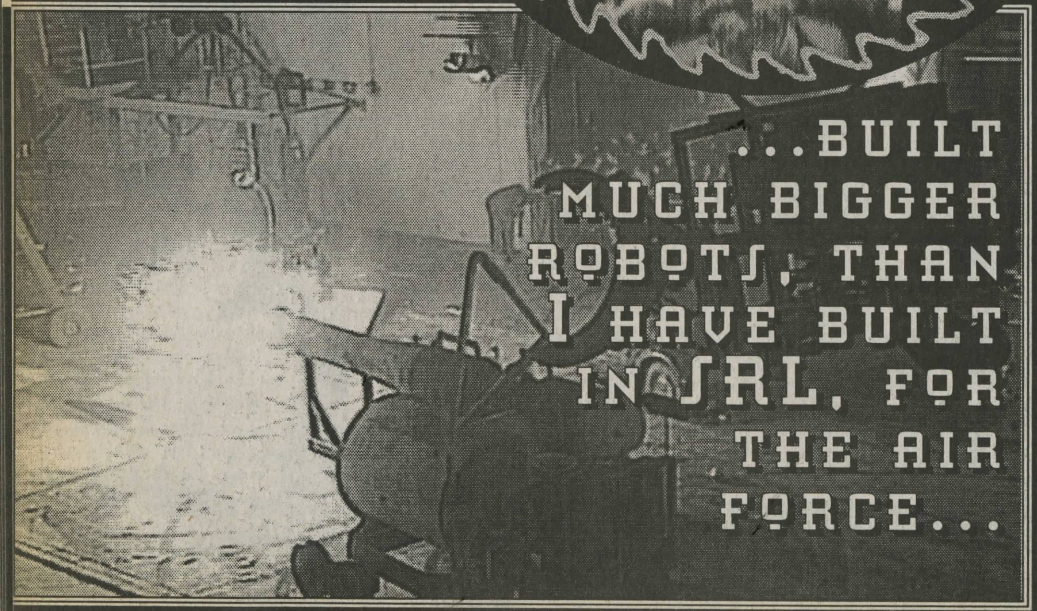
Survival Research Laboratories - Mark Pauline

interview by Killjoy



...BUILT MUCH BIGGER ROBOTS, THAN I HAVE BUILT IN SRL, FOR THE AIR FORCE...

Survival Research Labs (otherwise known as SRL) has been doing shows since 1979. With well over forty shows to its credit, and a lot of controversy to tag along with it, SRL seems to be getting bigger and more recognized in the art and music scenes. Mark Pauline, director and founder, combines his knowledge of visual arts and engineering to bring mechanical performance art shows. One could see them more as a play, with a theme and a set script, only the actors are robots, machines, and other special effect devices. People take no part in it other than behind-the-scene operators and audience.

Killjoy: Tell me a little bit about yourself.

Mark: My name is Mark Pauline. I was born in Sarasota, Florida, and I am now forty years old. I was born in 1953, and I moved he to San Francisco in 1977.

Killjoy: Why did you come out here?

Mark: For arbitrary reasons. For the usual reasons that people move away from where they have grown up. When I was going to college, it was a place that was about fifty miles from where I was born. So, I just basically took the first boat out, and it just so happened that I ended up here. I knew people here, and in New York City. I knew a lot of people that were in the beginning punk scene; I use to hang around and go to college with them. I could have gone there and hung out with them, and gotten places to stay within the city, but I could have done the same thing out here. So, I did. I decided to come out here first, and I stayed because I liked it.

Killjoy: When did you first become interested in engineering?

Mark: I think I was always interested in developing those kind of skills because I came from not a very wealthy background at all. Most of the people I knew, because I lived in a small, fairly wealthy town, Sarasota. They had parents who bought them nice cars and stuff like that. I sort of felt a little bit helpless in any case. The only way I could afford those kind of things was to buy junky garbage, junky cars, junky motorcycles, and just fix them up. So, you have to learn how to do that kind of stuff. So I just sort of ended up doing it out of necessity because of that part of my social life really, so I could have the things that everyone else around me had. From there, I just needed to work when I got out of high school. I didn't have anyone who was going to pay my way around the world, so I just got jobs. I did some pretty interesting jobs. I worked in a number of different companies, and built much bigger robots, than I have built in SRL, for the air force for six or eight months in 1972. Then, I worked in the oil fields as a high-pressure pipe welder for the oil-carrying pipes in Santa Barbara for a while. So I had a bunch of different kinds of jobs, I did that for a couple of years and I learned a lot. I was a quick learner I guess.

Killjoy: Did you ever obtain a specific degree while you were attending college?

Mark: Yeah, I got a degree in visual arts. I went to college after I had been out in the world for a couple of years, working and stuff.

Killjoy: So you didn't actually have any of your engineering education at college.

Mark: No, not at all. I am totally self-taught in that respect. I think a lot of formal training in engineering is like formal training in anything else. People who are formally trained in the arts as well, the training is basically about what you can't do and training you that your options are very narrow. I think that in engineering, it is the same way. I didn't really have to reject that training in engineering because I never really got it. I just sort of decided that anything I wanted to do, I would just sort of do, and if it didn't work out exactly like I thought it would, I would put it in a framework where that didn't matter. If it worked some, or worked for a little while, it would still be good enough. Regarding art training, that just sort of taught me how to be devious which has come in very helpful for the kind of things that I do.

Killjoy: How did SRL come to be?

Mark: I just basically sat around and thought it up on my

own. I just sat around in 1978 and came up with the idea of the whole thing, and started doing it on my own. There were a few people helping me, sort of friends, my little brother who would just help me during the shows. He would help me set them up and just move stuff around and push buttons. After I did about 15 shows, I met Matt Heckert and Eric Warner. They got interested and they helped out some. Back in 82', we all decided to go in as partners more or less. I've maintained the position as director. Then, those guys went off to do their own thing. Heckert does music machine stuff now, more gallery- oriented stuff. Eric works on race cars and stuff like that. My idea was always to have it as kind of a corporate kind of entity. It just sort of turned into a real company, and I say that in a very loose sense of the word. There's a lot of people who work here. We have a lot of equipment. No products really get made here that people can sell. Everything is referential to the organization, nothing really refers to the outside world. Unlike most companies, that make some sort of attempt to bridge the gap between what goes on inside the company and what goes on outside the company. There is no real attempt to do that. It's completely unrealistic. I always imagined it would be like that, and it's still like that after 15 years. Some things never change.

Killjoy: Do you design all of the machines yourself?

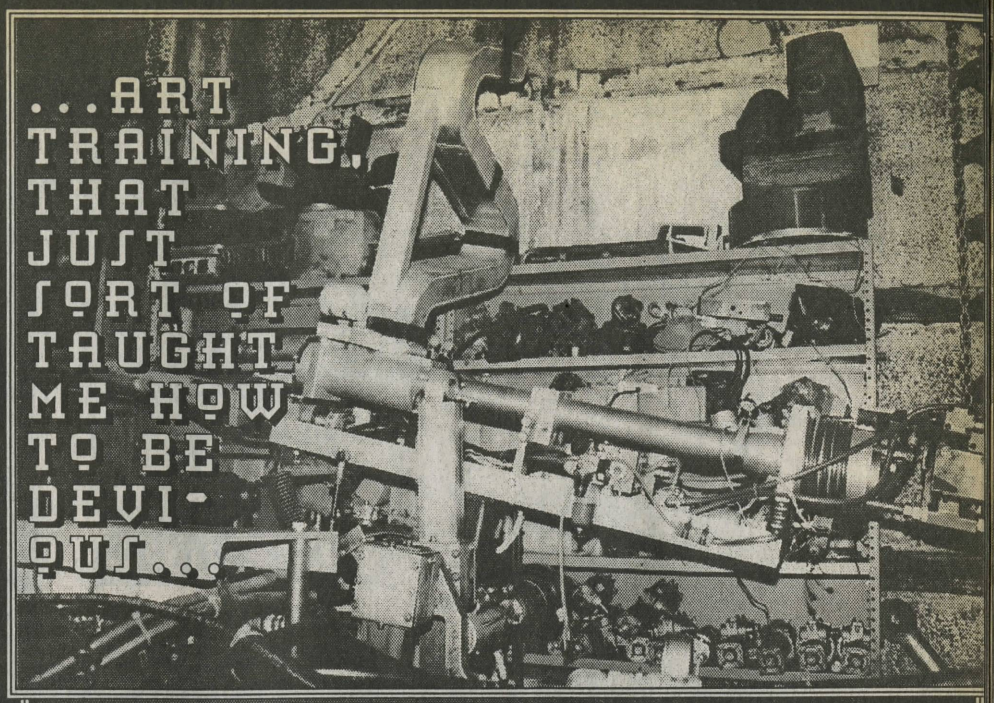
Mark: Most of the machines, yeah. Basically all of the mechanical stuff I design myself. There's been times where other people have designed things, when I worked with Matt Heckert and Eric Warner, they both built machines. I mean I was the director of SRL at the time. And I decided the scene of the shows and stuff, but those guys made their own machines. They made whatever they wanted to make really. So, nowadays, there is myself and Greg Leyr. I do most of the mechanical designs of everything, and I still do all of the direction stuff. Then, Greg builds all of the big electrical machines and I facilitate that. Of course, I make sure he has got machinists to help him make parts and stuff like that. I try to help him get the materials he needs for his equipment to build his stuff. Now there are a couple of other people who have built things recently in the last couple of shows.

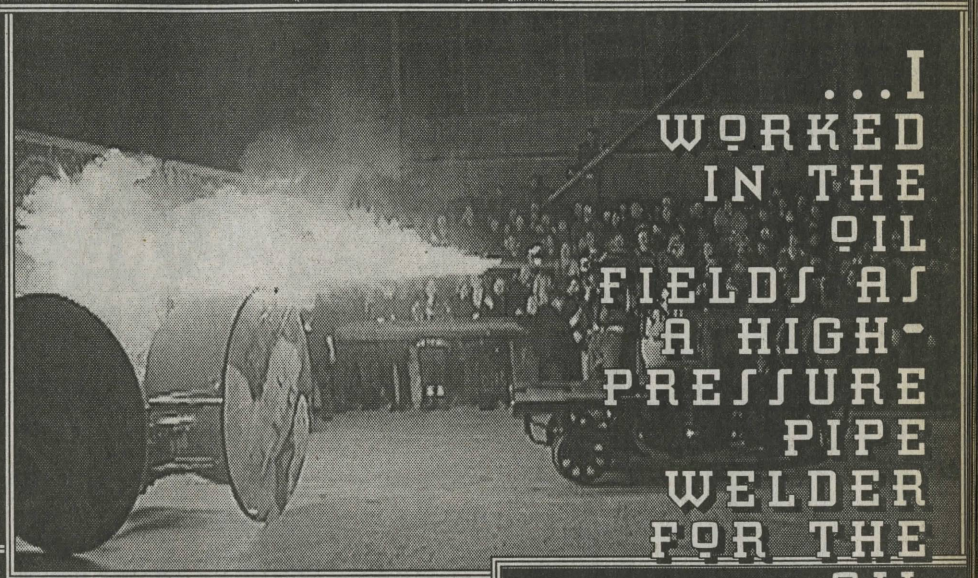
Killjoy: How would you describe to somebody, who has never seen one of your shows before, what an SRL show would be like?

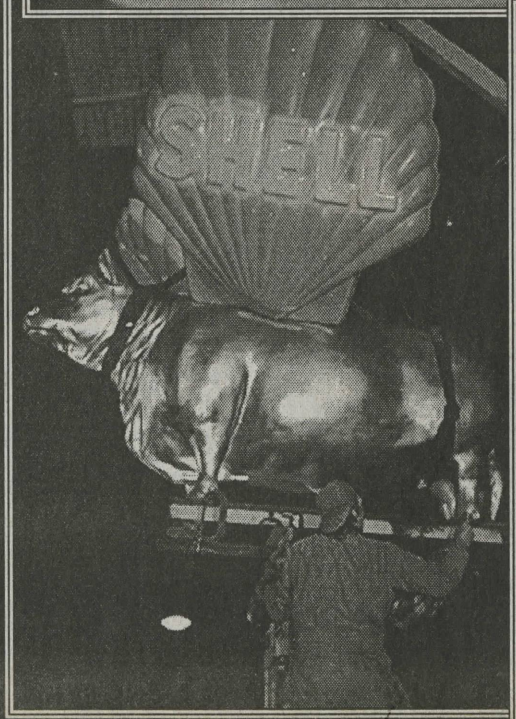
Mark: It's a very simple description, it's just a show with machines. It's a theatrical show, which most people are familiar with in some way, and none of the parts are played by people. They are all played by remote-controlled devices. Some of them are stationary, some of them are mobile, some are computer-controlled. There is a script that is followed. There is a lot of mayhem and destruction along the way, a lot of intense interactions going on with the machines, between the machines and the set. The whole thing is staged on a site, wherever the place is. Really, that is pretty much what happens in the shows. They are about an hour long, and there is a lot of intention made to make it pretty difficult to just sort of take in at a sitting. There is a lot of simultaneous activity and stuff like that. There are machines continuous moving, explosions going off, and flames happening all throughout the length of a 600 foot building at the same time. You can never really just see the whole thing. The shows usually have that type of characteristic to them. It's really just a show for the machines. It's a show that we do for the enjoyment of the machines in the show itself, and everything is pretty much tailored that way. It doesn't have much to do with the audience, except for the fact that you sort of have to have an audience there.

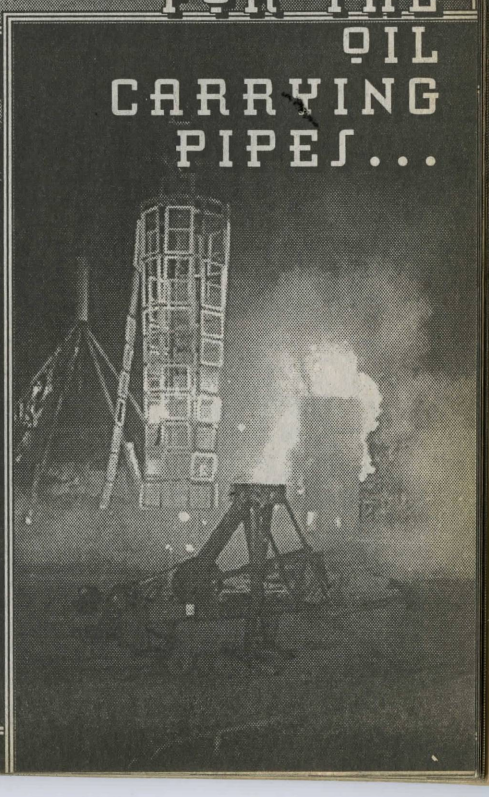
Killjoy: Is there any method you use in selecting the themes for the shows?

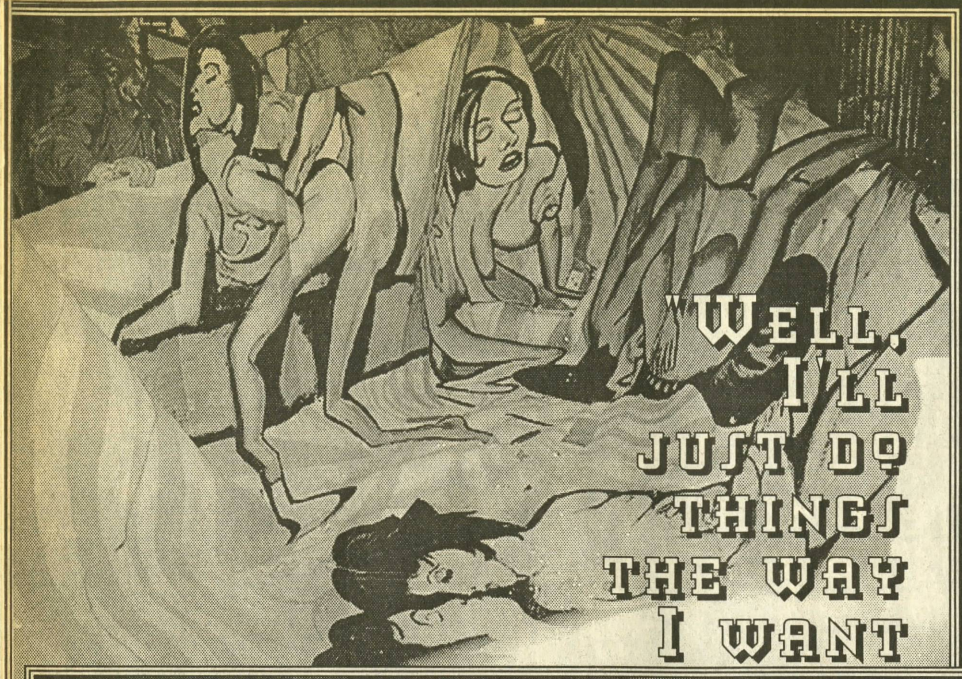
Mark: Yeah, I picked the last theme which was kind of an armageddon show because we are approaching the end of the millennium. There is a whole history of people doing all sort of strange, panicky things when the millennium approaches, all sort of weird predictions and stuff. It's strange, but much more, a lot of that stuff happened in the last century. Artists and everybody were really flipped about the coming of the twentieth century, so many weird social changes were happening at the time. They all sort of coalesced into this time where things were really changing fast. I just think that it's very different than what it is like as we approach this millennium, where people are sort of taking a very jaded and sort of cynical approach to the whole thing. I think the only idea there is left, as far as that goes, is the idea of the destruction of everything and doom. It ties in with our wish to be excited and shocked out of our drudgery. So I

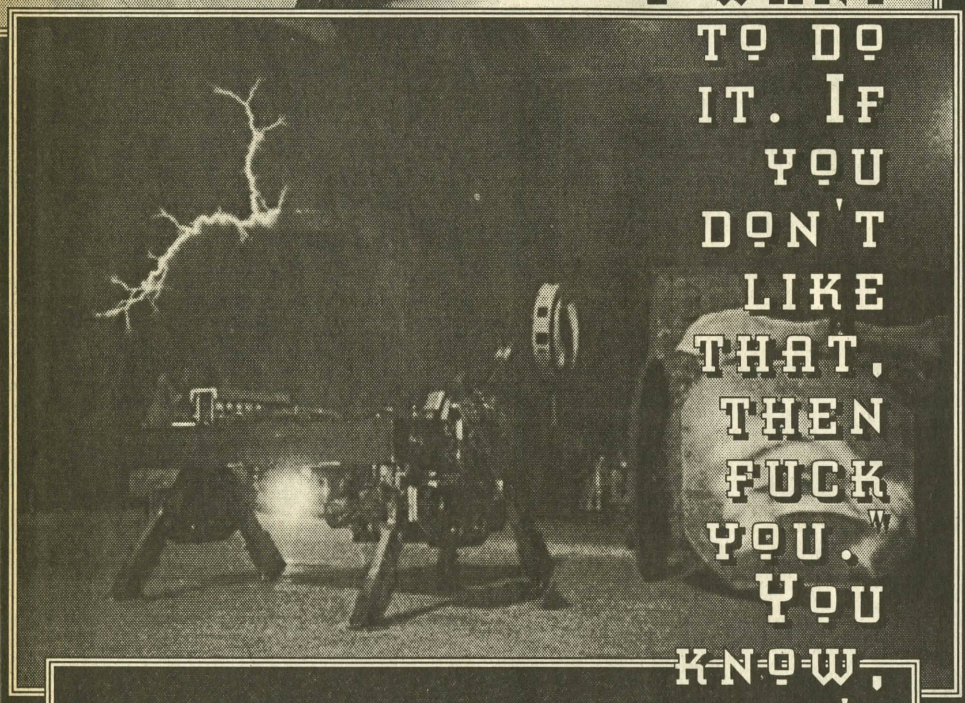


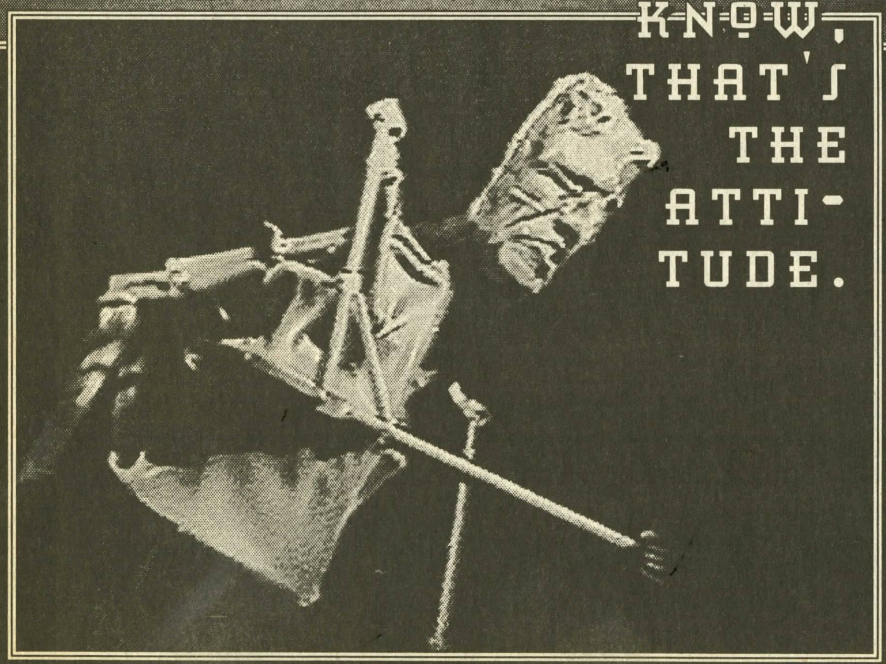












developed a show that was based around those kinds of themes, where we had the Jesus jet car. We use these weird sight gags where images were connected with doom, like clowns. Clowns are like spiral staircases, right? When you see one, and it's not at a circus, you know that something bad is going to happen. So we put a clown head in the show. We had to have a second coming, so we figured we would show Jesus riding this incredibly loud pulse-jet and racing around for the second coming. I just sort of come up with the themes in relation to what I see as something that people are thinking about. The previous show we did in Austria, like fifty miles from Bosnia actually, and the title of that show was "The Deliberate Evolution of a War Zone". Of course, there again, people in Europe just didn't want to think about the fact that there is this war going on very close to them, especially in Austria. That's what that show was about. It was about what are people most likely not to want to think about.

Killjoy: Considering the nature of the shows, with the pyrotechnics, the noise, and the machines, have you had a lot of problems with the law?

Mark: Well, the problems just come from people being really apprehensive with dealing with you. The problem, for me, is that I would prefer to have shows on a fairly regular basis because SRL is always producing new machines. We want to present the conclusions of that work to the public. But the problem comes when you are trying to talk presenters into putting on the shows, and of course at SRL, there is no compromise on anything. I mean, basically it's for me and everyone else here; you are indulging your whims here and that just goes 100%. So, when someone wants me to do something different, I just say, "Well, I'll just do things the way I want to do it. If you don't like that, then fuck you." You know, that's the attitude I have always had, and I intend to always have that attitude until somebody kills me or I die. That's the attitude that is very pervasive at this organization for everybody. It just works that way here, and I wouldn't deceive anybody by saying that and doing something else when it came right down to the wire. So I don't. But that just means that presenters won't deal with you, people who would help you put on a big show, and we do need help to do it. We need people to help get the site, and help get funding. It's very hard to get people who will cooperate with you, especially when the heat starts to come down on them. We've had a lot of trouble in the last year and a half getting shows just because people brought pressure to bear against the presenters, and they just cracked. They wouldn't do the shows, or they couldn't do the shows. When the money was in place, when grants or whatever funding was there, these four or five events were canceled because of fear or paranoia on the part of the presenters that was instilled by individuals in the area of where we were going to do the show; the fire dept, police dept. That's sort of a drag, but that just comes with the territory. And the bigger we get, the more fearful people are, the more the rumor mill hums away about the serious threat of dealing with SRL.

Killjoy: Or, more or less, the imaginary ones.

Mark: Well, they are imaginary because really the most we have been guilty of, at least at the shows, is severe pranksterism. Some people would just say we're lucky. But there is a real professional attitude that goes with working with this kind of stuff. You have to be pretty professional, or you couldn't do it in the first place. So, who knows what it is? It's just talk really. We haven't killed or hurt people at these shows, and we have done lots of them.

Killjoy: And no one has ever been hurt at any of the shows.

Mark: No, well, a couple of people have gotten bloody noses and people have gotten little cuts and scrapes, but there hasn't ever been any kind of injury that I have felt really bad about. Most of the time it's like, well, you were standing at the wrong place and you got a nick, but nothing is going to happen that will change your life because of this, even in a tiny way.

Killjoy: And the nose bleed you were referring to, of course, happened at Artspace.

Mark: Just Artspace. That's the most serious injury. I mean that person was upset. That woman was very upset. But again, she was wearing safety gear and it pushed the face shield against her nose. She got a nose bleed, yeah, but she didn't sue me or anything. Her friends just kind of said, "Well, that's what you get". It was really no big deal.

Killjoy: That was from the shockwave cannon?

Mark: Yeah, the shockwave cannon pushing the face shield up against her nose.

Killjoy: I had remembered that the police had shown up and they had gone in and checked out the exhibit. And they thought it was not that big of a deal.

Mark: They looked at the woman too, and said that there wasn't really anything wrong with this person. The paramedics had just said it was a nose bleed. Of course, these shows aren't for the faint of heart. I mean they can be pretty scary, and things do happen that can cause panic in an audience. I'm not apologizing for that, it's just the way it is. I'm not trying to hide that fact either. We are extremely upfront about the kind of shows that we present, and in some ways, it's very predictable. It's going to be very intense, as intense as it can be made without harming people. If people don't know that by now, after fifteen years and tons of publicity, I don't know what to say. They have been warned.

Killjoy: Do you think this is why it's harder to set up shows in America versus overseas?

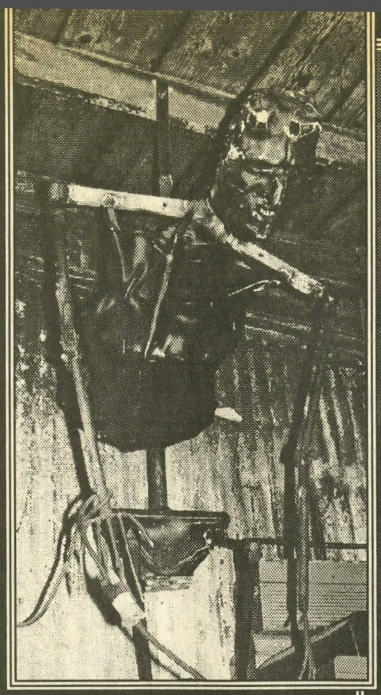
Mark: There's a lot of reasons. Overseas, it's just a completely different society. It's a completely different situation in the position of the arts, or whatever you want to call them. Basically, the people that present shows over there are very powerful individuals. They control a lot of money, they have a very high prestige in the community. They have the power to tell the regulatory people what to do and where to sign on the dotted line, or basically tell them to get lost if they don't like it. And they do that for us over there. They just push their weight around, and we don't even hear about what happens. Everything is just very smooth usually. You don't worry about rules and regulations, there are none. You can do anything you want to at a show, generally. People don't really complain about it either. They expect us as Americans to be sort of rude and nasty. Going beyond the hype around the show, they expect us as Americans to be hyperviolent. When they see it, I think it's satisfactory in a way. It's just really different. You've got socialized medicine, it's very hard to sue people. Here, there aren't really any art organizations that can really present big productions. There is no one in the country that really does big festivals here. I mean they have them, and they are really lame ones. In comparison to Europe, it's a joke really. Here, the arts just happen in museums, they have static exhibits in museums. It's a very private phenomenon. It's essentially meant for a very small, privileged class of people to participate in. And occasionally the general public goes to them, if they are weird enough. In Europe, it's the opposite. These people are trying to spend money and attract a very wide range of the public to justify the spending of that money. Just because there is a cultural pride in Europe that is just centuries old.

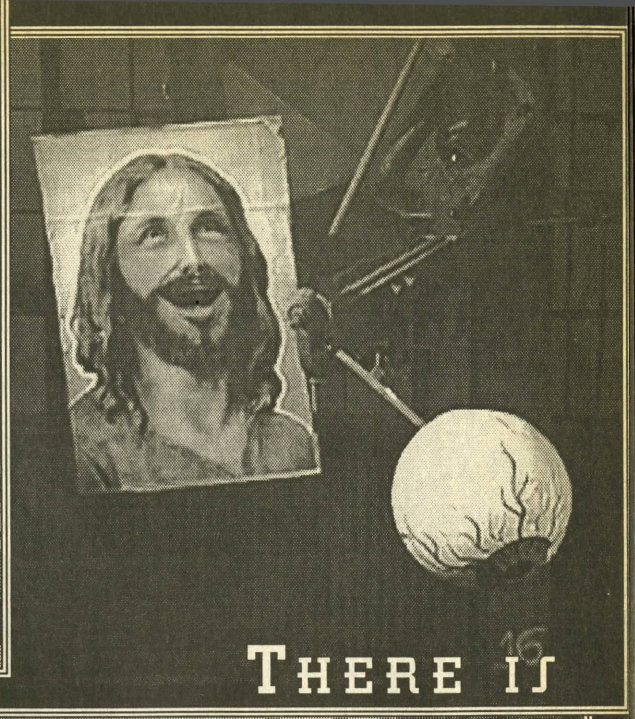
Killjoy: So you've never really had any problems with the laws out there.

Mark: We had some problems in Barcelona. Spain is not really Europe. Spain is just a third world country. It's very different from the rest of Europe. Basically, it was just because people are very superstitious and really that was it. People thought it was bad luck for us to do the show because a guy got killed, an employee of the city, which was no connection to us at all. People thought it was bad luck. The community hung out white sheets from their windows, hundreds of them, with big black Xs on them. It was sort of like a weird voodoo-kind of hex thing against us. They kicked us out of our site, and they wouldn't give us another site. The city did, because they were afraid that they would lose the election if they promoted our show. It was very strange. But that was what happened. The city government people said flat out, "We are afraid we'll lose the elections in two months, if we produce your show." And we were going to go home. Then we started talking to the press, against their wishes, and the press started saying, "This is insane. We are kicking these Americans out of the country and they didn't do anything. It will ruin our reputation." Then, of course, everyone changed their tune, after we sat around for two weeks. We did do the show, and it worked out pretty good. You know, it was really irritating though, because it was a very weird...very non-European. There was a really weird emotionalism there, which is similar to what happens in America. People get very emotional about stuff, pretend emotions about stuff.

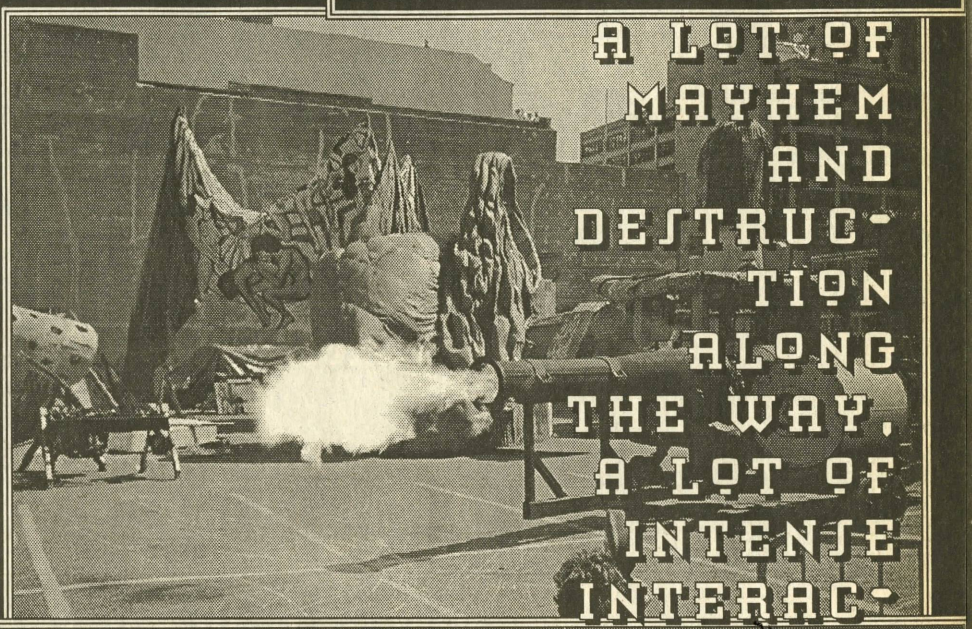
Killjoy: And this person that had died, was it that they died around the time you had come into the country, or what was the correlation with SRL?

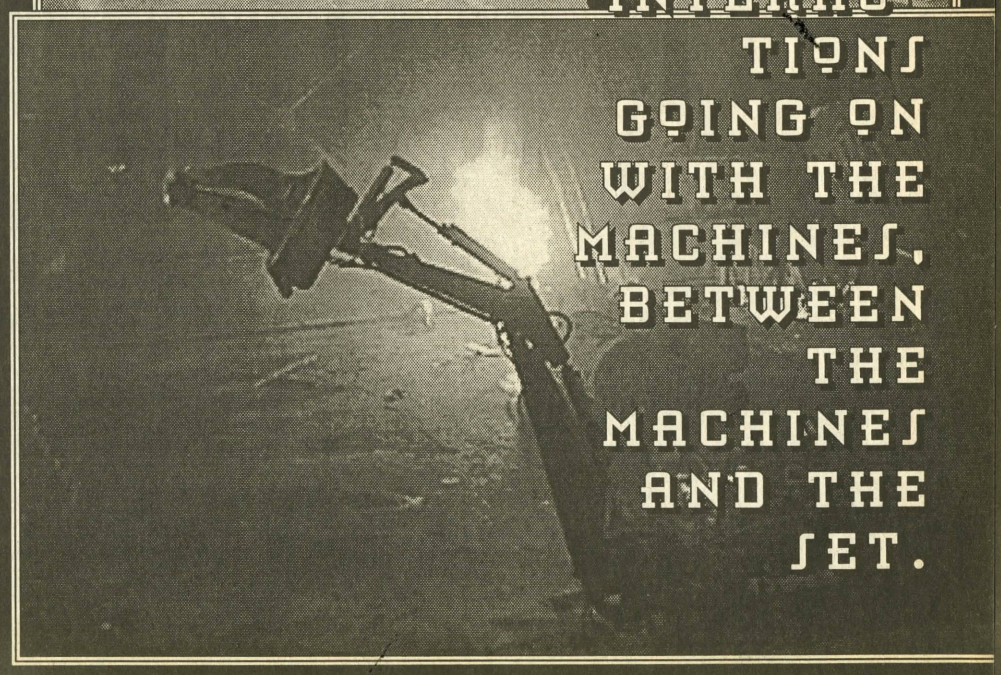
Mark: It was some employee of the city was picking up our containers at the port. He was just some truck driver. He was driving into this area, this square where we were going to do this show, and he hit a brick wall. The brick wall fell on this

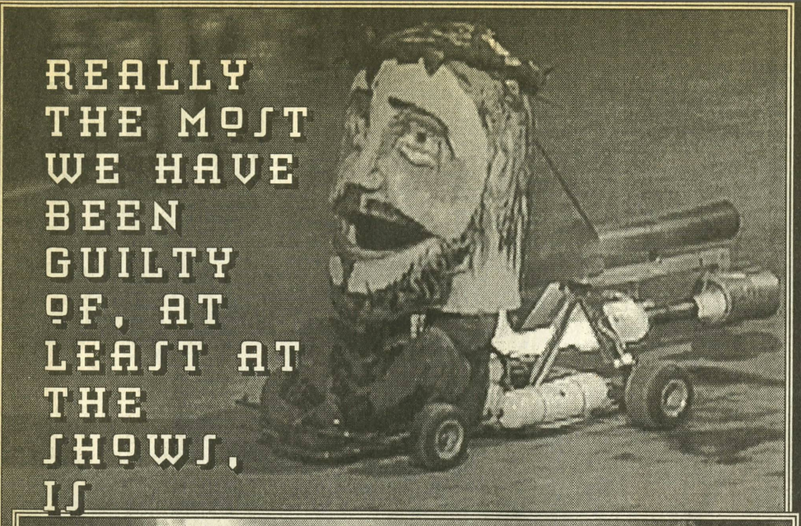


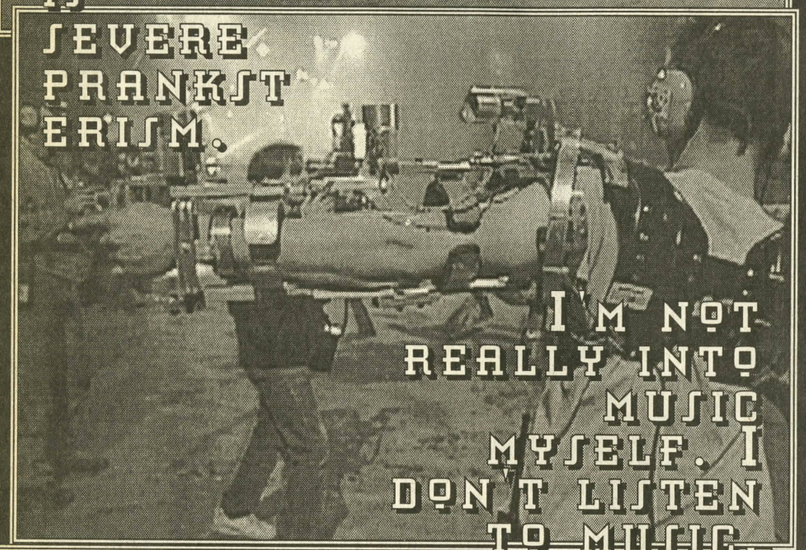


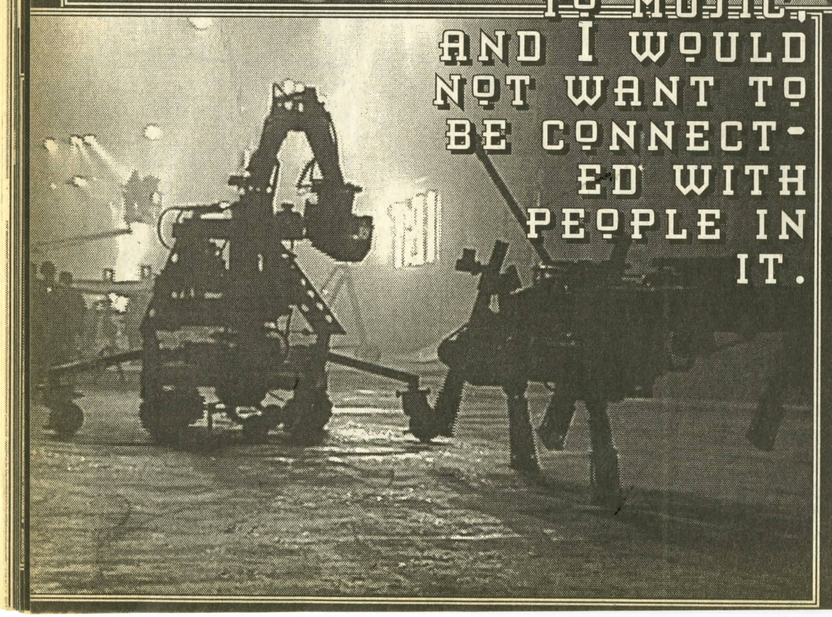
THERE IS A LOT OF MAYHEM AND DESTRUCTION ALONG THE WAY, A LOT OF INTENSE INTERACTIONS GOING ON WITH THE MACHINES, BETWEEN THE MACHINES AND THE SET.











guy and killed him. So, it was considered bad luck for us to be there. It's kind of hard to believe. But you can imagine the same thing happening in America, right? Somebody gets hurt in connection with something, there would be this weird hysteria connected with it because Americans are very hysterical and paranoid. They're perhaps getting less like that. But there is a tendency for the population to become obsessed about things that have nothing to do with real issues.

Killjoy: It would kind of depend on where it happens.

Mark: If you did something like that in Dubuque, Iowa, you would probably have trouble.

Killjoy: But if it happened in LA, everybody would say, "Oh, another one."

Mark: Yeah, too bad. Tough shit.

Killjoy: The SRL show at the groundbreaking ceremony for the SF MOMA apparently had some trouble. What went wrong and how did everything turn out?

Mark: The show wasn't really trouble. I mean we had fun, the show worked out good for us. I think it worked well for the museum too. They got a ton of weird publicity, and we didn't do anything very arty, so it worked out good for us. It was sort of a like a challenge to see if we could come away with integrity, and still provide the museum with somewhat of what they wanted, not exactly what they wanted. It was a complicated little game that was played, but I was very satisfied with the outcome. But then some guy who was driving by made up some weird lawsuit, some rich guy who lived in a condo out in the Marina district. He wasn't even at the show. He got a lawyer and a couple of days after the show, he said he was driving by in a car with the windows rolled up, he admitted that, and the V1 was going off. He said that his ears had hurt him all of the time since then. You can't prove that someone's ear doesn't hurt. So he sued me and the city, and the museum, knowing basically that he was scaring all of these people. Especially when the museum knew we were going to release a videotape of this show. So he sued me, and it just became very complicated and ugly. That was mainly because my insurance carrier refused to provide insurance for arbitrary reasons, so the museum was threatening to sue me and things like that.

Killjoy: But everything turned out all right?

Mark: Oh yeah, I just figured it out.

Killjoy: I noticed that the police showed up at the end of the tape.

Mark: The firemen were sort of insulted about the whole thing. They were complaining. They didn't do anything, I think they were just embarrassed that we were doing what we were doing right downtown, and that they had to give us a permit for it. They were forced by the museum, who forced the city to give us a permit. The city forced the fire dept. to give us the permit. The fire dept. was trying to close it down the day before.

Killjoy: Then they were just harassing you because...

Mark: ...because they didn't want to look totally like idiots, that they let it happen without doing anything about it. So they wrote me a ticket that this one guy said it was fake, that we just had to do this right now because there were people watching. I just put on an act like we weren't doing anything wrong. Of course, we were not doing anything wrong. It was all just a big misunderstanding kind of thing.

Killjoy: How do you feel about the fine arts community, in general?

Mark: There's no love lost between me and them. I think that goes both ways. I have mixed feelings. Every now and then some stuff comes out of the arts community that is sort of interesting, but it's totally arbitrary if that occurs. It's not like the conditions are created within that community for anything interesting to happen. Generally, if anything good happens, it's an accident, or somebody taking advantage of that institution for their own much more interesting, personal obsessions. Occasionally, people are able to do that. I've done it many times, so I don't feel really connected to that community, whatever it means.

Killjoy: What was the worst experience you have ever had with a show?

Mark: I think out of about 47 shows, there's been about two or three shows I didn't really like very much. I mean I was really unhappy with them. They just did not turn out in a way that was very interesting to me and that's just the way it goes. Eventually, that is going to happen. It's very hard to coordinate it, and I'm just surprised that it hasn't happened more often. So far, I have been fairly lucky that they keep turning out in a way that makes it interesting for me to keep doing it,

nd interesting for people to continue to be involved in work- g on them, to still keep coming to them, or writing about em.

illjoy: Why do you turn down the offers from the music dustry, when they want you to have your machines in their deos and whatnot?

ark: I'm not really into music myself. I don't listen to music, nd I would not want to be connected with people in it. Why ould I let any commercial institution use the work that has een done here to make money with? I really don't see any fference between the music industry, or musician, and umbers. Why would I let a plumbing company use my name sell plumbing fixtures? I wouldn't do that. It's the same ing for some band. I'm much more into plumbing fixtures an I am into music, quite frankly. I just think it would be very ad for my reputation. It would be very, very bad for the nage of SRL to be connected with such a mercantile aspect popular culture, as music, or as most films that I have been sked to use SRL machines in them. That's just not what it's out. I wouldn't do it. I would be embarrassed to do some- ing like that.

illjoy: You are going to Australia next?

ark: Well actually we have two diverging paths right now hat may be occurring here. One of those is going to Australia ith Leslie Glasjo, who does all of the video stuff. Or we got is offer to do this big show in Oakland Coliseum, and Nine nch Nails would go on before us. There is a tour for Nine nch Nails, and the promoter knows us, and he wants to have s do one show in a place like the Coliseum so we can start oing shows in these big places. So we could get budgets ke we do in Europe, and there is also no rules and regula- ons in those places. They are all mob- run. You can just do nything you want to do, I mean you can't hurt people in here. That would be bad, but you could certainly use any- hing in those big places. You can use flamethrowers, and hey even said we could do flying machines in there. They ust know that they can get away with anything. We could care the fuck out of people and nobody cares. You also ave protection with those people, so no one can stop the show. Those are the two possibilities. That's about it.

I wanted to make a special note that SRL has not done a show in LA since 1985. The last show they did went over extremely well, which brings me to question why there hasn't been any offers to bring them back. For those who may be interested in helping SRL out in getting some shows, be it here in LA or elsewhere in the country, here is a small list of some of the things they need to put on a show. However, this list does not include everything, and complete details can be obtained from SRL. But here is a brief list of some of the essentials:

- a site that can be accessible 24 hours a day, and can be secured by professional security when SRL crew is not present; if the site is to be outdoors, a wind protected site is preferable;

- a decent amount of room for bleacher seating, 3000-4000 occupancy is preferable, but not required;

- 200 V. 400 amp 3 phase power panel convenient to performance area; (1) 150 KW generator; (2) auxiliary generators; voltage requirements vary for each performance;

- quartz work lights, metal halide lights, or incandescent lights for set up period; about 10k total in assorted lights;

- tool rental, including forklifts, air compressor, snorkel lift, small trucks, and cars;

- sound system, 5000 watt, stereo preferable w/ mixing board.

Remember, this is not a complete list, and details vary on the performance being done. If you are interested, or know someone who is, contact SRL at:

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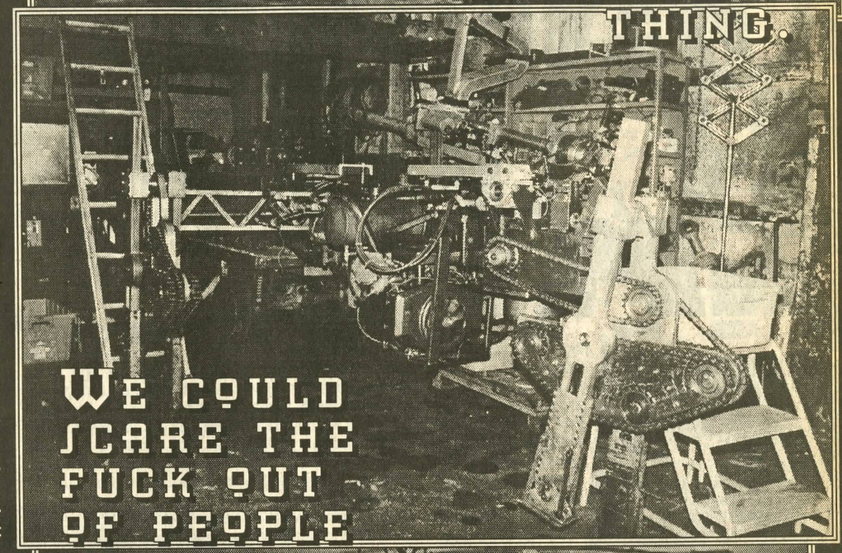
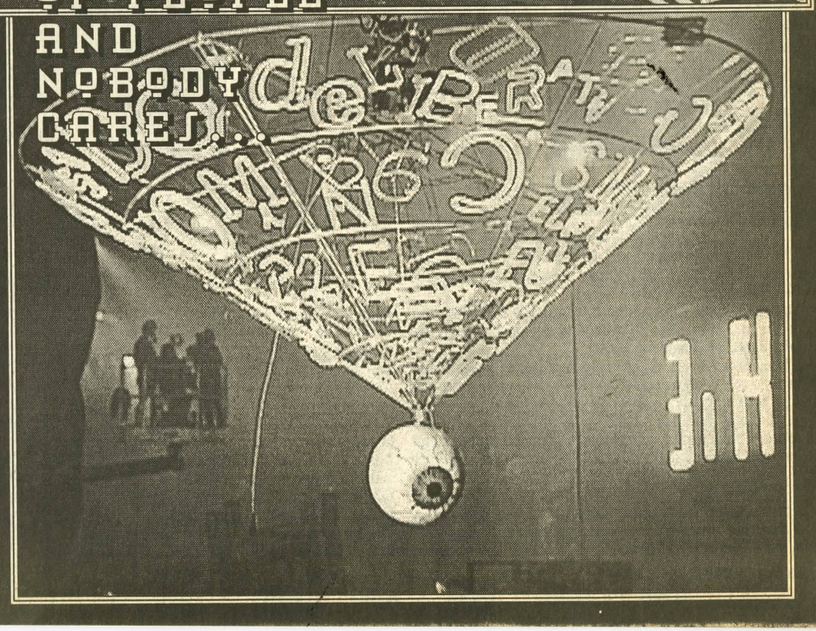




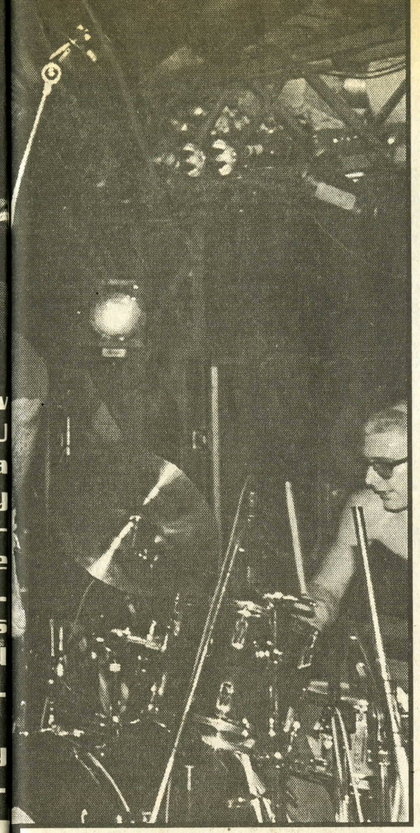
ALL YOU CAN EAT

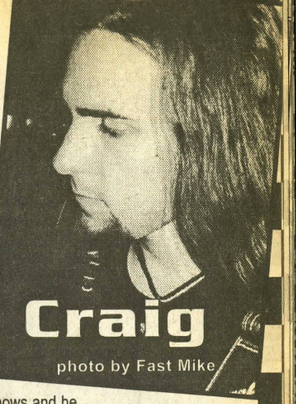


Live in Shinjuku loft, Tokyo
photo by Tatsuya Hatta

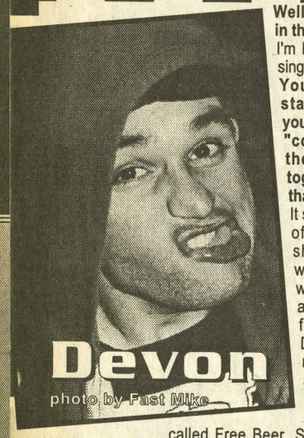
We all know that ALL YOU CAN EAT are a bunch of silly jumping goofballs. They're also a D.I.Y. band that's accomplished a hell of a lot.

Interview by Athena.





Craig
photo by Fast Mike



Devon
photo by Fast Mike

Well, what do you do in the band?
I'm Devon and I sing. I sing and I jump.
You're the one that started AYCE. Did you come up with the "concept" first and then put the band together or how did that work?
It started in November of '89 at a Blister show. Danny and I were hanging out with some friends and we wanted to form a band. So Danny says, "Let's name it Free Beer," and I told him that Tommy Guerrero already had a band called Free Beer. So he goes, "Okay, how about All You Can Eat?". I came from a bunch of silly bands and wanted to have a more serious name, but All You Can Eat is what it turned out to be.
You guys have really done a lot for a D.I.Y. band, like going to Japan. Was that hard to set up because you don't have label backing you?
I think it's easier to do anything if you don't have a label backing you because you're not relying on anybody and you don't have to live up to anyone's expectations. If you're on a certain label that has a bunch of good bands or a certain sound, I think people expect things from you. Some nights we really suck and that's okay. We just wrote letters, a bunch of letters. We played with crust bands, psychobilly bands, death metal bands... We've just managed to have incredible luck by putting faith in our friends and having them set up shows. And now we're having these Japanese bands come to the States and we set up shows for them. It's just a bond of friendship. Neither of us have any expectations. When we went over there the first time, we knew that we might lose a lot of money. We made our plane tickets back and that just made us ecstatic. Instead of putting our faith in labels and institutions and making a business out of it, we deal on a personal friendship level. If we want to do something, we set our minds to it and try to make it happen. I know that sounds really hippie and positive and sensitive, but that's just the way we are.
So this summer, what? Malaysia? Australia?
Well, we're doing New Zealand, Australia, Hong Kong, and two weeks in Japan. Originally, we were supposed to go to Malaysia and Singapore, but because Danny and Craig have long dreadlocks, we're having problems getting work permits because they're Muslim countries. Not like fundamentalist Middle Eastern countries, they're not that strict, but they don't think that men should have long hair, so there's a possibility that they would have to get their hair cut if they showed up there. Also, there's some really strict laws there. Since Danny's a smoker, if he were to throw a cigarette butt on the ground, he'd get fined $100.
Maybe you can go after Danny quits smoking?
Yeah, maybe after Danny quits smoking and we all get uniform short hair and stop spitting because you're not supposed to spit. And if you don't flush the toilet, that's bad too. So we're going to skip on those and then in the winter we're gonna go with NOFX to Argentina.
The fact that you've done all these things that "bigger" bands haven't done or can't do, how does that make you feel? Do you think people don't see beyond the silly surface and don't see that you guys are a good D.I.Y. band that's done a lot of stuff?
I think that a lot of people go, "Well, if that band went there, than anybody can. Why can't we?". But still they don't. They're waiting. A lot of people ask us, "Oh you guys went to Japan. How do we go?" and it's not like there's a booking agent that books our tours. It's just some friends that set up shows for us, networking. What people need to do is find a band in a foreign country that's compatible. Really search out a band they like and go over there and borrow their equipment and maybe do something like a split 7" with them. Then bring that band over here and play shows with them.
So how does All You Can Eat fit into the whole Bay Area structure?
I don't think we fit into any structure. Our sound is getting more punk, now that Craig's in the band. We've had so many bass players and a couple drummers. The band has never had a focus or goal except to travel and meet people and have fun. Some people have an opinion of us that generates from seeing us or hearing us or something that happened years ago, but we're always changing. We just don't really fit in, musically. Not just musically, but our personalities. Some people are just too serious. A lot of people are really closing and sectionalizing what punk rock is right now. We consider ourselves a punk band. More than anything, we're an independent band that travels around and does our thing. It doesn't matter that we're not part of a scene, it may even work to our advantage. I think the Bay Area's really spoiled because there's so many bands. I think people from outside the Bay Area don't realize that even the bands that are really big or have more of a name don't have that much of a draw as people would think. I think every Bay Area band is more popular outside of the Bay Area. A lot of people have the misconception that Gilman Street is sold out every night and all these bands are huge and it's just a frolicking fun time.

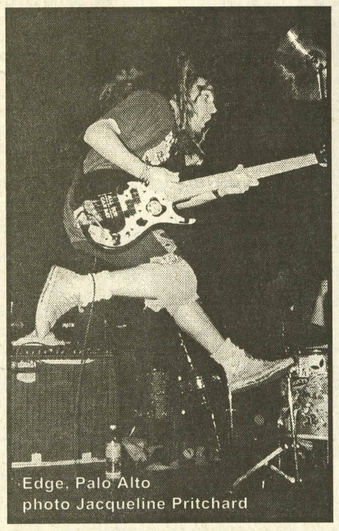


Gilman St., Berkeley
photo Jacqueline Pritchard

Are the shows you play in the U.S. and in Japan different? Do people react differently in Japan because they don't understand?
Actually, in Japan we try our best to just speak Japanese when we play. We've learned some stand-up comedy and stuff so our show can reproduce. There's a lot of crowd interaction when we play. We've even tried to do our song "Wedgie" where we have the crowd write it. It's really difficult but it's really funny trying to get Japanese people to do it. We're talking to them in bad Japanese saying, "We need a person, a place..." and they're trying to talk back in English and we can't conjugate verbs in Japanese so our Japanese songs sound like Japanese people's English songs!
There's a huge difference between the way the Bay Area scene is and the way people who don't live here view it. Do you get people coming up to you and asking you about that? Like they think that Gilman's some great punk rock Mecca.
People always ask us questions about people at Lookout and people at Gilman, just kind of fundamental things about the Bay Area like MRR. Craig's other band, Your Mother, plays Gilman a lot, but of the band members, I'm the most "involved" in scene things, but I'm really just on the fringe. I'm involved with MRR, but not really.
Do you find that people kiss up to you because of that?
No, I think people are very disappointed when they meet me. I don't have all the answers people want. I'm just a quiet dorky guy who has spasms of goofiness sometimes.
I think it would be fair to say that everything AYCE has done is because of your networking. Do you ever feel like the burden of responsibility gets too great or do you ever get frustrated that there's not enough input?
It really does fluster me, but it's starting to change. The thing that really makes me lose it is that I go to college full time and I work full time and on top of that, I'm supposed to take care of all the band stuff. But the guys have been realizing that it's starting to burn me out. Seth is starting to book some shows, Danny's been fliering, and Craig answers some of the mail. I think the more things we do, the more serious they're becoming. Like in the past if I asked them for something, it would take them awhile to do it. But now if I go, "I need photocopies of your passport," I get them the next day whereas in the past, I'd get them a couple of weeks later. It's not like we're getting more serious, this isn't a job. We don't have to live up to anyone's expectations. The shows we play are cheap, the things we sell are cheap. People don't feel disappointed when they see us. And we don't have some politically correct agenda that we follow so it's not like we're letting anyone down if we say or do the "wrong" thing. But I think we're still a bunch of okay guys.

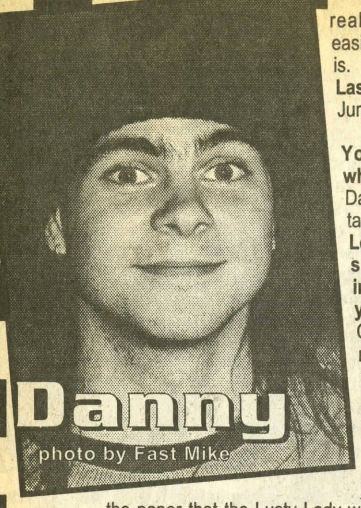
"It's not like we're getting more serious, this isn't a job. We don't have to live up to anyone's expectations. The shows we play are cheap, the things we sell are cheap. People don't feel disappointed when they see us. And we don't have some politically correct agenda that we follow..."

What do you do in school?
I'm a journalism major. Ideally, I'd like to write for something like National Geographic or Islands Magazine. Some type of magazine dealing with other cultures because I like to travel. There's a lot of countries that I'd like to go to that the band will not set foot in because of political reasons or because things are sketchy.
Like Danny needs to quit smoking?
Right! When we go to South America, I might leave them at the end of the tour and travel around to other countries and travel around by myself to other countries where they might not feel secure in.



Edge, Palo Alto
photo Jacqueline Pritchard

Say your name and what you do.
I'm Craig and I wear the bass.
So you're like the fourth bass player, right? The sixth!
How did you hook up with A.Y.C.E.?
I saw them at a show and they said that it was their bass player's last show and they said that they were taking resumes. They asked if anyone was interested. The place was packed because it was a Jawbreaker/Rancid show and I was the only one who raised my hand! So I had to follow through because I felt dumb! So I tried out, told some jokes, and that was it.
What's your fixation with Anal Mucus?
They're just one of the greatest bands to ever walk the earth. The first time I heard of them, I saw them at Gilman and I was the only who saw them. The friends that I went with absolutely despised them. I started talking to Upside Dan at shows and he sent me their tape this one time and it had 40 songs on it! My band learned all of them so we do all Anal Mucus covers.
Is it hard being in two bands at once?
Yeah, totally. The hardest thing is commuting to San Francisco. It's not hard with Your Mother because we never practice. I think the greatest thing I could have ever done for Your Mother is join AYCE because it's the biggest publicity stunt. When I'm with AYCE, all I do is wear Your Mother stuff and talk about Your Mother. But then when I'm with Your Mother, all I do is talk about AYCE. I guess I use one for the other.
Last time I saw AYCE, you practically impaled yourself.
That sucked. Somehow I landed against the wall and I slid down the wall. At Gilman, they have a row of microphone stands that aren't being used against the wall, and I came down on one of them! It ripped my butt all the way from my bunghole all the way up my crack. It was so horrible. That abruptly ended our set.
What's the difference that you see in touring Japan and the U.S.?
It's totally different because it seems like to them [the Japanese-ed.] this is all new. And I didn't see may punks in Japan, I saw mostly skater kids. To me, skaters and punks are totally different. Punks sit around, get loaded, and make fun of us, which is totally cool in itself. But skaters sit and laugh at us, too. So I'm kind of torn between the two. I like touring them both. Japan went a lot quicker, of course. When you tour the U.S., you have that four-people-and five smells in the van thing. It's things like that that are trying.
How were you guys received in Japan? Because you guys were the only white guys there, were you treated like...
Demigods? I think that they're Anglo-philes. From what I saw, anything that was American was glorified and used and abused as much as possible. Since NOFX was there, it totally brought all the people from the woodwork and they all came wearing "Slap" and "Thrasher" shirts. Everything was American. Everything was in English.
So you didn't even need to know Japanese to get around?
It helped to know some. The first thing I learned was "sorry". And of course you have to learn to count to four so you can start each song with "ichi, nee, san, shi"!
Do you find that the fact that you guys are a "smaller" band, locally, but then you still do all this stuff that bands on labels don't even do, do you feel like people don't believe it?
It's not a "get famous" thing. Everywhere we go, it's because Devon is friends with people there. He has friends everywhere. When we tour, that's just our mobile to get somewhere. While we do make food money by playing, we do it all to hang out. The first time I heard about anyone saying stuff like that was when the Krupted Peasant Farmerz went to Czechoslovakia. I had written to them because I hadn't heard anything about them in a long time and one of the guys that live at that house wrote me back and said, "they'll write back to you when they get back. They're in Czechoslovakia". I couldn't believe it! I had only heard of them playing around maybe 3 or 4 times in the year that I'd known them, and I couldn't believe that they went to Czechoslovakia. It made me think that it was possible. Then AYCE came around and I



realized just how easily accessible it is.

Last words?
Jump! And Kate!

Your name and what you do?
Danny, I play guitar.

Let's talk about some of the interesting jobs you've had.
Oh man! I moved to San Francisco when I was 17. Right when I turned 18, I started looking for a job. I saw in the paper that the Lusty Lady was hiring. I was like, "Oooh, wow. A strip joint!". I kind of forgot about it after that, until one day when I was walking up Kearny Street, I saw it. So I went in and applied and got the job. That was cool back then because I was 18 years old and living in the city by myself and working in a strip joint.

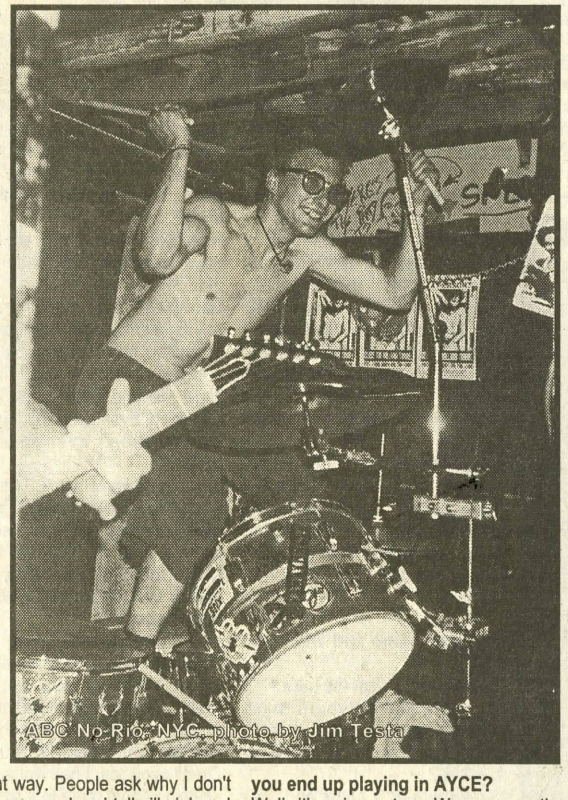
I also recall that you worked at the Stone [the Stone is a horrible pay-to-play club in S.F.-ed.].
That's only because I lived in North Beach at the time and there is nothing in North Beach unless you want to commute which I didn't. I knew the door guy that worked there. I sincerely hated those people, but it was a job. It was kick back. I didn't beat anybody up, I'm too wimpy. I would confiscate pot and smoke it with my friends later. I did everything I could to help out the little bands that played there, like get them free beer and sneak their friends in the back door. It was wierd because I never got in trouble for not doing my job. I was just the wierd smelly white kid.

What's the best show you're played?
I would say that Tokyo is the best place to play. Tokyo is so huge that you can play 10 different clubs and 10 different crowds will come see you. The whole train system is so elaborate that you can go anywhere, anytime. We would just walk around with our guitars on our backs. In the U.S., definitely Sioux Falls, SD. That's like #1. I notice that in the U.S., the whole meaning of punk nowadays is this baggy-jeans wearing, skateboard carrying, pop-punk East Bay thing. And if you're band is really a "hard" punk band, people label you as meat-head types. Like "Let's beat the shit out of each other in the pit" type of thing. But in Japan, that's what it is. It's like early punk. It's kind of that meat-head type of mentality, but it's more of a gentler meat-head.

What was the coolest thing about Japan besides band stuff?
The coffee. It's so great, it's so cool. There's vending machines on the street where you can get hot, canned coffee and it's so good. That's what I lived for. I drank so much coffee there. The sushi was great, too. And the people.

You're probably the least silliest member of this band.
A lot of people perceive me that way. People ask why I don't dress up and why I don't bounce around and tell silly jokes. I have my own brand of silly. I love Devon, Craig, and Myron and I love that they get dressed up on stage and have their silly time. My own brand of it is just being who I am. I can be as sarcastic as I want and I can joke as much as I want. I love to play our songs. Being on stage with the energy I pick up from them, I get silly on the inside. **Have you guys ever gotten threatened by some macho type? How do you handle that?** Hugs and kisses. One time we played with the Mighty Mighty Boss Tones in Kansas City and it was nothing but skinheads with their shirts off. They looked at Devon like, "Who the fuck is this guy?". People were yelling at us and saying shit. But Devon would just run out and hug and kiss people and grab the skinheads and kiss them. Another incident was when we played this little town in Texas. We have this one song that we make up as we go along and get ideas from the crowd. So on this night, the song became, "Gary Coleman stealing burritos in a Pik-N' Pak". This really drunk, burly guy stood up and goes, "What the fuck is this song about, you racist? Gary Coleman's just a little black kid. Fucking racists, I'll kick your ass".

How do you like playing with these Japanese bands now that they're out here?
It's fun, but I'm a ball of stress. When we were in Japan, they were taking care of us. They knew the language, they knew what was going on. We just followed them. Here, in America, it's so scattered and people are into only this scene or that scene. I guess booking was really hard for Devon. A band like the Volume Dealers playing a show like this tonight where kids just want to bop up and down and be silly doesn't work when the Volume Dealers get up on stage go, "Roooarrrr". It causes me stress like, "The Volume Dealers aren't getting the respect they deserve!". Last night we played a show where the flier had Volume Dealers on the bottom of the flier and it didn't say anything about them being from Japan. But on the top of the flier, it read "God's Guts From Japan" really big. So according to the flier, Volume Dealers weren't from Japan. I showed that to them and one of the Japanese guys said that they were just talking about that and he seemed kind of bummed. That bummed me out. But it's still fun. Traveling with these guys here makes me feel like I'm seeing everything for the first time.


ABC No-Rio, NYC. photo by Jim Testa



Name and what do you do?
Myron, drums.

I remember the first time I saw you play, you were with Les Is More. Are you still in that band?
No, it's no more. There was a tragedy, Pete died.

I'm sorry, I had no idea!
We were coming home from a gig and he was in the back of a pickup when it got hit and he was thrown and killed. Since then, Mike's retired; he doesn't play music anymore. We still have a ton of CD's, though. We had just put them out when that happened so I didn't know what to do with them.

Since you were playing in Less Is More, how did you end up playing in AYCE?
Well, it's a long story. We were on the ferry boat traveling from Berkeley to San Francisco. If you've ever been on the ferry, you know that there's three levels. When no one's looking, you can jump from the second level to the first level. I was horsing around jumping from the second level to the first level and then I saw Devon jumping from the third level to the second level. We collided in mid-air, in the midst of running from the law. And that's when we knew it had to be. We still have scars from that.

You know how you do that thing with your cymbal where you put it up high so that you have to jump up to hit it? How did you come up with that?
It's a visual gag. Tommy Lee inspired me. He is my mentor; I learned how to twirl my sticks from him.

So is the next step getting a drum riser that goes out over the audience?
I would love it! I think that would be the only reason why I would want corporate sponsorship, so I could get one of those. And also one of those cameras that are in a ball. So we could drop it and have it go through the whole coliseum crowd.

Is all the silliness planned or does it just happen?
We have a really big rehearsal space and we go through every gag. For example, the human pyramid we did tonight, we had to practice that four times before we finally got it right. It's a tough thing to do. We have a script. If you look behind the drum riser, there's usually a script. If you notice, when I lower myself, I'm actually turning the pages to find out the next gag. There's no improvising at all. We usually have writers and attorneys with us at all times. We're a D.I.Y. band, but we have these hidden facets that no one knows about.

Until now! I'm going to expose you.
Devon's going to kill me if he finds out that I told you all this. We have to make sure that we don't get sued, that's a really big concern of ours. We have to make sure the language is right, we can't say "golly" or "shucks" unless it's an all-ages show. Everything's been pre-approved. We have form letters, too.

If you could be a traveling side show, would you rather do that?
I think we inadvertently become a traveling side show just because our strength is more in our side show than in our music. The music is very important, though; we're all good musicians, or have the ability to be. We just choose to have fun instead.

So what do you do outside the band?
Well, I skateboard. Actually, I don't anymore because I broke my knee. So I'm being careful in my jumping these days. The other night I hurt my knee jumping again. So now I'm jumping on my right foot, not my left.

How did you break your knee?
I was jumping, as a matter of fact. I was jumping around trying to catch a frisbee and I landed on some dirt and my knee went one way and I went the other. I just healed from breaking my wrist which I broke in a skateboard pool. I also just healed from messing up my ankles and knees. I hurt myself a lot.

Have you ever hurt yourself playing?
I've hurt myself many a time from playing. I've hurt myself from pulling muscles and stuff like that, but the highlight was when we were playing this gig and I lost my drumstick. Avel [40% Saline Solution-ed.] managed to catch it; he was at the front of the stage. It was our last song and I thought, "This is our last song. This is going to so climactic because he's going to throw it, I'm going to catch it and hit the cymbal! It's going to be awesome!". We made eye contact and I was ready. Then all of sudden, out of nowhere, he jumped on the stage and jumped over my drums. He cleared all of my drums; they were still standing. I noticed him mid-air and then he tackled me! I fucked up my neck so bad. Then Devon, Danny, and Craig totally dog-piled on me on top of all that! So I was at the bottom of all these bodies spazzing out. So that was probably one of the more tragic events. But on the lighter side, Avel sent me a whole bouquet of flowers the next day.

So what do you want to do with AYCE next?
Jump higher!

Write AYCE at:
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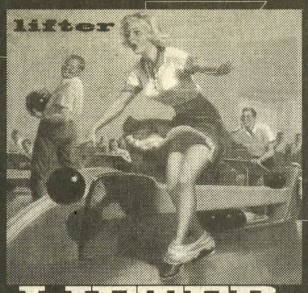

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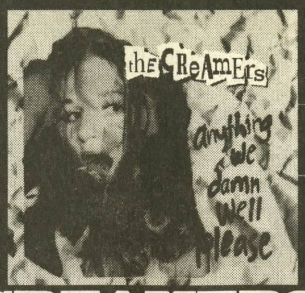

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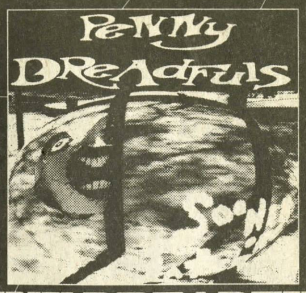

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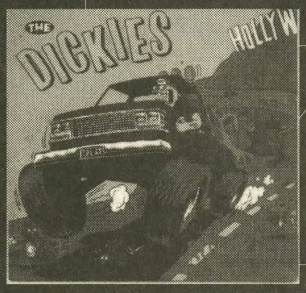

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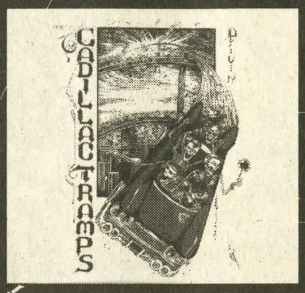

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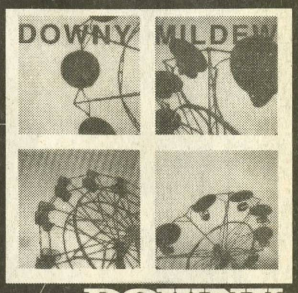

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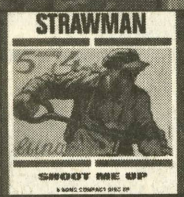

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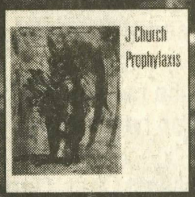

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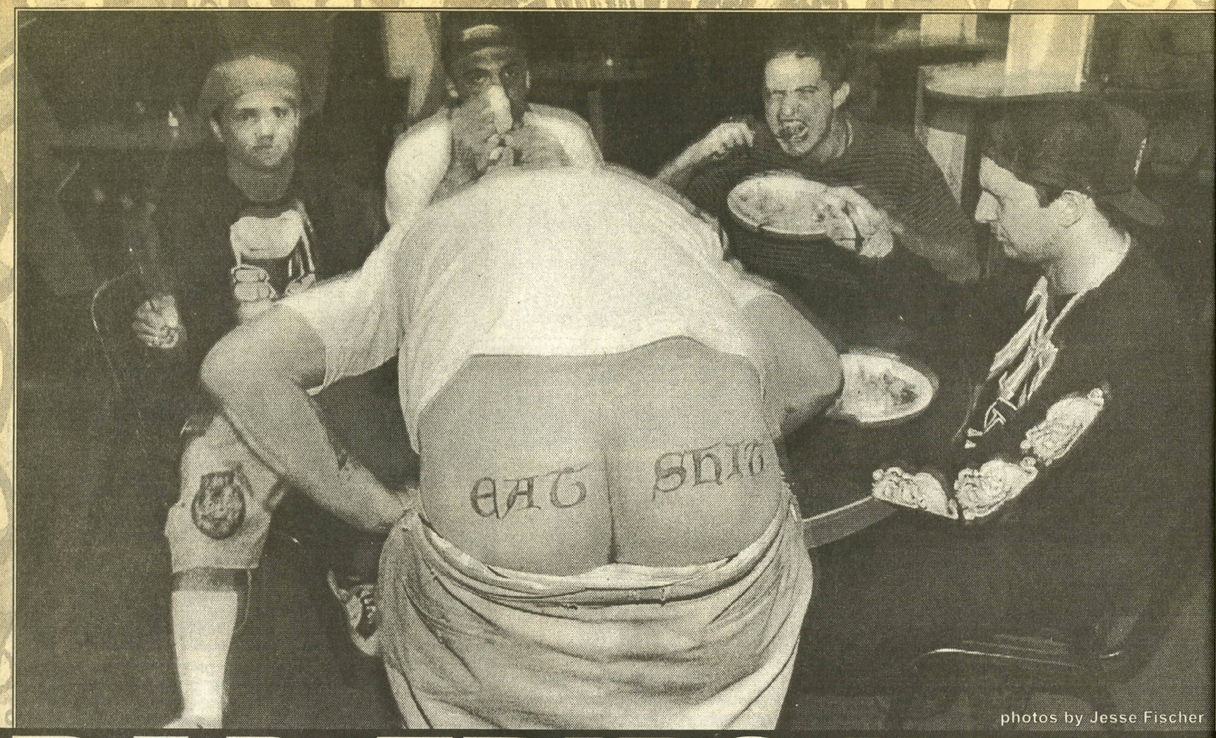


photos by Jesse Fischer

BAD TRIPS WITH RKL

Stay away from that stinky brown acid
by **GARY X. INDIANA**

Think of bands, back in the '80's, who could 1. play very excellently; 2. write killer songs; 3. leave you a steamrollered mess every time. How many, hmmm? You can count them on your toes. On the west coast, mebbe four, five piggies. For all- out fervor and intensity, few if anyone could match **RICH KIDS ON LSD**. But, as we all know, in the 80's you could be excellent and still eating Top Ramen with your PBR for years on end. **RKL** tuffed it out, meandered a bit in transition to the '90's, and now they're back in big, beefy glory. They've signed with **Epitath** (which just re- released **"Rock 'N Roll Nightmare"**) and have a new (and bona- fide) RKL album in the can, coming out soon. Lead singer Jason has hooked back up with bassist Little Joe, new drummer Dave, and original guitarist Chris. Chris and fellow guitarist Barry D'Live joined me at the swank Mission Rock Resort, overlooking the scenic drydocks, for beers and chit- chat about their renewed campaign to fry the brains of today's youth.

You were last in Flipside....
Barry: '89, maybe '90.
So Jason's back, he's mad as hell.
Barry: He's pissed!
And Dave Raun is on drums.
Barry: We call him Bug; Dave "Bug" Raun, because in Spain he got a haircut and had dreads sticking out like antennas, and he had these funky glasses that looked like bug eyes, so he looked like a bug. He looked like a cross between a bug and Buckwheat, now he's Bugwheat.
So where'd he come from?
Chris: He used to play with Joe when they were kids. Actually, Dave hit Joe over the head with a shovel in the sandbox in kindergarten, and that's why Joe's so fucked up now.
So what's new?
Barry: We've recorded a new album ("Riches to Rags") at the Music Annex in Menlo Park. This guy Pat Coughlin produced it. He's cool. That'll be out soon. Jeff Rassier, the killer tattoo artist, (Primal Urge Studios, SF) did awesome artwork on the cover.
Chris: He also did animation in our video. Comparable to Hanna- Barbara.
Cel animation? A tattoo guy doing cel animation?
Chris: Yeah, cel animation, like a minute and a half. Total Ren & Stimpy.
What song is it?
Barry: A song called "Beach Raid." It's a song about people that'll fuck you over. When you go to the beach, and the cops show up because you're drinking beer.
This was done on a computer? Any special effects?
Barry: Yeah, we're submerged in like a hundred gallons of slime.
So you're gonna submit this to MTV?
Barry: Fuck yeah!
Chris: We're sellouts.
Barry: No we're not, Epitath is fuckin' infiltrating and destroying from within! Rancid got on MTV, The Offspring of course did, Bad Religion has, Pennywise got on MTV....So Epitath has a lot of push in the industry these days, I think it's pretty cool that they can get bands of our caliber on MTV.
So it's not showing a lot of you guys, so people won't get grossed out?
Barry: No, it has Jason showing the "EAT SHIT" tattoo on his butt. But MTV will play that, 'coz they'll do anything now. We have topless women, we have women eatin' clam!
No way!
Barry: We do. Full rug munchers. We're gonna have, like, the unexpurgated version of our video. We're gonna have the MTV version, and then the triple ex version. Not really, this video's straight up, but we're doing another video that I think I'm gonna direct, all on super 8. It's gonna have a lotta gratuitous, groovy things on it.
And you're gonna star.
Barry: We're all gonna star in it! Hopefully there's gonna be some clam munchin' in there too! We'll see, depends on who we meet on the road.
Munchin' down at Fisherman's Wharf, that'll be great.
Barry: Exactly. Yeah, we're takin' a bunch of film on the road with us so we can get weird footage. I dunno about other bands, but we always seem to wind up in the weirdest situations where having a movie camera is just perfect!
How come you're going on tour before the album comes out?
Barry: 'Coz we're antsy. I think if we go, and we rock each town, it'll help sell our new album. It's a no- money tour, but we're used to it. This is gonna be another RKL tour.
Chris: It may be the last no- money tour.
Barry: Yeah. Y'know, every band that's big has toured a lot before they started making money. NOFX did about ten US tours before they started getting big.
I think you guys have paid your dues. What about after the record is out?
Barry: We're going to Europe, in November probably. The record has to saturate pretty good. And then we're going to Japan and Australia and New Zealand, probably. It's looking that way. I talked to this guy today from SRH, this clothing company that wants to sponsor us.
Chris: And SRH, what is it, Snowboarders/ skateboarders/ surfers Reaping Havoc?
B. Skydivers. Social workers. Scumbags! That's how we fit in with SRH, we're Scumbags Reaping Havoc. But it's not confirmed. We may take over Pennywise's slot because they're recording a new record.
So did Epitath have a hand in that?
Barry: Let me say this right now, EPITATH RULES! This's the first time we've had a label that's so gung ho and actually talks to us. You can actually call them and they'll answer the phone and talk to you and help you out. It's a good label. And man, now that The Offspring went platinum, they have a lot of pull in the industry.
Chris: They don't like Epitath at Gilman Street, though.
Barry: No one likes anyone at Gilman Street, Gilman Street doesn't like Gilman Street! Fuck Gilman Street, RKL will never play Gilman Street again, and we're embarrassed that we ever did.
Is that official?
Barry: Totally. Gilman Street can suck the fuckin' shit outta our asses. Write that down! Put that in the issue!
Chris: Now we're all gonna get our legs broken like Jello.
Barry: That was sad, because Jello was actually supporting them and they fucked him up. I think the people at Gilman Street didn't even jump in, they let the thugs take care of him, which is lame. That's the difference between America and Europe, like in Europe, if something like that happened, then people would get in the middle of it. That was lame, it's like beating up your own grandfather.
OK, let's talk about some dirt here....
Barry: Well, we don't wanna talk about why that last record was so unpopular.
And that was....
Barry: "Reactivate."
Chris: Rectumbait. That wasn't actually us. They mixed up the names, there was this other band that recorded for Epitath, and they got the tapes mixed up. Their record got put out as RKL and it was a big mistake. So we had to re- record it.
A likely story.
Barry: The deal was, we had, well Bomber had this other band called Slang, he was the leader of the band. You remember Slang, we used to play at the Chatterbox.
The RKL fusion band.
Barry: Exactly. And then Slang got signed to Epitath, and we made a record. And at the very last minute before we were supposed to release the record, Bomber decided to call it RKL, which I thought was a really bad mistake, because it wasn't a really punk rock record. It was kinda...
Chris: Funk- rock- a-doodle- doo.
Barry: So it got released as RKL and it had a Danny Sites cover and this and that, and our European market didn't like it too much. Somebody'd be like, " I don't like ze way that you try to zing now, this is boolshit!" The songs were slower, and some songs, that *I* didn't play on, were old RKL songs recorded slower, and just.... it was kinda like, I dunno, I dunno why we fell for that trip.
Bomber talked you into it in some speedball fervor, right?
Barry: Exactly. He broke up the band before because he thought punkrock was going nowhere, and then suddenly in the early '90's things started skyrocketing and bands like us are suddenly acceptable and desirable among the masses. And we shitcanned our career and did this other thing, and ruined it even worse. That Reactivate record hurt RKL more than anything, more than Mystic Records.

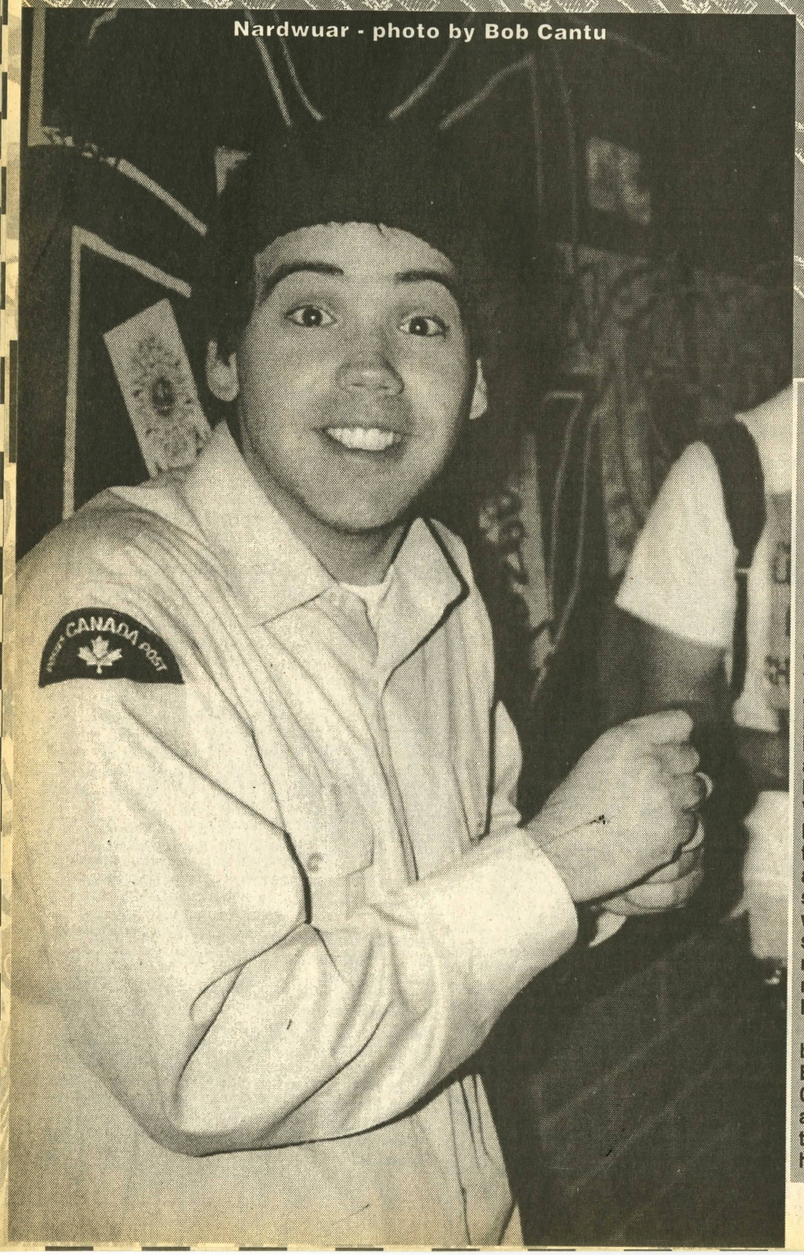


Chris:
More than heroin.
Barry: Yeah, and that's saying a lot. I think Mystic Records did us better than Reactivate.
Chris: Mystic sure paid us a lot too.
Barry: Yeah, Mystic is the best paying label, if there's any young band out there that needs a label, I'd suggest going to Mystic.
I think we said this in the last interview. If they don't know by now....
Barry: But we gotta clear the air with this. That record got released in the middle of our European



tour last year. Which, surprisingly, we did pretty good, we did better than some other bands because we had the reputation, we had the name. And Bomber quit in the middle of the tour, he wanted to quit after the first three days. So we flew Jason to Barcelona. Jason showed up two hours before we had to be on stage, hadn't been with us for four years. He couldn't remember the songs, but it was a ragin' show.
Chris: They couldn't tell the difference anyway, they don't understand English.
Barry: What it all boils down to, is basically we're a live band and probably always will be. I've never been 100% happy with any record I've made, probably. We've got a good budget with Epitath but it's not like with some bands where you've got an unlimited budget, just take you're time. You're under the schedule where you've just gotta do it, and sometimes you're not in the mood or it just doesn't come out right.
What makes Jason puke on stage?
Chris: It's a gimmick.
Barry: The thing is, sometimes it works, and sometimes it doesn't. But when it works, it's totally worth it. Because I've seen him have a huge vomit all over the first ten people....
Chris: And people bathe themselves in the vomit.
Barry: I've seen like punk rockers in Sweden that took the vomit and they rub it in their hair and rub it on their faces and stuff....
Eeewwwwwwwwww!
Chris: These are punk rockers that never bathe, too.
Barry: There was like, whozit, in Bakersfield or somewhere there was some guy that got puked on, and he was so *stoked*! He was like, walking around, telling everybody that, hey, he'd gotten Jason's puke on his shirt, going, *Yeah!* He was stoked!
You got some weird fans.
Barry: I think Jason's gonna start hangin' out with the singer of the Insaints.
Yeah! They could go on tour! He'd like, puke on her snatch or something.
Barry: Right! Puke on her snatch and she'd have strippers eat her out.
Or one of those guys in the audience could do it. Have you ever had strippers onstage with you during a show?
Barry: Yeah, a friend of ours' girlfriend, and our friend doesn't even know about it yet. We're not gonna mention names, but it was in San Jose, and her name was.....nah.
Chris: But she rolled around in Jason's puke.
Eeeewwwwwwww!
Barry: She didn't know what it was!
Chris: After the show she said, "There sure was a lotta beer on the stage!" When we told her it was puke she got all bummed out.
Barry: Some asshole in San Jose has a video of that and promised to send it and never did!
(Whoever you are, please send me a copy c/o Flipside. Thanks- GXI)

NARDWUAR
THE HUMAN SERVIETTE


Nardwuar - photo by Bob Cantu

I was first exposed to the college radio station C.I.T.R. and The Nardwuar The Human Serviette Show a couple of years ago while I was travelling through Vancouver B.C. with former Flipsider Joy Aoki. I remember the two of us were hysterically cracking up at what we thought was probably the weirdest radio show we'd ever heard! Joy was particularly impressed with Nardwuar's unmitigated love of all things Canadian, while I was struck by his extensive knowledge of Rock n' Roll and Punk Rock history and his manic interest in Rock trivia. (Truly, he puts even Cake to shame!) He is probably the most enthusiastic supporter of the Vancouver music scene you'll ever encounter. He plugs local bands non- stop on his Friday afternoon radio show and he even has his own record label which has put out albums and 7 inches from his own band The Evaporators as well as a couple of very cool compilations, "Oh God, My Mom's On Channel Ten!" and "Clam Chowder & Ice Vs. Big Macs & Bombers". The latter comp features highlights of some of the typical Nardwuar interviews that have made him legendary. (He has in the past asked evangelist Ernest Angley "If God could cure stupidity?", queried Sonic Youth's Kim Gordon as to whether Lydia Lunch was "as annoying as she seems?", and most recently his suggestion that Beck not be allowed into Canada since he didn't know the names of any Canadian Prime Ministers prompted Beck to respond "Fuck off!" on the air!)

Nardwuar The Human Serviette was interviewed by Kim Shattuck and Bob Cantu at the Starfish Ballroom in Vancouver, B.C. on June 24th, 1994. Grant from the Vancouver, B.C. band The Smugglers and Ronnie from the L.A. band The Muffs helped a little. As we began the interview, Nardwuar, of course, had his own questions:

always cringe. I never used to believe in Vietnam flashbacks. I always thought that was bullshit but whenever I go back there I shiver! I was there at four thirty in the morning trying to get the interview and I got thrown out!

Ronnie: I think your best interview is Ernest Angley. I just want to say that.

Nardwuar: Getting healed by Ernest Angley! Getting healed from cancer and asking if I could hear "Summertime Blues", to which he replied "God is liable to strike you dead!"!

Kim: Stuttering John totally ripped you off! I want to know how you feel about that? And it's a poor rip off! You're even more of a genius!

Nardwuar: I just like having fun. I don't know who Stuttering John is. Just like people in America don't know what a toque is! You just do your thing. For instance, there was this group from Quebec called **The Minstrals** (**Les Minstrals**) and they completely developed their own sound which is identical to **The Beatles** and **The Rolling Stones**! And they never even heard of **The Beatles** and **The Rolling Stones**! It was one of those bizarre Japanese soldiers stuck on an island stories and they didn't really understand what was going on in the rest of the world. Is that weird?

(We pause as we move the interview backstage of The Starfish Ballroom.)

Nardwuar: **The Pandoras** once played John F. Kennedy's son's wedding party!

Bob: I didn't know that! When was that?

Kim: In Florida.

Nardwuar: What happened there?

Kim: It wasn't a wedding party, it was New Year's Eve and it was at some really grotesque place in Florida.

Bob: Was Ted Kennedy there? Was anybody molested?

Kim: No. A bunch of billionaire type people were there and they paid us five thousand dollars to play this party! It was at this mansion and this one millionair guy tried to pick up on me. It was gross!

Bob: It was Ted Kennedy, I know it!

Nardwuar: Did you know that Kim of **the Fastbacks**, your namesake has a bass that Duff gave her! She turned the bass over and showed me where Duff's belt had scratched it! Does the back of your guitar have any scratch marks from anybody famous?

Kim: No, but Ronnie does. He has a telecaster bass and a telly bass is usually used in a country band and there's a big 'ol belt buckle scratch on the back of it.

Nardwuar: And of course Tommy Chong signed it!

Kim: Tommy Chong signed it. Big thrill.

Bob: **The Evaporators** singles are on Nardwuar Records. That's your own label, right?

Nardwuar: Yes. Nardwuar Records started in 1989 'cause I liked organizing rock gigs and I thought a logical extension would be to put out some records. Our first record was a compillation called "Oh God! My Mom's On Channel 10!" and it featured some cool garage bands like **The Smugglers**, **The Headless Horsemen** from New York City, **The Gruesomes** from Montreal and it featured some interviews with Gerald Ford and Jello Biafra. The second record was **The Smugglers** "Up And Down" and the B side was "Nardwuar Vs. Kim Pandora". On it I say "Who is Prince Charming?" and you responded with?

Kim: "You are, Nardwuar!"....

Nardwuar: "So come here and..."

Kim: What did I say? "Come here and fondle my boobs!"

Nardwuar: "Right now!"

Kim: I didn't play that for my mom!

Nardwuar: The next project is tenatively titled "The Best Bands In The World" and hopefully will have **Cub**, **Leather Uppers**, **New Bomb Turks** and maybe **The Muffs**. Will you please be on a compillation?

Kim: I told you we would.

Nardwuar: Ok, there you go. **The Muffs** will be on it. All Nardwuar products are available on eight track by the way.


Nardwuar and Kim (Muffs) - photo by Bob Cantu

Bob: No way!

Nardwuar: My friend, the drummer for the band has an eigtht track tape recorder. The greatest thing about eight tracks is that they look so good when their sealed up that no one wants to listen to them! In fact if you did listen to them you'd be embarassed. At one gig we actually sold eleven eight tracks and two seven inches. People buy eight tracks 'cause it's like a pet rock! It's something cool. Eight tracks, the pet rocks of the nineties!

Grant: How are ya doin', are you ready to go?

Nardwuar: This is Grant, he's in the **Smugglers**. They were interviewed by McMartin a little while back.

Bob: Hi, I'm Bob.

Grant: You stupid sack of shit! Hi. I love your city.

Nardwuar: Don't believe anything he says.

Grant: Go to hell!

Bob: Well, anyway tell me more about CITR. How are you able to do all the cool things that you guys do?

Nardwuar: We're entirely funded by the students and we don't have to have any fund drives. We have a nice budget.Touch wood. Hopefully notheing will be cut back. We only have one and a half paid people. Thankfully, I'm the half. I'm there part time. Everybody else is a student volunteer. A lot of times it's the paid people who are telling everybody what to do but this way it's the students who are actually in control of what's going on. Discorder magazine is our program guide and 20,000 copies are distributed to Vancouver, Seattle and sometimes Portland. CITR is 1800 watts which is pretty good. It's a broadcast range of 1.5 million people.That doesn't mean that 1.5 million people are actually listening but if everybody tuned in this past Friday they could have caught **The Muffs** and **The Fallouts** on the Nardwuar The Human Serviette Show. And there's tons of shows here as well on CITR. Many famous Canadians whose names probably won't mean anything to you, like Peirre Burton and John Turner who was once a Canadian Prime Minister were members of CITR. We've been going since 1937. We're very lucky.

Bob: How did you come to be such an important part of CITR?

Nardwuar: I just hung around there since September of '86. I hung around long enough that eventually they gave me a job. I don't get paid to do the radio show but I get paid to give people tours and spread information. And of course Grant from the **Smugglers** writes a seven inch column where he reviews seven inch records. But he oly reviews records that he buys. He refuses to come to the station and review the ones that are sent. So bands, if you sent a seven inch to Discorder for review he hasn't reviewed it because he will only review it if he buys it himself. Don't put anything that Grant said in the interview.

Bob: No, we print everything.

Grant: Do not dare quote me!

Nardwuar: **The Smugglers** won't be playing L.A. this time. Actually they'll be driving straight to Memphis!

Bob: So, let's talk more about the Vancouver scene for a bit.

Nardwuar: Vancouver is totally filled with tons and tons of cool bands and there's lots of stuff happening. There's great bands like **Sparkmarker**, **Cub**, **The Smugglers**, **Superconductor**. There's a great all- ages venue.... If any bands coming through Vancouver want to play cool all ages gigs, they should play at the Hastings Community Center. Note this number: (604) 945- 1975. A guy named Wozzle will arrange a gig for you. He's done amazing gigs with bands like Rancid and The Queers. There's tons of fanzines here like Geezuz, Wow, Mint...., There's Riot Grrl fanzines as well.... Stuff is really exploding with all this music and all these zines and these all- ages gigs. It's so exciting, people are always coming through town. It used to be that bands would stop at Bellingham and not play Vancouver. Bellingham, where Dave Crider of Estrus Records resides and also where a band called The Swaggs had a number one hit in 1962 in Hawaii with a song called "Rocking Matillda". And all you people who went to Garage Shock and wondered about the weird smell, it originates from the toilet paper manufacturing plant!

Bob: Who was your most memorable interview?

Nardwuar: Tommy Chong telling me how he discovered The Jackson Five and also telling me stories about James Brown's bi- sexual period and smoking joints with Rod Stewart and John Lennon and Peter Sellers. That all seemed pretty incredible to me. And any time I've talked to Courtney Love has been a pleasure. Although she probably hates my fucking guts. I know she does. But I've had so many fun adventures with her and great interviews and great squaring matches, that it's been totally exciting in that respect. It was fun talking to Timothy Leary too, 'cause he just talks and talks and talks.....



Nardwuar, Ronnie, Kim (Muffs), Dino and Dave (Fallouts) - photo by Bob Cantu

Nardwuar: Kim, when I talked to you in 1989 you said you were 23.
Kim: Yeah? You're Rainman!
Nardwuar: Does that mean you are now....
Kim: Thirty.
Nardwuar: You're thirty now?
Kim: Fucking hell! I lied to you!
Nardwuar: You lied?
Kim: By two years.
Nardwuar: How come?
Kim: I don't know. I was starting to get paranoid about age and now I realize it really doesn't matter.
Nardwuar: How old is Melanie Vammen?
Kim: Forty! No, I'm kidding. Melanie is the youngest one in the band.
Nardwuar: Is Lux Interior (of **The Cramps**) really older than Elvis?
Kim: Older than Elvis Costello?
Nardwuar: Elvis Presley. How old would Elvis Presley have been? Is Lux from **The Cramps** older?
Kim: Lux was born in 1938. He's older than my mom.
Nardwuar: He said he was hitchhiking when he was sixteen and he picked up Ivy. So that would have been....
Kim: 1954! I think he's lying about his age! Melanie read me the content of his birth certificate and it said nineteen thirty-something.
Nardwuar: Is he older than Iggy Pop?
Kim: I don't think Iggy Pop is that old.
Nardwuar: He deserves to be old though. You can't go wrong with rock- a- billy! You cannot go wrong!
Kim: No. It's old man music!
Bob: So, do you think a sense of humor is the first thing to go when you get big and famous like Beck is?
Nardwuar: I don't know. I was just joking with him! Just having fun!
Kim: That was awesome! He told you to fuck off!
Nardwuar: I don't know, he just didn't seem to want to joke around at all. I even said he had very nice hair. I said my favorite things about Beck are: 1) He has good hair. Which is true. 2) He says "Why don't you kill me?" in a song, which is amazing. And 3) In one of his videos he has a coffin and a squeegee on fire! Those are the three elements involved in making an artist successful and I told that to him twice. He got a bit angry and said "Fuck off!". He was a bit offended when he didn't know who the Prime Minister of Canada was and I jokingly said you're not allowed into Canada if you don't know who the Prime Minister is. He complained to his rep at MCA Records (Geffen) who complained to me and said "You'll never get another Geffen interview ever again!".
Bob: I wouldn't cry about that if I were you....
Nardwuar: I was just joking with him over the phone!
Kim: I have a theory about Beck. I think that he's such a rebel that he has to be the opposite of whoever is interviewing him. If the interviewer is boring than he's exciting. If the interviewer happens to Nardwuar, who is very lively and exciting, then he'll be morbid and morose.
Nardwuar: He can speak though. He is the voice of a generation.
Kim: Then he's just like his generation. He's pompous and pretentious!
Nardwuar: But anybody that hangs out with Senor Amor from the Molotov Cocktail hour on KXLU, and is friends with Joey Cheezhee, Korla Pandit and Eddie Vegas.... Do you know Eddie Vegas? Have you seen Eddie Vegas around?
Kim: No I haven't.
Nardwuar: You, Kim from **The Muffs** do not know Eddie Vegas! He's the most amazing guy! He looks like he should be somebody important, but I don't know if he is.
Kim: I only know somebody who plays keyboards in Joey Cheezhee, Jerri from **Redd Kross**.
Bob: How do you get access to things like the Gerald Ford press conference?
Nardwuar: You can just go and say I'm from CITR and of course you don't tell them what you're really going to be doing. I just show up at places. Like, when I talked to TV evangelist Ernest Angley. Same thing with Tom Vu. You just show up at their seminars, crash it and sneak into little rooms. I did ask Gerald Ford a question but I didn't ask him..... he was a member of the Warren Commission so I was talking to a guy that had sat in the same room with Jack Ruby! I feel like a failure 'cause I could have asked him about Free Masonry, William Cooper- ish type questions. But I didn't. I failed. But I did speak to Pierre Elliot Trudeau.... remember Trudeau's wife had an affair with Mick Jagger! She's also from West Vancouver, Canada, where I'm from. I got to speak to Gorbachov too, so I got to speak to two world leaders. I was ten minutes away from asking Clinton a question, but the security guards recognized me from asking Gorbachov a question! They dragged me out and said you're not allowed to ask a question because you're going cause a mass disturbance! I said "By asking one question?" and they said "Yes!". As it turned out not one person from Canada asked Clinton a question.
Bob: What's the most trouble you've ever gotten into at a press conference?
Nardwuar: The most trouble was when I talked to Gorbachov. I said (In Russian) "Keep on rocking in a free world!" and then I said "Of all the leaders you've encountered, who wears the biggest pants?". He proceeded to answer that question and he said "I don't understand your Russian.....", but at that point security guards rushed me! They said you'll get into another press conference again! I was crushed because by chance Clinton and Yeltsin were in town. But they didn't check by acreditation and I was in! Yeah! I was in the press conference for two days until they noticed me and kicked me out! And it was scary getting kicked out by those guys with the things in their ear. And every time I go by the Vancouver Train Convention Center I

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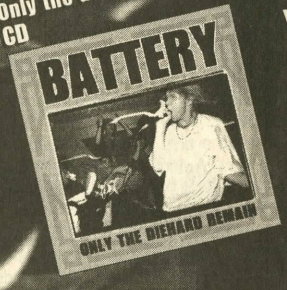

BATTERY
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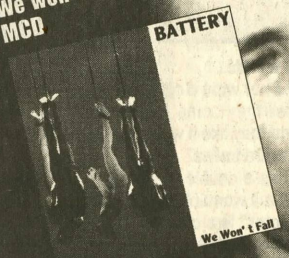
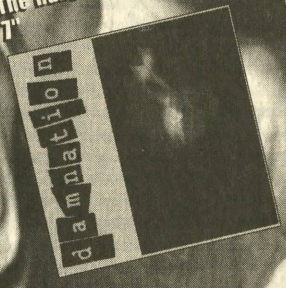
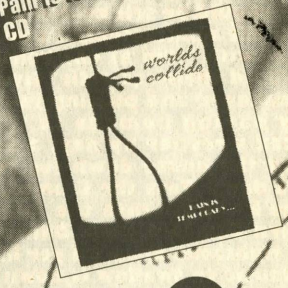
MCD



DAMNATION
The hangman
7"



WORLDS COLLIDE
Pain is temporary
CD



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SOUTHERN COMFORT ON THE KIDS

Toss the Cramps, the Reverend Horton Heat, X, and the Halibuts into a mixer with a healthy shot of Southern Comfort, Jack Daniels and some ice and you'll have a righteous drink on yer hands - and a fine bit of music to swallow it down with!

The first time I got turned on to SCOTS was at Jabberjaw where they played an outstanding set following a band who may just be the most un- sung heroes of the L.A. surf music scene, The Insect Surfers. That was one of the last truly great shows I saw at that joint and they rocked it to it's foundations with their special breed of highly danci- ble surfabilly. They play music along that same vein what carried the golden age of hillbilly rock home to us city folks, and they do it a mighty fine justice with a scorching Link Wray resurrected and personified by their geetar leader, Rick. As one- third of the trio, Mary Huff stands a proud 5'9" or so, behind a burning bass. Drummer Dave just smokes on his kit like he ain't never heard nothing 'bout jazz, nor punk rock neither. They might not be entirely original but they are damn good at a musical style that I sure like a helluva lot, and that ranks them among my personal favorites both to see live and listen to at home. It's not easy to sit still when "Daddy was a Preacher but Momma was a Go Go Girl" after all. And to hear them cover this old C & W standard you'd think that they'd been surfing back home on that North Carolina clay. But hey, they are from "God's Country" so I guess anything is possi- ble. Like having a song about love- making well on into one's "silver" years that is as wholesome as "Put Yer Teeth on the Window Sill". It was really all I could do to sit still when they covered the public domain of Cold- War era tune, "Atomic Power": "Are you ready for the great Atomic Power; will you rise and meet your savior in the sky? Will you laugh or will you cry when the fire comes from on high; are you ready for the great Atomic Power?" Leaving no shred of doubt about their sense of humor, though at this point it should be self evident, this little ditty was followed up with the quintessential bastard song of hillbilly meets surfbeat with "(I'm a) Chickenshit Farmer from Carolina". They closed their set with "Viva Santo", bringing out their road manager and putting him into the mask of "Santo". Thusly paying homage to "Santo" who is, of course, "Mexican wrestler by day, a Superhero at night!" SCOTS brought the house down for the third time in this girl's concert diary. Toss the Cramps, Reverend Horton Heat, X, and the Halibuts into the mixer with a healthy shot of Southern Comfort, Jack Daniels and some ice and you'll have a righteous drink on yer hands - not to mention a fine bit of music to swallow it down with. Fantastic! Done gave me goose- pimples!

SCOTS agreed to do this interview after bringing down the house at Jac Zinder's club, Fuzzyland. (Fuzzyland happens on alterating Saturday's at Mr. T's Bowl in Highland Park and features all types of bands, left of the mainstream "alternative" center.) Perhaps it is also worth mentioning here that by the time we were all set up to do this we were all pretty much tanked. And although this may be de riguer for SCOTS - my final image of them was them riding off in an Econoline van, swigging whiskey with a Budweiser chaser, it was the first night in many moons which saw me hiccupping drunk!

Interview by Karen Vanderwal
Group photo by D.K. Thompson, live shots by Killjoy

done so far to get the audience into the show?

Rick: The weirdest thing? I'll tell you the weirdest show we ever did was the fried chicken thing we did at the Claremount Lounge, in Atlanta, GA. A woman named Blondie who's this beautiful black woman with peroxide hair on top, her pubic hair was also peroxide blonde, took a fried chicken and just did unmentionable things with it and threw it out to her fans, who were gobbling the meat right off the bone. This was a topless/ bottomless bar and she was a totally nude dancer and all I can say is that she was lucky that it wasn't Cajun Spicy! That was the wildest chicken thing. She could even crush beer cans with her breasts. She was great!

(To Mary and Dave, who have just arrived) **I just asked Rick what was the weirdest thing you've done on stage to get the audience's attention.**

Mary: Dave got his haircut once during a drum solo.

Dave: ...during New Cooter Boogie.

Dave:(To me) Do you know what a "cooter" is?

No, I don't.



Rick: It's a turtle.

Mary: Tell her what a cooter is.

Rick: Well they come in soft shells and hard shells, and they like it wet.

Mary: They're turtles.

Rick: It has a double meaning in the South. It can also be a woman's private parts.

So a "Cooter" is a coochie?

Rick: What did that one couple call it in Knoxville?

Mary: A wookie!

How long have you all been touring?

Rick: We've been on tour for about 3 years.

What were the highlights so far?

Rick: I'd have to say Europe.

What was your reception like in Europe?

Rick: It's okay; they don't get the chicken jokes, but that's okay, they like the music.

They don't get the Southern jokes. I bet they don't know what a cooter is, either!

Rick: No, but that's okay, they like the music, the music translates

So what other types of fans do you have who you might not have expected would be into SCOTS?

Rick: We get all kinds of fans. People where from 65- 75 years old all the way d to the 9 year old in Fargo, South Dakota. play anything from all- ages shows to bars.

Have you had any surprise oldsters totally into what you're doing?

Mary: Well, Dave Alvin likes it.

Rick: And Peter Wolf liked it, from J. G Band.

Mary: He asked us to sign our album for hi

What's the coolest place you've played far?

Dave: Club Beer in Gronegin, Holland. I great place. Club Beer is a great club, bu also got great people. The trouble is, with m of the clubs in Europe, they've got great d but they're great for a weird reason. L they're really clean, you know what I me They've got, like, bathrooms for everybody the bathrooms are always clean. In the m room all the stalls have doors on them; th nice. But as far as ambience goes, European clubs are sorely lacking. They're sterile. But the people in Holland and Germ are great. And they love American rock & ro

How was your recept there; you guys were talk about horny little old lad earlier.

Dave: Rick's got a stalker.

Rick: I had a 55-year o She's not a stalker

Mary: She's a stalker.

Rick: She's like 55 years and her name's Ute and s called me every day, 3 o times a day. She listens to answering machine just hear my voice.

Dave: 4 or 5 times a day.

Rick: From Germany, years old, asking me to sle with her over the phone.

Dave: She's going to show You know, she sent him a g wedding ring.

Rick: ...and 20 deutchmar She wanted to trade me o hundred condoms for a C the night we played there. S had a box of 100 condoms b she didn't have any money.

Contraband!

ALL: We don't know what was.

So the coolest place to pl was in Holland?

Rick: No, I don't think so.

Mary: I think it would b CBGB's, or Maxwell's in N.Y.C..

Rick: CBGB's and Maxwell's were great.

Mary: You hear over the years that CBGB's such a dive, and all this. And it *is* a dive, b the P.A. kicks ass! And the employees mak sure that the bands have a really good tim and the people there are really great and real receptive; it's just New York. Playing in Ne York is a blast.

Rick: Walk fast, keep your hands in your poc ets.

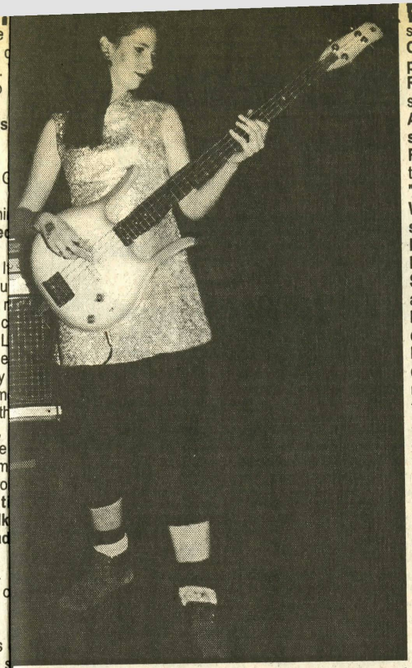
Mary: Good food, good beer!

Dave: Personable and happenin'!

Dave: We've done good shows there. W played there with Cordell Jackson, Swingin Neckbreakers...

Rick: The best thing about playing in New Yor are the promoters there and in the Northeast i general. The shows there are always reall good because they always put us on bills wit bands that are really appropriate. I love playin in the South, but at a lot of places throughou the South we'll end up playing with a Grateful Dead type band or something.

Dave: There's one exception in the South, th



Star Bar in Atlanta.

Rick: And the Claremount Lounge, one of the greatest all-time clubs. I kind of like the small clubs. There's a great club in Frankfurt called the Intim(?) Bar.

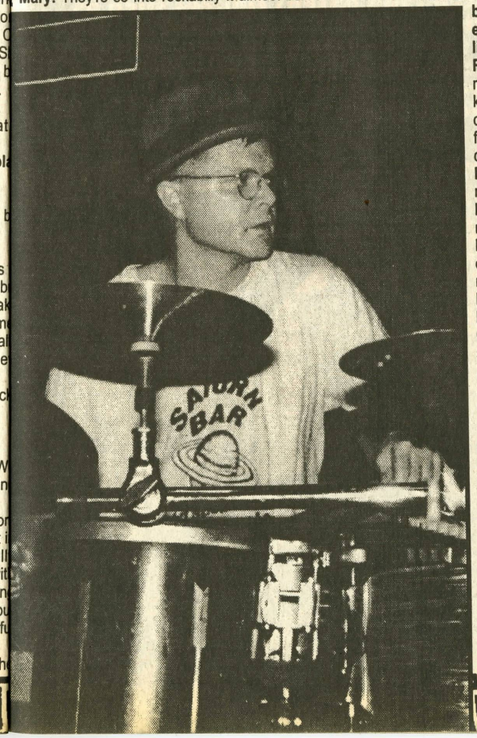
Dave: That's slang there for "Let's get intimate".

Mary: And there's aluminum titties poppin' out all over the bar. As you walk in there's these two big knockers.

Rick: It's in the red light district in Frankfurt. Another great bar is in Hamburg. Hamburg's my favorite city in Germany.

Are the Germans the most receptive to this kind of kun- try surf sound ?

Mary: They're so into rockabilly it almost borders on obsession.



One thing that befuddles me is that you guys could be playing surf beat being from North Carolina.

Rick: Well we've got the outer banks there. It's got the best surf on the Roanoke.

Aren't you eating fuckin' rocks when you go out there to surf?

Rick: No, they've got good surf on the outer banks. When the surf gets big, it breaks off old shipwrecks; It's the "Graveyard of the Atlantic".

Well, to get back to touring, you all did some good shows out here.

Rick: This is a lot like the Northeast in a way.

How did you like the scene at Jack's Sugar Shack after Sublime's set? (They had played an unadvertised set there a few nights prior and had to play after Long Beach skate heroes, Sublime, whose audience nearly caused a riot that culminated in at least one busted window and several bruised egos. Apparently a few of their fans were trying to dance in the cramped area just in front the stage, which meant stomping on the feet of those folks who were sitting at tables there. It seems Jack's Sugar Shack, while having some good shows from time to time, has yet to invest in a dance permit, so they won't allow you to move around to the many great surfobilly acts that play there.)

Rick: I don't like it; no dancing. I loved the Polynesian decor. It could be a great place but they're going to need to move them damn tables. I think they were just too lazy to move the tables so they went out and had those signs printed up, "It is unlawful to dance."

They have to buy a permit to dance. That's even weirder than North Carolina's blue laws, where you can only drink on Sunday between 1 and 4.

With the blue laws you can't buy liquor in a convenience store but you can go into a bar and buy whatever alcohol you like, right?

Rick: You can even make liquor. All I know is if you can't dance it ain't no good for us cuz we're a dance band.

Mary: A lot of the time we end up between punk rock or funk bands.

Man, there was a knock down, drag out brawl right before you guys got on stage.

Mary: Yeah, did you see the blood on the back of our Pancho Villa bumper sticker? That's from the motherfucker who put his hand through the window.

Dave: It was pumpin' out of his arms.

Mary: It was real bad.

Okay, I love Pablo's artwork on that Sympathy single; how'd you come to find him?

Rick: Long Gone John introduced us to him. Sympathy for the Record Industry is a great label and Long Gone John is the ultimate record mogul, anti-mogul.

Mary: Long Gone John is the best; the absolute best.

Howdja like the way that single turned out?

Rick: I like it. I liked working with Don Howland.

What happened to Don Howland?

Rick: Don Howland is still alive and kicking. He's in a band called the Bassholes that put out an album last year on In the Red Records from out here. We have this gas station studio - it used to be a gas station grocery grill, in the country outside of Chapel Hill, on Highway 54. Well, Don just comes down for one week a year and we record six songs that Long Gone John puts out over the course of a year as three singles. It's not Southern Culture on the Skids either. It's really Los Falanas, named after Lola Falana. So it's ours & Don's band, it's not Southern Culture on the Skids.

What's up with this rumor about you guys being on DGC?

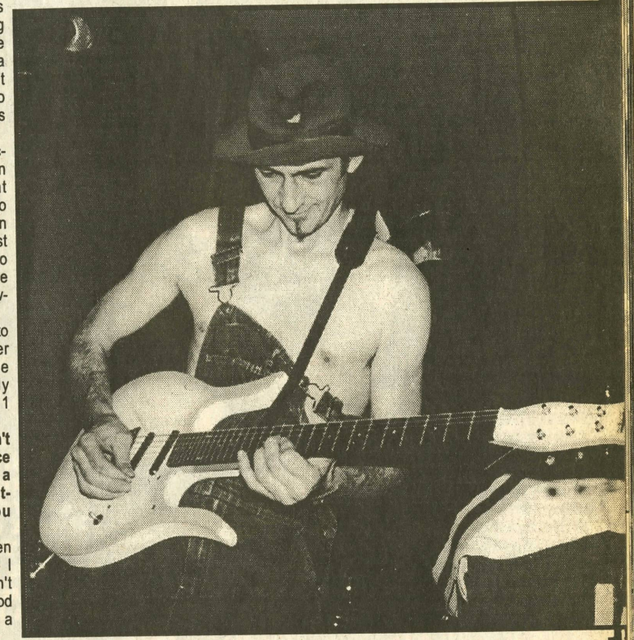
Rick: Nothing's final. We're talking to DGC. We have a good friend that works there named Ray Farrell. He's been a really good friend of ours for 2 or 3 years and he happens to work for DGC.

So what's going on in Chapel Hill these days?

Rick: Chapel Hill's got a big band scene; it's a college town. There's a large populace around the area, within 30 minutes in any direction. But Chapel Hill is the college town. There's probably 300 bands in the Raleigh/ Durham/ Chapel Hill area with 2 clubs to play in. They call North Carolina the valley of humility between two peaks of conceit.

Is there anything going on in Charlotte?

Rick: Nothing. Charlotte sucks. We hate Charlotte. It sucks, it's the most conservative city. But it had got a great club, the Milestone, which I think is condemned. Everybody played there.



Are you all from the South?

Mary: Hell yeah!

Dave: We all are.

Born and raised down there?

Mary: I was born and raised in Roanoke, Virginia. Right down in the valley. I went to school in Richmond, which was the capitol of the Confederacy.

Dave: Some people would argue that's not really the South.

Rick: But you know how it is down in the South, none of us finished the sixth grade. We couldn't find our butt if a bell was in it.

Do you spend much time in Chapel Hill these days?

Rick: No, we're always on the road. We're only home for a week or two at a time and we always spend it out at our gas station. We do well down there.

Mary: They love us and we love them.

Dave: Hey, I've got a question for you: What has six legs but only walks on four of them?

Mary: A man on a horse.

Rick: A man on two chickens!

Dave: How do you tell when a girl from North Carolina is having her period? Answer: She's missing one sock. You know what the number one killer of young woman in North Carolina is? Toxic sock syndrome!

Rick: What's got three legs and an asshole on top? A drum stool.

FIN

ANSWER! Me!

Jim and Debbie Goad!



Jim & Debbie Goad are the devious masterminds behind the controversial magazine, "Answer- Me!" For those who have had the misfortune of not seeing the publication, you must be warned that it is not for the faint of heart. The magazine covers all kinds of gruesome topics, such as serial killers, suicides, freaks, and interviews with publicly - noted (and hated) figures such as Boyd Rice, Jack Kevorkian, and NAMBLA. The most current issue is #3,and #4 is soon to be on its way. The Goads currently live in Hollywood, but as you are about to read, not for long.

- **Interview by Killjoy and Pookie**
- **Photos by Killjoy**

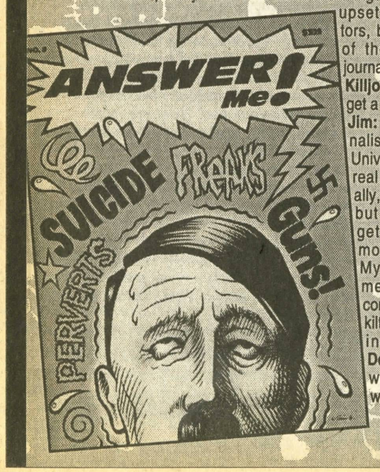
Killjoy: Tell us a little bit about yourselves, where you are from, and what not.

Debbie: I was born in the southern most tip of Brooklyn, New York, past Coney Island. Now I am here, and soon I will be in Portland. I like to travel.

Jim: I'm from Philly.

Killjoy: When did you first get the idea to start *Answer Me*?

Jim: *Details* magazine assigned me to do something about masturbation. I did it, and they rejected it. They didn't pay me a dime and it was about the fiftieth in a series of fucked up encounters with editors. They always took the good shit out, so I was just sick of it. So I just struck out on my own, and it has been a lot more satisfying. I don't know if you have been edited as mercilessly like I have, but everything good was taken out. They just seemed to have this uncanny ability to zero in on it and take it. This magazine is nothing but the kind of shit that they would take out. It's completely filled with all of the things that would upset most editors, breaking all of the rules of journalism.



Killjoy: Did you get a degree?

Jim: Yeah, journalism, Temple University. Did real well, actually, in college, but I couldn't get a job in most places. My temperament is just completely off kilter, and my interests...

Debbie: We were both writing freelance and we decided to put the magazine together.

Killjoy: When did you two meet, was it after you moved out here? **Debbie:** We met at a Johnny Thunder's concert in New York, February 15th, 1986.

Jim: He was good until he disappeared and shot up. (LAUGHTER) Then he came out and mumbled for about two hours.

Killjoy: Where does the fascination come from, for murderers and rapists, and atrocities in general?

Jim: Let see, when my mother was pregnant with me, my old man punched her in the stomach. When I came home from the hospital two days after I was born, my brother and father got into a fight and an ashtray was smashed on somebody's head. The glass fell in my crib. My brother was murdered in Paris in 1969. I've seen nothing but rage and unharnessed anger since I was born, so I guess it comes naturally. That's why I found people who were into it to be cute or cool to...

Pookie: Jim, we don't want you to hold anything back, so just go ahead and spill your guts.

Jim: (acting like he's crying) Can you get me a tissue? (LAUGHTER)

Debbie: I've always been fascinated with stuff that I can learn something from. With the serial killers, we can relate to the anger, but now that it has gotten so trendy, we are so put off with serial killers; people seem to find murderers very cool now, but now rape is uncool, and if rape starts to get trendy, we'll be onto something else.



HONORABLE MENTION

Ten-year-old Rachel Greenberg of Great Neck, New York, hanged her Little Neck with a jump-rope in March, 1986. No reason was given.

HONORABLE MENTION

Eleven-year-old Paul Witte of Manhattan, afraid that his father would whip him for cutting class, swallowed a fatal dose of "Rough on Rats" on June 20, 1888.

HONORABLE MENTION

The ten-year-old son of a London carpenter named Clark stabbed himself to death in May, 1787, after his parents upbraided him for stealing a halfpenny.

HONORABLE MENTION

Eleven-year-old Donyelle McCall of Ontario, California, shot herself with a .25-caliber pistol in April, 1985. The apparent reason was that her father had grounded Donyelle after finding her with a cigarette.

SUICIDE NOTE:

Mom, I didn't want to live to tell about this, so good-by [sic]. Come visit my funeral if I have one.

—Donyelle McCall

I died at 11 a.m.

Dad would probably put me on a year's restriction. Don't put this in the newspaper.

Oh, yeah. I forgot to tell you I used the gun—yours. I'm sorry you don't have a daughter anymore. I didn't want to hurt you like this, but I didn't want to go through it. I wanted to grow up and be somebody, but now that I'm dead I have to go down.

I know you love me, but I don't want to tell my friends.

I love you so much, but I messed up. I know that I have to live with it, but the way dad walked out of here, I can't get over it. I wish we could just forget about it, but it's not that easy.

Killjoy: How do you find so much information on these subjects; for example, you had a 100 suicides listed in the third issue.

Jim: See all of those books over there? It's all rape stuff, just tons and tons of research. That's a factor of being Catholic, just real anal about details. It's just part of my psychological makeup. People wouldn't expect it, that's what blows their minds. I mean the subject matter combined with the fact that there is no misspellings, it throws them for a loop.

Pookie: Well then we don't need you at *Flipside*, because we demand misspellings. (LAUGHTER)

Jim: Oh, well illiteracy is punk. I forgot. Have you ever seen those magazines where they try to write in Black vernacular? There's a couple of magazines that they hire one special guy to do that.

Killjoy: Is there any sort of system you use in choosing a particular story or subject?

Jim: We're not really interviewing anybody in this issue, but the people we use to interview, it was just somebody who was so flamingly obnoxious that they just went completely against the grain of what was acceptable and what was considered "tasteful"; anyone who seems unconcerned with their social status. If they come off telling you their unconcerned with their social status, then obviously they are (concerned). It's just somebody who is so ugly in some way, it just immediately wins our affection. We love people who are what they are, who aren't trying desperately to be somebody else. Fortunately or unfortunately, the people who are what they are, are always the freakiest, most psychotic, loathsome type of characters, but they've always been nice to us.

Pookie: I think you picked a good place to live, like Hollywood, everybody is trying to be something else. Everybody is a movie star or a rock star, but in reality they are whores and junkies.

Jim: That's one of the fucking reasons we just... I mean we've only gone out about two times in seven years. Nobody can get us out to any parties or any events. We just can't stand it.

Debbie: People are so insincere in clubs.

Jim: We were talking about that just last night, just the look that they have, that look of disinterest. It's so put on. I mean I would love it if they were that disinterested, but they are so interested in looking disinterested. It's so obvious, so apparent that it's transparent.

Killjoy: Well, they can't look too excited or otherwise they won't seem "cool", but just interested enough that they would bother to be there.

Jim: Just enough to drag themselves away from the opium den is perfect. (LAUGHTER) Coolness is something... you're cooler, I'll put it this way, if you don't concern yourself with being it.

Debbie: When you just do it and you don't care. When you start to think about it, it gets destroyed.

Jim: I guess we're personable, we just can't stand crowds. We're hermits. It's just something we don't want to get into. We don't have the social instinct that seems to be part of most people.

Debbie: The priority now is just getting the magazine out, this issue, and getting out of LA now after I got laid off from my job. That was our final connection, and we are just looking forward to getting the issue out and moving.

Jim: Have you ever seen a box full of newborn puppies, where they are crawling over each other and scratching each others eyes out, fighting over the food? That's what LA's like. Everybody is just manipulating everyone else in order to achieve a greater status.

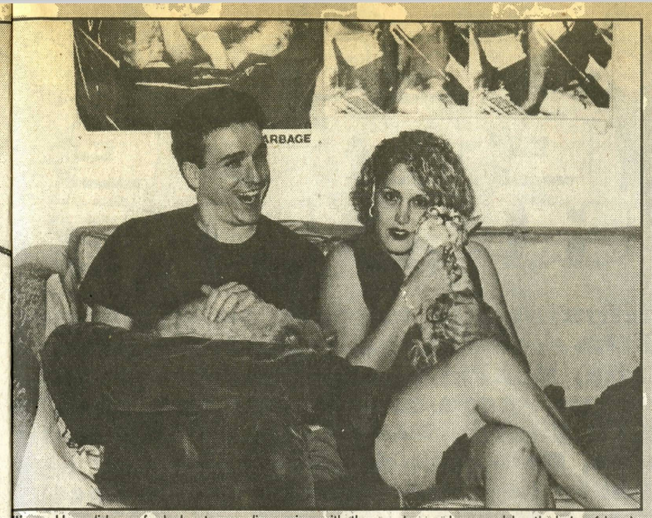
Debbie: Neither one of us like to go out, it's always 50 - 50. We pretty much agree that

"With the serial killers, we can relate to the anger, but now that it has gotten so trendy, we are so put off with serial killers; people seem to find murderers very cool now, but now rape is uncool, and if rape starts to get trendy, we'll be onto something else."









we have the same taste on likes and dislikes.

Debbie: Or as Richard Ramirez says, "a marriage made in hell".

Killjoy: Do you get a lot of replies from murderers since you put out that one feature on them in the second issue?

Jim: Ramirez is really the only one. We have a thing in the upcoming issue where I took a bunch of questions right out of *Teen Beat* magazine and asked him what do you do on a date, are you girl- crazy, and stuff like that. Other than that we try to stay as faraway as possible from serial killers...

Pookie: Don't you think that "crazy" is a bad term to ask them? That maybe it might set them off?

Jim: It's all right. It's funny, the most unsettling thing I find about serial killers is their really human, tiny little quarks, like I heard this tape where he's (Ramirez) complaining to somebody about his representation on the serial killer trading cards, that they made him look like Michael Jackson. The fact that he could be worried about something like that is scarier than the fact that he gouged some old lady's eyes out.

Killjoy: Are you going to continue the magazine when you move to Portland?

Jim: We don't know what we are going to do. We'll see what happens. We are going to publish a book of short stories.

Killjoy: Weren't you going to re - release the earlier *Answer Me* issues?

Jim: Yeah, as a book, through AKA press. We still may not.

Killjoy: Is the next issue going to be entirely about rape, or will there be other material?

Jim: It's 90% rape. There's an article on racist country & western music, and an article called "Policemen Are Our Friends", "Amputation Nation", which is basically the scoop on the research approach to body modification. There's the "My Sick Mommy", and Debbie's "I'm a Piece of Shit", "I'm On the Rag", "Chicks Make Me Nervous", ...

Debbie: "He Tried to Fuck Me", an article about my sexual...



we talk about our own sexu a l molestations in the issue. We get into that. I was never raped, but I talk about someone when I was young, a brother's friend, trying to molest me when I was eight years old. I have been assaulted. I never got raped, but I got assaulted at gun point. Close.

Pookie: Yeah, yeah. Come back to us when you've been a little more severely abused. We don't want to hear about that little chickenshit stuff. Assaulted at gun point is for pussies. (LAUGHTER)

Jim: Most of the women who are so shrill about rape, trus me, they really don't need to worry about it. They are s hideously ugly...

Pookie: I think, also, the least likely to know what to d about it, the least likely since they sit around whining s much that they never really learned to defend themselves.

Jim: They are so caught up in the theory. There's a phys cal plan and a theoretical plan, and they spend too muc time on the theoretical plan.

Killjoy: The problem with most people, even those who ar trained to really beat the shit out of someone, is that whe they are finally faced with a real situation, they freeze up And you just can't do that. You can't be afraid or pan icked to get hit, because you might get hurt, but th thing is that you can hurt them back. It seems tha people forget that though.

Debbie: Well, when I wa assaulted, I did freeze Then when I screamed that's what saved me and he ran because wouldn't give up m purse. When he hear me screaming, I guess he realized that some one might ID him fro the neighborhood.

Killjoy: What gave you the idea to approach NAMBLA on story?

Jim: They are just one of those groups that are completel unashamed about their, what is considered, loathsome poin of view. They don't really care. Nothing seems to provok more screeching outrage than child molestation and bo fucking, but they don't care. They figure it is part of the noble cause to liberate sexually oppressed children. What great way to excuse their behavior. I mean, hats off to tha one.

lljoy: How did you feel about your discussion with them, ce it was done?

n: I thought that I might like them even more if they had t said, "You know, we just like boy cock. We like boy cock fucking much, we'll fight any law to get that boy cock." I that by saying it was part of liberating people from capital- oppression, they just kind of lost it there.

okie: I just think they are just of weaselly.

n: They just like boy dick. Yeah, I guess that's weaselly, I appreciate people who are honest.

okie: What I'm saying is how the guy came off was kind slimy and weaselly; he tiptoed a lot around everything.

n: Yeah, he had a poor grasp of the English language too, ich didn't help the matter. I don't know if you have ever ard his (Renato Corazzo) voice, they speak to him on ward Stern sometimes. It's incredible slimy. I guess that's t of the job description to be a child molester, that you are the GQ type.

lljoy: (to Debbie) And you write all of h e



rants, like "I Hate Men", "I Hate Women", and "The Homeless Can t Shit". I really like the "I Hate Women" rant.

n: People like that one a lot more than "I Hate Men".

bbie: Yeah, it seemed to have come out a lot stronger n I thought. I guess I do hate women a lot more than n, being a heterosexual woman.

lljoy: Well, you almost have to be within the sex itself to actually see all the crap that they do to each other to its fullest extent, especially when they are around each other.

Debbie: My biggest pet peeve is women who pussy - whip men. There will be stuff about that in the next issue, in the rant "Chicks Make Me Nervous".

Pookie: There are men who love that.

Debbie: Well, guys seem to take it, and we can't believe it because it just seems like the people who you wouldn't expect to take it, take it.

Pookie: I've seen an equal plight each way. I've seen a lot of women who are bossed around by their boyfriends, and that turns my stomach. Then visa versa, and that turns my stomach. I just hate to see whipped people.

Jim: If somebody presents the opportunity, somebody will come in and fill it. If you present yourself in a way that you can be exploited, you will be.

Pookie: I think, unfortunately, that everyone has a small tendency to do that. Everybody has got this little demon, an alter ego...

Jim: It 's just the drive for self - preservation, survival extinct. It propels most, if not all, of what people do. I mean, Andrea Dworken, says where not driven by instinct, or at least not much. What drives her, Hostess cupcakes?

Pookie: The will to migrate south, I don't know.

Jim: It's like saying we don't breathe, and people buy it. People believe her. They have completely poo - pooed any serious inquiry into science or logic or anything. Those are all evil, male creations. So, basically, without logic, without proving anything, they can say whatever the fuck they want, and they do. They say things like intercourse is a crime against women, which is just nuts.

Killjoy: When can we expect issue four to come out?

Jim: About late September. We'll have a board game called the Rape Game. You play predator or prey. If you're the prey, you leave from a cappucci- no bar across town and you have to go through a park, a campus, a ghetto area, and a parking lot to get home without getting raped. The predator leaves from a crack den just five steps behind. The only way we trivialized rape more, I think, is through the rape jokes. People think there is nothing funny about rape. I don't know if you could go any lower as far as not taking a subject too seriously.

Pookie: Have you ever had rape fantasies?

Jim: Never, I wrote about that too. That was the lead to the whole story is that I have never raped anybody, I've never wanted to rape anybody, and it's just me. I just need consent, that's the way my mind is set up. Politics are not going to stop rapists though, and that's the bottom line. Their problem is that they're just too much into the theoretical. The other problem is that Andrea Dworken is like Jerry Falwell in the fact that she focuses on the sick details of rape a little too much for her own health. Jerry Falwell talks about things that homosexuals do, the filthiest litany of sick ass - fucking, fart - swallowing, cum - licking things. It's more hardcore than any gay porno, and Dworken is the same way. When she describes *Shaved Pussies* magazine, it comes out filthier than anything Hustler could ever do. She's titillated by rape.

Debbie: Otherwise why is she obsessed by it?

Jim: Yeah, why talk about it your whole life. It's like how somebody goes off and talks about "fag this and fag that", and you have to wonder why they are obsessed with gay people, unless you have some kind of vested interest in the topic. I don't think Andrea Dworken would be obsessed with rape the way she is unless there is something hidden there. I mean, men are more likely to get murdered than women are, but I don't go around saying, "Oh, I am going to get murdered." I don't make people feel guilty because I'm more likely to get murdered. Why is she guilt- tripping me about rape?

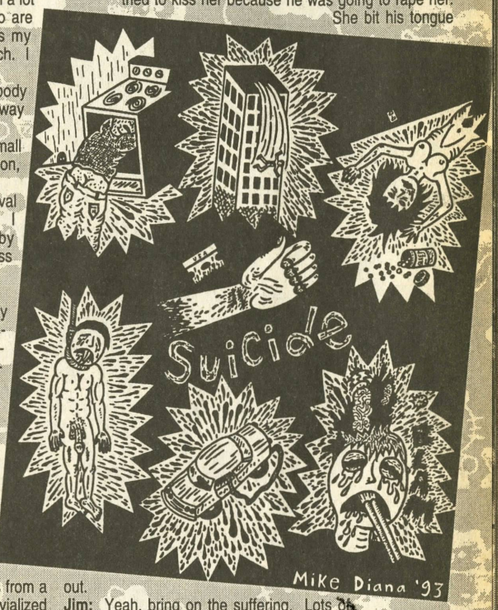
Pookie: Yeah, but you'll get murdered by another EVIL man.

Jim: That's true. I guess that has nothing to do with their physical strength, it's just evil. I'm sure if women were physically stronger that they would hold back, that they wouldn't try to dominate men.

Killjoy: Debbie, how do you feel about the subject of rape?

Debbie: I find it very fascinating. It reaffirms my belief that people are basically good. I just find it very interesting, the psychology of why people do it. We found out through research that people are not much better than animals. It's a power thing. People react instinctively, they do it because they can get away with it. If someone tried to fuck with me, I would probably lose my life or they would lose theirs. I've had violence happen to me, and I've instilled violence on people in my life.

Pookie: I heard a good one the other day. Some guy tried to throw a women down in the back of his flatbed, and he tried to kiss her because he was going to rape her. She bit his tongue



out.

Jim: Yeah, bring on the suffering. Lots of women getting raped, lots of rapists getting castrated. We're all for it. The more suffering, the better. We're equal opportunity as far as that goes. We wouldn't be upset if most people were exterminated at this point.

" If you present yourself in a way that you can be exploited, you will be."

Debbie: This issue we literally put our blood, sweat, and tears in it. We didn't care how we felt, if we had problems, we just kept going because this issue means everything to us. I think only two or three people are going to get it, and everybody else is going to be repelled or it will just be misinterpreted. Everything seems to be completely misinterpreted that we do. That's the case with anybody.

Jim: It's a world of people misunderstanding other people, basically. But we are kind of cheered up that we are going to get more hate response than we use to.

Killjoy: Any closing comments?

Debbie: Fuck everybody, and hopefully the world will come to an end soon.

Jim: I'm just looking forward to seeing LA in my rearview mirror.

(Write to Answer Me! at 1608 N. Cahuenga Blvd. #666, Hollywood CA 90028, all graphics used in this layout are from Answer Me! #3)

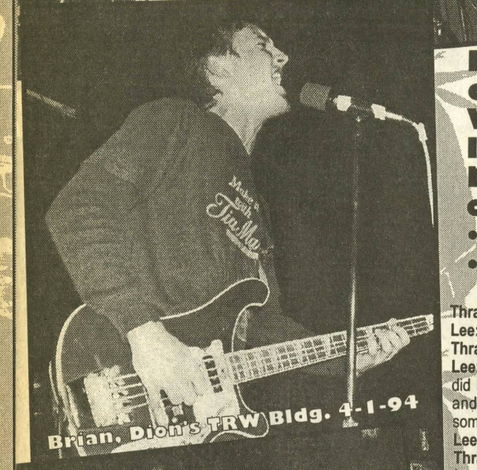
CACTUS NERVE THANG

Continuing my feature on the band and the scene in the unlikely location o Omaha, Nebraska (also my hometown here are two more cool bands you should check out: Cactus Nerve Thang and Nuns With Guns. Both bands play together and like to party together Omaha style! Cactus Nerve Thang was interviewed at the offic of Steven Chase Esq. (Steve's office again).

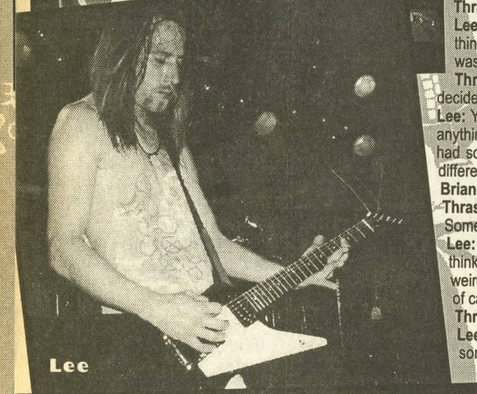
- **Interview by Thrashead.**
- **Photos by Dianne Strobel**



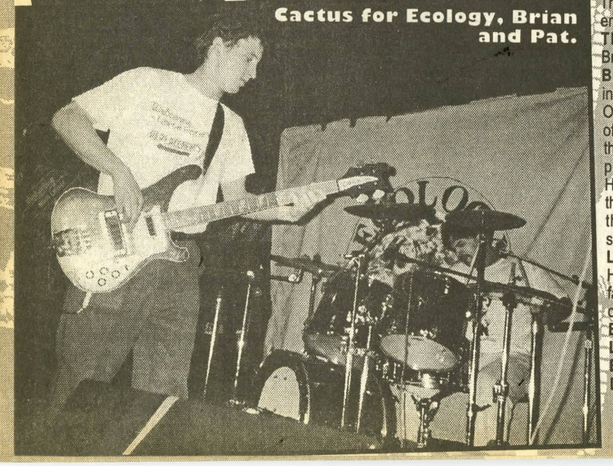
Pat, Ecology Benefit 5-22-93, Saddlecreek, Omaha



Brian, Dion's TRW Bldg. 4-1-94



Lee



Cactus for Ecology, Brian and Pat.

Thrashead: How long have you guys been around for?

Lee: Three years.

Thrashead: How did it come together?

Lee: All three of us were.... I just got out of a band, and so did Pat, our drummer, and Brian hadn't played in a while, and we just kind of started jamming in my garage for something to do.

Lee: Love junkies.

Thrashead: Was that similar to what Cactus is doing now?

Lee: It was kind of like a rock'n'roll band. We did like anything from the Dead Boys, to AC/DC, to Hanoi Rocks. It was kind of along that thing.

Thrashead: Is Cactus a continuation of that, or did you decide to do something completely different?

Lee: Yeah, pretty much. In Love Junkies I never really wrote anything, but once we all got in Cactus Nerve Thang we all had songs, and just different ideas, and we're all three into different music.

Brian: It wasn't an extension at all.

Thrashead: What is some of the stuff you're influenced by? Some of the stuff that made you write?

Lee: I don't know if anything really influenced it musically. I think listening to the oldies station get you thinking a lot of weird things in your head when you hear old songs. I kind of catch on to stuff like that, a lot of older stuff.

Thrashead: Like 50's and 60's?

Lee: Yeah, kind of like ballads and quick little rock'n'roll songs and stuff. I like everything from like early punk, Misfits, Agression, and stuff. These guys have their own different stuff.

Thrashead: How about you Brian?

Brian: One band that's probably inspired me is the Replacements. Other than that I listen to all sorts of shit, I don't really stick to one thing. My roots would be like my parents, Deep Purple, Uriah Heep, weird shit like that. Then the radio I guess. All kinds of shit, there isn't really anything that stands out.

Lee: Our drummer really big on Husker Du, he a big Bob Mould fan, Grant Hart fan. He likes a lot of other stuff too.

Brian: Early Pink Floyd.

Lee: Early Pink Floyd, Pixies.

Brian: 13th Floor Elevators.

Lee: He's really good at listening to new music, and giving things a chance.

Thrashead: Drumming wise he sounds like he sort of influenced by the Buzzcocks.

Lee: Really. Keith Moon was someone he kind of... Here used to be a lot of tense feelexperimented with a lot weird jazz, stops on the hi hat, weings between some of them. timing. He really experiments with his drumming, becaus everybody had to group together that's what makes each song different. The whole goal is th their band and get shit done, that's about all you've got. make every little aspect change just that much more, fro you got your partners and that's it. It's what you guys can do, song to song.

Thrashead: Is that all three of you, do vocals on differen songs, is another reason to keep the variety?

Brian: There's really no reason, is just that, that's how it hap pens.

Lee: We've all worked with each other enough now we kno we can sing, and it just works well to jump in when anothe person is singing and just add that much more, especiall because it gives you that much more fullness. All our reviews have been, their singer can hold a tune. None of them notic that it's a three piece band, with three singers. We're a singing it at each different time, so it's three different voice that all work well together.

Thrashead: One thing I really liked about the recording, i that everything is really loud and up front.

Lee: That's Tom Ware from Digisound.

Brian: We produced it ourselves. We actually did two mix downs of the CD. We did one that was all big and nasty, the we went back in, scratch it all and did it over.

Lee: Actually it used to have a bigger sound than that.

Brian: We cut it down to the raw, so it's like a dirty sound.

Thrashead: Yeah, it sounded live, but good.

Brian: In the studio, we're pretty flexible, we just pretty much went off.

Thrashead: Did you guys release anything before the Grass Records thing?

Lee: We released an eight song tape, called "Deception Orwell". Four or Five songs from the tape are on the CD. It's really old. We were going to do a 7", and we did the record ings.

Thrashead: For who?

Brian: For a record label that didn't even exist yet. It was an idea that never went into phase.

Lee: It was this label called Obligatto, he said that he had the money to do it. That if we paid for the recording and mixing of our songs, that he would pay for the vinyl to be pressed. We we went in and recorded and mixed four songs, recorded five in one weekend, came back and mixed four of them. With that DAT there, that's what we were going to get it made with. Sent it off to the record pressing place, ended up that the record company had no money that was going to do our seven inch. So we just pissed in the wind for a good four months over that. After they finished the Mousetrap deal with

ve Sync down at the Antiquarium, Chris Eden turned Dave nc on us previous to that, a good year before that, Dave ned into a big fan of ours, sent that demo that was going be the 7" to Grass Records, and two days later Grass led us up.

rashead: Was it like a big boost to the band, was it like mething's happening now?

e: We didn't know what it was at first, it was kind of like oa.....

ian: Even upon the release of the tape we still didn't have y expectations, it all still just for the hell of it.

e: Just for fun, we had no goal to do that, not at that time. was kind of a surprise, a label. We'd only been around a uple years, we did get along with one of the bars around re really well, Kelly Powell down at the Howard St. He ked us around at shows, so I said some shit to him. Then couldn't get a show there for a long time. We couldn't get show anywhere, so we just played rties.

rashead: The good old basement gigs.

e: Those were the best shows we d.

rashead: Same thing back in the d '80's, when I was playing in rdcore bands, we did that. It was n. Keeping with the theme of maha. Do you think that Omaha s helped you creatively like the redom and the fact that there is actically nothing to do in this town, s helped you musically or whatev-?

e: A few of our friends I'd say, I'd y it's each other. Omaha, not until year ago did we get along with all e bands around here really well, e cost of living is so cheap, you pay the bills, and fucking ng out. There's not a whole lot to do.

"Omaha is a good place to create though, because there isn't a whole lot going on. You sit at home all the time, the cost of living is so cheap, you pay the bills, and fucking hang out."

rashead: Plus you've got basements to practice in to on p of that.

e: I like it here actually, it's nice in Omaha, especially if ur out on the road for a while, it nice to come back home. big chuck holes in the road, food isn't expensive, you can d a hardware store, everything's here. You've got everyng a big town has, so you have just enough to get the me emotions probably.

rashead: You guys have toured, what is the dumbest uestions people have asked you about Omaha?

e: Still having Indian troubles? (laughter)

ian: How about them Huskers?

rashead: Oh god, that's all they know about here, is the otball team?

e: I live in Council Bluffs (that's in Iowa, just across the issouri river from Omaha), so I always hear a few jokes out Council Bluffs here.

rashead: Yeah, here in Omaha you do.

e: Even out on the road too, I was at Hairy Mary's in Des oines, we played with this band called the Swinging Teens, nd I was wearing this Kiss shirt, with the picture of Gene mmons face off the solo album, this black t- shirt. We were king about the shirt and this dude said, you're from Council uffs, Iowa aren't you? (laughter) It was some smart joke he ade, he didn't know that I was from there. (laughter)

rashead: And you we were going, yes I'm from there.

e: I said yes I'm from Council Bluffs. (laughter) It was kind one of those blip things.

rashead: He must have felt like an ass.

e: That's the first place we've ever been told we sucked, ut loud. You play on thursday night, it's 25 cent draught ght, and all these yahoos from out of the closet come out, hoot pool, and drink 45 cent Coors pee, and give you a hard me, heckle the bands. You just give them shit right back ough.

rashead: So you guys have toured a couple times, how d that pan out?

Lee: We went to the east coast, it wasn't like a full tour. Just the east coast we've never been to the west coast. We played in Baltamore, Washington DC, New York, we played Indiana.

Thrashead: Has response been good?

Lee: Yeah, it's been kind of an off and on response. DC was awesome, the crowd there was really cool. New York sucked like always. Pittsburgh, got kicked off stage at the Electric Banana.

Thrashead: I've talked to people from Pittsburgh, you're not the first.

Lee: Yeah, that place blows.

Brian: That man at the bar was like, "That's it!"

Lee: "You guys are done!" We were telling him like "Fuck you, you fat ass."

Thrashead: You're lucky he didn't whip out his shotgun from behind the counter.

Lee: Yeah, that's what everyone was telling us. It's kind of weird, for example in Kansas City we've has shows where there was five people there and shows where there is forty people there. The five show one people loved us and some of the bigger ones, we get weird reactions.

Brian: Most of them were kind of like... (he gives a blank stare). We always end up meeting cool people afterwards.

Thrashead: They give you that glazed zombie look, that looks like they have been watching television for too long.

Brian: Well something like that. We sometimes tend to make people violent. When we play there would be fights and stuff, fights always brake out especially on this one song called "Too", it just inspires fucking madness in people.

Lee: The second song on the CD, we had a couple fights when that started.

Brian: Always during that song too, down at the Capitol there was a fucking big old brawl that night in front of the stage.

Lee: We've played parties before and fights started, we'd get punched and stuff, right in front of the stage.

Thrashead: Yeah, there's a small group of people going, "Ok it's that song", Boom, fight begins. (laughter)

Brian: Those crazy bastards.

Thrashead: So how the album doing, has there been a lot of response?

Lee: We don't even know really.

Brian: We've been getting good reviews.

Lee: All of our reviews have been pretty good, and then we've had interest in Europe through Blue Disc and through Rough Trade.

Brian: There's been expressed interest, but nothing's really happening yet.

Lee: Until we go out and tour the whole nation, it's best not to ask. We're lucky that they want to do the next one.

Thrashead: You guys are going to record that soon, it will probably be done by the time this comes out.

Lee: It's going to be released around September. (Talk go on about College, and getting an associates degree at McDonalds)

Thrashead: Are you guys definately going to do a full U.S. tour after the album comes out?

Lee: Hopefully, we're going to try to book some touring action pretty soon ourselves, as well as get a booker. If we had something like that we could consistently be on the road.

Thrashead: Any last comments?

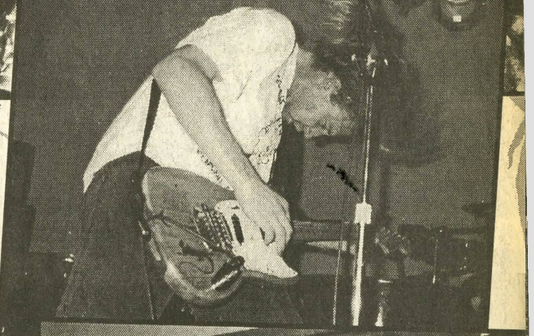
Lee: No comment.



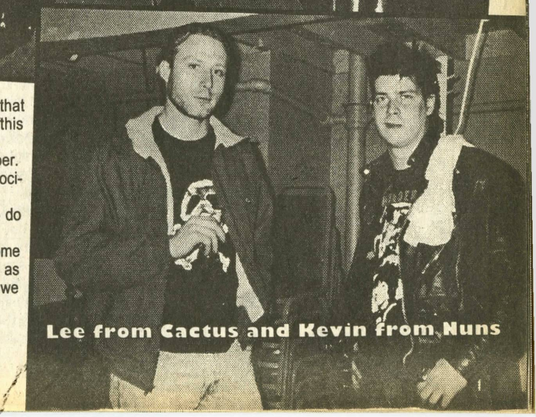
Brian



Pat's gentle ballad, Davies K.C. 2-5-94



Lee in action

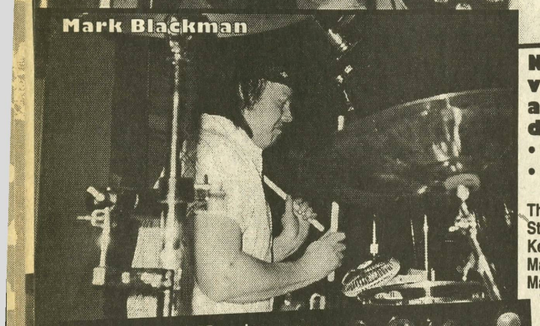


Lee from Cactus and Kevin from Nuns

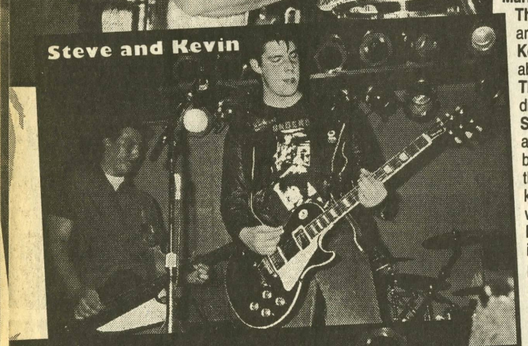
NUNS WITH GUNS



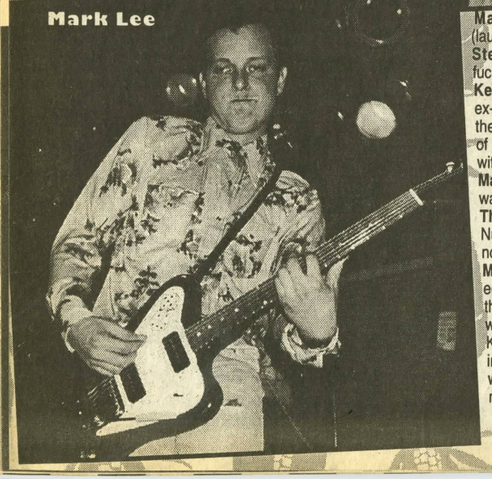
Steve and Kevin at the Capitol 3-5-94



Mark Blackman



Steve and Kevin



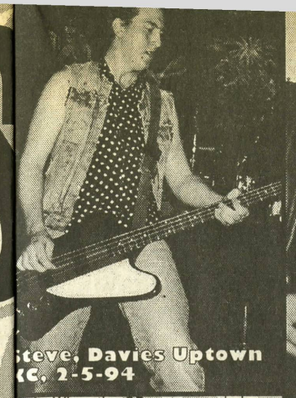
Mark Lee

Nuns With Guns were interviewed at Steve Chase's apartment in beautiful downtown Omaha.
• Interview by Thrashead
• Photos by Dianne Strobel

Thrashead: Name and instrument played
Steve: I'm Steve and I play bass, righteously.
Kevin: Kevin, guitar.
Mark Lee: Mark, Sitar.
Mark: Mark, drums.
Thrashead: So how long have you guys been around for?
Kevin: Nuns With Guns has been around for about two and a half years.
Thrashead: Mark Lee and Steve are new, how did that happen?
Steve: We some ended up at Mark's house, and it was cosmic. (laughter) Pull out had just broken up, and Mark and Kevin just kicked out the other two guys I guess, and Mark asked kind of jokingly at first if me and Mark Lee wanted to join the band.
Mark: There wasn't much thought that went into it at all. We needed a guitarist and bass player, they needed a drummer and a singer, and they just happen to walk into the door at the right time. We've been friends for a while.
Steve: We're all like going, are we serious. So we set up a date to jam.
Mark: Kevin didn't show up. (laughter)
Steve: So we get together and fucking jammed, and that was it.
Kevin: We had material that our ex- guitar player didn't care for and they had material so we just kind of put it together. So we came up with this sound. As far as.....
Mark: What we were doing before was different.
Thrashead: How compare the old Nuns line up to what's happening now?
Mark: This is the way it was started out to be, the way it is now, that's what I wanted to do when we started, and I think that's what Kevin wanted to do. He was writing more of the punk stuff, and with the other guitar player it didn't work. He wasn't really into it, he didn't know much about it, or even cared to know about. The way it is now is the way it should have been the whole time.
Thrashead: How did you guys get on the Redemption label because I know Redemption is a straight edge label, and then they did Ritual Device and they put out you guys too.
Kevin: Ryan Cooper saw us play at the F.O.E. Hall, and wanted to know if we would be interested in doing a CD.
Mark: First it was supposed to be a 7". Then it was going to be a double 7", then a 12" EP.....
Thrashead: and it ended up being a CD.
Mark: Yeah. That's why the order of the songs is like really goofy too, because it was initially vinyl when we put it to DAT and got the orders down. It wasn't supposed to be one side so that was kind of weird. I thought that was kind of weird too, because we're far from being a straight edge band.
Thrashead: Yeah. How well is the release doing?
Mark: I have no idea.
Kevin: They haven't told us anything. T- Shirt sales are going good.
Thrashead: Have you guys got any response from other places?
Mark: Not that I know of. (laughter) As far as that CD goes, it doesn't really represent us at all. We only do two songs of it.
Steve: It's definitely a totally new band.



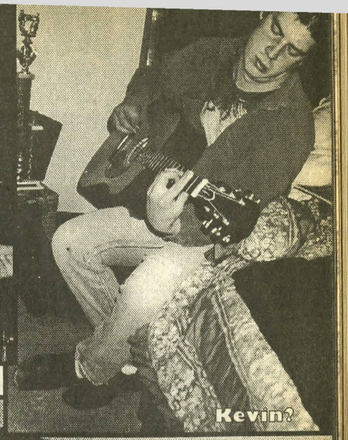
Life after Capitol



Steve, Davies Uptown KC, 2-5-94



Kevin and Mark



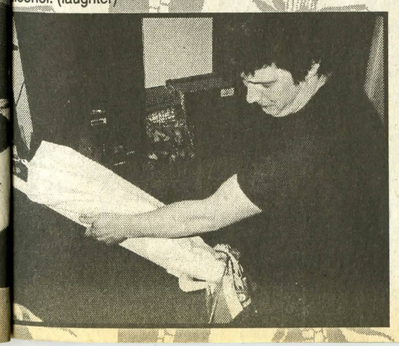
Kevin?



Steve, Dianne and Kevin

Steve

Mark: That's bullshit. (laughter)
Steve: We're influenced by boredom, we need something cool to do. Hopefully this band is the cool thing to do.
Kevin: Put it this way, I never drank anything I didn't like. (laughter)
Steve: I read somewhere the best punk rock is spawned from boredom, it's pretty much true. We're caught in the midwest, caught in the cultural void, there's really nothing happening here, we need something fun to do.
Thrashead: Why do you think that? Why do you think people ignore the midwest, particularly Nebraska and Iowa?
Mark: They think it's fucking country boys.
Steve: They think it's podunkville.
Mark: I think everybody has their impressions of what parts of the country are like, and I'm sure they think we live on farms, fucking raise cows or something.
Thrashead: Shit outdoors.
Steve: Which is pretty much true. (laughter)
Mark: There are people around who do that. (laughter)
Thrashead: Yeah, but it's not like everybody.
Steve: This is the grain belt, there is a lot of people who do that.
Thrashead: Yeah, but people think the cities are like that, obviously not. Outside. yes.
Mark: There's been shit going on here for years. I remember in '78 punk bands playing around. The Rebates, Bump Fuzz.
Thrashead: What are your future plans?
Steve: Studio shortly.
Mark: We don't have any deals going, so we need to record this version of the band, and get that out, because right now we're really kind of stuck.
(talk goes on about how Mark Lee left his distortion pedal on top on his car, and how it didn't fall off while the car was being driven)
Thrashead: So do you think that Omaha has any potential to do something?
Mark: Yeah. You look at all the cool scenes in the past and everything, and all the stuff that we like coming from certain areas of the country, like New York or L.A. or whatever, none of those ever sounded alike. I guess you pretty much got about any kind of style you want around here.
Steve: A quote from a friend of mine was, I said all the cool bands are from England or the coast, and he said "Well just wait, in the future a lot of the cool bands will be from the midwest." and He's right, there's a lot of cool shit coming out.
Thrashead: Yeah, just look at the scenes that are being raved about. You've got Chicago and Minneapolis, there a Detroit thing going.
Mark: I think that people need to hear the stuff, and that what's hard for most of us around here.
Thrashead: Just to get somebody to listen.
Mark: Right.



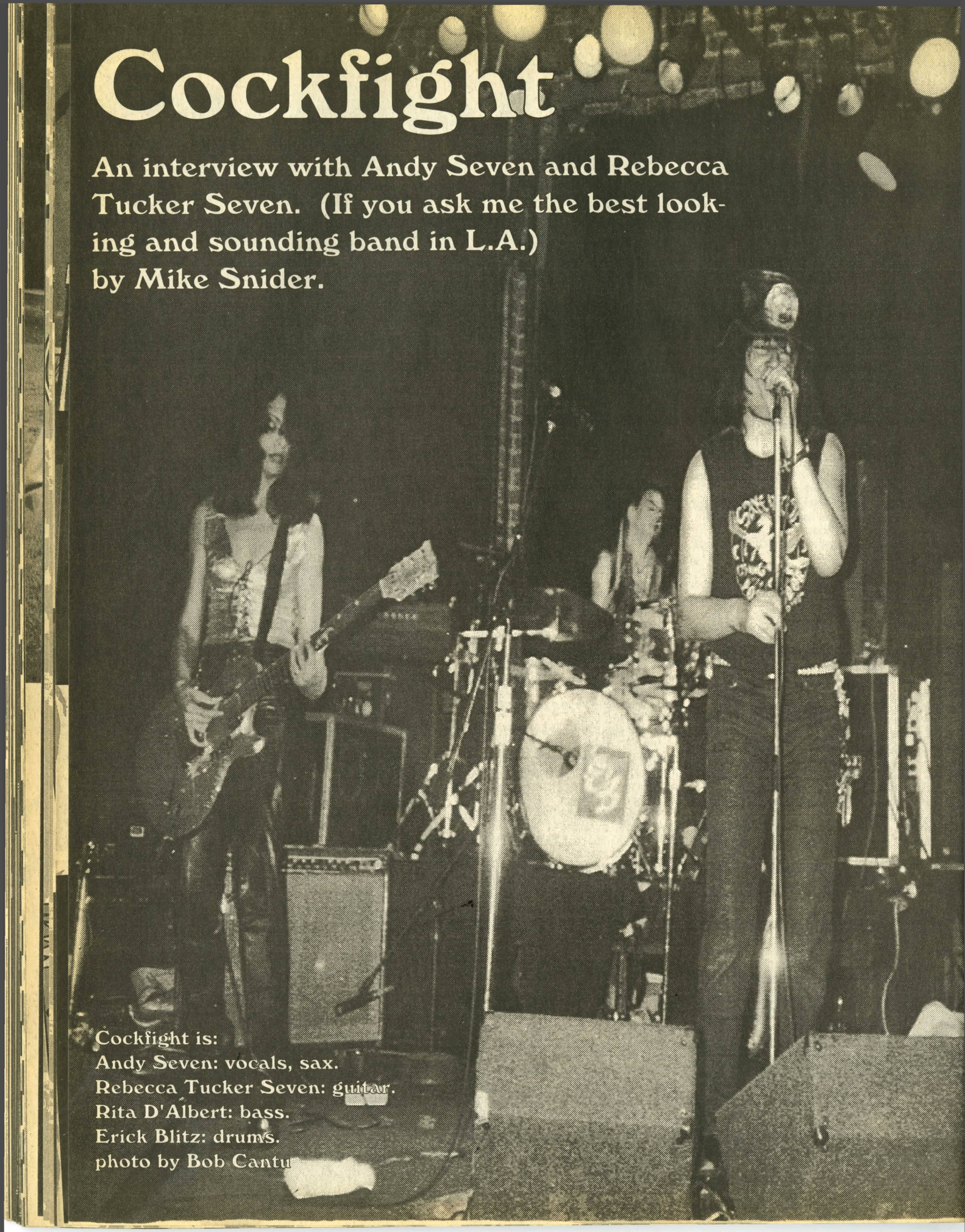


Kevin, Dianne (photo woman), Mark Lee, Rick Hagburg

Mark: When the CD was recorded, we hadn't been together very long, we were only together for six months.
Thrashead: It came together quick.
Mark: Yeah, those were our first seven songs that we ever wrote together. It took over a year to be released. So by the time it came out that was like almost forgotten.
Thrashead: It took a year, because of the 7" going to a CD?
Kevin: No, they sat on it, for over nine months.
Mark: No, it was a year.
Kevin: They had the DAT.
Mark: They had everything. They had the artwork, they had everything for like a year. So that kind of screwed us, but what can you do.
Thrashead: Mark Lee and Steve were talking about Pull Out, and Kevin you were in some other bands too before Nuns.
Steve: I was in a band called Condemned.
Mark Lee: And let's not forget about the almighty Junk. (laughter)
Thrashead: Mark, you've been playing since 1981- 82.
Mark: Shit, I been playing in bars since I was sixteen years old. The first band was the Respectables, we were a bunch of young kids playing punk rock.
Thrashead: Then No Heroes formed after that.
Mark: Right.
Thrashead: Yeah, anyone whose lived here in Omaha, or in the area in the early '80's probably saw you guys.
Mark: That's where I met you at. After that was Self Gratification.
Thrashead: Yeah, you went up to Milwaukee for a while.
Mark: Then I came back. Then there was Apathy and then there was a another pretty lame No Heroes.
Thrashead: Yeah, you and Steve Chase had the Naughty Virgins.
Mark: No, that was Johnny Fudgetunnel and Boris Blacklabel. Let's not also forget the Sleez Kangs.
Thrashead: Do you feel that being in Omaha has creatively help you as a band.
Mark: I don't think so, I would have done the same thing anywhere. I think the only about Omaha not a lot people come see us.
Kevin: One thing I've noticed that's made me feel pretty good that a lot of bands coming in from out of town, every band that we've played with has come up to me and said we were really good, and they enjoyed the set. That feels good.
somehow alcohol comes into the interview, possibly because everyone was getting drunk)
Thrashead: That's one you guys are definitely influenced by, Alcohol. (laughter)

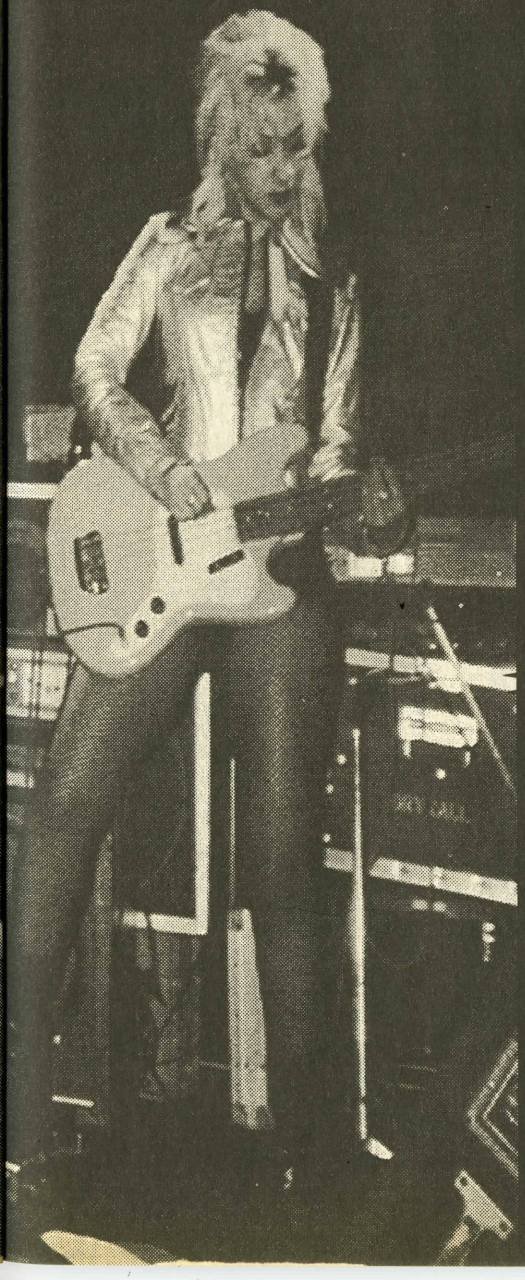
Cockfight

An interview with Andy Seven and Rebecca Tucker Seven. (If you ask me the best looking and sounding band in L.A.)
by Mike Snider.



Cockfight is:
Andy Seven: vocals, sax.
Rebecca Tucker Seven: guitar.
Rita D'Albert: bass.
Erick Blitz: drums.
photo by Bob Cantu

"Cockfight's roots are closer to the Damned, the Divinyls, early Plasmatics, like a really bad action movie set to music. It's less cerebral than Trash Can School. Cockfight is A Better Tomorrow to Trash Can School's Kiss Me Deadly. Trash Can School was more existential."



Mike: Why did Trash Can School break up? Black Angel's Death Song, obviously.

Andy: That was part of it. That's how it always was.

Mike: They were moving into much more conventional alternative music.

Andy: They were always that way, before they met me. This is not to put down those musicians, but I brought out elements in them that they would not do on their own. They were into styles of music that didn't correspond to what I listened to. I listened to the Voidoids and Miles (Davis) and I tried to get those elements into their performances. They would not have been able to do that had they not met me. It's not inside of them.

Mike: Trash Can School seemed to phase out it's activity gradually. Cockfight started during the phase out period.

Andy: They were going on simultaneously.

Mike: When did you meet Rebecca?

Andy: I met Rebecca in early 1992. I was supposed to meet Long Gone John at Golden Apple at a book release party for Adam Parpreya's CAD. Russ Meyer and his starlets were there. Long Gone John and I were supposed to discuss the album cover which he was about to release but he didn't show up. I was waiting for him and I saw a girl there who I thought was the most beautiful girl I ever saw - Rebecca. After I saw her, Long Gone John was bragging to me how he knew her. I was badgering him for the rest of the night about who she was and how I could get in touch with her.

Mike: Long Gone John brought you together.

Andy: He changed my life in two ways. He put out my first record which kicked everything off and he introduced me to Rebecca.

Mike: How does Cockfight differ from Trash Can School?

Andy: It's a lot more direct, not as abstract. The songs are more punk rock. It's easier for audiences to latch on to because Trash Can School could be too bizarre at times.

Mike: Do you do any Trash Can School songs in Cockfight?

Andy: I do "One Eyed Car" and "Baby Lust" - people still like to hear the hits. I try not to play too many Trash Can School songs because I don't want to just churn out oldies. I'm always writing new stuff which I'm more than happy with. I'm real happy with the band right now and everybody in it.

Mike: I used to play with Erick Blitz, your drummer.

Andy: He's a terrific drummer. He's also in a band called Pink Sabbath, but they're only playing from time to time (since Iris Berry joined the Ringling Sisters). It's not a serious effort - that's why he joined us.

Mike: This is the 3rd case of someone intersecting in our musical legacies, after Greek Tony the drummer and of course Jerry Buck (guitarist in TCS and Kings of Oblivion).

Andy: When Trash Can School played Portland, Buck came to see us. Buck co- authored "One Eyed Car". He's a terrific guy.

Mike: It's too bad that Kings lineup with Buck never recorded, but shit happens.

Andy: Recording's an expensive thing. Putting a band together is a fleeting thing. If you can hit both at once you're in luck.

Mike: When I played with Erick Blitz and Dave Adae it wasn't even called Kings of Oblivion yet.

Andy: Cockfight's roots are closer to the Damned, the Divinyls, early Plasmatics, like a really bad action movie set to music. It's less cerebral than Trash Can School. Cockfight is A Better Tomorrow to Trash Can School's Kiss Me Deadly. Trash Can School was more existential.

Mike: What are your literary influences, in as far as lyrics and whatever else you're involved in?

Andy: Jim Thompson, David Goodie, Charles Willeford - hardboiled writers and the Beats. Kerouac and Bukowski but not on an emulative Tom waits level. I'm not trying to be like them, but just using their ideas or style. I'm not influenced by rock musicians lyrically because most rock lyrics are really stupid. When I do covers I change lyrics - to "Godzilla," "City Hobgoblins" by the Fall, "King Kong"...

Mike: Those songs, as far as rock lyrics go, aren't exactly "Surfin' Bird" - Mark Smith, Ray Davies and R. Meltzer are among the creme de la creme of rock lyricists...

Andy: Those writers are considered very literary but at the same time there's lines in those songs that I can't sing. I just re- write 'em. I have other projects besides Cockfight. I did a session for the forthcoming Savage Pencil book/CD. It's spoken word with musical background. I play saxophone on several tracks. It's really amazing, musique concrete and jazz. I'm writing fiction for Glossolalia and Fiz. The Savage Pencil CD will be called "Ether Hog", like Boss Hog.

Mike: You've seen my tattoo (of the delicious Cristina from "Drinkin' Letchin' and Lyin'") haven't you?

Andy: Did you show that to Olivia?

Mike: Yes, I also showed it to Jon Spencer - he's a cool guy. He dug my tattoo of Cristina, he liked it that I had his wife tattooed on my arm.

Rebecca: He doesn't care, he's got the real thing.

Mike: He's got the real thing. I've got the tattoo. When will Cockfight be releasing product?

Andy: We'll be on the next Flipside compilation, "The Devil You Know, the Devil You Don't", of radio broadcasts that Mark Torres of KPFK has been doing. We're on it, the Cows are on it, Popdefect is on it. Rebecca did a drawing of a devil that will be in the booklet. That's out now. We have two tracks, one's an original and the other one's a cover by a Canadian punk band called the Cardboard Brains.

Mike: Rebecca, you have some major fashion activity going on. How would you describe your general aesthetic?

Rebecca: Superheroes, silver G-strings, Penthouse...

Andy: Her aesthetic is like Marvel Comics meets Russ Meyer. She's got the Scarlet Witch thing going on.

Mike: That's practically identical - Jim Steranko's work for Marvel in the late 60's is on the same aesthetic wavelength especially with Meyer from Cherry, Harry & Raquel on.

Andy: Nobody else sees the comic book/cheesecake connection.

Rebecca: I get sick with hanging out with musicians, these people are more fun.

Mike: Didn't you make guitars too?

Rebecca: I did woodshop my whole life, and I like to draw so I thought it would be great to make guitars. Then I realized once I learned how to make guitars that guitar shops are run by old men who don't want to hire girls. I got tired of making freebies for my friends so I got into clothes.

Mike: Cockfight has only played in Southern California.

Andy: We'll be playing in San Francisco sometime this summer. Cockfight is not as serious as Trash Can School. We don't want to tour that much. After two national tours with Trash Can School I lost the desire to tour.

Rebecca: You don't want to sleep on floors anymore.

Andy: I got tired of it. Some people are touring animals but it's not for me. When I first got into it I enjoyed touring, but I got burnt out.

Mike: Supposedly America is a lot worse to tour than Europe.

Rebecca: Nobody respects you, nobody knows who you are. America is like a donut - there's nothing in the middle. In the Midwest you play with inbreds who only want to hear Warrant. We had to sneak in guys dressed like girls when I was in Frightwig when we were in Ohio. They didn't want underaged boys, but underaged girls were ok, so we put boys in dresses and spandex so they could see us, granny gowns. The last tour I did with Frightwig was awful - I never want to tour again.

Andy: I don't know how much touring Boss Hog does. We're sort of the West Coast Boss Hog. It's not a radical departure from Trash Can School. People thought because I broke up Trash Can School that I wanted to get away from that style, but it's me. It's not the other guys - they're Black Angel's Death Song.

Mike: You were Trash Can School.

Andy: Some people thought the sum was greater than the parts. When Cockfight started off, Trash Can School was still going on, so people shrugged off Cockfight as watered down Trash Can School.

Rebecca: I can do what 3 guitars can do, macho guys...

Andy: There's still chauvinism on the scene.

Mike: All the PC pseudofeminism is a cover up, an excuse for so much actual sexism and racism - PC is itself a form a prejudice.

Andy: Girl bands are still into dressing skimpy, even bands that use L7 as a role model don't look like them.

Mike: What are Cockfights plans?

Rebecca: Lots of records and t-shirts.

Andy: To continue what I've been doing for the past 5 years. As for the people who want to stick with me - thanks for supporting me. As for the others - bye.

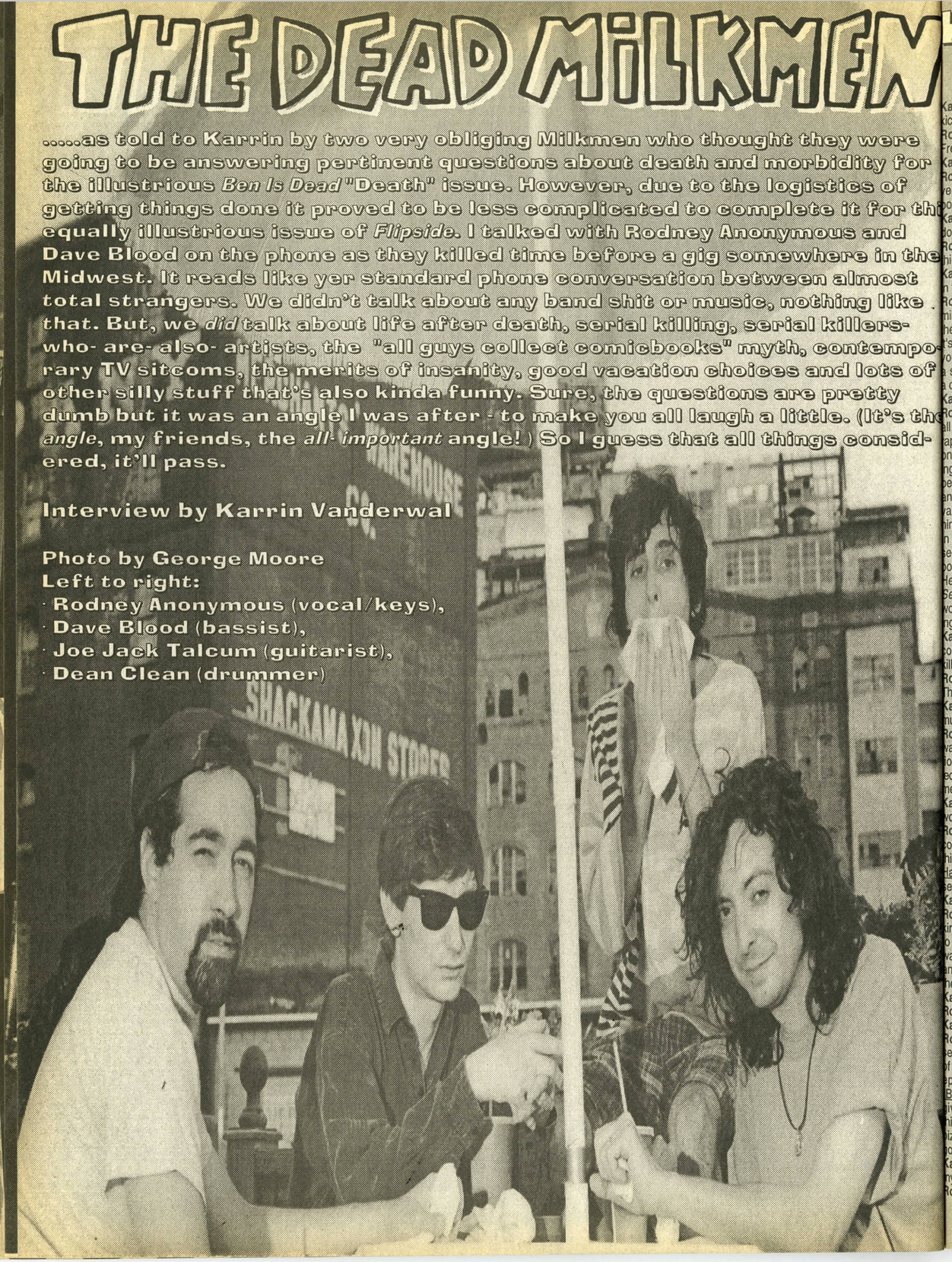
Rebecca: One last thing - Backbiter is our favorite band in town right now. (Andy agrees...)

THE DEAD MILKMEN

.....as told to Karrin by two very obliging Milkmen who thought they were going to be answering pertinent questions about death and morbidity for the illustrious *Ben Is Dead* "Death" issue. However, due to the logistics of getting things done it proved to be less complicated to complete it for the equally illustrious issue of *Flipside*. I talked with Rodney Anonymous and Dave Blood on the phone as they killed time before a gig somewhere in the Midwest. It reads like yer standard phone conversation between almost total strangers. We didn't talk about any band shit or music, nothing like that. But, we *did* talk about life after death, serial killing, serial killers- who- are- also- artists, the "all guys collect comicbooks" myth, contemporary TV sitcoms, the merits of insanity, good vacation choices and lots of other silly stuff that's also kinda funny. Sure, the questions are pretty dumb but it was an angle I was after - to make you all laugh a little. (It's the *angle*, my friends, the *all- important* angle!) So I guess that all things considered, it'll pass.

Interview by Karrin Vanderwal

Photo by George Moore
Left to right:
- **Rodney Anonymous (vocal/keys),**
- **Dave Blood (bassist),**
- **Joe Jack Talcum (guitarist),**
- **Dean Clean (drummer)**



HOW TO BECOME A SERIAL KILLER
and other absolute gibberish...

Karrin: So, where do you think Dead Milkmen go when they kick the bucket?

Rodney: To Valhalla. Valhalla is reserved for Vikings, French Legionnaires, milkmen, and terrorists.

Karrin: Do you think Patty Hearst will go there?

Rodney: Patty Hearst won't go there because she wasn't a very good terrorist. Only crazed, rock- throwing "I've got a bomb in my car" terrorists will go there.

Karrin: What about bad milkmen? Say, the milkman who doubles as a serial killer, have you ever heard of that?

Rodney: Oh that doesn't happen. That's one of those things that just doesn't happen.

Karrin: There is no homocidal, ax- wielding maniac lurking in the heart of a milkman somewhere?

Rodney: There are no homocidal, ax- wielding maniac milkmen - 'cause of the hours they keep. They're up early; they never get a chance to kill anybody. Being up that early, it's really a bad time to be a serial killer. A job that leaves you free in the afternoon, that's a good job to have if you're a serial killer. Actually, Ted Bundy worked as a milkman for a couple of years and gave it up.

Karrin: Was he one of your favorite murderers?

Rodney: No, not really. He wimped out and tried to blame it all on pornography. See, I've based my life around pornography so I kinda hated him for that. It's really hard to pinpoint one's favorite type of murderer. However, I do have a painting by John Wayne Gacey. If they fry Gacey, my painting becomes worth more. When they took away his art materials and wouldn't let him paint anymore, my painting doubled in value. So, maybe I should start some organization to get him in the chair. Imagine what would happen if they fry him! In the last Answer Me! they had really good artwork. Did you see the one that Richard Ramirez did? The one with the eye poked out and everything! And the one that Otis(Toole) did? He's the guy who was partners with Henry *"Portrait Of A Serial Killer"* Lucas. Otis did this really sick thing of this woman being torn apart and Henry did this really nice drawing.

Karrin: Oh, the one with the cards? It's a crapshoot. I did a collage that is similar to that. You know, I could be a serial killer.

Rodney: There you go. Now there's a fine goal to have! There are not a lot of female serial killers.

Karrin: Sort of like comicbook collecting, I guess serial murder is just one of those "guy things".

Rodney: Comicbook collecting is a "guy thing" that I wish wasn't a "guy thing" because then there is guilt by association. If you're a guy, women think you have a desire to collect comicbooks. I have no desire to collect comicbooks. To me that's like being a Trekkie.

Karrin: Trekkie's suck. But there is some pretty cool artwork to be found in comics.

Rodney: Granted. But it seems to me that the people who collect them are like "I have Spiderman #17!" and that sort of thing creeps me out. If you're talking about comicbooks like Hate or Love and Rockets or something like that - ok, I can see collecting comics.

Karrin: You can be collecting them for the artwork....

Rodney: That's true. But it still has a stigma attached to it, kind of like how the music industry has this stigma attached to it because of bad bands. It's that sort of thing. That's the way I feel about comicbooks. I realize that there's Splendor and Love & Rockets and stuff like that. I also realize that there are loads of these Teenage Romance comics.

Karrin: And they bite really hard.

Rodney: Makes you vomit!

Karrin: Like "Blossom", that TV show.

Rodney: Well "Blossom" is an interesting show in the sense that whenever I watch "Entertainment Tonight" - one of the shows I live for, they'll say "Tonight, on a very special episode of "Blossom"....". Every week is a very special "Blossom". "Blossom" is a pretty intense show, I've got to give it credit for that. There are some weird, subliminal things running through it. There is an undercurrent of really bizarre tension. And it's nice to see that the guy from "Soap" got a job.

Karrin: I don't think I've ever watched an entire episode, myself.

Rodney: You should. More people should try and watch these shows because this is one of the shows that a lot of Americans watch. You can get the idea of how average people think. That's the problem. Most people are into underground life and they're so shut off from the way the rest of the world is that they miss a lot. I like to find out what everybody's up to.

Karrin: But don't you run the risk of being absorbed into it?

Rodney: That's not bad. There's nothing bad about being absorbed into "Blossom". There's no difference between being absorbed into "Blossom" and being absorbed into some band that you're really into.

Karrin: But "Blossom" is a pre- recorded TV show and going out and interacting with people directly is the here and now. Real life is just too interesting to be spent in front of a TV set.

Rodney: But what if you were in the studio audience for "Blossom"? I'm sure you've seen bands play on TV. I saw Possum Dixon on "Conan O'Brien". That's no different.

Karrin: Yeah. Tell me more about death. Or, how 'bout insanity?

Rodney: It's sort of interesting to me, insanity. When people say, "So and so is insane...", and that person is usually saner than those people around him. It's like, he's so crazy that we give him money to stay at home and fingerpaint all day! That's a guy who's pretty much come up with a cool way to live! It's the people who work all day at a used auto place that must be *really* crazy. I question the sanity of those around me on a regular basis.

Karrin: What do you hate more than anything else? What pisses you off the most?

Rodney: I hate people in shitty little jobs who get the chance to work over someone else and that's their favorite perk to the job. Like when you see a manager at Denny's. All managers have square butts - it's the pants they wear- and they're ordering everybody around. That's the only thing they can really do to make themselves feel better that day. That's the thing that annoys me most. But wait, I want to talk about how I plan my vacations around death. When I go on vacation, I want to see as many dead people as possible.

Karrin: Have you ever touched a dead body?

Rodney: Yeah, in the catacombs under Paris I put my tongue near a skull. I didn't mean to touch it but my hand slipped and I actually licked the skull. That was pretty good. "High Gate" (or was that Hyde Gate? - ed) in London is one of my favorite cemetaries. That's a place with billions of dead people.

Karrin: Have you ever been to any of the cemetaries in Mexico? They have cool above- ground crypts.

Rodney: No, I've never been to the one's in Mexico. But the best cemetary in the United States is Westminster Cemetary in Baltimore. That's where Edgar Allen Poe is buried. There are catacombs underneath it and you can go on really neat tours of these catacombs. That's my favorite cemetary in the United States and I do a lot of cemetary- hopping. You can find out all about Frank "the Bodysnatcher". John Hopkins Medical Center is near there and his job was to get bodies for the medical students.

Karrin: Wait, isn't there a movie about that?

Rodney: You're thinking of "The Body Snatcher" with Boris Karloff. That one was based on the story about Burke and Hare, who were Resurrectionists in England. It's based on a Robert Louis Stevenson story. Read the original story, it's a lot better.

Karrin: What do you think about Jack Kavorkian?

Rodney: I love Dr. Kavorkian. We wanted to get him to be part of the show. Americans have this stupid idea that you should linger a long time before you die. Let me do it myself! Let me take some people with me! I think Dr. Kavorkian is wonderful. I'd like to hang around him and be his pal. Imagine if your in a bar and there's this loud, drunk asshole at the other end of the bar. You just wait 'til he's drunk, and you and Jack can hook him up to the machine!

Want to talk to Dave?

Dave Blood (picking up the line): "Blossom" is so bad!

Karrin: Is Rodney really into "Blossom", or what?

Dave: We listened to an episode of it on Channel 6 of the FM dial in some town. We listened to a whole episode of "Blossom" on the radio and just imagined it in our minds. If we'd actually watched it, it wouldn't have been nearly as good! The only redeeming thing about getting to watch the show was that I found out that she had an "innie". She was wearing (for Blossom) a very sexy mid- riff outfit.

Karrin: The hussy!

Dave: It took my eyes off of her face. Her facial features disturb me. There's something about her facial features, I don't know what it is; I can't pin it down: The eyes, the nose, the mouth... There's just something in the mix there that's disturbing! Her friend's kind of goofy looking, too. (Dave and Rodney are of course, Total Babes. - ed)

Karrin: That's very interesting, Dave. So what are your thoughts on the after- life? What do you think happens when you die?

Dave: You combine.

Karrin: With what?

Dave: With whatever you are.

Karrin: Well, what do you think about near- death experiences, like where people say they went through a tunnel with a light at the end of it and all that?

Dave: What I think of the near- death experience is that you have a memory that's very similar to what you see. Like a vision you might have seen coming out of the womb, maybe. It's basically something you've already seen before and you repeat the experience. Dying for most people is pretty scary, I'd imagine. So your subconscious, in an effort to calm you down is going to project something to make things easier for you.

Karrin: So, you think it might be a chemical reaction in your brain that gets things going?

Dave: Basically, all consciousness could just be a chemical reaction and that's it. It has to be something physiologically common to all cultures 'cause this thing goes across cultures. It has to be some experience that everyone has in common that cannot change. Theories abound that your body is not the most important thing. You know, all this stuff about telepathy and acupunture: your body is energy, you're a biological field, a dumb terminal.

Karrin: What does that mean?

Dave: There's a power source with terminals that go out. The terminals can communicate with the source but they can't communicate with the other terminals. That's a dumb terminal. I read stuff about it but that seems a little delusional to me. It has more to do with electricity than anything.

Karrin: Yeah there's a certain frequency at which, supposedly, you can leave your body. (Ref: Robert Monroe's "Journey's out of the Body" if you want to read more about it. - ed)

Dave: 7.83 hz. I know what you're talking about. There've been experiments with that but none that have been real conclusive as far as I know.

Karrin: Do you fear death?

Dave: It doesn't bother me at all. The only reason being that I've gotten close to death a couple of times and it's like So What.

Karrin: What happened?

Dave: I was real sick with asthma and it was like... bang. Big deal. If you die, you die. It doesn't matter.

Karrin: How did going to a war- ravaged country like Bosnia effect your views on life and death? (Referring to our previous conversation.)

Dave: When that guy took me out of the bus and threatened me and basically let me know that he could shoot me if he wanted to? I figured, whatever. If the guy's gonna do it he's gonna do it!

Karrin: So when you went to Bosnia somebody tried to kill you?

Dave: I got pulled over and this guy let me know that I wasn't supposed to be there. I don't know what he was thinking. He was an asshole! The cops over there are different than the cops over here. There are no rules for their conduct. They can do whatever they want and don't have to answer to anybody. They just beat people up at random. They can arrest you and put you in jail for no reason. That happened to a friend of mine because she knew some drug dealer. They beat her up, threw her in jail and that was fine. It's not like a republic. It's not like here. END

(Dead Milkmen's latest release, "Not Richard, but Dick" is available Hollywood Records.)

SWIVELNECK

Swivelneck are one of those "San Diego Bands" and they haven't been getting the attention that they deserve, so here's an interview for you. They got a CD out on Headhunter called "Contactor" a seven inch coming out soon on Golden Rod. Swivelneck were interviewed sometime late June at the Boiler Room. Tony and James were the first to arrive... interview & photos by Ted

Lane Miller: guitar, vocals • Tony Davis: bass, vocals • James Comte: guitar • Sticks: drums



Ted: You guys have been on a couple tours already?

Tony: Just one.

Ted: And you're going out again?

Tony: Yeah, we're going to CMJ. We're doing the "Sleeze-M- J" tour. But what's really cool is that we get to play all these places we want to play, going out to New York.

Ted: Who booked this tour that you did? Did you guys book it yourselves?

Tony: Yeah, basically. We had help from Robbie from Cargo. Robbie just called radio stations and found the places to play. It was all the way up to Seattle, and we sat in Seattle for awhile, played all the places up there, like all the towns in that circle, and then came back down. It was about two and a half weeks. In Sacramento we played with a bunch of crappy bands. In Portland we played with a band called 30 Ought Six, which is the Portland big band right now. They're like punk... Like maybe take Drive Like Jehu and maybe smooth them out, like cross them with a little bit of Neil Young where you don't have that straight edge, you know, not so angular, and then have a real melodic singer. So it's like sing songy punk, but progressive. They were super popular there.

James: The Morning Glories was at that same show, too. We're into them because we think their cool.

Ted: One of the guys in that band used to be from San Diego.

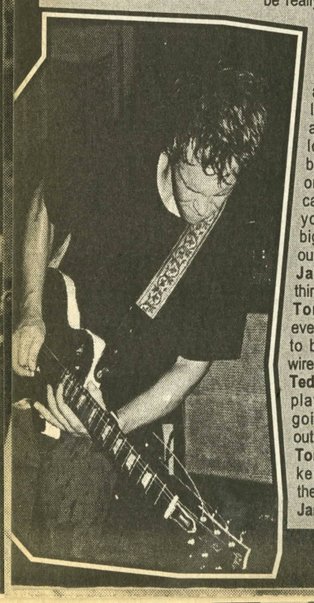
Tony: I don't know. We just liked the CD when we first heard it and then once you see them it's like "Whoa!". These guys tour all their lives. All they do is tour and they're just right on it.

James: We also played with lo- fi bands in Olympia.

Tony: We bumped in on a lo- fi gig. It was like some lo- fi band that played first and then we came on and people were scared of our amps and all our equipment.

James: Our amp were so much taller and bigger.

Tony: We played and a few people left right away because they were not down for it. The people that stayed seemed to be really into it and when we were done, a couple guys came up to me and said "Thanks a lot for playing loud". No one's allowed to play loud locally, because everyone's totally politically correct, lo- fi, you know, having big amps is selling out.



James: Everything's all twangy.

Tony: Pretty soon everyone's just going to be playing like a wire on a stick.

Ted: Pretty soon just playing music is going to be selling out.

Tony: There's spoken word guys up there, too.

James: All that shit sounds good. I'm down with Galaxy 500 and stuff.

Tony: Some of them were good, but when you limit yourselves... If there was a lo- fi band in San Diego, everyone would be "Hey man, you don't have the equipment. Get out of here".

James: You're not loud enough, bro!

Ted: Did you have a lot of people see you on the tour?

Tony: Yeah, it was really good. It was good to get out of San Diego. We were playing shows every week. All the places we went to, nobody had as many bands as San Diego, except for like maybe Seattle. And in Seattle it was all heavy metal bands.There's a place in Seattle, Broadway or something like that, that IS Melrose. Melrose about five years ago. All heavy metal guys strutting down the street waiting to get their contracts.

Ted: Do you mean heavy metal as in Sub Pop?

Tony: Uh... That's not fair. Dudes just looking to get signed. Everyone we talked to had the attitude that Seattle used to be so cool, but know it's just flooded with people. This guy at a music store was saying people come, and they're just right off the plane and they're like "I want to form a band". And he's asking "Where do you live? What area?". And they're like "I don't have a place to live yet. I'm here to be in a band". And you could see it. You remember how you used to see that in Hollywood to a degree.

Ted: And it's going to happen to San Diego, too.

Tony: That's what I thought. I thought Garnet would be the street. It's the same kind of street where there's a lot of shops. Lot of bars. It's not like that's all that's going on there, but it's a good place to hang out and have people see you and maybe some industry people hang out in that area. We played the Off Ramp in Seattle, too. You walk in and it's a cafe and all these dudes were just hanging out. Obviously just waiting for someone important to walk in. There's a separate room to play and no one would come in and see the bands! We were in Seattle for like 7 days.

James: The coolest thing was that we woke up and then we were in Northern California. It was a good way to start the tour.

Tony: Everyone's mellower in Northern California.

James: It was cool playing for different people. 'Cause you know people in San Diego.

Tony: We played for SRH guys, which is that surf clothing company. They put on shows every Friday. I deal with every promoter the same. I try not to think who they are until I've played with them a few times. Then I decide. It's so easy, in San Diego especially, to have an attitude about who's what and where and what they are before you even meet them. And those guys have always treated us really well. For a while we decided we wanted to just play a lot live and get better at playing live and just try to get every venue in every situation we could. And on tour it w that way, too. We played so many different weird (places When we played Tacoma, it was totally just a '70s bar a '70s guys. The owner was interested in whatever a big c would be, and it was just middle class people who worked the mill or whatever. We played with this band calle Heritage that was just Grand Funk 70's rock.

James: They were rad.

Tony: And they were just on it.

James: They were so stoked. It was like their first gig ar you never would've known it.

Tony: They brought a bunch of people and they were lik "C'mon everybody and have a good time!". One of thos bands that you could make a lot of fun of, but in the end they were getting the job done. They were rockin'. We wer over there real well, surprisingly. They didn't have attitude, guess.

James: It was that good down home feeling.

Tony: Maybe they have those little stadium shows once i awhile, but not a whole lot comes to that town.

Ted: So when something does happen, they're int it. Is the "Contactor" CD the only thing you hav out?

Tony: Yeah, we're on the verge of putting ou two seven inch singles. Then we're going t record in the next month or two.

Ted: What do your new songs sound like How do they compare to the ones o "Contactor"?

James: It's different just because we've pro gressed as a band as far as songwriting. Yo know, usually like every album that a ban plays is different from their 2nd and 3rd, there some progression there.

Ted: What I'm trying to get at is that there's a lot of kin of instrumental stuff on the CD and then there's some hard aggressive songs like "Girlfriendly"...

Tony: No, the instrumental thing was weird because it wa like we recorded the album and we could've put a bunch o other

gs that we weren't interested in putting on there. Lane s fooling around with this karokee machine, like one of se you sing in and you play a tape and sing with it, so he uld record on the tape something that he was thinking ut making a song, and then he could play it back and n play over it. I liked it and thought why don't we put me of this on there, because I think it's good, and I don't ow maybe add some flavor, and in the end maybe it kind changed what people thought of the album. I listen to se as kind of being interludes in between, and some peo- took it as like that was a serious song or something. The xt album) not going to be like that. (Lane shows up)

d: Have you ever seen a UFO?

ny: No.

mes: There was a time where most of us were actually periencing some UFO kind of things and we were like erested...

d: Like what?

mes: It's just safe to say that you go through personal gs and it was a personal thing in our life and it just kind happened, so you know...

d: Your album title, "Contactor" has to do with UFOs, esn't it? I lost your bio, but I remember it had some weird t in it. Brian from Cargo refused to fax it to me and said t you guys wanted to get away from that...

ny: We had some experiences coming back from the r that we decided not to mess with the UFO thing anyore.

ne: I saw the movie "Fire in the Sky". That's enough d, right there.

ny: You get something stuck up your butt like that and u won't talk about it anymore.

ne: Exactly. I don't want to go through one of those tests t...

mes: We started getting into UFOs, and that was kind of ol. And you learn a lot if you open yourself up to things t may seem a little odd. There's alot of accountability to Os and things like that.

Tony: We're getting back to nature.

James: Also weird stuff started to hap-



pen to us.

Ted: Like what?

Lane: Shit happening to our guitars.

Tony: Bright lights on the grapevine. We can't talk about it past that.

James: Yeah, we did (see that).

Lane: Elevating lights. We saw the brightest light we've ever seen in our lives, I swear to God.

James: It was fucking gnarly.

Lane: Was that on the grapevine or was that the...

Tony: No, it was over the grapevine. You just woke up because you didn't know where we were.

James: Basically it's safe to say that we had an experience that made us go "Whoa."

Ted: What scared you and turned you to nature?

Tony: We went on tour and saw the beauty of California.

Lane: I saw "Fire in the Sky" and it's all over. I don't want to be a guinea pig.

Ted: So is the new album written yet?

Lane: Yes. We have more than enough, actually. We'll get to pick and choose a bit and we're planning on recording here within the next month, I believe.

Tony: We're going mobile to record in an abandoned Builder's Emporium, it's the best thing I've found because they all went bankrupt and we need a big place.

Ted: The sound on the album is really good. Why deviate from the studio where you did that?

Lane: We're definitely happy with Randy Fuelle (producer), but we just want to go for something a little different and get the big room sound and...

Tony:...be crazy. Doing it in that kind of place would be kind of weird. Everybody's recording in studios. You got to call and then fight with a whole bunch of people to get in there and then you end up going to the Circle K every five minutes

Lane: We're going to do dubs in the studio, aren't we?

Tony: Yeah. Maybe.

Ted: Do you have any reservations about going to another label or a major label?

Lane: All in good time, I'd say.

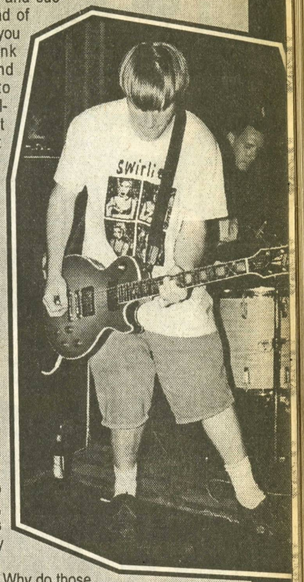
Tony: No hurry because right now there's a bunch of bands that have jumped and you get the idea these guys in bands in San Diego aren't any better than where they were before. They thought "I'll jump up there and it will be way better and we'll get Ferraris and stuff" and it just didn't happen. There was a big article in the LA Times about Drive Like Jehu and the whole first part of the article was about them and it kind of explained who they were and they were loud and like to jam, and the second part was that this guy just started to bag on like everybody in the scene not selling a million records. They were bagging on Lucy's Fur Coat, like "OK, we'll grab them and we think they're going to sell a million records". They sold a lot of records. They've done good for where they were. Everyone knew who they were in San Diego, but outside of San Diego only a few people knew them. And they've done fine, but they got bagged on (for not selling millions). Like Chapel Hill, all those bands got to be big. And all those San Diego bands have to be big.

Lane: Yeah. It shouldn't be a package deal.

James: To get back to your question, there's a time and place for everything. We all have shitty jobs and there's big sacrifices you have to make being in a band. It's not like you're out to make a million dollars or anything, but when you're living in full poverty, but...

Lane: The bottom line for me, is it's a pressure thing, too. To jump up, you're just expected to produce and it's a big pressure thing. We're not about being mindblowing and I think you'd have to be pretty mindblowing to jump up.

Tony: Three Mile Pilot. I think they're the kind of band that could easily jump up and succeed. They're the kind of band like you go and you see them and I think most people look and just go...They got to admit that they're totally different. You look at them and you can't just put them in any category. That's the kind of band someone could go "OK, who are these guys?" and they put it on and right away they're going "Whoa. This is totally different". They may not like it, but at least they can say...



Ted: Doo Rag is like that.

Lane: And it takes off.

Tony: The frenzy is starting for them.

(more talk about Doo Rag, their greatness, and how labels would/could possibly destroy them)

Tony: That's no fair. Why do those guys (record label people) get the advantage of like walking in and disrupting your whole life? I guess it happened when we got signed to Cargo, too. They came in and now there's someone else involved. It's not four members in the band, it's more like 5- 6- 7- 8- 9 and four of them work at Cargo. But, you know, if you trust them, then that's good. You need help, because running a band takes way too much time. I think everybody thinks it's just super easy, but do you want to spend a whole Saturday putting up fliers for 7 hours and trying to let everyone have a fair chance to know that you're playing is super tough.

Ted: Who's that crucified naked guy on the CD? What happened to him? Did he choke on someone else's vomit? Did he blow up?

Lane: That's our previous drummer, Sticks.

Tony: "There's nothing wrong with being sexy".

Lane: Actually, from what I've heard, three or four times doesn't make you gay. You can quote me on that. (laugher)

James: Why, do you like that picture?

Ted: No.

James: When you first looked at that, what did you think?

Ted: Eww. Who took that picture? Did you get in trouble for taking it?

Lane: James took it.

James: It was like a mood thing. It happened.

Lane: It was the moment. James is coming along with his photography.

Ted: So what were you doing with a naked guy on a beach?

James: Actually it wasn't on a beach. It was where they were building a freeway in North County. I didn't take the picture, myself. A gal named Mary Ann has been really helpful with it. You can see the car lights. It's arty. (Steve, the drummer, walks in we start talking about random shit)

Steve: I had to go fuck some shit up today.

Tony: You were working today? Steve's a professional tree cutter.

Ted: So have you ever had any UFO experiences?

(Steve shakes his head)

Tony: Just trees.

Steve: I say fuck UFOs anyway.

Tony: "What are they going to do for me? They ain't got trees."

James: They're going to take you to their planet and you can cut all of their trees for a good price.

Steve: Well if they're going to come down and visit me, I'll hang out with them. (End)

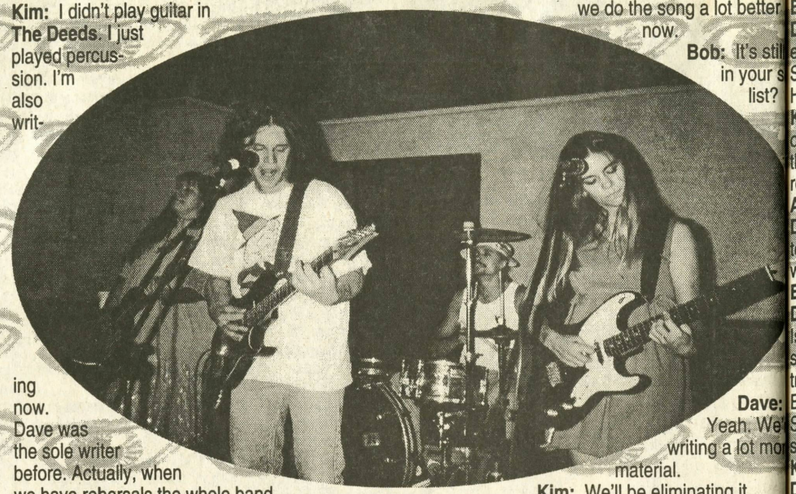


bed of eyes

Bed of Eyes evolved out of The Deeds, a folky, semi- acoustic band formed by transplanted Chicagoites Dave Matke and Kim Quinlan. The Deeds stood out quite a bit from the hard 'n heavy noise and grunge bands that were all the rage locally a few years ago. Currently with bassist Chelsea Starr (Ex-Candyhead and Veg- ex) and drummer Ron Smith, Bed Of Eyes is making an even quirkier brand of ecclectic music.

Interview & photos by Bob Cantu

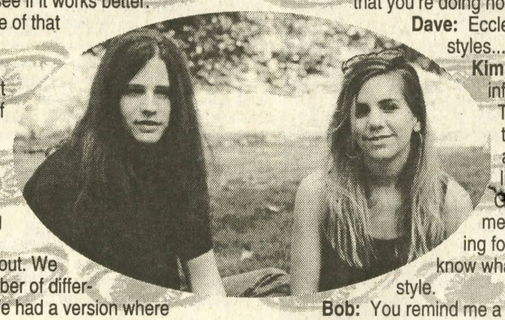
Bob: What happened to **The Deeds**? Is **Bed Of Eyes** basically **The Deeds** with a new name?
Dave: No, I think **Bed Of Eyes** is a lot different than **The Deeds**. **The Deeds** were a lot more rock 'n roll style...
Kim: And acoustic.
Dave: I was playing acoustic guitar then. We had different members too. We had Sharon Nijland who is in **Butt Trumpet** and Beal Dabbs? who is in **Lutifisk**. We were definitely more straight on rock 'n roll.
Bob: Did you plan to do something completely different with **Bed Of Eyes**?
Dave: Yeah, Kim and I wanted to do something different..... With more "to the point" songs.
Kim: I didn't play guitar in **The Deeds**. I just played percussion. I'm also writing now. Dave was the sole writer before. Actually, when we have rehersals the whole band has their input. We don't tell Chelsea what to play on bass and we don't tell Ron how to play drums....



Chelsea: We would rebel anyway!
Kim: Yeah, really. It's the combination of all four of us that comes up with the sound. I think we'd sound totally different with a different bass player or drummer.
Dave: **The Deeds** went through many phases of having a drummer and not having a drummer.
Bob: What happened to **Candyhead**?
Chelsea: Ha! You can tell this to the National Enquirer! Drummer does instense pot smoking/male bonding with lead guitarist. Lead guitarist starts running over everything and making us sound like we're Allman Brothers! We tell drummer that we want to dump lead guitarist and both have a tizzy fit! There's a big Trogg- like fight in the studio and poof! No more **Candyhead**!
Kim: And it's all on tape, too!
Bob: Cool!
Kim: And Chelsea had to change her phone number!
Chelsea: Yeah, it was a bad thing.
Kim: It was a good thing for us.
Chelsea: They were one of the few local bands that I could stand. The ones I like I really love, but they're a lot of bands that play in clubs..... I've got to be honest, I stand there and I think "This is great, everyone's getting drunk, they have a lot of energy but they can't write a song!"..... And I'm really into songwriting.
Kim: We knew Chelsea liked us when she wanted to put our sticker on her bass case!
Dave: Also, as far as **The Deeds** go, a lot changed when I started playing electric guitar. My style of writing changed a lot....
Bob: The song on the **Bed Of Eyes** 7 inch, "Preacher" has a real Neil Young sound.
Kim: He's still a big influence. He'll always be an influence on our writing style. Especially on Dave's guitar leads since he's one of Dave's guitar heroes.
Dave: Yeah, if I could play like Neil Young..... But "Preacher" is a song I wrote in three minutes. It's a simple song, really. The original version was my acoustic guitar, a harmonica and a snare drum. We wanted to keep that simple kind of feel. As far as the single goes, I'm happy with it but I think we do the song a lot better now.
Bob: It's still in your s list?
Dave: Yeah. We writing a lot mo material.
Kim: We'll be eliminating it.
Dave: We don't want to bog our set down.
Kim: That was the only song I was still playing percussion on. "Preacher" was still part of **The Deeds** past. I want to continue in the direction th we're going in.
Bob: Who put that first single out?
Dave: We put it out ourselves. Get Out Records was something we wanted to do. We felt we nee ed to put something out on vinyl for our own cred bility. To show that **Bed Of Eyes** was our new group and this is what we do.
Bob: Did you get any sort of distribution outside L.A.?
Kim: Actually Mike from Last Resort voluntarily took a bunch of our records and sent them all ov the place, college radio stations and abroad. We got a letter with a playlist from a radio station in France saying we were in the top twenty for the year. That helped a lot. That was the whole goal putting out the single ourselves. We didn't want get money off of it, we just wanted to get our na out. I think it worked.
Bob: How many did you press up?
Kim: Five hundred.
Bob: Then it's a collector's item!
Kim: Limited edition!
Bob: Who's putting out the new one?
Dave: Marilyn Records. It's a division of Bomp.
Bob: That's Patrick's label. He put out the **G.G. Allin** stuff.
Kim: He was solely in France before he came over here. We're going to be his guinea pig proj his first L.A. band. He told us that we were one his favorite L.A. bands that he'd seen since he's been here.
Bob: He seems to hate everything, so it's high praise that he likes your band.
Dave: He likes **Black Angel's Death Song**, too.
Bob: That's interesting. He likes you guys, he likes **Black Angel's Death Song** and he likes **G.G. Allin**!
Kim: His taste is interesting. He's putting out some previously unreleased **MC5** stuff. He's really looking forward to working with L.A. bands but he's being really selective.
Bob: This will be an album?
Dave: Full length. We're excited. We're recording at Surrogate Spike with Robert Hammer.
Kim: It's really comfortable over there. We went over there when Jim Miller was recording with **Black Angel's Death Song**.
Dave: I really like the sound too. I think he can give us what we want in terms of sound.
Bob: What's the song "Crossover" about?
Dave: I don't know if you've seen the movie Paris is Burning, but the song's about the transvestite scene in New York. There was one transvestite/transexual in particular named Venus Extravaganza who met up with the wrong person. She was murdered when it was discovered that she had something extra!
Kim: Like the Danny Bonaduce incident!
Dave: Right. You read about gays getting beaten up just for being who they are. It happens all the time. That's basically what the song is all about.
Bob: Are most of your songs that serious?
Dave: Yeah. I'd say they were mostly very serious.
Kim: Intense.
Dave: Vaguely pointed at something.
Kim: That's interesting. When Dave wrote songs in The Deeds he was real poetic and you could never tell what he was talking about. Was he talking about nature, was he talking about a relationship, or what? And that's how he intended those songs to come out. Since we've been writing together..... I prefer a direct approach. There's a lot of personal things that have happened to all of us and what better way to convey it then through music. The songs are pretty much true- to- life experiences.
Dave: That's something with **Bed Of Eyes** that I definitely wanted to do: get more to the point. I don't want to beat around the bush, I want to let people know who I am and write songs that define who we are.
Kim: And at the same time have fun with things.
Dave: That's going to come out more and more.
Kim: Some of the songs we've been working on that we want to have on the record are silly, stupid songs.
Chelsea: Like what?
Dave: We have a new one called "Home Away From Home" and that song came from when **Pansey Division** stayed here. When we were saying goodbye to them I saw their van and I said "This is kind of your home away from home.". I thought that was a pun, these guys were homos away from home! It's a jokey, funny song.
Kim: Who knows. They may have written one



Bob: **Pansey Division's** song titles are all pretty hilarious.
Kim: "Bill & Ted's Homosexual Adventure"....
Dave: I love those kinds of songs.
Kim: We have that stupid Melrose Place song.
Dave: About the big kissing scene on Melrose Place with the gay character. Where they never actually show the kiss.
Kim: The reason that we know about Melrose, mind you, is because of Jim Miller (**Black Angel's Death Song**). It's all his fault! He watches it all the time.....
Dave: Well, we got hooked too.They have the token gay guy, y'know.
Kim: If Melrose Place isn't real life than I don't know what is!
Bob: It's actually too tame for real life as I know it.
Kim: If you watch regular L.A. news, that's like watching Melrose Place anyways.
Dave: The Simpsons are way more true to life than a lot of things!
Bob: What's that song "Generic Lie" about?
Dave: "Generic Lie" is another song I wrote in about three minutes. About as long as the song is. It's just about lies in general.
Bob: Do all your songs come out in that brief a time, all at once?
Dave: No, there's a lot of ideas I have that are just circling around in the air that we try at different moments. There's some sets of lyrics that I sing to almost every different chord format that we come up with just to see if it works better. A good example of that would be "Wreckage".....



Kim: I love that song. It's one of my favorite songs that we do.
Dave: I wrote the lyrics a long time before the music came about. We tried it in a number of different contexts. We had a version where it was fast and Kim came up with the chords for that. Some magical thing happened and we slowed it down and Chelsea has this long monsterous bass part and I'm soing a haywire guitar thing....
Kim: It sounds like people on drugs, musically.
Dave: It works. It fits the mood of the song.
Chelsea: There's really powerful lyrics too. I liked the way we brought the music down so that the intensity of what Dave is singing comes through.
Kim: It's a very short song too. There's only a few lyrics in there but it's very strong.
Bob: What can you tell me about your drummer?
Dave: Ron is a very happy drummer.
Chelsea: Very happy- go- lucky, very much a rock 'n roll drummer.
Kim: Shortly after we got Chelsea which was six or seven months ago.
Dave: Ron knows how to feel our stuff really well. He's a good "lock- in" drummer. He knows how to not play on things when it's necessary.
Kim: He's learning. His whole background was rock 'n roll rooted, like **Led Zepelin**. He didn't know too much about rock 'n roll music at all. The first couple of whows we played with him he had two bass drums, the whole works. I remember that Nick from Popdefect said "What's with your drummer's kit?"!
Dave: Ron quickly changed that. He started bringing one bass drum and one tom..... None of the "jungle gym" stuff!
Kim: We don't like to tell people how to do things and he sort of caught on by himself. His drum sound changed to fit the song.
Chelsea: He's good and I've just got to say this: He's one of the few drummers I've ever met that doesn't have drummer disease! He's really responsible. Not only can he play but he'll actually show up!
Bob: "Drummer Disease" is overall flakiness?
Chelsea: Bizaare flakiness. Ingesting too many substances, changing their mind every five minutes, playing all over something.... Just every nightmare you can think of is a component of dreaded "Drummer Disease".
Dave: Unfortunately he couldn't make it today....
Bob: How flakey.
Chelsea: He's really good. And I've played with bad drummers.
Dave: That's one thing about Ron, when we're working on a song, if he does a fantastic roll, he does it the same way every time. Even if he changes it a little, you know he's coming down right on that spot. That's very reassuring when you're playing.
Bob: How would you catagorize the type of music that you're doing now?
Dave: Ecclectic. Varying styles.....
Kim: We have a lot of influences. I really like The Breeders. I just got the Adickted album and I really like that. I like all different styles. Guitar is pretty knew to me, I've only been playing for, like, a year. I don't know what you would call our style.
Bob: You remind me a bit of The Feelies.
Dave: That's good.
Chelsea: Every band that I've ever been in someone has said we sounded like The Feelies.
Bob: Maybe you add that Feelies touch.
Kim: People say we sound like X sometimes, but that's only because we have male and female vocals.
Dave: I think that anytime you have a male/female trade off with vocals, people will think of that.
Bob: Do you think that Bed Of Eyes will be hitting the road anytime soon?
Dave: Yes. As soon as we get our CD done.
Kim: There's no point in going on the road if you don't have a product. Something people can take home and get to know you better.

KIDS DO THE DARNDEST DRUGS

Recent issues of the mainstream "alternative" press have seen fit to make mention of some of the legal problems plaguing 'Dead shows and Rainbow gatherings across the country over the past several years, and kudos to them for doing it. Although they did an excellent job of drawing attention to the plight of these young prisoners, I found them to be light on data to explain the how and why of these ridiculous laws. The reality of these screwed up drug mandates has been a thorn in the side of the psychedelic community from the beginning. This is particularly true in the case of the Manditory Minimum Sentencing law. Under the guise of waging the "Drug War", law enforcement has been targetting many young, non- violent persons for selling LSD. Many are first- time offenders who may or may not have actually been set up for the bust, getting sent down the river for ten years plus. This unreasonable law known as the Manditory Minimum is the crux of organizations like FAMM (Families Against the Manditory Minimum). Started in 1991 by the family of Christian Martensen and spearheaded by his girlfriend, FAMM first came to my attention at the 1993 Psychedelics Conference in San Francisco.

Having just seen my best friend off to serve out a ten- year sentence for a similar offense, Christian's plight struck a cord within me. However, my friend was not a deadhead. He was an active member of the local alternative scene and he did sell acid from time to time (that is where all those great tips below came from). In his case, it was his brother who had been busted, on a separate charge, and who had elected to send up my friend. It was a vain attempt to obtain a reduction in his sentence. It didn't work, but for his trouble he now has the comfort of knowing that his brother, too, has to bear out a crippling sentence. I mention this because of the fact that my friend was no neo- hippie. He was something of a punk actually. Lest anyone out there get the idea that by avoiding 'Dead shows you are not at risk. Yep, the Feds are out for blood and they do seem to have a preference for counter-culture blood.

What the hell is drug scheduling?

Drug scheduling as we know it today came about, more or less, with the passing of the Controlled Substances Act of 1970. It was passed at a time when there were so many inconsistencies in the standards for control of and penalization for drug manufacture, sale, and use that even the drug enforcement officials were frustrated. This item of uniform narcotics legislation sought to put just about every known drug into one of five possible categories known as the Federal drug Schedules. To this day, this particular act has enabled the Federal government to restrict manufacture, distribution, and possession of most drugs to that which falls within certain pre- set guidelines. It also totally criminalized many drugs, including marihuana, which the government determined to be "hazardous", and therefor potentially threatening to the status quo. What this boils down to is this: any individual who involves themselves with a drug in any manner other than the way detailed for it by the FDA is guilty of abusing that drug unlawfully. Furthermore, to use any as-yet- unscheduled drug at all is to be guilty of abusing the drug criminally, even if the Feds ain't even heard of it. The use of any drugs other than those sanctioned by the Federal government, whether they are "good" or "bad" for you, is not a liberty in these United States. It makes no difference if you even knew that what you were doing was against the law. Sadly, you are not bloody likely to have the drug laws explained to you until you're facing a judge, when it will be too late to make much difference.

It isn't difficult to understand the advantageousness of a blanket legislation like this from the standpoint of law enforcement. However, the methods by which a given drug is determined to be harmful, and to what extent you can be penalized for your involvement with it are often greatly disparate. It might seem that the end which was so convenient for law enforcement is not in keeping with an end which maintains the best interests of the public as a whole. We might've actually cared a little less about maintaining the status quo, if we had known that we were compromising our basic civil liberties to do it.

Each new drug that comes up for scheduling is examined against specific criteria which will determine the type of schedule it warrants. This criteria will include: 1) The potential for abuse; 2) Scientific data that documents the drug's effect on the body; 3) What is actually known about the drug within the scientific community; 4) It's present and historical use/abuse pattern; 5) The relative impact of this abuse; 6) The scale of threat it poses to personal and public health; 7) The potential for physical or psychological addiction; and 8) Whether the substance may be used in the creation of another drug which is currently scheduled.

"The use of any drugs other than those sanctioned by the Federal government, whether they are "good" or "bad" for you, is not a liberty in these United States. It makes no difference if you even knew that what you were doing was against the law."

What follows is a more specific description of the three toughest schedules.

Schedule I: Means drugs which get you high and make you feel so good that you may find yourself unable to resist using them. They are not recognized by the FDA as possessing any significant medical uses. Because these drugs are seen as being harmful and without any redeeming characteristics, save for getting one high, they may not be prescribed or administered even under the supervision of a medical doctor. The only really legal way you can take these drugs is within the controlled environment of a research study. Drugs which fall into this schedule include bufotenine(toad foam), MDA, MDMA(Esctasy), psilocybin, THC, mescaline, marihuana (!), LSD, ibogaine, heroin, DMT, etc.

Schedule II: These drugs also have a high potential for abuse but they are also seen as having some medicinal uses. They are not normally prescribed for an individual's home consumption without severe restrictions. As with Schedule I drugs, repeated use may result in a severe physical or psychological dependence. They may on occasion be administered to a patient while under medical supervision. Drugs which fall under this heading include amphetamine, methamphetamine, codeine, coca leaves, morphine, opium, methadone, etc.

Schedule III: This class of drugs also has a potential both for abuse and dependence but the FDA determines it to be less risky than for the former classes. They are also generally regarded as a having medical use.

Schedules IV & V follow with an appreciable reduction in the types of restrictions, Schedule V being the least stringent.

There was recently another setback for the current fight to reverse the Mandatory Minimum Sentencing regulations that are now affecting our nation. Where it was once standard to have ones case heard in the county wherein one was convicted, this is no longer the case. It is now at the discretion of the Federal Prosecutor to decide which district your case will be tried in. The only requisite that must be met is that it be tried by a court which has handled similar cases in the past. So that if, once upon a time, someone was convicted for "selling" or "conspiring to sell" MDMA (for example) in Waco, TX, and later you got fingered for selling or "conspiring to sell" psychedelics in Dallas, your Federal Prosecutor now may move your trial to the court in Waco where you may find yourself at the mercy of a judge with biases that are very likely to serve your prosecutor's agenda... That is: To fuck you HARD. For as long as possible. 'Tis For Reals, folks.

*That which follows should in no way lead you to believe that Flipside Fanzine endorses the sale or use of psychedelics. Or any other drug for that matter. In next issue: "Asprin: Mother's Little Helper or Deadly Killer???!!!!!!!!!"

Tips For the Smart Acid Dealer (to save yer butt from getting popped by the DEA):

Send the shit through the mail. It is difficult to detect a sheet of doses that are well concealed in a letter, so stick 'em in a Xmas card or fold up a sheet of paper and stuff it into an envelope with yer doses tucked into another envelope of the same size, a la the SASE. It might be preferable to use non- perforated blotter paper if you can. They post office is known to scan mail with X- rays and it might make a difference. Who knows? Use gloves when you are handling the envelope and papers to keep your fingerprints off - they DEA have been known to dust them for prints if they have reason to suspect that you're trafficking and happen to be watching your mail. If they trace the prints to you, it can be difficult to refute as evidence. Also, the DEA are now using DNA tests on saliva samples to identify the sender so whatever you do, do not lick the stamp or envelope. Use water or something else to seal it or pick up an envelope sealer at Thrifty's. They are very inexpensive and your freedom is priceless.

For delivery we recommend the "Express Mail" service (it costs $9.95) provided by the U.S. Postal Service for three reasons:

1) Federal law prohibits the tampering with of unopened U.S. mail. Services such as "Fed Ex" are owned and operated by private companies and are unaffected by this law because they are contracted by the sender. Signing this contract removes your letter or package from the authority of those Federal regulations designed to protect U.S. mail, therefor making it subject to the policies set up by that particular company. When you hire a private mail service, you forfeit your right to protection under the laws set up by the government. Basically, it ceases to be U.S. mail.

2) Private companies such as this also frequently employ drug- sniffing dogs. They can sniff, search, x- ray, and seize your mail, then tip off the Feds and it is all perfectly legal. Not so with the U.S. Postal Service, yet.

3)"Express" is the fastest. The less time it sits at the postal office, being sorted and handled by anybody other than the person who you're sending it to, the better.

One thing that they(DEA or other Federal officials) will check for if you are suspected of transporting drugs or money in the mail is that there is a legitimate return address posted on the envelope. This is not a problem if you keep in mind that there will be a postmark on your envelope once it's been processed, and that this mark will be an aid to any investigator who tries to trace it. So simply crack open your telephone book and choose an address which is in close proximity (by zip- code) to the box you plan to send the goodies from. Try to alternate the mailboxes you use but make sure that you use a real address and correct zipcode; to fudge it looks suspicious and may attract attention. Also, don't fill out any of the information in your own regular handwriting, it could be the clue that incriminates you. Write it out in a style you don't normally use or asks someone else address it for you.

Just as you should never take a drug you know nothing about, so should you never sell drugs to someone you don't know. If it is known that you could be in a position to obtain drugs, be wary when a normally less- than well- to-do friend starts inquiring about your ability to get drugs in any quantity. If you are told that some rich friend of theirs wants to purchase 60 pages (approx. 60,000 hits) out of the blue, Do Not suspend your disbelief. Your friend could be in trouble himself and anxious to cut a deal by setting up others. It is unwise to show drugs to anyone who is in such a hurry to get them that they'll badger your friends or acquaintences to set up a deal for them. If they are inquiring about buying acid in any quantity they ought to be prepared to wait for them to come in the mail, whereby there is never any hand to hand transfer. Set up a mailbox address under a different name and have them send you cash well concealed in a letter. Because you have to sign checks and money orders in order to cash them, they are an unsafe option. Last but not least, never, repeat NEVER show drugs to interested strangers. You'd better have a good reason to think they are truly cool.

If someone you do know is trying to refer someone you don't know to you for the purpose of buying acid or anything else, ask your friend how they know the person they're referring and how long. Find out from your friend how the other party came to them to score. If they just met last weekend at some big concert, rave or party and don't know anything about the person they're dealing with yet are foolish enough to consider doing business with them, it's probably best not to involve yourself in it. If you would normally trust that friend's judgement in these matters then let them deal with it. Have them act as liason between you and the buyer so they never meet you directly. Hopefully, your friend will have the discretion not to identify you by name or personal introduction. If they do try to introduce you as someone with drugs to sell, DENY it. Politely laugh and say you don't know where your friend heard that but it's definitely not true. You might tell your friend later that you didn't mean to embarrass them but that you would rather be the one to decide who needs to know and who doesn't. Sure, they were just trying to be helpful, which is cool, but there is no reason to jump the gun and take any unnecessary risks doing it. It'll be your ass on the line if the shit hits the fan, so it should be up to you who you advertise to. You don't want to deal with bigmouths who do your advertising for you or who might really be only too happy to rat on you maliciously. By the same token, you want to avoid high risks like other dealers who sell openly to anybody, they are making themselves obvious targets. If they get popped, they will undoubtedly be offered the chance to cut a deal by cooperating with the Feds in setting up other busts. In exchange for turning in others, they will be promised a reduction in their sentence. This is usually nothing more than a verbal promise of an unspecific reduction in time- served. The Feds don't really have the authority to carry out their promise. Whatever reduction you get is for the courts to decide. All the Feds can do is recommend you for a reduction and suggest a length of time, based on the work you spared them from having to do without established insider connections like yours. It is ultimately up to the judge to decide what size reduction, if any, will be applied in your case. A confidential informant(CI) may roll on everyone he knows or knew, earning them ten(10) years or more apiece, and still only get five(5) years actually knocked off his sentence. When he gets out he will be a known informant, more or less responsible for the sentences he assisted in obtaining for the people who trusted him and may have been quite cautious about their own dealings, yet thought the person they were dealing with was a friend. A rap like that can be tougher to live down than the initial sentence; it sticks with you for life.

On phones: Think the phones are safe? Think again. Remember that private phones can be monitered 24 hours a day. Did you think that was illegal? Well kids, it really don't matter when it comes to the war on liberty. The technology is already in place to record who calls who, name, number, and address. Granted, the law says that evidence recorded without the defendants knowledge may not be used *in court*. However, that hardly matters if your phone is being monitored; you are already a suspect. If you incriminate yourself over the phone you open yourself up to the risk of a broader surveillance, one which may unearth harder evidence - enough to trap you. Therefore, proper drug etiquette is to not speak directly about them on the phone. Especially not your home phone. If you get busted for doing drug business over your home phone you jeapordize your home, because it may be safe to assume that you are doing business there. If that is the case, you may even lose your home. If you must talk about it on the phone use a pay- phone. It's tough for them to track you down at a pay- phone. Nevertheless, if the person you're calling is being monitored, you hardly want to incriminate them so set up key topics or words before hand so they can get the picture without being too obvious. If anybody calling is so indiscrete that they say "Hi, this is so- and- so, can I come over and buy some doses from you?" tell them you're on the other line and get off the phone. Then call them back and say you want to see them and can you meet somewhere? Don't talk about drugs on the phone.

Educate yourself as much as possible about the drugs you are taking yourself, much less giving to others. Find out what you need to learn in order to prepare someone else for the trip. It's unwise to buy drugs from a dealer who can't or won't tell you what may be in store for you if you take their drugs. You're putting a lot of faith in a dealer wherever you take their stuff. Better to make certain that the person you are dealing with has a measure of integrity and responsibility that considers your best interest and concerns to be of importance.

- NYOB



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by D.M.

Designer drugs have been around as long drugs themselves, just the reasons for which someone might "design" a drug has changed. It used to be that a chemist would take an effective drug, look at it's chemical structure and think of ways to change it to make it stronger or more efficient. They might, deliberately or not, change its effect entirely, actually designing for a specific response. A chemist would call these different variations of a molecule "analogues". Technically speaking, chemical analogues are usually only an atom or so different from each other. In this paper I'll be a little more liberal with the term, leaving out some of the lineage between these "cousins." Analogues have certainly been the basis for much of the drug research that has ever been done, commercially or underground.

In the 60's as it got to the point where drugs that produced euphoria and altered states of mind became more and more popular, the DEA had to come up with a method to "control" this situation. They created various schedules, or lists of drugs they deemed "abusable" and "without any medicinal value" and thus ultimately illegal. The mission of the clandestine chemist (or "cook") became one of finding analogues that were, again, stronger or more effective, but most importantly, legal. It seemed that everytime a new analog was created that was not illegal, the DEA quickly made it so by placing it into their drug schedules. The DEA even went so far as to start placing potentially active substances into their schedules (simply because they were analogues of active substances) and actually had scheduled compounds that were never even synthesized! Alas, in the last decade, with the governments hunger for more control of your life, and with the "war on drugs'" great momentum, they had finally decided to simply make a certain state of mind illegal. With the Controlled Substances Analogues Enforcement Act of 1986 it seems that designing a non- illegal compound that gives the same effect as one that is illegal will no longer keep you out of jail. This vague piece of legislation makes the giving of, or the taking of, or even the possession with intent to take, any drug that in any way alters your state of consciousness, a felony. Well, that certainly takes care of any of the analogues that a cook might dream up. It virtually illegalizes everything, and in doing so also ruins it for legitimate scientific research into mind altering drugs. Oh well, just our government being as counterproductive as ever.

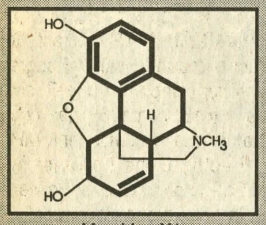
In the meantime, the underground doesn't just stop producing certain drugs because they are illegal - life goes on. In fact, now that the DEA has done the footwork to make sure that all interesting analogues were included in their drug schedules, they have become a good source for the underground chemist looking for new products.

Just what are these analogues and how does one "design" a drug for a specific effect? Well folks, some of that is still voodoo. The bottom line is, we still really don't fully understand why things such as LSD actually work. We do know that the many molecules that are very similar to LSD (it's analogues) give a similar response. Even then, it's hard to predict the quality or quantity of the response. With as much work that has been done on the ever so popular amphetamines, no one really predicted the unique effects that MDMA (Ecstasy) gives. So even though you can anticipate that making an analog for a drug with a specific effect will get you a similar effect, there are still a lot of surprises left to be uncovered.

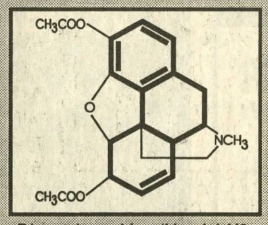
Without a chemistry background, it would be hard for someone to understand the intricacies of analog drug chemistry. I'm presenting the topic here in a way I hope that everyone can understand. The pictures on these pages are designed to show you the basic molecule being studied (bolder lines) and it's variations (lighter lines). The idea here is like that old game where you look at one picture, and then look at another similar picture and try to find out what is different. Without a chemistry background it is enough to just realize that members of the same families are only slightly different, and that the possibilities for even more differences is sometimes endless! If, on the other hand, you know some chemistry, you might realize that no attempt is made here to recognize isomers of the particular molecules. These pictures are presented on flat two dimensional paper, when in reality molecules fill three dimensional space. Often a molecules' configuration in 3D space will effect it's drug characteristics. These different variations are called isomers, but we're not going to get into that here. I will mention that the knowledgeable "cook" realizes that, for example, d-methamphetamine is quite a bit stronger than l-methamphetamine. Thus, isomers must be taken into serious consideration in the clandestine underground.

Let's start now by taking a look at some famous drugs that we've all been living with, and their sometimes surprising analogues. One of the oldest and most useful drugs is morphine. This fabulous pain killer is indeed "god's gift to man." It's main source is still from the rich latex of the opium poppy. In that latex, morphine is present at about 12% (dozens of other alkaloids are present as well). Morphine is indeed a complex molecule, and thus hard to synthesize. From very early on, chemists tried to design a more effective morphine. For drugs to be useful, they need to first off get into our blood stream without immediately being neutralized by our bodies

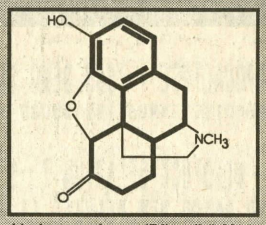
OPIATES



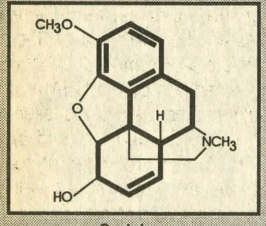
Morphine X1



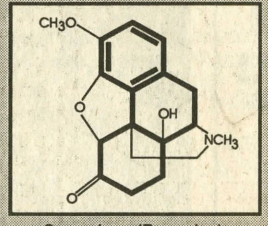
Diacetylmorphine (Heroin) X3



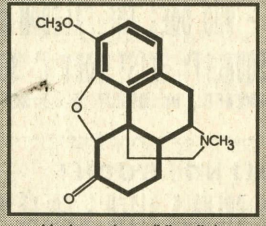
Hydromorphone (Dilaudid) X10



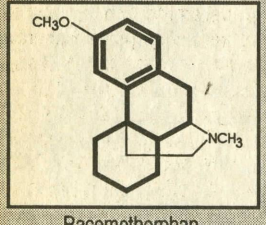
Codeine



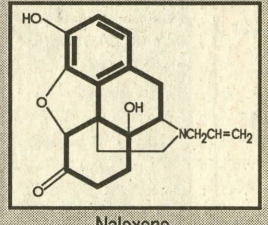
Oxycodone (Percodan)



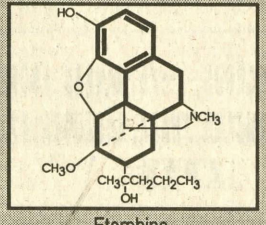
Hydrocodone (Vicodin)



Racemethorphan
(Dextromethorphan, DM)

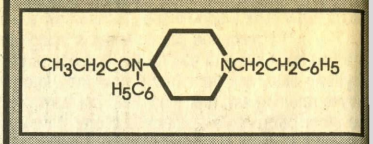


Naloxone
(Narcan, Narcanti)

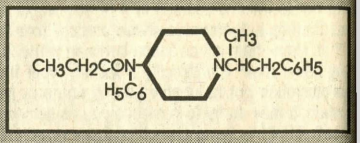


Etorphine
(Immobilon) X3000+

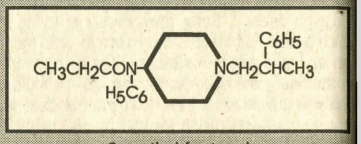
"DESIGNER HEROIN"



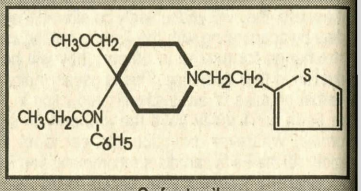
Fentanyl
(Sublimaze, Fentanest 100XMorphine)



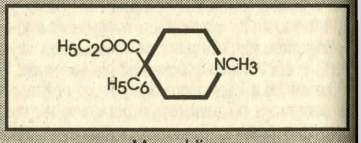
Alpha-methyl fentanyl
("China White" 200XMorphine)



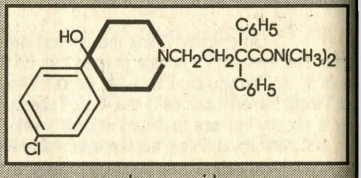
3-methyl fentanyl
(3000XMorphine)



Sufentanil
(Sufenta)

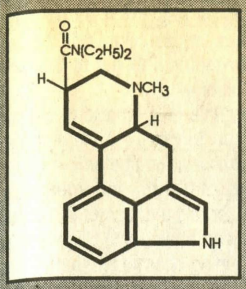


Meperidine
(Demerol, Dolantin, Pethidine x.2)

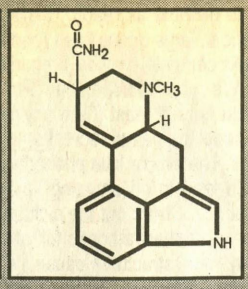


Loperamide
(Imodium AD)

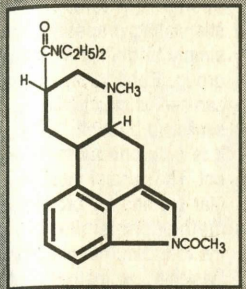
LSD



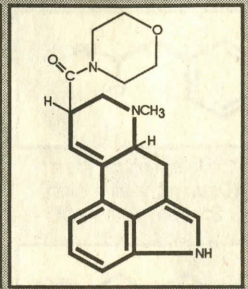
d-Lysergic acid diethylamide (LSD-25, Acid) X1



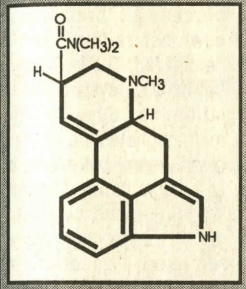
d-Lysergic acid amide (LA-111, Ergine) X.1



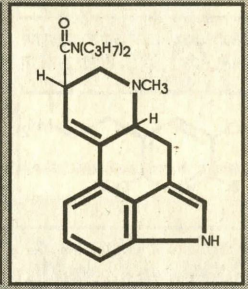
N-acetyl-d-lysergic acid diethylamide (ALD-52) X.9



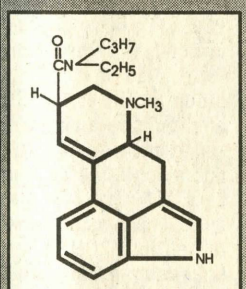
d-Lysergic acid morpholide (LSM) X.8



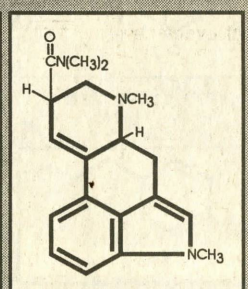
d-Lysergic acid dimethylamine X.2



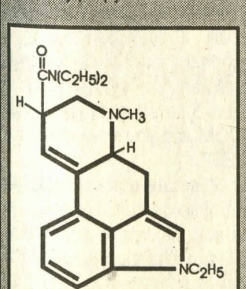
d-Lysergic acid dipropylamine X.3



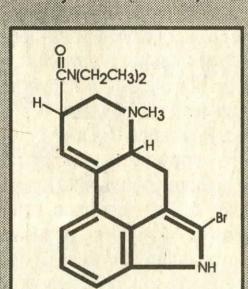
d-Lysergic acid ethylpropylamine X.5



Methyl-d-Lysergic acid diethylamine (MLD-41) X.9



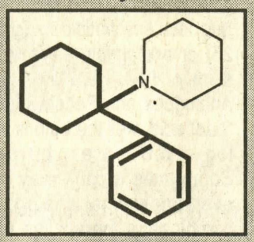
Ethyl-d-Lysergic acid diethylamine (ELD) X.5



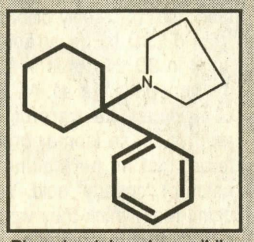
2-Bromo-d-Lysergic acid diethylamine (BOL-148) X-1

own defenses against toxins, and secondly they need to cross the blood/brain barrier to be effective neurologically. Most analogues work by influencing either of those two mechanisms. All of the morphine analogues end up as morphine in our bodies, but their slightly different structures make them either less prone to breakdown, or more efficient blood/brain crossers. The most famous of all opiates is no doubt heroin, some 3 times stronger than morphine. Even though it (as well as the others) is converted to morphine in the body, long time opiate users can tell the difference in these drugs - and doctors can certainly tell you about their different addiction liabilities. No doubt millions of dollars have been spent trying to design that non- addicting morphine analog. The other popular opiate of abuse is probably Dilaudid - made famous in the movie "Drugstore Cowboy", it is ten times stronger than morphine. No wonder they were so excited to score a bottle of pure Dilaudid - and no wonder the unknowing girl died on the stuff. Yes, codeine and it's analogues are in this family. (Percodan and Vicodin pictured here are actually commercial drug mixtures of Aspirin and Acetaminophen respectively with the codeine analog being the major active ingredient). Notice how little difference there is between the molecules? A couple of rather interesting cousins are included here for your trivial interest. Racemethorphan, more commonly know as Dextromethorphan or DM, is a very common ingredient in many supermarket cough medicines. People have noticed it's similarity to morphine and tried this drug in deliberate OD quantities. To their amazement, at doses above 90 mg. DM acts more like PCP than an opiate! Naloxone, another analog very similar to morphine, is actually a narcotic antagonist - it is the antidote for heroin ODs! Of the many many analogues, the last one pictured here can lay claim to the worlds strongest drug. Etorphine (sold under the trade name Immobilon, and used to immobilize large animals), is over 3000 times stronger than morphine! A typical dose is in the one microgram range, making it hundreds of times stronger per gram/dose than even LSD- 25. Drugs like this are difficult to deal with because of the precision needed in weighing and diluting the substance to make its handling and consumption practical.

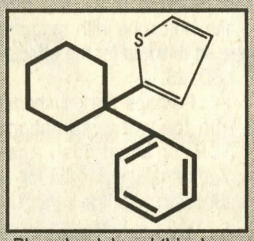
Phencyclidine



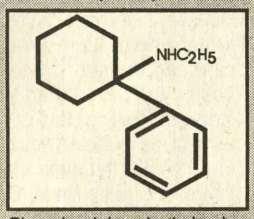
Phenylcyclohexyl-piperidine Phencyclidine (PCP, Angel Dust, Dust, Monsters, Super Kools, Wack)



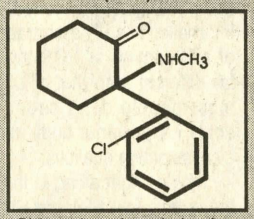
Phenylcyclohexyl-pyrrolidine (PCPY)



Phenylcyclohexyl-thiophene (PCTP)



Phenylcyclohexyl-ethylamine (PCE)

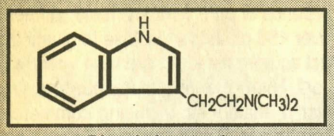


Chlorophenyl-methylamino-cyclohexanone (Ketamine, Special K, Agent K)

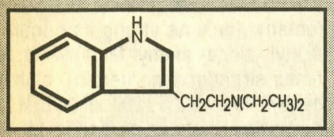
Perhaps unique to the opiates is the work alike drug called fentanyl. In this case the designer drug was not an analog at all, but an entirely different molecule. There are, however, many different fentanyl analogues. Fentanyl, unlike the complex multi-ring structure of morphine, is much simpler to synthesize. It was indeed a dark day for the DEA (as well as for many unsuspecting junkies) when it was discovered that speed labs were starting to turn out fentanyl, often referred to and sold as synthetic heroin. Because of its very high potency, some 1000- 3000 times that of morphine, the threat of over dose is very high. One single grain of a salt sized speck of pure fentanyl could mean a fatal OD. One ounce of pure 3-methyl fentanyl needs to be cut with over 150 pounds of lactose to give it the same dose effect as morphine. Do you trust your dealer? There are very many powerful fentanyl analogues, including commercial drugs like Sublimaze and Sufenta pictured here. Other analogues the DEA finds on the street include: paraflouro fentanyl (only as strong as heroin), acetyl- alpha- methyl fentanyl (three times stronger than heroin), alpha-methylthio fentanyl (200 times that of heroin and longer acting than fentanyl), benzylfentanyl (an intermediate in fentanyl synthesis, but still 1/10 as strong as morphine), beta- hydroxy- 3- methyl fentanyl, thiofentanyl, 3- methylthio fentanyl etc. Fentanyl has erroneously been referred to as "China White", the name for rather strong and pure Asian heroin. Yeah, but who buys fentanyl on the street? Well, often it is added to batches of heroin to increase potency, or even mixed with caramelized lactose and quinine (for a bitter taste, since the quantity of fentanyl is too small to taste) and sold as Mexican brown heroin. ODs that have been blamed on heroin could quite possibly have been fentanyl, since when you die they don't find the minute quantity of synthetic, they find the heroin. There are a couple interesting substances a little far removed from the fentanyl structure but I've included here for the heck of it. One is meperidine, or MPPP, also know by the brand name Demerol. This is often doctored up to sell as heroin, or a number of other common street drugs. There are many active analogues of this molecule and, unfortunately, some deadly ones too. Without careful synthesis a cook making up MPPP can end up with some of the toxic byproduct MPTP. In fact, this byproduct is found to varying degrees in most street samples of MPPP, some samples actually containing the contaminant as its major component. MPTP leads directly to the horrible, irreversible Parkinson's disease! Be wary if you buy "new heroin" or "synthetic".

Another amazing compound is Loperamide, sold just about everywhere as Imodium AD - an anti-diarrheal medication. Imodium AD was actually scheduled by the DEA at one time, but for some reason was taken off the list. It can be had in liquid or in tablet form from many different major pharmaceutical companies as well as in generic supermarket brands. Taken at about double the recommended dose, Loperamide can act just like Methadone in relieving heroin/morphine withdrawal symptoms! This is a convenient legal, and cheaper alternative to government provided and controlled Methadone. Some people actually claim that Loperamide has some other desirable opiate like effects as well. But some people say that about Methadone. Methadone itself only vaguely resembles the structures here, so I'm not picturing this Nazi developed nasty. It is rumored to have originally been named after Adolf Hitler himself!

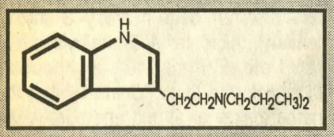
TRYPTAMINES



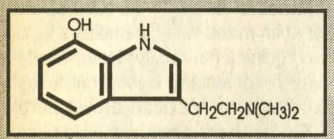
Dimethyltryptamine
(DMT)



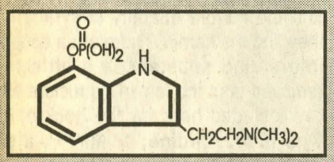
Diethyltryptamine
(DET)



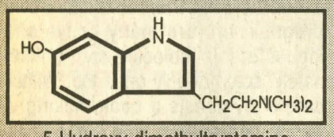
Dipropyltryptamine
(DPT)



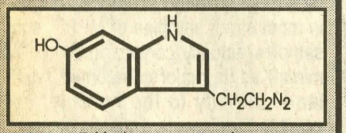
4-Hydroxy-dimethyltryptamine)
(Psilocin, Psilocyn)



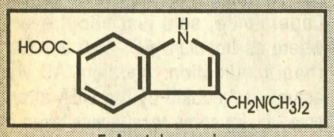
4-Phosphoryloxy-dimethyltryptamine
(Psilocybin)



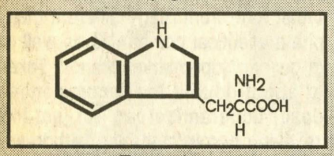
5-Hydroxy-dimethyltryptamine
(Bufotenine)



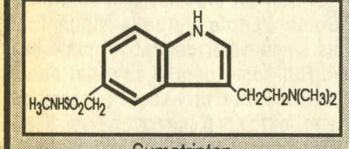
5-Hydroxy-tryptamine
(Serotonin, 5HT)



5-Acetyl-gramine



Tryptophan



Sumatriptan

LSD- 25 is probably the most famous psychedelic drug ever developed. Few people realize just how many analogues, or "designer" acids exist and that they are probably what you are really dropping. Just like with morphine, these LSD analogues usually end up as LSD once they are in your body. ALD-52, which turns into LSD when it comes into contact with water, was in fact the substance found in the famous "Orange Sunshine" acid available in the 60's. Some of these analogues keep better (are less susceptible to light or oxygen degeneration than LSD-25) or are simply easier to make. It used to be thought that some of these were "legal acids" until the Controlled Substances Analogues act. People often complain about "speedy" acid or "bad" acid, well the truth is you never really know what LSD analog you are buying. Sometimes a cook may not even know what analog, or combination thereof, he has prepared. LSD effects are also very sensitive to its isomers. The "d" in front of the name indicates a type of isomer; "iso" LSD (only different from d-LSD by its arrangement in 3D space) is in fact not very potent at all. A LSD cook must be careful to resolve these isomer problems, lest he be making a batch of "speedy" acid. You didn't really think they would cut acid with strychnine or speed did you? An odd analog is found in BOL-148, which like Naloxone with morphine, is an antidote for the effects of LSD- 25!

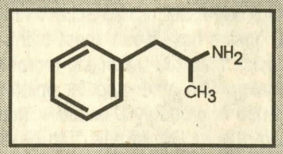
Perhaps the psychedelic with the worst reputation is PCP, or angel dust. Again, many analogues exist for this substance, but the bottom line is that PCP is relatively easy to make with available precursors, so why bother? As you can see, the simple substitution of amines at one location can lead to many different designer PCPs. When you start substituting onto other parts of the molecule, you can end up with the even more interesting compounds. One of these is Ketamine, a powerful anesthetic in large doses, but a full fledged psychedelic in smaller hits. The character of a Ketamine or PCP trip is far different than that of LSD, most people don't seem to enjoy it's powerful body-mind disassociation qualities.

Moving right along to the tryptamines, you can see that there are quite a few analogues here as well. Look how similar DMT is to Psilocybin (the stuff in magic mushrooms), Bufotenine (the stuff in toad venom), and Serotonin (a neurotransmitter in your brain!). There are many possibilities here. Even the gramines (one carbon shorter on that main carbon tail) are active in some forms. 5-Acetyl-gramine is really powerful! Lots of these things are legal, and can possibly fall out of the strict chemical definition of "analog" because of all the substitutions. Tryptophan falls right in here, and was suspiciously yanked from Health Food store shelves because it can be a precursor to active tryptamines. Look what they've done to our sacred DMT molecule. They've raped her, and plowed her and stuck her with knives and they've come up with a miracle cure for migraine headaches! You've probably heard all about this one on TV, Sumatriptan is being heralded as life- saving relief for migraine sufferers. Although not commonly available yet, imagine if this were to become as readily available as Aspirin? If it's not psychedelic in large doses itself (perhaps smoked like DMT?), then it would certainly provide precursor material to get to the real thing. We can only hope, they owe us one.

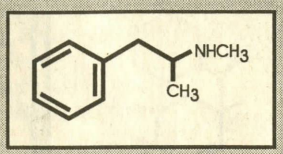
Last but not least (here anyway, I've only tried to cover the most popular types of recreational substances), are the amphetamines. The simple little phenethylamine or amphetamine skeleton can lead to an amazing variety of bizarre and interesting compounds. Check out the pictures, here's a dozen of the popular ones, but there's books full of these analogues! Slight variations in these structures cause sweeping changes in the effects of these drugs. Plain old amphetamine, for example, can be made much stronger (in terms of it's stimulating properties), by simply adding the methyl group. Ephedrine, as you can see, is structurally very similar to be meth. In fact, it is only one atom different. The current most popular method for producing methamphetamine is by the reduction of ephedrine. Basically, as methamphetamine goes through your system it is turned into amphetamine in the process of breaking it down before finally being neutralized. The initial central nervous system stimulation is due to the methamphetamine in your bloodstream, but eventually it works its way through your liver and you start feeling the effects of a time released dosage of amphetamine. No wonder meth lasts so long! The same principle works with the bromo-amphetamines. 2CB, while rather powerful in itself, is rather short lived. Add that methyl group to it to form DOB and you have a very long acting and powerful psychedelic! While DOB is passing through your system it is constantly being turned into 2CB before final neutralization. This could take up to 24 hours with a dose of DOB as small as 3 mg. MDA, on the other hand, while being quite a powerful psychedelic/euphoriant, if methylated becomes MDMA or Ecstasy - a powerful euphoriant, but not psychedelic at all! If mescaline (the active ingredient in Peyote and San Pedro cactus) is methylated, it's gram/dose strength is at least doubled. Rearrange that slightly to DOM and you have the notorious, very powerful and long acting STP.

Well, there you have it. The principles are quite simple, the chemistry, on the other hand, can be quite difficult. These same principles go into making adhesives and plastics or anything in this big beautiful chemical world. Mega chemical companies spend millions so their chemists can explore these analogues, playing games like "what if I add a bromine here, or a methyl group there" Drug cooks do the same thing, I heard of one cook trying to create a DMT analog by somehow attaching DOM to it. Care to speculate on that one? The possibilities are endless.

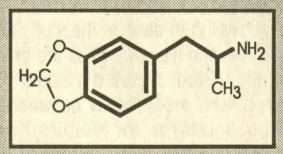
AMPHETAMINES



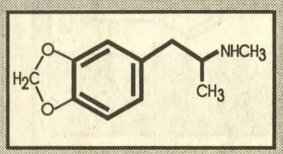
Amphetamine
(Benzedrine, Dexedrine)



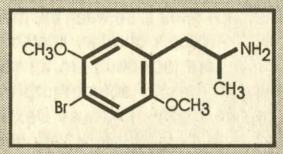
Methamphetamine
(Desoxyephedrine, Meth,
Speed, Crystal Meth)



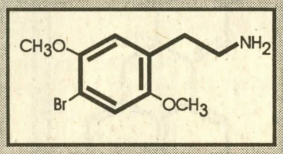
Methylenedioxy-amphetamine
(MDA, Hug /Love Drug X3)



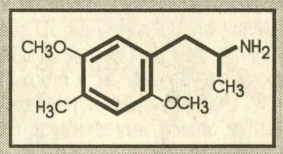
Methylenedioxy-methamphetamine
(MDMA, Adam, XTC, Ecstasy X3)



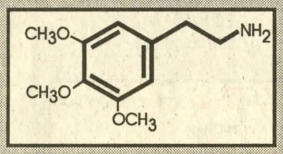
Dimethoxybromo-amphetamine
(DOB X400)



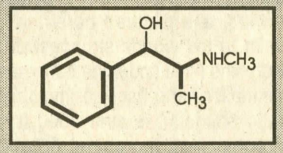
Dimethoxybromo-phenethylamine
(2CB, Venus, Nexxus, Bromo X15)



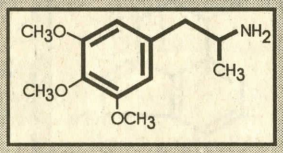
Dimethoxymethyl-amphetamine
(DOM, STP X80)



Trimethoxyphenethylamine
(Mescaline X1)



Ephedrine
(Pseudoephedrine, Cross Tops)



Trimethoxy-amphetamine
(TMA X2)

Silkworm



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CITIZEN FISH/ FLINCH	7.98	7.98	12.98
COCKPIT/ SICK & TIRED (7")	3.00	N/A	N/A
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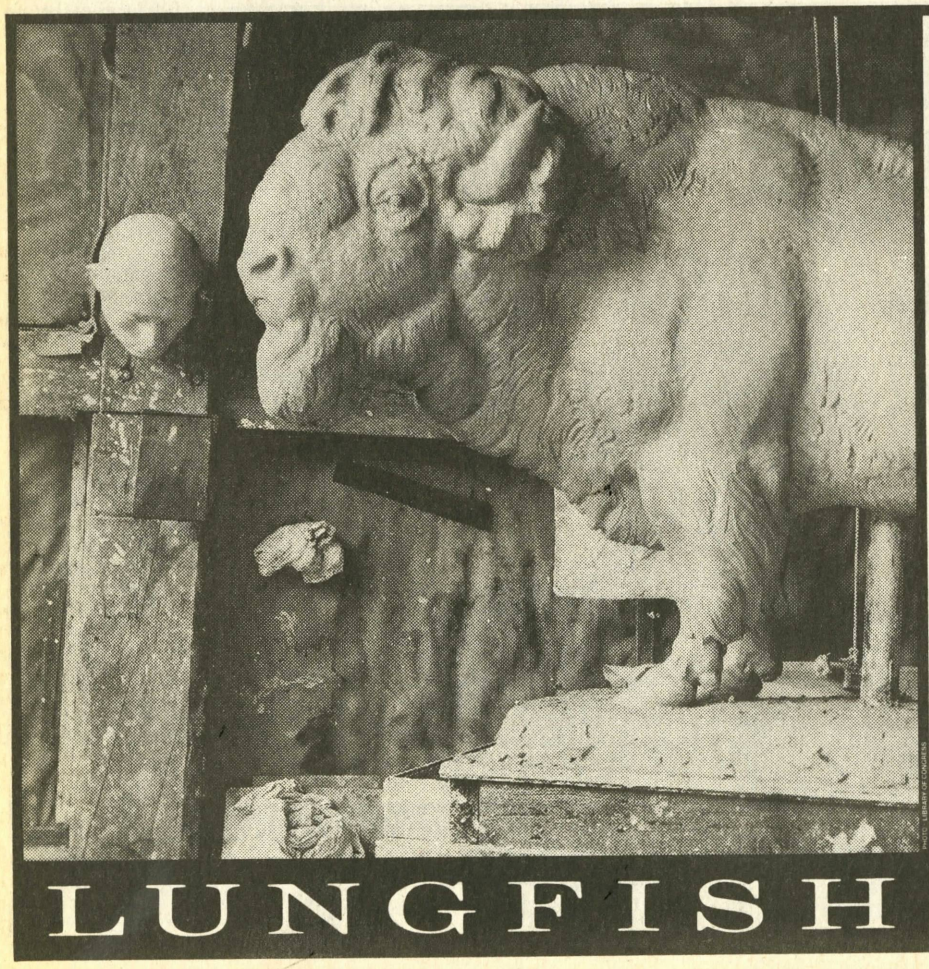

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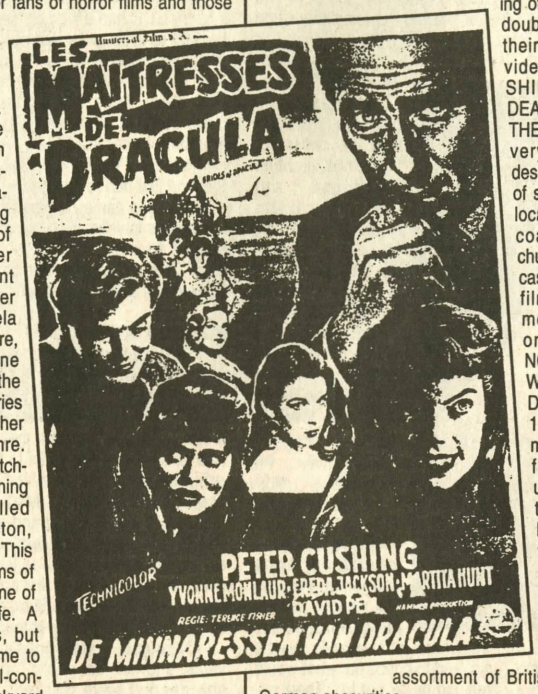
BANNER'S SPLATTER

THE FLICK REVIEWS
By Martin Banner

I'm gonna try something a little different with the format with this issue's column. Instead of a lot of individual reviews, I'm gonna talk about some of the things that have been going on in film and try to tie up a lot of the loose ends that have been gathering.

First off, some bad news for fans of horror films and those made at Hammer Films in England in particular. The great "Gentleman of horror" Peter Cushing passed away as this column was being written. It was ironic that the last three columns of 'Flicks' have been devoted to documenting the history of Hammer just as it's legacy was in the process of passing on. Peter Cushing was one of the screen's great character actors, and along with Vincent Price, Boris Karloff, Christopher Lee, Lon Chaney Sr & Jr, Bela Lugosi, Lionel Atwill, Peter Lorre, and Basil Rathbone, a geniune horror film icon. His roles in the 'Frankenstein' and 'Dracula' series for Hammer alongside Christopher Lee were classics of their genre. As a child, I remember first catching the Hammer films with Cushing and Lee on a TV series called 'Scream Theatre" in Charleston, South Carolina in the 1970's. This exposure to the great horror films of the past (and, truth be told, some of the not so great) changed my life. A sweeping statement. perhaps, but nothing has been quite the same to me since. Film became an all-consuming passion, leading to backyard Super-8 epics with the neighborhood kids, writing, reading FAMOUS MONSTERS OF FILMLAND and CASTLE OF FRANKENSTEIN magazines religiously, devouring every obscure film that came down the pike, attending film school at The University of Arizona, and eventually writing this column for Flipside. Peter Cushing was a big part of what made me want to be a part of the creative process. His presence on the flickering TV screen late at night was somehow reassuring, like an old friend. Cushing was regarded by his fellow actors and his fans as a genuinely humble and generous man who gave freely of his time to charities and good works. His life was proof, to me at least, that there is transcendent goodness in this world. His talent will be greatly missed.



There is further news on Hammer Films. Richard Donner, the director of the LETHAL WEAPON series for Warner Brothers, has purchased the remake rights to all two hundred and forty!!! of the old Hammer Films. Donner feels that these classics are ripe to be remade with American casts on huge Hollywood budgets. The first film up is a remake of Hammer's very first science fiction thriller THE QUATERMASS XPERIMENT (1954). The project, called simply XPERIMENT. is budgeted at $50 million dollars with a screenplay by Dan O'Bannon who wrote the original ALIEN (1979). Sean Connery is being sought for the role of Professor Quatermass, which would be a remarkable casting coup. After that, Donner hopes to remake QUATERMASS AND THE PIT (1967), THE DEVIL RIDES OUT (1968), and SCREAM OF FEAR (1964). The potential to screw up these classics is enormous. Even worse, the remakes might make the originals difficult to view, as studios often try to suppress earlier films they remake for fear of unfavorable comparisons between the different versions or to prevent cable TV and video distributors from cashing in on their promotional spending. Still, to be fair to Donner, who is an sporadically interesting director, the man did direct many episodes of THE TWILIGHT ZONE in the 1960's, as well as THE OMEN (1976) so he does have some feel for the horror genre. It should be interesting to see what happens...

Good news for Euro-trash horror films fans. The first two films in Amando de Ossorio's BLIND DEAD horror trilogy are now available in the U.S. on video. Long a staple of bootleg videos among the discriminating horror fan, the Spanish-Italian productions TOMBS OF THE BLIND DEAD (1971) and RETURN OF THE BLIND DEAD (1972) are two of the finest horror films to come out in the 1970's. Briefly, the films concern the resurrection of the legendary Templar Knights, executed by the Catholic Church for heresy in the 13th century, who return from the grave as rotting, armoured corpses riding skeletal horses seeking the blood of the living in vengeance. The Templars are totally blind, their eyes having been pecked out by crows, and they hunt by sound alone. They can literally hear the blood pulsing through their victim's veins and the beating of their hearts. Without a doubt, these two films and their as yet unreleased on video follow-ups, GHOST SHIPS OF THE BLIND DEAD (1974) and NIGHT OF THE SEAGULLS (1975), are very atmospheric and designed to take advantage of some very eerie Spanish locations; usually deserted coastlines, abandoned churchyards, and crumbling castles. The BLIND DEAD films are highly recommended and can be ordered through LUMINOUS FILM AND VIDEO WORKS: PO Box 1047 Dept. SS1, Medford, NY 11763. They also have many other European films that are virtually unavailable for viewing in the U.S. such as Jean Rollin's erotic Vampire films, Jess (Jesus) Franco's truly unusual horror and sex films, Jackie Chan's Hong Kong martial arts comedies, and your usual assortment of British, Italian, French, and German obscurities.

Now, on to some belated business. The last few columns of 'Flicks' have been getting some good response which is very welcome. Fellow Flipsider Mike Snider and I have been carrying on a phone-athon lately with calls going on in to the wee hours discussing the merits of current American cinema, classic Hollywood, fave directors, literature, politics, and the general disintegration of freedom in America. Make sure to read his 'Flesh of Asses' column elsewhere in this issue. He always has something interesting buzzing around his brain, whether concerning film, music, books, or whatever, and the guy is truly knowledgeable on an enormous range of subjects. And yes, Mike, I still think Argento is a terrific director.



Thanks to John Begley in Las Vegas for the kind letter and the Ray Dennis Steckler information. It was greatly appreciated. Lucky you to see THE MANIACS ARE LOOSE and THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES, as well as the man himself. Steckler is probably the most distinctive and talented of the independent genre filmmakers and deserves more recognition than he has received. I'd go so far as to call Steckler a genuine American film auteur. It's not like you'd ever mistake one of his films for somebody else's work. And yes, I am planning something on Steckler for 'Flicks'... possibly even an interview if it can be arranged. I look forward to meeting you and seeing 'Chelle in Vegas in the near future.

Keep sending in your videos and films for review, I've seen some really excellent, creative work out there on the fringes. Considering the current poor state of Hollywood cinema, I think it's about time a little of the DIY spirit started to infect the alternative film and video scene. Just like what happened with the punk scene in music, film needs a big shakeup. In the 1950's, 1960's, and early 1970's amateurs and small time talent could put together low-budget films and get them released. That's how some of the best films and filmmakers of those eras started. Films like George Romero's NIGHT OF THE LIVING DEAD (1968), Herk Harvey's CARNIVAL OF SOULS (1960), Tobe Hooper's THE TEXAS CHAINSAW MASSACRE (1974), and Wes Craven's THE LAST HOUSE ON THE LEFT (1972) as well as the films of Russ Meyer, Ray Dennis Steckler, and countless others were produced basically with little more than a strong vision and local talent. The major studios went out of their way to crush the independents, first by cutting off their access to the drive-ins, a staple of independent American cinema, and, then, by hiring away the best talents and trapping them in an often hostile studio system. Witness what has happened to Tobe Hooper's career since CHAINSAW and you can see how the studios can strangle real talent. The real bright spot of this ballyhooed information superhighway will be the increased access to film, video, music, and literature that is not stamped with a corporate seal of approval. Direct-To-Video (DTV) is another outlet that some individuals and small independent companies like Charles Band's Full Moon Entertainment have been using with increasing success to develop new markets. I can see a time where we'll be able to order films to be beamed directly to our very own satellite downlinks from anywhere in the world onto our TV screens. That technology will be a liberating force for freedom in the world. No longer will governments and major media outlets be able to suppress information or opinions or attempt to control our lives. A tidal wave of ideas will literally flood into our homes day and night and we'll be able to sample everything from the archives of the Library of Congress to what our neighbors down the street and across the ocean in Europe, Asia, Africa, and South America are thinking and creating.

Anyway, on to a few reviews...

THE STRANGER
Directed by Christopher Frieri
A Ghost Limb Films Production

THE STRANGER is the latest film from Chris Frieri, who was also responsible for the enjoyable, offbeat films I WAS A TEENAGE MUMMY and THE ORBITRONS. THE STRANGER is a huge step up from those films, technically and thematically. The film seems equally inspired by both the gritty urban paranoia of Scorcese and the druggy surrealism of Roger Corman's THE TRIP. The strange atmosphere of the film is partly due to the dislocation of reality that Frieri achieves through editing and double exposures. It's one of the few films I've seen that really does capture the essence of a dream on celluloid. The repetition of imagery almost acts like familiar landmarks in a surreal landscape, allowing the viewer to grasp the main character's disintegrating mental state. Mark Fucile is excellent as 'The Stranger' of the title. While his character may be an unlikeable loser, his performance is never less than a winner. A similiarity to Robert DeNiro's portrayal of the ultimate loser Rupert Pupkin in Scorcese's THE KING OF COMEDY (1983) comes to mind, but Fucile carves out his own niche in that familiar psychotic territory. Frieri's THE STRANGER is disturbing and powerful, a film not likely to be forgotten easily after viewing.

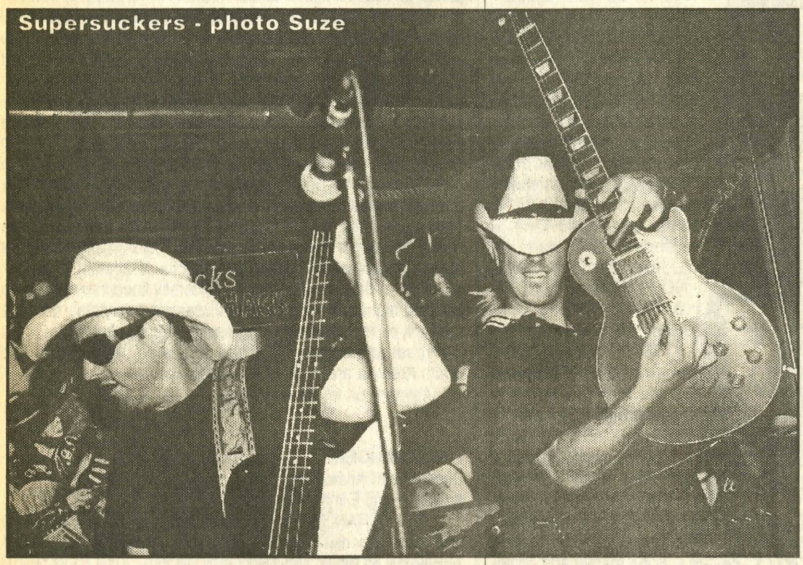
WORKS IN PROGRESS
Compiled by Rob Parham
A Works in Progress Production

WORKS IN PROGRESS is an interesting compilation of short films and video from across the South put together by Rob Parham. The diversity of material on the tape is impressive, although, like all compilations the tape is only as good as whatever happens to be on the screen at that particular moment. Some of the films are little more than backyard productions, but there is plenty of spirit and individuality to keep them fresh. The concept of a video 'zine of shorts is a great idea and holds a lot of promise for film and video makers without access to a larger audience. I'm eagerly looking forward to the second video comp in the series to see what Parham and Co. can come up with next.

WORKS IN PROGRESS can be ordered for $4.00 and a couple of postage stamps (an excellent value for the amount of material the tape contains) from WORKS IN PROGRESS: 1283 Briarcliff Rd., Apt. #1, Atlanta, GA 30306. Also, they are looking for film and video submissions from across the land for their next WORKS IN PROGRESS comp. If you got film or video you want seen, send it to 'em at the same address.

LIVE REVIEWS

CLAWHAMMER, MOTORPSYCHO, RED AUNTS
May 28, Al's Bar by Carmen Hillebrew
When the RED AUNTS first got together, they were what was called in the olden days a "noise band". A couple years later, they still are. Tonight their supersimplistic punkoid rantings were slugged out one after another in a grating barrage played with true conviction. Lots of screaming, too. DEBI DIP's started to really cook on bass. MOTORPSYCHO were a hard-rockin' 3-pc (band, not chicken) on tour from somewhere back East.


Supersuckers - photo Suze

They played clubstyle guy-rock of the '90s - solid, fast, and somewhat uncharismatic. Big plus: the drummer looked like Dennis Wilson. Everybody was gearin' up for CLAWHAMMER, who didn't disappoint, no way! JON and the kids turned all the R&R experts packed into Al's Bar into a shakin' mob blissed-out on their frantic, explosive performance and incredible riffs. Right when they were busy proving why they're the greatest band on the face of planet Earth, and as if they couldn't take it any higher, they were joined on guitar by BROTHER WAYNE KRAMER - that's right, who used to be in WAS NOT WAS. In black tee-shirt and jeans, and with about a half-inch of hair, BRO. WAYNE was a wild force of unknown origin unleashed on stage. He plugged into JON's amp and wailed on 2 songs, the MC5's "Future Now" and "Kick Out The Jams", on the last note of which JON's amp fried and died. Wayne's exuberance at playing with CLAWHAMMER was so intense you could practically lick it. It was one of the biggest rock 'n roll thrills ever, and boy did I sure have a good time.

BUFFALO TOM
June 12 at the Whisky by K.V.
Buffalo tom singer opened up the set with a bang - that is, he knocked over the mike stand! "That's rock 'n roll", he told us and the band broke right into "season's change"(?). They are very unassuming pop stars if I may say so, little affection or pretention. Just imagine if three guys - particularly of the variety which listened to a lot of R.E.M., Who knew how to play got up out of the audience and played perfect american pop as tight as your grandmother's wedding ring. I had heard nothing by this band before tonight, though that is no reflection upon their popular draw. I just do not subscribe to mtv and my radio is more likely to be tuned to the left of the dial than to the commercial alternative, KROQ. But they played all tight and wholesome- like, and I could understand their appeal. Their playing was sincere and they had an audience that was devoted. Word for word, this crowd was down. The band did "enemy" and "fortune teller" as requested by the fans, and a new # only described as being about old newspapers. A long set - over an hour.

SUPERSUCKERS
June 24 at Jack's Sugar Shack by Ellet
First off, I think the owners of "Jack's Sugar Shack" should come up with a more appropriate name, how about "Jack's, Very Fucked Up, Shithole Shack". This place sucks. It's pretty large inside, but the only area where you can actually see the band is extremely small and cluttered up with tables and chairs. There's a whole list of reasons why I don't like this place. I won't list them all, but topping the list is the extremely expensive drinks and the blaring jukebox that was spinning one shitty song after another. I watched the first two bands (the Putters and New Bomb Turks - Katz) from the back and really couldn't see a thing. Just before the Supersuckers came on I worked my way up front. During the first song everyone started to move around. It was just your typical audience movements. For some reason the bouncers rushed into the center of the crowd, grabbed my friend, and threw him out. I'm really pissed off about this. How can they expect you to listen and watch this band and not move around. It really makes you wonder about what's in the future for live performances. Are we going to be strapped into bolted- down chairs, with our legs and bodies secured, but leaving our arms and hands free, so that we can pay for drinks and applaud.

(Just to get my two cents in... Thrashead and I went to this gig to interview the New Bomb Turks, and to check out what would be a totally happening gig. Well, we never got in. The fuck-face of a "manager" refused to let us in, because he told us, in so few words, that there are already **SIX** other **Flipside** staffers already inside, and get the fuck out of here. We told them that we would even pay their stupid cover charge, but it was still a no- go. We both noticed that none of the other staffers were really checking out the bands, and they basically got in free and fucked around. Shit, one of them split before the Supersuckers went on (you know who you are), and this was the band that I personally drove through the middle of the L.A. Riots to go see! (no joke) After talking with both the New Bomb Turks and the Supersuckers, they both agreed that the situation at Jack's Sugar Shit was totally bogus. Eric, of the New Bomb Turks, was so infuriated with what happened, that he went on full- on diatribe against the shit- hole club and the worthless crapsuckin' piece of shit label called Sub Pop, as their true fans outside cheered on. There were a zillion fans waiting outside, who also couldn't get in because it was never mentioned that this was going to be an industry showcase, so half of the "tickets" went to those who sucked the cocks of Sub Pop. Since this was their only gig in L.A., no one was able to avoid this hellhole and check them out elsewhere, and this made the whole situation suck even more. Also, since when is it illegal to dance? Fuck this Sub Pop fascist bullshit. - Katz)

PITCHBLENDE
July something at Jabberjaw by Royce
That noisy DC combo dished up the goods at Jabberjaw, although some really crappy bands opened. Go Kart is the only one I can remember, and some guy in Slug is in it, but they suck, doing bad indie- pop with no style. Pitchblende were great, though, and came bursting forth with their guitars on overdrive, barking out their lyrics and creating a wall of sound that Phil Spector would probably have a heart attack hearing. Chunky, Fall like phrasing and discordant structures kept their short set enthralling in its entirety. A hot live band that should be packing clubs rather than only about 30 people! I tried to see them the next night at Eagle's, but assumed they would be headlining, and instead they opened, so I arrived in time to see their last song, a cover of Gary Numan's "Cars" done all noisy and grating with guitars.

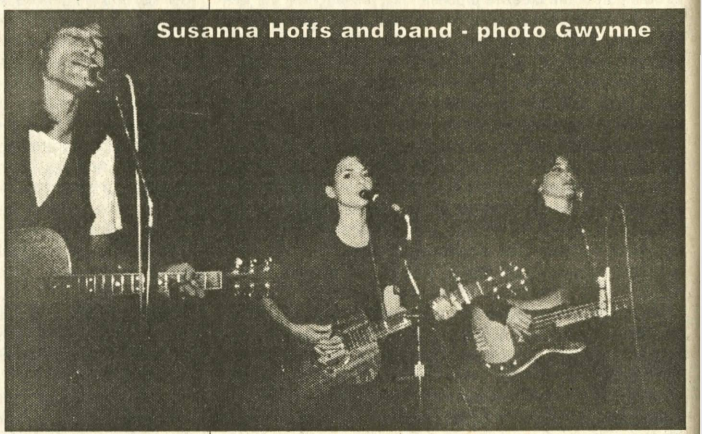
ANUS THE MENACE, AGENT GDC, MEATWAGON, ?
July 3 at Velvet in San Diego by Dedd- Ed
The turnout for this show wasn't great, but everybody there had a great time. I'm not sure but I think someone played before Agent GDC, but we missed them.

Agent GDC had a kind of "secret agent man" theme that was backed up with funky ska punk rock. The singer even had a shoe cell. phone! I'd see them again. I felt bad for them cuz they had to leave after they played because it was a 21 and over show. Anus The Menace came on and proceeded to make our ears bleed with pleasure. Phil Colon's horn playing is getting better each time I see them. They're also adding new songs to their line up continually. Some of us got happy feet and just had to boogie on the dance floor. Check 'em out.

Meatwagon came on next and really jammed. I hadn't seen these guys in years (U- Genes in Pico Rivera). They didn't disappoint anyone. Everybody was dancin' and having a good time. Their loud, down and dirty music was great! Hope to go back to this club soon. Thanx Nora.

SUSANNA HOFFS
July 5 at The Mint by Gwynne
the road crew brought the fancy rack full of acoustic guitars to the postage stamp- sized stage, my friend Brian Bullen commented, "I hate it when they still act like they're at some huge arena concert, even when they're playing for fifty people. Look, now he's even taping picks to the mike stand!" "The *bass player's* mike stand, yet!" I added. Bassist Brix Smith, formerly of The Fall and Adult Net, didn't look like she was about to start breaking/losing picks left and right in a wild rockin' frenzy. She and former Bangles centerpiece Susanna Hoffs both seemed as terrified and cautious as little pink- nosed bunnies peeping out of the ground at the first spring thaw. Only lead guitarist Bill Bonk was the at- ease Rock of Gibralter, joking and prodding Hoffs to chuckle her way through her skittishness.

Of course, it was Hoffs's first live performance in three years, and her first public "unplugged" appearance ever. But she needn't have worried. Anyone who doesn't believe Susanna Hoffs has a flawless voice should listen to 1982 "paisley underground" acoustic compilation *Rainy Day*, wherein her low- budget, near- a- capella covers of "I'll Be Your Mirror" and "I'll Keep It With Mine" rival any of her subsequent output. The voice is still flawless and powerful, and I'd sure as shootin' rather listen to *it* than the current crop of fwail & helpwess "waif" vocalists like Juliana Hatfield, Mazzy Star, The Cranberries, That Dog, Frente, etc. - - much the same way, back in the '70s, I preferred Laura Nyro to Olivia Newton- John.

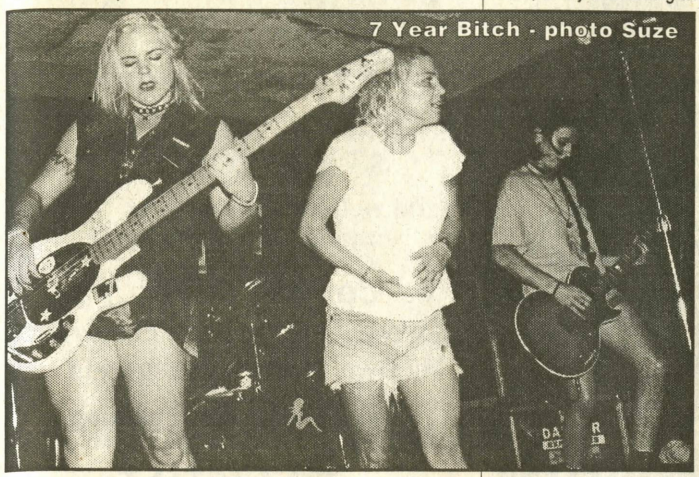

Susanna Hoffs and band - photo Gwynne

It's too bad I can't say the same about the new material. I was hoping to give the songs a few more listens at home, since none of them stuck in my head on the first go- 'round, but the tape I attempted to make was descended upon by a screeching flock of roadies, managers, and lawyers. "I just hate the idea of someone listening to my mistakes," Susanna later explained apologetically. Then why get on stage at all? Maybe the same flock *pecked* her into it. I guess she doesn't want anyone looking at her, either, because one Kodak Funsaver snapshot into the show, I was ordered to stop taking pictures. A rather strange sentiment coming from someone who, only a few years back, went bare- booty in a major motion picture.

As for the rest of the set, a good 50% of it was pleasantly

executed covers: an unfamiliar Sam Phillips tune, "Catch the Wind" by Donovan, "If She Knew What She Wants", "Walk Like an Egyptian", "Hazy Shade of Winter", and others by (grimace, choke) "*that group I used to be in*". Conspicuous in its absence was material from her 1991 solo album *When You're A Boy*.

Even with a no- frills presentation like this one, Susanna Hoffs's massive talent is undeniable. But she, along with her entourage, is in perilous danger of strangling herself with her own twisted knickers. The next cover- tune she should learn is "The Loosen Up".


7 Year Bitch - photo Suze

7 YEAR BITCH
July 12 at Al's Bar by Lil' Suze
STF and I arrived only to find a huge line. Luckily we knew some folks up near the front. When we got to see that the last few songs of Loudspeaker, who sounded really cool. I was so burnt out from waiting in line for so long, then coming into an extremely hot room, that I just sat and veged next to the stage the rest of the night.

7 Year Bitch came on with a few problems with the bass amp. They borrowed some of Loudspeaker's stuff and continued with the show. They belted out some new tunes along with the old ones.

VELOCITY GIRL, EDSEL
July 15 at the Whisky by Royce
Some band opened, but I can't remember who they were...Edsel, however, I couldn't forget. They're mixture of textured guitars and powerful melodies won the night. The Wire influence is apparent, but they certainly add their own unique sound to it. Starting off with their poppiest songs, "Shaster" and "Penaluna," they got the audience's attention, and then moved into the punkier material, managing to throw in some slightly more challenging songs as well in their too short nine- song set. They ended with some very changed songs from their first album, while Steve Raskin ran about the stage, and Sohrab and Geoff rocked out. Pretty amazing. Velocity Girl were a little disappointing. Maybe the tour had ground them down a bit, but they weren't as inspired on stage as when I'd seen them previously. Their less gutsy newer material may have lent to it somewhat, too. Still, it was cool to hear Archie sing more, and the rest of the band were animated enough to never get boring. Vocalist Sarah Shannon did her bouncing dance, with a sort of "look at me!" flair, or more likely for the guys up front, "look at my underwear," as she was wearing a very short, loose dress. Still, their bouncy pop hooks came out and were enjoyable for as long as it lasted. They did a cover of Echo & The Bunnymen's "Seven Seas" that was acceptable, with Archie and Sarah sharing vocals, but their horrid cover of New Order's "Your Silent Face" left me cringing. Please cut it from the repertoire, guys. No band should attempt to cover Joy Division or New Order, because NO ONE DOES IT WELL!!! In any case, a very entertaining show by two great bands out of DC.

REV. HORTON HEAT, SOUNDGARDEN
July 17 at the Olympic by Lil' Suze
I don't care who plays here, I'll never come here again. There was at least four different lines to get in, and it took forever to do so. I got my photo pass, and a ticket for something like the 12th row on the right side of the stage. I went down in the "pit" to see the "Rev.", and I was able to shoot for the first three songs, then I was told not to use a flash, so I switched to my special film, then hung out with my friends in our seats. We wandered off to find some beer, but the lines were way too long. It was time for Soundgarden to hit the stage, so I walked to the pit, and there seems to be a big fiasco happenin'. They weren't letting anyone down unless they had a wrist band. People had "pit" tix even, and they still wouldn't let them down. I was like, "this is ridiculous". Where do you get these wrist bands?!! They told us, "at the front, when you come in", so we all went out near the entrance, and they were all out! So, the head dweeb had us wait for some more. By this time, Soundgarden were on their third song, so I said fuck this and went down another way. I wasn't able to take any photos up front after the third song, so luckily I brought my telephoto lenses. Soundgarden sounded like shit! The sound system really sucks at the Olympic. I think Soundgarden realized this also, because they seemed pissed off and not too into the show at all. While I was standing on a chair near the side of the pit shootin' photos, some lady and two men came over and said no more photos, so I was pissed and yelled at them and I couldn't understand a word they said, but she seemed to be really nice about it. I just put my camera away and stood there for one more song, and someone yelled my name... I looked over my shoulder, and it was my friends. They wanted to leave. I had the biggest smile on my face as we left. I'm sure glad that they were free tix, or I'd be very pissed off. This place is so unorganized I felt sorry for all the kids that paid for pit tix and weren't able to get back down to the pit after taking a piss.


Reverend Horton Heat - photo Suze

SLANT 6
July 20 at Jabberjaw by Royce
This show was fucking packed, and Jabberjaw, due to its high- tech ventilation system, was like a smelly sauna. After missing Klickitat Ikatowi due to the unusually early starting time of this show, I was already a bit put off. Then these idiot mod cum NOU disciples started trying to pick fights near me. Already the evening was going downhill. I hadn't heard any Slant 6 on record, so I was intrigued to see them. Boy, was I disappointed. They were so un- charismatic on stage that I could hardly be bothered to watch them, with their "grrrl" shtick poses, and of course the mandatory plastic barrettes. Musically, they were muddy, sloppy, and unoriginal. Imagine mixing Channel 3, Go-Go's, and Joan Jett, and then taking away the songs and just listening to a simple jam session. That's how Slant 6's songs were. Garage, yes, but perhaps they should stay there until they're ready to come up with some decent material. Luckily they didn't play for too long, not prolonging the misery. The audience ate it up for the most part, though. Although much of the audience were also of the jock/sorority girl type, strangely enough!

NEPTUNAS, BOMBORAS, and ?
July 21 at Toe's Tavern in Pasadena by Dedd- Ed
I have to admit I went to Toe's not expecting much, but left with a big smile on my face. To my surprise, Toast, from Paper Tulips was drumming for the Neptunas. They old and new surf instrumentals with a decidedly wacky sense of humor. The grass skirts were killer, ladies!

The Bomboras had a cool kind of retro surfer/bowler look. Their music was also surfer intro, but definitely more chaotic than the Neptunas. The keyboard they have ols school and with the singer dancing on it and trying to play it with his feet, spun me into a hyperactive state of being.

I don't remember who played last, but twas a fun evening of darts, pool, beer, and of course bands.

BARBARA STREISAND
July 22 at the Pond by Lil' Suze
Yes, I went to see Barbara Streisand with my mom. It was amazing. I was very much into it and I'm glad I had the chance to see her. I realize this is a punk rock magazine, but what the hell. I guess I can just say you had to be there.

16, JAWBOX, JAWBREAKER
July 24 at The Roxy by Chelle
This show was pure fun, and once I'd found a perch conveniently located by the bar, I enjoyed the hell out of it. Came in on 16; they were a lot more bottom-heavy than the bands that followed, along the lines of Tool, but like Tool Lite. Not a whole lot different about their music, but they performed an enjoyable set (despite my foolish hopes that the marquee was in error and it was 15 opening.) My hosts Ed and Valerie were quite keen on Jawbreaker, and Valerie danced their entire set without spilling a drop of her cocktails- bravo! Jawbreaker were very danceable, fusing punk energy with pop sensibility, and


Velocity Girl - photo Royce

the majority of their songs really grabbed my attention, though Ed thought the set overall was a trifle uneven. I was most impressed by Jawbox of all the bands that night; they were tighter, faster, and more forceful than the two preceding bands. When all the bands work hard and seem to have fun, I call it a good show- and this one was.

JAWBOX, JAWBREAKER
July 23 at World Beat Center, July 24 at the Roxy, July 25 in Santa Barbara by Royce
The immensely powerful Jawbox and pop- punk faves Jawbreaker on the same bill. Almost too good to be true! The first night, down in San Diego, Klickitat Ikatowi opened, but unfortunately, for the second time in a week I missed them. The awful Slant 6 were on next, and started off better than at Jabberjaw by playing an instrumental with Rocket From The Crypt's horn section. But as soon as the horns left the stage, so did the talent. Slant 6 were as hopeless as ever (see show review of Slant 6). They were wearing corny pirate outfits; I guess some bands need a shtick to try to keep their performance interesting. Not Jawbreaker. They seem so down to earth, their stage presence makes you feel as if you're in their house watching them play. Of course, they have that nasal tone that Green Day has popularized of late, but aren't as throwaway, having a bit more power backing up the hooks and a lot more depth to their lyrics. The only down- side to them was the singer's incessantly pausing and babbling nonsense about the songs, and their propensity for technical foul- ups. Other than that, they were a fun band. Jawbox, on the other hand, are no bullshit monsters of intensity once they take the

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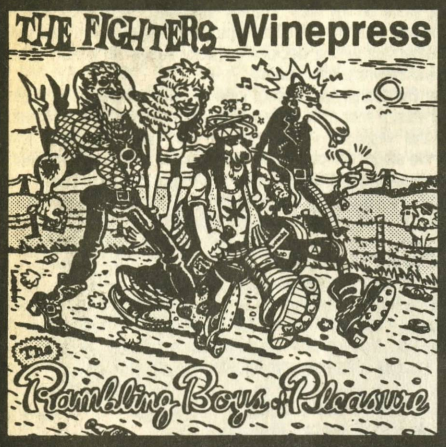

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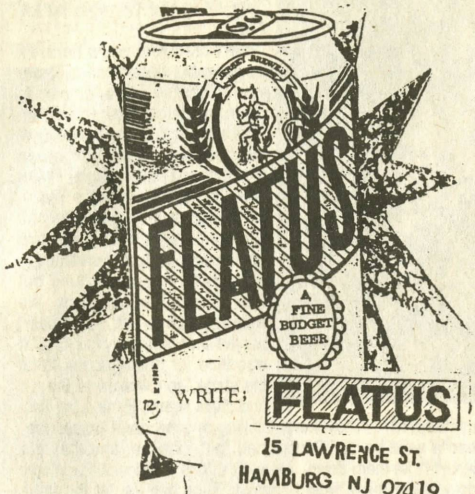

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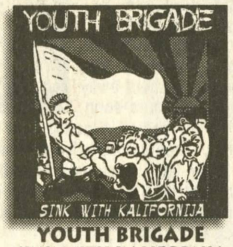

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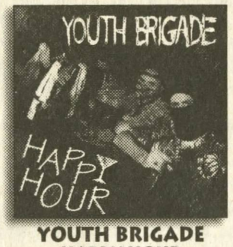

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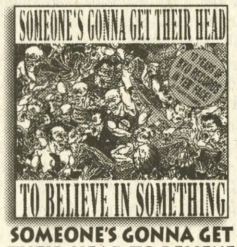

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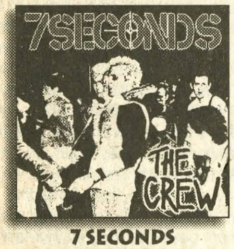

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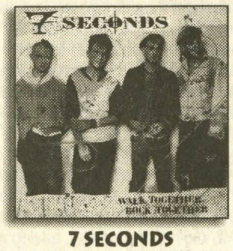

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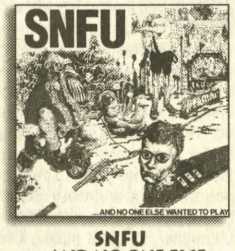

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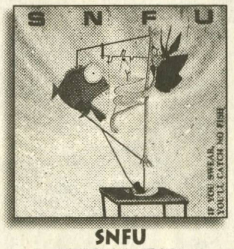

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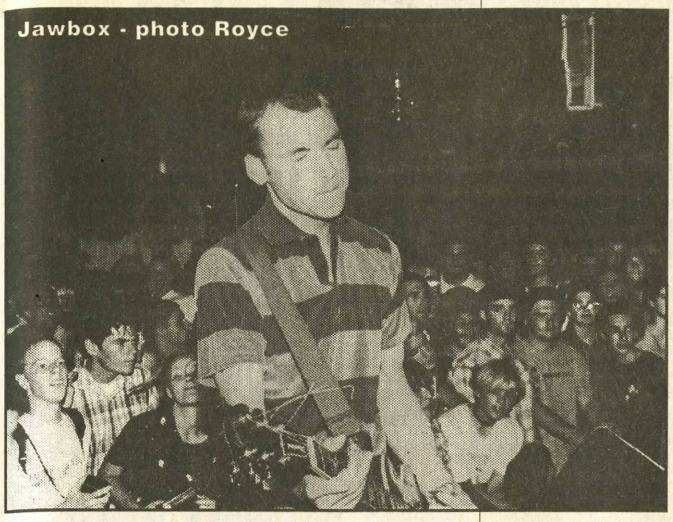
stage, a sharp contrast to their real personalities. Of course they played mostly material off their most recent album, including "FF=66," "Green Glass," "Reel," etc., they also brought out a few "oldies" from "Novelty" and some interesting new songs; the potent "Absenter" and "Chinese Fork Tie." The next night at the Roxy was slightly weird. 16 opened, but the metallic sounds and singer's lack of anything resembling a singing


Jawbox - photo Royce

voice as well as his "macho" posture put me off, although I've never really cared for them. Jawbreaker brought on the moshing, unintentionally, from the first fast number they did. Goes to show the popularity of the pop- punk thing right now. They were good, as usual, but not overwhelmingly impressive, with the sameness of their song structures growing old quickly. Jawbox played a similar set, but had a strange interruption when some spastic kid got on stage and started feigning a seizure, and when security got after him, he plowed first into singing J. Robbins, nearly sending him into the crowd, before clutching for guitarist Bill Barbot's feet! Cool as ever, they came back and re- did the song, the explosive "Lil' Shaver." They also played another new song, "Mirrorful," which was slightly different in structure from what they've done before, and will be interesting to hear recorded. Of course, they canned my request of "68," but there was always S.B. After trekking the 100+ miles, it was a welcome sight to see the club had a full bar. But...of course I was broke! Anyway, some lame band opened who I can't remember the name of. Jawbreaker did their thing, for the most part tighter than on the previous nights, with less talk and more action, the way it should be! Jawbox polished off their Southern California foray with a fantastic set, actually playing "68" as well as their 'hit', "Savory," "Send Down" and "Ones and Zeros" from Novelty, and topping it with an encore of "FF=66" where J. lost control of his guitar and managed to live out his Liza Minneli fantasy, clutching the microphone and belting out the words while narrowly avoiding falling off the stage while bassist Kim and drummer Zack kept it all together. A true rock and roll weekend if ever there was one.

MELVINS
July 29 at the Troubadour by Ellet
We didn't get to see the two opening bands, and if you have ever been to the Troubadour you will probably understand why if you haven't. Let me give you a little bit of advice, get there at least an hour early. This will give you an hour to find a parking place and walk about two miles. There is an alternative, you can do the valet parking thing, but even if you get suckered into that scam you still have to wait around after the show, to have your car brought to you. At least we made it inside, before the Melvins went on. When you see the Melvins walk out on the stage, you can't help but doubt their musicianship. One looks like a full- time Dennys cook, with an extremely large afro; one looks like he should be on tour with Brooks and Dunn and one looks like he's there to rock, speedo's and all. When they start to play you forget all about their appearance. The music is so heavy and powerful, and the center of the power source seems to come from Dale Grover's hands and feet, then the power seems to flow over to the very heavy Sabbath style bass player, and finally over to Buzz's mega distortionized guitar. The only complaint I have about the Melvins is that they didn't play long enough.

MAN IS THE BASTARD, SPAWN OF SPEW
July 29 at the Haven in Pomona by Katz
Though, a drive all the way down to Pomona may be a long drive, in a ultra slow Friday PM rush hour traffic, Pookie and I just said fuck it, as we inched our way out there. What was the reason for this insane journey? To experience a rare performance by Man Is The Bastard, for cheap... a buck! This was also unusual in that this particular gig took place in an "art- kid" type coffeehouse. As everyone knows, these types of venues are the usual haunts of kid folk music or pop, but these two Claremont area bands were here to blow the roof off the place, and they did. Fortunately, there was no interference from the cops. The first of the two bands up for the night was Spawn Of Spew. It has been a long while since I had last seen these guys, which was their first gig, just over a year ago, at their very first club gig. These are four dudes that made some buzzsaw noise similar to that of Infest and Hellnation. These guys were ripe for partying. They just fuckin' ripped it up. As usual, it takes the Bastards quite awhile in getting their gear set up, with all the bulky components, miles of cables, going into every unit, in every imaginable direction, with five odd and distinct individuals getting together to become a unified force, fueled on ganja power, and creating the most original music in many years. They have become the vanguard, blazing a new trail for both hardcore punk rock and industrial/experimental noise. Once they were all ready they began their onslaught of noise power. Many different and diametric sounds came into play, as they took thrash, noise, jazz, rock and smelted them down until they made it their own sound. It was a wall of noise destruction, as they assaulted the audience with the sonic terror being reeked. Once they were finally finished, the entire crowd was left sweaty, drained, and with their ears ringing. This was another rare MITB experience.

FLOP
July 30 at Our House by Lil' Suze
I don't recall the opening bands, but Flop were just OK. I think I enjoy the CD's more. Afterwards, Bob and my friends wanted to go to the bar across the street, which happens to be a gay bar, "mostly girls". I watched some of my friends dance, then I was feeling out of place, so I was explaining to Bob that I wanted to go home and see my boyfriend instead.

ROLLINS BAND, HELMET
July 30 at the Grand Olympic Auditorium by K.V.
Man is there ever a lot of sentimental value tied to this old boxing forum. Throughout the mid- 80's the Olympic was the happening spot for punk rock and riots against the police. Later on the dangerous presence of asbestos necessitated its closure, and the building was condemned. It's had to undergo some changes since then. Many of them for the worse, at least from the standpoint of the audience. Like the fact that it is no longer general seating. Now you have to specifically get a ticket with "dance floor access" to get down to the pit or anywhere near the stage. this meant that the audience was divided in two. One half (largely press and industry, I suspect) down on the floor with access both up and down. And the other half restricted to the arena seats. I thought that was pretty wack. You aren't allowed to smoke inside, either. Weird. About the only thing that seemed right in place was the line- up. This was the perfect place to resurrect an old punk heavyweight like Rollins.

Yes folks, it is the long awaited return to The Grand Oympic Auditorium of the henceforth unchallenged Hurricane Henry, champion of the Hardcore. Rollins stands with legs spread wide, staking territory. He shifts his weight from one foot to the next and gyrates his hips in the cautious, over- guarded manner of the truly paranoid, as if anticipating a physical confrontation. He needn't have worried. He was well protected by the droves of security staking out the stage. Actually, maybe they were there to protect us from him. I don't know. All I know is that if this isn't all a big over- hyped act, Mr. Rollins is truly paranoid. Having seen Henry Rollins do the spoken word thing on many occasions in the past in the more intimate environs of The Bebop Record Store and old Lhasa Club, I wager that it indeed a "tough" act gone stupid. Simply reading chapters from his books he didn't seem to feel the need to cop these ridiculous affectations. Why now? It's like a circus side- show act. Not that the guy couldn't hold his own in a sketchy situation but this "macho" act is a total joke. Makes me want to laugh. The only thing I could believe about his show is that when he sings "Liar", he is being earnest. Kinda sad, actually. I'll always remember him as the kindly, smiling guy holding Bepop's owner, Rich's, tiny little baby in a photograph pinned up behind the counter.

Y.A.P.O., EYEHATEGOD, CHAOS UK
August 2 at Chapelita's by Katz

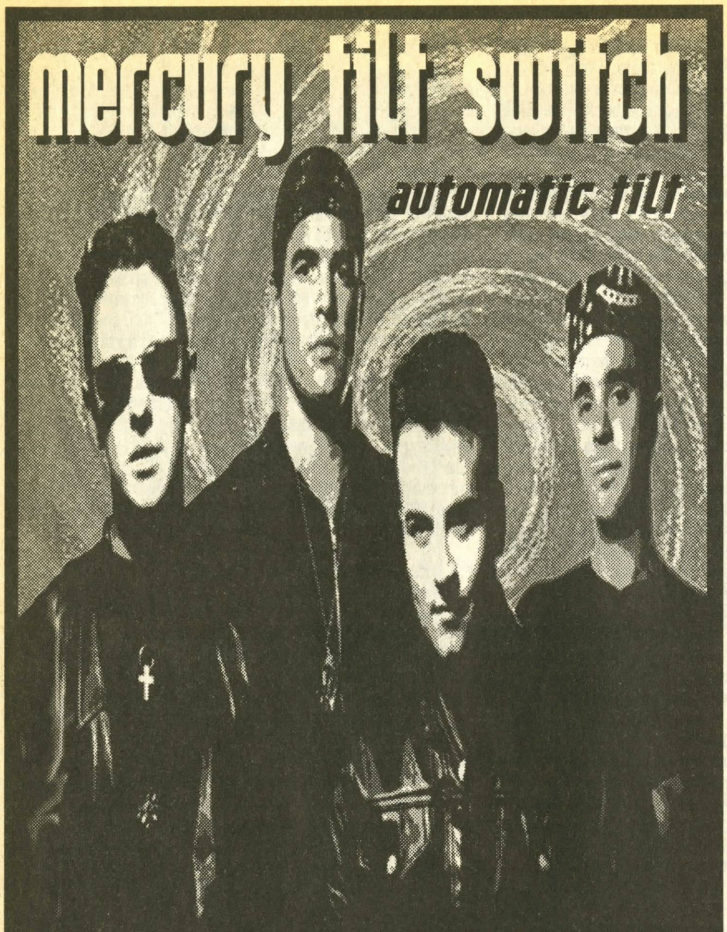

Chaos - photo Katz

Originally this gig was supossed to of taken place at the Hong Kong, but they recently lost their license, so we lose another venue for gigs. The loss of their license was because of nazi boneheads stabbing someone at a ska show there. The word had went out that the gig was moved the night before, so now you had a ton of anarcho- crustie punx showing up to this little Mexican restaurant in Boyle Heights. I missed the first band of the night, but got in right before Y.A.P.O. got set up. This is a band who has been around for years (almost a decade), yet have remained reletively unknown. They got up their onto the stage to perform their thrash songs. They usually play their punk songs at the punk gigs and their thrash songs at the hardcore gigs. Even though their bassist, James, was forced to perform sitting down, due to a leg injury, this did not hinder them one bit. Up next was the notorious noise makers of Louisiana, Eyehategod, who were so fuckin' powerful that they constantly blew the circuit breakers in the place, probably because the place couldn't handle the intensity of this band. After them one of the opening bands had started to load their stuff onto the stage, because they had shown up late. I never got hteir name, but half way through their set the cops came and ended the show... Chaos UK never got to play, which sucked. Now, this was the end of another L.A. venue. I couldn't make the next Chaos UK gig the next night, in Corona, but I heard that that gig went off flawless, but I did make it to their gig the following night.

CHAOS UK, STITCHES, U.S. BOMBS
August 4 at the Golden Sails Hotel by Katz


EyeHateGod - photo Katz

mercury tilt switch



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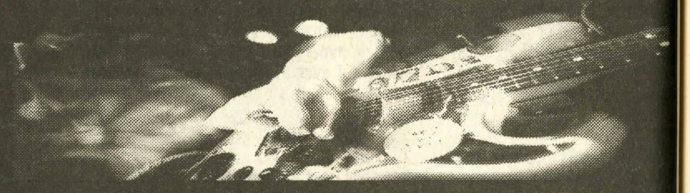

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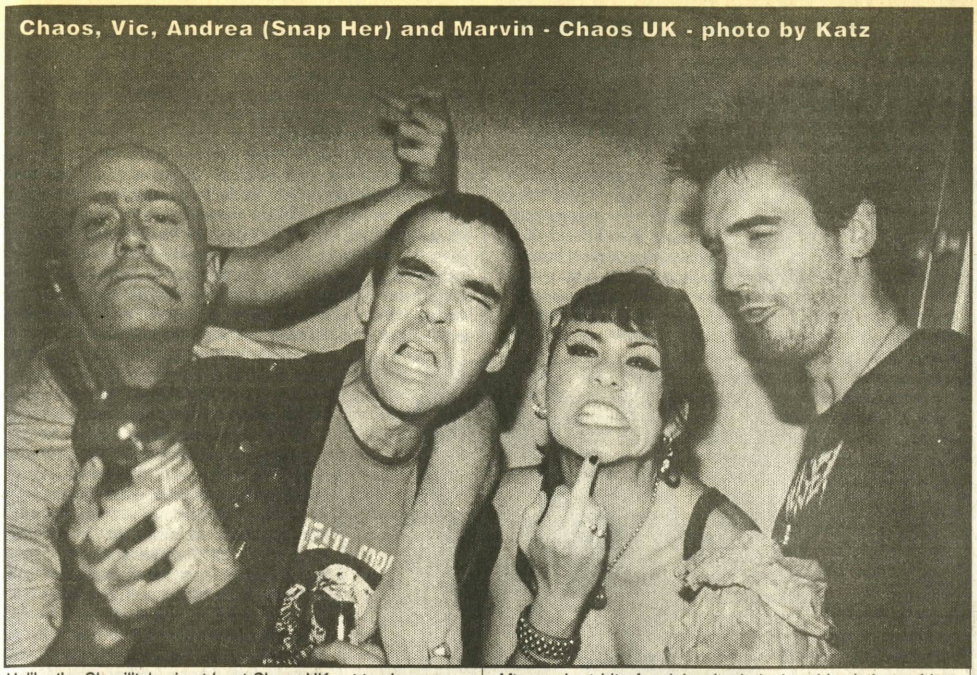
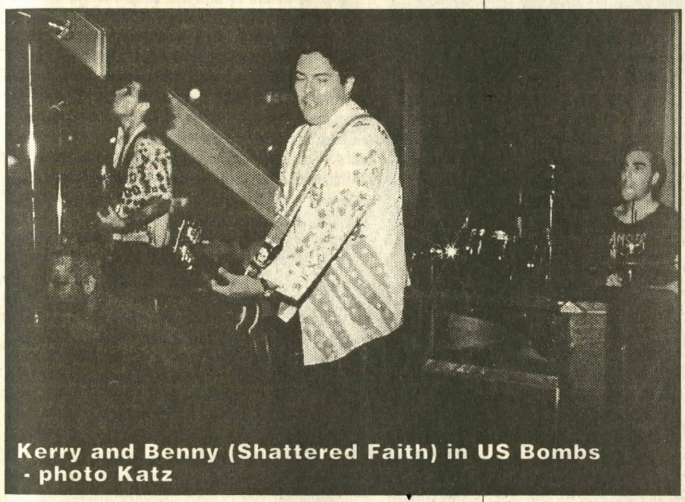


Chaos, Vic, Andrea (Snap Her) and Marvin - Chaos UK - photo by Katz

Unlike the Chapilita's gig at least Chaos UK got to play, somewhat... Everyone noticed that this was an unusual place for a punk gig, and figured that this would be a "one- shot" gig... it was. The night started with a set by an openning band, who's name escapes me at this moment, but they performed some mid- tempo `81 style Brit influenced punk rock. Up next were the U.S. Bombs, who also had a very Brit influenced sound. They also have both Benny and Kerry, from Shattered Faith, in their line- up. The Stitches started off similar, but as they got further into their set their sound started to get a whole lot thicker and harder, to where there was some bit of a frenzy taking place in the audience. I guess this was a Brit theme night.

After a short bit of a delay (technical problem) them cider-heads of Bristol finally hit the stage to make a rucus. Unfortunately, some of the audience members got a bit too aout of hand and wrecked the stage lights, which put a close on the gig, but undaunted Chaos UK continued on with their set without the P.A., until the cops showed up and really ground their short set to a halt. That was that for this gig, but we had all figured that this place was going to be just a "one- shot" joint, anyways. After some of us had gotten Chaos UK's stuff packed up we headed to the after gig party, where we all got together to have a bit of a blast, but fortunately the cops didn't ruin this little get- together for us.



Kerry and Benny (Shattered Faith) in US Bombs - photo Katz

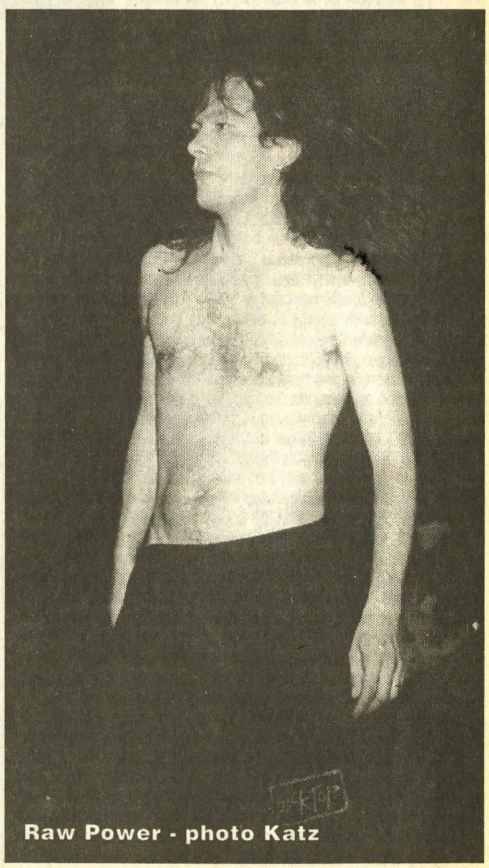


Jay Williamson and Stitches drummer - photo Katz

RAW POWER, TOTAL CHAOS, RHYTHM PIGS, MINDROT
August 13 at Velocity by Katz
It was a tad bit of a drive down there to this new club (run by the guys at Fearless Records) in Torrance, but Pookie and I got there in one piece. Mindrot had already played when we got there, so we had missed them. We got in when the Rhythm Pigs got started on their set. This is the recently reformed Texas band, who are on the road with Raw Power. We spent most of the time in the backroom, hanging out and getting reacquainted with them Italians who belted out them hardcore classics for over a decade. Now it was their turn to make total noise on the stage. They cranked out a good percentage of tunes from all their releases, and were jumping around all over the stage. Not even their age (avr. 35 yrs.) made any difference, and had not slowed them down one bit. The crowd went totally nuts and went wild. Bodies careened everywhere. Though, the band was hot, sweaty, and tired the crowd wanted more so with continuous chanting the crowd got the band back up on the stage not only once more but twice more. After their set, we hung around in the backroom with Raw Power, to talk about the "old times". We later went back in to check out the rest of Total Chaos' set. Their sound was not as dense as it used to be, with one of the guitarist leaving the band, but the crown was still jumping around. All this went on until the end of the gig. At least the cops didn't bust this place, since we need all the venues we can get.

NEPTUNAS
August 19 at Long Beach Museum by Royce
The Neptunas are Toast from Paper Tulips new side project, where she does the drumming in this all female three piece surf band. They did the surf theme to the gills, with grass skirts and leis, while they played some fun surf instrumentals that got some of the geezers in the crowd reminiscing. During one song, a guy put a surfboard on a chair and wobbled for a while before nearly breaking his neck, much to the crowd's amusement. They were a lot of fun, and would be great to hear play at a party!

SHATTERED FAITH, CHINA WHITE, GLUE GUN, F.Y.P.
August 19 at Velocity by Katz
Well, after a bit of a delay Pookie and I made our way down to Torrance to make this gig. When we got to Velocity, F.Y.P. were already up on the stage making a total racket. The club was packed to the gills, and was hotter than hell. We hung out for awhile in the backroom, hanging out with the guys from Shattered Faith. Then up next was Glue Gun, who went head on into near disaster with some of the stage antics they pulled while performing, such as a firing of a gun filled with blanks, smashing a TV set, and the bloody and raw cow skull. During their set an idiot nazi type got up on stage spouting off racist white power bullshit, but was quickly and violently ejected from the staff, because it is a general policy that nazi shit will not be tolerated. After this particular incident, the singer got on the mike to tell off the nazis. After their set had ended, the idiot types started to split, so now the majority of the crowd was the "old school" crowd who came to see the two veteran bands showcased tonight. China White was on the stage. It has been like ten years since I last seen these guys. They went through their set of old classics, but they were a whole lot better tonight than when I saw their last reunion show, but this might have something to do with Frank Raffino rejoining the band to pound out the beats on the drum set. Finally up was Shattered Faith, who had reformed awhile back and had played a few gigs. Their set consisted of allot of the melodic punkcore stuff that was the signature sound for the early O.C. bands. Though, they were not as hard and heavy as the other bands on the bill, they still manage to get some dance floor action going. Other than some minor nuisance from bonehead types, the gig went pretty smoothly, and this is in thanks to Bob Becker (of Fearless Records, a totally happening local label) and crew, who had good taste in music to book this gig. The ever- friendly Fletcher, from Pennywise, tried to give our straight edge hero, Pookie, a beer, even though he had given them a mediocre review awhile back... what a nice guy...

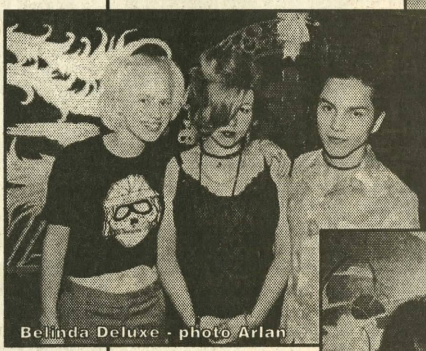


Raw Power - photo Katz

SHANESHOT

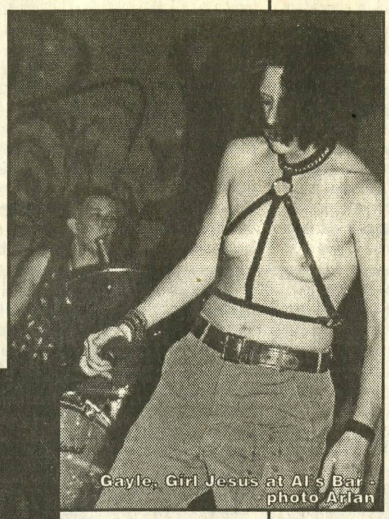
.I lied--again--I told Al I was going to hide all my boring corrections towards the end of my column. I was hearing vague rumblings that my column was too long and impenetrable and not wanting to be overly Lacanian (see further on for what this refers to) my idea of compromise was to move them to the end--but last issue my column came out damn near perfect except for a portion that didn't make it in at all (and which can be attributed to our hard drive crash)(Nope, it just never got her in time - Al). So with all the stuff I want to point out being in columns and spots in the mag other than my own I can't resist starting right in on shining a little penlite's worth of beam on the foibles of faulty transcription and the failings of trivial factual error-- and of course the opinions I think suck. Now considering how harsh some of the self-castigation WAS in the zine review section--with not only Katz, our resident and beloved malcontent, but even another reviewer using zine reviews to call our policies and values into question--considering that, I don't think I'm gonna be harshing on anyone too bad-- **like Blaze**-who I'm gonna start in on and I sure hope doesn't take it personal since he was a sweetheart to me when I was out-- the first time I met him (excluding when he was a wee lad working on **Pussyfoot zine** in '88) he gave me a lift from one club to another (MMMM from seeing Borax to Pain Teens) and the only time he was in any way mean to me was when he told me no one else cared about the **Celibate Rifles**--this in the context of me whining about wishing they were part of the bill he had arranged at the Hong Kong when they'd just barely began to allow shows there again--they were playing elsewhere that night and since I'd also missed them in '88 I was whining about missing them again--anyways Blaze James is a prince of a fellow but I'm afraid his sounding like the Ross Perot of Flipside has finally forced me into calling him on what can only be termed "lazy thinking"--that is all his communitarian ideas are-- lowest common denominator populism that sounds like common sense but on closer examination is intellectually dishonest and facile-- even puerile-- without debating him issue for issue I'll bring up two things--in a local zine called **Inklings and Musings** he says violent crime is the number one social problem and victimless crimes should be made legal--but he doesn't stop to think or say that we can't even measure violent crime until drugs are legal to see how that affects things--and Blaze feels that America is the last of the "superpowers" and that we must do something about Bosnia--what I feel we must do is stop shining media spotlights on it and other countries whenever there isn't an OJ case to keep people otherwise occupied--we have no business in their business--this whole responsibility schtick--responsible to who!?! At least when **Biafra** the I-guess-kinda-leftie was answering **Killjoy's** questions he got specific and said what was wrong with GATT and how we need to worry about censorship in music again because the media isn't covering the current set of Congressional hearings. Blaze just rambles on about whatever sounds good to him--just like me--but I try to stay off political topics that the media is inundating us with factoids about. The biggest faux pas though is in **The Euge** int Blaze does when he transcribes LA's first ever punk gang incorrectly--it is **Wayward Cains**--not "Canes"--so much for being "old school"--what a lame concept anyways--here again I end up agreeing with Biafra who says: "...It is really sad to see people who were filled with energy in early years getting all grumpy now and wanting to relive the old days. Part of it is a refusal to stay curious. Some people, they just don't want to know about anything new, or anything different, and they close their minds to a wider variety of life experiences and sounds. To me, that is inner emotional conservatism. Nostalgia is poison, in any form, in any era."-- Typically Jello overstates the case--nostalgia is OK as long as it is in addition to interest and fascination with the new and the next! I guess most people reading this know Jello had a falling out with Max R'n'R-actually I really didn't know until I read Killjoy's int--Al never mentioned that the Mordam convention in '93 ended in major dissension (It didn't - Al)--but Jello still feels the need to defend Tim Yo against the ancient aspersions cast by John Crawford- - while meanwhile Tim is not only making jokes in print about Biafra getting Kerriganed--but it very well might be possible that the heat placed on Biafra for betraying Mordam as the only cool distributor contributed to the attack--since these were supposedly crusties and not skins kicking Jello when he was down it is very logical that they thought he was a sell-out over shit they'd read in Max--not that I'm positing any conspiracy theories here--fuck conspiracy theories! Meanwhile, while Jello defends Tim anyways, former Max columnist and often-printed cartoonist **Ace Backwords** received a scathing denunciation from **Bob Black** (author of **The Abolition of Work** and co-compiler of **Rants**) in the book review of Ace's new Loompanics printed book of his **Twisted Image** strips. I'm not sure if this rant called "Wasted Postage" that appears in a brand new NYC zine called **Pure Cane** is just reprinted there--but Black uses Crawford's **Baboon Dooley** as a counterpoint--saying the omnipresence of the Ace strip replacing the Crawford strip in zines was a precipitous decline -oddly enough Black stoops to calling Ace's stuff pornographic -and he definitely does not mention that Twisted Image was once an actual zine and that Ace still publishes a newsletter with correspondence to him and misc. comments--Ace is more than the sum of his comics--but I guess Black really struck a nerve with this "I resemble that remark" snippet, "...longevity confers star status in the evanescent scene." Any--fucking-ways back to my Flipside targets--like **Aartvark** not knowing how to spell surrealist painter Magritte's name--I mean it is bad enough he takes KMFDM seriously--then again I know alot of people who take Babyland seriously... (Like me for one! I can appreciate the girls who grace the pages of this column as much as the next guy, but the fact is the bands they represent are sometimes pretty lame jokes. Is that supposed to be somehow taken as "serious"? I'll take Babyland and even KMFDM anyday. - Al) but to have the word "art" in your name and not to know that it is "Magritte" not "Magret" -now I admit I'm taking delight in my attempt to embarass A'vark--someone I definitely don't want to embarass is **Sophia**--cuz she is yet more proof that zine chicks are the shit -more about her later in another context--but I do have to point out that the band Tim from **Sugartooth** was telling her about are called the **Impotent Sea Snakes**-not Impotency Snakes--this I know cuz **Falling James** raved about them in a letter to me last time I was in and the 'Trains had played Atlanta and decided the scene there was one of the best in the country--ISS are on that **Alien** Records comp that I got when the mainman was in LA promoting **The Go-devils** and the rest of the bands on the label--and we all know how cool **Snatch** are--though they've got their own label--**WorryBird**--anyways -- next on my list of punishees who decided a few not-too-harsh words was better than being extradited to Singapore for caning--is **Martin McMartin**--now just about everything Martin really likes I also think is great--and quite alot of what he is just lukewarm or less on I feel the same way about too--I've even been admonishing alot of my trash and garage connections to send him review material --nevertheless--guaranteed that at least once each issue he is gonna get me hopping around in frustration over an opinion of his--this time it is his condemnation of **Triple X** for putting out **Cradle of Thorns** -- if that labels deserves shit for anything it is for dropping **Tony Adolescent's Sister Goddamn** from their roster considering the best shit they've ever had were his outing's with **The Flower Leperds** and how he helped them get the Alice Cooper and Ramones tributes together. Anyways--if Martin had any idea what an accomplishment it must have been for this band from Bakersfield to break the LA goth scene and how they blew Andi Sex Gang's new line-up away and just how decent they were at their Raji's shows I don't think he'd be blowing so much hot air over not liking their release. And by the way Martin--I also liked the re-release of the Old **Of Cabbages and Kings** releases on CD--of course you probably got me most po'd for your lukewarm review of **The Powder Monkeys**-- as verbose as I always am, words fail me when I try to say just how great they are!! Gary Indiana is a jerk regardless---but to follow through with my corrections--it is "cynic" not "synic" genius--and did everyone read Ted's great interview with The Cynics??--in which Greg Cynic laments that todays youngsters don't even realize they're letting the worst of the 70's blanding of rock happen all over again with their allegiance to shit like Pearl Jam as hard and Superchunk as the cool alternative--not to single even these obvious culprits out--but when alot of the new sounds like the shitty old it is easy to see why us old-timers snivel--of course some of the over 30 set thinks the indie-skewed-pop of Superchunk or Jawbox etc. etc. is the bee's knees--so I guess it is all subjective anyways....one of the cool bands whose two tape releases I liked a lot when I was out and whom I've failed to remind people about since I've been back in are **Spike**--I saw an ad for a CD on what is probably their own label--at least one that formed originally to put them out--I'd say that they're somewhere in between Zipgun and Flop without being poppunk in the more Epitaphian sense of the word--one of the guys was in an early SubPop combo --Swallow--just like one of **Sinister Six** was in Catbutt back on the Subpop 200 comp as well. Other shit I noticed in ads is that a Jap label has a DMZ tribute out with a new Oregon band containing a **'68 Comeback** member called **Action Family** --I'd check out their action--and is anyone gonna tell the band from Texas calling themself **Spoon** it is a little early to start using that name!!-- Now the obvious reality of my situation is that I am focussing much more on publications than on anything else--whether it be our own or someone else's--I am well-qualified to do so because my entire involvement in punk rock started during my first prison sentence in the late 70's when an article in **High Times** mag inspired me to send off begging letters to about a dozen of the seminal punk zines--Flipside of course being one of them--then in the 80's when my inept criminal behavior once again landed me behind bars I brought the world of punk zines into the fold of the blossoming fanzine about fanzines, **Factsheet Five** -- now the reason I'm dredging up this ancient history is not for mere purposes of accreditation--but so I can lead into discussing a phenomenon I call "the zine wars"--like some other wars that have occurred in modern history it has not always been acknowledged as such by the participants--but whether or not we euphemize or ignore it the facts are that critic-types and self-styled arbiters of taste love to feud amongst themselves and claw their way to recognition on the mangled wordflesh of their contemporaries--it really isn't a question of competition for readership or ad dollars--sure the latter has fueled some fine feuds--remember **Endless Party** versus **LA Rocks**--but the zine wars I'm talking about and relish are the cases of perfervid and dithyrambic prose where the object of worship is one's own standard of cool, and the trappings of the romance being the derision heaped upon the deluded individual(s) who think they know what is good. Like **Rev. Norb** says, "...at the very core of all worthy rock journalism lies the expression of the following holy mantra: "I am cooler than you."-- My actual inspiration for mentioning this will be the second iss in a row where our letter section contains attacks on my character by editor's of other mags I managed to goad into action by my col--ahh the sweet and sour success of the gadfly--to love to be hated-- unfortunately I'm not perfectly suited for the role cuz in my old age I find myself much more likely to praise or gossip than to slag or scorn--someone has really got to incense me to get that kind of recognition --one reason I found it impossible to take a stern line with Chas at **Glossolalia** is because I saw myself 10 years ago in him and his position--he made me nostalgic for the days when my frequent rants against Albini and Rollins were my board announcing I was cooler than them--of course the danger of getting personal in commentary is succinctly stated by Carey McWilliams in his biography of **Ambrose Bierce,** "...to be personal inevitably provoked a quarrel, and when men quarrel they are absurd."-- but I plan on risking absurdity--but first to make a long story a little bit longer--the examples I think of when I recall zine war vituperativeness are the aspersions cast by the editors of **Your Flesh, Forced Exposure, and**


Melissa earns a $20 from Arlan.


Belinda Deluxe - photo Arlan


Ringling Sisters deluxe! - photo Arlan

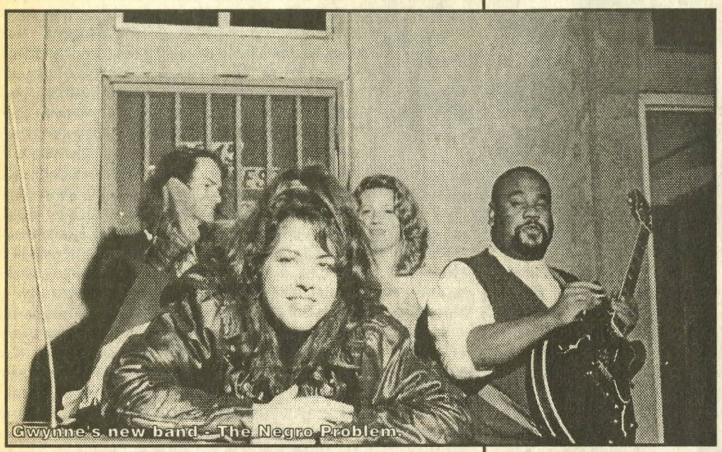
Conflict on the editors of **Chemical Imbalance, Too Fun, Too Huge,** and **Jersey Beat.** Of course I was present at the first **anti-Maximum Rock and Roll** forum that took place in the pages of **Touch and Go** (a mag that sired both YF and FE on the corpse of the first couple waves of punk)--anyways I guess the bottom line is that the whole zine wars thing is actually one of my favorite things on earth--it is a paradox--both deadly serious and yet all in good fun. Now to finally get down to the specifics of the present--I hope all who read the Livingstone letter and my reply noticed that I didn't even state the obvious-- that if he wanted to reveal a logical reason why I would single his mag out to pick on (of course it isn't his mag--he is just a pawn of the evil Davis empire, haha) it would be that his boss got nasty with me in his column-at the time I was surprised to see him heed some rambling remark I made about past correspondents who owed me or who were in some way fucked for not staying in touch--obviously he felt the shoe fit -- so that was the impetus getting me back in the spirit of the zine war thing -- I also knew a favored band of mine was disenchanted with Davis -- and had long felt that Livingstone was a wretched writer -- so really it was only natural that the one-two plunk of D & L would cause me to pick apart the bones of their issues like a scavenger on carrion -- but even in the tenebrous and Tartarean depths -- even out of the muck and ooze of a corrupt and effete publisher and an addled and deluded-editor--rock writing that shines can raise its head -- like a hydra, like a phoenix,--what-the-fuck-ever, which is why I keep trying to focus attention on their co-editor **Lisa Fischman** who really seems to know what is up and whose book reviews make YF a worthwhile read in and of themselves--in fact I'm going to quote at length from her review of **Only Words,** a book by anti-porn extremist Catherine Mackinnon--who, in a nutshell, would crucify the First amendment on the altar of PC. Why I'm seguing from the zine wars into this issue is due to my saying all I have to say about that other than, war or no war, I couldn't name a female zine writer I'd more avidly enjoy running a picture of in my on-going pantheon of such in this column's most worthwhile aspect, the accompanying photos. So what I'm actually doing is starting my spiel on the 10th anniversary iss of YF with the spotlight on Lisa, after all I don't really get to continue my debate with Michele on related issues until next issue--since this Flip has her reply to me--but I can cheat by quoting some Fischman that I feel is extremely important in putting the spotlight on how one woman feels and thinks about the diabolical machinations of another. So here are some selected passages of the review knit together by yours truly--I've tried to choose those where she specifically describes what is wrong with Mackinnon instead of mixing in those where she attempts to explain Mackinnon's position to avoid confusion. "...Her vehement anti-porn stance is buttressed by all sorts of inaccurate and offensive notions, i.e. all porn images are created by and for men, they can be read/used in only one way, women are unwilling, forced, coerced, powerless, childlike. She refuses to address, conveniently, women in the sex industry who choose what they do and how (not prevalent but up-and-coming), gay men who use porn and the types of images they use, women who enjoy using porn, and so on. She completely conflates images with actions... in parallel arguments on adult porn and child porn it becomes clear that to Mackinnon, women and children are as one--and should be treated so legally. So much for adulthood, huh?... Mackinnon is not stupid. Her work demands rebuttal, as her sociopolitical pull (like that born of her connection with the Meese Commission) and her thinking may leave an indelible imprint on the laws of our nation and thereby have enormous impact on our lives, on the behavioral, expressive and fanatsy options available to us... the combination of such viciously one-sided argumentation, sexual elitism, ego, and legal-mindedness, blocks any insightful philosophising on the place and effects of porn in our culture --in individual lives--which also incorporates humane compassion and real understanding into the view." Bravo, Bravo!! Later-- when reviewing the new **Second Guess** I'll have a much shorter passage of Bob C.'s to quote and add to the discussion--but for now back to YF and--back to how Livingstone almost did something right. --ya see him and his designer lifestyle are now based in Britain--and so he had a chance to get a halfway decent interview with **John Peel** of **Peel Session** fame--it was a damned good interview because Peel was effusive and so damned forthcoming he was irrepressible-- so the only real credit that goes to D. L. is simply for doing and printing the interview--not how he conducted it--his true colors shine through when he fucks off yet another lead-in editorial by ruining a half-way decent spiel on the suicide of Herve Villechaize with his incredibly overwrought and obvious denouement--Livingstone might think he is a sophisticat cuz of being a poster-boy for namebrand consumables--but he is not a sophisticated writer--more like sophistical-and he ruins whatever effect he is striving for. In one of his actual music reviews he deigned to write it must be admitted that he and I see eye to eye on the band Queer--Al printed a postcard they sent us where my review must have netted them some response -- and now DL is raving about them -- I just wish I'd heard more of the bands on **Spanish Fly**--this being the label Lori Barbero formed when she decided to spend a little time at home after a couple years incessant touring with Babes -- Lori is one of the damsels on this planet who in attitude, appearance, and accomplishment not only make planet earth bearable -- but who obviously does not need Mackinnons or Dworkins looking out for them -- buy Spanish Fly!! -- Another review that caught my eye noticed the same thing that I did -- that there are some resemblances between Ben is Sassy fave's **Charles Brown Superstar** and the Boner flagship band **Star Pimp**-- don't know how this reviewer happened upon that realization-- my excuse was I saw them both live within days of each other when I was out-- and trust me on this--whatever aural similarities and overall genre pigeonhole convenience to linking the two, Star Pimp's gal vocalist doesn't have nearly as embarassing (for her) or annoying (to me) stage presence. All in all I stand by my previous opinion that for people who read a lot of music reviews elsewhere YF is most worth while for its reviews of other media, especially print. It is always worth browsing through and usually worth acquiring, but I don't know if I can ever live down admitting I actually paid for some back issues once -- I am the past master at, and most deserving of, receiving zines gratis of any eminence grise' in the zine world!!-- OK--here is where I backtrack a little though to the user it will be transparent -- so Lacan --where else in Flipside or anywhere else in what you'll read for punk rock's sake are you gonna get told about the trendy French intellectuals -- well I don't know -- actually I can think of a few possibilities myself--but here goes my spiel based on letting you know what a recent issue of **Wired** had a guide to them artfully written by the Mondo 2000 co-founder and **Boing-Boing** contributor **R.U. Sirius** (see I told you they are all in bed with each other)--he synopsizes in a mere paragraph each a bunch of those trendy fuckers--the two most relevant to this column are **Kristeva and Lacan.** Kristeva is big on the feminine being viewed as "other" in our patriarchal society -- but what that comes down to is how the feminine mystique is used as a commodity to sell stuff--so once again to belabor the point I'm making in using my column to debate this issue--first of all the male is already being objectified in a similar fashion (Marky Mark and jeans) and secondly I won't be happy until male genitalia is viewed as just as sexy as female genitalia and girls start really thinking of dicks as big ice cream cones the way I think of theirs as scrumptious pie--it is no fun getting head from someone doing you a favor--and with too many girls you know that is all it is and I blame the way society has weighted the visually appealing on the women's side conditioning-wise--or something like that--now Lacan is the guy who is super big on obscurity-- and I'd like to say that while I may be semi-elitist in using underground music to compare to and define other underground music I am never doing this for obscurity's sake anymore than I would willfullly listen to music solely because it was obscure--though some of my fave rock writers can be pretty damned obscurantist-as as art in and of itself. To come back down to earth here how about this tidbit my buddy **Kris Verreth** shared with me about his Pit's Bull 7" split with **No Tomorrow Charlie** and **Twerdocleb** getting censored by a distributor in Holland by some overly PC type--weird though cuz I was reading a news bit on Groningen where the Vera club and zine are and some people were robbing stores by having girls come in and stripping--they'd enter topless and start to go further -- and their accomplice would be till-tapping during the distraction--so Holland has both sexual libertines and prudes--Kris also let me know that one reason the **Scratch Records** catalog, that I commented on in a review of one of their releases, a **Soap Joh Henshi** single, has a reference to **Superconductor** in every listing is that Keith is both the drummer for the best band with 'super' in its name -- and also runs the label and a store of that name in Vancouver--let me remind everyone that Twerdocleb is one of their alteregos -and a band that Kris is releasing on his noisy label--Kris is creating some glorious confusion by using **Mighty Mad Dog 66 Empire** to refer to all that he is involved in--his labels and his booking--and he not only has dubbed his noise label **Pit's Bull** after the club/zine I originally knew him through--and his garage label **Demolition Derby** after the Scientist's cut of that name--but those are just his 7" labels and he is going to have another set of names for when he does full-length LP's--I think Nitro will have something out soon--bouncing all over the place -- did you notice that Al's reaction to the Cobain suicide anticpates and echoes my take on the whole thing--my biggest gripe with the **Satan's Cheerleaders** issue was that guitar goddess **Gina** was left off the cover --the interview left totally unresolved how she came to be out of the band even though Martin asked--but if I was Al I would've run the cover photo with her (Didn't have one! - Al) anyhow and oh fucken well for the new guy!--Of course I agree with Bob's editorial that the "scene" is illusory and the ebb and flow of clubs and bands is what you make of it--my scene out here in Calipatria has improved a bit--the local rock station out of Coachella that I told you about has started up a program to air right after the syndicated show Revolution Radio (the new name for Spin Radio --same format-- no doubt different owners) --the new program--**Random Access Radio** will air tapes and other releases of local (Indio, Imperial Valley, Palm Springs, maybe even San Berdoo) bands--so check the contact addresses at the end--you can believe I wrote our desert scene correspondent **Sophia Possidon** -- to let her know--and in so doing another issue came to light--here she is not only working maniac hours doing shows down in San Diego for their biggest promoter Bill Silva Presents -- but also making sure to cover her hometown scene for us--and yet she gets assed out on the review material side--she just doesn't make it up to the review bins--Any one that reads her column knows she is not genre-specific and does not have a PC or any other axe to grind--she covers everything she can find out about --- and if she was getting some review releases I'm sure she'd be just as diligent and fair-minded in attending to them --let me paint this picture -- in a tiny upstairs room filled with file cabinets and the desktop publishing computer set-up at Flipside manse are some pigeonholes with writers names and one measly shelf for the bulk of the review material--so little space is available that the written promo gets trashed as soon as the packages are opened (I used to dig it out of the trash cuz I found that not only was there trivia I wanted to know but that in trying to make sense out of dozens of new releases each time I'd pick shit up that the promo helped--see the column wrap-up for more on sending me written promo)--the massive amount of review material basically goes to a bunch of voracious greedheads--actually just a handful -- like vultures they swoop -- I know cuz I was the biggest buzzard of all when was out--meantime quite a few Flipside writers don't get diddley--and some stuff -- like tapes languish in the bins because noone wants them--so why don't more bands and labels send stuff directly to all our columnists who provide their addresses and who would send in reviews just like they send in their columns if they were getting stuff (Of course, that's not how it works in real life. The people that do get stuff sent directly, besides Katz, review very very little of it, and the publicists call me and want to know what's up.- Al) --Sophia specifically asked me to ask the labels I stay in touch with to service her--so her addresss will be not only in her column but in with the contacts listed at the end of mine too!--anyways--back to the radio news --KCLB has also just started a blues specialty show--and I've finally started picking up some other station I'll write more about next issue -it has mainly Spanish programming but a couple of specialty rock shows -- but the main thing I have to say based on my radio listening has to do with L7--I've heard cuts off their new one and I really want to say that they have achieved in my eyes what they've always insisted on -- to be accepted and appreciated as a band -- not as a female band -- I was reading in some zine where Riot Grrls' are calling them assimilationist--give me a


Gayle, Girl Jesus at Al's Bar - photo Arlan

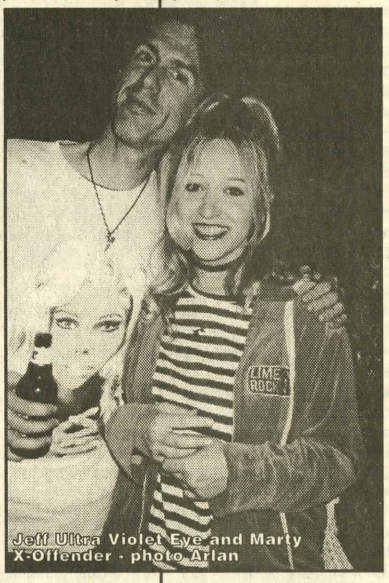

Tex! - photo Arlan


Cause for Concern - photo Arlan

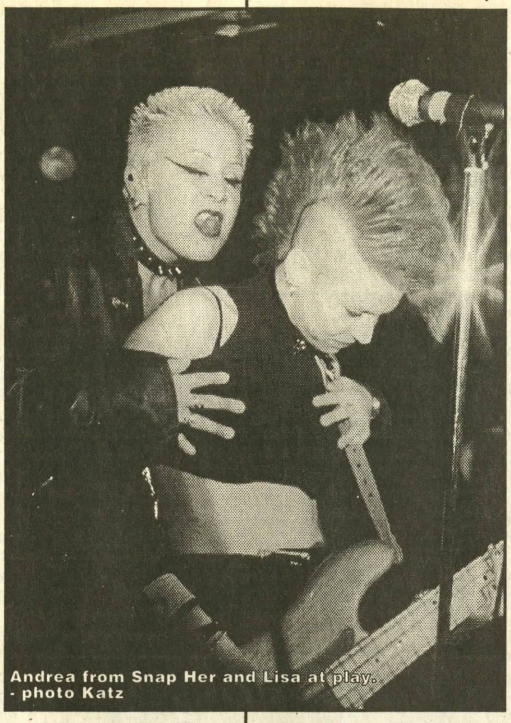
break!!--it even made me madder to see their Lollapalooza set passed over attention-wise in the LA Times--they are the true alternative by going back to playing gutbucket rock and roll and not pandering to "the alternative" as marketing concept-- L7 deserve comparisons with **Mudhoney** and long defunct LA heroes The Little Kings-- and when I say comparison I mean career to career not just band to band or release to release -- L7 have proven themselves to be longlasting hardrockers and as much as they might revere **Joan Jett** --and rightly so--they **have** surpassed her output in consistent righteousness --the new thing--based on what I've heard--and it's title!--is a return to the strengths of the Subpop EP **Smell The Magic**--I'll eat **their** shorts if they're not the best band at this summer's Lollapalooza--and don't ask me if I wouldn't eat their shorts anyhow--shit-where I'm at I could sell them and never have to go to the canteen again!! **Hungry For Stink** indeed! Now I've already mentioned Spike from up north as a band who gave me hours of listening pleasure while I was out --now I want to mention a local LA band that I managed to overlook when I was making all those lists a couple issues back--none other than **Spysmasher**--not only do they have a snazzy name but both of the three song tapes I got from them when I was out were good -- and now they have a 7" out -- so


Gwynne's new band - The Negro Problem

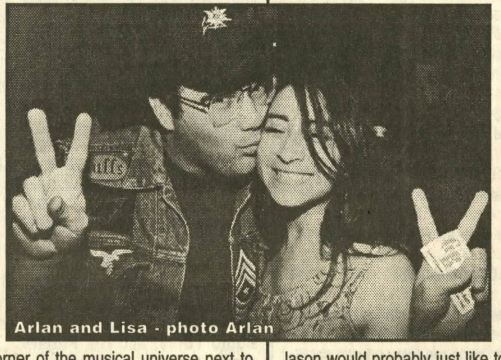
consider that recommended and tell Alison for me and all the other cool bookers to make sure they get more shows -- Now a stranger character and story revolves around this Ginger Leigh guy -- he sent me a bunch of written promo -- like I said before a good thing to do -- and it reminded me that I saw one of his musical projects while out and I have to admit I didn't pay them much attention -- **Mama I'm High** was the name of that band **and** I can't remember who they opened up for but like say Primordial Undermind they were psych chaos that didn't grab me live--but Ginger is a man of phenomenal tape output under a zillion names and has long been a favorite of **Chris Stigliano** at **Black To Comm** (a new issue out by this fall too!!)--so I was happy to see that the band I see was not as highly thought of by the bulk of the reviewers including Chris--Ginger's newest release as of a few months ago is under the aegis of **UFO Loudness Overdose**--if you do a zine or a label I'd bet money he'd be happy to send you some samples--who knows a sincere letter of interest to US's closest thing to Bevis Frond or any of those whacky Jap psych outfits very well might net the fan himself aural gold--now when I mentioned the **Grimblewedge** single I get thanked on I didn't even realize that the label **Gouramie** is the band's thing and that they're releasing other bands as well --knowing for sure what swell guys they are if you are a band from Tucson or San Diego they might give you a kickstart and help you get something out there--they did that **Staring At The Sun** comp I didn't like near as much as Ted did-- but it had its moments and it was a variety pack for sure - one of these days I'll drop them a line and find out what is up with their label's name and who all they've put out--but I wouldn't be surprised if it was unhappiness with Kept In The Dark that finally inspired them to start their oen label--cuz both Grimblewedge and **Earl's Family Bombers** kept getting left in the dark--treated like mushrooms -- covered in shit and expected to grow--they both toured with promises of their CD's waiting for them at the next stop--the old "it is in the mail" number -- but I really don't know how all that turned out -- and speaking of the Bombers I don't even know how their move to Seattle turned out except that obviously they're still slogging away at the main chance -- I could fuckin kill something for not being there to catch their recent show with The Humpers at Hell's Gate -- And Michele and her crew left before they played!! But Aaron of The Probe reported to me that they rocked the house up in his neck of the woods along with a local fave of his **Hot Rod Shopping Cart** -- Aaron also asked me to tell everyone that though his #4 should be out soon he personally had to take to the road literally--he is driving big rigs for a few months to try to pay some bills -- so if he owes you a letter it will be a while but he is out there and will be taking care of business--anyways--on to a zine--most of the last few items were at least in part stuff I'd meant to mention last iss--this zine I'd also gotten in time for last iss but it is too good not to tell you about now -- but after I'm done talking about **Cyber-Psychos AOD** everything else except the contact addresses at the end that go with what I just told you about will be at least slightly newer news--anyways the "AOD" stands for "and other diversities" and let me tell you right off the bat that editrix **Jasmine Sailing** has such a refined sense of the erotic and avant that I fully expect her to contribute a pic for this column soon--but til then you can discover her through her words in the zine --she does an excellent job of covering the non-mersh side of industrial--there is a distinct goth feel--and Jasmine knows the gloom and goth of the last 15 years and it shows in the sophistication with which todays outre genres are covered--the big interview in her #5 is with the **Vampire Rodents**--and surprise, surprise--they've got Babyland collaborating in some fashion on their latest release -- I didn't pay all that much attention to the details cuz I'm not a B'land freak but for the many of you who are--or at least the few who are and also read this that ought to inspire you to look or send for this mag--you'll definitely find kindred spirits in these pages -- the Vampire Rodents give good interview --they're just as dreadfully PC as the shitty Consolidated--but nowhere near as boring--they not only say that the US shouldve gone to war in Bosnia a long time ago--but that one of the first priorities of genetic modification should be lowering the testoterone levels in all the males of the species -- they go off on whacked shit like this!! Plus the mag has lots of undie fiction mixed right in amongst the reviews and interviews and even though I'm not that into short fiction I was pleasantly surprised at the high readability factor -- for punks there is an essential **Dick** of **The Subhumans/Citizen Fish/Culture Shock** int where the loveable guy (rare in such a PC type) admits to severe caffeine and nicotine addiction. Anyone with an interest in the dark side should love this mag -- it is not particularly for techno-weenies but the music covered does include alot of stuff that a cyberpunk label could be affixed to more truthfully than alot of what gets marketed like that these days. Here's my bit on the Bob C. empire -- the band, Zoinks, the label **Satan's Pimp,** and of course the zine **Second Guess** -- Not that he'll appreciate me referring to it as an empire -- but what the hey -- the point is that he is going great guns with his enterprises though he often complains in his very personal-diary-type-portions of his zine that he is fed up and down about things -- but in the new issue you can definitely tell from the tour diary that he enjoyed getting out of Reno for a bit and touring with his band -- and that no matter how hard life sucks he is likely to be doing what he is doing for some time--in SG #11 the totally graphic details of **Donny the Punk's** first jailhouse rape appear--I've written Donny off and on for as long as I've been writing to/for Flipside and I never knew all the details -- the desire to peer behind the veil of lies we call a society is what makes Bob's zine great--I'm hoping to corral him into a debate with me about the crime/anarchy/terr issues because even when I don't agree with Bob I love the way he expresses himself--though like alot of youngsters he can get awfully indignant at the audacity of anyone he finds cretinous in their self-delusions -- he really tears into some glossy "indie" rag that wrote him back defending themselves and trying to make nice -- one issue where Bob joins people like me and Aaron is in finding the objectifying of bodies acceptable--I'm going to share an excerpt of a review of his that appears in #11--it was in response to a black youth culture mag someone sent him as a prank -- (used his address on the bill me later postcard)--the magazines target audience has nothing to do with the truthfulness of this portion of what Bob had to say and which I second whole-heartedly: "...It should be said that portraying the female body is not sexist. Bodies sometimes are objects. That is good. Don't sweat it. Why... all mainstream publications are sexist is because they portray the image of the young, thin, zitless female that exists solely for male gaze and female envy. Emphasis is put on bullshit standards of beauty that should end now as far as I'm concerned -- bring on the hairy and fat chicks. It is the standard that is sexist. " -- A zine that has always had intentions of bringing the sexes together in one punk rock orgiastic frenzy (well maybe I'm adding my own interpretation here) is England's **Dregs**-- Duncan reports that the new laws over there are really making it rough festival-goers and squatters -- and that the people running the festivals these days are making them more and more like herding sheep in to see a show and less like actual counter cultural events-but I will have to agree with Snider when he reminds me that America underwent that transformation over 20 years ago--so I guess we in the states can just barely sympathize-- though I guess your piercing crowd is getting sweated a lot tougher than ours--though I must say I haven't followed up on either Genesis P. Orridge's legal problems or the aftermath of our Club Fuck raid--which would be the somewhat analagous events by with which to measure whose repression is worse--I've never been into mono or mega-lithic events or shows so I don't relate on that level either--but if Duncan sells a lot of copies there then it is a good thing--but he relates in his most recent issue (the last two were the "hate" themed one out fall of '93 and the "fear" issue out earlier this year--one on "excess" will be out soon) that security even prevents him from openly bringing in zines to sell these days--each issue's theme is mainly covered in the letters, lists, and columns with the interviews usually being with at least somewhat known bands and the reviews being of everything they get--Duncan even apologised for the interviews tending to cover the bigger or trendier bands (last iss Ministry, Strangelove, Lemonheads, and even faves of mine Mudhoney)--he also revealed his personal tastes are running to alt. metal these days--but Duncan has been sponsoring the local punk bands shows in Liverpool and the reviews are not only comprehensive in scope but perceptive in content so I sure wouldn't dream of questioning his punk rock credibility- whatever the fuck that is -- Duncan might be trying to make a few bucks--a very few -- and to replace the dole he is no longer getting-- but he is still running free classifieds including a passionate pen pals section and the mag is obviously 99% heart-sweat of his and his regular contributors -- sure the cover is glossy -- but if he ever does cover an act the British music weeklies are also covering you can bet the coverage is quite different -- and collector scum -- the mag often comes with a flexi or single -- now I think I've mentioned **Mick Farren** or Lunar Malice in every single column since I've been back in -- at the very least claiming I'd soon have a photo of **Philthy Taylor** with the band on drums (who held down the chair for 17 years or so in **Motorhead** -- and recently appeared in Fiz after the Red Aunts bumped into him at Bargain Circus in the middle of their photo shoot) -- well I finally found out what the problem was with securing this flick -- Lunar Malice ended up packing it in and only two shows were actually done with Phil and noone got a photo -- or is copping to it -- But here is the update on the British expatriates in Hollywood and other seminal types -- seminal types like **Wayne Kramer**--he is now jamming with Mick and **Jack Lancaster** when they play and has recorded with them as well-- how to describe an act with Micksing -reciting his lyric prose poems while Jack plays a keyboard that he can display his hornsmanship and more on and now adding in the licks of Wayne "Gang War" Kramer and all sans rhythm section -- well don't ask me because I haven't even heard this line-up but I can certainly imagine it combines some of the best elements of **Death Tongue, Tijuana Bible, and Lunar Malice** -- just keep in mind that not only is the new project none of the above but it doesn't even have a name other than that of the participants in it -- to catch them live pay close attention to the Monday night bookings of **Nels Clines** at **The Alligator Lounge** -- there is probably another post-malice project in the offing with Andy and Phil -- but until I find out more I'm going to refer you instead to a zine called **Uhck** that comes out of Britain and follows all the doings of anyone who was ever in the **Pink Fairies** or the **Deviants** or even in shit they were in later --Ande at **Force Majeure Records** sent me the most recent two issues with Lunar Malice interviews and gig reviews abounding which Ande covered for the zine right here in LA -- who knows how many times he and I stood shoulder to shoulder watching them!? -and that zine knows all about the interview Snider and I did with Mick which appeared partially in a Flip and in its entirety in a **Black To Comm** (new iss out soon!)--which leads me back to Wayne Kramer since, of course, he was in the band who did that friggin' song -- not only is he doing stuff with Mick and Jack -- but he is recording for Epitaph with **Clawhammer** backing him -- he wandered into the conveniently located Epitaph offices peddling his musical wares and the first employee he ran it to as to who he was went and got Jon Wahl and history was made--not only did they jam and Wayne get signed but they've already played at Al's Bar and some songs at the Epitaph wingding and a tour in the offing -- of course meantime the word is Clawhammer's next will be on Interscope -- whatever one says or thinks about Interscope or any major label or affiliate -- Interscope at least does seem to be signing mainly decent bands --I think I'd call Clawhammer even a little hit better than decent haha- - anyways Ande is interviewing Wayne for the next Uhck -- so you and me can get the whole scoop there -- and you also need to know that Force Majeure not only has the Lunar Malice 7" available but a Pink Fairies live CD with a few tracks from the 92/93 New Year's Eve show at the Hong Kong - and a **Nik Turner 7"** is the most recent release (don't worry Al--when I write Ande I'll tell him to be sure you get one of those) -- the zine is probably gonna have a column by the Nick who is **Bevis Frond** and you can also keep up on the doings of **Larry Wallis** who was the grouchy drunk at that Hong Kong show who still played the shit out of his guitar -- Mick is the sweet and sociable drunk in contrast--some of the


Jeff Ultra Violet Eye and Marty X-Offender - photo Arlan

Clawhammer/Kramer info comes from a guy who might just be lucky enough to go on the road with them--or at least with the 'hammer when they tour to support their next record -**Jay Hinman** not only has a new issue of his zine **Superdope** coming out -- and about time since the one I'm gonna talk about in a sec has been out since I was -- but is now a daddy -- he brought forth a womb--**Womb Records** that is--the first release being a **Monoshock** 7" and the next being Detroit rockers. Demolition Doll Rods featuring ex-Gories member Dan Kroha. Without trying to pigeonhole the label in toto their is definite **Blackjacklan** noise--scuz at work -- and if y'all remember how much I raved about Swedes Brain, Bombs and straight sky fucking maniacs **Liquor Ball** I'd say you won't go wrong seeing what Monoshock are all about -- Jay might even get a full-length out by them -- all you should need to know about the last iss of his rag to make getting it essential is that both limbs of those siamese twins they called Gibson - Jeff and Don -- are interviewed about their new-fangled combos **Bassholes** and '68 **Comeback** -- now I've heard the lifespan of the comeback might be shorter than hoped for but usually when twins like that are severed one does not survive -- but not being of the medical profession myself even though my last name is Feelgood all I can say getting back to essentiality is that if the mag's buck stopped there in hick territory it wouldn't be a buck it twould be a million bucks -- did ya know about Howland's stint as the hip-hop correspondent for **The Offense Newsletter** -- I sure did cuz even before big Don was in **Great Plains** he was part of the zine wars in the letter column and features of its pages - better men than I shed ichor on the forest-lawn of the 4AD fanclub newsletter -- just kidding but once upon a time the Cocteau Twins weren't adult contemporary and The **Birthday Party** still stalked the earth and The Offense was the place to keep Jesus in his friggin trash can -but now Superdope is the zine that will squeeze your lemon and keep you on top of Jap psych like **High Rise** and New Zealand trance like **Dadamah** (who wound up on the same label with **Sun City Girls,** Majora) - in fact I've asked Jay to help me keep track of the whole NZ axis and if he comes through maybe I'll share his insights -- anyways send him a blank check and tell him you say fuck the Subcrust singles club -- you want to swing with the Womb and a dozen subscriptions of Superd to go directly to the guy in Santa Barbara who turned in KCSB (where Jay used to DJ when I met him) to the FCC --- for playing the Pork Dukes of all things -- and if you look like your IQ is over 130 and you won't walk off with the effects pedal maybe you ought to buttonhole Jay when Clawhammer comes to your town and offer him your firstborn child for a backstage pass! So has anyone noticed that the three major varieties of my favorite narcotic are all in use as current band names -**Heroin** is a hardcore band out of San Diego that were on both a Gouramie and a Kill Rock Stars comp when I was out--**Morphine** is a New England band that CMJ and Rockpool are probably all over--the horn replaces the guitar -- unlike the sadly defunct **Trash Can School** where the horn got busy with three guitars also wailing -- and I do believe The **Oil Tasters** did what Morphine are doing ten years ago -- and lastly but not necessarily leastly there is **Codeine** who wound up on Sub Pop and I hardly know what to call them since my original designation "slowcore" sounds pretty weak -- they're certainly not the stereotypical sound of that label -- be that the salad days stereotype of Tad or the current wussytype of Sunny Day Afternoon or whatever that name is that is too wimpy for my neurons to compute -- anyways I'm glad to see the opiates so well represented nominally-speaking. --- A recent Maximum R'n'R is devoted to major labels -- an an entire article therein is devoted to **Matador** who "sold out" to Atlantic--well I'm bringing this up cuz Matador was the first label on the block to service me direct with new releases since I've been back in-- of course this has something to do with the fact they were one of the first few I contacted and solicited with the necessary forms to make sending me tapes possible -- which in turn has something to do with the fact I used to correspond with Cosloy-though to tell you the truth I figure if he'd layed eyes on the begging letter he would've tossed it--the scenario I envision is that someone else at the label was awed by the way I was baiting their boss and rewarded me with some appropriate tuneage-but what I have to say about the Max bit is that it really seemed like their editorialist was either taking Cosloy out of context or even fabricating with inventive paraphrasing or out of whole cloth --I just don't buy that Gerard would give some leftie all this negative shit about his own business dealings on a platter--I don't know if you've noticed --but doctrinaire lefties always think it is alright to shade the truth in the service of what they feel to be a higher truth -- their own opinions -- most of us music lovers don't give a damn who puts a record out as long as it gets out -- and there is no question that Matador continues the tradition Cosloy started back when he ran Homestead of having more hits than misses --and a hit being a hit with me and my tastes --If Michele ends up running a pic of Liz of The Combustible Edisons with my col consider it not cuz I like them but because she was in **Christmas**--a band Cosloy put out even before Homestead when he was first doing the zine **Conflict**-and did an all Boston compilation -- it is hard and probably even senseless to review a label -- yet the fact remains that if you listen to alot of stuff off a label with an auteur type at the helm you do get to think of a label as an entity -- Cosloy got to hook up big time with Atlantic cuz of the success of signings like Liz Phair and Pavement and Superchunk and and that one Scottish band whose name escapes me -- but he has continued to give his support to acts like **The Unsane, Jon Spencer Blues Explosion, The Fall and Bailterspace** (the latter two have their new releases reviewed by me this iss in our review section) -- and no matter how much napalm the vinyl profits go into making I'm gonna want to hear those bands!-- so even if Cosloy won't let me marry his sister his CD's make great earrings for your pet lemur -- I also got some promo on SF Seals-they have Barbara Manning in them and I guess she is like a way more undie Liz Phair -- fuck if I know but she is real big with the hip people I know who live in SF--actually the one cut I've heard the definitely folk- damaged vocals were accompanied by noise-damaged improv--so worth checking out. Up until now the only fanzine from Denmark I'd ever reviewed was the mag that mixes tattoos with a mainly metallic focus -- **Progress** -- now I've seen another one from there and boy is it a doozie -- called **Moshable** -- the name is no doubt a holdover from when its prime movers were metalheads -- a fact they share with the readersbut sarcasticly deny in an interview with Therapy? when one of those guys recalls when the metal wench diva of Holy Moses was on their cover. Nowadays their main metal coverage is one article clowning the 10 cheesiest '80's metal groups including Impaler, King Diamond, and Manowar -- Manowar actually getting a couple mentions throughout as if they were the ultimate watch word in cheese since their whole campaign was to root out "fake" metal -- not surprising they had the wrestling world's moves down pat since I'm pretty sure an ex-**Dictator's** member was with 'em. -- now Moshable covers the shit out of Scandinavia -- which in recent history (the 80's thru now) has been my favorite corner of the musical universe next to Australia -- but they are into American stuff big time with this issue a veritable **Amphetamine Reptile** fest with an overview of their current roster and interviews with **Guzzard and Chokebore** -- talk about revisionist history!-in neither the int or the bio does Chokebore cop to their **Dana Lynn** days and how one minute they were ignored at Rajis's--the next opening at The Forum for Butthole Surfers and Nirvana-- a tragic part of the int is their tale of being ignored backstage by the other bands on that big tour--though who knows if it was because those big-spending druggies thought these 'bores were bores or because they were burnt and boring themselves-- Guzzard focuses on that other cliche of touring-- how anyone 20 or older just stands there like they are watching TV at their shows-- since they supposedly sound like Helmet, jr. I think someone better tell them them that not every type of coolish music inspires dancing--much stupider than people standing around watching art-metal are people bouncing, thrashing, and crowd-surfing to music that just does not inspire those kind of body movements -- Pegboy yes-- Guzzard no--that doesn't mean I don't like what they do -- but they ought to stop complaining as long as people are watching and not ignoring them to socialize -- which I hear even happened at the Supersuckers/New Bomb Turks show where wild dancing certainly would have been in order --but back to Moshable- cuz I've kind of been saving the best stuff for last -- cuz they're on the nudecore tip! the cover has Revco dudes with their dangalongs hanging -- and inside are pix of Twerdocleb with ultra - busty (disgustingly siliconed out) Traci Topps that got them banned by that one distributor is printed -- they have one contributor (whose address I'll also print in my contacts section -- in case some of you want a porn-trading buddy) who admits he knows shit about music but reviews porn mags and videos -- in this case his vidplayer was broken so it is mags and he describes one that didn't do much for him -- the girls are all covered in feces and masturbating -- another extremely worth while factor is that it seems that California bands that don't get naked do let it all hang out otherwise -- beans spilled include this best-I've-ever -read **Muffs** int where it is revealed that our own Bob Cantu was one of those who provided the special brew for Barry's beer that legendary night -- almost as hilarious to read was Kim squirming as she got compared to Concrete Blonde and then--Shonen Knife!! After reading this int I like The Muffs better than ever though! And Fat Mike of NOFX also reveals the source of his nickname by standing up for fat-girl lust--though he tries to claim it was his own gain of 20 pounds in between their first and second tours that netted him the name. Mike also has some "kind" ha-ha words about Pork-me Luv -- In fact about the only thing I found to quibble with was a luke warm review of a **Legal Weapon** 7" and if they caught their recent tour then they'll probably gladly take any lukewarm response back--anyways Moshable is the shit and you can bet I'll be in touch to see if they'll provide pix for me. Another founding father of nudecore is **Mykel Board**--his "modest" issue of **Nothing But Record Reviews** is out. He says this might be the last issue but I didn't notice any explanation of why--of course his use of the term modesty is ironic--his photo is on the cover and the letter section is filled with sexual mash notes to him and even photos of some of his fans who would be more than just fans--I'm not sure whether or not it is his column in Max that has netted him so many admirers or his contributions to more sexually based mags like **A Taste of Latex** -- but either way I think I've been going about my "career" in zines the wrong way -- here Mykel is with people all over the planet lusting after him -- and all I have to show for 15 plus years is a bunch of zine editors who think I'm a dick!! Anyways Mykel adheres to his policy of not totally slagging in his music reviews -- though he isn't quite as gladhanding of every release he covers as he used to be -- and he reserves the right to get nasty with his video reviews -- which of course make those the best reads he admits that tons of stuff he got for reviewing he not only did not get to but never will--but that is where the reader scores -- because he is selling it all off ultra-cheap--so for everyone who envies fanzine writers the free shit they get here is a chance to share in the spoils-- yeah you have to pay a little --but you won't be obligated to write about it!! And you'll never find such a wide variety of stuff so cheap in any store -- alot of it you won't find in stores period!!--the last zine to get spotlighted this issue is **Blink** which started out called Anal Society--it is a Fia-male edited zine with some great personal-zine characteristics including the editix's quitting- her- job story and her assistants's having-sex-at-a-railroad crossing story. -- plus a front cover photo of the female member of long-lasting Fresno band **Capitol Punishment** to go with their interview inside -- especially endearing to me is that Fia runs free classifieds and models Blink-wear in the centerfold--but what did the editor of Githyanki do to piss her off!?! - send them more tunes so they can get their sea legs at reviewing--some of the genre-labelling and such seems a little shaky to me--but who cares about that stuff except for old losers like me anyhow! -- So who read **Jason Bulimia Banquet's** letter last iss? -- he wrote in from wherever he is doing time --Al should have printed his address not mine--cuz a slightly obsolete one with no specific instructions on what and how to send stuff got ran whereas I bet Jason would probably just like to get a piece of mail from someone besides his Mom -- Jason --I don't want to front you off but it is for your own good--like you know I wouldn't even let you in my pad after I heard how scandalous you got with the leathers of your Dogpatch bros--if you are gonna keep getting loaded you've got to grow up and get your priorities straight--this goes out to punks all through out the system too -- don't think you have to walk that walk and talk that talk and then get out and prove something to someone -- do your own time and don't clique with anyone unless it is for the purpose of music appreciation -- and most important -- when you get out don't fuck your friends over --and don't hang with people who do-- better to be a loner and lonely than to be a snake in a whole pit of them-- so be good and don't be a cliched piece of shit dope fiend -- there is nothing wrong with doing dope -- but if doing it fucks you all the way up then you ought to to something else -- even though I was pretty scrupulous about my dealings with friends obviously 'H' still fucked me up because it made me take unacceptable risks with my freedom thinking it was no big deal--so we should probably both stick to bud and L if ya know what I mean!!- right?!? Just a few more miscellaneous things and then I can run the contacts and my pitch for what to send me and then I am outta here til next issue -- last iss there was supposed to be a paragraph about **Von Lmo**--his new CD was judged not punk enough for coverage in Max--and not hip enough for Forced Exposure distribution and cov-



Andrea from Snap Her and Lisa at play. - photo Katz



Arlan and Lisa - photo Arlan

erage - so of course that means it fits right in with my column -- check the next Black To Comm for the full-on interview with this no wave hero and my contacts for his label Variant -- I reported news of Gwynne's band with Adam "Asswipe the Clown" Bregman--well she is moving on--she is now in **Magpie** with Debi "Diamond" and in her dream band too -- with the unlikely name **The Negro Problem**--one punk upon seeing the flyer exclaimed it was a safe name cuz of an actual black guy being in the band -- but **Gwynne** swears any similarity to Lenny Kravitz is in the fucked-up mind of the listener -- Gwynne says Mark is more like an inside-out Todd Rundgren and that the band lies somewhere between good ELO and XTC-- and since all that spell brainy pop which she is hooked on we can see why she is ecstatic about her new band--like that comment about Lee Joseph last issue, and how he is always saying --"but you've got to hear us now..." about his bands-- Gwynne is equally adorable in her indomitable will to be bitchin and boss--let us hope her new thing flourishes -- **Janet Housden** meanwhile drumming again -- with Edwin's new band **Cheeseburger** and still hanging in there at the time of this writing with the **Shitbirds** even though the singer bailed -- now not that there are that many pop fans reading my column I wouldn't think -- but for those who are Gwynne highly recommends locals **The Wondermints and Rubyfish** -- meanwhile **The Pope** says the newly reopened Olympic needs either more beer lines or better sound in the area where people spend half the show waiting to purchase it or both -- and sadly it turns out **Jeff Fieldhouse** is out of **The Humpers** and planning on moving to Oregon (already gone?) -- they plan to continue with Billy on lead and to pick up another guitarist along the way -- may I put my vote in for Gina since she seems to be free and is their Long Beach homegirl anyways -- Oh yeah -- there was a mistake in last issues column -- mine alone -- I wrote that the **Deep Six** CD was re-released on SubPop -- actually it is out on C/Z--lets hope what I read about them being on the financial ropes gets worked out to their advantage-- but **Empty** is really the killer label now with **The Meanies** on their roster (I heard that other cool Aussie punk band with the killer pop flavor, **The Affected,** are on **Frontier!!**--if the majors signing so many bands means the indies are gonna start picking up all the great overseas bands then that sounds good to me!)--OK--I'm done already--here are the contacts for this column:

Pure Cane PO Box 1307 Albany, NY. 12201
Spike c/o Y Records 704 Warren Ave N., Seattle, WA. 98109
Lisa Fischman c/o Your Flesh .Box 583264 Mpls, MN. 55458.
Bob Conrad/Second Guess/Satan's Pimp Records PO Box 9382 Reno, NV. 89507
Spanish Fly Records 2541 Nicollet Ave S. Mpls, MN. 55404
Scratch 517A Cambrie St Vancouver B.C. V6B 2N4 Canada
Mad Dog 66 Empire Tervuursesteenweg IH Perk 1820 Belgium
KCLB/Random Access. 1694 6th St. Coachella, CA 92236
Spysmasher 1372 Palms Blvd Venice, CA. 90291 (310) 450-6443
Ginger Leigh PO Box 683 Artesia, CA. 90702
Gouramie .PO Box 856 Tucson, AZ. 85702 (602) 622-4821
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Black To Comm 714 Shady Ave. Sharon, PA. 16146
The Probe/Aaron PO Box 5068 Pleasanton, CA. 94566
Superdope/Womb 520 Frederick St. Box 33 S.F., CA. 94117
Cyber Psycho AOD/Jasmine PO Box 581 Denver, CO. 80201
UHCK/Tim Rundall Basement 23 Powis Sq., Brighton, BNI 3HG England
Matador Records 676 Broadway NYC, NY. 10012
Nothing But Record Reviews/Mykel PO Box 137 Prince St. Sta. NYC, NY. 10012
Blink/Fia Dimauro 16910 N.E. 8TH CT. N. Miami, Fla. 33162
Moshable/Lars Krogh Poste Restante, Algades Postekspedition 9008 Aalborg 8 Denmark
Moshable's Porn-interest Guy/Lars Jensen Fredeiciagade 11, 2 9000 Aalborg C, Denmark
Variant PO Box 3852 Redwood City. CA. 94064-3852

Ok--lastly what I can receive are zines from the publisher or distributor, or printed promo from bands or labels--bands or labels that can send factory-sealed cassettes need to write me first so I can send a form to attach to the incoming package if I am interested in, or able to at that moment in time, get tapes from them. Anyone is encouraged to write me directly to comment on or argue about anything I've written or in general--If I deem it significant I'll forward the letter with my reply to the mag for printing in the letter section and/or discuss it in a column--and of course all females in bands or especially those who write for or put out zines are encouraged to send pix for publication--those should be sent to me directly as well--to reiterate the most important fact--only letters, clippings, loose xerox pages, photos, and stamps may come to me in a letter-- publications make sure the name of the publication is part of the return address to indicate it is coming from the source (or if you are a distributor like See Hear use your vendor stamp) and to send tunes for review write first--but I will and can cover bands based on written promo sent my way. I have alot of melodramatic shit I originally intended to add as a form of closure for things in the column and in my life--but all I'm gonna say is--to quote Johnny Thunders "You can't put your arms around a memory"--

My current mailing address is: (note the difference from last issue):
SHANE WILLIAMS
J-09243, B-4-223, PO BOX 5002,
CALIPATRIA, CA. 92233-5002.

INEBRI-A-TED

Woah! How ya doin'? Oh yeah! It looks like we're going to have ourselves a rock and roll party tonight! Though I wasn't planning on being there, I decided to make the best of my stay in Minneapolis, home of Husker Du, the Replacements, and Soul Asylum, during the weekend of June 17th and 18th. Friday, I visited the offices of Twin Tone, Spanish Fly, and Red Decibel, went record shopping all day, and visited places where the Replacements used to hang out. Around three in the afternoon, I decided to go the bar (The CC Club) where I'm told "Here Comes A Regular" was written about, and have a shot of whiskey. That shot turned into a pint of local beer and many more to follow, so I didn't get to go see any bands that night like **Milk** who were playing at the Uptown Bar. Oh well. The next day I got myself into the 7th Street Entry and 1st Avenue club to see **Drive Like Jehu, Tanner, Doo Rag,** and **Custom Floor.** The **Cadillac Tramps** were playing an early set or two in the big area at the 1st Avenue club. Got a chance to check out everyone and it was a great night. The Cadillac Tramps were actually pretty good. I heard a lot about them and this was my first time seeing them. Basically, they were a really good, entertaining, get drunk and have a good time, kick ass rock band. I'll be seeing them again. Custom Floor were OK. They can be a little too moody or mellow for my personal tastes. Tanner were up next and they are fucking great! Loud, catchy, powerful good to great songs. Sort of like Fishwife, but lots better and more straight forward. Doo Rag are beginning to be onto something that is just beyond what mere mortals can understand. Fuck, they were amazing! Just two guys, a couple of garbage pails and a Budweiser box for a drum kit, some weird contraptions here and there for the vocals, a beat up guitar, and some really incredible fast blues songs. Now when I say "blues" I don't mean Aerosmith, Thin Lizzy, or Whitesnake, I mean Robert Johnson or all those really old blues guys that put out many a under- produced recording when blues was blues, played on your grandpa's front porch 'cause that's all you could do. Drive Like Jehu were up next. Intense and totally into it as usual. Thanks to Teresa, David, Karen, Chris & Laurie, and Laurie from Twin Tone, and everyone else I ran into for making a sad trip bearable.


Steve Poltz (Rugburns) and his 16 stitches!
photo Mark Frapwell

June 23rd, I went out to Molly Malones Irish Pub to see the **Rugburns'** LA debut. They rocked. I saw Big Dave, Anita and Grace. On the way back to the car some pimply-faced bartenders called us fags.

Alright! I'll tell you all, I got this feeling tonight is going to be one of those hot nights! Yeah! June 24th was spent at Jack's Sugar Shack to see the **Supersuckers, New Bomb Turks,** and **the Putters.** The **Bottom Feeders** also played, but they weren't listed, and I got there too late to see them. Anyways, this show was a blast. This is really the first show that I ever had the urge to go here to see and this is a pretty cool place, except that beer is slightly overpriced, but at least there's a good selection. But the bouncers were really, really cool, so that almost made up for it. Well, not really. Highlight of the night was seeing the Putters. Take the sloppiness of the New Bomb Turks and the riffs and songwriting ability of the Supersuckers and have Michael from the Cynics on vocals and you got the Putters. They also did a great cover of "Silly Girl" from the Descendents, Seattle style. I bought a CD and when the guys in the band saw me stumbling around with it, they offered me 2 seven inches to start freaking out over the girl who is on the cover, so naturally I did it. The New Bomb Turks rocked. They invited the whole club to get off their asses and proceeded to fuck shit up. Fast, sloppy, drunk, fun punk rock. By the time the Supersuckers were onstage, it was just way too packed and due to the low stage (6 inches?), I couldn't see a thing, so I hung out in the back. They sure did rock, though. I saw Tommy, Carlos, Amy, Jenny, Julie, Dave, Wendy, Karen, and John. On the way back to the car some pimply faced punkers with pierced faces called us fags.

Saturday I didn't do shit, but Sunday, June 25th, I went back to Jack's Sugar Shack for a late afternoon anniversary party for the club. Free beer was a flowin'. Sure it was Budweiser, but it was free so it tasted slightly better than usual. Like pee. Lots of free food, too. Later on, the owner and Tommy Stinson, and two other guys jammed on four or five countryish/bar/rock songs. It was enjoyable. I saw Paul, Diana, John, Maggie, Larry, and Sherry. On the way back to the car some pimply faced yuppies called us fags.

Contest Alert: Two sentences in each of the last three paragraphs are more or less "ripped off" in tribute to a great, hilarious zine from San Francisco. The first ten people who write me in care of Flipside and tell me what fanzine I'm referring to will each get a couple of metal bootlegs tapes that I have laying around in a box. Winners named next issue.

June 29th I caught **Tanner, Doo Rag,** and **Drive Like Jehu** again on the tail end of this tour. Jehu were as intense as ever and the Whiskey was fucking packed to the rafters so I couldn't really see much. Doo Rag were also supposed to play at "Raji's", where ever that was supposed to be, but the show was cancelled. Still wanting to play, they set up on the sidewalk next to the Whiskey after the show and played a good 20 minutes until the cops put a stop to it. Fuck, what a great band!

That Friday it was off to a place called the Foothill in Long Beach to see the oddly named **Spear and Magic Helmet, Claw Hammer,** and **the Muffs.** Rumor has it that this place is pretty historical in that Johnny Cash used to rehearse here and Elvis hung out once in a while. Cheap beer. Spear and Magic Helmet are the remnants of the Gits with an additional member. They did a couple of Gits songs and some new ones, but they didn't really seem to have too much steam until towards the end of the set. Something appeared to be missing with these guys. Claw Hammer were great as usual. It's hard to judge which member is the most talented of this lot, and on any given day it can be anyone, but tonight it was definitely Bob Lee who was just kicking some major fucking ass on his drum kit. They played almost all new songs, as they seem to do much of the time, and are recording a new album for Interscope now. This was the first I've seen the Muffs with their new drummer and they played a bunch of new songs also. They were the same as ever, poppy, loud, kick ass, and fun as ever. Can't wait to see them again next week.

The Fourth of July was spent once again at Jack's Sugar Shack for a Restless records party. A bunch of bands played, including **Giant Sand, The 5 8s,** and **aMiniature.** Didn't get a chance to see too much of any of the other bands besides aMiniature because I was too busy being a drunken fool in front of the likes of David from the Pixies and permanent resident of Jack's Sugar Shack, Tommy Stinson, but I did recall hearing a cover of "Territorial Pissings" somewhere during the early evening. aMiniature were great, as usual. They debuted a new drummer from New York and Devon from Creedle was back in the band for this night to cover for their new guitarist, Tony, who couldn't make it for this show. aMiniature was a beautiful mess. They played the instrumental "Maestro" from their "great and still playing on my CD player" album "Depth Five Rate Six" and did it as a metal song with John from Ethyl Meatplow jumping onstage to do some heavy metal vocal/screaming. Keep in mind that Jack's Sugar Shack is a restaurant type club and try to picture John spazzing out, jumping on the tables and falling over while Devon and John Lee crossed their guitars together a la Judas Priest or Manowar. Then imagine John taking his guitar and fucking up the fancy ceiling above the stage and then getting yelled at by the owner for the rest of the song. Yet another memorable set by aMiniature!

Friday, July 8th, was **The Dragons** and **Sugartwin Reverb** at **Grannys** in San Diego. **Uncle Joe's Big 'Ol Driver** was supposed to play but cancelled because Andrew is recovering from a bout with hepatitis. Anyways, UJBOD will be going up to Seattle in a few weeks to record an album with Kurt Bloch producing. They also have another new

drummer, Mark, and like Paul, they took him from Drip Tank. Sugar Twin Reverb were really cool. Today they sounded to me like a really heavy, dark Superchunk. San Diego's answer to Johnny Thunders, the Dragons, finished the night off with a storming, rocking set. Great stuff.

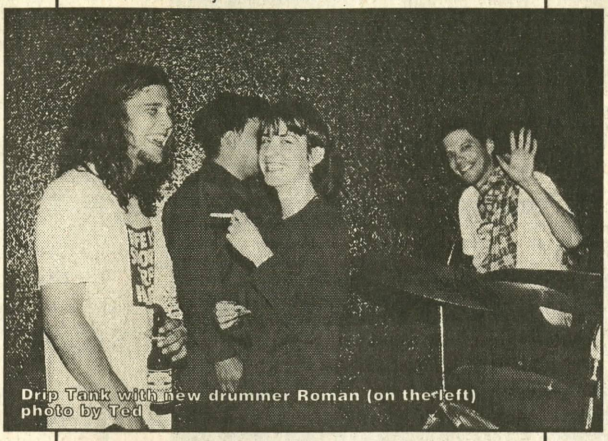
The next afternoon was spent conducting business at the Boiler Room where I interviewed Swivelneck. The Boiler Room (30th and Adams) just got their cabaret license and will be having bands play soon. Call Ge- off at (619) 281-9745 for booking. **Drip Tank** was to play in a lot at 13th and Broadway in Downtown San Diego later on, but when I showed up no one was to be found. After a drink at a bar around there, I walked back and found Joel and Abby sitting on a curb, drinking beer. Turns out that the show was cancelled due to a confusion of dates. They wanted to play at least somewhere, and while they were telling anyone who came that the show was cancelled, Julie was trying to get them a show at any place that would take them at the last minute. They ended up at Bodies playing before **Tanner**, **Crade**, and **Boiler Maker**, and put everyone they knew on the guest list. They got a new drummer named Roman and a new album for Cargo already in the can. Anyway, the show at Bodies was cool. Fallen mike count: 1. Left after Drip Tank to rush down to the Casbah to catch **the Muffs** and **the Rugburns**. Turns out that the Rugburns cancelled. A couple days earlier they played Molly Malones Pub again and as they were nearing the end of the set, Steve put on a dress and they were about to do "Sweet Transvestite" when he hit his head on a beam running back up to the stage. Blood all over the place, 48 stitches and a case of big time whiplash. It took a plastic surgeon to stitch him back up and it was so messy that all the doctors thought he was in a bad car accident. So needless to say, Steve isn't in too good of shape right now, with a swollen head and a neck brace and lots of important shows cancelled. What a maroon! What a nincompoop! All this excitement from just a wimply little acoustic- based band. Moral: see them whenever you can. You never know what's going to happen. Anyways, **Fits of Depression** opened this show up. They were really good and sounded to me like the Melvins in their earlier, faster days. The singer was dressed really great. He had ripped jeans, a Cheap Trick belt buckle, a fancy, tucked in silk shirt and a tie. Wish I brought me camera. They finished up with a great Elvis Costello cover and "Jenny/867- 5329". Two thumbs up. A band called **the Fells** played next. Good, fast, energetic punk rock. The Muffs were fucking great again, as usual. Lots of fuckheads were there trying to stop everyone from enjoying the show. Kim kicked one of them, called him up onstage, asked him if it hurt, and when he said "Yeah", she said "Good!" then kicked him again in the nuts. Then Ronnie kicked him in the butt and pushed him off the stage. Punk rock! And those new songs fucking ruled! Can't wait for their new album.

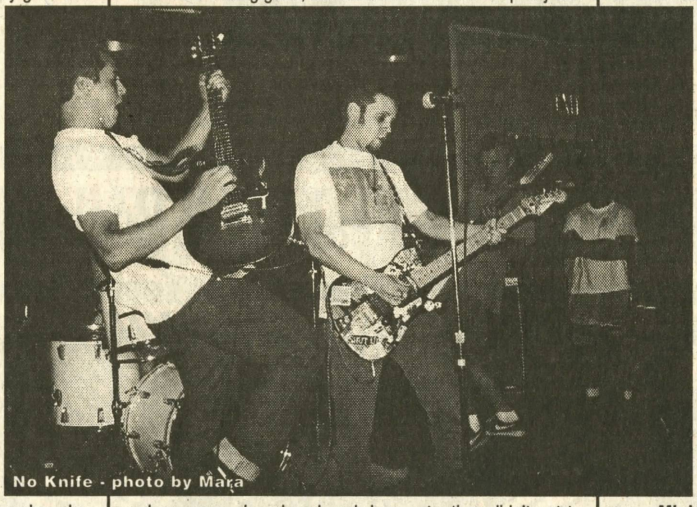
Don't know what the occasion was, but Tuesday, June 12th was a free show at Al's Bar with **Lady Diva**, **Loudspeaker**, **7 Year Bitch**, and **Pop Defect**. Lots of people showed up and when I got there (9pm) Lady Diva was already on playing some bass heavy, moody, well played music. Sounded a little too professional for my tastes and I thought they would've been better if they had a more of a Nomeansno vibe to them. Loudspeaker was pretty cool. Jon Spencer type of stuff, but with a full band and more of a rock thing too them. The Jon Spencer influence is justifiable because I believe the guitarist for this band used to also be in Pussy Galore. 7 Year Bitch was really cool. They had more of a Sub Poppy/heavy grunge sound to them this night than I remember from previous shows. The singer reminded me of a female Henry Rollins (that's a compliment), but she reminded some of my friends I was with of a female Eddie Vedder. Any silly comparisons aside, they rocked and were really cool. Missed Pop Defect because it was getting late and I got a stupid job to go to in the morning, which is the reason I very rarely go out during the week. Sorry guys.

As mentioned before, the Boiler Room just got their cabaret license and Friday, July 15th was the beginning of the shows with **Carnivorous Lunar Activity** (hereby known as C.L.A.) playing all night. They started the set off with initiating the stage by spelling "C.L.A." on it with a pint of Guiness and playing at least a four hour set with two or three 10 minute breaks. C.L.A. closed the night off with a covers of "Groove is in the Heart" and a Deadbolt song in honor of the Phantom who happened to be in attendance that night. Good show.

Saturday was spent at Bodies where **Sublimaz**, **Flake**, **Nickel**, and **No Knife** played. Missed Sublimaz. Flake were not bad and really good dressers. The singer/guitarist wore a pirate's outfit, the other guitarist a dress, I can't remember what the other bassist wore, but the drummer also pounded away in a dress. They had some good songs and some not so good songs all in the "San Diego alternative rock" category, Drip Tank/Contra Guerra subcategory. Nickel were such a bad metal band that after three or four songs I just had to leave my girlfriend inside and step outside for the rest of the set. Awful. Come on guys, it's all been done before. No Knife, needless to say, blew everyone else away. They got a single and split with Tanner both on Golden Rod and if Mark Waters is smart he'll pull his resources together and get these guys to do a full length, as their other songs that they played were also packed with wicked, catchy, kick ass, heavy melodies. Great set!

Friday, July 22 had **No Knife** and some other bands that I don't remember because I didn't write them down, or if I did, I lost it. **Saddle on Teresea** also played an unannounced set. Only one member of one of the other bands showed up so he ended up doing a 20 minute guitar solo/riffing thing accompanied by the occasional banging away on a beat up tin drum. Saddle on Teresea were pretty good. More than a couple songs sounded like they were heavily influenced by aMiniature's first album, "Plexiwatt", and the singer reminds me of a more relaxed/subdued singer of the Counting Crows. No Knife were fucking great, but since this show started pretty late and everyone else played such long sets, they didn't get to play as long as I would've liked to have seen them. Talked to the drummer tonight and it turns out that no sooner do I write that Golden Rod would be very smart to put out a full length CD, that he told me it looks like they just might be recording an album for them in the near future. Do I know how to call them or what?


Drip Tank with new drummer Roman (on the left) photo by Ted


No Knife - photo by Mara

The next day me and Dennis from C.L.A. went out to Bodies to see **the Nephews**, **Sugartwin Reverb**, and **Drip Tank**. I would like too point out that I outdrank Dennis on this particular night. A first, I believe. Since Charlie left the Nephews to drum for UJBOD, the Nephews have been using a drum machine, but since UJBOD can only have Drip Tank's leftover drummers, he's back playing for the Nephews. Didn't see much of their set, ubt from what I did see, it looks like they were back into their '60s garage/pop mode. The guys from Rocket from the Crypt told me about a year ago that they were going to be covering a Nephews song, but I don't know what became of that. From what I remember Sugartwin sounded pretty cool and Dennis tells me that Drip Tank was "right on!" and really good this night.

July 27- 29 was a group of three shows all put on by Epitaph featuring bands in a celebration of Epitaph. I only made two of the shows (you know, day job) and what I did see was really good. They had booths from the various bands, surfing mags, Rock for Choice and Flipside even had one set up and except for the alcohol, the emphasis on these shows was cheapness. $5 for T- shirts, $6 for CDs, etc..., so you can see that there were lots of good deals to be had. My personal deal of the night was finding two back issues of Ink Disease in the trash by the bar! Who the fuck would be stupid enough to throw these away? Anyway, their loss was my gain. The first night I went to had the **Red Aunts**, **Claw Hammer**, **10 Foot Pole**, **Down by Law**, and **the Offspring**. The shows started early (6:30) and when we got there the Red Aunts were already onstage in front of lots of other people who had the sense to get there earlier as well. I know it sounds redundant when bands you see in the small clubs play a huge stage, but fuck it was weird seeing them play that huge stage in front of all those people. They looked like they were having fun themselves and getting off on the whole thing. They even played some new songs, too. 10 Foot Pole was pretty good punk rock. I could swear they broke into part of "Sour Grapes" by the Descendents during one of their songs. Claw Hammer rocked. They had Wayne Kramer from the MC5 come up to do "Kick Out the Jams". I think they're playing back up band on a new album that Mr. Kramer is putting out. Down By Law was cool. It's been about three years since I've seen them last and besides having a solid band together that I don't think have any commitments to other bands, they haven't changed a bit. Missed the Offspring and Thursday's show with Rancid et al.

Friday, Pooch told me to come early and see if there were any tickets for me at the door and there wasn't. Luckily I parked in the Palladium parking lot and the bouncers, who were being really strict (I mean, no pens allowed inside? Come on! Things aren't this bad here, are they?), let me stay by the window, believing my story that I was waiting for "my +1". About half an hour later of waiting and seeing what strings to pull and asking everyone with a lamenant it they had any extra tickets, John and Terry Wahl came running out with a ticket for me. Thank you! Thank you! You saved my night and I owe you both! This was the big night and besides feeling really old because of the youngish average age of the crowd, lots of friends were in attendance making this a fun night with **Gas Huffer**, **R.K.L.**, **Bad Religion**, **SNFU**, and **NOFX** gracing the stage. Came in right when new Epitaph signees Gas Huffer were on. They were enjoyable and I think at least one of the members of this band, the singer in particular, is a couple sandwiches short of a picnic. R.K.L. came on next with a blast of punk rock from the past. Lots of songs about drugs and alcohol and it seemed like they played forever. Although they could've easily headlined, Bad Religion came on third and I counted three separate pits going down on the floor. I hear this was Gregg's last show with them as he's going to concentrate on Epitaph and Brian Baker from Minor Threat/Junkyard was also playing with them. They stormed through all their hits. The thing that really fucking sucked this night was that except for Gas Huffer and R.K.L., the sound was super fucking shitty. It could've been where I was standing, but I really was all over the place. SNFU were fucking great, despite the shitty sound. They also played all their hits. Didn't like their last album at all though, for some reason, but they still got it live. NOFX were the best band of the night with tons of energy and playing some really fast/thrashy Green Day (but not as poppy) punk type of stuff. All in all, this was a great three day sold out event and I hope Epitaph will do it again next year or even sooner.

Later that night it was off to Hell's Gate to try and see **aMiniature** who happened to go on a little early, so I missed them. I hear John was really fucked up and they only played about five songs and lots of time tuning/talking in between them. Mitch from No Knife was filling in for Tony on the second guitar. Because I was so pissed off at missing aMiniature, I was going to take out my aggressions on the next band, but they were too fucking good! They were **Pink Noise Test** from here in L.A. and they played that English shoegazer Ride/Bloody Valentine type of style music, more garagey and punk poppy though, with lots of chaos, loud guitars, and some really great songs. Anyways, they were having lots of fun, kicking friends as they walked by, and weren't caught up in themselves, "the LA thing", or trying to get signed (even though they're totally signable). Afterwards, I spent the rest of the night hanging out in back with everyone from aMiniature, minus John who stranded the band here while out lost in a drunken daze, and Pink Noise Test who were really fucking cool guys also.

The following Tuesday I made it out to Al's Bar to check out the **Bottom Feeders**, and **the Red Aunts** and **Uncle Joe's Big 'Ol Driver** who were on their way back from Seattle after recording a new record with Kurt Bloch. The Bottom Feeders were sloppy and drunk. A good combination if you ask me. UJBOD were fucking great and Andrew is back drinking again after his quick bout with hepatitis. The Red Aunts were back home in their small club setting where their fucked up beautiful mess of a noise belongs.

August 13 was a spectacular night at Hell's Gate with **Swivelneck**, **the Humpers**, and **the Lazy Cowgirls**. Swivelneck went on first and were good. They played a bunch of new songs and based on what they played tonight seem to

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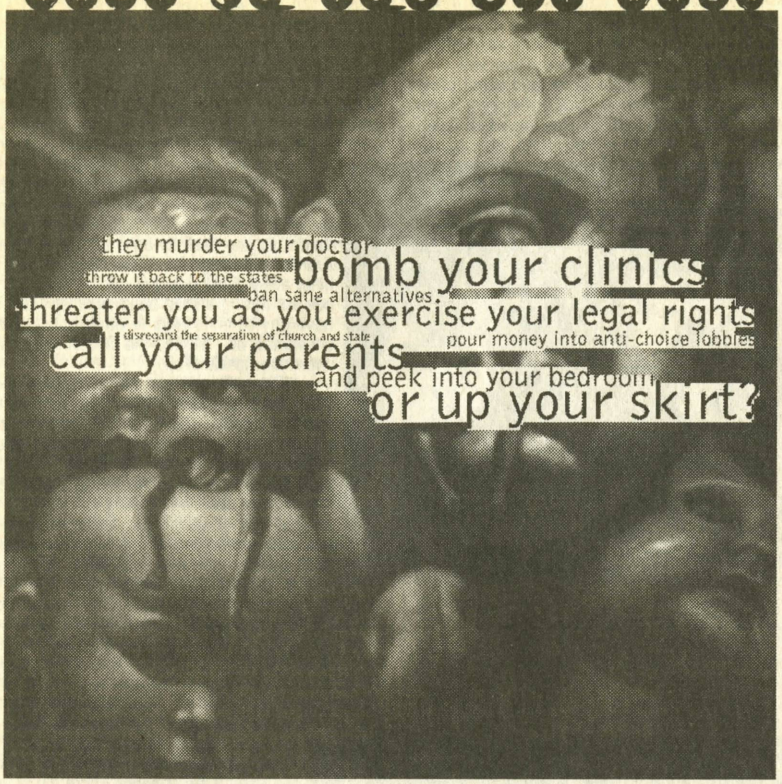

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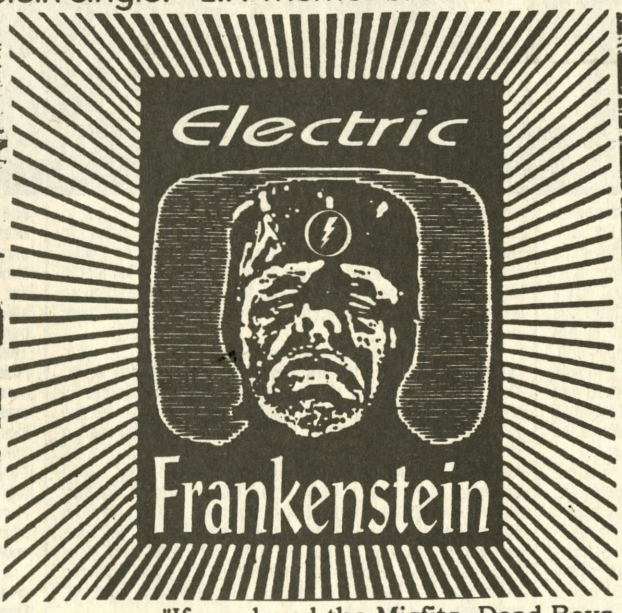



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MINT TONE

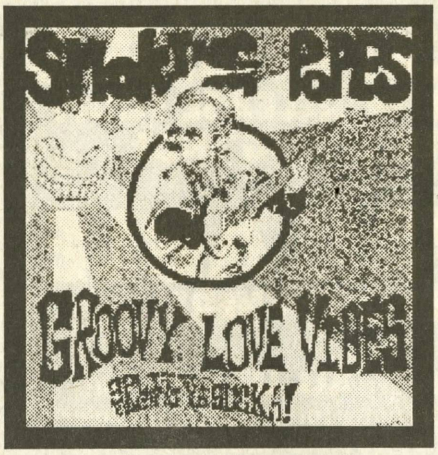
be heading more into a "mood" thing rather than the "San Diego punk rock 90's style" as I've described them in the past. Still the stuff they were playing came across really good, if not better. Lead singer/guitarist Lane sweats more than any band member I think I've ever seen. This guy's guitar was just drenched in sweat and he even had sweat stains on his knees! Been a while since I've seen the Lazy Cowgirls so I was really excited about this. They've had a line up change that is too good to be true! They now have Lenny from the Creamers on bass, and their old bassist, Michael is now on guitar! So now the Cowgirls got a super powerful double axe attack! What a great change! And tonight they were on fire, especially that madman singer, Pat Todd. Mikestands being thrown into the audience left and right, Pat spitting water all over the place and jumping all over everybody, and things were totally fucking wild. As they have been doing the last year or two, they've been playing newer songs, and what were once my favorite "new" songs are now becoming my least favorites, because even newer ones are pushing those out of the way! This may have been the best night I've ever seen the Cowgirls play. Fuck yeah! The Humpers were also great, kicking ass all over the place and doing their thing, including a great cover of "Motorhead", but I was worn out from the Cowgirls. Too intense, man.

Have **the Rugburns** sold out? Monday, August 15th, I managed to catch them at a free show at Club Lingerie. Mondays are becoming a night to go out. First Club Lingerie and now the Whiskey are offering free nights that end sort of early (by 11- 11:30pm) where you can see a good band now or then. Anyways, the Rugburns were kicking ass and guitarist Steve Poltz broke a string. So instead of changing the string right then and there while singing the song and not missing a single note like he usually does, he hands the guitar to a roadie who changes the string for him! What a sell out! It was good however, to see them on such a big, high stage with great sound and kick ass they did. Steve even broke out an electric guitar for one song that he just wrote that was simply awesome Replacement's type of kick ass rock song! **Pink Noise Test** were on next, but I knew if I stayed to see them even play one note, I'd have to stay for the rest of the set because they're just that good. But I had business to attend to at the Whiskey where **Butt Trumpet** was playing. The Whiskey was also pretty packed and when Butt Trumpet took the stage, all hell broke loose with all these gorillas that escaped from the zoo running amok and kicking the shit out of everyone who was different than them (i.e. not a fat fuck with no shirt and a shaved head and tatoos), including someone's mother who was there to see the show. How manly! When one of the bouncers grabbed the biggest ape to kick him out, he was immediately jumped by 10 of his friends. Thom stopped the show and spewed forth so much hate to these guys and threatened to stop the show if anything more happened and all the guys ended up leaving. Someone was sent to the hospital and lots of them got arrested later on outside. Despite all the stupid bullshit going on, Butt Trumpet kicked some major butt and were total punk rock. They even did a cover of "I'm Not a Loser" that gets two thumbs up.


The Nephews - photo by Ted

Guess I'll follow Shane's lead and write about some really cool fanzines that you may not know about and that should be "must haves" each and every time you see them. The new **Genetic Disorder** is now out. They seem really jaded about "music and the scene" these days, but the cool thing is, is that they're doing something about their "jadedness" which means, less bands and interviews and more cool stories and stuff. They also got rid of their San Diego scene report column which was a good thing to do. I mean if you only publish four times a year and the only thing you can talk about in your column is how my San Diego column sucked, then something is drastically wrong. They also seemed to stopped trying to get attention by picking on or harassing all the "competition", which was another great move, as that was getting old, boring, and pointless. Inside this well written issue is a guide to San Diego murderers, a good prom story/contest result, a loser's guide to National City, and stories on shoplifting and a dead person found in Genetic Disorder T- shirts. Their music reviews are also no bullshit and pretty reliable. ($2, P.O. Box 151362, San Diego, CA 92175). Also from San Diego is a fanzine put out by two girls, Del and Leilani, called **Freak Mama** which has a really cool DIY vibe and they just write about whatever they want, be it bad days, good days, a trip to LA, "top 10 reasons why I think Dave Jass is cool", relatives, and watching Green Day on MTV. This issue (#2) also has non- traditional interviews with John Lee from aMiniature and Boilermaker. (50 cents, and don't forget a couple stamps!, P.O. Box 4074, Oceanside, CA 92052- 4074). The new (although all of these won't be new by the time this hits the presses) **Black Market** is also out with their best issue yet. Nomeansno, the Lazy Cowgirls, and Chris Gore from Film Threat. They also have a great sense of humor! ($3.50, 405 Washington St. Plot #212, San Diego, CA 92103). Louise from **Lemon** magazine was in LA visiting from Australia a few weeks ago. She's the one responsible for the fluf and Kim Salmon interviews in Flipside #90, and she left me a few copies of her zine, Lemon, behind for me. Packed with info with all kinds of bands from well known (Metallica, L7, Babes in Toyland, Fugazi) to the not so well known (Seaweed Goorillas, the Meanies, the Guttersnipes, and lots more) and come with a 7" single (issue #15 had the Cosmic Psychos, Guttersnipes, Empty Set with Ron Asheton, and Hog all on one disc!). Since it's from down under, I don't know what the domestic price is, so write first to Lemon, P.O. Box 651, Glebe NSW 2037, Australia. Matt and Aesop, ex- Fuck Boys, now Hickey, have the second issue of **You Bet Your Sweet Ass It's a Turtle** out. This is a special pocket editon which had more interviews with guys named Bill, star- fuckers, and a review of donut shops in San Francisco. Hilarious, as usual. These guys got a great sense of humor. Don't know how much it is, but they deserve a buck or so plus some stamps, at least.(Truth About Fonzie Worldwide, 2864 A 24th St., San Francisco, CA 94110) That's it. I want to tell you all that you've been a dynamite audience and you deserve to give yourselves a round of applause, let's go! - **Ted**

1994: THE YEAR PUNK WENT BROKE



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FLESH OF ASSES

First off, I'll have to say that this column was originally going to be an answer of sorts to my friend Shane's recommendation of misguided self- proclaimed Croatian (then Yugoslav) expert on America Louis Adamic's misinformed history of labor relations, Dynamite, which is only of interest as an example of the European myth of America (more on that later), but I was so perturbed at the naivete shown by Blaze James in his column regarding Bosnia that it seemed to be a higher priority to show him up line by line, lie by lie, revision by revision. Ironically both topics are related to the same part of the world - whether it be some 1930's Marxsist intellectual from Over There thinking he knew all about over here or some fellow scenester type in the 1990's thinking he knows about Over There in the bad old Balkans. Obviously as the Bosnian situation seems to get more screwed up all the time (I hope it's remedied by the time you read this but there's as much chance of drugs being legal in the US as there is of that) nobody can find any justification for the behavior of the Serbs, especially now. They have committed numerous atrocities, as everyone knows. What everyone does not know to the same extent is that no one is innocent - everyone has committed atrocities. And while the actions of the Serbs cannot be condoned they can be understood. While ethnic cleansing is beyond rationalization, the root cause is the desire to prevent Islamic fundamentalist state which would spread terrorism (of the type which has spread to this hemisphere with last years World trade Center bombing and this years savage, bestial attack on an Argentine Jewish organizations headquarters that left 100 dead in Buenos Airies) throughout the western world from being established in the heart of Europe. And that desire is perfectly legitimate. While historically the Bosniacs (as in maniacs? - the name that the Slavic Moslems call themselves) have been peaceful, tolerant, secularized people, they - like all ethnic groups - have harbored their share of loonies. And sadly, the biggest loony in the history of their people, Alisa Izbegovic participated in the Saravejo pogrom, along with other Bosnian Moslem extremists who ignored the historic ties between their community and the Jewish community and committed on of the bloodiest pogroms committed by an occupied people during WWII.

This set the pattern for his career since. Prior to his agitation in the 1970's, little problem existed - the Bosnians got along with local Croats and Serbs putting behind the hatreds of the past. But as radical Islam took off in popularity around the world, Izbegovic stirred up buried passions of his people in a manner similar to that of Farrukhan and his buddy Abdul Mohammed among American Blacks. Even before Milosevic started to stir up the Serbs, Izabegovic was radicalizing his people and proclaiming - which he believes to this day - that Islam is not compatible with non- Islamic and secular institutions, and should always prevail. He sings a different tune to the west now that his people are suffering, but to them he still preaches fundamentalism and hatred. Even to a worldwide audience his forked tongue has slipped, threatening to start a worldwide campaign of terrorism if he doesn't get his way. The reality that caused ethnic cleansing was that the politicians including Izbegovic as well as Milosevic, Karadzic, even Tudjman - stirred up these old hatreds to keep themselves in power, and that the Bosnians by throwing their support behind a madman, an intolerant authoritarian bastard Jew- hating, Khomeini- wanna be, Islamic fundamentalist like Izbegovic, asked for what they are getting. Izbegovic has thrown the welcome mat out for terrorists from all over the middle east looking for jihad. Clinton so far has been perfectly correct not to arm those madmen, because if the U.S. arms the Bornians then odds are those very same weapons will be used against us. All those naive fucks who want to arm the Bosniacs are typical bleeding heart third worldists who cry about the poor suffering people not realizing until it is too late that those people want to eat us alive. The riots here in LA over two years ago proved that our society is not that far removed from the way Yugoslavia was - we also are experiencing militant separatism, organized racial hatred and politicians stirring up ethnic tensions to keep themselves and their bankrupt system in power. Rather than be the do gooders of the world while letting our own society crumble high on the illusion that we're still Number One, we should let the Europeans take care of Bosnia, stop giving Japan a military free ride , and put or military resources to work here before it's too late which will be pretty soon. But that's a whole other story. The last thing I'll say about the Balkan war is that any war crimes trial will be meaningless if it does not include Izabegovic.

And Blaze, let me put this another way. How would you feel if the whole world decided to send arms to, let's say, one major South Central or downtown area gang in addition to the weapons that are already out of control. Arming the Moslems to let them defend themselves to bring peace would be like sending massive amounts of weaponry to , lets say, all Crips factions to ensure peace in south central, or 18th street or White Fence or whatever, pick on big- time set, any set. It would make matters worse and of course those weapons would be used to harm innocent people and our society would suffer even more greatly from it's use. I can't see how someone on one hand can rightfully condemn the gangbangers as a predatory cancer on our society which should be eliminated and then advocate arming their equivalents sis thousand miles away. Once again, people shouldn't run off about things beyond their control. People feel such a need to do things beyond their abilities, Shane Williams would be a free man right now for one if he'd been content to do what he does best. This of course brings the focus of this column back to what it's supposed to be about - popular culture. What destroys talent is the lack of restraint, the unlimited financial excess that is the bone of the entertainment industry right now. The blockbuster mentality has eaten Jim Cameron alive, to name a couple. Avoid True Lies at all costs, it is garbage upon garbage. This man thirty years ago would have cranked out a slew of modest well- crafted B films, but unfortunately those times are long gone and instead there's crap like this opening in 2.5 million theaters at once crowding everything else off the screen.

Now, I am hardly a feminist - in fact, I'd say that I only seem like on in comparison with Rush Limbaugh, Milosevic, Izbegovich and their pals - but I really was troubled by the brutalization of Jamie Lee Curtis' character in this film. She is one tough, cool, dignified, ballsy actress, and it is quite sad to see her character treated like in the Schwarzenegger schlocufest pseudo- Bond True Crap. While certain actresses I could enjoy seeing degraded - as much as I despise Julia Roberts I would pay to see her in a remake of Salo for example - and others have made a career out of such treatment, Ms. Curtis doesn't seem right having to go through this treatment. It would've salvaged the film if she had gotten revenge upon hubbie Arnie, but no, that's not the case. I for one am sick of Cameron and Schwarzenegger - it's about time that Arnold goes into politics or something.

Speaking of Bond, I was talking with Martin Bonner and he was saying that the best way to save the Bond series would be to set on in period of early 60's Kennedy era so they could go back to what made the series great. That seems like a good idea, but unfortunately Pierce Brosnan doesn't have what it takes to save the series which would never resort to anything that cool or ingenious like setting it 30 years back so you could have the miniskirted broads and the super- evil bad guys. I think that they should just have a film with Connery returning playing Bond as an old man. But they won't. The collective intelligence of the film industry ranks with that of law enforcement and Balkan politics (tho we're not that far behind).

Anyway this column was originally supposed to be about the European myth of America. I'm not sure when it began, but it was already not after the great events of the Old West took place that they were fictionalized and sensationalized not only in the East, but across the Atlantic as well. For example, Karl May at the last turn of the century wrote a string of western novels from inside of a German prison. He never set foot in America, but being incarcerated unable to see the west that he wrote about did not stop him from becoming Europe's Zane Grey. Even nonfictional works sprouted up based on legend and hearsay - here you have Adamic's Dynamite and the whole scare of the "Apache Gang", a hybrid of Native Americans on the warpath with "public enemies" and prohibition racketeers all combined into one myth which the Paris underworld became quite fond of emulating (hence the "Apache dance" of pre- WWII European cabarets). On the stage you had Puccini's The Girl Of The Golden West at the turn of the century, and later the widely stylized distancing of Brecht/Weill left- wing musicals. Western films were being made in Europe even in silent days; on a more intellectual serious level the French existentialist writers based their works on American hard boiled masters like James M. Cain, Dashiell Hammett and Horace McCoy. These writers and later (slightly) authors like David Goodis, Jim Thompson and Chester Himes, would form the backbone of the famed Serie Noir line of hard boiled crime fiction. like that jazz musician who found fame and fortune across the Atlantic that their own nation denied them, many great American talents found a ready made audience there, down to the present day. Long before the g- word gained currency. What is now trendy but then ignored over here was quite popular overseas - for one of my all time favorites and good friends, The Miracle Workers, found acceptance there that they never would in their homeland. People have no taste, as much as this magazine will reveal.

Which brings me to my last topic - The death of one of the all time greats of Hollywood's golden era who made scores of films over in Europe especially after that era ended and here too - some great, some bad - some in between, but always doing the best he could with what he was given, that being none other than Cameron Mitchell. Not long after he died I decided to pay honor to his memory by watching one of his films for the greatest, Italian horror director of all, Mario Bava, that being Blood and Black Lace which I was watching with my very good friend and co- major moving force behind the band Mooseheart Faith, being none other than ex- Angry Somoan Todd Homer who has compiled a distinguished body of work in his own right post-Samoans on the albums that he and Larry Robinson recorded with the help of others as Mooseheart Faith (or Mooseheart Faith Stellar Groove Band) recommended for anyone with a taste for psychedelic pop- folk that puts the Shoegazers to shame which should be picked up upon by anyone into folks like Ride and the Cranes - this is the real Miss Thing and Arthurly, Skip Spence, etc. But back to the film - while not Bava's best (Black Sunday would take that position) or Mitchell's, it was very entertaining as well as extremely ahead of it's time DePalma before DePalma and of course featuring the very lovely Eva Bartok, best known in the U.S. for her role opposite Burt Lanmcaster, Torin Thatcher, and Chris Lee in the classic The Crimson Pirate - whatever happened to her? Ephraim Katz - Film Encyclopedia, original edition - I don't have the dinero for the revised one - lists and a post - '66 - chercez la femme? She looked like a cross between Yvonne DeCarlo and ex- Lovedolls/Rails/Vanessa Paradis, and currently fronting a band called Mommy that I have yet to see but reportedly are quite excellent from reliable sources, Abby Travis - who I wish the best of luck to in that endeavor - and the same goes for her brother Dave and all my other friends here in LA which I will be leaving for Madrid for a while.While I'm gone write me at POB 341467, L.A., CA 90034- 1467 and I will get the letters. Anyway - I'm not the guy writing the Courtney bio, that's a different Mike Snider - but stay tuned for my literary spewing of the actual "inside dirt".... and DFFL if that's your trip, 'taint mine no longer but better to avoid fates worse than death if you can see them lurking behind in the distance. Adios....

P.S. One last thing for Adamic/Shane: According to a very reliable source Al Capone proclaimed himself to be a solid believer in capitalism, defender of same and destroyer/enemy of socialism, communism and anarchism, and his peers shared those views - they saw themselves as the American way at work, and in a way they were right - stay alive and piss on Adamic's grave. (Adamic tried to make out the prohibition gangsters as enemies of the capitalist system - which is like saying that Daryl Gates is a libertarian and Katzu heads the Bruce Pavilt Fan Club). - **Mike Snider**

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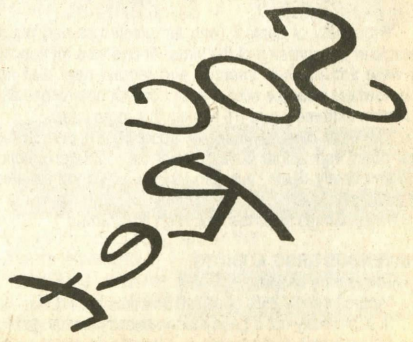

PRIME TIME WITH BLAZE JAMES

HETEROSEXUAL AIDS

(or lack thereof):

The Truth Hurts, So We Lie Instead.

Hello friends. Your letters of encouragement have been invaluable to me and I thank you.

First off, let me start by saying AIDS is a terrible disease. No one "deserves" it. I do not wish it on any soul. I know several friends/acquaintances who are either stricken by or have already died from AIDS. My heart deeply goes out to them and all others burdened by this deadly disease.

None of these feelings, however, mask my resentment for the foundation of lies that was built shortly after the discovery of the "epidemic". For over ten years the myth that AIDS is a dangerous threat to the average American heterosexual has grabbed news headlines, magazine and newspaper articles and the fears of heterosexuals across the U.S. TV talk shows have trotted out white heterosexual housewives and prostitutes, nurses and teenagers and anyone else to pull at your heartstrings about the disease.

AIDS activists, politicians, the media and egomaniacal scientists are among those responsible for the falsehoods that there are no high-risk groups; that AIDS is an equal opportunity disease; that "AIDS does not discriminate". THESE ARE BOLD FACED LIES!

Don't fool yourself. AIDS does discriminate. It calculatedly discriminates against homosexual males; against intravenous drug addicts (IVDAs); against hemophiliacs; and against receivers of blood transfusions before the blood supply in the US was deemed safe in 1986.

The acclaimed "infiltration" of AIDS into the heterosexual community, however, has been grossly exaggerated. Heterosexual spread, in reality, has consisted almost entirely of female partners of IVDAs, the majority of whom are Blacks and Latinos in lower class neighborhoods. We are lied to because of big business agendas. Those having roles in this farce are not part of a major conspiracy, but most of them are in it for money. AIDS activists want more dinero and less discrimination, which are obviously admirable causes, but those involved engage in despicable attempts to gain sympathy for such causes. Politicians obviously skew anything for votes, the media for ratings, and some scientists (whom often come from unrelated fields) for fame and notoriety.

I can hear you moaning now, "Racist". "Homophobe". Read on.

INITIAL HOMOSEXUAL SPREAD

Many people claim that the fact AIDS affected the Homosexual community first was only a coincidence- that it could have just as easily hit the heterosexual community. They are dead wrong. HIV (the virus, obviously, that causes AIDS) is a very inefficient virus, meaning it doesn't spread easily. Certain "High Risk" groups, however, were and still are virtual welcome mats for it's presence.

Here are some reasons why:

*Early San Francisco homosexual AIDS patients queried averaged a whopping 1100 sexual contacts EACH. This is astronomical to even the horniest heterosexuals. Gay bath house contacts ranged from 3-12 per male per night.

*Anal cells are vulnerable to lesion due to sensitive mucous membranes that are torn by excessive intercourse and other gay practices such as "fisting". The vagina, on the other hand, is made up of durable plate-like cells for the purpose of intercourse and child-birth, and likewise the mouth is built strong enough for all sorts of stuff, meaning both of the latter are much less likely to adopt the disease than the former. Studies have even proven that homosexuals who do not "receive" anal intercourse are much less likely to become infected than those who do, thus proving anal vulnerability further.

*Probability of contact (with an infected carrier) plays a major role in transmission of the virus. At one time metropolitan gays were around 50% infected and remain near that now. This is nowhere near the scenario for non-risk heterosexuals as they remain extremely rare (I'll explain this more later).

*Gay men currently make up about 50% of current AIDS cases, down from about 70% due not only to safer practices and unfortunately death, but also to increases in other areas, most notably IVDAS.

Which Brings us to the next High-Risk Group.

INTRAVENOUS DRUG ADDICTS.

This is a no brainer.

*Approximately 25% of all AIDS victims are IVDAs.

*It is probably not a good idea to directly exchange blood with a fellow junkie (selfishness is a meritable attribute here when it comes to needles).

*IVDAs are by far the most responsible for transmitting the virus through heterosexual contact (to their partners).

BRINGING UP THE REAR.

Other groups carry AIDS smaller numbers.

*As stated before hemophiliacs and recipients of blood from the early 80's lightly spread the disease, this is not news.

*Haitians and Africans. Haitians, apparently got the disease from the U.S. Haiti, in the Pre-AIDS years, was a hot spot for gays to go because you could get fun in the sun for a very small price. Anything you wanted was a mere $25 dollars, boys, bondage- you name it, the sky was the limit. The Haitian men and boys who were partaking in these endeavors were not homosexuals, they prostituted themselves for financial reasons only, yet, unknowingly contracted the virus in large numbers. AIDS then spread in Haiti rapidly with the help of a poor blood supply and insanitary conditions ranging from water to hospitals. Haitians who then migrated the U.S. brought the disease with them.

"IF YOU ARE A MIDDLE CLASS, HETEROSEXUAL NON- IVDA WHO HAS NOT HAD A LONG TERM RELATIONSHIP WITH SOMEONE WHO BELONGS TO A HIGH RISK GROUP, YOUR CHANCES OF CATCHING HIV ARE VIRTUALLY ZERO."

Africans probably didn't get the disease from U.S. homosexuals, but due to the same squalid conditions as Haiti, the virus, once there, spread easily. Therefore, many immigrants from Africa also brought the disease to the U.S.

*Children. Babies born to women with AIDS or HIV can be infected prenatally. They constitute a very small percentage of carriers.

*Prostitutes. A fairly high percentage of prostitutes are HIV infected. Nevertheless, to many peoples dismay, prostitutes rarely catch the disease from their "johns", they almost always catch it from their IVDA non-paying partner. In fact, studies show they almost never pass it on to their johns. This will also be explained later.

HETEROSEXUALS.

This is a very misleading category.

*As mentioned previously, the profile of an AIDS victim by way of heterosexual contact is a Black or Latino woman in a lower social class who is a sexual partner of an IVDA. Sorry, but this doesn't mirror the majority of heterosexuals in America.

*Partners of HIV infected individuals make up the majority of heterosexuals infected in this country. Knowingly or not, people (mostly women) are infected by their IVDA, bi-sexual or otherwise infected long- term partners. Still, for some strange reason the "experts", notably the Centers for Disease Control (CDC), lump them into the general "heterosexually transmitted" category. "Lumping in" seems to be convenient for the experts because they do it often. Haitians and Africans (not to be confused with African-Americans) are also lumped into this category.

*Most cities don't inquire deeply into infected individuals claims of method of transmission. Some bi and homosexuals lie to officials about how they got the disease, simply stating "from a prostitute" or "heterosexual promiscuity". If the individual does not appear gay or have track marks, they are simply taken on their word and lumped into the "heterosexual contact" category.

To sum up everything to this point, I will just say that IF YOU ARE A MIDDLE CLASS, HETEROSEXUAL NON- IVDA WHO HAS NOT HAD A LONG TERM RELATIONSHIP WITH SOMEONE WHO BELONGS TO A HIGH RISK GROUP, YOUR CHANCES OF CATCHING HIV ARE VIRTUALLY ZERO.

WHY THE LIES? AND WHY NOT?

AIDS activists want us to believe that AIDS is a non- discriminatory disease because if we were to believe (as we did in the beginning) it only affects certain "non-mainstream" or "morally unfit" individuals, there would be no government interest or financing and that's true. They were also keenly aware that a "Gay Disease" would increase discrimination against a segment of society which has been making constant gains in public acceptance since the late sixties. These concerns certainly warrant sympathy, but the tactics militant AIDS activists (such as ACT- UP) use are less than admirable and often vile. They consistently feed disinformation to hungry liberal masses and aggressively picket media outlets that allow a alternative opinion on the disease. The majority of gay activists plead for understanding and open mindedness, yet are quick to censor anyone who expresses a contrary point of view.

The Media ignored the disease when gay men where the primary victims in the early eighties, but pulled out all the big guns almost overnight as soon as talk of a "heterosexual epidemic" arose. Stories of an imminent AIDS "explosion" among the general population became an epidemic in itself during the mid to late eighties, making your average American look over at their mate of five years and demand a blood test. Myths and here- say were incessantly thrown around like clues in the O.J. case. Oprah Winfrey said (in 1987) to a live TV audience "studies project that one in five heterosexuals could be dead by AIDS... by 1990". USA TODAY stated (7/20/88) "By 1991, one in ten babies may be AIDS victims". The cover of July 1985's LIFE said "Now no one is safe from AIDS". Of course all of this is horseshit. These paranoid and usually conflicting declarations of doom appeared as scientific facts, whereas in reality, the Media ran any story (the more horrifying the better) without concern for checking facts as long as it was gripping to readers and viewers.

Calling it tabloid journalism is a gross understatement.

Over and over these concoctions were successfully manufactured and sprayed onto the public like malathion infecting us all with ignorance. Sales and ratings generated from heterosexual fear because of these lies are still astronomical. Little Ryan White jerked tears from all of America, but if this young white child was an adult homosexual or a junkie there would be no 20/20 special, no Newsweek exclusive, no L.A. Times public interest story. The media isn't interested in facts or the truth. White children with AIDS sells. Selling the image of Magic Johnson as a heterosexual with AIDS scared us to death, but gave the media a boner even when rumors of his homosexual activity dated back years before his infection; but for some reason they kept a lid on it. The media lies to us and we have no choice but to believe. This is big business at work. We're buying.

Politicians are mostly ignorant on the subject. Liberals wanting to appease the gay community continue to spread the word of condom distribution and safe sex (including ridiculous "dental dams") while Conservatives have suggested the wrath of God was at hand or that nature was simply taking it's course. Absolute morons.

SO WHY ARE THOSE OF US AT EXTREMELY LOW RISK TARGETED BY ALL?

We are middle class. We are the majority. Vogue and Redbook sell their magazines to us, not the gay community. Gays are a very small faction in the overall scheme of things. Ghetto dwellers don't have credit cards. Junkies spend all their money on dope. Advertisers of "Oprah" and "Nightline" sell their products to white middle class heterosexuals- where the money is. We are therefore scared into thinking we are at risk by fabricated stories and hyped up exaggerations. Politicians seek our votes. We have power. Look, without a heterosexual scare nothing happens. With it, a lot of people gain. Condoms sell like crazy now. Federal AIDS spending is going through the goddamned roof. I don't have a financial figure on AIDS testing, but you can be sure that because of heterosexual fear they are raking in the dough (during the initial scare people in high risk groups were having trouble being tested because heterosexuals were filling up the testing centers). We all mourned Arthur Ashe even as he lashed out at us for our ignorance.

The problem, again, is while the message is "AIDS doesn't discriminate", it does. We think AIDS is the U.S.'s #1 health problem. It isn't. As of now there are roughly a total of

379,250 AIDS cases in this country. Cancer strikes 1,000,000 Americans every fucking year, killing about half. Heart disease kills 750,000 every year. The Spanish Influenza epidemic of 1918- 19 killed 500,000 in a much less populated America. AIDS is no joke, but these alarmists would rather compare apples and oranges and claim "AIDS has killed more than the last three Wars combined"- where's the fucking connection? This is irrelevant. 500,000 were killed in the Civil War, about a third of our nation at the time, why not mention this? Ever heard the word "propaganda"?

The billions of dollars diverted towards AIDS research and prevention has taken away from every other deadly disease including cancer and heart disease, not only in dollars, but also in manpower and intelligence- most of the top medical specialists have been pulled from their field of expertise to join the AIDS team, not unlike the defense attorneys for O.J.'s trial. Unfortunately for 750,000 people every year there are no Heart Disease activists.

THIS WILL SURPRISE YOU.

The pro- monogamy stance is commendable, but in some cases deadly. According to the Journal of American Medical Associations (JAMA)- If you have UNPROTECTED sex one time with an HIV positive partner, your chances of contracting the disease are roughly 1 in 500. Unprotected sex with someone not in a risk group, your chances are 1 in 5,000,000. Makes me never want to leave my home again. Sounds discriminatory to me.

*Understanding this, monogamous sex with a risky partner is much more dangerous than being heterosexually promiscuous. A one year relationship with an affected person can put your chances at about 50/50 of contracting HIV, but if you are promiscuously single, do not use condoms, and liberally average one different partner a month, your chances of it are about 1 in 50,000. Don't go buying up those grave plots, chances are higher that you'll drown in your bathtub or be mauled by a wild animal. How many people are adamant about condom usage yet do not use seat belts? Traffic Accidents are many times more common.

*Prostitutes certainly have been known to carry the HIV virus (to give a percentage would be misleading because in some areas such as New York and New Jersey they are over 50% positive and in other areas 0%). Prostitutes in metropolitan areas often are IVDAs or have non- paying partners that are IVDAs (through which they contract the disease). Most certainly there are some cases where a prostitute has passed the disease to a client, but they use condoms over 80% of the time and rarely ever spread them to a customer. They are great to use as scapegoats, however.

Some more facts.

*Men are more than three times as likely to pass HIV to a woman than a woman to a man.

*Women who engage in anal sex with infected partners are three times as likely to contract the disease.

*Although Latinos make up only 5% of Massachusetts population, they account for 12% of all AIDS cases, and 28% of the states IVDA cases.

*Blacks and Hispanics make up 46% of the nation's AIDS cases (well over the proportionate in the population).

*One- third of all 1992 L.A. County AIDS cases were among Latinos.

*Of the 8,758 AIDS cases (7/19/93) reported in Georgia, 50.6% are among Blacks. Blacks only make up 27% of the population.

*White non- IVDA heterosexual males are second only to lesbians as the lowest at risk for transmission of HIV.

*On 4/5/1994 the Health Commissioner of New York stated that in an effort to avoid losing an estimated $9,000,000 in federal money, his department would expand it's system of requiring labs to report SUSPECTED AIDS cases based on a blood test commonly given to people with HIV.

*Percentages are meant to confuse. One might represent total cases, another gay males, and still another an entire population. Remember in pie wedge percentages, an increase in one category automatically causes a decrease in another.

*I suggest you read "The Myth of Heterosexual AIDS" by Michael Fumento. It's hard to find due to boycotting by AIDS activists and other forms of censoring, but I found it at the Library.

I have no desire to see discrimination or lack of effort on behalf of the medical field due to one's sexual practice or living conditions or even drug addiction. What I do desire is money spent where it is needed, for whom it is needed and I want to be told the truth, the whole truth and nothing but the truth.

For sources of statistics and information, send a stamp to me and be specific of your questions. Thanks.

Your Comments. (NOTE NEW ADDRESS! If you sent a letter to me in the last two months & received no reply, please rewrite me below.)

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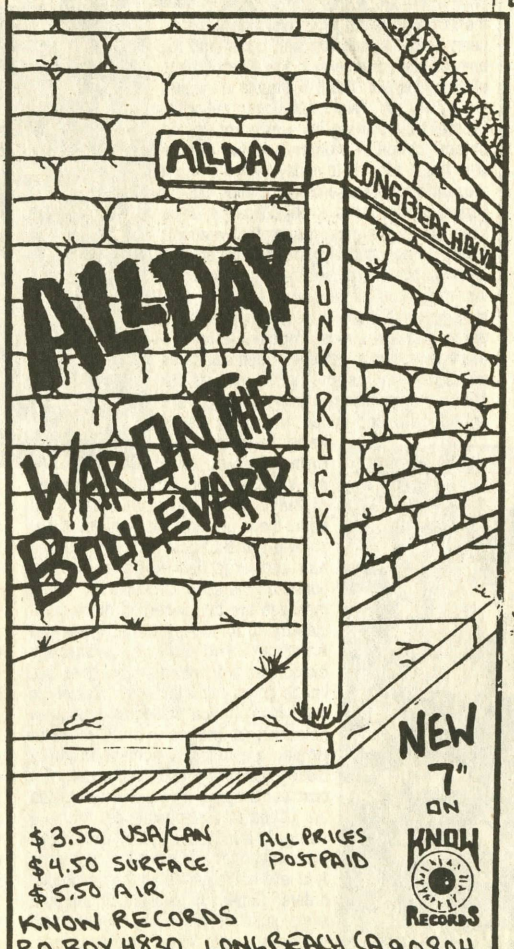

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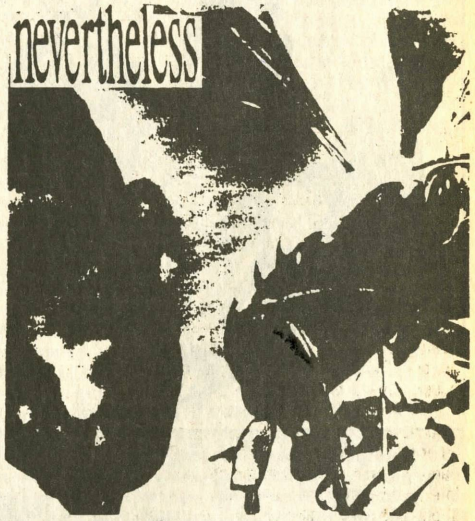

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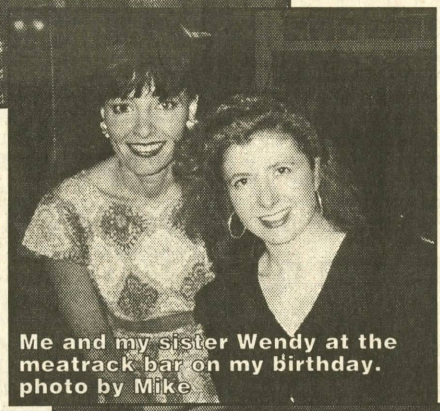
MICHELE'S MATTERS

(Bitchin' Summer Report)
I don't know if I mentioned it or not last column, but I took the summer quarter off so I actually got out to do way more things then there is room to mention (usually it is the other way around), so I will only be detailing the most notable. First off I'd like to reply to Shane's response concerning the issue of sexism and nudity and the objectification of women in the media. For those of you who haven't been following this discussion, two issues ago I wrote about what I perceived to be sexism in nudity and last issue Shane addressed the subject in his column. I will now reply to those remarks, as well as remarks he supposedly made (according to an advanced copy of Shaneshit he sent me to read about a month ago) in this issue's Shanshit. In it he has pre-empted my rebuttal to him with some quotes from **Lisa Fischman** of Your Flesh and **Bob C.** of Second Guess. Keep in mind that just because other journalists have gone on record with their opinions, doesn't make them right or authorities on the subject, any more than Shane or I am. But for the record, I'll address those quotes here: First of all, without the benefit of having read McKinnon's book, it would be presumptuous and dangerous to make use of **Lisa Fischman's** criticism. Furthermore, her spiel hardly applies to this discussion, which I will reiterate isn't about censoring porn, but about mainstream media's depiction of women. The points **Bob C.** makes are well taken. But I still have a bone to pick and Shane is trying his best to side- track this whole discussion and turn it into a debate about pornography when in fact it is supposed to be about mainstream media and how women are depicted. As for my part, I'll play fair: the only people I will be quoting here is myself! Shane, if we were talking about erotic art, or the porn industry, I might agree with your position, but we are talking about mainstream media (i.e. Cindy Crawford, MTV, Bay Watch, bikini contests, etc.). Shane admittedly hasn't watched hardly any t.v. since he was a kid and in fact he's bragged to me about NOT following the mainstream media. Therefore he is admittedly arguing with me on a subject he knows very little about! Secondly, Shane purposely filtered the info in that Film Threat article to suit his own viewpoint! The premise of the article was that there has been a disproportionate amount of female nudity and almost no male nudity in film. The purpose of the article was to discuss the fact that there is a trend today to show more male nudity. The second point of the article that Shane failed to mention was about WHY historically there's been a double standard with nudity and the answer offered speaks to the objectification of women issue. There is a quote in the article by N.O.W. (National Organization of Women) supporting my viewpoint on the objectification of women and the double standard in regards to nudity. Thirdly, I can't present a full defense of my position without getting into the issue of objectification, since I feel this is the main reason that women's nudity (as opposed to men's) has become so common place. To use Shane's own words, the "deification" of the female body in mainstream media involves using physical standards that are almost impossible for the average woman to achieve. Such standards go back centuries, but as recently as the 1950's the measurements 36- 24- 36 were imbedded in the minds of Americans as being the ideal female form. Do you ever see small breasted women on the cover of Playboy or Cosmopolitan? What about those obnoxious car emblems that show a female figure with long flowing hair and huge darting boobs proportioned on the scale of Barbie?!?! What message are the owners of these vehicles trying to convey to the women of America? And what about Barbie's exagerated proportions - what does that image convey to little girls? Society is condoning physical standards through its selection of images - and American women are trying to achieve them by dieting, exercising, and even undergoing cosmetic surgery. Every day we women are judged by our appearance. Men are sizing up our "asses", "tits" and "legs." Men never face this type of scrutiny! And let's not forget about the eating disorders. Experts have sighted them as a symptom of society's preoccupation with these standards. When I initially brought forth this discussion, I actually thought Shane would agree with me. I have spoken with a number of male scenesters and many of them have, but I think Shane's chauvinistic tendencies interfere with his ability to relate on this issue. This is all I have to say on this issue but again, if you readers have any comments, you can drop either one of us a line c/o the Flipside P.O. Box.... Chasing Raji's shows around town is forcing me to attend a lot of nightclubs that I've never been to before, like **Hell's Gate** - warnings about the neighborhood should be heeded - when there's signs posted that say no drug sales or littering, you know you are dealing with the creme de la creme! By now this club is old news for Raji's regulars, but I'll give it a run- down for everyone else. Obviously the idea was to recreate a Vietnam War era canteen and that they did, but before I get ahead of myself, I'll describe its near perfect lay- out: A lobby with cool fish tanks and a narrow pass- through bar area; an intimate dance floor and stage that is easy to see from the bar; fully equipped professional lighting, etc. Finishing touches include murals and/or bamboo lining and drink ledges on all the interior walls. But their crowning glory is the canteen- style patio with shrunken heads and skulls lining the walls, camouflage netting for a roof and a bar decorated as a munitions shack complete with gun display, and bomb protruding from the tin roof! A big hand to the artist who put this place together! On (6/13) I was there to see **Satin Christ Super Studs**, which is **Jay of Twister Naked's** line- up with a guest appearance by **Brandon Cruz of Harmful If Swallowed** on air guitar and vocals. I must confess that I just loathed Jay's old band, **Twister Naked**, but his new band rocked! They've got great songs and besides being fun to watch, Jay is a natural comedian and all-around great entertainer.



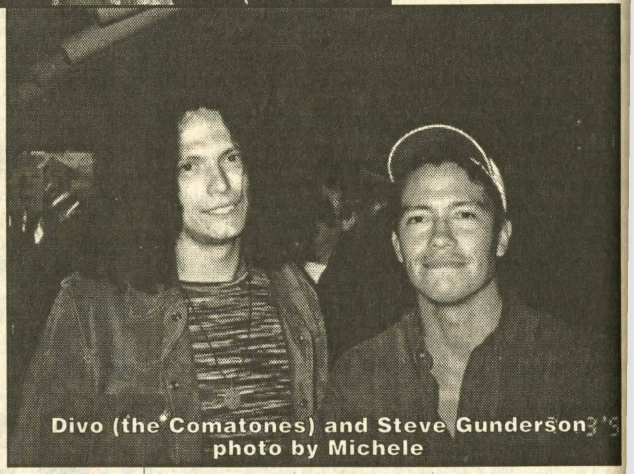
Making the jock party: Steve, Steve, Gus and Pete
photo by Michele



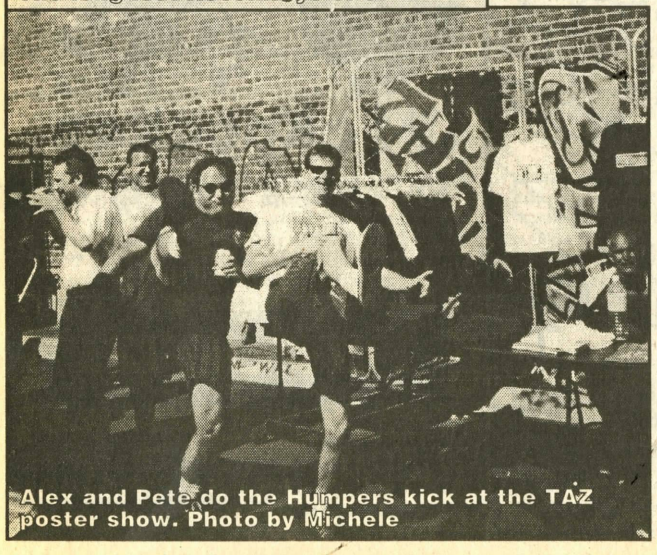
Me and my sister Wendy at the meatrack bar on my birthday.
photo by Mike



The long lost Rosemarys of SF



Divo (the Comatones) and Steve Gunderson
photo by Michele



Alex and Pete do the Humpers kick at the TAZ poster show. Photo by Michele

While I was there, I had a chat with booker, **Larry Mann** who tells me his shows for Raji's are scattered far and wide across town. Other locations where he's hosted Raji's shows have included, Bob's Frolic Room, a new- ish club of its own standing, and Hollywood Moguls, which is not usually known for live music. Most recently he hosted **The Muffs** with **Janet Housden's** band, **The Shitbirds** at this location.... As for Raji's, the story is that **Paula and Adnon** are serious about buying and renovating the all but condemned Hastings Hotel structure! Rumor has it that the building is historic and "can't be torn down." I'll go on record here to tell you that this is simply not true. There is no law in this city that will protect any historic building from demolition. A historic designation only buys a six- month moratorium on demolition so that preservation groups can try to talk the owner out of bulldozing it, and forces him to do an EIR (Environmental Impact Report) on the impact of removing the structure. Just look at The Ambassador Hotel in Mid- Wilshire which is as historic as you can get. Past presidents and foreign dignitaries have lodged there, and it was the site of the Bobby Kennedy Assassination, and the setting for the entire Marx Brothers' 1929 film, "Room Service," etc. - and this building is going to be mowed down for redevelopment, despite public outcry! (Right now it is in litigation - Trump bought it for development, but the L.A. Unified School District

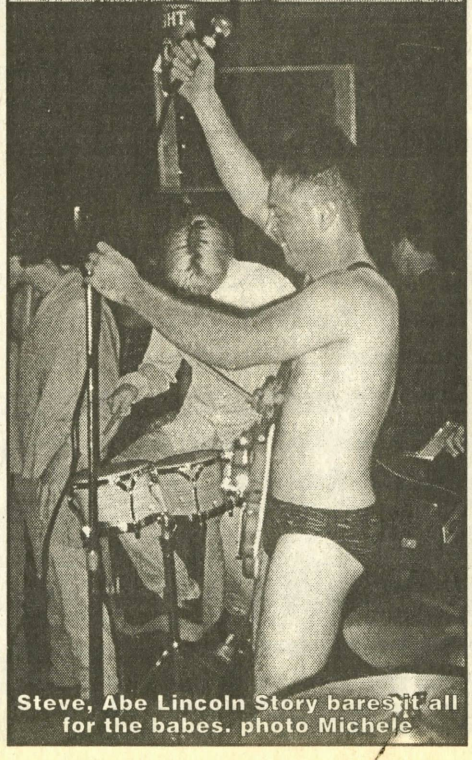
wanted it for a high school site and were claiming it under eminent domain). Across the street from The Ambassador, the "old hat" (better known as The Brown Derby), a restaurant catering to stars back in Hollywood's heydays, was mowed down for a Korean mini- mall. The only remnant is the hat complete with Korean signage perched on top of the mini- mall - this is historic preservation? - it must be seen to be believed! .... Anyway, Raji's is not architecturally significant; it's not even that old - buildings of the 1930's are common in L.A. But if the building is culturally historic, it can so be designated. Unfortunately I was unable to follow up on this angle - according to the people I spoke with, the Hollywood division of the CRA (Community Redevelopment Agency), does not have it listed and neither does the L.A. Cultural Landmarks Commission. Perhaps it is being designated as a State Point of Historic Interest or with the feds on The National Register - in which case, if they agreed to restore it under certain criteria, they would be eligible for a 10- 20% tax credit. The 20% tax break is if the building is renovated for use as low- income housing. The Hastings Hotel is already designed for such use, so that would be the obvious choice. Additionally, ANY type of historic designation makes it eligible to by- pass expensive building code requirements (for example in lieu of building additional fire exits, you could limit the capacity) and as a quake victim, it is also eligible for low interest FEMA loans. The building may also be eligible for some low- interest CRA loans, subsidies, or outright grants because of the CRA's interest in restoring historic buildings. All of these potential benefits make buying and restoring The Hastings a possible good investment. A recent drive- by showed that they are already hard at work tearing down and gutting the place - I hope to have a photo next issue for you.... (6/18): DESERT PARTY: This **Homeboy Records Release** featuring a slew of bands, took place at the often- used Jawbone Canyon. Many came fully equipped for a camp- out with tents, BBQ, tables, etc. I was having so much fun drinking and finding ideal bushes to pee in, that I wasn't paying much attention to the bands! **UXA, The Bottomfeeders, Sluts For Hire, Skull Control, Terror Train, The Comatones, The Humpers** all played - it was still going on when I left at 3:45AM! Unfortunately for **The Humpers**, it turned out to be the farewell performance of **Jeff Fieldhouse**, their guitarist. We'll miss you Jeff!.... At Blue Saloon on (6/24) I caught an amazing set by **Dizbuster** who played with such intensity that more than a few of us remarked about it. **The Gears** followed and I didn't catch the rest of the evening's line- up, since I had to get up early if I was going to make it to the all- day **Taz** event in Vernon (6/25): Despite an early start, I still managed to miss the **The X- Idols** who played at 12 noon and since it was unbelievably hot that day, it must have been a sweat- fest for sure! The other bands I did see were a sad waste of time, but the Taz art more than made up for the bad entertainment. I kicked off the 4th of July weekend with a drive to Long Beach to see **The Muffs/Clawhammer** and the new **Gits** ensemble (who's name escapes me at the moment) at The Foothill in Long Beach. This club is huge, with pool tables, dance floor and plenty of seating, reasonable beer prices, but with a steep cover and the stage is too low and small for the capacity. Still, this is a fun place and the drive isn't' too bad from L.A..... Saturday afternoon I visited with **Naked John** at a BBQ party in Silverlake and from there drove out to catch a performance of **Abe Lincoln Story** at a jock beach party in Playa Del Rey. 100's of people crammed into this little fenced in patio to scam on each other and watch the scheduled bands play. There were only about 10 scenesters on hand so we were truly outnumbered, but the free beer compensated for the mixed company. By the time **Abe Lincoln Story** came on, the joke was lost on the way- to- drunk floozies who happily chanted along to the **ALS** classic, "Satan," and a few of them even stripped down to undies on request of the band! I left beforehand, but was there long enough to see frontman **Steve** take it off - he can be such the opportunist as he was here, taking advantage of the mood of the crowd to push his band into further feats of audacity - a real pleasure to watch and their fun songs bordering on polkas, could fit into any backyard party - including one held by your parents!! On the fourth I stopped by The Rockplex for their annual shindig - besides headliners **Abe Lincoln Story**, there were two other bands on the bill - the first I can't remember but the second was a pretty cool band from San Francisco called **The Clarke Novas** who were on the last leg of a very strenuous tour of the southwest. An excellent band and their single is definitely worth picking up.... On (7/5) I went to see the legendary **Agent Orange** at The Dragonfly. I'd never been to The Dragonfly which usually functions as a dance club. Rumor had it that **The Beastie Boys** were headlining (they didn't play) and judging by the size of the crowd, the word was out. But despite sardine- like conditions, this is still a very large "bar" by my standards, with a great circular lay- out and lots of mini bars if you can't quite make it back to the main one. But the drink prices are up there with The Roxy and The Whiskey. At least for the money, you can buy a Zima and stay buzzed all night! The outdoor patio is the best part of this club; the interior



Naked John and friend at July 4th weekend party. photo Michele



Tim from Pomona and Virginia - photo Michael Ascencios

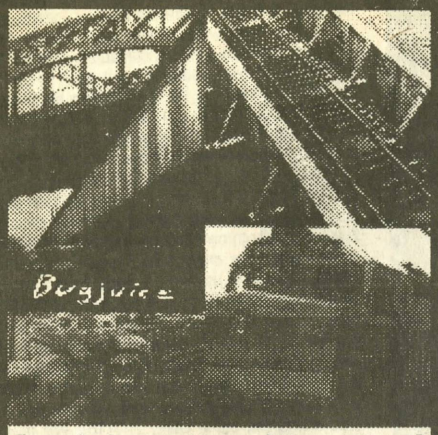


Steve, Abe Lincoln Story bares it all for the babes. photo Michele

needs work however. As with The Foothill, the stage is a bit too low and small for the capacity and the extra room is all but wasted since it is kept dark and unfurnished. Anyway, **A.O.** played a short set and in the beginning the crowd was subdued enough for me to get in a little dancing. But suddenly out- of no where a group of slam dancers appeared and cleared the dance floor in seconds. It was best described by **Mike Palm** when he remarked to the audience afterwards, "If I would have known there was going to be a spin cycle, I would have brought my laundry." I'm still laughing about that one.... THE PUBLIC NUISANCE: On (7/9), the **Dizbuster, Gears** and **Skull Control** show at Hell's Gate was plagued by a maruading black man in a leather jacket who spilt drinks all over **Mike of Dizbuster's** equipment, insulted people, ploughed into **Sharon** (Spike's girlfriend), and then had the audacity to try to kick me off the speaker cabinet. It took a couple of hours, but they did finally throw him out. Despite this sideshow, it was a good evening for music with 3 super excellent bands..... On (7/10), a group of us went to **Todd from Toes Tavern's** new venue The Sports Rock in Arcadia to catch **Mike Palm's** surf band, **Wipe- out**. I think this place is going to be a hard sell, being how it is a bit too far east from our well- worn paths and with its full- on Red Onion decor is enough to scare off even the most savvy. **Wipe- out** was excellent as they always are and I sure wish Mike Palm would take his side project into the studio and put out a CD!..... (7/13): We made it to Jacks Sugarshack to see the legendary **Coma- tones** and were joined by my friend from work, **Steve Gunderson** and his pal **Von**. Unfortunately for one reason or another, every time I see this band they end up playing an abbreviated set. This time the singer got too trashed and after about four songs, the band refused to continue. The band was superb and the singer is always awesome in spite of himself. The audience must have agreed since they got up and gave them a big round of applause anyway. I love the Coma- tones, but these abbreviated sets are equivalent to having sex and never getting off!!!... Other shows I made it to of note included catching **The Go-Nuts** (members of **The Phantom Surfers** and **The Bomboras**) on (7/27) at Jack's Sugarshack. These guys can best be discribed as the **Imperial Butt Wizards/Descendants** of surfdom with snacks flying everywhere, etc. And waiting a whole month in anticipation to see **Possum Dixon** open for **The Lemonheads** at Fairfax High. The band ended their year long tour in August. **TIM FROM POMONA REPORT:** He's off the market! With no thanks to his Flipside ad or a classified in Max RnR, **T.F.P.** has a main squeeze now (well at least until she departs for her nine month stay in Europe).... If not in the pages of Flipside, then at least in the pages of Max RnR: T.F.P. will be making his debut as scenester- turned- journalist with an interview he did for them with **Legal Weapon. MISCELLANY:** Obviously I got it wrong about Toes Tavern, since they're still having shows, but according to **Al Flipside**, booker **Todd** did get canned and the owner did put Toes up for sale if only briefly.... I also stand corrected by **Chris Martin** of H.B. that **The Hated** are actually from Long Beach, but they hung more in H.B. and G.G. and that is why I got mixed- up on their origin. Another boo- boo concerns **The Rosemarys** of San Francisco who I reviewed two issues back. Apparently their album "Providence" that was the subject of the review was NOT their soon- to- be released one, but an earlier effort. My apologies for that mis- info and the review of the soon- to- be-released CD is in this issue's reviews section. Hopefully there will even be an interview/show review with them in the following issue if I hook up with them on my anticipated trip to S.F.... Hope you all caught that big write- up **Jac Zinder** did on **The Cacophony Society** for L.A. Weekly 7/29- 8/4, it made the cover!.... **Mike Snider** tells me that he suspects the historic significance of The Hastings is that it was once the one- time residence of 1940's screen actor, George Raft. Now alot of you seem to think that I just disappeared off the scene for half the summer and if you're assessing that based on the length of this column, you'd be right. Sometimes family obligations and a varied social life take me outside the punk scene on the weekends, but the fact is that I didn't disappear - I was actually out and about to the point of burn- out when Louise Dickinson from Australia was visiting me - then there were the doldrum weeks of late July and the first half of August when it seemed like there weren't any good shows worth seeing, but I'm actually cutting my coverage this issue short in order to save room for Chris Martin's story on Huntington Beach below, which I'm sure you are all going to enjoy. Well, this has been a bitchin summer and unfortunately it all has to end when I start back with the fall quarter, but I'll be around when I can and until next time, see you at the clubs! **- Michele** .....

PHOTO ARCHIVES: Perhaps no story on H.B. could be complete without writing about the well- known and infamous supposed H.B. "gangs". Unfortunately I lack familiarity with that segment of the scene to even make an intelligent comment. So I've enlisted **Chris Martin** (yes, THE Chris Martin who was profiled last issue) to be my guest columnist for this H.B. photo archives report. Take it away Chris....

Come On, Feel The Ear



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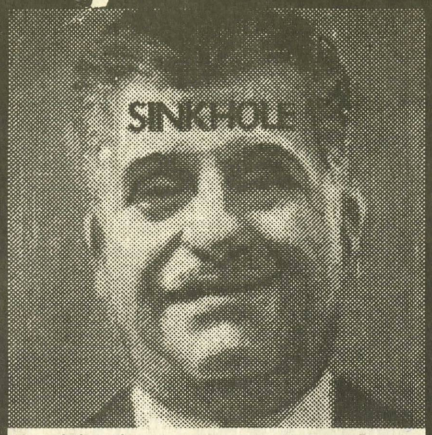
–Glut



Sinkhole **Donkey**
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–The Noise



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Nobody Got Famous in H.B.

I'll start by saying that rock history that isn't on vinyl is pretty much lame and unfortunately a lot of great bands never got recorded properly. History is old and music needs to be new, so writing this is kind of bizarre for me and makes me feel fucking old. Anyway if Michele wants it, I'll do it. (That girl would never sleep with any of us. She wore bondage suits just for the shock value. What a waste I always thought.) I guess I was at just about every backyard and garage party there was in Long Beach and Huntington Beach in the early punk days. I did survive the H.B.P.D. and I don't think I missed a gig at the Cookoo's Nest. So here goes it....

Summer 1979, 11:00 PM, Saturday night. Kramer's folks are gone on vacation,. His dad is the head lifeguard in H.B., and has the only pad on the beach. It is located right at the jetty bridge that separates Huntington Beach and Newport (we don't go to Newport - The stuffy people and cops hate us more than the HBPD). Kramer is having a keg party and the Blades are playing in the garage. (The Blades are a result of the break- up of The Outsiders; Frank Ruffino took his monster guitar sound and formed the fist speed metal band, China White). Everybody is drunk, high and digging the band and feeling the ocean breeze. Cathy is fucking Kramer because it's his birthday party, and he's a seventeen year old virgin. She is 19, has dyed pink hair and is definitely not a virgin.

A hippie walks up to the party saying, "Party dude." He gets his ass kicked for being unlucky, stupid, or maybe just slow with the times. There is tension between the day glow surf punk band (The Crowd), and the leather and Levi set from Surfside (The Outsiders, The Slashers, The Blades and China White). They can't stand each other. If you own an Outsiders tape you are stoked. They never made a record, bummer.

The band Vicious Circle and the Long Beach crew show up. It seems Mike (one of the guys from Surfside) shot his mouth off about Vicious Circle, called them pussies or something. The VC guys aren't digging this at all. I'm hanging with Paul, the bass player of the Skrews, Ed the Horse, and Boz the bass player from Social Task. We can tell it is about to get ugly. We all know each other and we all know the shit is about to go down. Everybody is deciding what side to jump in on. My bros are about music and getting loaded, so we can't pick a side, because we have played parties with all the guys there. The Blades are playing fast, fists are about to fly. I tighten my hand around the neck of my vodka bottle, side or no side, I'm not getting hit.

Then Paul and I see Boris throw a bottle at some hippies. They throw one back and it nails a punk rock girl watching the band. Ass White yells, "THOSE HIPPIES THREW THE BOTTLE, GET EM!" Thirty punks start chasing the hippies. One gets caught climbing the chain link fence and gets beat. Three hippies get over the fence and start running down PCH to their car. Two of the hippies make it to the car and it starts moving. The last hippie's hand is less than a foot from the door handle when a bottle smashes out the back window. Punks are screaming, "Get the fuck'n hippy!" The primer-stained piece of shit hippie car burns out on P.C.H., while the deserted hippie is still running for it.

As the hippie reaches the crown of the jetty bridge, he tires and frantically yells, "Let's talk about..." he never finishes the phrase. Fists, boots and bottles are smashing him. Someone yells, "Over the bridge." The punks begin to chant, "Over the bridge!, Over the bridge!" The hippie is screaming, "Nooooo!" Cars are backing up on PCH. The hippie is in the air. Someone yells, "On the rocks!" A chant begins, "On the rocks!, On the rocks!" Now two chants are going, and the punks are having a tug of war between the hippie being thrown in the water or on the rocks. The hippie goes over into the water. Bottles fly at him, he gets nailed. Everybody splits before the cops show up. Another party in HB.

I wonder if that hippie ever slugged his buddies for leaving him behind to be beaten, and have both his legs broken.

You might think we were violent. I guess we were, violence was a daily thing. The more rotten or fucked you were, the cooler you were. We pushed the limits - sometimes they snapped. It was about energy, outrageousness, and anarchy. It was about shock value. A cub scout shirt with a swastika or an upside- down crucifix, nothing was sacred but the ENERGY. We made stencils and spray painted our favorite bands on school walls.



Drew, Bozo and X-head invading a hippie party. Photo by Michele

We cut, dyed and spiked our hair. Nobody had short hair, short hair was out. Even jocks and red necks wore their hair long. Music had been so dead - kinda how it was before Nirvana got on a major label. The Pistols, The Damned and The Clash made it alive. We shopped in thrift stores and bought imported singles. We squatted in abandoned buildings, lived in garages, got taken in by old alcoholics and misfit adults with brain damage. If you were the last to wake up or the first to pass out, you were abused by friends (we called it "abusement"). But you always had somewhere to go and some music to listen to. We were in high school or at least supposed to be. Punk rock made us feel alive.

There weren't too many punks at first. When you walked down the street people would yell "Devo!" and throw things at you. You never knew when a carload of hippies, jocks, or vigilante construction working dads would decide to jump out of a car and beat the shit out of you. Walking alone was always a thrill. The cool thing was nobody was carrying guns. Maybe a chain around your waist or a knife, but no guns.

Around each band there were usually a couple nuts. In some cases (V.C., T.S.O.L., The Outsiders, The Slashers) the nuts were in the band. We all drank a lot. The more we drank and got high, the crazier it would get. We were seventeen, loaded and invincible. The idea was to get to a gig or make one happen. In a garage or a backyard; just get the P.A. and the band there and everybody would show up. The band would play, we would pogo, worm on broken glass and dive off the roof into the worm pile. Same shit as now, just nobody got paid. The bands at the parties I remember most were, The Outsiders, The Skrews, The Crowd, Vicious Circle, & T.S.O.L. (with Jack), The Clan, China White, Shattered Faith, Non Fascist, The Vandals, Gestapo, The Blades, The Slashers, The Voyeurs, Social Task, The Idols, and AKA.

Punk bands from all around would come to HB. The Adolescents, Social Distortion, Agent Orange, The Middle Class, The Circle Jerks, Black Flag, Red Cross and Negative Trend all ended up drinking plain- wrap beer in an HB backyard at one time or another.

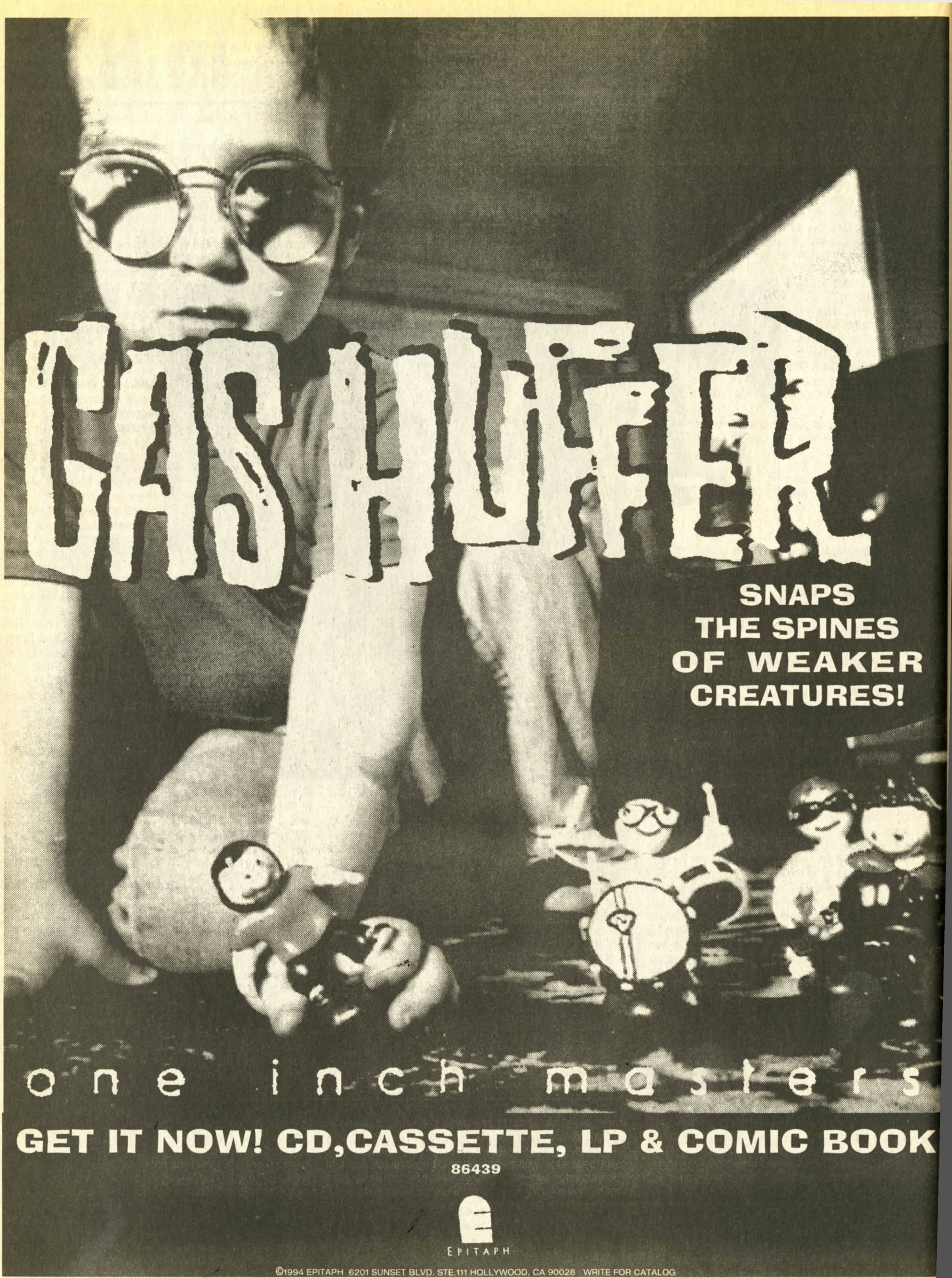
The cops would pull us over and take our picture for their punk rock file. A lot of the guys had taken up self- inflicted cuts like Iggy and Sid. Some younger kids thought it was cool and carved swastikas in their arms. When their moms saw it they said punks had held them down and cut them. Yeah, right. The press really loved that. So did the cops. About then the cops got fucked and would beat the shit out of us. The one thing good about getting beat by a cop, was you probably wouldn't get arrested. Since most of us would be drunk or high ever day, we usually ran from cops if we could.

I guess this is supposed to be about HB and Long Beach punk gangs. Well in my opinion, though I may be wrong, there weren't any. Just a bunch of energy- starved kids who were plugged in by punk rock. Every band had their bros and bros stick together (we had to, there weren't very many of us). We liked to party. Vicious Circle was a band from HB and LB. They were a band and bros. Pat Brown, Big Tom and Scott were like an extension of the band. No one ever new what kind of insanity would go down at a VC gig. It would always get crazy and violent at a Fleetwood gig while V.C. was playing. They later changed their name (and some members) to True Sounds of Liberty (T.S.O.L.). Sometimes they and their bros painted their faces white. Those guys were a blast. Stui was mascot, Britt was Vespa Stunt Man, and JP was hanging out. I found the name Wayward Cains reading the dictionary - look it up. It sounded cool to us. Boz, Goblin, Skitchblade and I were the first to join. Dana and The Euge from Hollywood were next. It evolved into the Wayward Cain Skin Head Army. We were way into Sham 69 and The Angelic Upstarts about then when Dave Jones said he was in. You were in when you said you were. (Except if you were a girl, I remember asking Chris if I could join, but only boys were allowed. I was always trying to be one of the boys, they humored me, but drew the line when it came to fighting. I wouldn't have been much use in a fight! - Michele) But you needed to be a punk and a bit nuts. No rules, no ranks, no leaders, just anarchy where you could make it or find it.

The bands were what it was about. The bands and their bros got gear any way they could. Nobody had jobs. A P.A. from a church here, cymbals from a studio there. Smash out a pawn shop window and nick a Les Paul. Climb through an air vent in a music store for a Marshal. Rip off a connection for ten pounds of weed; sell it and buy a mixing board set up. Sleep with a rich girl for a drum kit.

Well that is what '78, '79, and '80 were like - so much for the nostalgia. Oh yeah. Being called a "punk" or "punk rocker" was cool. Getting called a "punker" was an insult and all insults were fighting words. In fact, there were a lot of insults and a lot of fights. The newspaper coined the phrase "slam dancing" up until then it was the "pogo" or "worm". Worming on broken glass was best. What's this shit about kids and their parents going to Woodstock together - I just don't get it.

- **Chris Martin** (Thanks a million for writing this piece, Chris. I couldn't have even come close to encapsulating the scene the way you have, you see my memory is a little fried from all that drinking at those H.B. parties! - Michele)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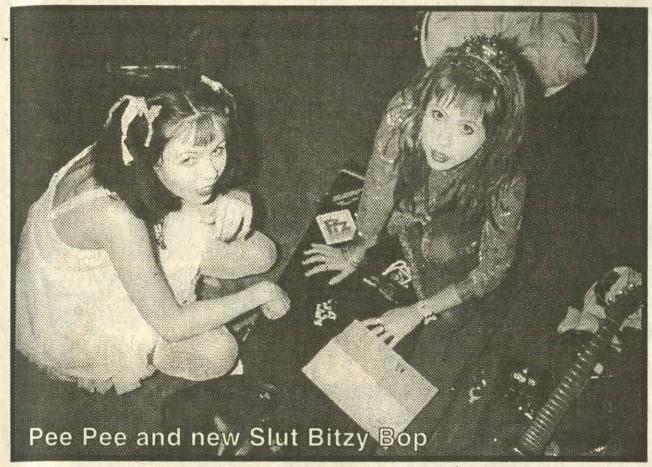
BOBISMS

There is an old saying that goes "Success has many fathers while failure is always an orphan." I experience this a lot in the L.A. music scene. For example, a little while back I went to see a local band that had "Major Label interest", or at least that's what the buzz was. Rather like the scenario that Drunk Ted described in his column last issue, the place was packed, mostly with music industry types and the show itself was dreadful. Probably the most kind thing I could say about this band is that they aren't ready yet for mass consumption. (They need more seasoning, or more time in the oven or they lack whatever the fuck ingredient it takes to make a chart-topping # 1 hit.) Anyway, the thing I found most interesting was how badly everyone was trying to enjoy this mediocre performance. Ted implied last issue that maybe A & R people don't know what they're doing, I sometimes wonder if they're not all a bunch of sheep baa- ing (Or headbanging, as it were) on cue!


Pee Pee and new Slut Bitzy Bop

So, as far as I know this band never got signed and the last time they played only ten people showed up and that's pretty typical. Of course everyone loves you when you're on top, or at least if they think you are, and if you are one of the unlucky ones who get "left behind" in the race to get signed I guess you're supposed to commit hari- kari or something. The fact that bands break up 'cause they've been banging at it for years and didn't get anywhere is the real tragedy that results from the fallacy that a major label contract is the ultimate measure of success. It isn't and as I've said a million times before, it's not always the right move for every band. The fact that the bands start believing this is probably our fault. And by "our fault" I mean "we the club- goer". We really should be flocking to the clubs strictly to have a good time and not necessarily to see "tomorrows MTV stars today".


Deadening Board

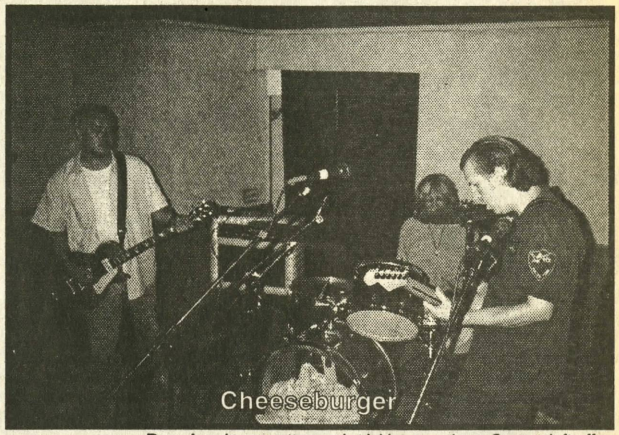
But, enough ranting and raving. (I mean, it doesn't matter, I'll probably get hit by a car, anyway.) If you read Al's intro to the last issue (Where all of us contributors were reduced to gross stereotypes.) you may have noticed that I have "varied taste" but I haven't "reviewed much lately". I plead guilty as charged to both counts. (But I wonder if "varied taste" was a nice way of saying that I like bands that the other Flipside staffers think suck?) I'm trying to be more on the ball about this and if anyone out there sent me anything in the last month or so and I haven't reviewed it or talked about it on these pages, I will. I promise. Fair enough? Also, we got a few letters complaining about typographical errors and I just wanted to say this: Ben Is Dead costs $3.95 and has fewer typos than Flipside which is only $2.50. We feature more typographical errors for your dollar, so quit complaining!

There are a few factual errors that I'd like to apologize for, though. A few issues back I talked about The Geraldine Fibbers and I fucked up and called them The Gertrude Fibbers. (Lord only knows what kinda drugs I was on when I came up with that one!) So I printed a correction and I must have been suffering from some temporary form of dyslexia 'cause I ended up repeating my mistake again! Ok, once again sorry Carla, what I meant to say was: **Geraldine Fibbers** are cool. They've been touring with Beck and if they come to your town go see 'em. Whew! Now, to make myself feel better, here are some errors from last issue that I didn't make: 1) Drunk Ted states in his column that Dallas Don was the Drummer in Thelonious Monster. Dallas Don played drums for Beck. He played bass in Thelonious. 2) Michele states in Michele's Matters that Interscope is her "favorite indie label". A nice buncha people they might be but indie they ain't. They signed Tom Jones fer Christ's sake! (Can you imagine Tom Jones coming out after a gig and saying "We got T-shirts and records for sale, help us out and buy some!") and 3) In Katz' erroneous review of **The Falling James Band** he states that they are a side project for the singer of **The Leaving Trains**. They are not. They are a completely different band from Italy who are named after the singer of the Leaving Trains.

And speaking of The Falling James Band, if you didn't catch them when they played here in L.A. recently, you may have caught T.F.J.B. lead singer Roberto doing an encore with his heroes **The Leaving Trains**, who rocked the hell out of The Sunset Junction Fair last month. It's interesting to note that the two best bands at the fair on Saturday were **The Trains** and **Glue** who are both fronted by guys in dresses!

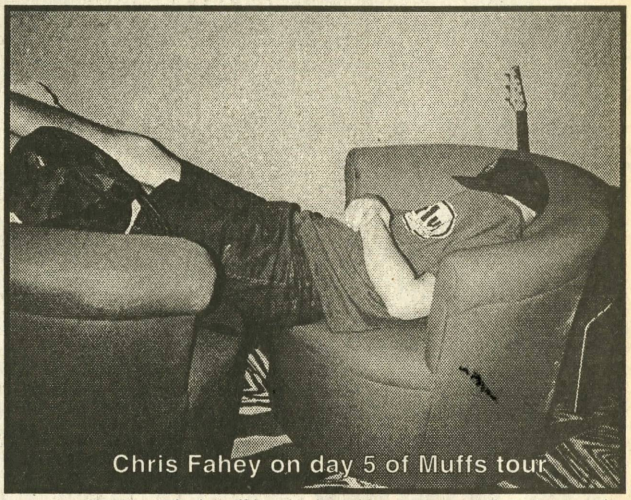
Sluts For Hire have disbanded, sort of. That is, they've changed some members and are changing their name. They played one last show as **Sluts** at the Gaslight with new bass player Bitzy Bop and expect that we'll be hearing more from them in the near future.

I reported a while back that **Spoon** broke up and I may be a little bit behind the times in reporting that **Spoon** guitarist and singer Mia Farraro's new band is called **Deadening Board** and are pretty much picking up where **Spoon** left off.


Cheeseburger

Also, Edwin P. Letcher of This Is Edwin fame is back with a wacky 68 Comeback kinda thing called Cheeseburger that features Janet Housden on drums and is definitely worth checking out.

And finally, you may have noticed that nowhere in my **Muffs** article in this issue do I state that Melanie is no longer in the band. Well, that was my cop- out I guess 'cause I wanted the article to have a happy ending but the fact is she is out of the band citing personal differences etc. etc. A lot of people have asked me if I noticed anything strange on the tour, were the fighting or what was the deal? The absolute truth is that I didn't notice any of that and I had one of the best times ever on that tour. But on the other hand, I'm sure there are some people who had a great time at **The Rolling Stones** Altamont show in '69, so whatever!


Chris Fahey on day 5 of Muffs tour

Special Thanks to:

Kim, Melanie, Ronnie and Roy. Thanks for hanging out with me.

Chris Fahey, **The Muffs** sound guy and road manager, who I learned a lot from on this trip.

Naomi Putterman, who along with Mitchel Frank booked the "Dog Park" shows in Silver Lake that unfortunately, I missed. (But I heard they were great, especially Black Angel's Death Song on Sunday.)

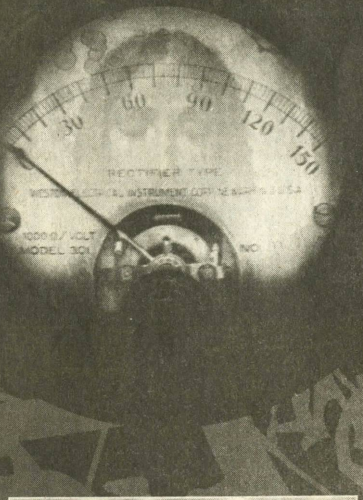
Karrin V. for getting me into Lolapaluza. (You'll read about that next issue.)

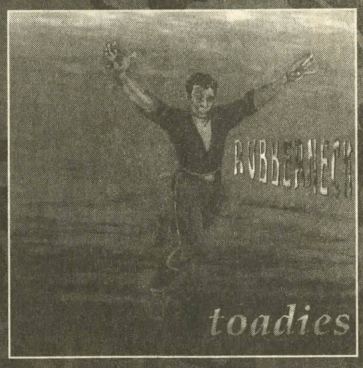
All the people who were nice to me on the road and whose names I forgot 'cause sometimes I drink too much.

I think O.J. did it. See ya next issue.

- Bob Cantu

toadies





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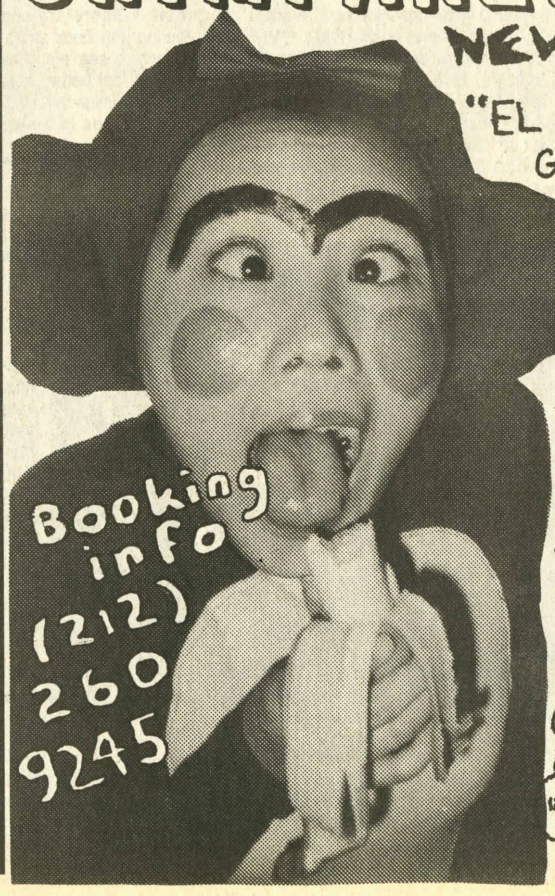

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LAS VEGAS

Greetings from the city chosen to be the first stop on the Lollapalooza tour; make of that what you will. First off, I must explain the shamefully small handful of shows I have to report: what I'd planned as three days in L.A. with Pooch and a sizable amount of alcohol turned into close to a month doing too little drinking and too much working. I tried to drum up some clever way of regurgitating everyone's "You should've been here" stories, but have been suffering from a lack of creativity lately, and those who've got tons of it already do their own zines. (Speaking of zines, there's a cool new one out here called Spinzo. Excellent coverage of film and comic happenings- are you listening, Mr. Banner?- and even music reviews by Rob Ruckus!) Anyhow, I borrowed a few sentences from various folks here to amend my limited scope. (That's on the Flipside of Vegas, you know.)

Awright, I went ahead and brought it up in the first sentence, so let's get Lollapalooza in Vegas out of the way, shall we? (Probably what the show organizers thought, too.) I'd found myself trying to help hype the spoken word festivities to Vegas writers; usually, I prefer to leave that sort of business to Pooch, but I was interested in checking that scene out here in Vegas. The big mouth-off the night before the show was held at Cafe Espresso Roma, and while the locals took a back seat to visitors, I got to see some familiar faces from L.A., like Iris Berry and Pleasant Gehman (from the Ringling Sisters and everywhere else- check with Pooch for the word on their latest books.) Made some new friends, too, while playing hostess to poets Richard Loranger from San Francisco and Kevin Drane from New York. It was one of Richard's chapbooks in the Mythkiller series, "The Purpose Of Rash Action", that kept me from losing my mind when I lost my job, inspiring me instead to take that little jaunt to L.A. after seeing Lollapalooza.

When I hit the show, I waited outside while Nick Cave played. Sounded awfully good, with lotsa selections from his latest, "Let Love In" which I'm nuts about... wish I'd have actually seen it, as well. Mostly, I wandered once inside, checking out bits of Tribe Called Quest (moderately enjoyable) The Breeders (didn't work for me) and P-Funk (yowza!!!) Found out recently that a co- conspirator with George Clinton, Lonnie Motley, lives here in Vegas, so I hope to see another show here soon in an indoor environment. My overall pick for the day was Flaming Lips on the second stage. They opened with their version of "Space Age Love Song", and later told the Las Vegas story behind "Halloween On The Barbary Coast". (Think across the street from Caesar's Palace.) It was there at the second stage I ran into a bunch of folks from L.A., including TVTV$' Blaze James...

On a smaller, more familiar ground was the Teengenerate/Action Family show at Mad Dogs. Darran from Behemoth Records introduced me to a couple of the guys from Teengenerate, who asked immediately how Shane was doing, having met him at Raji's a while back. They played some very cool punk covers that everyone went nuts for- put on a helluva show. I really dug Action Family a lot; they've got something out on Casting Couch that I'll have to pick up, too.

Fourth of July weekend ended on Sunday with a block party not far from the soon-to-be-ex apartment. Bill and I were, in fact, amazed at how very close it was after driving for twenty minutes in the wrong direction. Yep, right down the road, and we managed to catch the last two bands, Brethren Dementia and The Generics. I personally thought Brethren Dementia were pretty cool; real thick guitar sound with plenty of energy behind it. The Generics came off sorta, well, generic, after I'd been drunkenly transfixed by Brethren Dementia and their strobe light. Not fair at all, but a 40 ounce Colt 45 won out and I became a passive listener...

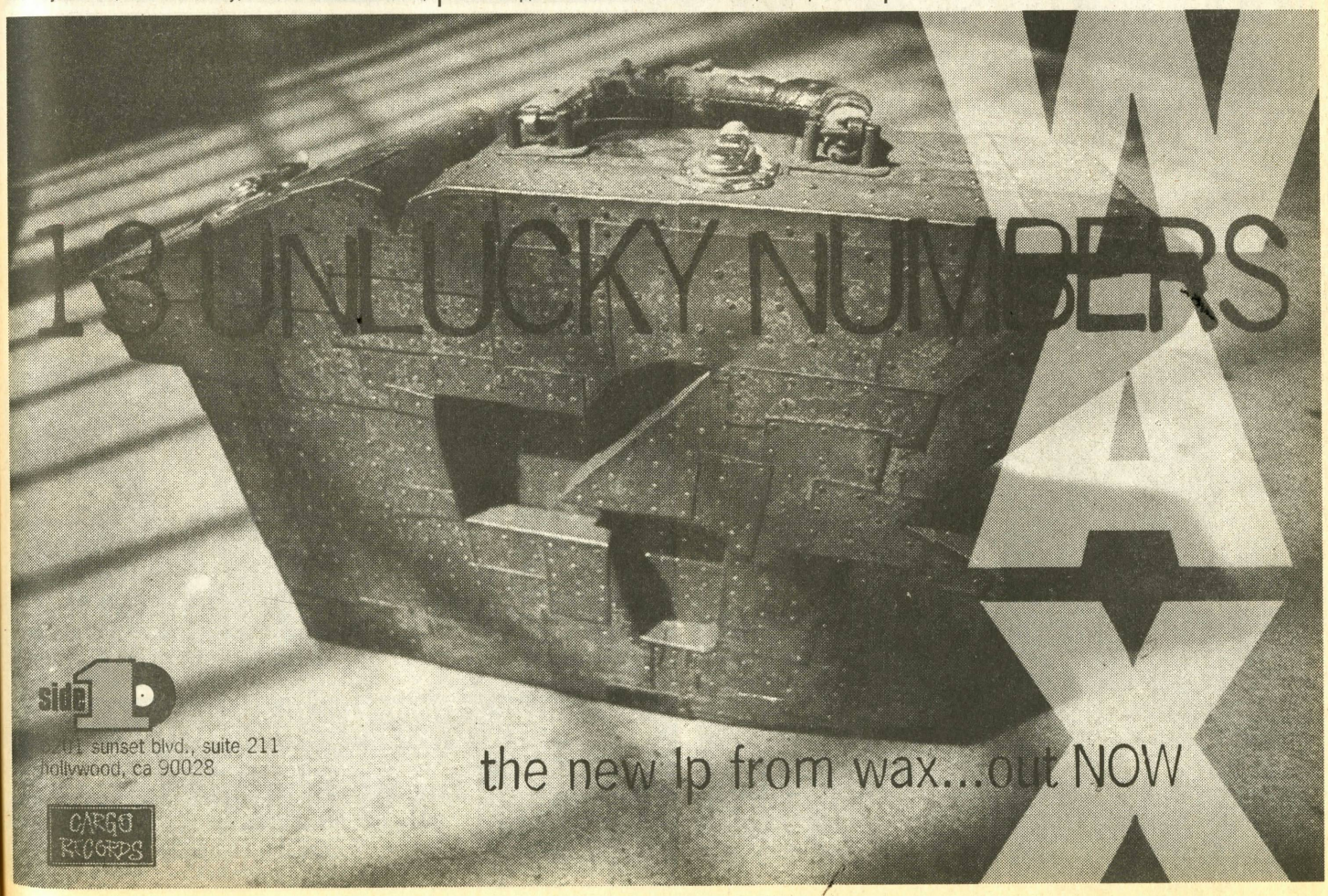
This is where I defer to other voices, as I was doing too many margaritas at too many Piggyback gigs in So. Cal. Mega raves for Man Or Astroman at The Double Down Saloon. The omnipresent Darran Behemoth told me they'd originally been booked at Rocket 88, but when the band showed up, the owners were the ones who, in fact, booked. The quotable Crawdad Chancre can be quoted as saying that the show at Double Down was great, and gave high marks to openers The Fells, "from Tuscon or somewhere in Arizona." He also mentioned a desert show where Heroine played, and, yeah, Chad liked Heroine, too. Drew from Leapfrog said they'd played a desert show. Let me interject at this time I regret the lack of visual aids for this particular edition, and assure you that next time I'll put something decent together, even if I can't print a life-size photo of Drew.

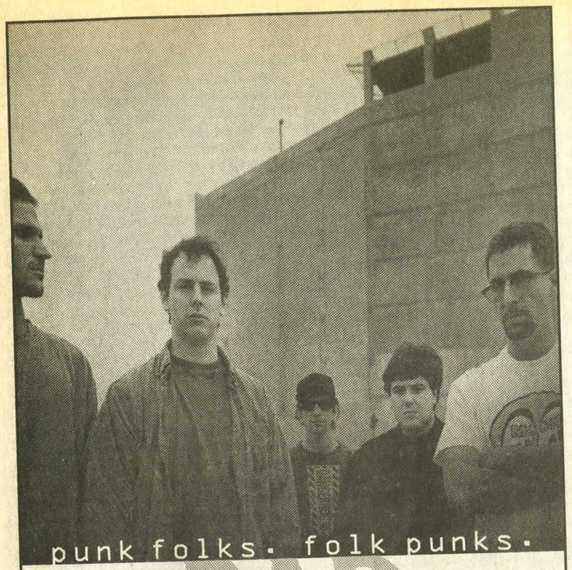
When I was back in town to meet John's plane and gather supplies for L.A., I caught a Pablo Diablo/Godboy show at Favorites on Rob Ruckus' birthday. He had blond hair. Godboy is a side project for him outside of Fuckshitpiss, with Vermin From Venus Derrick/Dirk Vermin, Knuckle Sandwich/Mexico City guy Rene, and drummer Steve Teich, ex-AWOL and often MJ12. Godboy does some of the coolest covers you'll hear anywhere, like The Damned's "Neat Neat Neat", Undertones "Girls That Don't Talk" and Stiv Bator's "Sonic Reducer" (it's a Cleveland thing, Pooch.) Pablo Diablo brought on a totally different sound, a change of crowd, and more musicians than I'd thought could fit on that stage. How to call this? I dunno, Chili Peppers meet Santana by way of Vegas? Or should I just shut up and say I was reeling from the announcement that proved Behemoth's mysterious Darran actually had birthdays? I'll chalk it up to bourbon.

First show I caught upon return home was Rip-offs, Godboy, and Spork at Mad Dogs. Spork are two young guys who Bill just produced a demo for, and until someone brought it up, it hadn't occurred to me that they sound a little like Nirvana. Nirvana with no bass; like Piggyback, this is another example of the growing pro-treble movement. Spork put on a show with a lotta energy, and everyone seemed to like what they were doing. Godboy went on next, and Rob had dark hair and a goatee.

To sum up, there's been shit happening in Vegas this summer, and I'm the schmuck who missed it. By the time you're readin' this, I'll be working on the next episode of my folly here, and, well, the third times the charm. I'll do it in true Vegas style, blowing everything completely out of proportion with tactlessness and showiness. Be part of the experience- send tapes and/or dates to me c/o Flipside, and stay tuned for the new, improved offering from Vegas. Thanks and love to all who deserve it.

-Chelle: CV,LV,NV





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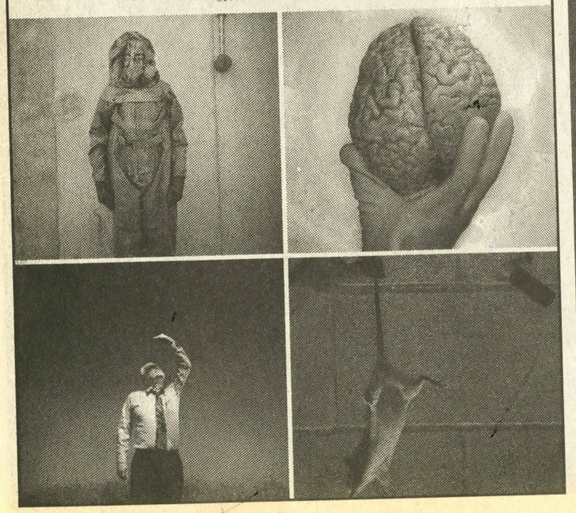

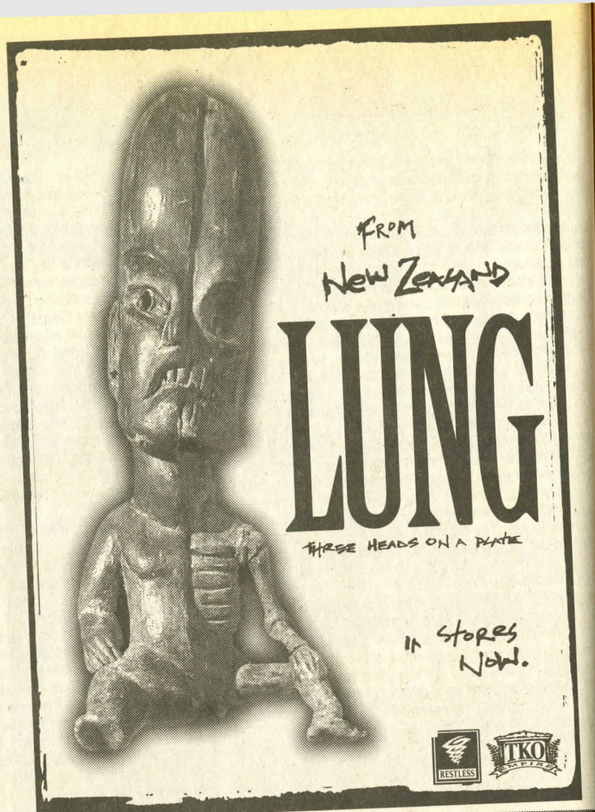

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DESERT SCENE

Let me start off by giving a sympathetic welcome to new desert resident Shane "Shit" Williams. Of course this is not by choice, and now Shane must spend his hours incarcerated listening to 93.7 KCLB one of two desert "rock" radio stations in the entire Coachella Valley. But at least Shane knows that there is a music scene not too far away and Michele G. is welcome to crashout at my house anytime she comes to visit him or if her car overheats in this 120 degree oven season.

Well the hot spot in the desert - and I mean baking Hot!!! - is "Rhythm & Brews". I know these folks are dying out there with an electric bill that will melt your shoe goo. But Mario, Larry and Nana will endure and survive thanx to Metal Bands and Hip Hop nights with -G- Money Presents. Needless to say ENRAGE has raged there a few times, along with ASK ALICE and MAJIK who also give free cosmetic makeovers.

In July and August local bands like LUNG COOKIE, CRACKPOT, ZIG ZAG WANDERERS, DALI'S LLAMA, SUPER FUN, INC. CAUSE, MELODIOUS PYGMIES, SOLAR FEAST, GARDENIA, WOODSHED, SLACK, OPEN SEA, HEDONS, GROOVALOPACUS, and LOWER CASE did play with a cornucopia of out of town bands such as; BIKINI KILL, FITZ OF DEPRESSION, TOURETTES, KRYPTONITE NIXON, CARNAGE ASADA, VOODOO GLOWSKULLS, BUCK "o" NINE, PITCHBLENDE, FURTHER, EDSEL, MARY STRANGLY, DAS KLOWN, FIXTURES (keep me on your mailing list), FACE TO FACE, SWIVEL, SUPERUNLOADER, FU MANCHU, SUPERNOVA, PIVOT FOOTS and a band called FORESKIN 500 - who are you? Friends said nothing but good stuff about this FORESKIN 500. I heard DICK DALE melted all his guitar picks when he played. Opening for DICK DALE was DEADBOLT from San Diego. DEADBOLT - as with other bands such as WELL STRUNG TO HANG - just added desert native Gary Burns to their band and that is value added!! Additionally, super stock Jolt Cola rock gods the MELVINS played with the ACID KINGS. With all this great music here for the plucking, I missed every show!! I suck and I will be the first to admit it. Kick me in the ass - ouch!! The only one I saw was BAZOOKA - great band, great tenor and alto sax, with a jamming "Frankenstein" cover and some cool improvs.

DALI'S LLAMA played a CD release show on 7/7 for their 12-song CD "Creative Space" with SUPER FUN HAPPY SLIDE and THE NEUROTICS from L.A. "Creative Space" was recorded at West beach studios by Steve Kravac and there is no doubt that this is a good sounding, good quality CD. Additionally the "Big Indian" photo is also of good quality since it was taken by Sleeper. And with the release of this CD also comes the unfortunate release of their drummer Johnnie Moreno. Replacing him for the time being is Ian of THE NEUROTICS who I have yet to see. Ian and Zach used to be in a band called MY PAIN in L.A., hence the connection. In addition to local gigs, DALI'S LLAMA played at "On the Rox"(above the Roxy in L.A.) on 7/28 with SUPER FUN HAPPY SLIDE, NAMELESS and BIG AL and at the Casbah in San Diego on 9/3. For more info. write DALI'S LLAMA, P.O. Box 3118, Palm Springs, CA 92263.

SOLARFEAST is cooking in the heat and they are hungry, hungry hippos. I'm still waiting for that new 7" on purple vinyl to fry in my hot little hands. SOLARFEAST is on Milk*Sop Records and they will be releasing the SOLARFEAST 7" after the completion and release of the SUPERFUN HAPPYSLIDE split 7" with DIVIT from Riverside and will be conveniently priced at $3.00. In addition, Milk*Sop Fanzine#3 will be out soon with a charming array of interviews for ones perusal, I'd like one too. For more info on Milk*Sop Records/Fanzine or SOLARFEAST write: P.O. Box 4713, Palm Desert, CA 92260-4713, (619) 564-1975 (free stickers too).

SUPERFUN HAPPYSLIDE has been giggin around (that sounds dumb) i.e., 9/26 at Harry C's in Riverside, which is the domain of Ron Tidwell (FIGHTING CAUSE, and Flipside Scene Reporter), and 9/24 with AGENT ORANGE at Rhythm & Brews. I still think their cassette great. Band Info: P.O. Box 8951, Palm Springs, CA 92263 c/o SUPER FUN HAPPY SLIDE.

LOWER CASE is a band I know squat about. I have never seen them but this is the skinny according to Mike M. LOWER CASE has a 10" out w/ Tom Grimly and LOWER CASE has a new cassette coming out on PNMV (Punk In My Vitamins) which is Vern's label, from UNWOUND. Next I heard LOWER CASE played at Jabber Jaw in July with THAT DOG, and HALOW BENDERS (dude from BEAT HAPPENING & owner of K Records?). Furthermore, LOWER CASE played on 6/17 with GODHEAD SILO AND SLUG at Jabber Jaw. LOWER CASE also went on a mini-west coast tour to WA with KARP and LONG HIND LEGS. If any of this information is erroneous, please correct me.

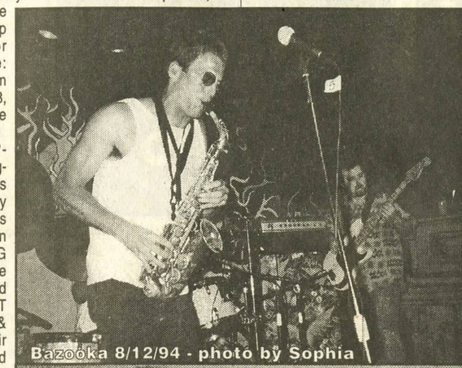
El Camino Records has already put out an INC CAUSE 5-song cassette called "Flabby Jabby" but where is it? I'm still waiting impatiently. After seeing INC CAUSE with BAZOOKA I am really looking forward to a copy. Earlier that day INC CAUSE was filmed at "Rhythm & Brews" for a British (pilot) show called 'Tank Girl' or 'Girl Tank'. Imagine that!! For info on INC CAUSE or El Camino records write to: 74841 Borrego Dr., Palm Desert, CA 92260 or call 619-341-8241.

KYUSS "Sky Valley" CD is out and they just finished a tour with STABBING WESTWARD and will be off to play some festivals in Europe with some really big big name bands - and you guess who cuz whoever it is, your right!!! More good news and this is unconfirmed and may be wrong but negotiations are going on for a SORT OF QUARTET CD on New Alliance. Even though the band is no more, it would be great to have this band get the recognition they deserve with an independent label release. I hope it comes to pass.

Future desert shows include; MEICES and AGENT ORANGE and some Nudist Colony shows and lots more. Hopefully bands like FIGHTING CAUSE will come out and play because over the years there hasn't been much association between Riverside or San Bernardino 'scenewise'. Since its only and hour drive from the desert there should be more musical exchanges and I look forward to it. "Rhythm & Brews" is still booking bands, so call (619)775-5939, or send demo to "Rhythm & Brews" at 80-833 Highway 111, Indio, 92201. Comments and corrections welcome write to Sophia Possidon, 601 E. Racquet Club Road, Palm Springs, CA 92262.

New bands are FUSE, PUCK and POACHING SEASON BY THE SPICS (the members are of Hispanic decent). Dead bands; SLACK has slacked away and GREEN EGGS N' HAMMONDS has hit the pan to college land (unconfirmed). On a much sadder note, Jon Karden "The most decadent man in the universe" (as named by the DWARVES) past away in August from a drug overdose while living in San Francisco. Jon was a friend to most and an enemy to others. But Jon was his own worst enemy; escaping death numerous times, but not this time. Jon leaves behind a truly beautiful daughter he'll never know, a large record collection of punk classics and a reminder that 'the only kind of needles you should stick in your arms are the kind with ink!'

by SOPHIA POSSIDON ADVENTURE



Bazooka 8/12/94 - photo by Sophia



Lung Cookie - photo by Sophia



Jon Karden (RIP), Lysa and Ron



Inc. Cause - photo by Sophia

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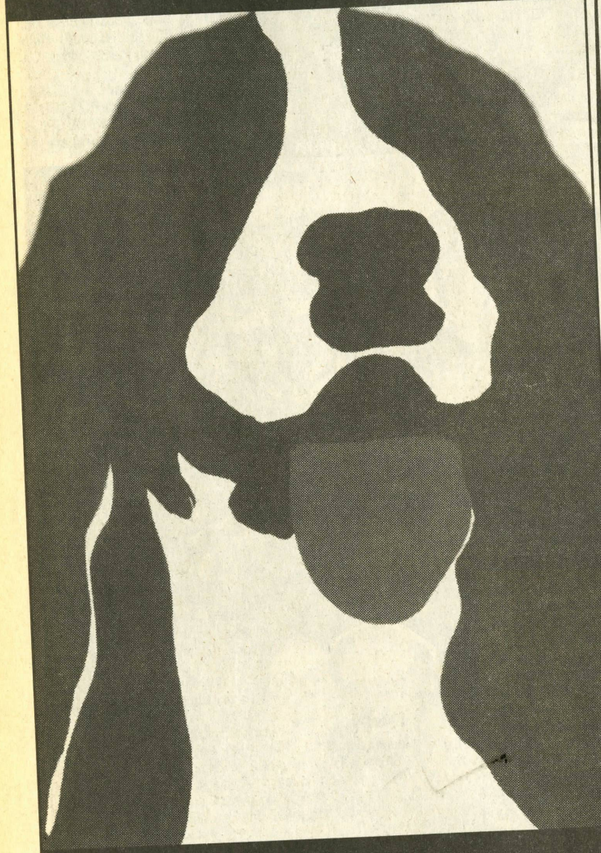

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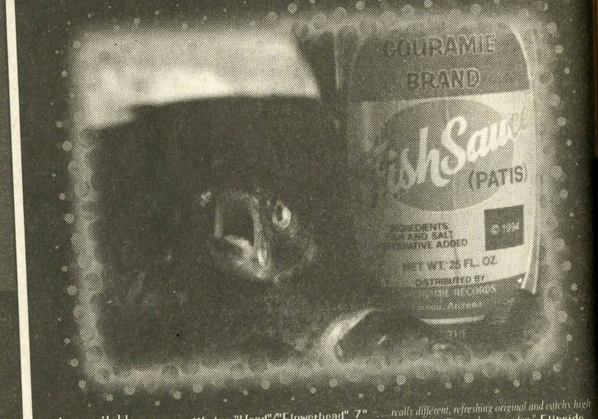

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NORTHERNOISE

My summer has sucked. Just thought I'd let you know. You should send me free things to cheer me up like records, tapes (leave the tabs in), zines, money... This is the first summer in three years that I haven't gone on tour and I am really tour-sick. I haven't had the pleasure of quitting my job to embark on a punk adventure roving the country, having bonding sessions with people that I only see once a year. THE PIST and BRUTALLY FAMILIAR stayed with me recently and I took them to the beach. We piled into their smelly vehicle and just looking at the myriad of stickers plastered on the ceiling, dashboard, and walls of their van just about brought tears to my eyes, I was so tour-sick. Oh, the agony... I'm being really dramatic and duh... Here are my show reviews:

I had the pleasure of seeing WORMHOLE in mid- June. They were winging their way through my part of the country on their little tour-type thing and stopped in at the Gilman Street to play. While they were playing, the audience formed a perfect half-circle around the stage; the wall of sound coming forth from WORMHOLE wowed the crowd. Debi and Mary broke many hearts on this evening as these two women are hot and can rock. Bud and Richie are cool, too. WORMHOLE was seriously one of the best bands I've seen all summer so you should definitely check them out or at least try to pick up one of their 7"s. SPAZZ played on this evening as well as CAPITALIST CASUALTIES. More about those two bands later. DEFORMED CONSCIENCE from Connecticut headlined the event and to all those losers who bailed before they played: you suck and you're dumb. DEFORMED CONSCIENCE had a great full sound with a large pissed-off man howling over two grinding guitars. Some great hardcore was played on this evening. WORMHOLE was supposed to play in Santa Rosa on the following evening, but the show fell apart at the last minute, which was too bad because S.R. really missed out on a great band. They hung out at my BBQ instead, as well as DEFORMED CONSCIENCE. D.C. spent the night at my house, forcing me to purchase carpet freshener the next day. Right before they left, their guitar player dropped a bomb in my toilet as well. Such is touring...

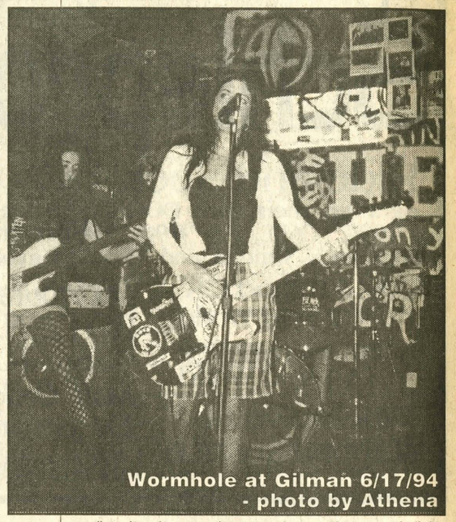
MDC drove up to Petaluma a couple of weeks later to play at the Phoenix Theater. The show was a mess, with booking complications and blunders right down to the end. The show was originally supposed to be held during the day which was why MDC said they would play, as their bass player had another show to play (she plays in another band as well) that evening. Somehow the show got moved to the evening, forcing MDC to play second so that Lisa could get out of Petaluma on time. They didn't get their guarantee, either, as the person who booked them kept on letting in everybody for free. None of the other bands got paid shit which was lame, also. So, like I said before, the show was a mess, although it ended up being sort of fun if you overlooked the many mistakes that the booker could have avoided. Santa Rosa's own INSANITY PUPPETS opened up the show. Despite what everyone told me about them, I didn't think they were that bad at all; in fact, they did a cool DR. KNOW cover. I have to say that I hated their "Who Brought The Corpse" 7", but they've changed their style since that was put out. MDC was next. It's funny because every time I see or hear the name "MDC", ever since that issue of Flipside came out with the pictures of Chris Wilder making love to an avocado, that's all I picture. MDC=avocado sex. Anyway, they were a lot of fun as usual and played songs, including one about that dork from SKREWDRIVER that died, that are going to be released on a split 7" with CAPITALIST CASUALTIES on Slap A Ham Records. I think it's going to be out soon, but read "Dodge City" to be sure. JACK KILLED JILL also played. I haven't seen them for a very long time and was surprised that I still could recognize some of their tunes. They have an ex-WYNONA RYDER playing guitar for them and have gotten themselves signed to New Red Archives. The aforementioned CAPITALIST CASUALTIES got stuck headlining like we all knew they would, but they pulled it off with a minimum of grumbling and lots of yelling and screaming. Speaking of C.C., drummer Matt recently got married to the lovely Miss(Mrs.) Amber: CONGRATULATIONS! When's the party?

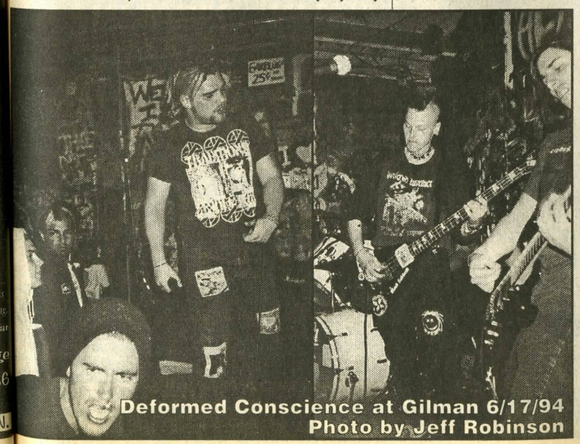
I saw another good show at Gilman a few weeks later. YOUR MOTHER opened up the shin-dig with an ANAL MUCUS song that instantly captured my heart for eternity. I'd never seen or heard YOUR MOTHER before and was pleasantly surprised. Musically, they were like a cute STIKKY, not that STIKKY weren't cute, but you know what I mean. Lots of short, silly songs. BRUTALLY FAMILIAR from Connecticut played next and were fucking great. Singer Rich has a gnarly vein in his forehead that pops out in a major way when he sings; I didn't want to get too close for fear of getting splattered with blood when it exploded. BRUTALLY FAMILIAR play powerful hardcore and are truly deserving of your support. THE PIST rounded out this short show. THE PIST, who were on tour with BRUTALLY FAMILIAR, play awesome punk rock and are a super live band. The crowd really got into them. They did a cover of BLACK FLAG's "Rise Above" which ALL YOU CAN EAT covers, too. Craig from YOUR MOTHER who also plays in ALL YOU CAN EAT came up to me during THE PIST's covering of this classic and sang "Your fries are up! You're fries are up!" ALL YOU CAN EAT-style. I just about died laughing-guess you had to be there.

I was back at the Gilman Street a few weeks later. I saw a great new(?) band on that night called BLACKFORK. Out of control screaming female vocals over a fast punk band. Really cool. Their drummer had a fit during their set where she got fed up and threw her drumsticks into the crowd. I didn't get it, but she got back behind her set and the band did a rocking cover of "Ace of Spades". Lemmy, eat your heart out. All the way the fuck from North Carolina came BLOWN APART BASTARDS who were cool. I really liked the split 7" they did with ALL YOU CAN EAT and they carried over the same great sound live. I was standing outside talking to some friends when this crusty kid asked me for some spare change. I really hate when people ask me for spare change when they've got the equivalent of $20 worth of hair dye in their hair; he was one of those types. He then asked me if it was true that Felix von Havoc's new band was playing tonight. Oh, he was so let down when I told him it was Mark from DESTROY's new band, IMPETUS INTER, not Felix von Havoc's. Anyway, IMPETUS INTER (I know I'm not spelling that right-sorry) had this singer that looked like the little boy who sang opera in "The Cook, The Thief, The Wife, and Her Lover". He sure as hell wasn't singing opera, though. IMPETUS INTER played metal-ish hardcore along the lines of RORSCHACH. Jeff described it best I think: emo RORSCHACH. CAPITALIST CASUALTIES played last and were swell. Mike and Matt from C.C. also play in a band called BLUDGEON; they had the two other band members get up at the end of C.C.'s set and play a couple of songs. They're recording soon so I'll tell you more about them next time.

I caught a set by the mighty ANAL MUCUS the following weekend. They fucking rocked; you should have been there. The party they were playing at got shut down by the police, but at least they got to finish their set. While the pigs were breaking up the gig, me and Jeff were sitting across the street watching the whole thing when we hear this cop yell to some innocent drunk, "We're not paid to obey the law! We just arrest other people who don't!"- wish I had it on tape... The other band that played was this LAME metal-funk outfit called WICKED MARY. They brought their own lights to the show, I shit you not. TOTALLY STUPID.

It was another "I'm a victim of society" night at Gilman a couple of weeks later. This whole story is so long and stupid and redundant, but to get my point across, I'm going to have to tell you the whole thing. I'll try to make it as short as I can. A couple of YEARS ago, there was this band called TOTAL FUCKED from Concord. They had made this sticker of a woman getting raped from behind with a gun held to her head. Adrienne from SPITBOY saw the sticker, found it offensive, and made a flier that shows the sticker and on the bottom read "Rape is not a joke", or something like that, I forget the exact wording since it was so long ago. Anyway, because of all the shit that got stirred up because of her flier, Jason from TOTAL FUCKED got beaten up by a bunch of SHARP skinheads. Now Adrienne did not have anything to do with those skinheads beating up Jason, at least not directly. She didn't call them or hire them or anything else like that. But because of the shit that SHE stirred up, Jason got beat up and so, directly or indirectly, she did have something to do with it. Now, I'm not saying she shouldn't have made that flier or voiced her opinion of the sticker, she had every right to, just like Jason had every right to make the sticker in the first place. Now I know this is all old news, but it does lead into the present. I got home from work one evening to find a message on my answering machine from Devon ALL YOU CAN EAT saying he something important to talk to me about. Okay, whatever. Then I get another message from Ken Sanderson who used to work at Gilman wanting to know if I knew anything about what was going on with TOTAL FUCKED. Now, I did grow up in Concord, I do know Jason although I wouldn't say he's my friend, and I did put out a record with TOTAL FUCKED on it, although Jason is not on the recording. It turns out that about a week after Jason had threatened to shoot Adrienne at the next SPITBOY show, there was a drive-by shooting at Gilman and Jason was heard to be bragging about it. What I want to know is-- what did I have to do with this? I didn't mind people like Devon and Ken were asking me if I had heard anything about it, but when people started asking if I had anything to do with it, I got a little ticked. What the fuck does my growing up in Concord have to do with this whole Jason Adrienne mess?! If my car gets broken into in Berkeley, I wouldn't assume that Jesse Luscious had anything to do with it! I went to the SPITBOY show where the alleged murder was supposed to take place because LOS CRUDOS was playing and I like them. Now, I had agreed that if Jason showed up, I would try to talk to him and get him to leave; I had no problem with that, because regardless of how one feels about SPITBOY, Jason was stupid to threaten that kind of violence against Adrienne; it was just totally uncalled for. Everything was cool until my friend Brady from the ABORTED, who did moonlight in TOTAL FUCKED for awhile, got hassled for the same reasons that I did. Brady is, like me, from Concord. And yeah, I know Concord sucks, I mean I should know since I lived there for 18 years, but just because we're from there does not mean we had anything at all to do with this whole mess. Brady was treated like he was the henchman who drove the get-away car or something ridiculous like that. So anyway, when SPITBOY took the stage, Adrienne addressed


Wormhole at Gilman 6/17/94
- photo by Athena


Deformed Conscience at Gilman 6/17/94
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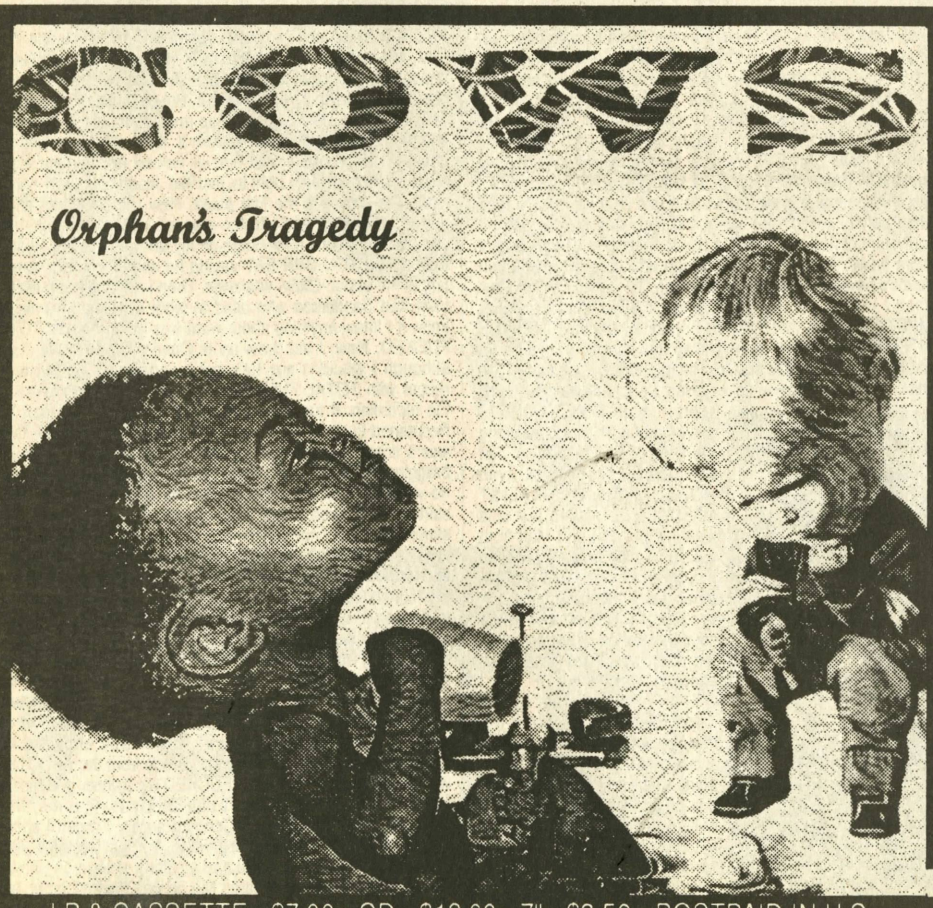

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the crowd, telling them what was going on, that she might get shot, and all that. She had every right to be scared and I don't blame her for that, but did we really have to hear about how she lived with an abusive father for 17 years?! Did she really have to take that pot shot at Concord? Especially when me and Brady are from Concord and would have tried to help? Jason's not even from Concord! LAME is all I can say and my image of her being a strong woman is blown to pieces. By the way, TOTAL FUCKED had not been a band for years.

Okay, enough of that. I guess its kind of silly to review the other bands that played that night, but that's what this column's about so I will. A band from Iowa called AMBASSADOR KRILL played. I liked them-- kind of emo. I'm kind of fuzzy on the order of who played when but this other band called STOLEN FACE played, too. They sung in Spanish and had a trumpet player in their band which was interesting. It was nice to see an addition like that rather than the same old guitar, bass, and drums. SPAZZ played their last show for awhile as drummer, Max, is heading for Europe on an extended trip. They are not breaking up, however, they're just on hiatus. SPAZZ played the best show I've ever seen them play. They were tight and the crowd was really into them. It was also great getting to see them play something other than the opening slot at a Slap A Ham Fiesta Grande! I told you about SPITBOY... LOS CRUDOS talked most of the time they were on stage. Their songs are really short and to the-point so it seemed even longer. They had some interesting things to say, stuff I'd never thought about before. They toured Mexico and they were saying how the punks down there weren't talking about zines and 7"s, but about taking up arms and joining the revolution!

Don't know though, with all the stuff being said during SPITBOY's set and then all the talking during LOS CRUDOS', it got a little old for me. Just on a final note, all the stuff I wrote above about the Adrienne/Jason feud is just my take on it. I would be interested in hearing someone else's so write me if I've ticked you off or if you agree. Enough of that stuff! The last show I'm going to review was a completely fun event. The night after the LOS CRUDOS show, I went to the Thirsty Swede in San Francisco to catch none other than BJORN BABY BJORN. The band that was playing when I walked in were



Brutally Familiar at Gilman 7/94 - photo by Athena

called the KINGS OF NOTHING and lived up to their name. The next band was DESTROYER, possibly the worst KISS cover band ever. What was interesting about them was that they were a five-piece-they had two Paul Stanleys, one Starchild and one Bandit, all you KISS buffs out there will know what I'm talking about. They really butchered the songs, though, and those songs aren't very hard to play! Me and Jeff were joking around during their set calling their guitar player, "Taking Up Space Ace" because he was chubby. A fight almost broke out during their set when a guy in the audience wrote DESTROYER a note, telling them to learn to play the songs better. The Bandit then answered that the guy was just jealous because he was going to fuck his girlfriend after the show, was that a Paul Stanley come-back or what?! It was entertainment, that's for sure. BJORN BABY BJORN, an ABBA cover band, took the stage after DESTROYER and I was really fucking impressed! I thought they were going to be more "silly", but they were really tight and on it! They dressed up 70's style and talked in fake Swedish accents, telling the crowd to sing along in Swedish if they knew the words, etc. Lots of fun and Lydia can really sing!! I don't know if you read my column last time, but BJORN BABY BJORN includes Chris Dodge and Matt from CAPITALIST CASUALTIES in their lineup. What was really funny was watching Matt sitting behind that huge drum set and playing "lightly". Chris can really shake it, too. Catch them if you can because they were a lot of fun.

SOME NEW RELEASES: Have you gotten the IRON CITY PUNK CD? It's totally awesome and worth the money, hosting bands like SUBMACHINE, the BAD GENES, AUS ROTTEN, and the aforementioned WORMHOLE. Get it from Ripe Records. A Santa Rosa compilation is coming out on Mustard Field Records. I only know of two of the bands that are going to be on it, namely SIREN and CAPITALIST CASUALTIES. The question is, will C.C. be asked to play the record release party? We'll see... And finally I have to plug Six Weeks. We have a new release: a 7" of a Japanese hardcore band called JACK WITH KILLER who rock and I would say that even if Six Weeks didn't put them out. Well, till next time, send hate mail and free stuff to:

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FRISCOZONE

All over again.
by **Gary X. Indiana**

Welcome to the choice rump roast of Al's corpulent rag. The last stop for gaseous emissions before the dreaded Record Review desert.

And how about this fuckin' baseball strike. I'll bet it'll still be on when this weighty tome hits the poor groaning newstands. I say we draft a baseball commissioner, by gohd! I'll start the process by nominating my fave candidates. Please send your nominations to Friscozone c/o Flipside. I'll pass them on to Bud Selig for ya.

I nominate (not necessarily in order of preference):

1. **Norman Schwarzkopf**
2. **Tim Yohannon**

OK! Send those in! Right away! We'll run them next issue.

In other sporting news, yers truly went to the World Cup final! Business called me down to the Rose Bowl, and what an adventure. Took Amtrak's San Joaquin train. Nice ride, albeit slow. Cheaper than the coast run. But they dump you in Bakersfield and you take a bus to any of many stops around L.A. My motorcycle crew and I had expected to sweat it out in the parking lot, but our employers gave us credentials with other people's names and pics on them. We had a fairly easy time scamming in, so we squeezed in amongst the crazed fans. Over 90,000 of us, slowly roasting like coffee beans. But major excitement, even if no one liked the ending. Much better than the '93 Super Bowl. And killer fireworks, in the daytime! Low point of the day: the band out in the festival area playing a medley of **Three Dog Night** covers.

Afterward, in Manhattan Beach, I was looking for a bus to Union Station when I see this big scary tatooed guy. "Earl Liberty!" I cried. Earl didn't remember me but of course we remember him for his work with **Saccharine Trust** and the Circle Jerks and scaring hell outta various police departments. He's doing quite well, living down south, has a great job, got it together.

Also went to my high school reunion in Indiana. I won't say which one.We boogie- oogie- oogied lemme tellya. Hotel staff finally kicked us out of the hot tub in the wee hours. What a bunch of hoodlums we are.

If you're near or in or passing thru Indianapolis and looking for culture, be sure and stop by **Future Shock**, 6323 Ferguson St. in Broadripple. It's right on the north side of the canal, you can't miss it. Tufty from **Toxic Reasons/Zero Boys**



Johnny X of Psycho and bride Lisa Lombardo (Gargoyles)

is a purveyor of fine Doc Martens, creepers, bondage accessories, and various punk paraphernalia. And the ZB's singer Paul Mayhem is doing quite well with his **Egg Records**, putting out some good stuff apparently.

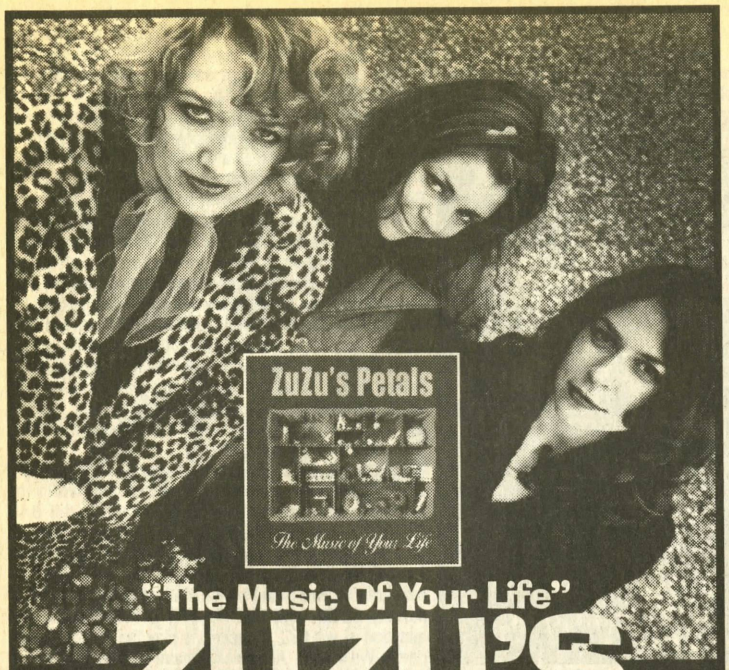
Back in the Bay, caught a killer show at Slim's 8/3 featuring, speak of the devil, the **Circle Jerks**! Big crowd packin' the place, **Samiam** opened, caught a little bit of their energetic and melodious set, but spent a good while schmoozing with the Jerks. Keith got bored living in Raleigh or wherever he was and people were telling him the Jerks should make another go of it so he said why not? Not like Hetson could ever have too many bands to play in. Greg has recently married, by the way, and no, pal, I don't believe your honeypot of a wife can be a day over 21. It's amazing, there is hope for geezers, altho being a famous punk guitar player does help I guess. Keith Clark is back on drums, and Zander, by his own admission, is still the biggest stud in Hollywood.

Totally excellent set by the Jerks, just about all you could want. Keith flung his three- foot dreads around like he was auditioning for the **Bad Brains**, and they played a bunch of great new songs along with the oldies. Look for a new record soon.

Old homies month continued at the same venue 8/13 with **Social Distortion**. Opening to the packed house was **Joyride**, a fine effort outta Orange County, keep an eye on these dudes. They're vets as well, including two (I'm told) of the **Adolescents**. I definitely recognized the great big guy on guitar. Maybe his size made the vocals sound like **Flo & Eddie** to me, I dunno, anyway they do killer pop/punk, nice songs, keep an eye on these dudes. Nice cover of "Don't You Want Me Baby" by Human League, too. Sick.

Social D. came on and blasted, haven't seen them in a few years I guess and damn they got good! The crowd was totally stoked, big sing along to "Ball & Chain" or whatever it's called, decent pit, babe-tossing, etc. And not an ounce of fat on these guys! I dunno how young the drummer and bassist are but I mentioned this to Dennis and he says he just surfs and rides his bicycle, but Mike works out at a boxing gym. And yes we do have Social D. video in the vault and Dennis is hot to do something with it so look for that to come out in the next few months.

That's about it, I work, I eat, I sleep, I pay bills. Maybe more gigs to report next time. Look for the new **Dead Kennedys/DOA Flipside Video** in October! See the front for details. Thanks to Primitech and Film Threat for the videos, **Gargoyles** for the singles, Kelly at IRS for the merch, and of course if you wanna know what's really happening around here, check out **THE LIST**, PO Box 2451, Richmond, CA 94802. Send him stamps. Or e- mail (UNIX) at the- list- request@violet.berkeley.edu, or Chicago list at lclayton@uhuru.uchicago.edu, or Atlanta list at ofross@vader.cc.emory.edu, or call **Cool Beans BBS**, which has The List online at **415- 648- PUNK**.



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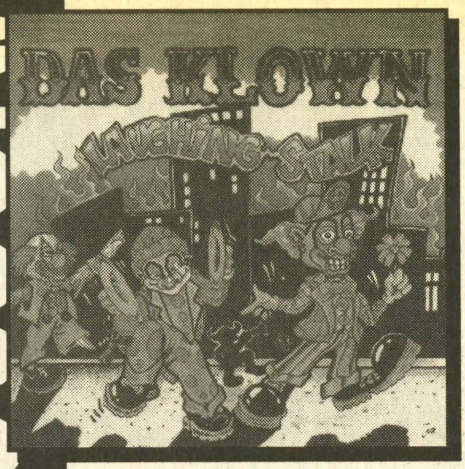

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DODGE CITY

"You're gonna hate it." "It's the worst. You'll think it sucks." "You'll definitely get mugged."

Despite the warnings of many nay-sayers, my first trip to New York City was a blast. I was sent there to attend the New Music Seminar, just one of the overwhelming hordes of music conferences littering the States each year. I was prepared for schmozzing and they gave it to me with both barrels, although not to the extent that I was prepared for. Mostly because the name tags were impossible to read - thin black letters on a grey card twirling around your neck. Unless you were able to physically wrestle each person to the ground and hold them still long enough to read their name tag, there was almost no way to find people you wanted to say hello to. If you didn't already know what someone looked like, you were screwed and likely not to meet them the entire time. But anonymity wasn't so bad, at least I wasn't bothered unnecessarily by music industry nerds. If they don't know who you are, they don't bug you.

For four days, I attended panel discussions on vague music related subjects, highlighted only when the participants would argue passionately about mundane topics. Of particular hilarity was the "artist panel" wherein geniuses like **Biohazard** desperately argued that when they tell someone to "Fuck off" they're actually conveying "a positive message". Needless to say, halfway thru the discussion, the crowd was leaving in droves. The highlight of the seminar, and the only real reason people go, was the bands. To be honest, when I initially saw the schedule of 300 or so bands scheduled to play, there were no more than six that I was interested in seeing. But that handful of bands, and a few non-seminar shows, made it worthwhile. The pinnacle by far was seeing S.O.B. Yes, the S.O.B. - the classic Japanese thrash battalion. Except for a few dud metal tunes, the set was comprised of classic early tracks played triple the speed. Pure unadulterated euphoria. Other excellent bands included **Unsane, Alice Donut, Murphy's Law, and the Toasters.** Lydia showed up for the last half of the trip and loved it just as much as I did. It was great to see old and new friends who took the time to hang out. Apologies to all the folks I didn't get to hook up with (Lino & Javier especially). A thousand thanks to the Alice Donut family to putting me up and putting up with me. And contrary to what everyone told me, I rode the subways, I walked in the park, I even stared up at the tall buildings and not once did I get mugged. Oh well, there's always next time.

Before I get carried away with name-dropping and talking about personal escapades, let's dive into the towering pile of outstanding releases from these past few fruitful months. Everything I have heard is true. **Health Hazard** is the ass-kickingest unit to spring from the U.K. scene in quite some time. Spewing an unhealthy dose of jackhammer power-thrash, these Brits are wreaking unparalleled anarcho-havoc on two discs - the "Not Just A Nightmare" 7" (Minstrel Records, Av. Parmentier 74, 74011 Paris, France) and a self-titled 10" (Flat Earth Records, P.O.Box 169, Bradford, BD7 1YS, U.K.). I've been to Bradford and it's a pretty dreary place. If I lived there I'd probably raise this much of a ruckus, too.... "We're here, we're punk, get used to it": "Closet Check", the debut 7" from the spastic **Mukilteo Fairies,** is definitely one to lay on you favorite homophobe. 12 tortured, high-speed, race-track thrashers from the Northwest's new blood. Spitting mad and crazed as fuck (Outpunk, P.O.Box 170501, S.F., CA 94117).... Crazed doesn't amply describe **The Bloody Coat Hangers** "Bloody Entertainment" 7". Something tells me that an illegal substance of the leafy variety greatly influences these guys (and one gal). Heavy, driving, metallic hardcore is their bag and the bag is full of catchy, obnoxious tunes such as the song "Attitude" where everybody and everything is literally told to fuck off. Red vinyl adds to the theme (which is bloody obvious). (Will E. Survive, P.O.Box 2065, Northlake, IL 60164).... The **Ultimo Rausea / Excretion** split 7" combines mighty forces from two distant islands. Japan's U.R. spew thru three, wailing, one-speed thrash attacks while Excretion proves that Rupture doesn't have a monopoly in Australia on short, shocking, brutal songs. (Ecocentric, P.O.Box 572, 56005 Koblenz, Germany).... Two sides of the same barbaric coin share the **Doom / Extinction of Mankind** split 7". Doom varies nary a hair from their tried and true style of four-chord E.N.T. /Discharge flavored thrash. E.O.M. rips open the same vein but adds a dash of **Amebix-ish** drudgery. A very potent combo! (Ecocentric).... Back on the continent, the **Wadge / Enemy Soil** split 7" is a cranium-buster to end all cranium-busters. Canada's Wadge blast your bunions with five high-caliber shots while Virginia's Enemy Soil rake your frontal lobe with six riveting, hyper-spurts of solid axe-wielding chaos. There's only 300 copies, so scramble for it you eggheads. (157 N. Cottage Rd., Sterling, VA 20164-1331).... Oi! Oi! Oi! The kind Mr. Pit at Headache Records dropped me copies of his latest releases and all I can say is if someone can find me a finer U.S. punk and Oi label, I'll shave off my locks and tattoo Billy Barty on my forehead. 7" highlights from the current Headache catalog include the superior **Headwound** "Kings Of Beer" e.p. - four driving sing-along patriotic anthems for the working class. I'm told by **Lee at Sound Views mag** that these folks have a 7" out in Italy that's equally as brilliant. **Oxblood's** "Under The Boot" 7" is angry, back-alley Oi that sticks a maroon-colored Doc in yer gullet. Skinhead fury in it's most primal form - I love it! **Broken Heroes'** "Media Blowout" is a smashing follow-up to their oughtta-be-legendary first 7". This four-song, green vinyl slab will have other Oi-sters green with envy. Rocking, croonable choruses with more than a tip of the hat to the **Sham 69** school. N.J.Oi is "the shit" as far as I'm concerned. For these and many great other 7"ers, drop a line to Headache Records, P.O.Box 204, Midland Park, NJ 07432....I must now find a butt plug, seeing as how the **Corpus Christi / Forca Macabra** split 7" has just torn me a new arsehole. C.C. sprints thru four songs in the same fashion as 80's units like **Mob 47.** Forca Macabra are a group of zany Finns who are so enamored with Brazilian punk bands, they've scripted their h.c. assaults with Portuguese and English lyrics. (Genet Records, c/o Bruno Vandevyvere, P.O.Box 447, 9000 Gent 1, Belgium).... Ya want even more noisy splits? Well then pardner, howzabout trying on the **Mindfat/Rot** split 7". 13 "songs" in all. Both outfits belch out equally guttural grind as if cast from the same mold. The same label treats us to even more aural disturbances with the seven song **Turbo Reanimacija / Massagraf** split 7". T.R. sounds equally as good at 33 and 45 rpm with their brand of gallopy punk. Massagraf spouts a heavy anti-Playboy message over garage quality whirling punk noise. But wait, there's even more sickness to be had on the **Intestinal Disease / Brutal Mutilation** split 7". Calling this possessed, horrific mayhem would be an understatement. I.D. is from Belgium, B.M. is from Italy, the noises they emit are from the sixth circle of Hades. You can join the above six bands and many more by dropping a line to Grinding Madness, Boezie, Brouwerijstraat 1, B-3290 Diest, Belgium.... Not content with a mere split e.p., Intestinal Disease has their own full length 7" titled "Raped Inside Your Fault". Surprisingly, the title as well as the 19 noise bursts all have intelligent explanations behind them. It's good to see a total noise/grind band finally avoid the trap of obvious misogynism and spout something worth hearing (even if you can't understand it underneath all that noise). (Psychomania, 4 Fenton St., Alloa, FK10 2DT, Scotland).... Bootboys & crusties alike will frolick arm in arm whilst listening to the energetic debut 7" from **The Denied.** Five stomping tunes with a early 80's U.K.H.C. flavor - the type of chaos that will inspire living room slamming hither and yon. Punkest song title: "Tears & Snot". Great premiere for this new label. (Seizure Records, Box 190273, Mobile, AL 36619).... **Capitalist Casualties** are popping out a lot of pups lately, albeit in limited quantities. Their "Live Butchery" 7" contains 12 blistercore classics with excellent live sound quality wrapped in a slick (but gory) sleeve. This one is limited to 500 copies so quit dawdling or it might already be too late to score one. (Vibrator Records, Shinji Wakabayashi, 30, Nakajima-cho, Momoyama-cho, Fushimi-ku, Kyoto, 612 Japan)....But don't even bother trying to find the **Capitalist Casualties / Discordance Axis** split 7". It's limited to 200 copies and was supposedly sold out in one day. The sound quality is pretty muddy though and doesn't fairly represent what each band has to offer as far as brutality. A must only for anal retentive, vinyl nerds....The sick bastard who produces the mighty zine, **"Pessimiser",** has finally outdone himself with his first vinyl endeavor - a double 7" compilation titled, **"Cry Now, Cry Later".** This baby smokes with some of the most wicked talent the h.c. scene has to offer: **EyeHateGod, 13, Grief, Stapled Shut, Capitalist Casualties, Spazz** (ahem..), and loads more. Very un-p.c. as well. Buy it and find out for yourself. (P.O.Box 4452, Inglewood, CA 90309)....Another wiener-scorching compilation is the **"Close Your Eyes and See Death"7".** Hypnotic bright-yellow vinyl aside, the 10 tracks here are superb from **Luzifers Mob, Wounded Knee,** and (Good Lord, not again) **Capitalist Casualties.** All of the tunes are of the rabid thrash ilk and not a one of them disappoints. Nice lil' booklet, too. (Re-Education, P.O.Box 101627, 40007 Dusseldorf, Germany).... Flipside's own thrashin' little teddy bear, **Katz,** has found a German label to issue some classic Hated Principles tracks on wax. The "1982 Demo" e.p. contains seven ripping, punky ragers including timeless efforts like "Burn Those Churches" and "Guyana Cult". Snotty, teen angst immortalized forever - that is if you can find it. Yep, this one's limited to 333 copies. Call out the bloodhounds to track this down. (Incognito, Hermannstr. 1, 70178 Stuttgart, Germany).... Our buddies at Six Weeks are still doing their damndest to unearth the unjustly unappreciated bands on this planet and their latest find is Japan's **Jack With Killer.** Their six song "Counterattack From An Obscure H.C." 7" will drop kick your nads over the rings of Saturn and back again. Potent and flangy punk/thrash with gobs of spunk to spare. (Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)....The award for eclecticism in grind goes hands down to Germany's **Scrawl,** quite possibly the only grindcore unit to employ keyboards and horns and mix peppy ska with above par buzzsaw thrash. Original as hell without sounding gimmicky, all 12 songs slay. **(Psychomania)... Arse Destroyer** and **Noise Slaughter** have decided to share duties on a smoking new 7" platter. N.S. delivers some surprisingly effective catastrophic thrash. They do indeed slaughter noise. Arse Destroyer takes the cake, though. They take it far, far away. Their 10 whirlwind tracks are worth the price of admission alone. Aggro and heavy as the dickens. (Psychomania).... The **Projectile Afterbirth** "Hats Off To Larry" e.p. is one where heavy drug use is definitely needed to experience this to its full potential. A cross between Japanese noise and ambient music. In other words, trippy! Though you won't be able to make heads or tails of it by the end, you will undoubtedly be twisted beyond repair. (Psychomania).... MCR company is upholding their good name with a stunning selection of new offerings. The **Senseless Apocalypse / Rupture** split 7" flat out rules, as I suspected. The S.A. material is the best I've heard from them. They've abandoned the random-noise-spurt approach and have discovered they can actually write some killer songs if they set their minds to it. Rupture makes the token appearance on what has to be their gazillionth release. Four saucy lil' obnoxio-thrash numbers that you gotta love. Four bands that are guaranteed to give your stereo a flogging appear on the **"Final Noise Attack"** 7". **Defiance, Reason Why, Condemned,** and **Despairare** part of the unending wave of sick and brutal Japanese speedsters. Even if you don't know what any of the bands sound like, MCR is one of those labels where you can buy any title and it's gonna be a mack daddy. (MCR U.S.A., P.O.Box 17742, Covington, KY 41017).... Imagine the soundtrack to a Japanese tear-jerker plagued with technical difficulties. Imagine no longer, **Slap Happy Humphrey** brings it right to your doorstep. Soothing romantic ballads occasionally interrupted quite rudely by vicious, distorted guitar hammering and feedback. A quality mindfuck for your buck. (Public Bath, P.O.Box 884162, S.F., CA 94188)....You know they gotsta love **Sabbath** with a name like **The Sweet Leaf.** The new four song 7" from this Mexican unit trudges thru well travelled territory. Very rocking, very 70's, very heavy. And they actually sing (no grunting, screeching, or bellowing here, bub). They'd be a perfect opening act for a **Cathedral** tour. Til that day comes, you'll have to satisfy your cravings with this disc. (Fernando Benitez, Fuente de Diana #133, Tecamachalco, Edo. de Mexico, C.P. 53950, Mexico).... Local dank daddies make good: **No Less** and **E.T.O.** create a turntable typhoon with their new split e.p. Both outfits invoke the craziest, original noise to emanate from the S.F. Peninsula since I can remember. Rootin'-tootin', explosive blunt-core that's in your face and kickin' your ass before you even know what's happening. Colored vinyl, too. (Max, P.O.Box 1239, Menlo Park, CA 94026 1239).... One of the more barbaric efforts in recent months is the **Hellchild / Discordance Axis** split e.p. The track from Japan's Hellchild is the best I've heard from them to date. Ferocious death metal with that intensity they only seem capable of brewing overseas. D.A.'s four fleeting grinders are dead on with the perfect variety of speed, power and oddball chording. Primo! (H.G. Fact, 401 Hongo M, 2-36-2 Yayoi cho, Nakano, Tokyo 164, Japan).... One of the best extreme thrash units to bust out of Germany is **Luzifer's Mob.** Their 10 song debut e.p. is one of the most foaming-at- the-mouth, over the top, hyperkinetic releases to slap me around in a while. Even if it takes some doin', this blistering baby is well worth seeking out. (Skuld Releases, Maybachstr. 7, 70839 Gerlingen, Germany).... Ballsiest label name of the year: Regurgitated Semen Records. With a name like that you know they aren't going to win any popularity contests. But they do release some berserk platters. The latest is the perfect pairing of Croatia's **Patareni** and Italy's **Cripple Bastards.** This lethal 7" packs the punch that felled a thousand happy punx. Both bands deliver maniacal noise in its rawest and most uncompromising form. Wicked fast and nutty as a fruitcake. Both of them have gone above and beyond to get their music around the planet - how about all of you clowns going to them for once to track down this disc. (Regurgitated Semen Records, c/o Sandro Gessner, Str. d. Friedens 45, 07819 Mittelpollnitz, Germany).... Timebomb's "Fury" 7" keeps the spirit of Commie straight edge alive and spitting. Kind of an odd trend for sure, but what the hey? At least it's a welcome detraction from the leaden, cookie-cutter days of "Positive, positive, positive" straight edge fascism. In any case, these boys croak thru six ham-fisted ditties. Aggressive stuff that makes you wanna lift furniture. (S.O.A. Records, Italy).... From the same neck of the woods comes **Affluente's** shredding **7"** titled "Logica Dominante". Three tunes of manic panic, two old **Scream** covers, and one sensitive acoustic / poetry thang. Generic they ain't. Solid material - too bad I can't read a single thing except for the label name. (S.O.A. Records, Italy)....Something by one of the bands I'm in, **Spazz,** is finally out. We have a bunch of stuff recorded that's still floating around the planet in limbo waiting for release. The **Spazz/Floor** split 7" is the first of that Spazz material to finally see the light of day. I can't give you an objective opinion about our side of the slab. All I can say is there are six songs and five of them are a year and a half old. We play fast and bellow incoherently about a wide range of things. The Floor side is complete punishment on the senses. It's a furious feedback frenzy loping along at a slug's pace. These folks were one of my favorite new bands and of course had to go and break up after this record was completed. (Bovine, P.O.Box 2134, Madison, WI 53701).

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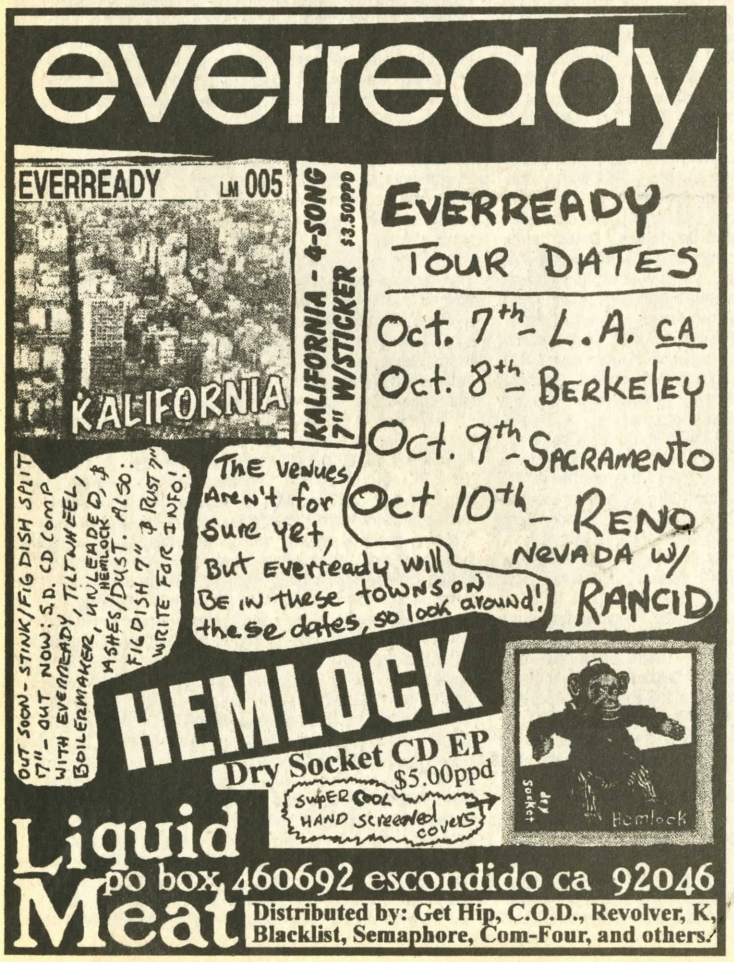
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going into my usual rant about all of these Discharge clone bands. Suffice it to say, although the **Disclose** "Tragedy" LP is a carbon copy of every early Discharge song, it definitely does rip as a flat out energetic, simple thrash record. 15 tracks of savage abrasiveness. (Overthrow Records, c/o Atsushi Morishita, 301, Marutapalace, 21-5, Shimoshinshuku, Ichikawa, Chiba, 272-01, Japan).... The **Havohej** 12", "Black Perversion", is different from the black metal norm. The title track is a Freddy Krueger-esque excursion with ominous boiler room noises and demonic croaking. The flipside has two mechanical black metal thrashers devolving into an endless, hypnotic mantra. (JCS Records, 106 Brewster Sq. #219, Brewster, NY 10509)

Same shit, Different format - new CD's: Peoria, IL's finest (and only, really), **Bloody Mess & The Skabs** have just released a CD of their deranged punk rock titled, "Hung Over and Stoned". Bloody has been kicking around for so many damn years I can't believe he hasn't garnered more of the respect that he deserves. This collection of lurid, lunatic ballads is his finest yet. 16 pissed, hard-drivin', heavily intoxicated, dangerous ditties about being insane, ugly, demented, bloodthirsty, and just plain fucked up. 15 minutes of great radio interviews round this out and display their deadpan, obnoxious wit. Sure to be a thorn in many a side. (Black & Blue Records, Suite 152, 400 D. Putnam Pike, Smithfield, RI 02917).... Next time some hip hop flunkie yels in a booming voice, "Bring the noise!", slip on the **"Land Of The Rising Noise "** compilation CD. The finest representatives of the purest forms of music are here: **Angel'in Heavy Syrup, Hijokaldan, CCCC, Omoide Hatoba, Merzbow, Keiji Haino,** and loads more. Besides being a stellar comp in and of itself, this would make a great introductory collection for the uninitiated. (Charnel House Productions, P.O.Box 170277, S.F., CA 94117-0277).... Michigan's **Gravitar** has unleashed their first full length release, "Chinga Su Corason". This eight song CD displays their unique, freakish din - swirling guitar trickery and random disturbances unwittingly meld into tribal rhythms and semi-structured, primitive songs only to evaporate into the whirling mass of turbulent cacophony. Best song title: "Evil Monkey Boy"! They're supposed to tour and I gotta see them try to do this live. (Charnel House).... 10 years after it was first recorded, **Siege's** now-legendary "Drop Dead" demo has finally officially been released on CD. This pup has been bootlegged over the years at least four times on 7" and once on CD. Little did these Bostonians know what a buzz they would cause with a six song demo tape and three tracks on a Pushead compilation LP. They're all here in their stirring glory. Punishing, tumultuous thrash with power that is unique even to this day. (Relapse, P.O. Box 251, Millersville, PA 17551).... One of New Jersey's best and most underrated bands, **The Wretched Ones,** have released their first CD after an endless string of tiny vinyl. The self-titled disc is chock full of their greatest proletariat anthems. Catchy punk/Oi with croonable choruses and simple but addictive verses. A perfect disc for punk parties or drinking alone. (Headache Records).... The Queers have released their best effort to date. "Beat Off" is exactly what you'll wanna do to the steady driving rhythm of their "fuck all y'all" brand of Ramones-worshipping punk. The 12 tunes here come closer than any of their previous efforts to representing their live energy. My only complaint is it's too short, but then again the sign of a great band is they always leave you wanting more. (Lookout, P.O.Box 11374, Berkeley, CA 94712).... **"Not For Broadcast"** is a brilliantly hilarious collection of overtly offensive comedy sketches from the kooks at "The Onion", an equally ingenious newspaper. Tracks like "Stephen Hawking's Sexy Brother" and "Amos and Andy Kill Whitey" should give you an idea of what's in store. Much akin to a 90's version of National Lampoon. They manage to offend without resorting to bathroom insults (i.e. Andrew Dice Clay), for what it's worth. Embarrassingly funny and not for thin-skinned or fain-hearted types. (The Onion, 33 University Square, Suite 270, Madison, WI 53715).... All-female Japanese thrashers, **The Gaia** finally have a full-length CD out. "Kick Up Ass" is jam-packed with 14 early 80's flavored, four-chord speed assaults. File between **GISM and Outo.** (Sunshine Sherbet Records, Japan).... Canada's **Fracas** mix it up on their debut CD, "Grisly Lobby Display". 13 wild and wooly tracks that tip the hat many times to the **Minutemen and God Is My Co-Pilot.** Victoria B.C. must be a really twisted place to spawn bands like Fracas and **Mexican Power Authority.** (Calvin Dick, 5-949 Convent Pl., Victoria, BC V8V 2Y9 Canada).... Texas' **Tailgatorstear** it up with their style of swamp-surf-boogie on "Swamp's Up". This disc is a sweltering gumbo of **Mermen / Dick Dale** style surf tunes, garage-psych, and small town bar rock n' roll. A few dashes of hoppin' Cajun stylings and south-of-the-border twangyness and you've got the fixins for an eclectic outfit. (Upstart Records, P.O. Box 44-1418, W. Somerville, MA 02144).... Finally, new **Phobia** material has hit the racks! The "Return To Desolation" CD contains their four newest tracks which grind their old tracks into the pavement. Blunt as an anvil in the face, Phobia cranks grindcore the way it should be as harsh and uncompromising as humanly possible. A much welcomed uproar that also contains tracks from their previous 7". They're one of the better live bands I've seen as well. Devour. (Relapse).... The Wrench put the rock back in punk rock with their CD, "Worry When We Get There". Harmonious, galloping, spunky punk explosions. Highly charged, sing-song, mid-paced thrash kinda like a hybrid of the **Queers, Suicide Commandos,** and any band on the Epitaph label. I dare you to listen to this without bobbing your head. (New Red Archives).... I can't tell you anything new about **Disrupt** except that their full-length CD is finally seeing the light of day. "Unrest" contains a whopping 30 tracks of their harrowing high-speed barrage. Discs like this are what any crusty would take to a desert island with them. Disrupt is long broken up but at least their swan song sends them out with a blast instead of a whimper. (Relapse).... "Venereology" is Japanese noise master **Merzbow's** latest offering. It's a 50 minute mechanized orgy of audio turmoil. Constant, unrelenting feedback and clamor like 1,000 cyborgs grating their nails on steel chalkboards. (Relapse).... One of the best and possibly the heaviest discs I've heard this year is **Exit** 1 3's "Ethos Musick" CD. This is by far their greatest, most original and most acidic release to date. Rattle-the-rafters grindcore madness, funky and mild flamenco interludes, intelligent sound bytes and lyrics add up to a release I listened to everyday for weeks on end. If you only buy two CDs this year, this has to be one of them! (Relapse).... The only other CD you'd need to buy all year would be the masterpiece of tormented punk cruelty known as "Sore", the pinnacle of **Buzzoven's** musical output. This wins my vote for hardcore release of the year. I listened to an advance cassette of this for a month and when I finally got the CD I still kept listening to it. Very few discs can claim that. I shouldn't have saved this one for last cuz I've almost used up my monthly allowance of adjectives. Let's just say Buzzoven is one of the most aggressive, searing, and excruciatingly powerful units active today. Missing this CD or the band's live performance can only be met with swift and severe punishment legal in only a handful of third world countries! (Roadrunner)

Bargain bin bonanza - the best of the dollar bin: Quite a mixed bag of oddities this month. **"Let My People Come"** is the soundtrack album for a way-off-Broadway "sexual musical" that played in 1974. Off-color torch songs like G.G. Allin meets Andrew Lloyd Weber. "Come In My Mouth", "I'm Gay", and "The Cunnilingus Champion Of Co. C" are a few of the grandly orchestrated embarrassments. Cheezy music that your parents would love with anatomically correct lyrics that you little brother would snicker at.... One album that's surprisingly good is the **NRBQ** & **Captain Lou Albano** "Lou and The Q" LP. Yep, the 80's wrestling icon & one-time Lauper-lackey teamed up with the schlocky rock band for a novelty album that's better than most. I couldn't possibly pass up a combo this absurd. Captain Lou's big mouth & weak jokes detract from how corny NRBQ's tunes are. Pierced cheek and all, someone drag that big boy out of retirement.... Kudos once again are due to **Lisa from Radio Kilroy** in Grand Rapids, Michigan for scoring me the horrendous treasure **Mr. T's "Be Somebody" LP.** Mr.T grunts his way thru poorly executed synth nightmares with sappy uplifting messages, the best one being "Treat Your Mother Right". This 1984 release has historical value when you inspect the credits to discover that the "associate producer for Mr. T's vocal" is none other than the O.G. himself, Ice T! Maybe he just got the job because he's family.... Lisa also sent me among other things, a wickedly awful **Tammy Faye Bakker** LP titled "We're Blest". Tammy sings - and sings and sings with phony overemotional emphasis. The sappiness on this album is thicker than her eye makeup.... Equally as forgettable are the **"Basic Training - Sounds To Remember"** 7"ers released long ago by the Army Training Center in Ft. Leonard Wood, MO. You're subjected to the yawn-inducing sounds of "physical training", "the obstacle course", and "pay call". These records could only be more riveting if they included the action packed sounds of flunkie soldiers peeling potatoes.

The ever-important (at least to me) XTC news: By now all of you who care about such things should have the **Andy Partridge / Harold Budd "Through the Hill" CD** tucked neatly under your pillow for safe keeping. For those not "in the loop" this collaboration between Partridge and ambient composer Budd is a dream-like collage of rich audio textures and ethereal structure, very similar to the XTC "Homo Safari" series of sedate works. It's the soundtrack of wayward expeditions into the ancient catacombs of forgotten civilizations (Gyroscope). XTC's **Dave Gregory** was kind enough to drop me a postcard and fill me in on a few things. The news that they're working on a new LP was a bit premature. "Don't expect a new XTC record this year", he says, "Many, many problems to overcome with record companies, ex-wives, etc." Besides working on some string arrangements for other artists here and there, Gregory sez the next output will be an album of their BBC Radio Sessions from '77-'89. Mark this one at the top of yer shopping list.

Big thanks to all of you folks who have dropped me a line. I really appreciate the feedback. I get overwhelmed at times, but I do answer all my mail. Keep them thar extremely noisy and bizarre records a-comin'.

Cheerio, y'all!

Chris Dodge
P.O.Box 420843 / **San Francisco, CA** 94142-0843

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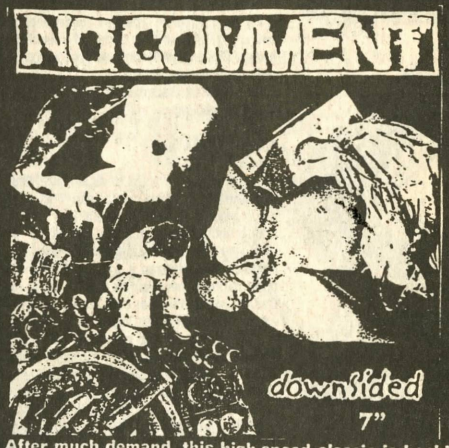

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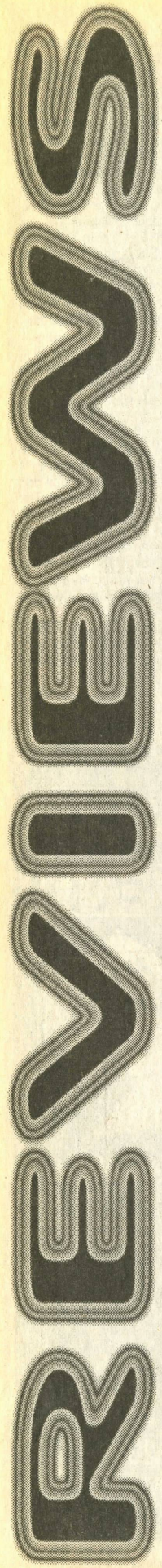

25 TA LIFE
7" EP
With it being from NJ, out on SFT, and the hip hop style band logo I was figuring that this would be East Coast mosh-core... well, I was right. It was. Well, despite that it is mosh stuff, this was not as bad as the majority of the mosh stuff out there. Hell, I was able to listen to the whole thing and find some bit of enjoyment out of it. I don't know really, but I can't really say what makes this stand out, so I guess there must be an intangible quality that makes this rise above the rest. Maybe it's in the vocals, the pace of the tracks, the mood I'm in, I don't know... but this is better than all of the other mosh stuff I have heard. -Katz
(Striving For TogethernessGottfried-Semper-Weg 36, 95444 Beyreuth, Germany. /P.O. Box 4571, College Point, NY 11356.)

3 CAR GARAGE
"Slow"/"Love Kills" 7"
The bright colorful cover and beautiful cherry red vinyl mislead one into thinking this is going to be a pop record. But pretty packaging can't disguise this Zepplinesque-heavy 70's style rock that's been updated with token p.c. grunge and pop. Bad indie rock. They'll probably have a contract faster than I can pawn this at the nearest record store.-Michele
(Kok Pop 33 34th Street, 6th Floor, Brooklyn, NY 11232)

3 FINGER SPREAD/ELMER
7" EP
I was more interested in the old, old, old 7" that was stuck in with this band's record - did they do this on purpose or what? The mysterious 45 I think dates to the 1950's and contains a rendition of "Sleepytime Down South", (the earliest recording I know of this gem of a song dates from the 1930's, correct me if I'm wrong), re-done here by Paul Weston and his Orchestra. As far as the other enclosed record is concerned, Elmer is obnoxious speed country with a horribly nasalesque vocalist of the Al Yankovich variety. Somebody shoot him to put us out of our misery! 3 Finger Spread is more of the same. What the hell is going on up there in Oregon? Why did they send this country crap to Flipside? This is a total throwaway, but they still might see some brisk sales if word gets out about the free classic 45's included.-Michele
(Too Many Records POB 1222, Spokane, WA 99210)

59 TIMES THE PAIN
"Blind Anger & Hate" CD EP
Heavilly influenced by the early NYSE sound, this young band from Sweden blazes through ten songs in twenty minutes. This is more closer to the early SE stuff, because there is no metal influence present in there sound, but a mosh part is present, but is kept to a minimum. The dual guitars beef up their sound big time, so they come off sounding really heavy. These guys flatten much of their contamporaries in the states. - Katz
(Burning Heart Records, Kolsvagatan 4, 731 33 Koping, Sweden.)

A CERTAIN RATIO
"Shack Up" CD
A Certain Ratio managed to regain the rights to all of their extensive back- catalog after Factory folded, but instead of re- releasing them, they redo, remix, and techno up their old songs. "Shack Up" was an ultra- funky cover song originally released in 1979, but here they weaken it with three remixes that don't capture the originals feel or style. Adding Denise Johnson's diva- soul vocals doesn't help, either. I like ACR's new stuff, but I don't think that this is the way to gain new fans. Remixes were done by Electronic, except for the remix of "Life's A Scream," which is slightly more tasteful. All were done as part of their new album on recently joined Creation, all remixes of their early material. I just hope they have the sense to re- issue those early records in their original form as well. Pass on this one.- Royce
(Creation Records)

ABE SADA
Original Body Kingdom/Gala Abe Sada 1936
This is a collaboration between two noise mongers, SMUT and Merzbow. So you noise heads know what to expect, full tilt cranium damaging noise that will crush your weak minds for all that they are worth. Classic shit. Another fucking great release from those sick folks at Stomach Ache. - Thrashead
(Stomach Aché Rec., P.O.Box 1776, Amoskeag, NH, 08047)

ALICE COOPER
"The Last Temptation" CD
Man, I was the biggest fucking Alice Cooper fan you could imagine. I had all the fan shit you could get your hands on, saw every show, loved all the songs, Alice could do no wrong. Well, punk rock came along and I didn't keep up with the 'Coop anymore. Better stuff to listen to, besides, Alice was taking a big dump around that time. I've heard bits and pieces of his various releases over the years and nothing really stood out. Well, here's another new release, and again, nothing here worth a shit. There are some absolutely incredibly lame ballads on here, along with his "outrageous" generic rock pablum. There are a few signs of life here, like a really nice CD package with a beautiful cartoon fold out sleeve. But Alice probably had nothing to do with that. The music sucks, and I'm fucking pissed that this guy has let me down so hard. I'm sure millions agree. It's really pathetic how this is so meaningless. I listen to it and the only thing that comes to mind is: "Who cares?" - Al (Epic)

ANAL KITTENS
"Ghost 45° / Into The Fog" CD
Well done techno industrial guitar sounds that break out of the typical mold set up by the likes of Front 242 or Frontline Assembly, and go for the throat of Ministry - these guys get right down to business with some thrash happy numbers. There's a good variety of sounds here, as well as ideas (some borrowed and some new), definitely someone to watch out for. - Al
(AK 11900 Crescent Dr. Grass Valley CA 95945)

ARMED RELAPSE
"Industrial Filth" LP
Good old fashion '81 style Brit punk, in the tradition of GBH and Abrasive Wheels. There are eighteen songs crammed onto this album, all with a lefty political bent. The drums and vocals are nice and loud, but it would be great if they get a more thicker sound out of the guitars, then that will send it over the top. All in all, this is still a worthy DIY release. This would be a blast for the spikey head crowd.- Katz
(22 Kingsway, Cottingham HU16 5BA, England.)

ARMISTICE
Demo
These guys have improved by leaps and bounds since their first recording. This tape completely kicks ass. Killer, tight, old style English hardcore with a fucking vengeance. Good lyrics, raw production, and a great amount of energy. Write them today. - Thrashead
(Armistice, c/o Norman, 1215 Ronan Ave., Wilmington, CA., 90744)

ASSASSIN BUG
I'd Sell My Soul/Lil' Angel
Two tunes of 60's garage inspired punk, with a heavy hillbilly/ Blues influence to it. - Thrashead
(Planet Of Blood Rec., 323 Broadway Ave. E., #1201, Seattle, WA., 98102)

ATLAS
8 song demo
Hey, I'm biased but I love this shit. Right off the bat, noise and hooks..my favorite combination. Not only that, but they don't sound retro... another good sign. Clean production too. Amelia sounded like Sugar, but I'm not complaining... it's better than sounding like Primus. The next couple of songs were pretty good too, but Slip was making me slip into unconsciousness. Where's the fast forward? Here we go... side two starts off rocking with Daddy's a Big Girl Now. Excellent, melodic and catchy. I hear shades of the Breeders happening on the next couple of songs, only my trigger finger keeps reaching for the fast-forward button. Lastly, they put the bong away and start rockin' again. I'm sorta' sitting on the fence with this cassette but a couple of songs are great. -Dooger
(158 Triangle St., Danbury, CT 06810)

ATOMIC 61
"Tinnitus In Extremis" CD
Having first heard Atomic 61's brand of balls- out punk rock on the split 7" with Dirt Clod Fight a couple of months ago, I took this home expecting a lot. I wasn't disappointed, but man, the production on this is super- weak. Apparently, there was a lot of trouble getting this released, so that may be why. The sound has a definite Oregon "influence," but actually they remind me more of a less funky Big Boys. Some overly metallic riffing and a few too many guitar solos got in the way a bit (they always do), but overall the thick sound these guys come up with is punk in extremis.- Royce
(Cavity Search PO Box 6560, Portland, OR 97228)

AURORA
"Elore Kurvak, Gengszterek" CD
I've been trying to track down a copy of this Hungarian band's first record, but when I got this I was happy because I will finally get to hear their stuff at last. They play slower and more mid-tempo punk rock. A good number of the songs are melodic hardcore, and catchy as hell. Their music has the same kind of feel as some Russian bands I've heard, which is probably because Magyar sounds a bit more lumpy when compared to say Polish. At least they are singing their songs in their own language instead of trying to sing them in English. Twelve songs of some really good music from the former "Eastern Bloc".-Katz
(Hulk Rackorz, Eichendorffstr. 1, 93051 Regensburg, Germany.)

BAD RELIGION
"Stranger Than Fiction" cassette
"I'm on the edge, dead against the wall." - Bad Religion 1994
"I've been to the edge, then I went and looked down. You know I lost a lot of friends there, baby. I got no time to mess around." - Van Halen 1977
Man, have these guys gotten good. Forget the fact this one's on a major major, or that the liner notes on the advance kiss butt to the megazines. Forget the head of Epitaph helps tell us to distrust handshakes, and that Doc Graffin appears to think more of other life forms than his own ("I'm a zero," "I'm a butt of the worst joke in history"). Most of the fifteen high- powered tunes stick in your head despite the occasional lyric fit for a Sting ("sequestering the blueprints of daily life" - really, Greg). I'm amazed a group of songs can maintain such energy while still exclaiming the bleak have inherited the earth. Here's hoping their punk madrigal backgrounds (pre- "Chant" phase, by the way) and twin guitars slam the need for accountability ("Marked") and "recognition and recompense" through the speakers; straight into the minds of those Incomplete, Infected, Individual(s), who'd otherwise might be Better Off Dead. It certainly sounds as though Bad Religion has its doubts. Greg asks, "I want to know why Hemingway cracked." I dunno, which one...Margoux, or Mariel? - Pooch
(Atlantic)

BAILTER SPACE
"Vortura" full length release
Descended from Flying Nun bands The Clean and The Gordons (in fact this line-up is the exact same as the final line-up of The Gordons) I wish I was better versed in the intricacies of New Zealands extremely incestuous but never redundantly so scene—at this point I can say they fit between the less-structured Dead C. and the more singer/songwriter oriented CakeKitchen —a couple of songs on this newest release sound like stuff off the first Savage Republic LP !!—another couple sound like stuff off the original Fad Gadget shit—but this is the 90's and these e guys have all been recording since those bands were new (actually the first Gordons 7" came out in '80 —in between the first FG and SR stuff)—and where are those bands now—cuz Bailterspace ce is anything but nostalgic—this is the real cyberpunk music—the buried vox can even be e reminescent of the first Jesus and M Chain and some stuff is sonorous enough to recall Red Lorry Yellow Lorry—this is the kind of sonic candy I can fall asleep too or get caffeine-wired too and hum kundalinically along with the music (my spine hums dummy)—the last one was called Robot World and you could call this Cold Wave but Gary Numan they're not—though they're too fresh to be as classic as Ultravox's Systems of Romance this is even more sophisticated than that record was—why doesn't Eno produce these guys—probably cuz they don't need him to—damned good and a must for Kiwi-philes. - Shane
(Matador)

BAILTER SPACE
"Vortura" CD
The bands apparent relocation to New York City has not affected their music negatively judging from this new album. Continuing in the same spirit as their last, "Robot World," "Vortura" comes chugging out of the speakers with its throbbing bass, samples, and overload guitar like a locomotive. Some of the songs make use of massive distortion on the voice which makes for a frightening sound, like the devil's growl through your stereo, but mostly the vocals are shoved way to the back behind the minimal but loud instrumentation. While not breaking any new ground on this album, Bailter Space do put forth some very good numbers, especially "I.C.Y." and "Galaxy," which are my two faves on this disc.- Royce
(Matador)

BEATNUTS
CD
Straight up hip hop, funky with a lot of good samples. These cats are outta New York and the rap is packed with Brooklynese jive talk. It's the fresh shit, one of the best CDs I've gotten lately. I listen to it almost as much as the new Beastie's. You can groove to it, busting your moves to the rhythm of call and response of "Yeah You Get Props" or make out to the slow pace of "Lick the P*ssy" (a truly beautiful song!). If this is their first release then they are no doubt going to be getting very large very soon. -KV
(Relativity/Violator Records)

BERT
"Invade, Damage, Occupy" cassette
Goth-like post-punk. The only difference between this band and other "goth" type bands is that the subject matter of this band does not have anything to do with "dead things". There are some angry jazz-punk type songs. They are in their own world.- Katz
(The Subversive Workshop, 219 South Capital Pkwy., Montgomery, AL 36107.)

BESERK
"Same" CD
There are some tracks here that really grabbed my attention a cool instrumental, "Inflation", and "Blue Hearts", which sounds like old Plimsouls or 20/20, but not as overly cute and more up to date. A goofy moment here and there, but every song is energetic and plenty fun. -Chelle
(Go Kart)

BIG DRILL CAR
"Nothin' At All" 7"
Melodic and catchy, "Nothin' At All" is an upbeat pop sort of song that is performed so well, it never comes off as trite or silly (my usual bitch about songs under that influence.) The B side,"Trash The House", has a restrained aggressiveness that gives the song a sinister quality. Both cuts are extremely tight and well done. This is a first class single. - Chelle
(Goldenrod Records, 4186A Sorrento Valley Blvd., San Diego, CA 92121)

BIGHAIR
"Shall I Pee On Your Face And Make It Stick" EP
Weird psycho jazzy punk and thrash, four really demented tunes here The classic fucking up of Gary Numan's "Cars" and Thomas Dolby's "She Blinded Me With Science", are worth the price alone. - Thrashead
(Pokin' Rec., P.O.Box 18277, Rochester, NY., 14168)

BITTER
10:20 tape
Bitter have this real plodding heavy sound, mixed with a little bit of hardcore. This kind of reminds me of Neurosis around the time of their first album. Totally cool I hate the world lyrics too. Good stuff. - Thrashead
(Braindart Records, P.O. Box 202, New Almaden, CA 95042)

BLANK EXPRESSION
"O-Town Punks" demo
New kids giving new life to old sounds. On this demo they have five songs of early hardcore and Brit-punk styles. One of the songs is a Citizen Fish meets Blaggars ITA number. It's an interesting start for this band.-Katz
(Blunt Punk Records,P.O.Box 5657,Winter Park,FL 32792.)

BLUE AEROPLANES
"Life Model" cd
Irritating British synth-pop. Affected, gushy singer feels the need to lisp out drivel during nearly every second. Like an whiny, angry ABC. Remember them? Ugh.-Martin McMartin
(Beggars Banquet)

BLUEBOY
"Unisex" CD
Nicey nice acoustic prettiness is what I expect from Sarah, and by god that's what I got here! So lovely, I almost wept (not really) with its acoustic guitar and oh- so heartfelt lyrics. I dunno about this record. On the one hand, the music is quite lush and pretty and relaxing, with ex- Field Mice Harvey Williams on guitar, as well as some other Sarah alumni, but it's just a little too self- conscious lyrically for me at the moment. Plus the River Phoenix references were enough to make me gag. Maybe I just haven't been in the mood for this stuff lately. I guess you've got to be depressed to sink your teeth into this.- Royce
(Sarah/Widely Distributed 1412 Touhy, Chicago, IL 60626)

BOBSLED
"Bobsled" 7 "
Those Bulemia Banqueters Steve Drojensky and Jula Bell, rock hard in a power trio that carries on where that fun- loving punk rock quartet left off. Peter Tomlinson (Of Glue fame.) drums and sings lead on "Happy Clown", a song whose rhapsodized lyrics juxtaposed against Helmet- like dirge should prove that these kids will tug your chain as long as you let them. Fans of the original Bulemia should take note that the songs "Chase Me Around The Block" and "Stonewash" have lost nothing in the translation. - Bob
(Hell Yeah!)

BODY COUNT
"Born Dead" cassette
I really liked "Copkiller"; played it to death, no pun intended. I thought it was different, and appreciated its dark humour. In comparison, this is rather lacklustre. Aside from the Hendrix cover, it doesn't sound much different from what your average backyard death metal band might do. Quite disappointing in its dullness I'll stick with "Copkiller", thanks. - Chelle
(Virgin)

BOLLWEEVILS
Stick Your Neck Out CD
Great pop punk and hardcore. The whole CD pushes itself at you with and lot energy and melody.

Nice speedy tunes that carry themselves well, destined classic. - Thrashead
(Dr. Strange Rec., 7000- 117, Alta Loma, CA., 91701)

BORIS THE SPRINKLER
(Do You Wanna) Grilled Cheese/Bad Guy Reaction
Pop punk rock straight out of Green Bay. Rev. Norb is up to his old tricks again. Grilled Cheese is a classic pop punk number, with the Rev.'s beloved sense of humor. The Rezillo's cover rivals the original. Classic single here, buy or die. - Thrashead
(Bulge Rec., P.O.Box 1173, Green Bay, WI., 54305)

BOSS FUEL
"The Ride" 7"
Get down and boogie with a can of cheap beer and this single. "The Ride" is a very catchy, listenable, rockabilly-tinged tune. The B- side, "Rumble Mambo", is an instrumental cross between a Clint Eastwood western soundtrack and a bossa nova pop song, quite impressive in its originality. - Chelle
(Over The Counter/Load, POB 35, Providence, RI, 02901)

BOTTOM FEEDERS
"Spit Battle" 10" e.p.
Gotta love the pic on the cover. Two saucy foxes hocking big goobers in each other's faces. I find that strangely erotic for some reason. Hmmm. Anyhow, side 1's got the twangy fast-paced "Sucker Punch" seemed overlong due to unnessesary solo syndrome. "Freak Bible Fucker" was blazing Jeff Dahl-ish bad boy riffin'. On the whole I'd say these guys do a swell job coppin' good infuences. Side two's vocal swagger reminded me of the Humpers more than once. I thought I saw some familiar faces taking notes frantically at recent Humpers gigs. Hmmm. These guys could grow into something good.-Martin McMartin
(Hell Yeah, POB 1975, Burbank, CA 91507)

BOTTOM FEEDERS
"Spit Battle" 10"
The Bottom Feeders, like The Supersuckers before them, was a band that I had to experience live before I realized how great they were. Now I can't get enough. If you're a fan of Supersuckers and New Bomb Turks kinda rock than songs like "Sucker Punch", "25 Words Or Less" and "K- 2" will become instant staples in your musical diet. These songs possess the kind of "balls out" urgency that makes you want to hear them again and again, right now! So, just buy it, already! - Bob
(Hell Yeah!)

BOTTOM FEEDERS
"Spit Battle" 10"
Decent, hard hitting, mid tempo driving garage rock. Got a Supersucker's vibe to them without sounding like them at all if that makes any sense.—Ted
(Hell Yeah, P.O. Box 1975, Burbank, CA 91507)

BRACKET
"Why Should Eye/Missing Link" 7"
After reviewing about 5 shitty records in a row, this was a real breath of fresh air. Hard hitting strong fast melodic punk. "Why Should Eye" is a real grabber - gets your toes tapping right away. This is the kind of song that sticks in your head a long time after it's left the tumtable. Missing Link is a slower and basically a throwaway. Recommend for A-side alone.-Michele
(Fat Wreck Chords Box 460144 S.F., CA 94146)

BRAIN DEAD
Born Into Hatred tape
Decent punk and hardcore, with typical, but sarcastic lyrics. Pretty cool. - Thrashead
(Brain Dead, 11021 NE 123rd Ln. #C208, Kirkland, WA., 98034)

BRAINDANCE
"At Full Volume" 10" EP
It wasn't but a couple issues ago since I reviewed their 7" EP, of which I got from Mike Clarke of Decadent Few. I guess they saw the review I gave their single, and now have started to send their stuff to Flipside for review. Since they forgot to address this to me I was lucky to find this in the review bins during my last raid, or this would of gotten a slagging by the rest of the Flipside staff for not being on subslop wreckords. Here we have fourteen more tracks of good old fashion oi oi and poonk ruck. They have slower tunes, faster tunes, and they even have a Clash style reggae influenced track. There is no politics of either kind to bog them down, it's just stuff to kick back and listen to... street punk. It's cool to see more 10" records out there, and this one is on yellow and red swirl coloured vinyl. Makes me want to go out and stomp subpoppers to death. - Katz
(Helen Of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, Isle Of Wight PO38 1QX, U.K..)

BUCKETHEAD
Danuscha CD
This is the German band, not the guitarist. These guys play poppy punk mixed with jazz. Complete with sax and all. - Thrashead
(Epistrophy, Hestnerstr. 11, 30159 Hannover, Germany)

BUGLITE
4 song demo
Really good melodic punk rock. There is a bit of the `77 going and maybe a touch of the Huskers in the melody. They opt for a more fuller guitar sound, instead of a thin twangy one, which is good, because it helps give them more of a raw edge. The demo tapes with the cheeziest covers tend to be the more listenable of the lot.-Katz
(no address.)

BUZZOV-EN
"Sore" CD
Another extremely heavy record from Roadrunner. Gotta admit I'm pretty limited when it comes to making hair-splitting distinctions between fast as fuck thrashy bands like this and label-mates Machine Head reviewed elsewhere in this issue. Their own bio contains the words "...there are hundreds of bands doing the exact same thing, but not many can make their music a threat to the senses." It's the first part of that quote that boggs me down, and the second part is arguable. These boys sound sincere as all hell, but it's hard for me to get exited about this genre in general when a legion of bands did this throughout the 80's I don't see much evidence of evolution here in '94. Both bands are based in a reality void of hokey wizards and hellfire, thank god. Maybe RIP magazine can sort the rest of it out for ya?- Martin McMartin
(Roadrunner)

BUZZOV-EN
"Sore" CD
Loud, heavy, pounding... in the darkest recesses of life's existence, the sounds of this VA band is available on the digital format for wider listenership, now being pushed more to the metal crowd. A dozen songs of pain and agony are here for your listening pleasure. They can be placed up there with the likes of Neurosis.-Katz
(Roadrunner Records)

CANDY SNATCHERS
7"
Whatta coincidence. I just get off the phone with Grant from the Smugglers and he's tellin' me how fucking nuts these guys are live and then this comes in the mail. Ya' just know they're gonna be raging with a tune called "Fuck My Family." Frantic over the edge punk rock in the spirit of Dwarves, Jeff Dahl, or even Clawhammer on a murder rampage. One to watch, for sure. Keep me on your mailing list, fellahs.-Martin McMartin
(Ultra Under, POB 1867, Cave Creek, AZ 85331)

CANDY SNATCHERS
Fuck My Family/Now Who's Crying
Two more butt kicking tunes from the Candy Snatchers. Great in your face punk rock. Get it. - Thrashead
(Ultra Under Rec., P.O.Box 1867, Cave Creek, AZ., 85331)

CANDYASS
7" EP
Just imagine what you will get if you take Screeching Weasel and get them all totally fucked up before recording... toss in some rock type parts in the songs... toss in a scoop of Husker... push the start button on the mixer. This is what the four songs here sound like.-Katz
(Mutant Renegade Records, P.O. Box 3445, Dayton, OH 45401-3445.)

CARPETBAGGERS
"Nowhere to Go But Down" CD
Country/rock a billy hybrid with crafty lyrics. Not much distortion.
(Clean Records)

CARRYOUTS
"Drag Me Down" / "You'll See" 7"
Yeah, the Carryouts took no time to get this out, I had just reviewed their tape release last issue. Again I'll say this is a damn decent '77 style punk rocker. Somehow it strikes me as more of the English variety, maybe like early Buzzcocks or Eater in style, with yer nice fast buzzing guitars and catchy chords. These guys will definitely be a band to watch for, could fit nicely into the Humpers/Cowgirls circuit. - Al
(Reseda Records 8024 Yarmouth Ave., Reseda CA 91335)

CATHERINE
"Sleepy" CD
Instant Smashing Pumpkins-just add Billy Corgan and mix well. Yup, Billy himself somehow found time between his photo sessions and skirmishes with other bands to sow a seed in the production "Sleepy". Guess what! It is barely distinguishable from the real McCoy so Catherine don't rate high for originality. If I want to listen to the Smashing Pumpkins I'll bloody well throw them on. -KV
(TVT Records 23 E 4th St., NY, 10003)

CATHERINE
"Sleepy" cd e.p.
Fuzzy swirl pop, maybe like My Bloody Valentine meets a nodding Chainsaw Kittens. I really appreciate the fact that they go the 4 song route instead of feeling obligated to string it along for an hour like most "big in their own mind" rockers. Not bad, but how they're gonna distinguish themselves from dozens of like-minded outfits should be interesting. Especially with the drowsy, forgettable band name. Not sure where they're from, but the kids I know typically snub most anything that sounds like it came from across the ocean. Good luck.-Martin McMartin
(TVT Records, 23 E. 4th St. NY, NY, 10003)

CEMENTHEAD
"Cops"/"Like The Boss" 7"
I'm not to hep on this one - melodic, slow tempo, grungy, twangy, rock. I'm sure someone will like this, but not me.- Michele
(Concrete Idea 561 Hudson Street, #115, NY, NY 10014)



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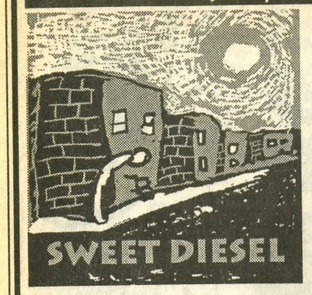



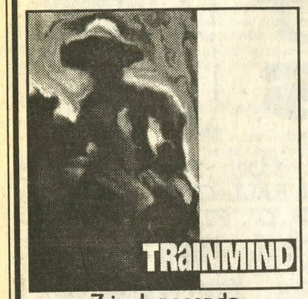

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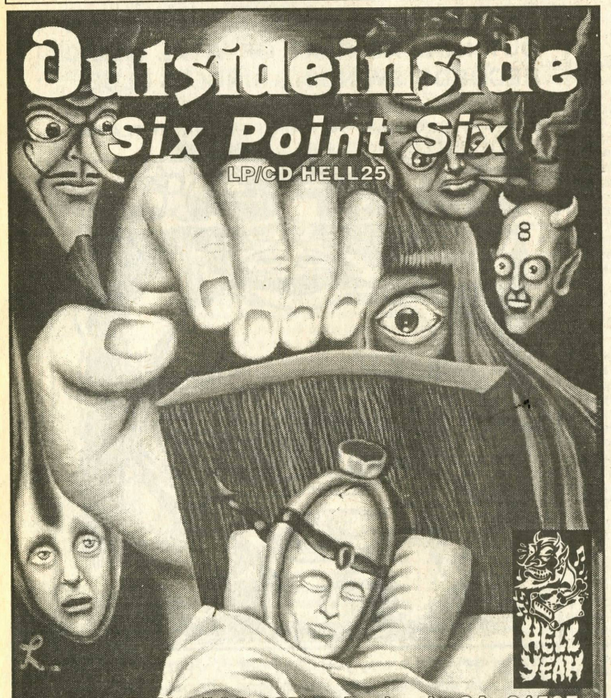

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CHILDREN ON STUN
"Tourniquet's of Love's Desire" cd
This started out like a bad Sisters of Mercy sorta goof with soom Vincent Price wanna bee crooning seriously, then they switched to bad Brit-pop circa 1984 like Flock of Seagulls. I found it hilarious, but as usual, most of the shit we get here is by bands who aren't joking.-Martin McMartin
(Cleopatra)

CHIMPANZEES
"El Chimpo Grande"CD
Man, these kids are wacked. Another NY band, only this one's got two little Korean (I assume) girls who sing in very high pitched voices about a boy who vomits on a date, Snapple Ice Tea, and Korean deli's. Very short, silly, noisy songs. More interesting looking that Shonen Knife but kind of along that same vein. They are quite lighthearted, if loud. Judging from the very novel, cartoony looking get-ups they are outfitted in on the sleeve, this would be a very interesting act to experience live. -KV
(contact c/o Nozawa @ 335 E. 10th St.,#3E, New York, NY 10009)

CHOPPER
"Said & done" 7" EP
4 songs of fast, melodic punk from England. Green-Dayish but faster with nice breaks. This doesn't do a lot for me, but above average for this stuff.-Michele
(Crackle Records POB HP49, Leeds LS6 4XL)

CHROME- MOLLY VIOLETS
3 - Song 7"
The first vinyl release from a local Pasadena group that features the song writing and vocal talents of Rod Barker, an ex- singer of the now- (long)- defunct Ten Foot Faces, is a pretty decent one. The A side songs "Weather Girls" and "Aimless" are reminiscent of the Ten Foot Faces style which was an early Replacements, straight- ahead approach tinged with surly guitar noise. The B side song "Earthworm" is a bit more bent in the Popdefect mode. - Bob
(Flipside)

CLARKE NOVAS
"Cell"/"Dumbflower" 7"
Saw this San Francisco band at a party and thought they were pretty good, but that's an understatement when you hear what this band is capable of on vinyl. They really know how to work it to their advantage. Here we have two tracks, one recorded in the studio and one recorded live (I think). They didn't sound nearly as good live as they do on this studio cut -the studio cut (Cell) is monster! Listening to the two sides and comparing, we can hear what this band can do. This is a band who's songs are more suited for the studio because they are doing this tripy shit with the guitars - I wish I knew something about music so that I could explain, but the best example I can think of would be to compare the guitar work on the Catherine Wheel, Ferment album. But don't get me wrong, this is not a shoegazing band by any means. They play cool 1960's psychedelic rock with nice choruses and hooks. I kept wanting to re-play this little ditty over and over. The live side shows how raw they are without the help of the studio, but still this is quite good because the song-writing is there. Live they come across way more "punk rock" with the distorted guitars and raw vocals with the melody and hooks much less discernable than the studio cut. But it's a welcome contrast. Original sound, good songs, solid band; right up my alley.-Michele
(Clarke Novas: 316 Lawton, San Francisco, CA 94122)

CLEAR
"On A Clear Day..." 7" EP
A debut vinyl release from this young new band, who's five song single has stuff that jumps around from melodic punk pop to early DC sounding hardcore, and back. I think I can hear a touch of Marginal Man in the sound on a couple of their songs. This will be a cool listen for fans of early DC influenced stuff. On clear vinyl and limited to 500 copies. - Katz
(No Frills Records, 40 E. Main St. #121, Newark, DE 19711.)

COBALT
7"
One fast garage-y song, complete with crazy saxophone and weak vocals, that sounds a little undeveloped or "not there". One "nice" acoustic based song with good vocals that's not bad. One alternarock instrumental that's OK, but with so much out there these days, I'll pass on this. Clear vinyl.—Tedd
(Queenie, Peter Stuyvesant Station, Box 2621, New York, NY 10009)

COLD WATER CRANE
"Surface" b/w "Walking" 7"
As much as all the bands will deny it, there is a "San Diego sound" and this fits right in. Not a rip off, ,but it does have that Drive Like Jehu feeling to it, but different. (duh!) "Walking" has a great guitar riff/feeling during the chorus and has lots going on here. "Surface" has a fresh sound/mood and more of those powerful, healthy guitars. Really good.—Ted
(Golden Rod Records)

COMBUSTIBLE EDISON
"I, Swinger" CD
Get out your Hawaiian shirts and sunglasses, because what we have here folks, is some serious lounge music. Oops, oxymoron alert. I wasn't sure if I loved or hated this at first, but I do believe now I can firmly and confidently say...shit, how can you not like something so fun and frothy as 12 cool lounge- jazz numbers (Almost all originals, unlike the live performance I saw)? It's definitely mood music, for those times when you want the ultimate cool...Dunno if I'm ready to join the Cocktail Nation shtick yet, but musically, I'll give Combustible Edison the big thumbs up for smile value alone. That's not laughs, folks, merely contented indulgence in a frivolous treat to the ears. Now where did I stash that smoking jacket?- Royce
(Sub- Pop)

CONSOLIDATED
"Business Of Punishment" CD
This is Pooch, and I'm elated/ 'cause I got the brand, new Consolidated/It's all P.C., very angry, and nothing is understated./ Now, freedom is necessary, a funky mammoth we have to bury./ Refrain from meat, dance to the beat/ and don't be trapped like a mine canary./ Women gotta have their rights, so/ 'cause the government ain't white knights, no./ Time to educate, illuminate, while we're checkin' 'em out in tights, oh!/ If there's a score these men wanna settle,/ they'll be pounding it through with metal./ There's Mayfield, Miles, and Kravitz styles/ if you need to take your foot off the pedal./ In a world that's full of fear/ quote Beckett and King Lear./ You gotta make it rhyme, sign the dotted line./ We're all whores, and I'm outta here.
Now, can you deal with that! - POOCH (Ya, this album's pretty great.)
(London Records)

CORDUROY
Now Hwat/Sister Bigfoot
Now Hwat is upbeat pop, Sister Bigfoot is more heavy, but still pretty pop. - Thrashead
(Broken Rekids, P.O.Box 460407, San Francisco, CA., 94146)

COSMIC TEDS
"I'll Be Down There" b/w "Truth is Out" 7"
Basically I picked this up at Al's just because of the name and wasn't expecting much at all. But this is well executed good trash garage rock, in the vein of Johnny Thunders, etc... I don't know if this is the band's first release or not (and thus the beauty is in their trashy unprofessionalism), but from here I can see the band go in one of two directions, "going for it" in the MTV rock shit direction, or having some fun, kicking ass, and staying to their roots. Whatever they choose, this is a good thing to pick up if you're into this genre.—Ted
(Studio II Records, 1 Trapezountiou Str., 11472 Athens)

COWSLINGERS
My Baby Don't Cum Aroun' Here No More EP
Three songs of butt kicking rockabilly, that's guaranteed to rock your socks off. Another classic from them Cowslingers. - Thrashead
(Homo Habilis Rec., P.O.Box 636, Auburn, AL., 36831)

CRIB
tape
One bass, lots of effects, and no overdubs. Some of this is nice spooky, quiet, ambient type material, and other stuff is killer, intense wall of noise upside your face sound madness. - Thrashead
(P Tapes, 6132 Romaine, Los Angeles, CA., 90038)

CUB
"Volcano" 7"
Total cute as a kitten pop from this little band from Canada. "Your Bed", the studio track, has that raw and fuzzy sound quality, that beats anything that is recorded slick and clean. The other song, "Cast A Shadow" (a B. Happening cover), is even more raw since it was recorded live at one of their gigs. On clear vinyl. - Katz
(Mint Records, #699-810 West Broadway, Vancouver, B.C. V5Z 4C9, Canada.)

CUNT FUCK WORKSHOP
"Homogenized Afterbirth Sessions" demo
Distorto-noise rock. The stuff they are playing is a whirlwind of chaos. Kind of like a sloppier and disorganized Drunks With Guns. There's some really depraved stuff here. Nine songs for the fans of noise rock.-Katz
(Snub Job, P.O. Box 354, Glen Carbon, IL 62034.)

CURBS
"Slacker" 7"
Seems like we've been getting a weird outbreak of good 7"s coming into Flipside Headquarters recently and this is no exception. Young, fresh punk rock, pure and simple. The cover of my copy is the "How to be a generation X idol/martyr edition" complete with a picture of a guy blowing his head off with a gun while listening to Nirvana records, and the back has a diagram of some beast with all kinds of descriptions pointing to parts of it's anatomy making fun of the slacker thing.—Tedd
(Headhunter)

DAUCUS KAROTA
"Shrine" CD
This is the latest band project of the notorious Christian Death frontman Rozz Williams. Though dispensing with the heavy end of the "goth" image, and going more straight into his music, Rozz's new material is not too far from the first C.D. album, in that a harder rock punk element is present, instead of the Joy Division like gloom of the later C.D. releases. No, it's not that he's trying to duplicate what he did, but he is trying to regain the level of energy from then. He even pays homage to the past with a cover of Iggy's "Raw Power". - Katz
(Triple X Records.)

DAZZING KILLMEN
Face Of Collapse CD
Cool jazzy heavy tunes that blitzes through many different musical influences. Brutal skullsmasher of a CD from start to finish. - Thrashead
(Skin Graft Rec., P.O.Box 257546, Chicago, IL., 60625)

DEAD IDEAS
"Where To?" cassette
Even with Yugoslavia long since fractured there are still music still being produced, despite the economic (and in parts war) condition there. This is the first band from the area, since Tozibabe (from Slovenija) years ago, that I've heard a band fronted by a female. The singer has a deep growl to here voice, that complements the NY style mosh metal the rest of the band performs. The majority of the songs are of the mosh type, but there are a couple of more hardcore type songs present, though still metal tinged. They were produced and recorded by a veteran of the Beograd scene, Mysterious, formerly of Crist, Qoud Massacre, Necrophilia, and others.-Katz
(Silver Cross, Vojislava Ilica 24, Beograd 11000, Yugoslavia)

DEAD AIRBORNE GOATS
"Flair Is Fair" 7" EP
If this band was going to go to the trouble of pressing their record on very cool sky blue vinyl, then they should have at least sprung for a decent cover - instead in came in one of those cheap white inner sleeve deals, oh well. This is a six song EP jammed onto a little 45 - how'd they do that? Well, who cares because this is pretty shitty stuff. Low-grade punk with very amateuresque music and vocals. Sounds like the band formed yesterday. Might be okay at a party if you're really drunk, get the idea?-Michele
(Trap Door To Hell Records, 178 Cottage Road, #3, S. Portland, ME 04106)

DEATH SIDE
"The Will Never Die" 7" EP
It has been quite awhile since the last time I heard anything from these guys. I have their LP from quite a number of years ago, the compilation album that they were on, and a compilation video, too. What I can tell here, they still have that edge that they had the last time I heard any of their songs. Three songs of unrelenting thrash, with a slight hint of metal, and little change from much of their early material. Totally devastating stuff usually come out from Japan.-Katz
(Devour, P.O. Box 108, Boston, MA 02117.)

DEEP 6
"The High Speed Adventure" 7" EP
Six songs of slower to mid-tempo hardcore punk rock, with really gruff vocals. The lyrics are totally dumb type stuff, the kind you would expect from stupid Huntington Beach bands, but since the lyrics are so over the top I think they are really making fun of some of the idiots they are singing about.- Katz
(Playpen Records, P.O. Box 13232 San Luis Obispo, CA 93406.)

DEFORMED CONSCIENCE
Constant Strife EP
Extreme speed thrash that will decapitate you. Seven brutally killer tunes with no let up. Some right on lyrics here, that cut through the bullshit. Total hardcore classic here. - Thrashead
(Adversity Rec., P.O.Box 175J, Torrington, CT., 06790)

DIE HAUT
"Sweat" CD
An all-star cast backs up them up during a concert in Berlin. Sharing the stage with them are, some big time veterans of the early underground music scene, the likes of Nick Cave (Birthday Party), Lydia Lunch (Teenage Jesus and the Jerks), Blixa Bargeld (Einstruzende Neubauten), and Kid Congo Powers (the Cramps). The tunes performed here are loud, pounding, and creepy. The sound quality they got from this concert is top notch, to the point that you will not even guess that this is a live recording, despite the inclusion of the crowd sound. The concert footage video is also available, if you want to see this spectacle. - Katz
(Triple X Records.)

DIESEL QUEENS
7"
Sympathy puts out sooo much stuff, that I'm never sure if goofy stuff like this is one of Long Gone John's more "famous" artists doin' a side project for laughs, or what. I never see any bios, but I sure as shit have never get a chance to see many of his more obscure bands play live. This could be '68 Comeback or Jon Spencer in goofy clothes for all I know, doin' a drunken Dion cover ("The Wanderer") on one side, with a ditty about superhero's scrotum protector on the other ("Codpiece Nation"). So anyhow, where's that Waldo's cd John!?!-Martin McMartin
(Sympathy)

DIFFERENTS
"Go Between"/"Cowboy Killer" 7"
Once again a pretty sleeve caught my attention, but nice packaging can be misleading. Well, this isn't so bad. In fact, if you like acoustic guitar melodies, this will thrill you. But it doesn't do too much for me. I can see though, that if I played it enough times, it could grow on me. Commercially, they are a perfectly acceptable blending of grunge, country, pop and folk. Sometimes these types of combinations can be really innovative; other times you end up with some very confusing or inspiring music. This is the later.-Michele
(The Differents: 57 Merrell Avenue, Southington, CT 06489)

DISASSOCIATE
"Murder The Mind" 7" EP
Loud and crusty chunks of thrash from NY. There is some slower and mid-tempo stuff that reminds me of Misery, and there are fast blasts of short explosions. This is the new noise machine fronted by the very gravel-voiced Ralphy Boy. There's more crust coming out from the streets of New York than off the streets of New York. Amusing dead baby collage cover. - Katz
(Splifford Prod., 32 E. 7th St. #1A, N.Y.C., NY 10009.)

DISCIPLES OF AGRICULTURE
"In My Town"/"See Through You" 7"
As a geography major this band's name and attractive rustic-scenery photo record cover caught my eye. "See Through You" hooks you in right away. Countryesque melodic rock with popish harmonies. B-side is just as good. Very commercially accessible and I mean this as a complement-their music should appeal to a wide audience. The good stuff.-Michele
(Paint Chip Records/Band: 27 Wyckoff Street, Brooklyn NY 11201)

DISCO INFERNO
"Second Language" CD
They have done it again. Disco Inferno have made a record better than their last. While staying on the same track as their last album,"D.I. Go Pop", they have upped the atmospherics and turned in a four- song EP that leaves one breathless at its beauty and yet still slightly agitated from its experimental sound and use of samples. Not to mention the mysterious lyrics, which are said in the background of the deeply throbbing bass and heavy use of samples and keyboards with effect- laden guitars washing over it all. DI are certainly testing the boundaries of pop music, taking up where seminal bands like Section 25 and Crispy Ambulance left off, and picking up the slack of others who fell prey to disco beats. The four songs here are all based on similar music and structure, and form something of a long composition if listened to all at once rather than as separate songs. Don't let the name fool you, this is not techno or some 70's nostalgia band. Just let the flames engulf you.(ouch!)- Royce
(Rough Trade 66 Golborne Rd., London W10 5PS, England)

DISRUPT
Unrest CD
30 songs of amazing, searing thrash that will kick your head in over and over again. Scathing political lyrics, belted out by three amazing screamers, one female and two male. Fucking over the top intense band, too bad their gone, fuck! - Thrashead
(Relapse Rec., P.O.Box 251, Millersville, PA., 17551)

DOWN BY LAW
"Punkrockacadamyfightsong" cd
Dave Smalley's back with another dose of pop-core with yet another generation of backup dudes who shred in the proud tradition established by the likes of Chris Bag, Pat Hoed, and Dave Nazworthy among others. The whole "punk buddies for life, us against them" themes resurface again and again, and while I admire Dave for staying power alone, I don't understand why he feels it necessary to stoop to whiny fingerpointing and name-calling throughout most of this. It's like "Ok, dude, you were a dedicated, sincere punk from back in the day. So now what?" I'd feel like a dick if I caught myself humming these tunes regarding haircuts ("fuck that shit, cut your fucking hair") and genre-bashing ("disco sucks, ravers almost suck as much"). I'd like to hear some opinions that transcend the 15-year-old world of fashion battles in the pit at the big punk show. The music here is ultra-catchy, the playing superior, but the lyrics are stuck somewhere in about '84, and despite the (hopefully) tongue-in-cheek record title, I'm afraid they're not entirely joking. Epitaph's tradition of pumping generic formula h/c is far more ripe for lampooning than the easy targets Down By Law blast on this record. -Martin McMartin
(Epitaph)

DUMPSTER JUICE
"Get That Out of your Mouth" CD
Biohazard-like metal with a dead ringer of Tom Araya from Slayer on vocals. It doesn't sound too dated at all and it's better than most, if not any, metal I've heard in the past 2 years or so.
(Spanish Fly)

EARTH EIGHTEEN
CD
Listened to these neo- glam tunes several times on a pre-release cassette, and I, for one, am glad it's finally in the stores. No denying the early Alice, T- Rex influences here. Tough arrangements and multi- tracked vocals support the singer's varied styles, while changes in structure and tempo keep things interesting; even during the low- point accoustic number. The c.d. ends with a remix of the first song, if those things matter to you. - Pooch
(Futurist, 6 Greene St., N.Y., N.Y. 10013)

ECONOTHUGS
"Beer Run" 7" EP
Total intoxicant-fueled boot to the face punk fuckin' rock. The gravel voiced singer spits away to five tracks of mid-tempo heavy punk rock. They kind of remind me of some of the early NY aggro bands. They got the dual guitar rock noise going. - Katz
(Centsless Prod., 5945 Monticello Ave., Cincinnati, OH 45224.)

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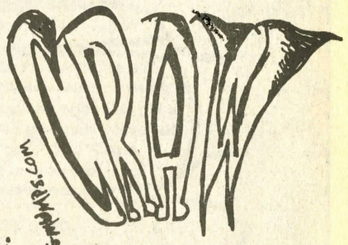

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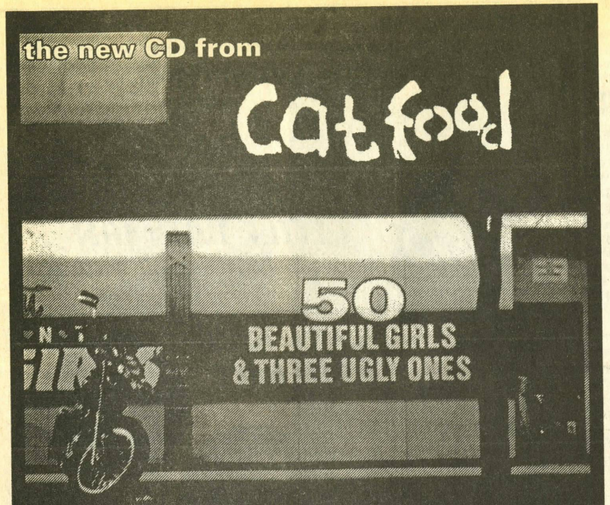

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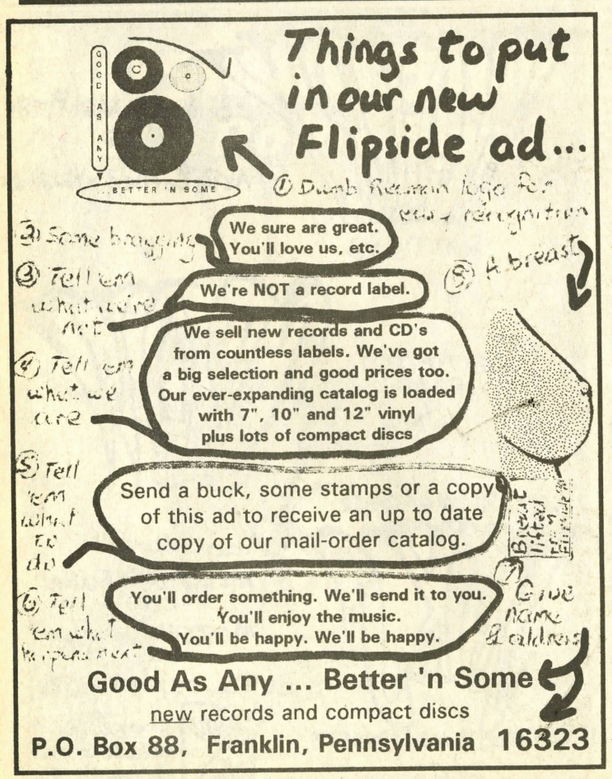

EVERREADY
"A Not So Sunny Day in Dodge City" 7"
Fucking cool straight ahead punk rock, Jawbreaker style. Don't know if this is still available, but it also contains a cover of "Leaving On a Jet Plane", which has been done before but is still enjoyable.—Ted
(Campground Records, P.O. Box 2452, El Cajon, CA 92021)

F.Y.P.
"Incomplete Crap" CD
The kings of goobercore are back again, but this is not quite a new release, but this is specially for all those out there who does not have a tumtable (poseurs?), and have read much about their releases, but have been unable to hear them because every time they try to force the vinyl record into their CD players they always end up with broken plastic shards. I guess they will need to get this here CD, that they so kindly made, to get their FYP fix. Digitally mastered into the disc are the tracks from their "Made In The USA" and "Cooties" EP's, the "Finish Your Popcorn" LP, and various tracks that were recorded for various compilations. They've scrambled around the songs, so you will have to make up your own song list.-Katz
(Recess Records, P.O. Box 1112, Torrance, CA 90505. / Theologian Records, 120 Pier Ave., Hermosa Beach, CA 90254.)

FACE TO FACE
"Disconnected" 7"
Fuck man, it's been so long since I've seen or heard these guys and I've totally forgotten how fucking great they are! Bad Religion style sing along punk rock brilliance here with a remixed version of "Disconnected" from their excellent "Don't Turn Away" LP and two B-sides that get two thumbs up.—Ted
(Fat Wreck Chords, P.O. Box 460144, San Francisco, CA 94146)

FACE TO FACE
"Disconnected/A-OK/I Used To Think" 7"
Tight, mature serious punk band from Victorville, California. The strong hooks and melody lines along with the singers cool snotty punk vocals separate these guys from those run-of-the-mill hardcore bands. Every song here has serious introspective lyrics, although when I caught Face To Face live, the band and the punkers had a lot of fun. Mixed by scene veteran Geza X. Recommended. -Mike
(Fat Wreck Chords, POB 460144, San Francisco, CA 94146)

FALL
"Middle Class Revolt" CD
Hot on the heels of "The Infotainment Scan" album comes the Fall's nine- hundredth album. Yet somehow Mark E. and Co. never get old or outdated- ah. The Fall's albums since Brix departed have retained a very pop sound, but have more of an underlying edginess that wasn't present while she was. Mark E. Smith is as vitriolic and sarcastic as ever, aiming his sharp tongue at anything that annoys him, ie everything. If you're not already a fan, you probably never will be because this album isn't going to convert you where others failed. If you've not heard the Fall before, you really should get out of the cave more often. And if you're already a fan, there's no use preaching to the converted, is there? More inspirational music from a band that is far from used up.- Royce
(Matador Records 676 Broadway, NYC, 10012)

FALL
"Middle Class Revolt" Full-length release
Since I haven't just gotten done interviewing Smith as I did right before I reviewed last's years Infotainment Scam I can't pinpoint entirely accurately what he is going on about—and the release's subtitle "The Vapourisation of Reality" merely indicates that curmudgeonry and misanthropy are still his watchwords. Smith said early on that repetition in the music would stay a constant in Fall music—so what we have is a man/band with 25 albums repeating therepetition of themes and intensitie and I can honestly say it all is continuing to grow on me !—I remember getting sample cuts off the first couple of records and taking longer to get into them than their various firstpost-punk-wave contempoaries—sure there are updated production values and even occasional rave-ery—but no undo accessibility—which I guess might be why they're back on n Matador without the dreaded 'A' word coupled to it—I remember how spooky and nauseating it was to invade Atlantic HQ to pick up the 93 promo packet and release—now if they can just stay put and do another 25 LPs right where they're at they've got at least one guaranteed listener—the new one is brilliant shit and it is a real pleasure to be able to listen dozens of time and let it soak in in a way I hardly did with anything when I was out—who says prison ain't happening! or am I just "dis compos menti.c " which is a Mark Smith phrase rather than the legal term "non compos mentis"—and what does he mean when he says someone is sleeping with a hippie halfwit who thinks that they are Mark Smith ...?— oh yeah—as with last year's "League..." he still has a word or three for old twits leering at young women—watch that Mark!! -Shaneane
(Matador)

FALLING JAMES BAND
EP
It may not be the Leaving Trains, but it's some cool punk'n'roll. Four songs of cranking tunes with a Thunder's cover to boot. - Thrashead
(Falling James Band, unfortunately no address)

FARSIDE
"Rigged" CD
Though, I sometimes dred what i would hear when popping on a CD on Revelation, because of the glut of mosh bands around, I am glad that this is not one of them. I've seen their name listed on local gig flyers, but this has been my first exposure to this band. Their songs lean more for the slower, more melodic rock sound closer to that of later period Bad Religion, and a little touch of Husker Du. It's gets Emo on their slower songs. Their lyrics deal more with a more personal subject matter, instead of espousing a particular politic. Not that bad for a release on Revelation. - Katz
(Revelation POB 5232, Huntington Beach, CA 92615-5232)

FIFTEEN
Ain't Life A Drag EP
Three songs of slower speed punk with a slight rock'n'roll edge. - Thrashead
(Spring Box Rec., P.O.Box 1063, Benecia, CA., 95410)

FIGHTING CAUSE
Deadtown EP
Energetic melodic pop punk, with good lyrics. - Thrashead
(Last Resort Rec., P.O.Box 2986, Covina, CA., 91722)

FITZ OF DEPRESSION
"Let's Give It A Twist" cassette
Hell, I thought it was some kind of fluke or temporary insanity on the part of Calvin Johnson when K put out an EP by our hometown heroes FYP, but this being the second hardcore release to be put out on K, that I have heard, I guess that K is trying to diversify their sound, instead of getting pigeonholed as just another Olympia pop label, because there are the newer labels there that gave K a run for their money (subpoop included). K's decision to go for the hardcore punk rock stuff is the best thing that they have ever done, since hardly anyone else in WA is doing it. This tape will get repeated listening by me. Totally well executed midtempo hardcore punk rock. There are a few more melodic tunes tossed in there to give it some variety. K has not been sounding too K-like lately, but who cares when they are putting out some great listening material.-Katz
(K Records, Box 7154, Olympia, WA 98507.)

FOIL
Grey Area tape
Really raw, noisy, industrial punk with a really sick edge. Everything is on overload as far as sound goes on this tape. Great packaging too. Very enjoyable. - Thrashead
(Foil, 2663 Centinela #502, Santa Monica, CA., 90405)

FORBIDDEN DIMENSION
"All About Evil" 7" EP
Three track of loud `60's influenced garage punk. Total caveman rock going on here, from this bunch from the wilds of Alberta, Canada. The singer is screaming out the words so fuckin' loud that you can picture the veins popping out from his neck and face. Full on in-your-face bar rock.-Katz
(Homo Habilis Records, P.O. Box 636, Auburn, AL 36830.)

FORESKIN 500
"Manpussy" CD
Not as straight forward as I thought it would be. A confusing mish mash of different sounds occupy this disc, some of it Motorhead style metal,tons of samplings, techno weirdo stuff,and other electronically created stuff. For fans of techno and weird stuff.-Katz
(Basural/Priority Records)

FRAGMENTED
"The Solemn Drain" cassette
It's Anx.scan again with more electronic compositions for fans of ambient and electro-industrial noise. It is requested of you to listen to this tape in the dark. Since this is not the grating dada-istic noises (like the kind from Japan) I guess you can use this to relax by, and to drift off into space through.-Katz
(Anx.scan, 1512 Canyon Run Rd., Naperville, IL 60565.)

FRONT LINE ASSEMBLY
"Total Terror Part 1" CD
This is actually a re- release of some long un- available Front Line material as well as some previously unreleased stuff. The technology used at the time is not considered primitive (like 8 track recording equipment), but they get an amazingly good sound out of it and pretty much lay the foundations for the sounds and ideas to come. If you like industrial techno stuff you've no doubt heard stuff like this but it's interesting to hear the source of it. Anyway Bill Leeb and Rhys Fulber are forging ahead nearly a decade later (see their interview in Flipside a few issues back) and continue to blaze the trail of progressive alternative music. - Al
(Cleopatra)

FUCK EMOS
"Can Kill You" CD
Weird slogging tunes exude from out of the speakers. The closest I can come up with a comparison is a combination of the God Bullies and the Butthole Surfers kind of groove. Some of you will probably dig that. There is a bit of a lo-fi quality to their sound, that not even the digital format of a CD can even clean up. The biggest selling point for this CD is the Kozik art used on the front and back cover. Really funny butt-fish and the five eyed fuhrer. - Katz
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705.)

GARGOYLES
"89" 7 inch
A re- release of the now- classic 1st Gargs EP, one of the standards of trash- punk. Includes Devil Devil, Coke Hore, Fist Full of Sand, and the Garg'ed up cover of Kill City. Bonus pics of Lisa Lombardo in way tight leather. Lisa, wherever you are, call home! - GXI
(Nightmare/Knock Out (Germany); Suede Brain POB 170362 SF 94117)

GARGOYLES
"Inflexible" CD
OK we told you about the cassette but now you can actually buy this and in CD form. Gits by Alison Cavewoman & Neil Smith; 8 songs ranging from Lou Reedish to Judas Cooper. Kicks butt. - GXI
(1+2/Get Hip/Suede Brain)

GARGOYLES/REMAINS
Color Vinyl 7"
We got like side A with "Big Night Out" by the Gargs, a nightmare vision of the apocalypse in singer Tim Storm's brain. Includes the power guitar trio of Doug, Alison Gutterslut Flintstone, and the invincible Neil Smith. We got like side B with "Lost My Heart" by the remains, which is the closest thing to the Heartbreakers that I've ever heard, I think. And they're Japanese! Bonus cover weirdness (is that Alison in Lisa drag?) by Punky "Nasty" Nakayama. Bonzai! - GXI
(1+2 Records/Get Hip/Suede Brain)

GARY HEFFEN AND CARRIE AKRE
That's The Beauty Of The Little Things In Life single
This is a benefit single for the investigation fund for Mia Zapata. The music is kind of folky and bluesy, the lyrics are about life. Decent single and great cause. - Thrashead
(Home Alive, 1202 E. Pike St., Seattle, WA., 98122)

GAS HUFFER
"One Inch Masters" cd
I remember what little older Gas Huffer I heard rather fondly, kinda like I was missin' out on these guys 'cause I had 'em unfailry lumped in with faceless lousy noise bands for some dunb reason. Seems the older stuff I dug seemed was more hopped-up-reckless hillbilly rock n' roll with a frantic, Crampy spirit. Much of this, however, sounds incredibly antiseptic and "in the studio." With a crowd in their face and a 12-pack in 'em I could see this being way more inspiring live. An adventurous signing for Epitaph...should be interesting to see how the younger crowd, after a long day of angry weight lifting, will respond when these guys are wedged on a bill between NOFX and Pennywise down at the local Armory. -Martin McMartin
(Epitaph)

GEEZERS
"Welcome Soccer Hooligans"/"Limey Wanna Be" 7"
Grotty punk rock from a bunch of jokers out of the windy city. Here, they take some potshots at the World Cup Games, and another at the UK. Sounds like they are doing it to piss others off for the sake of pissing them off. Pressed on old geezer grey and white swirled vinyl. - Katz
(Retain & Expel P.O. Box 31264, Chicago, IL 60631-0264.)

GENERICS
"Societal Hemhorrage" 7" EP
Re-release of an old '83 single from a London, Ontario, Canada punk band, limited to three hundred copies. Side A begins with Someday... a catchy pop-punk song with snotty vocals and reeling guitars. Pretty good. Up next is Freedom 6 Feet Down.'77 sounding, my heads' startin' to rock... that's a good sign. Side two begins with violins or somethin'.... same snotty vocals only a little more complex, with a British influence and horns that reminds me of X Ray Spex. O.K., a little dated sounding. To finish off is There Are No Virgins Anymore. Pretty weird sound with a distinct British influence. Strange re-release. Good, yeah.. Worth putting out again eleven years later? I'm not convinced. I'd rather hear Toronto's Raving Mojos again.- Dooger
(Thomas Lindenbaum, Voxtruper STR. 12, 49082, Osnabruck, Germany)

GG ALLIN AND THE DISAPPOINTMENTS
"Condemned And Destroyed" cassette
Since after GG kicked the bucket, there has been a whole slew of various recordings coming out of the woodworks to cash in on his name. He's dead, so who cares... go for it! This is a live audience tape of GG and Co. destroying a club in Bethlehem (PA not Isreal...).The sound quality is no less crappier than many other live recordings (or any of his records) I've heard over the past decade, at least he and his cohorts at least get through several songs before it all comes to a crashing end. I guess we will continue being haunted by the presence of GG forever... - Katz
(Blood Enema Tapes, no address.)

GILA MONSTER
"165 All Over" 10"
Just when I'd been complaining that everything coming out lately sounds the same, this little vinyl gem proved me wrong. Gila Monster is a Scottish band a very original sound, all heavy, moody bass and powerful guitar, and I've gotta say this 10" is one of the most truly interesting things I've come across in a while. There's a nifty comic book inside, too! The songs are accessible enough for airplay, but sound nothing like what you're hearing on the radio now. This is definitely worth checking out. -Chelle
(Behemoth Records, POB 27801, Las Vegas, NV 89102)

GILBY CLARKE
"Pawnshop Guitars" CD
Some history on a swell guy. Tutored by Mr. Fowley. Played in Candy. Fronted Kill For Thrills. Joined Guns & Roses. Used to perform ultra cool covers (from Damned to Partridge Family) in makeshift ensemble "Trash." Ran sound at Wongs. Get it, the man's been around. No suprise he takes a bit from each experience for his first solo project. Weird pacing throughout. Starts out hard, but the pop won't back down from the heavy duty electro- chords. During the course of this CD, we get Stonesy accoustic numbers, psychedelic pop, a couple of covers (Stones, Clash), four- on- the- floor rock and, on "Shut Up," a tune not far removed from Westerbergland. To Gilby's credit, he includes pals from his club years, along with recent ones from the slightly larger venues (coliseums, for inst.), to create an enjoyable, but fragmented debut. Can't wait 'til he pulls it all together into one distinct sound. It'll be killer. - Pooch
(Virgin Records)

GLAZED BABY
"Karmic Debt" CD
Super heavy noisy sludge metal like the Melvins, Fudge Tunnel and stuff like that. Pretty loud and intense and there's a John Lee Hooker cover to boot. Two thumbs up.—Ted
(Red Decibel, 2217 Nicollett Ave South, Minneapolis, MN 55404)

GLU GUN
"Just Glu It!" CD
These guys pick up the banner on the classic SoCal sound and run with it. These are the early sounds that emanated from down our way that helped put us on the map. Fronted by a former Grim, these guys also have a touch of that long gone band in their slower songs. I think they run strongest with their melodic hardcore songs. They even do a cover of Agent Orange's classic hardcore hit, "Bloodstains", which Mr. Palm himself also makes an appearance with some additional guitar work. This shows that there is still hope for SoCal hardcore.-Katz
(Posh Boy, P.O. Box 4474, Palm Desert, CA 92261-4474.)

GLU GUN
"Just Glu It" CD
First of all, I'm not sure what's up with the spelling change of the band name, but my typewriter doesn't have an "umlaut" to make those two dots above the first "u," or whatever the fuck those German punctuation dots are called. Anyhow, this is 17 cuts of blazing tuff-guy punk. Finally a fucking band that can write some songs that clock in under two minutes. Spout off, speak your mind, and beat it. That's the punk rock I love, and these guys have it down. Scary shit that reminds me of fistfights and Fender's frenzies when I was about 6 years younger and had 10 times the energy I have now. Thrill your housing project to the raging sounds of "Let's Rob A Convenience Store ("..well we've got beer but they've got more)" and the catchy "Eva's Got a Mohawk ("..her life was all messed up..."). They throw in enough garage fuzz, catchy choruses, and rock riffs to rise above typical h/c. One to watch.-Martin McMartin
(Posh Boy)

GOD IS MY CO-PILOT
"Kittybait" 7" EP
Strange and chaotic pop tunes. There's a good bit of Half Japanese going on here (even a cover), a tiny bit of Deja Voodoo, and maybe some early Wire. Not your usual pop songs. Kind of hard to put into words.Interesting cat motif.-Katz
(Ajax Records, P.O. Box 805293, Chicago, IL 60680-4114.)

GOD
"The Anatomy Of Addiction" CD
Total experimental post-punk. It's been awhile since I last heard any of their stuff (the ever god-like "Pathological" compilation album).They seem to be getting more and more Godflesh-like, and the songs are getting progressively longer, but I think the songs are a bit too long, and that it seems to me that they are basing their songs on what "cool" drum patterns they come up with. Interesting, but only in small doses.-Katz
(Big Cat Records, P.O. Box 3074, London W4 4ZN, UK.)

GOD'S FAVORITE BAND
"Down to the Filter" cass
Take the some of the better parts and the worst parts of the latest albums by Soul Asylum, Dinosaur Jr., and the Goo Goo Dolls and you'd be listening to this. Not as good as any of the bands just mentioned, but better than their worst output. Not bad. I'll be keeping my ears open for these guys.—Ted
(Twin/Tone, 2217 Nichollet Ave, Minneapolis, MN 55404)

GODFLESH
"Merciless" CD
It has been awhile since I have listened to any stuff by put out by Godflesh, since "Streetcleaner", but I don't find this too far from that release, except that on this particular release they have slowed down to a painful crawl, and they have totally crossed over to cyber-stuff. There are four songs on this half hour long disc, which will give you the indication that these are very long compositions you are listening to. - Katz
(Earache/Columbia.)

GODLESS
Trapped tape
Godless are back with another ripper albums worth of material. More classic old style thrash with a melodic edge mainly from Leslie's vocals. Great socio- political lyrics, and a

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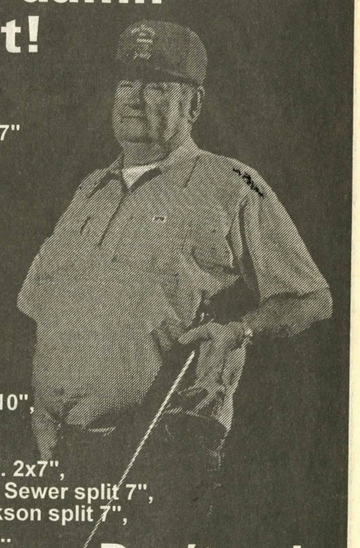

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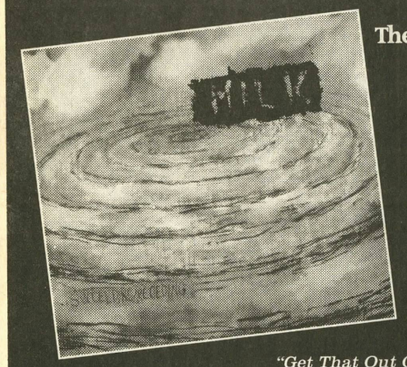

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Spanish Fly RECORDS

rocking cover of the Varuker's "I Don't Wanna Be A Victim" to boot. Another great release from the Godless folks. - Thrashead
(Godless, 3206 S.E. Rex, Portland, Or., 97202)

GOODWRENCH
3 song demo
NY style moshcore. There is not a whole lot of diversity in their sound, so all of the songs come off sounding the same. Not too far from the kind of stuff on Wreck Age. For fans of mosh stuff.-Katz
(c/o Jesse, 516 Western Ave., Brighton, MA 02135.)

GRAIN
EP
Four tunes of basic down rocking punk stuff, cool. - Thrashead
(Jeopardy Rec., P.O.Box 8973, Welch Ave. Sta., Ames, Iowa, 50014)

GRUBBY
EP
Real heavy ruckus type stuff from Japan. - Thrashead
(H.G. Fact Rec., 401 Hongo- M 2- 36- 2 Yayoi- cho, Nakano, Tokyo, 164, Japan)

GUMBALL
"Revolution on Ice" cd
For the most part, this band wallows in banal, mid-tempo rock ballads, with monotonous crooning between guitar strums from head honcho Don Fleming. The Three Dog Night-style keyboards gotta go, too. Almost as dull as Sebadoh, with the notable exception of two stellar cuts penned and sung by bass player Eric Vermillion, who seems to know a thing or two about anger. His songs, "Whatcha Gonna Do" and "It Ain't Nothin" stand out from Don's generic lizard king poet posturing like a beautiful sore thumb. It always baffles me when I see a creative, angst-ridden dude like Don Fleming (who'll I'll guess is an aging crank like myself) get handed an opportunity to make the record of his choice (on the same label as all those old Aerosmith records, no less) and dish out something as safe and forgettable as any bogus 70's rock. I guess in the whole scheme of things, hearing a dull record like this makes me kinda respect Sonic Youth more, who despite making unlistenable music, have at least managed to turn "corporate rock" inside out from the within while making bizarre records on their own terms. This record is the 90's answer to a minor musical footnote like Vanilla Fudge, and is just about as pertinent to my life. Actually, that band's sludged-out late-60's version of "Ticket to Ride" rocks way harder than anything here, and you could probably find it for 50 cents at a used record store. Whatever.-Martin McMartin
(Columbia)

GUNFIRE DANCE
"Suit And Tie"/"Til The End Of The Day" 7"
Clean production, NY Dolls influenced punk! Hey, I'm biased but this shit rules! Sorta' like if Dramarama were better. Side B is a cover of the old sixties song by the Kinks, only not retro sounding. This puts the old Australian band, the Lime Spiders to shame. Worth finding!! - Dooger
(Ultra Under P.O. Box 1867, Cave Creek, AZ, 85331)

HAIRY PATT BAND
EP
Noisy country/ hillbilly stuff with a slight punk influence on one side. The other side is weird sort of industrial punk type stuff. - Thrashead
(Choke Inc. Rec., 1376 W. Grand, Chicago, IL., 60622)

HALF LIFE
Different Systems EP
Leans a lot toward the metal side of things. Nice and raw vocalist. The music is good and heavy, but a little too metal for me. - Thrashead
(H.G. Fact Rec., 401 Hongo- M 2- 36- 2 Yayoi- cho, Nakano, Tokyo, 164, Japan)

HASKELLS
"Live + Three" cassette
I raved about their single "Spinning Around" a few issues back. With this cassette release, these Downey-ites, who play high quality melody-punk, once again deliver the goods and re-afirm my faith in the suburbs. There aren't any weak songs here; this tape will easily make my top ten list. A note from the band says this is a live recording, plus 3 studio cuts. Well, they are so tight, I dare any untrained ear to differentiate which cuts are which. So where have The Haskells been hiding themselves?! According to the note, they've played all the main clubs in L.A., but "with no Flipside press." So I hope this rave review will partially make up for that oversight. Speaking of shows, a perfect evening of this genre would be The Haskells, Face To Face (from Victorville, CA), and Weed (from Venice, CA?). I hope someday I get to see that line-up, but until then, I highly recommend catching this band live and writing to them for their cassette.-Michele
(Ouch! Thatsmarts Records/band: 7356 Rio Hondo Pl., Downey, CA 90241)

HAYRIDE
"Smelly Old Cat" CD
A totally schitzoid sounding band. Some of the songs are garage-y pop, some pop punk, some jazzy pop, some jangly pop, etc... These guys sound like they were from the Pacific Northwest, but they are not. Their pop punk tunes are good, though. - Katz
(Reservation Records, P.O. Box 7374, Athens, GA 30604.)

HEALTH HAZARD
Not Just A Nightmare EP
Nine songs of brutal, face ripping thrash shoved down your throat. Great lyrics and a killer female screamer. Fucking intense EP, Get it. - Thrashead
(Minstrel Rec., Av. Parmentier 74, 75011 Paris, France)

HEARSE
"Hot Rod Hearse"/"Tomato Beach" 7"
The first song kind of sucked... bad '70's rock and roll. The second song fares much better. This is more like slow '77 punk rock. This new band contains some NJ punk veterans.-Katz
(Newark Music Exchange,P.O.Box 363,Vauxhall, NJ 07088.)

HEARSE
"Tomato Beach"
7- inch Green vinyl, something resembling a holy card tucked inside, and cool guitars on this tune, yet it seems a little uneven. I like the B- side better, but overall, its marred by muddy vocals/production. I'll chalk this up as something with potential. -Chelle
(Newark Music, POB 363, Vauxhall, NJ 07088)

HELLBILLY'S
It's Alive EP
Nitro charged punk and thrashabilly. The Hellbilly's kick back hard with their first release in a while. Some fine punk'n'roll here. - Thrashead
(Bottlecap Rec., 411 E. Garland, Fresno, CA., 93704)

HELLO RECORDING CLUB
1993 Sampler cd
The Hello Club is a mail order distributor of new, independent releases by a variety of eclectic artists such as Frank Black, Eugene Chadbourne, & the Residents -to name a few on this release. Apparently, this promo sampler is not a general release but what you do get if you join is the real deal. For a paltry $41 bucks a year you can look forward to finding one brand new four-song cd inside your mailbox each month, a different artist every time. I am quite sure that these songs will not be on any radio playlist anywhere before you have it yourself. What will be in your possession will also likely be from a limited pressing, too. Astonish your friends with your private collection of original, and generally unavailable goodies by a variety of arty sound stylists. Or share this info with your fellow collectors. Even better, it's a great gift idea (cheap, too!). Each item is hand picked for you by concept originators Marjorie Galen and John Flansburgh. Flansburgh also doubles as the other half of that novel pop outfit, They Might Be Giants.-KV
(New member's may subscribe by calling their hotline, 1-(800)-HELLO-41 or mailing a check/mo in the amount of $41.00 (NY residents add 8.25% sales tax) to, POB 551 Palisades NY 10964.)

HELMET
Betty double 10"
I was skeptical about this before it came out, but despite the morons who are inevitable going to say that Helmet are has- bins, this album is really good, and gets better with repeated listenings. Most of the songs are typical Helmet heavy rhythm oriented hammer tunes. The other tunes are more experimental, more noisy, or just plain weird, but enjoyable nevertheless. There have been plenty of bands who have tried to imitate these guys, but no one has ever come fucking close. They're obviously doing something right. - Thrashead
(Amphetamine Reptile Rec., 2645 First Ave. S., Minneapolis, MN., 55408)

HI FI AND THE ROAD BURNERS
"Hurricane/Rocket To Mars" 7"
Sax-laden roots rockers with a shitload of hair grease and tattoos. This band hails from Chicago and the Chicago blues influence is apparent. This single brings to mind the Paladins and The Blasters, only tougher. Listening to these guys makes me want to throw on my leather and drink all night in a greaser bar. PS: Who let these guys out of jail? - Mike
(Victory Records, POB 146546, Chicago IL 60614)

HIGHLANDER II's
"Cash in on Queer Core" 7"
For just one low price you get two lizard- stompin', cricket-eatin' traditional jug slappers PLUS on side B: two 90's originals "Slacker Girl," an incestuous tongue in cheek highbilly toe tapper, and "Side Track," an Ozark bluesy thumper with them "Back Door Man" kinda references. The Highlanders II's, apparently some form of offspring of the original Highlanders, is (sic) Mike Lucas, from that surf band, and his brothers, or cousins or both, who are unnamed here. These one toothed wonders kick out a mean fiddle on some good ol' American hillbilly music (not to be confused with that poofy- haired rockabilly dung) One cover photo shows members of the band in the locker room??!! The other is sure to offend women and parents and prevent the sale of this disk to minors (at least in the city- who knows what they do out there in them hills!) Look out ya' Yankees, this is causin' a real trailer park fever.-Kurt
(Planet Pimp Records)

HOODS
"4 Songs to Kill 4" 12" e.p.
Snazzy garage from San Diego that found it's way to the Greek label. Reminds me of poppier r&b psych faves of mine from the early 80's like The Vipers or The Headless Horsemen. 4 good cuts that keep that spirit alive. I'd willingly road trip to see this band, as well as other local garage that must go on somewhere, but unfortunately I never get to hear about the more impromptu gigs or parties that aren't in the paper. It's pathetic, but unfortunately if it ain't in the LA Weak-ly, we often don't hear about it. Lot's of Saturday nights we're all dressed up with nowhere to go. Sad, huh?-Martin McMartin
(Satyrecords, POB 31931, 100 35 Athens, Greece)

HOT CORN GIRLS
EP
Real raw garagey sounding punk with a lot of personality, as well as punch. - Thrashead
(49 Westcliff Dr., Dix Hills, NY., 11746)

HOUSE OF LARGE SIZES
"My Ass Kicking Life" CD
Retro, loud rock with that 90's edge. Not as cool as Urge Overkill, but better than Lynnerd Skynnerd and others of that ilk.—Ted →
(Red Decibel/Columbia)

HUEVOS RANCHEROS
Rockin In The Henhouse EP
Three tracks of killer instro crank'n'roll from these Canadians. Between these guys and Shadowy Men, Toronto is kicking ass as far as instro bands go. Another classic release from One Louder records. - Thrashead
(One Louder Rec., P.O.Box 1NW, Newcastle- Upon Tyne, NE99 1NW, England)

I, MONSTER
"Disintergration" demo
Musically, there are several things going on all at the same time. Parts of this is `60's garage punk,45 Grave-ish ghoulie rock, some cyber samples, and unknown ingredients all blended into an unusual brew. I don't know what to make of it.-Katz
(11288 Ventura Blvd., Suite #447, Studio City, CA 91604.)

ICE
"Chaim" 7" ep
Here's another one of those 45's where you can't figure out which is which side; nice picture centers, but please label the sides! As for the music, this is your average hard punk with chanting vocals. The minimal stuff.-Michele
(Ringside Records: 27860 Newhope Street, #A-171, Fountain Valley, CA 92708)

IGNITE
"Automatic/Where They Talk Turn" 7"
Possibly a local Orange County band? Address is out of Fountain Valley. Sticker on the cover says contains ex-members of No For An Answer, Unity, and Pushed Aside - I guess we are supposed to know who they are, but somehow these bands have escaped my attention. Anyway, this is above par mid-tempo punk rock. More like a band I'd like to check out live as opposed to plopping their record on my turntable - but that's only because I prefer pop for my listening pleasure. So where's their next show? Pass me a beer!-Michele
(Band: 8565 Ostrich Circle, Fountain Valley, CA 92708)

IMAGINARY FRIENDS
"Lunchtime In Infinity" cd
Hmmmm. From S.F., huh? These guys have gotta be weirdo loner stoners who must fucking hate everything about "new music" as we know it. From the heart of the city that has brought you the worst in political correctness comes a bizarre psychedelic surprise from the Imaginary Friends. But don't panic, this ain't no hokey Grateful Dead hug a tree shit. On the rather blah looking sleeve and band name alone, I'd normally have passed this by, but Bomp has earned my respect enough times over to at least grant a listen to whatever they put out. It was worth the effort. Trippy and experimental (like Spacemen 3) meets gloomy (early Floyd/Bauhaus). Sounds like dosed aliens at the controls sending futuristic love vibes to feeble Earthlings. Not so much songs as telepathic brain waves with heartbeats cranked to 10. I got scared more than once during this. For real. I mean, you wanna drive your neighbors absolutely fucking bonkers, this'll do the job. I want ten of what these guys are on. There's something to be said for carving a niche this strange even if the kids can't dance to it. Nifty.-Martin McMartin
(Bomp)

INDECISION
7 song demo
Slow plodding moshcore stuff. This would feel at home on Wreck Age Records. The only speed the songs are going at is slow and even slower. They play the exact same drum beats and guitar riffs with all the songs. There is not too much diversity, so all the songs pretty much come off sounding all the same. The young kids will still get into this.-Katz
(c/o Brannan, 9747 Shore Road, Brooklyn, NY 11209.)

INSTAGON
The Most Creative Thing..... CD
Some cool industrial here, some of it's real quiet and ambient. Other times it gets pretty intense, and other times really tribal sounding. - Thrashead
(Insta- Noise Rec., P.O.Box 894, Huntington Beach, CA., 92648)

JACK SHRED DESTRUCTION CO.
"The DEMOlition Tour" demo tape
Another totally DIY release. They did the whole thing on their own, from recording to tape cover design to their short little tour. On this here tape there are a bunch of raw mid-tempo punk rock and early hardcore style tunes. This is further evidence that there is still some bit of punk rock in the San Diego area (not that college kid generic rock that masquerades as "punk"). The next batch of recordings they do might come out on vinyl, also another DIY project.-Katz
(3364 Helix Street, Spring Valley, CA 91977.)

JACK LOGAN
"Bulk" CD
Kind of bummed about this one. This is a double CD set with 42 of the best picked from a batch of over 600 songs and fifteen years worth of writting, and my disc #2 does not work! Oh well, this covers a variety of styles in the rock genre (folk, blues, country, rock, etc...) and is mostly just solo acoustic based from what I have here.—Ted
(Medium Cool Records, 2217 Nicollet Ave South, Minn., MN 55404)

JACK SHRED
Demo
Some good straight ahead punk rock and some good melodic punk tunes. Nice raw production and a good energy level make this tape a sure ripper. - Thrashead
(Jack Shred Destruction Co., 3364 Helix St., Spring Valley, CA., 91977)

JACK SHACK
"The Crush"/"Wasted" 7"
The singer thanks Amber Lynn and Traci Lords on the back sleeve. Off to a good start as far as influences go... What about Savannah, boys? Oopps, she's dead. Oh, oh... what's that horrible sound I hear? I think it's the drum beat. You know the one, sorta' herky-jerky, makes you go to the back of the bar and buy a beer while all of the MTV kids wiggle their dreadlocks around up at the front. It's too bad too, because the musics' not bad. Side B is WASTED, which is much better because "The Hammer" loses the funk beat. I hear shades of the Canadian band Tankhog on this song. On red vinyl. - Dooger
(Barking Spider Productions, 691-R, J.W. Dobbs Ave., Atlanta, GA, 30312)

JALE
"Dream Cake" CD
Jale are a recent addition to the fuzzy noise girl pop scene, and come out swinging on this album, which has a little of the 'girl power' flavor to it, but doesn't come off wimpy or lame. Why? Because they can play, can write a song, and aren't trying to be rock stars, that's why. Not dreamy, not punchy, but a middle ground is definitely found here. Slightly Breeders- esque, but gutsier. Pretty cool.- Royce
(Sub- Pop)

JASON WILLETT/JAD FAIR/GILLES RIEDER
CD
Forty six tracks in seventy one minutes! No, this is not Jad Fair's thrash project, even though there are some fast punky tracks present. This CD is filled with a whole slew of weird little tunes. It's kind of hard to describe, but it is an unusual one. There is not a whole lot I can compare this to. Original. - Katz
(Megaphone Records, P.O. Box 2982, Baltimore, MD 21229.)

JEFF & JANET
"Jesus Built A Ship To Sing A Song To" CD
Country western instruments and arrangements dominate this, I would hope, tongue- in- cheek record. Ranging from pop- country material to country ballads doesn't make for all that much variety. If the lyrics were supposed to be funny, I didn't get the joke; it's exactly the sort of stuff you would hear on country radio. It's not big and it's not clever.- Royce
(Kokopop 33 34th ST., 6th Floor, Brooklyn, NY 11232)

JEHOVAH WAITRESSES
"Perfect Impossible" CD
If this isn't the perfect example of nerdy college rock, then I don't know what is. With its overly busy instrumentation, nasally vocal delivery, supposedly "literary" lyrics, and over-all weak sound, there's not much to recommend. You've all heard shit like this. Remember Mary's Danish? Or how about Juliana Hatfield? Lame.- Royce
(Shitty Disc JAF Box 1187, NY, NY 10187)

JELLO BIAFRA/MOJO NIXON
"Prarie Home Invasion" LP
I'd really like to hear this, but it melted in my trunk. For some reason Alternative Tentacles still thinks we prefer the vinyl format. I don't care either way, but fatso dummy that I am, this is like the third time I've melted what probably was a good record. It's hot in SoCal, guys. Sorry.-Martin McMartin
(Alternative Tentacles)

JESUS LIZARD
"Show" CD
Another great release from The Jesus Lizard, recorded live at CBGB at the end of '93. No Jesus Lizard fan should live without it. -KV
(Collision Arts/ Giant Records, 75 Rockefeller Plaza, NY, NY 10019-6908)

JESUS LIZARD
"Down" cassette
Yeah!! I love this! It kicks ass- it's the Jesus Lizard, after all. This band puts out songs with amazing knock you on yer ass energy, and this is right up there with "Pure" on my all





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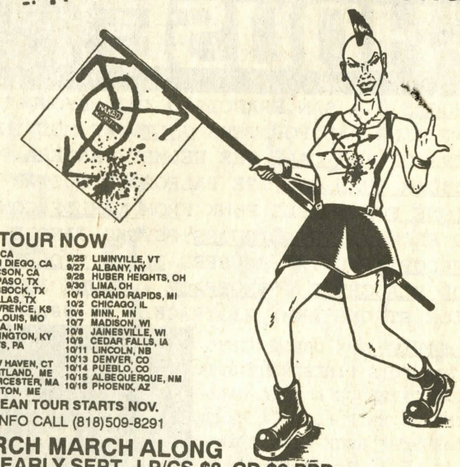

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TOTEMPOLE



The one tape I got at this outing blew me away and that was Totem Pole, whose Sex Pistols-meet-metal sensibilities are right on target: frenetic, noisy, angst-rock fare. Their guitar-driven approach is wild, ultra-aggressive, sarcastic, melodic and just plain cool.

KATHERINE TURMAN BAM

TOTEM POLE—This aggressive unit's captivating energy is reminiscent of the punk history that the various band members lay claim to. These tunes often take me back to the late '70s.

Bart Mann BAM

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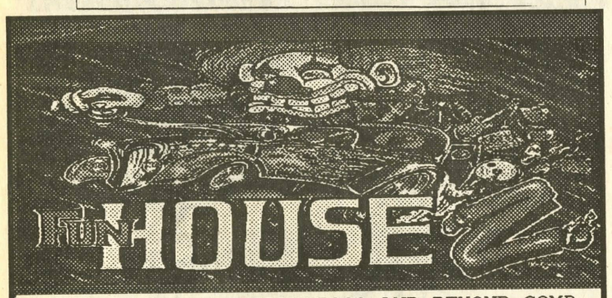

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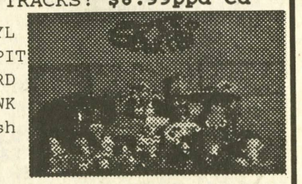

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time favorites list. Their song writing technique has matured, the guitar sounds thick and twisted, and the bass lines are bone crunching. Guaranteed to increase your pulse rate. -Chelle
(Touch & Go)

JESUS AND MARY CHAIN
"Stoned and Dethroned" CD
Although I still like this band a lot, and still think they have some good songs left in them, they just aren't flowing the tunes our way. Their last CD was good but not great, and on first listen, I thought this one was down right dullsville. But, I can appreciate their mellower moments and on second listen I was starting to understand. Patience with these guys will pay off. This is classic J&MC drone, a little more toned down than I would like but what the fuck. - Al
(American)

JET PILOTS
Another Song Called Mary/Hanging Tree
Both songs are real pop, Hanging Tree is the faster of the two. - Thrashead
(Glory Hole Rec, No Address)

JIMMIES
"65 Miles" 7"
Pretty surprising melodic sing-a-long punk rock from this Portland quintet. Musically they bring to mind later period Social Distortion combined with the power, punk, and energy of their earlier stuff but with a different singer. Looking forward to a full length LP.—Ted
(National Dust, P.O. Box 2454, Portland, OR 97208)

JIMMIES
65 Miles/John Skobs
Both are rocking mid tempo punk rock with a melodic edge to it. Great straight up shit. - Thrashead
(National Dust Rec., P.O.Box 2454, Portland, OR., 97208)

JOHNBOY
"Claim Dedications" CD
Although last year's "Pistolswing" didn't get me all that excited, I think Johnboy have improved a lot on this album, where I'm oh- so tempted to make comparisons to many bands, especially Tar (Tar- Babies?). But Johnboy do have their own way of doing the louder- than- your- ears- can-take aggressive noisy super- charged punk thing. While they make a mighty ruckus, they also manage to put some very interesting song structures together, while neglecting the "watch how tight we are" theatrics that many in the Big Black school are so taken with. They do some of the stop-start stuff, but not to excess, and they never slow down their attack. Not to say they don't give the listener a breather amongst the onslaught, because there are songs here that don't demand every watt your receiver can put out; they know when to save the intensity for the most impact, like on "10w40." They also know when to keep you wanting more, by offering only nine great songs here.- Royce
(Trance Syndicate PO Box 47991, Austin, TX 78765)

JULIAN COPE
"Autogeddon" CD
That psychedelic bad boy from Liverpool is back with a new record. I must admit, I haven't really given the former Teardrop Explodes front man much of a chance since "My Nation Underground" disappointed me a couple years ago, although I heard he was back on track with "Peggy Suicide." Well, it would seem so, judging from this album, where Cope meshes his somewhat abstract lyrics with his deep voice and comes up with an album a bit mellower but far superior than his overly- self conscious work of a few years ago. Certain songs stick out, like "Madmax" with it's acoustic country tunefulness, and fantastic story- like lyrics on "Don't Call Me Mark Chapman." He does get a little wanky with his eight and a half minute "Paranormal In The West Country (Medley)" and the eleven minute "Starcar," but overall keeps this one short and sweet. A welcome return to my stereo.- Royce
(American Recordings)

JUSTER
"I Remember That Night" cd
I dunno, the publicist says these guys are on the Beastie tip, but the Beasties outgrew the macho gun slingin'/dick flingin' posturing years back, didn't they? I'd rather hang with the Beasties and goof off watchin' Disco Godfather videos than worry about guys like this who live in a world where boys must be pumped up, dusted, and packin', and the girls exist as objects to pimp. It cracks me up when dudes like this tack on "Peace!" after every statement, when that's the furthest thing from their minds. Life's too short to be so hopped up that every other wprd condones deadly violence or "bangin' skeezers," and I'm far from a bleeding heart, believe me. During the riots, buildings burned and people got shot within a five minute drive in any direction from where I sit typing this. I'm not sayin' these guys are frontin'- maybe they are tough as nails, but I think they woulda been shittin' in their baggy shorts just like I was. Ain't nuttin' hip about that kinda violence no matter how funky the beats get, so why glorify it? The last two Beasties records brought me hundreds of hours of laughs, goofy dances, and pure happiness-one play of this just makes me feel empty and nauseous. I'll pass.-Martin McMartin
(TVT Records)

KEPONE
"295"/"Phobic" 7"
Loud and mid-tempo paced bits of noise punk. The first song kind of have that early Hammerhead sound. The second song is a slower more metally sounding tune, that kind of fits into more of a Am Rep kind of groove. - Katz
(Alternative Tentacles.)

KEVIN SECONDS/5' 10"
"Rodney, Reggie, Emily" CD
Catchy pop punk not unlike the direction that 7 Seconds was going towards during their last couple albums, but lots better. Steadily, strumming guitars with delicate melodies throughout.—Ted

KILLING JOKE
"Pandemonium" CD
Oh man, is this a killer!!!!! KJ who should get all the glory for pioneering that genre of music that bands like Ministry or Nine Inch Nails are much more famous for (KJ always relied on a lot of heavy guitar melodies that glossed over their otherwise obvious cyber punk sound that is best illustrated by their big dance hit "80's") have gone full-force with this release into the waters of cyber punk. Anyone who's in doubt about where this band is going due to all the crazy side-projects that sometimes work/don't work, you'd better hold on to your hats with this one! This just blows my mind! Sheer power and intensity combined with killer hooks. I like almost every song here, which is something that I couldn't say about past KJ albums. This is really an awesome CD. With the release of Millennium as the single off this Cd, they come out punching. If this album doesn't resurrect KJ from the doldrums, than nothing will. From the moment I heard the first song on this CD, I knew I was hearing music history in the making. That may sound ridiculous, but any fan of this genre will appreciate this as the true classic it is destined to be.-Michele
(Zoo)

KILLING JOKE
"Pandemonium" CD
Man, Killing Joke have been one of most consistent bands ever. Ok, they had a few dogs sometime back, but last years release was one of my top 10 releases of the year - and this one could be headed that way too. The band has again changed people, the big surprise was seeing their original bass player, Youth, back in the line- up! The music is as heavy as ever, with intense lyrics and subject matter, and their own style of hypnotic rhythms. These guys have influenced so many people, it's good to see they can still hammer it out up to speed with the contemporary "alternatives", or for that matter, still a head of their time. You really can't say that about many bands these days. Another winner for Killing Joke. - Al
(Zoo)

KLASSE KRIMINALE
I Ragazzi Sono Innocenti LP
A brilliant brand new album by this long running Italian Oi band. Classic early 80's style mid tempo Oi. Great singalongs, and good lyrics like "Propaganda", which basically tells both the right and the left to fuck off. Great middle of the road/ non political stance here. This LP is a must for Oi fans everywhere. - Thrashead
(Twins Rec., C.P. 804, Como 5, 22100 Como, Italy)

KNAPSACK
"Trainwrecker" 7"
More Samiam than Samiam and that's pretty good if you ask me.—Ted
(Goldenrod Records, 3770 Tansy St, San Diego, CA 92121)

KUOLLEET KUKAT
"Kyynelkaasua!" 7" EP
It has been ten fuckin'years since the release of their rare "Isoveli Valvoo" 7" EP. On that single they played some really creepy sounding post-punk style music, but with their new single ten years later they have a much more heavier and more hardcore sound. Though, they don't have the thrash velocity of their former brother band Kaaos, but they are generating the brutal energy of that long dead band. Their new sound incorporates the rage of hardcore and the quirky nature of cold wave post-punk. This is a much more straight forward release when compared to their single from a decade ago, and I hope I don't have to wait another decade for their next release.-Katz
(Fight Records, Pikkuphankatu 3 A 10, 33580 Tampere, Finland.)

L7
"Hungry for Stink" CD
Although I have enormous respect for L7 and their opinions and attitudes, I really can't get into this. They used to be a band that on each release had some really great songs and also some really shitty songs, but the below par songs are heavily outweighing the great ones on this release. They all have the same pace, sound more metalish than usual, and don't seem to be going anywhere. Maybe it's the production. Sorry. Bet they still kick some major ass live, though.—Ted
(Slash)

L7
"Hungry For Stink" CD
"Hey Beavis!". "Yeah...". "Are you hungry for stink?" "Yeah... I mean, no! Heh, heh, heh.". I can't help but think that this album was titled to elicit that kind of response. If not on the actual airwaves of MTV, than in the theater of your mind. (I know that's the picture I got when I heard it.) L7's second major label release is probably their best produced and best sounding album to date and I wish I could say that I liked it better than I do, but the material seems a bit thin this time around. The best tracks (To these ears anyway.) "Can I Run", "Stuck Here Again", and "Talk Bor

still aren't quite as memorable as any of the songs off of "Smell The Magic", and the boogie- metal approach to everything else on "Hungry For Stink" leaves me longing for the diversity of "Bricks Are Heavy". On the plus side though, the video and single for the droning "Andres" should win fans for L7 from the White Zombie, Pantera and Sound Garden contingent. And, to paraphrase Butthead, himself "One chick in L7 could kick all their asses!". - Bob (Slash)

LAMBCHOP
"I Hope You're Sitting Down" Cassette
After seeing the massive list of musicians who play in Lambchop, I was rather disappointed to see that Sherry Lewis was not among them. But seriously folks, how DO you feel about really mmmmmmeeellllloowwwwww country music? Yup, it's country alright, with more instruments than you can shake a stick at, and a Nashville twang for a topper. Yet it isn't cheese- ball country, it has a little depth, and at times comes off a bit more like older Lou Reed more than Del Reeves, with the lush string arrangements and more spoken than sung vocals. There is a lot of humor in the songs, gaining a few chuckles from me in the descriptive lyrics. At times it's even kind of pretty. But in the end, it's still country, and still gets pretty annoying.- Royce
(Merge PO Box 1235, Chapel Hill, NC 27514)

LAWNSMELL
EP
Great poppy punk and hardcore with an obnoxious sense of humor. Really cool colorful booklet that comes with the record. Great tunes, great packaging, what more could you ask for. - Thrashead
(Bluish Greenish Rec., Shop 21A Supercentre, Hurstville, 2200, Austrialia)

LAZY EYE
"Soul Suck"/"Phlogopyte" 7" & "Simple Song" bonus flexi
Slow and slightly depressing slog rock. It kind of sounds a bit more on the alternative side, especially the alternating light and hard parts of the songs. The single they pressed on "peaches and cream" coloured vinyl. They have also included a red vinyl 6" flexi single, and the song that appears on this is also similar to the songs on the hard vinyl single, and comes as a bonus to this single.-Katz
(Lonely Fat Boy Records/Lazy Eye, P.O. Box 2351, Providence, RI 02906. or Over The Counter/Load Records, P.O. Box 35, Providence, RI 02901.)

LDK
"Up From The Back" cassette
It looks like this release is in tribute to this band's singer,who had passed away not too long after recording this tape. The stuff on here is full on DC/East Coast hardcore thrash. There is no overbearing mosh part, or too much metal infecting it, and on most part it is performed rather straight forward.Recorded at Inner Ear.-Katz
(11725 Blue Smoke Trail, Reston, VA 22091-3728.)

LEATHER STRIP
"Underneath The Laughter" CD
Cyber-punk muzik. The first cut is a grabber. Lots of cool sampling with steady, catchy drum machine beats. The impression I get is that this is a one-man-band. Claus Larsen tells us on the inner sleeve that if we don't like this CD, its okay because he "did it for his own pleasure anyway." Although I am not too familiar with this genre, based on my listen, I'd say he probably won't disappoint too many people.-Michele
(Cleopatra Records 8726 S. Sepulveda, #P-82, Los Angeles, CA 90045)

LEAVING TRAINS
"The Big Jinx" CD
It's been a couple of years since the last Trains album and this one was entitled "The Big Jinx" because of the seemingly never- ending setbacks that plagued its' recording. Not the least of which was the un- timely demise of bass player Chaz Ramirez who also engineered the album. This release is remarkably cohesive- sounding considering it's fragmented nature.The Big Jinx features performances by former Leaving Trains members Lenny Montoya, Mo- Ron Donavan, Mark Pritchard and Whitey "The Naked Guy" Sims (This may well be the Leaving Trains album with the most ex- members!) as well as the return of long- time Train Dennis Carlin and the album debut of present day guitarist (As of this writing - who can tell with these guys!) Sherry Puder, who sings back- up on "Ice Cream Truck". The material contained on this album is some of the catchiest and most diverse collection of songs that Falling James and Co. have put out in a while and the writing approaches the mid- eighties "Kill Tunes" and "Fuck" era. Standout tracks include the thrashy numbers "Go A- fuckin' Head", "Nothing Left", and "Sex War" (A duet sung with ex- Bangs and Blood On The Saddle vocal goddess Annette Zilinskas.) and the psychedelic tinged "Stowaway" and "Chloroformality". - Bob (SST)

LEGAL WEAPON
Squeeze Me Like An Anaconda CD
A brand new rocking album from Legal Weapon. Some really good punk'n'roll here, some with a slight blues, pop, or rock influence. Kat's vocals are classic as usual, some great lyrics too. Strong release. - Thrashead
(Last Resort Rec., P.O.Box 2986, Covina, CA., 91722)

LIGHTNING ROD
"White Uprising" CD
Ok, now aside from the cornball racist lyrics, the early groups of nazi rockers like Skrewdriver, Public Enemy, etc. that I would hear all had the gift for producing powerfully catchy and awesome music, but this band is about as limp as Richard Simmons' wrist. I mean the drumming sounds so sterile and lame, coupled with some half-hearted at best Sex Pistols/Chuck Berry riff-offs come on (ooh, borrowing from an evil race mixing monkey like Chuck Berry, shame shame.). Also on the back cover they let you know that the reading materials as well as the sleeve were made from recycled products, and that the card stock sleeves use less energy and materials than plastic jewel boxes (ooh, think about that aryans... jew-el boxes!). Oi vey, what's going on here, politically correct racist nazis!?! The way it's packaged the CD flys out of the sleeve and onto the floor every time you pick it up. Is it the tree trying to tell me something? If this is all the power in their sound that they can muster from their whiteness, then they should stick to playing Bar Mizvahs! Only four songs, as well. Save your Deutsch Marks nazi.-Pookie
(MSR Productions, 4128 1/2 California Ave. SW, Suite 118, Seattle, WA 98116.)

LILY'S
"A brief history of amazin' letdowns" ep
Pleasant pop from this band outta Philly. The distortion is soothing and the vocal harmonies just sorta lull you into thinking that, regardless of whatever they might actually be singing about, everything will turn out just fine. They sound calm and relaxed, not too perky. While it's not amazingly complex, it's better sounding than most in the genre at the present time. The droning guitars are not as boring as they could've sounded, with neat little loops and feedback on the last track. While they didn't immediately grab me, I've found myself turning back to it when I want to listen to something that sounds good without demanding too much of my attention. It's pleasant, it's good pop music that sinks in like the 'Pumpkins on 45rpm. -KV
(sorry, no label-ed.)

LITMUS GREEN
"Hulk Smash!" cassette
The "fun" anarchist band is at it again... As a follow up to their 7" awhile ago, they heap onto the world ten more sarcastic politicore tunes. No, they are not dumb all the time, and they have some serious messages that they are trying to convey, but they don't let their politics make them all too serious and without any ounce of humour. They are more like some of the older and earlier leftie bands, where the message is dished out with some sense of wit. In a green cassette. - Katz
(Saint Thomas Prod., Box 7427, Orange, CA 92613.)

LITTLE FURRY THINGS
3 song demo
What the fuck! Shit, I thought I was suffering from heat stroke for a moment, but it turned out to be the music. Boy, this is some really sick sounding stuff. It sounds like some `60's psyche stuff processed into velveeta by mind altering drugs. They kind of remind me of a less noisier Flying Saucer Attack. Trippy stuff.-Katz
(Cathy Shive, 1020 E. 45th #150, Austin, TX 78751.)

LIVING SACRIFICE
"Inhabit" CD
Once I started to check out the info inside I notice that they are not your usual death metal band. What was it that sets them apart? Well, I notice that they don't growl about satan or demons or mystical shit or any of that...They growl about god. I don't know if they are actually serious about religion, or that they are just using it as some sort of gimmick (as Stryper had finally confessed, in the end...), but I would doubt that the majority of death metal fans will actually care, with the exception of hardline satan-freaks, who take the satan shit way too seriously. There is fast grindcore stuff and slow death stuff. For fans of death metal, I guess your souls will be saved. - Katz
(R.E.X. Music, P.O. Box 25269, Nashville, TN 37202.)

LORRAINE
"Sometimes"/"Right Hand Creep" 7"
This record came with a note from Ian about the band - a three piece from San Diego that's only played about 12 shows and are planning on a tour—yeah, Ian I agree they sure aren't Rocket from the Crypt, who are more like poppy punk. This is full-frontal - gloomy serious punk, slowly prodding along then stopping, then starting up again - geez, you've gotta play this two or three times just to figure out what the hell you're listening to. Too busy, too much going on, too many tempo changes, etc., etc. Think of abstract art, then apply that to punk music.-Michele
(Landspeed Records. 3921 Wabaska Dr. San Diego, CA 92107)

LOS HUEVOS
Kiss My Cruiser EP
Six songs of raw punk and hardcore. Snotty, tight, and loud. Goofy lyrics all over the place. Good punk record. - Thrashead
(Moo La La Rec., 1114 21st St., Sacramento, CA., 95814)

LOST LYRICS
"Gang Bang" 7" EP
Really catchy early style melodic hardcore on this blue-green coloured little slab of vinyl. These guys do three originals and a Monkees cover,"Daydream Believer" (you thought they were gonna do "Stepping Stone", were ya?).Don't worry too much about the language difference, because three of the songs are sung in English.-Katz
(Hulk Rackorz,Eichendorffstr.1,93051 Regensburg, Germany.)

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LOUDSPEAKER
"Rubbernecker vs Tailgaters" CD
Their latest continues in the fine tradition of their trademark lowdown rockin' post-punk sound that if I had to liken it to any other I'd be stumped and maybe say the Laughing Hyenas. Caught them live recently and they sounded just as good off of the tape, which is the sign of any worthwhile band. This band has been at it for a good many years, so I am surprised more of you trendy fuckers aren't gushing words of praise, but then again this ain't no Johnny come alternate lately. - Pookie
(SFTRI)

LUNG
"Three Heads On A Plate" CD
Hard to describe heavy droney punk that speeds up in places, like if Black Sabbath was punk. Not my usual cup of tea, but it can grow on you. "Slaughterhouse" and "Johnny Favorite" are the better cuts. Decent.-Michele
(Restless/Band: POB 586, Palmerston, North New Zealand)

MACHINE HEAD
"Burn My Eyes" cd
Ultra heavy thrash from Oakland, CA. Fierce, intelligent lyrics probe the underside of urban reality. The pain is in your face. Not hokey guitar showcasing or dated 80's mystical bullshit. Mucho muscle.-Martin McMartin
(Roadrunner)

MACHINE HEAD
"Burn My Eyes" CD
Heavy, pounding, and machine-like double-bass drum bashing death metal. The tracks usually slogging forth at a slower velocity. For fans of death metal.-Katz
(Roadrunner Records)

MADBALL
"Set It Off" CD
It's been five years since their debut release,"Ball Of Destruction", and it is obvious that their singer has come of age, and has now have a brutal set of vocal cords to back up their heavy sound. The stuff here range from mosh metal to straight forward NY hardcore thrash. They were originally considered Agnostic Front's "brother band, but they have now made a name for themselves. They even do an updated version of two of the songs that were on their long sought after first single, "Smell The Bacon" and "Get Out".- Katz
(Roadrunner Records)

MAN OR ASTROMAN
Your Weight On The Moon 10"
Hot on the heels of the "Mission Into Chaos" EP, which also came out on the same label that put this out, comes this 10 song classic of instrumental greatness. Classic cover of the Rezillo's "Destination Venus" along with nine foot stomping originals. Surf music from out of this world. Brilliant. - Thrashead
(One Louder Rec., P.O.Box 1NW, Newcastle- Upon Tyne, NE99 1NW, England)

MAN DINGO
"How's My Driving?" 7" EP
Very catchy and melodic hardcore punk rock. They sound like an amalgam of better aspects of Bad Religion, Husker Du, and NoFX. There is three good songs here that will start them on the right road. More should be heard from them soon. - Katz
(Dr. Strange Records, P.O. Box 7000-17, Alta Loma, CA 91701.)

MAN DINGO
Live CD
Very melodic pop punk. These guys kind of remind me of early Jawbreaker. Catchy tunes and some cool lyrics, nice. - Thrashead
(Dr. Strange Rec., 7000- 117, Alta Loma, CA., 91701)

MANHOLE
"Victim/Take" 7"
Political metal rap. I don't listen to metal or rap so this is a bit out of my neighborhood, but I have to admit this is catchy and somehow thrown together, this sounds like punk; go figure! Victim has the female singer rapping on rape and how most women know their attackers. Record comes with a little promo rap sheet discussing the band and their message.-Michele
(Lethal Records POB 14868 Long Beach, CA 90803-1414)

MARC JEFFREY
"Playtime" LP
Available for the first time as a U.S. release, this was released back in the early 90's. Warbly adult oriented hard-luck pop along the line of Nikki Sudden, or thinking-man's critical faves like a depressed R.E.M. or a drowsy dB's. You can always count on Behemoth to be on the outskirts of hipness with their diverse releases, staying as far away from any band-wagon that might pass through Vegas. Nice job, as usual, Darren.-Martin McMartin
(Behemoth, POB 27801,LV, NV,89102)

MASONNA
"Masonanie Viva Los Angeles" EP
This 7" captures two live shows recorded here in L.A. of Masonna's one man noise barrage. One show was at KXLU live over the air, the other was at the Auditorium, which was as intense visually as well as aurally. Great noise stuff to scrape your ear canal as well as your brain. - Thrashead
(P Tapes, 6132 Romaine, Los Angeles, CA., 90038)

MATANSA
tape
Nice, heavy, industrial punk type stuff, with a good amount of power. - Thrashead
(Centipede Rec., P.O.Box 691691, W. Hollywood, CA., 90069)

McRACKINS
"Eggs In Space" cassette
This is what you will get if you lock up a bunch of kids in the cellar, force feed them television and Ramones albums, 'til they grew up to be some really twisted young dudes, and toss them out into the outside world. There are twenty Ramones influenced pop punk tunes, spiced by a couple of cover song (like the disco classick "I Was Made For Lovin' You").Once you listen to this you will know that these guys are certified loony toons. Total goofball punk rock. These guys would have to be from Canada. Fun.-Katz
(HenHut,11731 216 St.,Maple Ridge,B.C.V2X 5H4, Canada.)

MEDIA BLITZ!
Tape
Give me a stage for diving and a pit to thrash. These guys smoke! Four song demo, very well done production, not to mention kick ass tunes. The first, self titled, song sums up the way I also feel about the media. The music is hardcore punk rock with a hint of nasty jagged edge metal. Their third song, "Crankface", tells it like it is crankin' it up. "Pelican Bay"'s music is slightly reminiscent of the Pistols "Sub-Mission". All in all a damn great tape?-Dedd-Ed
(contact: Tony (213) 721-0779, Joe (213) 442-7853, or Fax (818) 543-7656.)

MERCURY REV
"Everlasting Arm" CD
Two tracks, the first, "Everlasting Arm," is a jazzy, sax infused pop number which is a bit different from Mercury Rev's typical formula, being quite a bit slower and "grander" sounding. But the really interesting number is a collaboration with Alan Vega of Suicide, where Mercury Rev provides a slow, jazz backing to Vega's reading of his "Deadman" poem from a forthcoming book, coming off a bit Tom Waits like.- Royce
(Big Cat Records)

METAL MIKE, JULIA, AND NATASSIA
"Kurt Cobain's Dead" 7" EP
It's Metal Mike Saunders and Co. paying their last respects to the now "brainless one" (as if he had one to begin with...) It sounds more like they are having some fun with his demise. He's dead! Live with it. The songs that are on here is a pair of Ramones influenced songs about Cobain, and a cover of "I Remember You" by the Ramones. I think it would of been more funnier had they of covered "We Will Not Remember You" by Anti Nowhere League. There was supposed to be a Cobain joke section in Flipside, shortly after his suicide (no joke! there was...), but since we didn't have enough jokes at the time, unfortunately, it did not get printed. So, when is Morrissey or Bono going to off themselves? - Katz
(Bad Trip Records, no address.)

MEZZO FIST
"50 Lb. Forehead" CD
There is a heavy Husker Du influence going here. Not only are they hooked on the later period power pop stuff, but also some of their earlier and faster stuff. At least with their faster songs and the more rock type songs they don't trap themselves into just one sound. - Katz
(Helium Records, 2941 44th Ave., Minneapolis, MN 55406.)

MILK
"Succeeding/Receding" cd
I remember bitching about generic 90's art bands with forgettable names and think I said something like, "imagine some dumb band with a name like "milk," come," or "piss." So at first I thought this was a joke when it arrived hand addressed to me. It's another gloomy trio from the mild west, but the playing's snazzy and the lyrics smart, making it a cut above most of this sorta thing. Crooked influences like Joy Division or Syd Barrett swirl around somewhere. Not bad, but not quite my cup of milk.-Martin McMartin
(Spanish Fly/Twin Tone)

MILK
"Succeeding/Receding" CD
Well played, moody, mellowish, Sonic Youth-ish type stuff with a singer that sounds like Rob from P. Dixon. Not wild or loud, but there.—Ted
(Spanish Fly, 2217 Nicollet Ave South, Minneapolis, MN 55404)

MIRANDA SEX GARDEN
"Fairytales Of Slavery" cd
It's funny, 'cause I was just speaking at length with my mechanic Pedro the other day between oil changes, and we were both shaking our heads that there just wasn't enough self-important artsy music this month by helium-suckling bands that pepper their beautiful noise with violas and glockenspiels. This makes Kate Bush sound like G.G. Allin. I'd rather spoon cheese out of your dad's ingrown toenail than hear this again.-Martin McMartin
(Mute/Elektra)

MISS UNIVERSE
"When The Well Runs Dry"/"Blanky" 7"
This is the best fuckin' release I've heard from this new Texas label. The first song is totally hypnotic...I was sold on this band. The thing that caught me was the melody of the first song. This is a fine example of what great poppy punk rock sounds like. The singer doesn't sing in a wimpy way, but her vocals just boom out. The second song starts off kinda folky and rooty, a bit like '60's pop, then slowly it gets more rock, then back. I would like to hear an EP or a CD's worth more of their stuff, especially their more up-tempo material, in the near future. The label also packaged this in a silkscrened and folded cover, which looks totally cool, and pressed this on blue vinyl. A must get for fans of great pop. -Katz
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705.)

MOBY
"All That I Need Is To Be Loved"/"New Dawn Fades" 7"
I was surprised that this was not as bad as I had feared, because by the looks of this I figured that this would totally suck in college kid hell. On side has a fast tempo and punky sounding rocker. There is a bit of NIN I hear here. The second song is a Joy Division cover. I guess this is the downbeat side. On clear vinyl. - Katz
(Singles Only Label, P.O. Box 966, NY, NY 10009. or Tim Kerr Records, P.O. Box 42423, Portland, OR 97242.)

MOLLY MCGUIRE
Heart single
Two songs of slow, heavy alternative punk with a melodic edge. - Thrashead
(Hit It Rec., 232 E. Ohio, Chicago, IL., 60611)

MONO MEN
"Mystery Girl" 7"
No, it ain't a cover of the Dolls "Who Are the Mystery Girls?," but a nasty little original rocker by one of the genre's best. B-side's a Link Wray style instrumental. Worth it, as usual.-Martin McMartin
(Estrus)

MOONSHAKE
"Big Good Angel" CD
Although this was released by Too Pure over a year ago, Matador have finally gotten round to the domestic release, although it's sort of posthumous since Callahan is carrying on Moonshake in a very different form and Margaret Fiedler has gone on to form a new band. This is, however, more dub influenced, guitar attacked, aggressive pop music, such as could be found on their album. Although hinting at the split, with Fiedler writing half and Callahan writing half, the effort is still cohesive with all the musicians contributing their talents that helped to make Moonshake so unique. I must admit that I find Dave's songs to be more enthralling, since his vocals can be heard and are sung with enough venom to send chills down the spine.- Royce
(Too Pure/Matador)

MOONSHOCK
"Primitive Zippo" 7" EP
The title song is really noisy. Sounds pretty punk, aggressive and raunchy. Sorta low-fi like Estrus stuff but meaner and more modern, which is a good thing! Side B kicks off with Change That Riff. Cool, distorted sixties guitars, 77 punk vocals blended together to form God knows what, but I like it. Next is Nobody Recovery (weird title...), and it's instrumental and fucked-up. It has a sixties thing mashed together with a Wire influence and ends in chaos. - Dooger
(WOMB, 520 Fredrick St., Box 33, San Francisco, CA 94117)

MOTHMAN
EP
Heavy alternative rock stuff. - Thrashead
(Flat Leaver Rec., 36 Newell Pl., North Arlington, NJ., 07031)

MOTOCASTER
"The Buddha"/"Greeen Tamborine"/"Motorolla Greens" 7"
Motocaster may well be the Redd Kross of Raleigh, North Carolina as their pantheon to the 70's CD, "Stay Loaded", indicates. The "A" side of this 7 inch is a different version of a song from that release and it rocks in all the right ways. Sadly, the "B" side is a bit of a disappointment. The "Why Bother?" cover of "Green Tamborine" resembles the Lemon Pipers original a little too much and the noodling "Motorolla Greens" doesn't live up to the promise of the "A" side. If you like "The Buddha" though, I urge you to buy the album. There's definitely more where that came from. - Bob
Glass- O- Platter Records, P.O. Box 11519 Raleigh, N.C. 27604- 1591)

MR 1000
"She's Coming Home"/"Rainwater"
College alternative indie rock with pop vocals. - Thrashead
(LOS Records., P.O.Box 422. Providence, RI., 02901)

MULE
"I Don't Six" CD
This new album by some Laughing Hyenas alumni starts off with some sex gasps, and quickly breaks into Mule's funky guitar territory, where a strange sense of nervousness in the songs is interrupted by rage. The vocalist jumps from a heavily accented Elvis- voiced bark in his delivery, to a wavery spoken voice, while the guitars chop out some blues- influenced riffs and the drums just keep on pounding away. "Nowhere's Back" changes the pace, slowing it down, but not sacrificing any of the heavy backing. It switches back and forth from there, from bluesy, slower numbers to grinding, faster ones. Pretty cool.- Royce
(Easterstick PO Box 25342, Chicago, IL 60625)

MY DRUG HELL
"Girl At The Bus Stop" 7"
Simple little songs, somewhat folky, about meeting a girl at a bus stop and a slightly funkier number that involves a rather silly conversation. Reminds me of Butterfly Child in the vocal delivery. Not bad.- Royce
(Shimmy Disc JAF Box 1187, NY, NY 11087)

MYSTERIANS, THE
tape
total lo- fi instrumentals, with cool samples from Godzilla movies and well as other old horror movies. Interesting. - Thrashead
(The Mysterians, P.O.Box 8474, La Crescenta, CA., 91214)

NABAT
Steno And The Stab LP
The Stab are a newer Italian punk/Oi band with some old Nabat members, Steno is Nabat's vocalist. This LP was recorded in '92 when Steno took the mic and the Stab played a bunch of old Nabat tunes. Eight Nabat songs and a Sham 69 cover. Cool show, great record. - Thrashead
(Twins Rec., C.P. 804, Como 5, 22100 Como, Italy)

NEGLECT
"End It!" CD
I was hoping that they would drop the generic mosh metal that made their single on Wreckage unlistenable, but much of it is still here, but at least there is a little bit of faster parts, but not enough to keep my attention. This is infinitelly more listenable compared to the dross of ultra-generic "alternative" bullshit that becomes botomfeeder fare in the review bins. For fans of mosh metal. - Katz
(We Bite, Gonninger str. 3, 72793 Pfullingen, Germany.)

NETE
4 song demo
Full on goth style post-punk. Dark and full of doom and gloom. Eerie stuff to give you the chills.-Katz
(Shame File Tapes, P.O. Box 263, Melton 3337, Vic., Australia.)

NEUBACH CHAOTIC
tape
Some painful industrial noise and tape loop stuff here. Great stuff to ruin people's day with. Classic. - Thrashead
(Rhawnchy Foundation, P.O.Box 461174, Los Angeles, CA., 90046)

NEUROSIS
"Pain Of Mind" LP
This was originally released back in 1987 on Alchemy Records (not to be confused with a Japanese label with the same name...), which has stuff they recorded while they were still somewhat a hardcore band, before becoming more grinding prog-rock. There are some hints to their direction present, but this is them as a thrash band. I never got this when it was originally out, because the label this was originally on sucked, but that label is long since gone and the tapes were recovered so that it can get a proper re-issue. This is the heavy duty noise I remember hearing when I saw them many years ago. - Katz
(Alternative Tentacles, P.O. Box 419092, San Francisco, CA 94141)

NEW DAY
"Spring Cleaning" 7" EP
This is what pop punk would sound like if it tied you up and savagely beat you to a pulp. These are "pop" songs about hate and dispair, death and depression, pain and torment...the stuff life's made of. Actually, there are more hardcore moments, but that too will scare you. It just shows you that there really is no hope in the world, so deal with it. Limited to 500 copies on red vinyl.- Katz
(Raw Products, 3149 Caribb Way, Lantana, FL 33462.)

NFA
Playing Hell With Your Faith EP
Four songs of punk and hardcore at varying speeds, with a lot twists thrown in. Pretty cool. - Thrashead
(Disques NIM Rec., 115 Liberty Cr., Moncton, New Brunswick, E1A 6K6, Canada)

NIGHT STICK
"In Dahmer's Room"/"Don't Let It Bring You Down" 7"
Ex-Siege dudes pound out some heinous grot and roll. Not the ultra-blur that you would expect, like their former band, but a more slower grind type noise. On the first side you have them growling about everyone's favorite man-eater.The flip contains their re-interpretation of a Neil Young song, which they transform it into a slow and painful grind tune.-Katz
(Devour, P.O. Box 108, Boston, MA 02117.)

NO CONSENT
"Generation Of Today" 7" EP
Fuck! About time... I didn't know it would take for these guys to get something out, since they have a bunch of other earlier recordings floating around for some time (must be the Kirby band curse—inside joke). I guess the Naked Aggression bunch got some buck together to finally get these guys on vinyl. Four songs of '81-ish mid-tempo punk rock. They have that early L.A. sound, even though they are younger dudes. They have a sound that won't scare oldsters, so some of you scene veterans should check them out. One old band that they kind of remind me of is No Crisis. - Katz
(Negative Aggression Records, P.O. Box 3102, N. Hollywood, CA 91609.)





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NOFX
"Don't Call Me White"/"Punk Guy" 7"
Them goofballs are at it again...Another humour filled melodic hardcore punk release. You should know what they sound like... They haven't slowed down to do the pop thing, yet, so there is little chance, at the moment, for them to totally sell-out and jump to the majors, but with all the attention they have been getting they have the potential to. On white vinyl. - Katz
(Fat Wreck Chords, P.O. Box 460144, San Francisco, CA 94146.)

NOMADS
"Powerstrip" cd
One of the few absolutely must-haves of this issue. Fuzzed out straight-on rock n' roll from Sweden in the spirit of kings of heaviness like the Scientists or early Mudhoney. A solid dose of that drippy cave-stomp near-psychedelia found on my favorite Lime Spiders records. Vocalist Nick Vahlberg has the confident psycho-swagger of a biker mental-patient, and the lead guitar work by Hans Ostlund deserves some kinda award. Finally somebody besides the Humpers gets it right. In your fucking face up-front vocals, loads of guitar, and a tons of songs under 3 minutes. All hail the Nomads.- Martin McMartin
(Sympathy)

NOODLE
"I Sold Out To Fat Ass" 10" EP
Really spastic sounding jazz infused punk rock. Totally twisted musick and lyrics... sounds like they are on something. Yes, this is from Texass...Sounds for sicko's. There's a bit of the early Big Boys and Dicks sound in there... they even have a foot fetish song, too. The only other thing I can say is that they have one of the coolest looking covers I've seen this year. It's a silkscreened and folded cover, that has a Warholian back cover design. Really cool just to look at.- Katz
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705.)

O O CRISPIES
"Ca Ca Sweetened Rice 4 Track" 7"
This is the mighty O. You know, O! Fluf guy, ex-Olivelawn guy, and ex-Flipside guy doing solo acoustic stuff recorded on 4 track cassette. Basically, if you know and like O's other stuff, you may want to check this out. Otherwise if after reading about Fluf and Olivelawn and you haven't heard them yet, you may be in for a shock if this is your first impression of O and his songwriting. You may be in for a shock anyways. The six songs on this range, in my opinion, from "OK" to "not bad" to "pretty good", but coming from O, I sure would like to see all of these on the next Fluf record, lots faster, lots distorted, and lots electric.—Ted (Golden Rod, 3770 Tansy St., San Diego, CA 92121))

OBITUARY
"World Demise" CD
Death metal takes more from the punk scene, and now starts to develop a social conscience. The theme for this release is the systematic destruction of the Earth. Though, I find the music here rather ponderous, fans of death metal should get into this, but I doubt that any of their fans will take heed of their message, even if they had even bothered to print them.-Katz
(Roadrunner Records)

OBLIVIANS
10" EP
Right off the bat, these three Memphis psychos are makin' some fucked-up sounding shit! Yeee Haaaa!! Happy Blues sounds like the Yardbirds on drugs. Never Enough has that Deja Voodoo tom-tom thing going on. The next song is called Feel Real Good and it's great punk rock noise. Herky-jerky breaks, perfect for drinking and stumbling around your apartment. Side two kicks off with I'm Not A Sicko... sorta sixties sounding and fast for these guys. Cool. Next is There's a Plate In My Head and I'm starting to believe them. Ramones or bust! Shut My Mouth follows in that poppy fucked up Ramones tradition. Excellent chorus. Lastly is the song Show Me What You Like. Reminds me of Hasil Adkins if he wasn't so retarded. The guitar solo is truly demented. This release is worth tracking down.-Dooger
(SFTRI)

ODD NUMBERS
"Retro Fitted for Today" cd
This mod trio came outta absolutely nowhere to come up with one of the snazziest records I've heard this year. Short sweet perfect pop with a maximum r&b edge. The crunch of early Who-ish power chording provides a fine contrast to the spirited fa-la-la harmonies and hooky back-up vocals. Coming of age angst combined with a pop smile and melancholy tenderness. Quite possible these young fellas could be the bastard offspring of Paul Weller if he poked a few groupies when the Jam toured a decade and a half ago. A half hour of pleasure. San Jose, huh? Road trip anybody?- Martin McMartin
(Eight One Nine Productions, 819 N. 2nd St., San Jose, CA 95112-write for free catalog!)

ONE HIT WONDER
"Not In This Town"/"Tomorrow Wendy" 7"
The heavy-metal drum lead-in would scare you off if the singer didn't quickly jump in with some strong melodic vocals. According to the literature there's a big hype about this Long Beach band - so even before I put the record on the turn table, they were going to have to live up to some lofty expectations. At least this didn't turn out to be a major disappointment. Although I'm not quite sure if I like it, I can see why there's a hype. They play snappy punk with melody and I bet they are a real kicker to see live. Nice fold-out cover with lyrics.-Michele
(Lethal Records POB 14868, Long Beach, CA 90803-1414)

ONE TON SHOT GUN
"Disgruntled" 7" EP
The first thing about this record that got my attention was the totally hillarious front cover art. So, what is it about the art work that tickled my funny bones? They did a parody of the "Elvis" postage stamp, but they changed it to the "Former Postal Employee Series" stamp, that instead has a psycho with a shotgun and skimask, pasted on an Express Mail envelope. Funny. The music on this three song single is old style rock punk with a bit more metal tossed in. There is also a bit of snide humour in the lyrics, which ups the fun factor. They made the Bowie cover, they did, sound more like the Anti Nowhere League. - Katz
(OTSG, 308 Forest, Midd., RI 02842.)

ONE TON SHOT GUN
Disgruntled EP
Great three song punk'n'roll release. All straight ahead mid tempo kickers here. Great punk reworking of Bowie's "All The Young Dudes", and a clever picture sleeve to boot. - Thrashead
(S Box Rec., 308 Forest, Midd, RI., 02842)

OPPRESSED LOGIC
"What They Want... What The Fuck" demo
This is a seven song demo, recorded through the board at Gilman St.,by what seems to be some drunk punx in the East Bay area. The songs are of the old style '81 Brit punk variety, instead of the Discharge/crusty crew kind of stuff that's popular today. I guess you can think Blatz or Filth when you hear them. If you've heard any other Gilman board recordings you should get an idea of the sound quality, which is quite decent. They will probably get a ton of press up there once someone signs them, but at least Flipside still reviews tapes.-Katz
(764 58th St., Oakland, CA 94609.)

OVARIAN TROLLEY
"Crocodile Tears" CD
Apparently out of San Francisco, these two gals (apparently sisters) and a guy make a sound that falls somewhere between Hole and Dinosaur Jr. The guitars keep a trebly riff going through each song, while the mainly female vocals cross into Exene inflections. Kramer's brilliant production, I'm sure, had something to do with the somewhat anemic sound, but it can't have been so extremely flawed as to have really covered up any great material, which is just not present here.- Royce
(Shimmy Disc JAF Box 1187, NY, NY 10116)

OXYMORONS
"Dancing On Billy's Grave" CD
A strange little pop band, with strange concepts for song titles, a bassist named Grog, and another crucified on the clothes line, but they do have some really catchy songs on this CD, that has some Husker sounds going for them. There is eighteen songs of this type here for you fans of poppy rock. - Katz
(Cheep Beer Ltd., P.O. Box 3445, Dayton, OH 45401.)

P.E.N.
7" EP
I remember reviewing their demo tape many issues ago, and though it took them awhile to get their debut EP out, at least they have gotten tighter since the demo tape came out. They play some early style hardcore, that is not thrash, that has some UK and NY influences here and there. As with when they started off with their demo their politics are of the leftie/anarcho variety, but they also sing about other thing, too. - Katz
(C.S. Productions, P.O. Box 29556, Chicago, IL 60629.)

PALACE BROTHERS
"Days In The Wake" CD
The Palace Brothers is a folksy, acoustic group formed from a former member of Slint, but musically has very little in common. The singing is in a cracking, straining voice that is at times a bit comical, especially on "Come A Little Dog." Somewhat Neil Young inspired at points, but with a more humorous tone that makes me think they are perhaps less than sincere in their balladry. An interesting record.- Royce
(Drag City PO Box 476867, Chicago, IL 60647)

PANSY DIVISION
"Deflowered" cd
Al and I are flitting aroung trying to meet deadline while humming along to these fun little homo-punk ditties like "Reciprocate" ("I'll be chowing down on a different boy..."). Instead of the folky, I prefer the Pansy's new-wavy pop, which is so downright clever, I'll even say it's in the spirit of the most excellent early work of Nick Lowe. The wordplay is hilarious—like on "James Bondage" ("he's got double oh seven inches, and a Goldfinger up my ass..") "Negative Queen" is about a guy who rips down posters on Castro Street so he can shop in peace. The songs aren't all fun and games though, 'cause in between the lines there's a sad melancholy feel to the bubble gum pop when they artfullly describe characters like Denny; who's "dramatic and dark, he ain't nothin' like the restaurant...he has HIV-POSITIVE tattooed in black, in six inch letters across his back." Before you can bum out too bad, they toss in a funster like "Rachbottommoff" (...he's gonna rock, rock , rock your bottom off!") The character sketches are adept and the stories compelling. How John and Jane Q. Middle American Family values will react to this should be a hoot.-Martin McMartin
(Lookout Records)

PEEP SHOW
"Flow" cassette
Though they sound much closer to bands that you will see nowadays that have "Buzz Cut" videos on MTV, but have yet to get signed to a label, yet. They have that sound that gives them the potential to get signed. This pop band sounds very American sounding, for a band from the UK. The first and third song are some upbeat pop, but the second song has got to go, because it is way too fuckin' long and boring. I guess this three song demo can be used as a source for a bootleg if this band makes it big.-Katz
(Simon Davies Mgmt.,5 Paddington St.,London W1M,3,LA, UK.)

PETE DROGE
"Necktie Second" CD
Pretty boring and self-indulgent folky stuff a la Pete Case but not as good. This guy who named his band after himself is from out of Portland and he sounds like it. He's a sensitive guitar player with pretty (vacant) little ditties. Not my thing. Even the album cover is boring.-KV
(American Recordings)

PIMPS
"Demo" tape
Hey, if you live in the San Gabriel valley, you've seen the Pimps. You probably even know a few of them. These guys have been playing the hell out of every dive bar in these parts for some years now, and you know, they're getting really fucking good. If you have an open mind for a little more variety than you usually find in these pages, then the Pimps could be a plesant surprise for you. They combine a funky, soulful, energetic groove, somewhere along the lines of Sly Stone (and bands that weren't afraid to blow their horns!), with an insanely accurate guitar player who likes to jam some jazzy riffs and Santana like leads right into your face, for a modern take on the "big band" thing. Yeah, these guys fill the stage - two horn players, a rippin' stand up bongo/percussionist, bass, guitar and drums, and of course, Mr. Charisima himself on lead vocals, dancing, hand jive and fire breathing - Mr. Tony Fernandez. So this demo here gives you a good taste of what these guys can do. I don't even like this kind of music but these guys are so good at what they do I can't help but enjoy! Hell, they didn't even put my favorite Pimps songs on this tape, but it's still cool. Destined for greatness. - Al
(Liquid Velvet Entertainment (818)577- 2577)

PITCHBLENDE
"Au Jus" CD
Ah, guitar noise that one can sink their teeth into. Coming up in a middle ground somewhere in- between Candy Machine's high- pitched, fuzzy noise abstractions and Circus Lupus' chunkier Fall- esque structures, Pitchblende manage to make the area all their own. While they would fit in nicely with the current crop on Touch & Go, they don't play the precision game, preferring to keep the sound a bit looser while barking out some pretty vague, obscure lyrics. Favorites here are "Cupcake Jones" with its intense guitar line, and the humorous "Showroom," a song apparently about disillusionment concerning Santa. Pitchblende know how to use restraint to keep the listener off- guard, and manage to keep the songs from ever becoming predictable. A fine record.- Royce
(Cargo/Fist Puppet)

PLUTO
"Deathstar/Million & Two" 7"
Average mid-tempo pop-rock. Nothing to really get excited over; a bit too mainstream for my tastes.-Michele
(Mint Records, Inc. 699-810 West Broadway, Vancouver BC Canada V5Z 4C9)

POLIO
Hecurles EP
Real bass heavy Jesus Lizardish type stuff. Some nice bang and crunch here. Vocalist sounds psychotic. Great piss take on the Alternative Tentacles record label art. - Thrashead
(Turkey Baster Rec., 6403 Johnny Morris, #12, Austin, TX., 78724)

POPDEFECT
"Don't Be Hateful" CD
By all rights Popdefect, possibly the most distinictive sounding twisted popsters in all of L.A., should be right up there with the likes of Possum Dixon and Green Day, and maybe this six song release will finally get them the attention they need to get there. Every cut is a winner as the refined power trio takes it's twangy, sustained guitar sound and surfy drums into new directions with "Bottom Of A Hole" and the groove- rap- like "Thing In Me". The production is miles above anything on their previous album "Punch Drunk", and songs like the jazzy "Green DeSoto In Black & White" and the dreamy "A Fly In A Cyclone" have a layered depth and quirky texture that may not be as "out there" as Beck, but is trippy enough to show that the song- writing team of Anderson, Hutchinson and Scott can be pretty damn innovative when left to their own devices. - Bob
(Flipside)

POUNDED CLOWN
EP
Punk and hardcore with a heavy ska influence and real snotty vocalists. - Thrashead
(Turgid Rec., P.O.Box 304, Sacramento, CA., 95812)

PROPELLER
4 song 7" EP
All's I could think of as I was listening to this was, this ain't bad, could be worse - so I guess it ain't good either. Decent midtempo punk, but the singer gets on my nerves.-Michele
(Olam 8 Records - 5174 Shafter Avenue, Oakland, Ca 94618)

PROZAC MEMORY
Chisel Tone/Mapmaker
These guys play some decent emo core type stuff, and they play it without sounding wimpy or whiny. Good release. - Thrashead
(Faye Rec., P.O.Box 7332, Columbia, MO., 65205)

PURPLE KNIGHT
Night Of Black Waters EP
Very tinny, twangy punk rock, with a real raw production. - Thrashead
(Disques NIM Rec., 115 Liberty Cr., Moncton, New Brunswick, E1A 6K6, Canada)

PUTTERS
"Fear of Women" CD
Really strong rocking stuff from Seattle in the vein of the Supersuckers. Combine that with the sloppiness of the New Bomb Turks and the lead singer of the Cynics and you got a really good party record. Great, thick production, strong rhythms, rocking songs, sloppy and loose.—Tedd
(Empty Records, PO Box 12034, Seattle, WA 98102)

QUEER
EP
Four kind of ruckus tunes. One slightly funky, one bluesey, one mounk, and one is just plain weird. - Thrashead
(Spanish Fly Rec., P.O.Box 382203, Cambridge, MA., 02238)

RED CRAYONS
"4 Teen"/"Stink Program" 7"
Singing silly lyrics with abstract fusion music. Sounds like the singer just likes to hear his own voice; give him the cane. Joke music, big time.-Michele
(Drag City POB 476867, Chicago, IL 60647)

RED SODA
"Florida Nightmare" tape
Lo-fi garage dirge noises from southern Florida. It has that Estrus quality without the 60's influence. -Dooger
(Retro Disc, PO Box 1681, Cocoa, Florida, 32922-1681)

REGISTRATORS
Set Me Free EP
Great straight old style punk with loud guitars, three chord songs, kick in the face production, and energy that goes into a great punk record. - Thrashead
(Snuffy Smile Rec., c/o H.G. Fact Rec., 401 Hongo- M 2-36- 2 Yayoi- cho, Nakano, Tokyo, 164, Japan)

REJECTS
"The Kind Of Dirt You Can't Wash Off" demo
Fourteen tracks of stripped down basic old style punk rock, of the pre-hardcore variety, on one side of the tape, and tons of noise and feedback piled on top of that. On the other side they have songs that are more along the line of early Mid-West hardcore, and also with the same amount of noise and feedback piled on top of them, too. This will be great for those who miss older styles of punk rock.-Katz
(2 E. 27th St., Minneapolis, MN 55408.)

RENEGADE SOUNDWAVE
"Howyoudoin?" cd
Extra shitty synth-dance Euro sounding bullshit. We get piles of weak shit like this because we are on every automatic record company mailing list in the known universe. I wouldn't usually waste the time or space on this, instead opting to practice the "turnaround cd in the trash can jump shot" I've perfected, but I do so with the hope that some fuck-faced publicist who doesn't give one shit about the mag anyhow might pick this up in Tower Records to see how if the label's band got a good review only to find themselves splattered by a little of Big Marty's toilet talk. Fuck you.-Martin McMartin
(Mute/Elektra)

RESIN SCRAPERS
"Duh Factor" 7" EP
Them Ottawans are back again with their second limited edition single. This time they have six songs. They sound more closer to early hardcore on this outing. They also do a Bevis Frond and Nine Pound Hammer covers. Their new songs are close to the goofball quality of early Angry Samoans, and just as intense. Again, if you want to get this sucker you had better get it fast, because there is only 300 of them made. -Katz
(Birdman Sound, 593 Bank Street, Ottawa, Ont. K1S 3T4, Canada.)

RESISTENZA
EP
One side is real punk, the other side is kind of early 80's new wave sounding stuff, but pretty upbeat. - Thrashead
(Le Bonde A Bennot Rec,. 3 V.V. Alsassina, 00141, Rome, Italy)

REVELERS
7"
Ok, now I am curious...This came to me at Flipside, which is odd since I usually have to get my own stuff, but I had this

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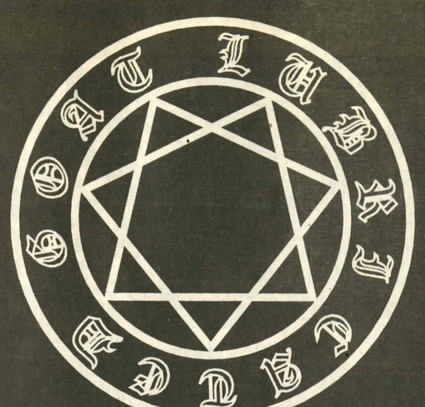

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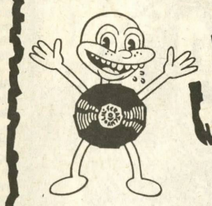

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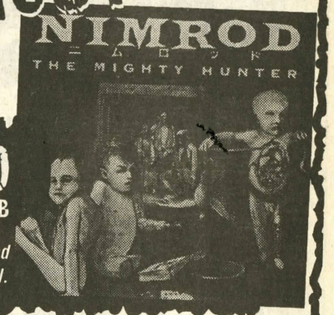

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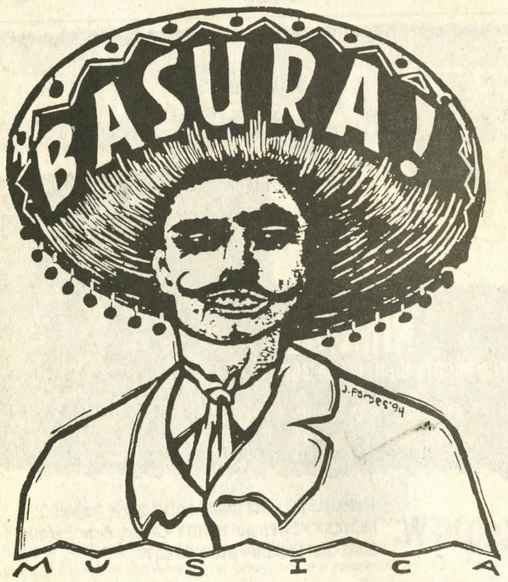

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waiting for me at the HQ, which is probably because my tastes in music are infinitely more wider and diverse than the majority of the staff. I open it and find this little blue vinyl single, but there is no song titles, which makes me even more curious. The two songs on this mystery single are mid-tempo root-rock style pop music. They also have a bit of a folk sound, but there is still a raw quality and a decent level of energy to keep my attention. This is actually some good pop stuff. Maybe the early Replacements can be used as a yardstick for comparisons. Still, where's the song titles!-Katz
(Shimmy Disc, J.A.F. Box 1187, New York City, NY 10116.)

REVELLERS
EP
Real upbeat catchy pop that sticks with you for a while. - Thrashead
(Shimmy Disc., J.A.F. Box 1187, New York, NY., 10116)

RICKETS
Cool punk and hardcore that rips from start to finish, Good lyrics, and good production, and a Buddy Holly cover. Fun tape. - Thrashead
(Rickets, 12305 Miller Rd. NE, Bainbridge, WA., 98110)

ROSEMARYS
CD
A few issues back I mistakenly reviewed their old "Providence" CD as their new release. I was contacted by the band and stand corrected. This here gem is the new upcoming release. This band still doesn't sound as powerful as they do live, but this is a definite improvement from Providence. For some reason they always come across restrained on record. Buy hey, this is a great band to see live with great songs and even if they do tend to come across that way on CD..... all I'm trying to say in this fucked up review is that if they could capture how they sound live on a CD (just send me a damned Rosemarys live tape and I'll be happy, okay?!) they'd conquer the world! Despite the sanitation, all the elements I loved about them live are here. The killer psychedelic guitars built around simple but classic-in-scope melodies that stick in your head on the first play like old favorites. "Sediment" and "Higher" are prime examples and despite the production weaknesses, I still can't take the CD off my turn-table! For a reference check they've got elements of Levitation and Ride. This has got to be one of San Francisco's finest if not THE finest. Don't accept cheap shoegazing imitations; buy this CD!-Michele
(Fox Records/Band: POB 641376, San Francisco CA 94164)

ROYAL JELLY
cd
Fairly interesting commercial rock. Kinda like a funky U2 with some psychedelic influences washed over the top, which teemed with fancy knob twirling and big budget sound adds up too a nifty hypnotic effect. Too bad it muddled down, ballady, and boring by the third cut. Ho hum.-Martin McMartin
(Island)

RUNT
"Four Fluid Ounces Of Euphoria" 7" EP
Really cool pop punk with angry vocals. It might make this lean more toward the straight punk side of things, especially with the hardcore energy of their performance and the aggro generated by the singer. It is kind of hard to peg them in a particular hole, but the songs have their own charm that catches your ear. Pop punk not for whimps. -Katz
(Sarah Tomlinson Records, P.O. Box 695, Madison Square Station, New York City, NY 10159-0695.)

S.W.A.T
"Deep Inside a Cop's Mind" cd
A cleverly bizarre theme LP where no less than Thee Slayer Hippie and (from the magazine of the decade), Answer Me!'s Jim Goad team up to remake crime-ridden hits from the decades as well as some twisted cop-oriented originals. This could be a hit at station houses all over the country. Break out a billy club at your next big party and start "swingin' to the oldies." Scary.-Martin McMartin
(AmRep)

SATAN'S CHEERLEADERS
"Infinity" CD
Well it's about time this came out - these guys graced our cover a few issues ago, so you kinda know some of this staff are fans. This CD is a compilation of tons of their singles, with various line- up changes, and different style variations. These guys are indeed some twisted brainiacs, like the Ventures from hell they bash'out some evil twangy surf jams. They can also get down and dirgy, like hitting the surf on heroin, playing into a catatonic anti- frenzy. This disc features the recordings head Cheerleader Jeff did with Vampira on vocals. Really fucking cool how they dig up Elvis and kick him around! Anyway, there's 24 tunes on here, some covers, and some new unreleased stuff. You get years of the Cheerleaders legacy so nice and convenient, you don't deserve it. - Al
(Sympathy For The Record Industry)

SCENIC
"The Kelso Run" 7"
Here's a band that can convey, with their haunting and intense music, the feel of a long and lonely desert road. Even the packag-g (which was what compelled me to pick this up) resembles the old Death Valley photos displayed at Bun Boy in Baker, California (Home of the world's tallest thermometer.) It takes a sophisticated talent to write music that is this expressive; I hope these guys put out a lot more of it. -Chelle
(Intermission, POB 5906, Whittier, CA 90607)

SCHLONG
Punk Side Story CD
Brilliant punking out of the West Side Story, from the flawless execution of the music, right down to the singing (screaming), and the dialogue. I'd like to see this taken to the stage. - Thrashead
(Hopeless Rec., 15910 Ventura Bl. 11th Fl., Encino, CA., 91436)

SCORN
"Evanescence" CD
I've heard some good things about these guys so I was anxious to check this out. Well, kinda lived up to expectations, but not really. You got yer pretty decent techno rock band here, and their thing seems to be on the droney end of things. There's a fair share of catchy rhythms happening here so its worth checking out if you're into this style. - Al
(Earache)

SEBADOH
"Bakesale" CD
Here I go again, about to write some more gushy shit about Sebadoh. What can I say? I was skeptical about this record, especially after the departure of Eric Gaffney, whose noise interludes on previous albums I found enjoyable in their excess. But I'll be damned if this isn't Sebadoh's finest yet! With Lou Barlow and Jason Lowenstein jelling so well on each other's songs, and some real cracker jack song- writing, I can't find anything to complain about. For example, listening to "Not A Friend" and "Not Too Amused" in sequence convinces me that something was really going well while the band were writing. The tunes are extremely catchy, and the lyrics are poignant without being embarrassing. But what good is it doing, me saying this here? You either love 'em or hate 'em by now. But if you love 'em, you're really going to be happy when you hear this record.-Royce
(Sub- Pop)

SHERMAN
"Transparent Extender" CD
Psychedelic guitar fuzz with equally 60's influenced lyricism. It's not an attempt at regurgitating the past, however, as some deft song- writing keeps them from being imitational, and a distinctly modern element makes its presence felt at times. Most of the material is medium tempo and melodic with a few slower numbers. They don't seem capable of really getting any power into their songs, for even in their fullest, fastest moments, the music never rocks. It's not a bad record, but there's really nothing memorable enough about it to speak of. The sleeve art is atrocious, by the way.- Royce
(Shimmy Disc JAF Box 1187, NY, NY 10116)

SHITBIRDS
Faster And Shorter 5"
The title says it all, two short and fast songs on this tiny slab of wax, some cool punk rock here. - Thrashead
(Sympathy For The Record Industry)

SHITBIRDS
"Faster And Shorter"/"Unterschall" 5"
What I thought was going to be a CDEP actually turned ou to be a 5" single. I was fooled by it being packaged in a ful color glossy cardboard CD jacket. It kind of looks like a miniature album. The first song is more of a harder and faster punk tune, as you can guess from the title alone. It is a pretty hardcore sounding tune. The second tune is mor along the lines of pop punk. This is another interesting entry into the discography of the Shitbirds.-Katz
(SFTRI)

SICK BOYS
"Bar Fly" cassette
Full on '77 Brit punk and pop. This is old style pogo punk stuff, that will leave you humming their tunes. You can ge an idea who some of their influences are, especially with their covers of old Brit bands such as The Boys and Ant Nowhere League. Though, they claim recording this in a studio, it sounds like it was a live recording, probably then just using two mics going into a recording deck. For fans o raw pogo punk.-Katz
(52 Leaside Dr., St. Catharines, Ont. L2M 4G1, Canada.)

SIN LEY
"No Pasa Naa" cassette
Professionally produced punk fuckin' rock from the "south o the border". Most of the stuff is '77 Brit punk influenced, an there are some faster numbers included. Their songs have that singalong quality to them. The lyrics are included in th glossy colour tape cover, but it is too bad that there is more info to go with it. Seven songs to pogo around to.-Kat
(Sick Boy Records, no address.)

SKIPLOADER
"Name Dropping/Unlimited/Name Brand Nada" 7" EP
More melodic punk from the Oregon counterpart to Ne York's Garden Variety (see additional Skiploader review Beautiful split-color pink and sky-blue vinyl (a collector heaven) - makes you want to start collecting punk 45's you don't already. Attractive cover as well. Unlimited is sweet little tune but I don't care much for the other two Michele
(Skiploader: 1615 SE 46 Avenue Portland OR 97215)

SKIPLOADER
"Sprainy" CD
Nice mainstream upbeat punk rock with some melody to it. This Oregon band sounds quite a bit like New York's Garden Variety, a band I reviewed a few issues back. In fact these bands are so similar that you could call them the east/west coast counterparts of each other. This shouldn't surprise me, since the singer/guitarist sent me his CD after reading my review of Garden Variety. I prefer the New York band to this, but there are some decent songs here; the strongest cut is the opener, N20.-Michele
(Schizophonic Records/Skiploader:POB 42264,Portland OR 97242)

SKUNKS
"Mixed Nuts" CD
You should all know what ska should sound like... there's not much that has changed in all the years that it had been around, but it has been gaining in popularity as of late. With all the new people who is now just getting into it also comes many new bands performing ska. These guys are taking a nod from them old Brit bands from the '70's. As with alot of the newer ska bands today they are also doing ska-fried covers of non-ska songs, and the tunes they have covered are the Odd Couples theme song and the Village People's "YMCA"! Totally fried, there. - Katz
(Moon Records, P.O. Box 1412, Cooper Station, N.Y.C., NY 10276.)

SLEEP CAPSULE
"Mousepuss" CD
Loud, Mudhoney influenced like alternarock from Seattle. Average for a band from Seattle, slightly above average for the rest of the world.—Ted
(Twin/Tone, 2217 Nicollet Ave, Minneapolis, MN 55404)

SLIMEFISHER
7" EP
Three tracks of melodic hardcore from Japan. They kind of sound like Japan's answer to NoFX! All three songs are really tight, and leaves you wanting more. Though, they are from Japan, you would of probably thought that they were a "nardcore" band. It looks like there is hope for the Flipside review bins after all, with more and more cool stuff coming in, pushing the lousy stuff off to the side. -Katz
(Snuffy Smile/H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-ku, Tokyo 164, Japan.)

SLIP
Sounds Of The City EP
Pretty standard punk/ hardcore, all done with a pretty good amount of energy. - Thrashead
(Lithuanian Snake Dance Rec, P.O.Box 10121, San Jose, CA., 95157)

SLOBS
"Goin' Nowhere Fast" 7" EP
Raw and noisy, this five song EP begins with the song Misery. Good 'wa-wa' guitars and chorus! Next is Me Generation which borrows from the Stooges song, I Got A Right. Makes me want to get drinkin' again. Side B kicks off with Terminal Illness...just O.K....Next is Rather Be With The Boys...this is more like it, obnoxious and catchy. Lastly is Famous, a little generic hardcore sounding but overall this 7" is pretty good. - Dooger
(Centsless Productions, 5945 Monticello Ave., Cincinnati, Ohio, 45224)

SLUG
"The Out Sound" CD
Slug are a really fucking great band, and this CD proves that in no small way. Slug like the distortion, on everything. And they like everything brutal and pounding, relentless and loud. You'd think that would end up sounding like a speed metal band, but they eat them for lunch. They have much more musical variety and vitality than that and are not afraid to experiment when it's called for. Slug actually have found a pretty unique place for themselves. Highly recommended. - Al
(FCP 676 Broadway NY NY 10012)

SMACK DAB
"Majestic Root" CD
Very light, sing- along songs with some rather strange lyrics sung by a gal with a little elven voice. Some nice instrumentation involving at times acoustic guitar, but more often spiralling little guitar and bass lines with occasional synth and cello involved. Nice in a weird way...I can't quite get over how sort of eerie the girls voice is. Remember the little psychic lady in "Poltergeist"? Songs for disturbed children maybe?- Royce
(Homestead PO Box 800, Rockville Centre, NY 11571-800)

SMEARS
"Love is for Suckers" CD
If you read the interview. Now hear the music. 19 loud, punk rocking songs encompassing a variety of styles. Some fast, some slow, each one distinct and all got lots of female angst and some really cool vocals. Get it.—Ted
(Headhunter)

SMOG
"Hir" 7"
This not going to be hit, so why bother.." is an excerpt from the lyrics - they should take their own advice - this is truly a one and a half. Horrible shit, too terrifying to describe, so terrifying, I couldn't even listen to the whole thing! The definition of smog is air pollution; they'd be right on the money if we were talking about radio airplay in which case they'd be airwaves pollution. Definitely a musical hazard to be avoided.-Michele
(Drag City: POB 476867, Chicago, IL 60647)

SNAGGLE TOOTH
"Gg" demo
Post-punky, slightly goth-like, girl singer, has an eerie sound quality. Could not tell that this was a post-punky release by thehappy cover art.I was expecting some kind of college kid rock, or something. This has three songs that has that Siouxsie and the Banshees feel to them. Not at all what I had expected.-Katz
(2326 Ohio Ave. #2, Cincinnati, OH 45219.)

SNAP-HER
7 song demo
This is the new band fronted by ex-Creamers and total punker sex goddess, Andrea. Her new band is an all-girl power trio, who perform some old style punk rock, with some bit of an early British influence, that will get you to bop your head around or pogo. The tape's full of the good old fashioned punk attitude. They have already started getting up and about with gigs all over. Hell, they're one of Chaos UK's fave new bands. The sound quality of the tape is also really top notch, on top of that. It's great seeing women getting punk bands together, and do something with them. - Katz
(Snap-Her, P.O. Box 2923, Los Angeles, CA 90078.)

SNIPES
"In A Sly And Underhanded Way" CD
Catchy, obscure, intellegent, quirkyeven two songs with some bite, this disc seems anxious to touch all bases of that elusive "alternative music" heading. The end result is sort of a "Jack of all trades, master of none" lack of conviction.- Chelle
(Guardian, 2203A Coursol, Montreal, Quebec, H3J IC5)

SNORKEL
"Ron Jeremy"/"My Fist...Your Ass" 7"
Just from the first sight of this most of you would probably scream "Sicko!" Yes, the first song is an ode to a notorious porno star. The tune is a slow but twisted rocker, that kind of has a touch of very early Buttholes in the sound. You can already guess that the second song is going to be even more depraved, but this track is a bit more up-tempo than the first. Pressed on grey vinyl. - Katz
(Anti Music Records, P.O. Box 20178, Ferndale, MI 48220.)

SOAP JOH HENSEI
Byoin De Go/Ushi
Some fucking cool of kilter punk rock with a great female vocalist, and a little noise mixed in here and there. Great combination. - Thrashead
(Scratch Rec., 517 A Cambie St., Vancouver, B.C., V6B 2N4, Canada)

SONS OF HERCULES
CD
Eleven songs of `60's influenced garage rock. Primal, minimal, and loud, like it was back in the sixties, but with a cleaner production. You could spot their influence, from a mile away, just by the artwork they used alone. They even do a Stooges cover too. For fans of garage rock. - Katz
(Unclean Records, P.O. Box 49737, Austin, TX 78765.)

SPADE GHETTO DESTRUCTION
"Same" CD
No info with this to shed some light on what this band might be trying to get across. The music doesn't vary much from subdued, metal type riffs, with unsung/rapped vocals. All this after an intro from an obviously old recording denouncing rock and roll as "nigger music". Think of the fuss if a bunch of WASPy schmucks slapped that on a CD here, it just seems extraneous. The best moments are vaguely reminiscent of the Beastie Boys; the difference is, the Beasties have a sense of humour. -Chelle
(Zoo)

SPECULUM FIGHT
Almost a whole hour of mind melting, intense, industrial noise crunch. The sound is a lot like a jackhammer nailing away at your cranium. Play this extremely loud and scare your neighbors or disintegrate small animals within hearing distance. Classic noise here. - Thrashead
(P Tapes, 6132 Romaine, Los Angeles, CA., 90038)

SPO-IT'S
"Hand Gun" 7" EP
A heavy dose of Southern hostilities emerge from the speakers as you play this little disk. This is the soundtrack to a decaying nation. This has the same effect as taking acid while listening to blues and jazz while sitting in the middle of the street. It's also noted that they are more of a theatrical act, and that the recordings here are performed by a the core of the troupe, so I would be really curious to see what their stage act is like. This is definitely not for those will take things way too seriously. On red vinyl. -Katz
(Standard Records, 14 W. State St., Savannah, GA 31401.)

SPONGEGOD
EP
Alternative college kid type stuff. - Thrashead
(Coolidge Rec., 157 Coolidge Terr., Wyckoff, NJ., 07481)

SPOON
"The Nefarious EP" 7"
This is not a new release by the now- defunct punk- metal

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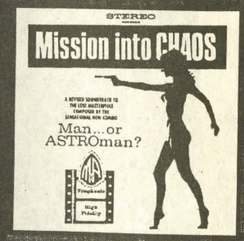

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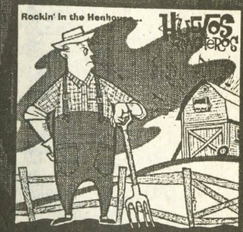
2: BUM
Mrs Rock and Roll 7"



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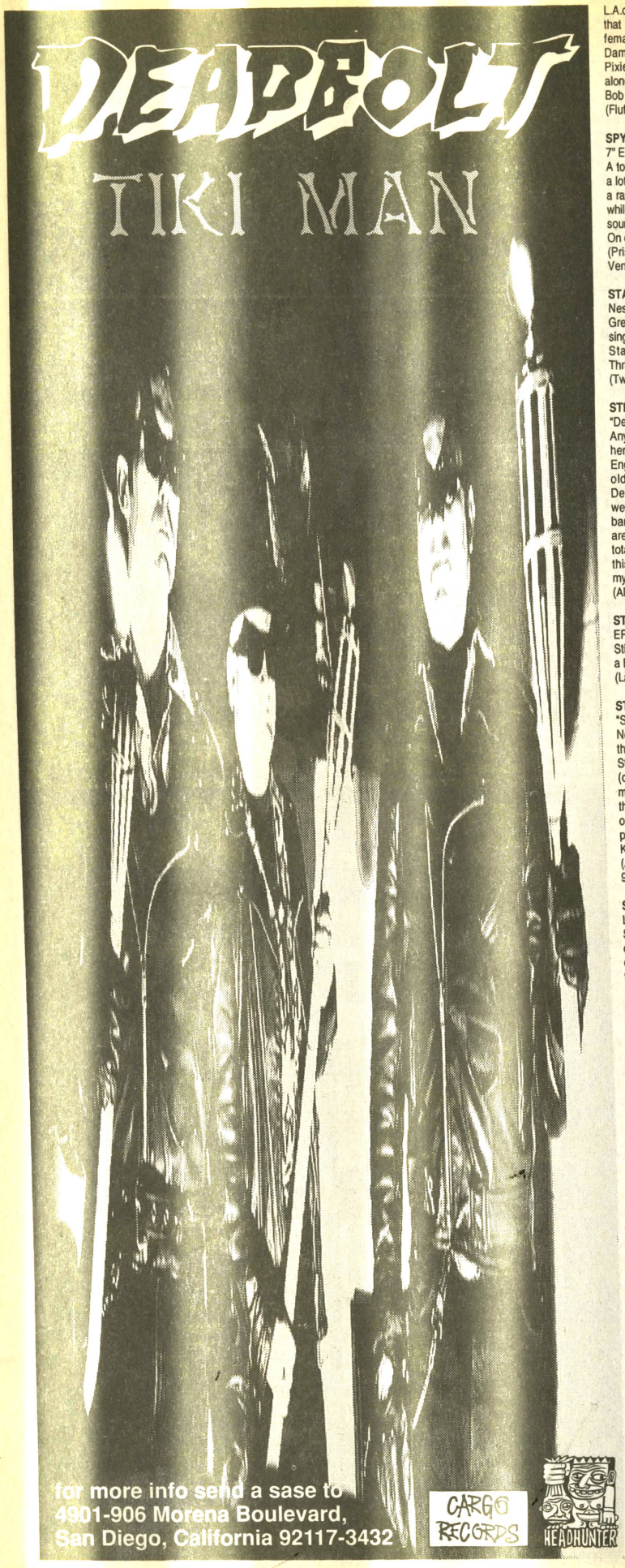


L.A.quartet, but the first release by an Austin, Texas outfit that is also coincidently composed of three males and one female. With a sparkling cover of The Godfathers' "This Damn Nation" and a sound that leans more toward The Pixies than Ozzy Osbourn, I hope these kids go farther along with the name than their California Dobblegangers! - Bob
(Fluffer Records)

SPY SMASHER
7" EP
A total wall of noise brand of garage punk. Not only is there a lot of racket going on they had combined that feature with a raw production. The singer sounds like he's going psycho while swamp boogie blares in his mind only for him. They sound like they will have a place for them in the local bars. On clear vinyl.-Katz
(Prisoner Of Consciousness Records, 1372 Palms Blvd., Venice, CA 90291.)

STAB, THE
Nessun Ribelle....LP
Great album of rocking '77 style punk/Oi. Nice toe tapping, sing a long melodic punk tunes, a whole albums worth. The Stab also have ex members of Nabat. Essential. - Thrashead
(Twins Rec., C.P. 804, Como 5, 22100 Como, Italy)

STIFFS
"Destroy All Art"/"Chelsea" CD
Anyone as old as me from the L.A. scene will smell a rat here. Stiff used to be the name of a famous punk label in England and the song title Destroy All Art will make any old- timer instantly think of the first Weirdos single, Destroy All Music. Chelsea of course is the name of a well-known 1970's English punk band. So is this a joke band? I'm not sure. Just seems to be some old punks that are into nostalgia playing old-style punk rock music. Its a total New York thing-Bands from there have been doing this kind of thing for years. Not bad, I like to reminisce myself.-Michele
(Aluminium Records, POB 2217, NY, NY 10009)

STINKERBELL
EP
Stinkerbell are back with another Misfits influenced ripper of a EP. Old style punk in your face. - Thrashead
(Last Resort Rec., P.O.Box 2986, Covina, CA., 91722)

STRAWMAN
"Shoot Me Up" CD EP
No, the title track has nothing to do with needle-freaks, but this is the latest release by the band that features Tommy Strange (ex-Forthought and Zero Defex) and Adam Pfahler (on loan from Jawbreaker). Tommy's gruff vocals front melodic and catchy pop punk. There are moments where they rock out. Their other guitarist's vocals are less abrasive on the Husker-ish track "Califomia". On the title track they proclaim, "shoot me up with faith, shoot me up with lies"... - Katz
(Allied Recordings, P.O. Box 460683, San Francisco, CA 94146.)

STRES
LP
Strange and unusual brand of punk and hardcore. It comes off kind of experimental sounding, in that there are all sorts of different sounds that permeates through each of the tracks featured on this record. It goes all over the place. Get ready for some long songs.-Katz
(Day After, Mira Paty, Horska 20, 352 01 As, Czech Republic.)

STRUNG OUT
"Another Day in Paradise" cd
More positive, yet pissed-off h/c. Truly excellent players, you got your stop on a dime chops, clean production, harmonies, etc., but these guys ain't the only kids on the block that have that goin' on. Unity themes abound, and they remind you more than once that the America they love is being dismantled by the usual villains. Hot on the trail of their influences, this band will go far if they can carve a niche even further apart from by Bad Religion, Pennywise, Face To Face, etc. We shall see.-Martin McMartin
(Fat Wreck Chords, POB 460144, SF, CA, 94146)

STRYCHNINE AND THE RAT TRAPS
"Nursery Rhyme"/"Hands Of Time" 7"
Snotty sounding with lots of changes and breaks. PUNK ROCK!! Side B has really good OOOHHH's in the background. Lots of changes again... starts and stops, these fuckers are tight. Sounds a little English. Hey is this Slaughter and the Dogs?...just jokin' boys, you're way better. - Dooger
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA, 19118)

STUNTMEN
"Take A Ride"/"Still" 7"
Wow, right off the top I like it! Lots of energy, Ramones influenced with the odd strange chord thrown in like the Dickies. Good mix, and they steer clear of goofy lyrics, like a lot of similar sounding bands seem to gravitate towards. Side B is the song Still. Slight Husker Du melody in the vocals and really interesting melodic guitar parts. Catchy! Try to find this because it's good. Really!! Comes with a wierd sticker. - Dooger
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA, 19118)

SUPERCHUNK
"Foolish" CD
Uh oh. Who kidnapped Superchunk and replaced them with some inferior band? I bought this awhile ago and didn't like it at all. But Superchunk is one of my favorite bands and I just had to give them more of a chance than I would just any band. So for the next couple months, I held off reviewing this hoping that it would grow on me and be the greatest album ever. Meanwhile every single other fanzine/magazine was giving this rave reviews and I just couldn't see why. A few painful listens later, I decided that there are a couple good rocking tracks on this, notably #7 and #8, but that just does not make a Superchunk record for me. All the rest is just slow and boring. What a bummer. I'm crushed. Hopefully this will still grow on me.—Tedd
(Merge)

SUSPENSION OF DISBELIEF
"Thoughts From A Troubled Mind" CD
This Salt Lake City labelhead put out some really decent stuff in the past, so I expected to get an ear full of listenable punk pop tunes, but what I got instead was some hip hop stylee mosh metal. This stuff is okay if you are a white-boy gangsta wannabe, but I find this rather boring. Not "fresh" boyee.-Katz
(Salt Flat Records, 370 South State Street #128, Salt Lake City, UT 84111.)

SWAGGER
EP
Three tunes of old style punk rock that has that New York Dolls feel to it. - Thrashead
(Swagger, 6 Upton St., Cambridge, MA., 02139)

SWAMP ZOMBIES
"Matador" b/w "Temecula" 7"
Typical Zombie kitch sleeve (Easter Island meets 50's future), with hats off to Hamburg liner notes on back. Good photo of the guys also. Vinyl's got what I think is a country-side/ generation's gone sentiment that chugs along appropriating the "easy life" of Temecula past. Then again, I could be way off. I do know the A side's bass and drum thumping works for a song celebrating the good ol' AMC Matador. Spare production pulls 'em both together. - Pooch
(Doctor Dream Records, 841 W. Collins, Orange, CA. 92667)

TCHKUNG!
"Tchkung!" CD
This was a real surprising release, a slowish techno/industrial band splitting vocal duties between male and female and using lots of dialog samples. The unique thing here is their strong political orientation. As I listened to this, it dawned on me that not many bands are into that anymore. Don't get me wrong, this isn't some preachy kind of crap, just good information exchange in a fairly unique (especially when the girl is singing) way. I'll be looking out for these guys. - Al
(Tchkung! 1202 E. Pike #949, Seattle WA 98122)

TEN HIGH
"4 Shots from Detroit" 10" E.P.
A raging blue vinyl slab of mid to late sixties punk. In the spirit of all the fine rock n'roll that preceded it from the same grimy city. Singer Wendy Case sounds like she knows a thing or two about sex appeal, but what the fuck, she's on her own trip, baby, and could kick your sorry ass as fast as you'd wanna pinch hers. Endorsed by no less than Kim Fowley himself. Did I mention that the MC5's Wayne Kramer make a guest appearance on "Gimme One?" Would make for a fine double bill with the N.Y. Loose. Buy.-Martin McMartin
(Marilyn Records, POB 7112, Burbank, CA, 91510)

TERVEET KADET
"The Horse" 7" EP
No, this is not a new Terveet Kadet release, but a part rerelease of one of their rare records, the "Horse" LP. The 7" EP contains twelve of the songs that had appeared on the above mentioned rarity. Either they had culled the dozen favorite tracks, or the remaining eight tracks might be reissued as another single. This will be great for those who had never been able to hear these classic tunes back when it came out a decade ago. "The Horse" was the first (and up to now the only) album that was written in English, because I think it was supposed to be for their US tour with R Power (they couldn't go, so Riistetyt went in their place). This is another great release from the longest running hard core thrash band from Finland. So, when will these guys have an anthology CD of their own?-Katz
(Alternative Action, P.O. Box 174, SF-11101 Riihimaki, Finland.)

TETSUO
"Music By Chu Isikawa" CD
These are some of the Chu Ishikawa compositions used for the two Tetsuo movies. The music that was created for films are eerie and strange tunes. They have an otherworldly quality to them, definitely for a science fiction film. They would fall into more of a electronic "rave" type category. - Katz
(Japan Overseas, 6-1-27 Ueshio, Tennoji-ku, Osaka, Japan.)

TETSUO FURUDATE
"Macbeth" CD
This is an industrial noise reinterpretation of Macbeth by Shakespeare. Though, there is no outwardly resemble

to the actual play, the sounds heard convey the mood of the performance. There are sounds that pierce and slash, like swords, through the air, and the feeling that the whole thing was performed by a troupe of ghosts. They also have parts being performed by some well known noise artists, which will attract industrial noise fans here. - Katz
(SSE Comm., 16-2, Kitazawa 2-chome, Setagaya-ku, Tokyo 155, Japan.)

THANES
"Learning Greek Mythology With..." 12" e.p
Mid-tempo mellowish 60's garage from Scotland. A touch of pop, a touch of psych. A sound neither offensive or distinguishing...but genre purists will find it comfy, I'm sure.- Martin McMartin
(Satyrecords, POB 31931, 100 35 Athens, Greece)

THINNER
"Shackle Me Bones/Greyelks Milk/Censures Done/Boithased" 7" EP
I think I trashed these guys a couple issues back but something told me to give 'em another try. Maybe its because they got such a cool one syllable name or maybe it's their slick cover art - I don't know, but I was pleasantly surprised when I gave this a listen. Talk about major improvements - this is really a hot record. Every track sizzles. Highly recommended.-Michele.
(Thinner c/o Mick Bar 43 Crestwood Rd, Bethany, Ct 06524)

THIRTY OUGHT SIX
"Eris" EP
Real Emo and pop influenced punk stuff here, some of it is harder stuff, but some is pretty mellow too. - Thrashead
(C/Z Rec., 1407 E. Madison, #41, Seattle, WA., 98122)

THREE CHORD WORNDER
Care EP
Catchy melodic punk and hardcore. Three songs of toe tapping fun, with good lyrical sentiments. - Thrashead
(Lost and Found Rec., IM Moore 8, 30167 Hannover, Germany)

TIM
Super Duper/Triggered It
Both songs are basic pop punk with a nice raw guitar sound. - Thrashead
(Wrocklage Rec., 361 W. Short St., Lexington, KY., 40507)

TRIBULATION
"Spicy" CD
Wow- Impressive stuff from this Swedish band, really good and really fast. Their sound is strong and very solid, forceful enough to sound loud at any volume. Crank it up, 'cause the tunes are damn good. -Chelle
(Burning Heart Records, Kolsvagatan 4, 73133, Koping, Sweden)

TURBO AC'S
Gonna Get It/Torn up
Decent old style Iggy/Dolls type punk'n'roll. - Thrashead
(Turbo Titans USA, P.O.Box 20691, P.A.B.I.C.C., New York, NY., 10129)

ULCER
"Fuck The Gov't Till Welfare Day" demo
Totally obnoxious old style hardcore punk rock from a couple of guys from Toronto's Armed & Hammered and a few of their friends, to make some anarcho styled punk noises. There is seven tracks of '81 Brit influenced stuff present on this tape. The production value is raw and very demo-like. This may be just a "fuck band", because it is told to me that this band might of already disintegrated.-Katz
(Joe, 53 Woodville, Toronto, Ont. M4K 2J5, Canada. or Pete, 270 Augusta #2, Toronto, Ont. M5T 2L9, Canada.)

UNCLE PECOS
"Farnsworth"/"Humans" 7"
These guys, sounding like decent musicians hack out some pretty mediocre material. They kinda lean towards a bar band style R&B, mid- tempo and stylish. That is actually pretty cool because you don't hear much of that these days. However, this could be much better if they'd get over reworking the past and up the ante a little by adding a little edge to the mix, maybe experiment a little. Something to watch for in the future. - Al
(UP 17823 Bullock St., Encino CA 91316)

UNDECISIVE GOD
"The Difference Between Light & Shadow" tape
This is just one guy making various sounds on his guitar. Though, nowhere near the experimental guitar stuff by KK Null or Brian Ruryk, this leans more towards the minimalist aspect of it.-Katz
(Shame File Tapes, P.O. box 263, Melton 3337, Vic., Australia.)

UNDERTONES
"Hypnotised" CD
Having enjoyed this record for years, it gave me great joy to get this on CD, since my vinyl was wearing out! This record demands to be played over and over in the same way the Buzzcocks "Love Bites" does- It takes hold of your nervous system with it's ultra- catchy tunes and forces you to keep hitting "repeat" or cuing it up for just one more humming-along listen. So many great classics are on this record, I don't know where to start talking about it. The primary theme is one of longing for that girl you can't have, feeling like a loser, the miserableness of life...all done very poppy and upbeat! You've gotta love it! Contains five bonus tracks (the "Wednesday Week" ep) so you get your money's worth. Everyone should check out this underrated and overlooked band and get all the re- issues- NOW!- Royce
(Ryko)

UNDERTONES
"Positive Touch" CD
One would think that with CD's current domination of the music marketplace that great recordings such as the four recent Undertones re- issues would have been available for ages! Luckily, Ryko, that not- too- hip- for- their- own- good indie label have blessed the world with them. This one is the Undertones' third album, which for those of you unfamiliar with their history, is slower paced and perhaps a bit more thoughtful than their previous two, yet still captures their trademark catchy- ness and, of course, Feargal Sharkey's unique warble. It certainly is more melancholy material, as is pointed out in the liner notes, but check out "His Good Looking Girlfriend" or "Boy Wonder" and stack it up against any of the earlier material and it becomes obvious that this 1981 album is no slacker in the power- pop world. Although the first two albums will appeal more to the Buzzcocks/Ramones fans, this album will please the fan and newly converted (which I guarantee you will be after hearing their other records). And with four extra tracks and really great sound, one cannot go wrong.- Royce
(Ryko- Pickering Wharf, Bldg C, Salem, MA 01970)

UNICORN MAGIC
7" EP
Here is another cooly packaged single from Rise Records. This one is one of the nicer looking of the lot that they had sent. They used a bunch of different dayglo colours in the silkscreened art of the cover, which makes it look more like those concert posters, but this is way more cheaper. This is just cool to just look at. The music is more closer to alternative, but with a twang and a TX twist to it. Though, I couldn't get into the music much, but this record is worth it for the cover art alone. On yellow vinyl. - Katz
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705.)

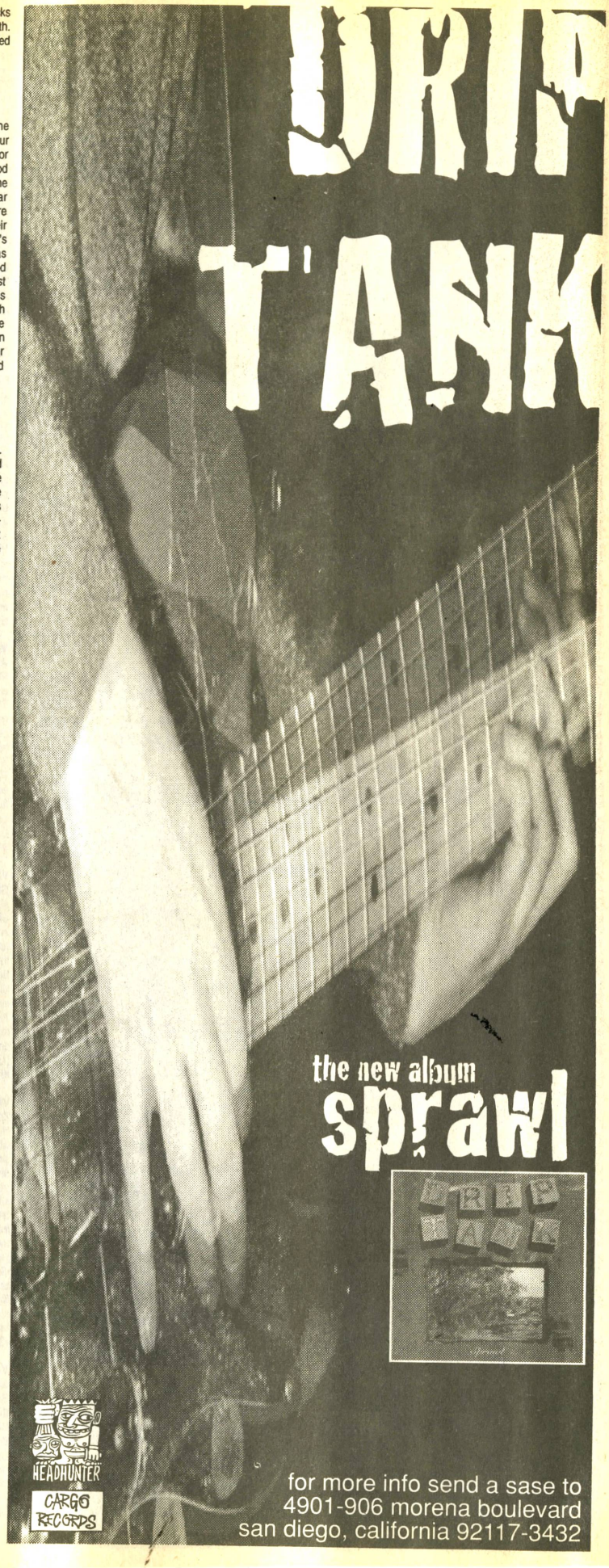
URBAN GRIND CORPS GUERRILLAS
3 song demo
Really noisy and distorted cyber punk stuff. The vocals are so fuckin' distorted that it was hard to tell the vocals from the background noise blaring out. There is even a thrashy track, too.-Katz
(473 E. Sycamore St., Columbus, OH 43206.)

URINE NATION
tape
Four songs of hardcore with political lyrics with an extremely lo- fi production, nice and raw. - Thrashead
(Malcolm Wilson, 12730 Matteson Ave. #4, Mar Vista, CA., 90066)

VARIOUS
Excretion/Ultimo Rausea split 7" EP
More noise destruction being spewed forth by this very prolific label from Germany. Here we have two newcommers to the noise thrash scene, one from Australia and the other from Japan. The Aussie band, Excretion, spits out nine tracks of utter noise. They have a definite Sore Throat influence... they even do a Sore Throat cover. On the other side is the Japanese band Ultimo Rausea. I know that this is a rather atypical name for a band there, but what's in a name? Their side contains three tracks of blistering thrash, the kind that put Japan on the map in the punk world, that peels the paint off your walls with the energy of a tornado. Both bands are new additions to the legion of a new generation of punk rock that will crush all those before them. Another from the the thrash works. - Katz
(Eccentric Records, P.O. Box 572, 56005 Koblenz, Germany.)

VARIOUS
The Shitheads/No Offense split 7" EP
A pair of Halifax area bands get together to record some raw hardcore noises. On one side we have the Shitheads, who's five tracks on their side is a wall of noise mid-tempo thrash. They kind of remind me of the Clitboys meet the Germs. Raw, basic, and stripped down. Sharing the vinyl is No Offense, who also play some '82 style hardcore. Their three tracks are not as fast or noisy as the above band, and they remind me of some Mid-Western bands from years back. It's cool to see that there are bands still coming from out from Maritime Canada, since little is usually heard from out there. -Katz
(EnGuard, 1671 St. Hubert, Montreal, Que. H2L 3Z1, Canada.)

VARIOUS
"Jabberjaw" CD
Well, here it is. The Jabberjaw "Benefit" album. I must ask, just out of curiosity, why Jabberjaw NEEDS a benefit? Are they going to actually invest in a sound system? Maybe add an air vent? Get some decent coffee? Maybe they'll actually promote a show? Somehow I doubt it. With as "hip" as Jabberjaw is currently, I somehow don't think money is the problem. But remember, if you're there for the "Trendy, phony people, you're in the wrong place." Yeah.....well, some bands I really like are on this, and some really shitty bands are too. The nature of the compilation record, I suppose. Starts off great, with a Girls Against Boys song that gets the blood pumping. Unwound don't really rock enough to follow it, though, and Hole...well, the less said about them, the better. Hammerhead are merely mediocre, as usual, while former Jabberjaw house opener cum rock gold-



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Louisville, KY.
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en boy Beck shovels out some more dross. Teenage Fanclub continue to be Big Stars, while Slug and Chokebore turn in b- side material. Helmet live still sounds like metal to me, and Southern Culture On The Skids is nothing more than a novelty band with a novelty song. Karp is boring. Jawbox's "Chump II" was a song I was looking forward to hearing, but when I heard it, I couldn't believe it was them. Very different, and no, different doesn't mean bad, except in this case, because this song is a throwaway. Fitting that it appears here. Surgery have always sucked, Unsane is okay, while Seaweed and Inch are yawners. Saving the best for last (Haw- haw) That Dog and Further sing songs about each other. Yippeeeee. I guess I'm just too hip and trendy to see what all the fuss is about. By the way, read the back of the insert at your own risk- I nearly upchucked after reading that sycophantic bullshit.- Royce
(Mammoth Carr Mill, 2nd Floor, Carrboro, NC 27510)

VARIOUS ARTISTS
"One More Bad Vugum Sampler" cassette
The last time I reviewed a sampler of this label's music it was something Sympathy had compiled and released—and they've got volume 2 on the way this sampler comes with a jacket blurb from Forced Exposure "Scandinavia'c Finest Moderator's of Scuzz"—I say that as cool as their outre' stuff like CMX and Circle are it is their punk band Radiopuhelimet and the metallic thrash bands Mengele and Faff-Bey that rule the long days and nights of Finland —This sampler has those bands and Birthday Partysound-kinda-like's Sweetheart and tentatively-til-I-hear-more-to-pro-otherwise shoegazer's Oak— along with the GAGA Goodies bands more entrenched on the Detroit/ Hollywood/ Sydney axis it sure makes me wish I was heading for the arctic circle—you won't go wrong writing for this sampler or collecting every 7" or just letting Sympathy bring you their picks—But if I were you I'd be looking for any Radiopuhelimet stuff for sure—and you could pick up a back issue of Moshable with a whole spotlight on the Bad Vugum label—what the fuck is "vugum" anyways—excuse my ignorance—and—oh yeah—be prepared to d to annoy people muchly with the one man band Paska—his acappella version of "Ace of Spades" drove both the punk and metalhead in my unit up the wall! -Shanee
(Bad Vugum P0 Box 362 90101 Oulo, Finland)

VARIOUS
Armed & Hammered/Suckerpunch split 7" EP
Finally a debut vinyl release of Armed & Hammered. Here is three tracks of obnoxious `82 style Brit-punk hardcore. There are three Exploited influenced spikey haired tunes here that spits beer as it moves forward at a bit of a quick pace. They share this single with Suckerpunch. The two songs here are some decent bits of mid-tempo punk rock. It sounds more `60's when compared to their demo tape. The first song is some melodic hardcore with a `60's touch, while the second track is a very `60's influenced bit of primitive caveman garage punk. Two rather opposite styled bands from Toronto, sharing space on their debut single. On blue vinyl.-Katz
(Kieran, 253 College St., Toronto, Ont. M5T 1R5, Canada.)

VARIOUS
God's Guts/Dew Under split 7" EP
It's totally cool getting records from Japan, since they are all hard as hell to get, and as available as a nugget of gold in a pile of trash. Here we have a pair of jangly pop punk tunes from God's Guts. A touch of Husker in their sound, they crank out some decent melodic and poppy punk rock. Both their name and the singer's vocals sound funny. Dew Under's two tracks are also from the same school, but their side is much more tighter sounding, and not as jangly. They also have more of the vocal harmony thing going, too. There is some really cool pop punk from both these power-trios from Japan.-Katz
(Usually Records, Musashino-Housing 2-C, 5-4-11, Kichijoji-Minami-cho, Musasino-shi, Tokyo 180, Japan.)

VARIOUS
Zoinks!/Narcissistic Freds split 7" EP
Hey! Hey! Hey! It's them pop punkers from Reno again, with a pair of brand new songs as a follow up to their two singles, but this time they have some company with them on this outing. For the Zoinks! crew, this is a much more poppier release than their earlier stuff, but they do still go into their fast parts, to help give the two songs here some bit of diversity. A tad bit more Buzzcocks in their sound, instead of Bad Religion or Husker Du. The new guys on the plate, that they share this platter with is Narcissistic Freds, who gets to debut three songs for the first time on vinyl. They combine mid-tempo melodic hardcore, punk pop, and a touch of alternative into a little blender mix of their own. They still have a good bit of a raw sound, but the stuff here is promising, especially on "Fix", which was my fave. -Katz
(Satan's Pimp Records,1229 Ralston St.,Reno, NV 89507.)

VARIOUS
Spoiled Brats/Buttafuoco split double 7" EP
Bad Uncle Timmy... t's spanky time again. As a follow up to the Insaints/Diesel Queens split, now he got another pair of Bay Area's punker bands together on vinyl. The red vinyl disk contains four tracks of `77 style punk rock from the Spoiled Brats. This will be a treat for fans of garage rock fans, especially for fans of Elka Zolot, of the Trashwomen, who belts out the lead vocals. On the black disk is four Avengers influenced tracks from Buttafuoco. They also have that same special quality that sends them chills up your spine as did the Avengers a decade and a half ago. I hope this will help inspire more women to defy convention and start more punk bands. All in all this is a great release. Good job, Timmy baby. Spanky time again, Timmy, cuz you should know better that there is no fuckin' Flipside vendetta against MRR...I think you got it all wrong, cuz in reality there is a MRR vendetta against Flipside (and So. Cal. in general). I'm not saying that it originated from you, but it comes from a bunch of the ignorant little "politically correct" assholes who write for your magazine that's the cause of all the problems. As JFA stated centuries ago, "Blatant Localism"! Tell them to all mellow out, and at least practice the so-called "open-mindedness" that they usually preach. - Katz
(MRR, P.O. Box 460760, San Francisco, CA 94146.)

VARIOUS
Extinction Of Mankind/Doom split 7" EP
Will the onslaught ever end? Fuck no! It will march on forever. Here we have a new Doom release, who are getting even more so prolific as of late. They have been cranking them out just as quickly as Hiatus and Agathocles. Doom gives us three more tracks of crusty thrash for all you Doom-heads out there. Of the three songs they also do a cover of an obscure Japanese thrash band called Crow. I guess they got a copy of "Eye Of The Thrash Guerrila" album, also. Their cover is not as raunchy sounding as the original, but it is a shock to see anyone cover them. They share this single with their fellow Brits, Extinction Of Mankind, who they will be doing a European tour with. They play a slightly more metallic brand of crusty-grindcore, and have slower songs. They have two songs on their side, a fast song and a longer slower song. They will soon have a split single with Excrement Of War, soon. - Katz
(Ecocentric P.O. Box 572, 56005 Koblenz, Germany.)

VARIOUS
Satan's Pimp sampler
Four bands all from Reno and all have other records on this label. Zoinks turn in another killer track of their melodic hardcore. Freakazoid Robot 2000 are weird as fuck. Loadstar and Gob each contribute a track each of their demented noise. Once again another fun release from the people at Satan's Pimp.
(Satan's Pimp Rec., 1229 Ralston St., Reno, NV., 89503)

VARIOUS
Bastard Noise (M.I.T.B.)/Bizarre Uproar split 7" EP
Them bastards from Claremont are at it again! There's three more tracks of electro-industrial noises from these guys, who love to annoy and disturb everyone (including noise fans). Bastard Noise is in reality Man Is The Bastard, who have been getting less and less "musical" with each release, and are trying to create a whole new entity from the main body of M.I.T.B.. They share this EP, for the second time, with Finland's noise machine, Bizarre Uproar, who have long since dispensed with their 600 snippets type material of their former incarnation Aunt Mary, to now just create electronic/mechanical/noisecore type noises. Their side sounds like what you will feel being tossed into a rock grinder. The Bastard guys pay tribute to Savage Republic/I.P.R. with their cover design. The first 500 copies have silkscreened art on hard brown cardboard, similar to I.P.R. records of years ago. For fans of industrial noise. - Katz
(Wood, P.O. Box 164, Claremont, CA 91711-0164.)

VARIOUS
"Johnny's Cafe: For The Benefit Of The Wolf" CD
A bunch of diverse sounding bands get together and pu out this compilation CD to help raise funds for the benefit o the Wolf Sanctuaries. No,there really is no venue calle Johnny's Cafe (maybe someone should get one started) but this is used as the point of convergence for all thes bands. There is even a band from Japan and Finland. Th styles of music that is presence on this here disc range from `77 rock punk to full blown thrash, and everything in between. The bands that have contributed some songs fo the cause are: Juggling Jugulars, Neverland, Beyon Description, D.C. Moon & Red Giant, Vortex, CRI, CTT Justified Cause, Working Mothers, Lost Karma, and Eleg Pact. As you can see there is a diverse lot of bands pr sented here, and every three bucks made is donated to th sanctuary.-Katz
(Johnny's Cafe, PO Box 1161, Ft. Washington, PA 19034.

VARIOUS
"Ruff Stuff" 7" E.P.
A clever idea to give kids a taste of upcoming releases Gasatanka bands (which most likely are out by the tim you read this), these are early versions of cuts to remixed later, hence the title, silly. The Skulls do som righteous 77' punk, and the Zeros contribute a lacklust Ramones-y ditty that could easily pass for weak Cowgir All that pales in comparison to the superior flipside, whi features a raver form White Flag (complete with sita called "Grace Me," which is co-penned by Ronnie Muff a Jeff Redd Kross. Those three could probably take over th pop world if they felt like it. Nice to hear something fro those fellahs not bogged down with way inside jokes or th smell of Yoko Ono's bunghole. Equally fantastic is the so from Michael Quercio's Permanent Green Ligh "Honestly." Why are they still a big secret?-Martin McMar (c/o Rockville Records, POB 800, Rockville Centre, N NY 11571, USA)

VARIOUS
Battle Of Disarm/Hylkio split EP
Battle Of Disarm from Japan do three very Discharge inf enced tunes. Hylkio are from Finland and it shows. To

Scandiavian hardcore, Mob 47, Terveet Kadet, Disorder influence raging full on here. Seven songs, ear ripping split, complete with a patch. - Thrashead
(D.I.Y. Rec., c/o Ryuji Asada, 101- 7- 8- 5 Ebara Shinagawa- ku, Tokyo, 142, Japan)

VARIOUS
Cry Now Cry Later double EP
Fucking shredding comp. Put together by Pessimer fanzine. Spazz pop a real ripper, followed up by the heavy crunch and power of 13, Crom smack you upside the head twice with two short thrash blasts of mayhem, then the Fishsticks kick with their short thrash blast. Stapled Shut completely rip your ears off, then Crisis lay it down hard with a mid tempo crusher. EyeHateGod rip out a killer hardcore tune, then Despise You turn the blender up to liquify for their track, then the Meatshits rip you a new asshole with four songs. Grief stomp you with a heavy crunch, and Capitalist Casusualties tear out a searing thrash tune that gives you the final blow of this righteous comp. A- 1 stuff here. - Thrashead
(Pessimer Fanzine, P.O.Box 4452, Inglewood, CA., 90309. or Theologian, 120 Pier Ave., Hermosa Beach, CA., 90254)

VARIOUS
Twins Records sampler EP
Classic Oi from this new Italian label, four raging Oi tunes storm from this disc. Nabat do a killer live track from reunion gig in '92. The Stab crank out a mid tempo track with a lot of melody. Klasse Kriminale kick out a real Oi stomper. Incivili finish up the 7" with a mid tempo Oi puncher. Great comp. of new Italian Oi. - Thrashead
(Twins Rec., C.P. 804, Como 5, 22100 Como, Italy)

VARIOUS
Lethargy/Bighair split EP
Lethargy didn't do much for me, they kind of sounded like a tweaked out folk band. Bighair's cover of "Loony Tunes" is quite amazing twisted jazz/punk stuff, it impressed this cartoon fan. - Thrashead
(Pokin' Rec., P.O.Box 18277, Rochester, NY., 14168)

VARIOUS
Pittbull/Ryker's split EP
These are two newer straight edge bands. Pittbull are from the US, and Ryker's from Germany. Pittbull do two songs and sounds like a more metal version of Slapshot or Sick Of It All. Ryker's turn in three pounding hardcore songs that have a slightly more old school feel to them, but are still pretty heavy. Good split. - Thrashead
(Lost and Found Rec., IM Moore 8, 30167 Hannover, Germany)

VARIOUS
Volume Dealers/Older Than Dirt split 7" EP
Volume Dealers are a strange Japanese hardcore band. They combine the heavy edge of hardcore punk rock with the quirkiness of jazz. Their side is mastered at 45 RPM. The other side has two songs from the British HC band Older Than Dirt. They have that New York hardcore thing going. They have mosh parts and they also have a fast part, just like their yank counterparts. Their side is mastered at 33. -Katz
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-ku, Tokyo 164, Japan.)

VARIOUS
"Trance Europe Express" 2CD set
This is a bit old now since someone had borrowed this from me for quite sometime. I just figured, oh well, no need to review it now - but there is. You see, this is a killer package. First off this 2 CD set comes in as a box with a special 194 page full color booklet with tons of information, flip page animations, and millions of photos. Right there you have a very comprehensive guide to this particular music. What kind of music? Well, from the title you might guess: "trance" music, rave music, ambient disco, modern "dance" music - whatever you call it, it is well represented here by 24 different artists doing a tune each. Most of this is completely instrumental, which is fine because the music speaks for itself. The selections here are all very repititious, all very hypnotic, usually pretty high BPM - which is the idea of course, to be trance inducing - the music will get its message across without needing your attention to listen to it. Rave music is fascinating; at a high volume, perhaps augmented with the right chemistry, in the right environment... Anyway, this is a great sampler, some of my favorite selections include: Trance Induction doing "N" - just a pure techno pop masterpiece, Aphex Twin "Analogue Bubblebath 3" the "2001 Monolith" becomes a rock band, Orbital "Semi-Detached" - very spacey, Milo "Colour of the Sun" - a bubbling aural soundscape, Source "It's Kind Of Magic", Total Eclipse "Black Hole" etc. If you'd like a good sampler of something completely different, here's your ticket. If all goes well this will be the pop of the new melinium. - Al
(Total Record Co., via BMG)

VARIOUS
Face to Face/Horace Pinker split 7"
Two songs from two bands on this thing here. Face to Face do a great fucking song called "Not Enough" which goes the way for a bit then just fucking breaks into this great sing-a-long thing near the end, and a cover of "Blister in the Sun" which sounds just like you think Face to Face would cover it. Horace Pinker suffers from the same problem that Green Day faced many years ago: shitty production. If they did a better job on their recordings, studio-wise and intensity-wise, they'd be sounding a lot better to these ears.—Ted
(Fat Wreck Records, P.O. Box 82, Madison, WI 53701)

VARIOUS
Ron Ron Clou/Samantha's Favorite split EP
Both bands do two songs a piece of some very energetic power pop. All the songs are delivered with a good amount of melody and punch. - Thrashead
(Snuffy Smile Rec, c/o H.G. Fact Rec., 401 Hongo- M 2- 36- 2 Yayoi- cho, Nakano, Tokyo, 164, Japan)

VARIOUS
"Shreds Volume 1" CD
Also titled "The Best Of American Underground Rock 1993", this is aptly titled. This is a sampler CD of a song taken from each of the artists featured here, that impressed Mel of Shredder enough to put them all in one place on this release. The majority of the bands chosen were more toward poppy stuff. The artists that are featured here are: For Sale, Corduroy, Swirlies, Parasites, Moist, The Odd Numbers, Mary Lou Lord, Karl Hendricks Trio, NoFX, Fig Dish, Prisonshake, Tugboat Annie, Stink, The Leonards, Jolt, The Deviators, J Church, Fracture, Bracket, and The Mr. T Experience. Though, it is convenient that all these bands are all in one place, they encourage all of you to actually go out and get the stuff put out by these bands, and any other bands out there that you might dig. - Katz
(Shredder Records, 75 Plum Tree Lane #3, San Rafael, CA 94901.)

VARIOUS
Disfear/Uncurbed split single
Both bands turn in one tune a piece of classic old style English thrash that blisters all over the place. Fucking killer!!! - Thrashead
(Lost and Found Rec.,)

VARIOUS
"The Devil You Know, The Devil You Don't" CD
This eagerly awaited "sequel" to last year's Mark Torres produced compilation CD "I Give You The Head Of Corporate Rock 'n Roll Vol. I" is bigger and better than its predecessor. With 21 new tracks by mostly L.A. bands, this comp is pretty representative of what's going on in this town's underground as well as being the smartest buy for your musical dollar. Off the top of my head some tracks of distinction include Backbiter's "Prelude To An Afterglow", Black Angel's Death Song's "Madonna", Kryptonite Nixon's "Spread It Around" and Cockfight's "The Stoner And The Stripper", but really all the songs are pretty damn good. - Bob
(Flipside/Sparse)

VARIOUS
"Glamour Puss"/"The Patty Duke Syndrome" 7"
More fun stuff out of Raleigh, North Carolina. The Patty Duke Syndrome's songs "Texas" and "History" are reminscent of fIREHOSE with a little REM thrown in. The Glamourpuss tracks had a "gangs' all here" sound that for some reason, made me think of Thelonious Monster's first album. - Bob
(Blast- O- Platter, P.O. Box 11591, Raleigh N.C. 27604)

VARIOUS
"Jabberjaw: Good To The Last Drop" CD
This compillation has a history that's almost as long and muddled as the Flipside "Gus Car Comp", only this one actually made it out! The album is composed entirely of songs from bands that have played at one time or another at L.A.'s own Jabberjaw Coffee House, a cool all- ages venue where kids can see their fave alternative/underground acts at roughly half the price of The Palace or The Whiskey A Go- go. And with contributions from the likes of Girls Against Boys, Teenage Fanclub, Helmet, Beck, Jawbox, Surgery and etc., it's safe to say that this C.D. is as cutting edge as the club itself! It's interesting to note that there are only two tracks from L.A. bands that played The Jabberjaw during what some consider was the club's heyday (i.e. when it was free to get in and just about anybody could get a gig there!), Slug and Hole. The latter contributes an alternate version of the song "Rock Star", featured on the CD "Live Through This". - Bob (Mammoth Records)

VARIOUS
"Underground Battleground... Gaining Ground" cassette
This is kind of like an updated version of the classic "T.O. Hardcore '83" compilation tape of centuries ago (how many of you remember this one?). This is a sampler tape of some of the newer bands that have reared their heads in the past year or two out of the Province of Ontario. A couple of the bands presented here have put out vinyl, a couple were on compilations, but the majority only have demos to their name. There is a good selection of various punk rock sounds from each of the bands that appear here. The bands that are included on this compilation are: Hockey Teeth, Kops For Christ, Blundermen, Phallocracy, Shotmaker, Blowhard, Wad, Armed & Hammered, Mr. Nobody, and One Blunder. All the bands presented here are really good, but the one new band that I wouldn't mind hearing more from is Wad, with their dual vocal-ed killer hardcore punk rock it really caught my attention. It's cool to see punk bands getting active again, since the scene in Toronto was left dead with the subpop disease for such a long time, so I hope that this is a sign that the boring and generic shit will finally get swept out by some of the vibrant energies being displayed here.-Katz
(Citizins For A Better, Safer War Records, P.O. Box 664, Station "C", Toronto, Ontario M6J 1S1, Canada.)

VARIOUS
Alloy/Bob Evans split single
Alloy play a heavy, more plodding number that's pretty



five musicians, a road manager, a sound guy, a roadie with a bad haircut, 1000 pounds of gear, 5 or 6 magazines, a well-worn copy of Hammer of the Gods, over 400 comic books, a goldfish and a hell of a lot of t-shirts stuffed in a van traveling at dangerously high speeds down narrow roads in the dead of night...

MOIST

push

The track and video.



Silver
The CD and Cassette.

EMI Records
Chrysalis

Produced by Kevin Hamilton and Moist
Management: Keith Maryanovich

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melodic. Bob Evans are similar, but with little more of a pop edge. - Thrashead
(Skene Rec., P.O.Box 4522, St. Paul, MN., 55104)

VARIOUS
Bleedhole/Margo split CD
The first half of this CD has seven tracks by Bleedhole, of which six of them are "alternative" pop, but he last song of theirs is strangely enough a punk rock thrash song. Too bad they didn't have any more punk tunes, because that one song was their best track. The other half has seven tracks by Margo. Their half is more `77 rock punk. - Katz
(Angel Boy Records, P.O. Box 5122, Columbia, SC 29250.)

VARIOUS
"Skarmageddon" double CD
Calling all ska fans! A double CD with thirty bands from across the US, and one from Canada. There is almost two hours worth of ska music for all their fans to listen to. There's too many to be named here, but some of them I've heard of, such as Durango 95, Agent 99, Skapone, and Thumper. You know what ska sounds like so you know that there will not be a klunker amongst the bunch. - Katz
(Moon Records, P.O. Box 1412, Cooper Station, N.Y.C., NY 10276.)

VARIOUS
"Soul Arch" CD
After putting a considerable number of singles out, Theologian Records decide it was time for a CD to add to their list, so out came this release. On this release they have four bands doing three tracks each, and the bands that are featured here are Pennywise, Stanford Prison Experiment, For Love Not Lisa, and Downset. Pennywise gives us more of their melodic hardcore, that they are best known for, and a Black Flag cover. Stanford Prison Experience differs in that they perform `70's style college rock. For Love Not Lisa has more of a `77 rock punk meets Hollywood rock sound. Downset is mosh-core with the heavy hip-hop edge. I don't know how the fans of each of the bands will take to the other bands on this sampler CD, but it will be amusing to see their reaction. - Katz
(Theologian Records, 120 Pier Ave., Hermosa Beach, CA 90254.)

VARIOUS
"4 Way Split" CD
This is a compilation of live recordings that were originally released on Rebound Records, as flexi discs. Here we have the 8" EP's of Head First, Citizens Arrest, and Profax, and the Go! 7" EP. Since the originals are long since gone, they were rescued from collectors prices by Round Flat putting them all together on one CD for all those who had missed out on it the first time around (second time around, in the case of Go!, because their flexi got repressed in the UK a few years ago.). The sound quality is still raw as fuck, but they are a lot cleaner than the original flexi releases. - Katz
(Round Flat Records, 63 Lennox Ave., Buffalo, NY 14226-4226.)

VARIOUS
"Unforseen sters" 7" EP
A six band, six song sampler single with bands from Georgia and the Carolinas. It starts off with the heavy pounding beats of In/Humanity,followed by some straight ahead and blistering hardcore thrash by Quadiliacha and an angry rager from Initial State. The other side of the single starts off with a slightly gloomy and rhythmic track by Damad, which is followed by the heavy NY influenced hardcore of Blownapart Bastards. The sampler single is capped off by El Toro's thrash rendition of "Peter And The Wolf". Yes, you get all this for just a mere three bucks...cool isn't it?-Katz
(Passive Fist, P.O. Box 9313, Savannah, GA 31412-9313.)

VARIOUS
Strange Notes! A Germs Cover Compilation" CD
With all the various tribute albums lurking about from all corners, now there is one for the seminal Los Angeles punk groups, the Germs. Here we have a diverse assortment of bands from across the US and Europe, who crank out a cover or two of the band that they found inspiration in. Every era of the Germs sound is covered here. From the states we have: DI, Apt. 3G, Zero Boys, Alloy, Final Conflict, Mung, The Freeze, Flag Of Democracy, Rattail Grenadier, and J.J. Pearson (Toxic Reasons); and from Europe comes: Slime, Deus Et Macina, ABC Diabolo, Emils, Cerebros Exprimidos, and NRA. A couple of the bands reinterpret the songs in their own fashion, while the majority keep true to the original with only a slight change. They all do an amazing job, but the award for coming closest to sounding like Darby is: Ron Martinez from Final Conflict. Frightening, isn't it? - Katz
(Bitz Core, Postfach 30 41 07, D-20324 Hamburg, Germany.)

VARIOUS
All Day/Das Klown split EP
All Day are some ex- members of Pennywise and sound like it. Das Klown punch out with a couple of killer tunes of their classic punk style. Great Ep. - Thrashead
(Know Rec., P.O.Box 4830, Long Beach, CA., 90804)

VARIOUS
"From Fire To Rust" 7" E.P.
Featuring Powertrip, Playtpus Scourge, Cropdogs, Rail - a four-band E.P., with fold out cover sleeve featuring band info. Cropdogs & Rail are excellent bands very similar in sound and style - straight forward punk with harmonies. Powertrip is like strange ska punk - not the best either, and don't care much for Platypus but the record's worth picking up for Cropdogs and Rail cuts alone.-Michele
(Round Flat Records, 63 Lennox Avenue, Buffalo, NY 14226)

VARIOUS
Moped Lads/Barbie's Dead split CD
Totally manic Brit style `77 and `81 influenced punk fuckin' rock. The Moped Lads will force a goofy smile on your faces. There is nineteen tracks of goofball punk for your daily fix of old style punk rock. They used a radio show commercial for the shit rock band that was advertised in the ultra-rare Ramones' "Rock Around The World" radio show 12" (yes, I actually have this!) as their intro track, while Barbie's Dead used the intro into the Ramones' show as their intro, which I thought was funny. They then proceed to go into a whole set of Ramones covers, which were all done sped up. Over an hours worth of punk rackes to pogo around to.-Katz
(Spellbound Records, P.O. Box 101, 6030 Ebikon(CH), Switzerland.)

VARIOUS
"Don't Spit On Me Vol. 1" 7" EP
This is a split release of two new up and coming bands, one from the west coast and one from the east coast. The two bands be Crux and Black Cherry Soda. Crux, from OR, has two high energy and fast thrashers on their side, while Black Cherry Soda plays one slower emo type track and a slower melodic pop punk tune. The two bands play diamet rically opposite styles of music, you are given a choice on who you will favor the most. On white vinyl.-Katz
(Boot To Head Records, 3335 SE Harvey #F, Milwaukee, OR 97222.)

VARIOUS
"Hardcore For The Masses, Vol. 2" CD
Here we have a brand new sampler of a diverse bunch o punk bands from Sweden. Here they help give exposure t many new bands by getting them along side more known bands. Some of the styles present are all out thrash melodic pop-core, some American influenced hardcore and more unique stuff. You get a track each by Randy Mary Beats Jane, Ashram, Dia Psalma, No Fun At Al Uncurbed, Fireside, Union, Teddybears, DLK, Tribulation Potlatch, Stukas, Refused, Hux Flux, Sober, Breach, Pi Historic, Satanic Surfers, 59 Times The Pain, Radicaldis Raker, Millencolin, Liza G Head, and the venerable Chan 77. Watch out the cover photo might gross out some. Katz
(Burning Heart Records, Kolsvagatan 4, 731 33 Kopin Sweden.)

VARIOUS
Knucklefish/Burt split EP
Both bands turn in two good songs a piece. Both have th bombastic Big Black/ Jesus Lizard Chicago crush soun and do a pretty damn good job at it. - Thrashead
(Subversive Workshop, 219 S. Capitol Pkwy., Montgomer AL., 36107)

VARIOUS
Mod Fuck Explosion Soundtrack LP
Unrest play six songs of their unique 60's influenced po Karyo Tengiku play really crude punk with some nois thrown in for good measure. - Thrashead
(Ballpeen Rec., P.O.Box 170016, San Francisco, CA 94117)

VARIOUS
"Hotel Massachusetts" CD
Twenty two band comp with Sebadoh, the Lyres, a Queer being the most notable bands on here. Most of th is acoustic, acoustic orientated or weak pop and makes m realize how much no one can even touch the San Die acoustic scene. Exceptions to this are Queer, and ban called Lumber, the Unband who plays distorted rock, Any Johnny and the Killbillies (play a song that brings to m that Spacemen 3 cover that Mudhoney does), Fuzzy (go acoustic number), and Squeek (funny, insane, drud pop).
(Chunk Records, Box 244, Easthampton, mASS, 01027)

VARIOUS
Fed Up!/Addvice For Addicts split 7" EP
This here little label has been giving some exposure new, young, and not so young bands some exposure as late. Here we have a split release of two such you bands. On the first side is Fed Up!, who hails from desert town of Lancaster, CA. They have some rea catchy melodic hardcore punk rock. They pop three of th tunes on their side. They share their debut with anoth newcommer, Addvice For Addicts, from Michigan. Th have a pair of slower songs that have a hint of an early Brit influence. I kind of hear the Pistols lurking around there on the first song and a bit of both the Pistols and Subs in the second song. There is also a cute picture o little baby giving the world the finger on the label, which pretty amusing. -Katz
(Fearless Records, 20710 Manhattan Place, Suite 13 Torrance, CA 90501.)

VARIOUS
"Close Your Eyes And See Death" 7" EP
A totally rippin' little compilation, which contains track Luzifers Mob(Ger.),Capitalist Casualties(US), a Wounded Knee(Lux.). Luzifers Mob has four blasts of deadly thrash,Capitalist Casualties destroys everything within hearing range with their four thrash assaults, and Wounded Knee finishes things off with their two slower grinding hardcore tunes. A totally deadly piece of vinyl spins out of control on your turntable as you play this. On clear yellow vinyl.-Katz
(Re-Education Rekordz,P.O.B. 101627, 40007 Dusseldorf, Germany. /P.O. Box 1403, 58285 Gevelsberg, Germany.)

VARIOUS
Genital Deformities/Nuclear Death (PL) split LP
This is a split release from the demo tapes of Genital Deformities of the UK and Nuclear Death of Poland. The Genital Deformities side is slower mid-tempo paced metallic grindcore. They sound like they eat gravel for breakfast. There are also faster songs on here, which reminds me of South American grindcore. On the other side is half a dozen lefty death grind tracks from Nuclear Death of Poland. Tempo changes abound as they go from slow metallic parts to fast thrash blurs. - Katz
(Malarie Records, c/o Martin Valasek, Ropice 281, 739 56 Trinec 6, Czech Republic.)

VARIOUS
The Shitlickers/Anti Cimex split 7" EP
This will be a highly sought after pirate release. One side is the Shitlickers "Sprackta Snutskallar" EP, and the other side is the Anti Cimex "Anarkist Attack" EP. Both are rare and sought after by many a punk rock record collector. The recordings must have come from "clean" copies of these rarities, because there is not a whole lot of difference between this and the originals. Classic thrash from a pair of early Swedish hardcore bands. There is no address for the label who put this out (obviously), so I guess you will have to look around for this on your own. For those who missed out on them the first time around. - Katz
(no address, Czech Republic.)

VARIOUS
Jughead's Revenge/Strung Out split 7" EP
It has been a long while since I last heard a song by Jughead's, since the last record I have of theirs is their debut LP. The first of the two songs on their side is one of their more melodic style hardcore of the lot. It is kind of in the same league as say NoFX. The other song is more akin to the Jughead's earlier material, that is more metal. On the other side of this blue vinyl single is a pair of tracks by an up and coming new local band, Strung Out. The first song is of the classic `84 So Cal style, with various tempo changes, but with more than just a nod to those who came before them. The second song is a touch more metallic, but also have some tempo changes (of the non-mosh variety). It is also good that the stuff here is of the non-bonehead variety, and is a good example of some of the current sounds going around nowadays. - Katz
(Fearless Records, 20710 Manhattan Place, Suite 132, Torrance, CA 90501.)

VARIOUS
Fleas And Lice/Hiatus split 7" EP
This is a live split single that was recorded live at a gig in the Czech Republic. On the first side is the Dutch band, Fleas And Lice, who have a pair of ultra political songs, one of which slams the whole nonsense of "USA #1" stupidity. On the other side is four more songs from them ever prolific Belgians (no, not Agathocles...), Hiatus. Their side takes shots at nazi bullshit. It's more of their angry politi-crust thrash. A part of the proceeds made from this record is to pay for the repair of their tour van, which was smashed up by nazi boneheads in Poland. Four bucks is not too much to pay for this single. - Katz
(c/o Adam Wasek, ul. Dywizjonu 303 5E m.12, 80-462, Gdansk, Poland.)

VARIOUS
Half Life/In-Humanity split 7" EP
Half Life is a Japanese band that plays heavilly moshy N.Y.H.C. style stuff. They are not too far from bands on Wreck Age Records. They share this single with In/Humanity, a yankee band, who have two songs on this split release. Both their songs are slow and painful trips into the darkness. This is stuff that will leave you in agony. This stuff is different from their stuff on their "Intolerable" EP. - Katz
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-ku, Tokyo 164, Japan.)

VARIOUS
"Live At Emo's" CD
This is a compilation of some of the bands that have played at Emo's, an underground rock club in Austin, Texas. Here we have a track each, that were recorded through the board, from the Didjits, Fuck Emos, Gut, Ed Hall, Cows, Cherubs, Noodle, Seaweed, Glorium, Sockeye, Chaindrive, and the American Psycho Band. The sound quality is raw, but decent. There is also some funny banter going on prior to the songs by the Didjits, Gut, Sockeye, and the American Psycho Band.... I don't want to tell you what they said, because I don't want to ruin the surprise. They also have Kozik artwork for the front cover. - Katz
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705.)

VARIOUS
"Japankore Omnibus: Oh What A Great! Vol. 1" tape
A 90 minute collection of incredible Japanese thrash bands. The tracks were culled from live, rehearsal, and demo recordings. The bands that appear on this compilation tape are: Battle Of Disarm, Disclose, Ace Of Shit, CCCC, Unwise, Insane Youth, and Condemned. This is an economical choice ($2ppd) for any of you newcomers to the world of Japanese hardcore who wants a sample of some of the sounds that are coming out from this mysterious island nation. Lots of extreme crust for fans of crust, and some extreme noise from CCCC. Japankore also puts out an inexpensive `zine ($1ppd) on punk bands from Japan.- Katz
(Japankore, P.O. Box 8511, Warwick, RI 02888.)

VARIOUS
"The Tragic Yank Malfunction" 7" EP
A five band compilation of bands from the Great Lakes area. Each of the bands have their own sound, so you will find no two alike. It starts off with the melodic and mid-tempo hardcore of Snorkel, who also have an EP of their own. There is a noisy and at times chaotic weird rock of the Gore Gore Girls. There is a pair of really noisy grindcore tracks by 7000 Dying Rats, who also have a couple of cassettes out there, of which I reviewed one of them in the last issue. Bog Blast opts for more of an east coast aggro-rock sound. The whole thing comes to a close with Dimbulb's wall of noise and hate. - Katz
(Anti Music, P.O. Box 51563, Kalamazoo, MI 49005-1563.)

VARIOUS
Tokyo Crusties Comp. EP
Two songs each from Battle Of Disarm, Collapse Society, Abraham Cross, and Crocodile Skink. Battle Of Disarm sound like early Discharge. Collapse Society have early 80's Finnish hardcore sound. Abraham Cross are more Swedish influenced. Crocodile Skink are also Scandiavian hardcore influenced. All have political lyrics, and all rip accordingly. - Thrashead
(D.I.Y. Rec,m c/o Ryuji Asada, 101- 7- 8- 5 Ebara Shinagawa- ku, Tokyo, 142, Japan)

VARIOUS
"Back To Front Vol. 1" CD
Totally happening comp with 19 songs from various international `77 -`81 obscure and ultra rare punk 7's, with the majority of tunes being above average. Lots of great bands like the Stimulators (USA), XL Capris (Australia), Bastards (Italy), Bastards (Switzerland), etc. that I'm sure all gave their permission for this. Also included are great liner notes and the picture sleeve of each record making this an obvious labor of love, just like those "Killed By Death" boots. This great little label has been releasing lots of other cool stuff like the Hated Principles `82 demo 7 inch (what's up with all these fanatical Germans who know and love the history of our punk bands more than we do!) that's also a gotta-have little gem. For sure one of the best early punk comps in ages! - Pookie
(Incognito, Hermannstr. 1, 70178 Stuttgart, Germany.)

VARIOUS
Gigantor/Youth Brigade split single
This is a tour only single. Gigantor cranks out a killer melodic hardcore tune that you will be humming in your head. Youth Brigade do a real good melodic punk tune that's off their new album. Must have been a good show. - Thrashead
(Lost and Found, IM Moore 8, 30167 Hannover, Germany)

VELOCITY GIRL
"Simpatico" CD
There's something about this latest Velocity Girl album that just doesn't seem to sit as well with me as their previous work. Sure, it's great, lightweight guitar pop, but...where's the noise? Where are the fast tempo, ultra- catchy, feedback washed songs that made me first prick up my ears? Well, apparently what I like is not the formula for success, as this album seems to have gotten Velocity Girl from the 200 watt radio station to the 20,000 watters. The production on this is to be held partially accountable, quieting the loudest passages, and giving it a very grand, brassy sound that to me, just doesn't quite fit with the humble nature of the music. Of course, the more subdued songs are ultimately due to what the band is doing, and a brighter sound is obviously what they were after. Not to say it's not got it's perks, namely Archie's comically deep voice (Near- Calvin Johnson territory here) giving respite from Sarah Shannon's high, nasal vocals, which are very up- front here, causing a bit of ear- strain after a while. If it seems this is all nit- picking, well, it is. Velocity Girl pump out some wonderful pop songs here that definitely show an evolution in song- writing ability, but they abandon the wall of sound too quickly and come up with something more like a little white picket fence of sound. Excellent packaging by Steve Raskin of Edsel makes it all look real purty, though.- Royce
(Sub- Pop)

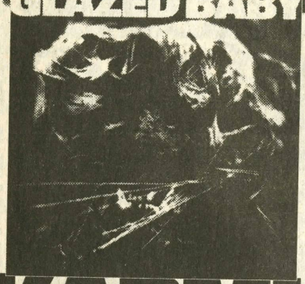
VELOCITY GIRL
"Simpathico" CD
Had a friend play this for me, and the key phrase here is "had a friend", cuz after he played it for me I had to kill him and take this disc. Honestly, though I must have had my head slung up my ass when I insinuated that maybe this band was a bunch of fakers on their last release, `cuz this one set me straight (ok, so even bitchin' people like me occasionally make mistakes, though not as often as you'se pathetic Flipside readers would like to believe). Some of the best purely honest pop for sure. - Pookie
(Sub Pop)

VELOCITY GIRL
"Sorry Again" CD
The CD single of their big hit off the "Simpatico!" album. Notable more for the three accompanying songs which

GLAZED BABY



GLAZED BABY



The GB Trio are a precision freak-out unit. Cold calculated abrasion. Drugged out violence rock. "Karmic Debt" is their debut album, produced by Tim O'Heir.

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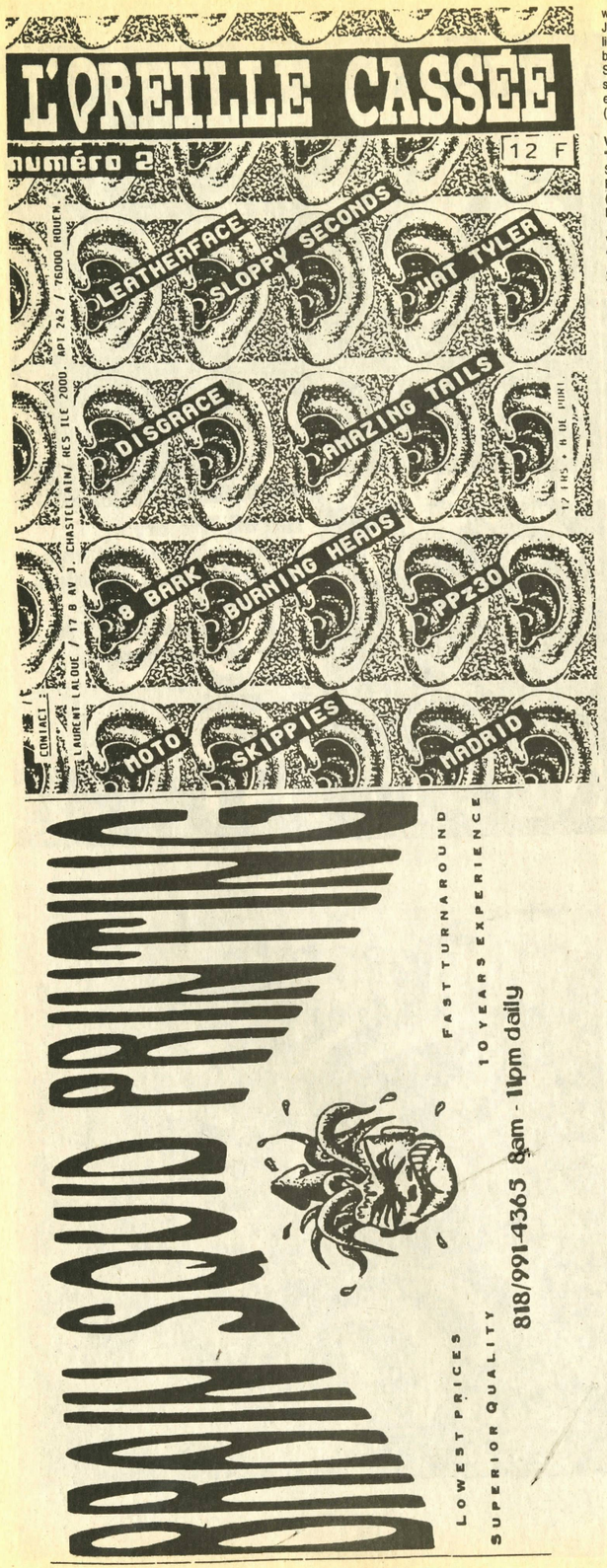

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were produced by Don Zientara rather than the overly slick John Porter. This lends them a bit more of the edge that I like to hear from them. But still not as much as I would like, but you know what they say, "You can't please everyone." Still, "Diamond Jubilee" makes for my favorite new VG song, and the different version of "Labrador" is more interesting, so go ahead and get it!- Royce
(Sub- Pop)

VIBRASONIC
"Kingsley J"/"Blastoff To Splashdown" 7"
Sounds like old 60's psychedelic - think of The 3 O'clock. Rodney Bingenheimer would love this.-Michele.
(Yep! Records POB 148, Hove East Sussex, BN3, 3DQ England)

VILETONES
"A Taste Of Honey" CD
A taste of honey? A taste of hate and scorch is more like it! This is the long awaited CD of their entire "Screamin' Fist" studio sessions, from which the forementioned debut 7" EP of this seminal Toronto punk band originated from. These wild rock punk noises were put to tape in early 1977, making it one of the first punk releases to come out of Canada (the Curse/Diodes split single being the other...), and it has taken this fuckin' long for much of them to see the light of day. Seventeen songs done up in two fuckin' hours! The whole session was recorded live in studio. The majority of the songs, with the exception of two of the songs that were re-recorded on their second single, are not available anywhere else. For any of you lucky fuckers that got your grubby claws on any of their rare records know the treat that awaits you on this CD, and for those who don't have megabucks to blow on an original vinyl release, then this will be for you. The gods have given you a second chance. There are some wild caveman noises that will await you once you get this shiny little disc in your player. The stuff here ranges from two chord proto-hardcore of "Screamin' Fist" to grotty bar rock, and everything inbetween. Punk fuckin' rock. There is about fifty minutes of primal punk rock here, but it would have been extra cool had they of also tacked on the "Look Back In Anger" 7" EP sessions, or any studio demo versions of some of the songs that only appears on the "Saturday Night Sunday Morning" live LP. Though, they have been gone for over a decade, their central antagonist, Steven Leckie (aka: Nazi Dog), decided it was time to get the band back together. This was basically done in reaction to the sad state of the underground scene in greater Toronto, infested with disposable and generic subpoop type really-retro type bands, major label wanna-be's, and some really lame excuse for anything going on. There is also a brand new CD about to come out, but I have no idea what it will sound like, but I figure it will be more toward the bar rock kind of thing. - Katz
(Other Peoples Music, P.O. Box 227, Station P, Toronto, Ontario M5S 2S7, Canada.)

VOLUPTUOUS HORROR OF KAREN BLACK
"Honky Tonk Biscuit Queen"/"Water Coffin" 7"
This release is a really beautiful picture disc 7". If you've ever seen pictures of this band, you'll know how photogenic they are. The picture is a facial shot of the singer before and after make- up, in other words with and without scary paint all over her face. Ah, but that's a little misleading - the music doesn't really go with the image. I had imagined something a little harder, maybe even death metal or something. But it's not, pretty average punk rock, maybe even glam rock if you will. Don't get me wrong, it's pretty decent, but like most of these bands with a strong visual presence, the music just can't keep up. - Al
(Sympathy For The Record Industry)

WAX
"Terrific Surprise and Creepy Suspense" 7"
Wax retains the poppy hyper-kid quality that is hindered only by the sonic limitations of vinyl, which means I guess I'm ready for the next WAX cd. Where is it? This band should be famous by now, and I hope Cargo knows what the hell to do with these guys now that they're out of record company limbo and signed again, 'cause they sure are blowing it by keeping Big Drill Car a secret.-Martin McMartin
(Side One, 6201 Sunset Blvd, Suite 211, Hollywood, CA, 90028)

WHITE TRASH DEBUTANTES
"Crawl For It" 7"
Four songs, bass, drums, guitars, a violin, and no less than six lead singers on this, including a 77 year old grandma by the name of Punk Rock Patty whose been making the daytime talk show circuit lately. This is pretty good, fun, punk rock, late 70's pop variety, and they must be a blast live. Guitars could've been a bit louder, though, but I'm being petty here. Along with the 9 listed band members, there are three names listed, one of which is their violinist, and another is Joey Ramone. Does that mean he plays on this, too? Although they don't sound like them, they'd be perfect to tour with the Lunachicks (whatever happened to them, by the way? Could someone please tell me? I'm going through withdrawals not seeing them this year).—Ted
(Desperate Attempt Records, 1320 S. Third St, Louisville, KY 40208)

YAWP!
"Son Of Yawp!" 7" EP
Four songs of high energy funny-punk, done with the jackhammer energy of early hardcore. This is not just some punk rock noises, but they add in a helping of melody to sweeten their sound even further. Besides the goofy band name the artwork used on the cover also help push their fun image. Though, the majority of the songs are nutty, I figure that the individual musicians are serious about their work, since the material here is done really tight and catchy. They kind of remind me of a Dutch version of the Ewings.-Katz
(WRF Records,P.OBox 39,1713 ZG Obdam, the Netherlands.)

YELLOW PLASTIC BUCKET
"Just Got Back"/"I Tried" 7"
The first ong is a droning slab of hate, not too far from what Plainfield is doing... twisted and sick stuff. The second song is a faster track, which is kind of like early hardcore. This one is probably venom filled, too. On yellow vinyl. - Katz
(Masterstaff, P.O. Box 70004, Bronte Postal Station, Oakville, Ontario L6L 6M9, Canada.)

YOUNG FRESH FELLOWS
Gorilla Time/Mo' Gorilla
Two punk garage tunes that will bring out the ape in you. - Thrashead
(Telstar Rec., P.O.Box 1123, Hoboken, NJ., 07030)

YOUR MOM
Big Black Joint/Wrecked
Both songs are slower heavy crunch style alternative type tunes. - Thrashead
(Cramnation Rec., P.O.Box 565, Village Station, New York, NY., 10014)

YOUTH GONE MAD
Old People/Subject To Flooding
It's Youth Gone Mad, what more can you say. Old style punk with that sick sense of humor that is Ena. - Thrashead
(Last Resort Rec., P.O.Box 2986, Covina, CA., 91722)

ZEKE
Holley 450 EP
The title track is a full on early style hardcore, that fucking rocks. The other two are straight up faster punk rock tunes that will punch you in the face. - Thrashead
(I.F.A. Rec., 607 Eastlake, Seattle, WA., 98109)

ZEKE
"Holley 750" 7"
Picked this up because it was produced by the new "god" of production and my best friend in the whole world: Kurt Bloch. The A-side sounds like a fast paced Motorhead song with Mike Muir on vocals. The flip has more of a Supersuckers vibe to it on one song and another with a Dwarves approach to it. Punk rock anyway you slice it. Good.—Ted
(I.F.A. Records, 607 Eastlake, Seattle, WA 98109)

ZEZOZOSE
"Death to Pigs" cassette
Rochester, N.Y's kings of pyrotechnic destructrion dish out another burnt offering. Hard rock, this time around the hedonism is more reality based, leaning away from the pseudo mystical metal vibes better left in the last decade. Danzig, Cooper influences abound. Also have a video out to give you a taste of what they do live, but deadline looms and I'm pressed for time. A motivided DIY bunch, I know these guys will write ya' if ya' show a hint of interest.-Martin McMartin
(join the Zezozose army: Box 342, 620 Park Ave Rochester, NY, 14607)

ZUZU'S PETALS
"The Music of Your Life" CD
The first song sounds note for note like "No Way" from the Adolescents and for the most part, the rest is quieter, slower, more acoustic based and holds its own. Nothing too intense or out there, but it's "nice" pop.—Ted
(Twin/Tone, 2217 Nicollet Avenue, Minneapolis, MN 55404)

VARIOUS OTHER REVIEWS: BOOKS, VIDEOS, MISPLACED FANZINES...

THE RISE AND FALL OF THIRD LEG
by Jon Longhi
One of the high points of the pre-Lollapalooza spoken word festivities in Vegas was Jon Longhi's bit about "Low Neighbors", the u--tra-trendy folks upstairs with so many piercings, they earned the label of "Tackle Box Faces". I was pleasantly surprised to find a copy of this book, and even more so when I saw that it contains that story. It's just one of the many great pieces in this book, told realistically and humourously. The title story is like a punk Bukowski epic about a brief, but bright, flash in the punk band life and some of the two-page shorts left me thinking for quite a while. All in all, a very enjoyable read. - Chelle
(Manic D Press, POB 410804, San Francisco, CA 94141)

MR. RIGHT ON & Other Stories
by Nicole Panter
My glowing review of her last book adorns the back cover of this new one, and cosidering she's included those same stories and poems (along with additional material) in Right On, I've no reason to alter my prior opinion. The sights and feelings of those previous tales hit me just as hard the second time around, while the added pieces have even more insight and dimention to this fine writer. Tales of travel, relationships, abortions, voodoo, and such are handled with attitudes as varied and distinct as the characters who survive the experiences. Written sometimes in the first person, sometimes in the third, the tainted thread of abuse weaves through Nicole's writings, but it's to our (and her) fortune she ends the book with a positive poem about angelic protection.
Part of the L.A. scene since the Masque days (managing the Germs), Miss Panter succeeds with just two pages in explaining the exhilaration ("Fuck You Punk Rock/1977") and attitude ("6 Things You Can Do To Make The World A Better Place") of the punk community better than others who've taken whole books to describe. We owe it to ourselves (and Nicole) to read this. Ya, I mean it honestly. - Pooch
(Incommunicado Books, P.O.Box 99090, San Diego, CA. 92169 - 108 pages - $10.00)

SENORITA SIN
Short Stories & Poems by Pleasant Gehman
Miss Gehman's covered a lot of turf, much of it in and around the City Of Angels. If you're familiar with this writer, poet, artist, singer, and spoken wordsmith (one of the only people in that genre actually worth a listen), then what you get in Sinorita Sin is à compilation of some of her best pieces to date. For those who've never sampled anything by her, it's a wonderful introduction. This queen of kitch finds beauty in everything from an old Disneyland attraction ('bout time someone eulogized the legendary "Monsanto - Journey Through Inner Space" ride, ah nostalgia) to Hollywood dives as run down as their patrons. Her images, full of detail and personality ("She surveys Los Angeles/ laid out like a sequined black mexican painting"), take you to places and moments with such clarity, you can smell the "boozy breath" of a last call survivor, or taste th teen urgency as she and her friend donned "Maybelline's roll- on kissing gloss, in luscious Stawberry and honey Orange" in persuit of amour." Thrills are found everywhere; in every state of mind, and with intense earnesty. Pleasant takes us inside the heads and hearts of strippers, barmaids, and rebel girls; showing us, through their (and her) eyes, something male chroniclers like Morrison, Waits, and Bukowski, could only attempt to describe. She'd look far better in stiletto hells and a prom dress, too. - Pooch
(Incommunicado Books/ P.O. Box 99090 San Diego, CA. 92169 - 110 pages - $10.00)

KIDNAPPED & TAKEN TO TASK
by Rod Sperry
I've included Rod's poetry in F.S. several times, and this small collection (12 pages) should show you why. His uncluttered style doesn't force readers to wrestle with words in order to grasp their meaning. Instead, he lays his blue- collar scenarios bare in a way we can all understand and (even while discoursing jazz poetry) learn from. "The night is just a time for us all to scream, anonymously," he writes...we listen. Pooch
(50 gallons of diesel, p.o. box 224, Point Lookout, N.Y. 11569 - $1.00 ppd.)

BRED FOR DISTANCE
by Kathi Georges
Short volume of seven poems (with horse racing titles) nestled between b&w photos of author in undergarb. I'd like to be clever and say the words got in the worth six smackers, but what she doesn't reveal in skin is more than made up by her insights into relationships and growing up. "Slow Pace," a tale about babysitting, kicks as hard as any mare, or cheap tequila shot. On a boozier note, you might also order Sheer Bardom by Peter Carlaftes, for a good time, of course...also on Three Rooms Press). - Pooch
(Three Rooms Press, 96 Lafayette St., San Francisco, CA. 94103 - $6.00)

EXCERPTS by Oberc - **DRIVEBY** by Todd Moore
Two sided chapbook by well- known small press types (been in our pages). Moore writes lots of sex & gore; effective in small doses, but dangerously numbing in one sitting. Crude, disturbing images that'll make you think twice about who you choose to socialize with. Oberc covers much of the same bloody territory. Occasionally hell include bits on phony "little Bukowskis," or standing in the unemployment line; permitting the reader a rare humanity break before wading through more poetic carnage. - Pooch
(Drill Press c/o Dan Hodge, 132 Clinton Park #4, S.F.,CA. 94103 - 30 pages - $2.00)

13 GIRLS ON FIRE
by Kevin Patrick Sampsell
Kevin has delivered a chapbook full of wonderful moments, with virtually no filler. Whether baring his inner conflicts, or taking us on a joyride with a buddy, he uses simple words to convey a depth and understanding rare among many small press writers. You don't need to try hard to feel the emotions involved in every poem, or short story; they just implant themselves naturally in your mind and heart. From the concrete description of throwing a car over a bridge, to believably abstract lies like "I snuck into your backyard, dug a deep hole and buried my shadow in the ground," Kevin's dealing with the complexity of human nature. It's a difficult task to attempt, much less to succeed at the way this author has so poignently done. It really takes someone special who could admit "I put all your photos on the floor and put a thick sheet of glass on them like a table top. i lay on them & feel a chill. The days pass like time going backwards". - Pooch
(Future Tense Books, P.O.Box 42416, Portland, OR. 97202 - 26 pages - $2.00)

JUST ANOTHER MENACE TO SOCIETY
by Robert W. Howington
Welcome again to the angry world of Bob Howington, where the poetry of the losers, by a loser, and for the losers shall not perish from the earth. Fort Worth's local Buk spews his verbal phlegm at his co- workers, ex- wife, and other uninterested, unavailable women; which may be why he's "still having trouble getting a piece of ass." I don't know, he seems to do o.k. with a department store mannequin. Of course, he doesn't mention if the doll got off. The whole bitchy style of his would wear as thin as his luck, if he wasn't able to poke fun at himself also. He's a loser baby, so why don't you read him? Three bucks'll get you his chapbook on cassette entitled "His Breath Made the Paper Curl" (4405 Bellaire Dr. South, #220, Fort Worth, TX. 76109), which includes stuff we've published in our humble pages. - Pooch
(Penny Dreadful Press/ 6680 Charlotte Ave. H- 9/ Nashville, TN. 37209 - 8pages - couple o' dollars)

INSOMNIA Vol. 3, #3 (H/S- 56- $5.00)
"Welcome to Hell" black issue, featuring poems and artwork of the metaphysical underground. Lots of stuff dealing w/demons outside, and inside. Good Faust article for the novice, with a big plus for mentioning Phantom Of the Paradise flick No Damn Yankees,though-and during strikeball season, no less...tsk,tsk.). - Pooch
(3013 Philadelphia, Whittier, CA. 90601)

ON TARGET #6 (H/S- 60- $3.00)
Literary quarterly with familiar(Alvarado, St. Teresa Stone, Wannberg), and unfamiliar (cool, modern vilanelle by Estrellita Mendez). Funny art section by John Bergstrom (Nat'l Lampoon). Some good stuff here, but the male- bashing bits are getting old. The writers appear in alphabetical order, a nice & different touch. - Pooch
(1147 E. Broadway, Glendale, CA. 91205)

VEINS MAGAZINE #1 (S- 24- $3.00)
Edited by Terence Bishop (stuff reviewed and published in F.S.), this spiral-bound litzine brings us poems, articles, stories, pix, and even an offbeat one act play about entering Hell. Writers Iris Berry, Bucky Sinister, and Karl Myer's poignant eulogy of a literary publisher, offer a freshness of thought rarely found in other publications of this type. F.Y.I.- they need submissions and ads for future issues. - Pooch
(2220 Walnut St. #402, Philadelphia, PA. 19103)

SURVIVAL RESEARCH LABS
"The Pleasures of Uninhibited Excess" video
A 45-minute documentary covering three SRL shows from 89' to 90'. The presentation includes interviews, behind-the-scene footage, public opinion, as well as the shows themselves. The shows presented include "Illusions of Shameless Abundance", the Artspace exhibit, and "A Carnival of Misplaced Devotion". The video itself is top quality, and has incredible footage of the shows. Lots of fire, noise, and destruction. One of the more humorous points is watching the reactions within the audiences. This video gives one the best idea of what SRL is all about. For those who have never seen an SRL show, and are interested in purchasing the videos, this is the one to start off with.

SURVIVAL RESEARCH LABS
"SRL Performing at the SF Museum of Modern Art Groundbreaking Ceremony" video
A 10-minute documentary of a SRL show that took place on April 8, 1992, on the site of where the SF Museum of Modern Art was built. Despite the brevity, you get a complete concept of the intensity of the show A dramatic ending involving the fire and police departments give the presentation a rather ominous touch. Once again, the video is top quality in all departments (sound, color, editing, footage, etc.). Highly recommended viewing.
(For information on ordering, contact SRL AT: 1458-C San Bruno Ave., San Francisco, CA 94110 Phone/Fax (415) 641-8065)

"BEST OF THE NY UNDERGROUND FILM/VIDEO FEST" video
This is really sick stuff. There must be, I dunno, 20 different bits on this 90 minute tape. You'll be really happy to know there's two songs by Murphy's Law, dubbed over live footage with intense pit action. Segments of this animated time travel joke with Clutch Cargo- style lips, dude encounters JFK, Elvis, Hitler; some weird Eraserhead kinda shit; a "pull my finger" joke that goes verrry wrong; a peep show goddess and the strange characters she encounters and kills; a story about a nice little town in Ohio that turns into a very heavy documentary of a multiple killing (true!), just amazing; LA types (Modi, and Merrill Ward?) frolicking in various kinds of cultural miasma; a real trippy bit of film- art about the commercialization of Malcolm X,'just too much to describe. If you're gonna watch TV it ought to be stuff that bends your brain: this is it. - Gary X Indiana
(Film Threat POB 3170 LA CA 90078- 3170)

Oh, one more thing.....
There, now that that is all over with, I can tell you something I forgot to mention at the beginning. Last issue I ran down our reviews policy, which is really no policy at all, and gave"you a brief, kinda snide stereotypical snapshot of our reviewers tastes. Well, it's not like anybody listens anyway, but two reviewers felt I didn't do them justice. First off is Karrin, who I didn't mention at all (duh!), and her tastes are pretty varied - just look at the interviews she does: Dead Milkmen, Southern Culture On The Skids, Cracker, etc. She also likes the funky things, like Beastie Boys and Chilli Peppers, so, you should direct that stuff to her. Killjoy, on the other hand, didn't like how I pegged her and wants it to be known that her tastes are far greater than that - she's likes a little of everything, especially hardcore and good punk rock.
I would like to also mention something that Shane brings up in his column (and I mentioned it briefly there). If you send review material to any particular reviewers, to an address other than the official PO Box - then don't fucking call the Flipside phone number and expect me to know if "we" got them or if they are going to be reviewed. We DO NOT review everything sent to the PO Box (410 reviews in this section is pretty good though!), but I can tell you that the VAST MAJORITY of stuff sent to other addresses DOES NOT get reviewed, and there's nothing I can do about that. - Al

PUNK BANDS!

Bite Your Neighbor Music is now accepting cassette tapes from bands who want to be on our upcoming compilation CD, "Someone's Gonna Get It". Due out Sept 94. Send us your best Three (3) songs on a cassette. Sorry cassettes can't be returned. Send band info and lyrics. Write name and address on tape!! Bands from any state, any country welcome. Old School Punk Rock a PLUS! Bands ending up on CD will receive copy. Send to:

Bite Your Neighbor Music, 4110 Elm Ave, Suite 204, Long Beach, CA, 90807

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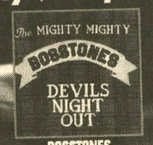

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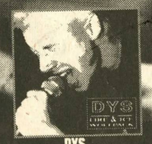

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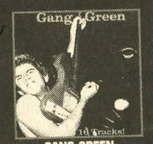

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"A DOG BISQUIT FOR SICK PUPPIES," the new 4-song 7" record by Bloody Mess & the Skabs, is out now and heavy as fuck!! Only 300 pressed!! Order now!! $3.50 ppd to: Dan Jamrose, 244 W. 99th #232, NY, NY 10025

If you wrote to or ordered the zine Q- Value, PLEASE write again. The post office screwed up and didn't forward my mail. My new address is 1942 S. Maywood, Independence KS 64052. Thanks, David.

ME? NOSY? Anyway, please send along a few heartfelt, life- breathing pages from your secret journal. My fey funzine is Nite Soil, and it eats hippie and dies punk. Thanks! AKITA: 221 E. Market St. #105, Iowa City, IA 52245.

ANARCHISTS, radicals, punks, subversives, hackers, get in touch with me. Let's exchange info, ideas, stickers, flyers, tapes, etc. Write me at: Andy POB 708, Littleton, MA 01460.

GUITARIST WANTED (S.E. Michigan): Ruins, Melvins, Nomeansno, Queen, AC/DC, Alice Donut, Butthole Surfers, Yamatsuka Eye, Talking Heads, Amoide Hatoba, Fugazi, Flipper, Black Flag, Residents, etc., etc. Kinda heavy, kinda weird, but also... a little accessible. Boner, Touch- &- Go, Shimmy- Disc, K, Alternative Tentacles, Public Bath, In the Red, Vital Music, Sympathy, etc., etc., etc., whatever. Send tapes, letters, or call: Mike 17868 Birch, Taylor, MI 48180/ (313) 295- 3766.

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ATTENTION ALL BANDS! I'm putting together a compilation tape of KISS covers! Send me your KISS covers and they will ALL be included on the tape! I PROMISE! I may do a 7" of KISS covers if this tape is successful! Send everything to KISS MY ASS TOO c/o Andrew Jacobs, POB 3291, Costa Mesa, CA 92628- 3291.

OPEN FORUM for the gothic and ambient underground. Spectre #2 out soon. Pen pal and networking ads $1.00 up to 40 words. Bands and others are urged to contribute. Write to: Spectre POB 474, Lexington, KY 40585- 0474.

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VIDEOS (800 +) FOR TRADE ONLY: Mummies, Toy Dolls, PJ Harvey, MaccLads, Young Gods, Early 80's Hardcore, Beasties, Zorn, Cypress Hill, NoMeansNo/Hansons, Descendents/All, Jon Spencer, GG, Kiss, Bad Brains, etc... Seeking similar + 70's TV/Cartoons. Traders send lists: Oogy, 1560 Bloor St. E. #71, Mississauga, Ont., Canada L4X 1R8.

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SEEKING VIDEOS: Nip Drivers, Battalion of Saints, Couch Flambeau, Hated Youth(FL), Bodacious Booty (IL), Husker, Smelly Tongues, DFL, Evaporators, Thrill Kill Kult, Luscious Jackson, 4Pt. Star, Cupid Car Club, New Kingdom. Also Electric Deads "Antisex" ep. Can anyone help me (band members)?!? Oogy, 1560 Bloor St.E. #71, Mississauga, Ont., Canada L4X 1R8.

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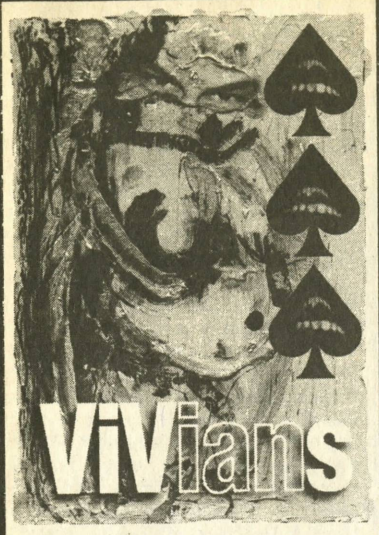

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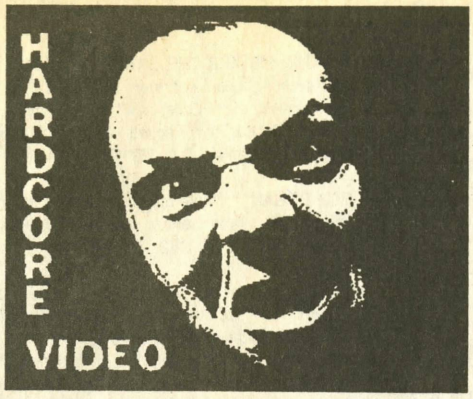

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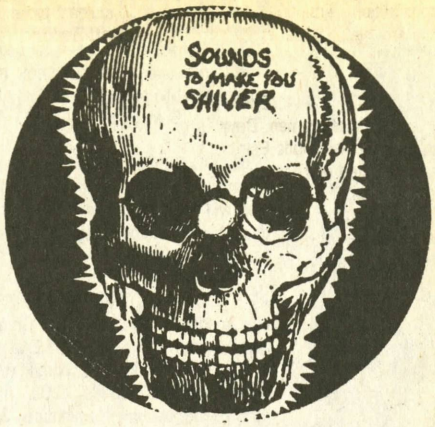

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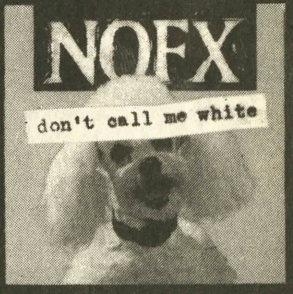

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DAS KLOWN is looking for a local- solid punk rock drummer. Requirements: prefer short hair, own transportation, dedicated and able to tour! Contact: Kevin at (818) 996- 9733 (No drug addicts!)

23 year old drummer seeks penpals from anywhere, everywhere. I'm into punk, jazz, industrial, grind, pop, whatever. Drop me a line, or send me a tape, or both. Cheers, Jason Thomberry 6218 Hellman, Alta Loma, CA 91701.

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VIDEOS: (Pal, NTSC, Secam) Shellac, Hole, Ween, Boredoms, Lush, Birthday Party, Cave, Rollins, Treponem Pal, Swans, Oxbow, God, Lydia Lunch, Bastro, Sebadoh, Neubauten, Die Haut, L7, Crimpshrine, Misfits, Cows, Brotzman, 7- Year Bitch, Killdozer, Rapeman & tons more - best quality/choices... For info send $1, 4 stamps or 4 I.R.C.'s to: Karl U., 550 Larkin, #302, S.F., CA 94102- 3312.

NIRVANA VIDEOS $15 ppd. Send for free extra long list. Trades always welcome. Mike Amato, 5085 Heathglen Circle, Virginia Beach, VA 23456.

CENTSLESS PROD. New seven inches out! The Econothugs - "Beer Run" 5 song EP and The Slobs - "goin' Nowhere Fast" 5 song EP. Bottle up and order Now! $3 ppd USA, $4 Canada, $5 foreign. 4945 Monticello Avenue, Cincinnati, OH 45224.

WANTED: AUDIO TAPE TRADERS into Hanoi, Dogs, Dolls, Quireboys, Lords, Humpers, Thunders, Bators, Oahl, Vibrators, Devil Dogs, Stooges, Motorcycle Boy, Smack, Teengenerate and anything of the same music. Send lists, trade or sell: Steve 7230 Faust Detroit, MI 48228.

SILK SCREEN: Attention bands and individuals, I can silk screen print your T- shirts and decals. I'll print anything. Send your requests to: The Underground Squeegee, 11006 4th Street North, #184, St. Petersburg, FL 33716. Punk musicians/skaters in FL write.

FIGHT- RECORDS PRESENTS: Kuolleet Kukat: Kyynelkaasua! EP is now out. 6- tracks, English words and photos. Ex- members of Kaaos, Riistetyt and Tampere SS, great stuff! The best HC- band in Finland. $5 ppd over world. 10 copies or more $3 ppd. Fight Records, Pikkupiiankatu 3 A 10, 33580 Tampere, Finland.

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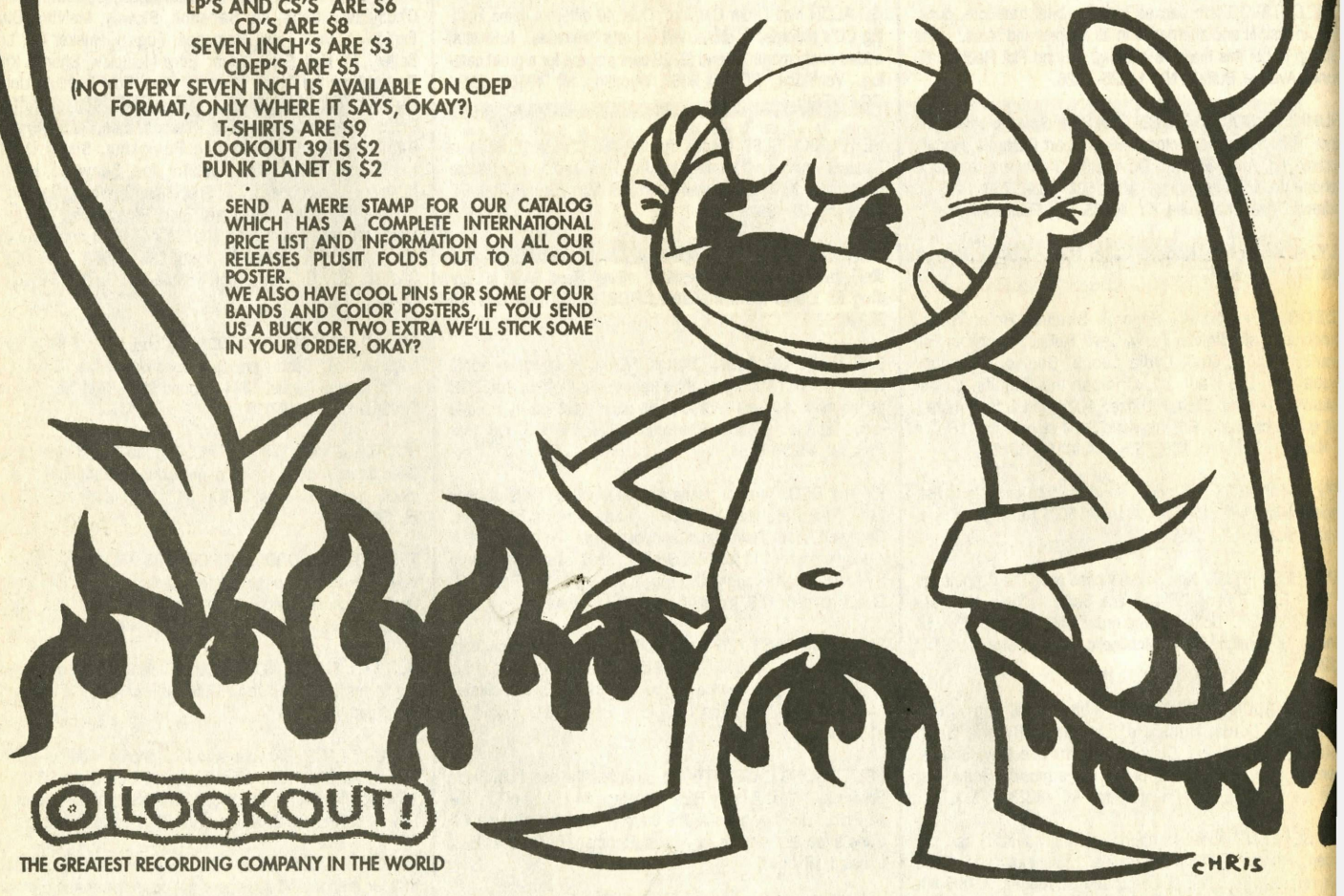

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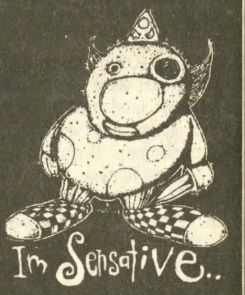

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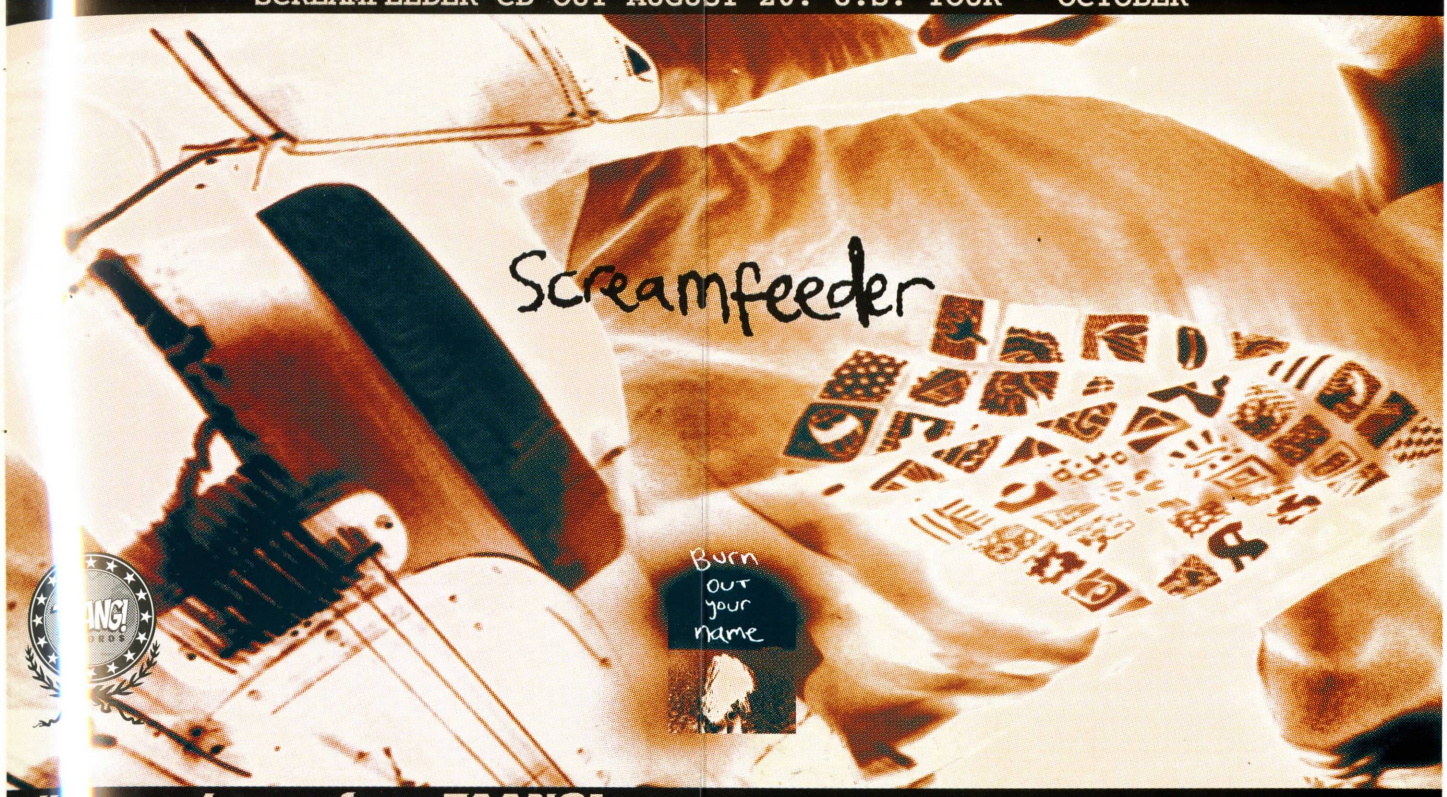

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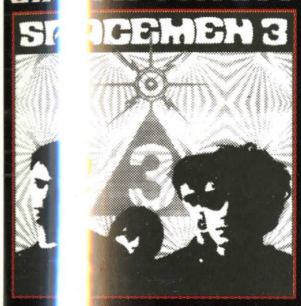

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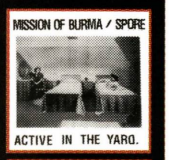



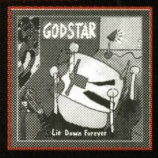

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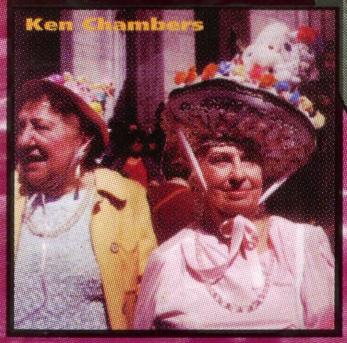
KEN CHAMBERS

ABOVE YOU EP-CD



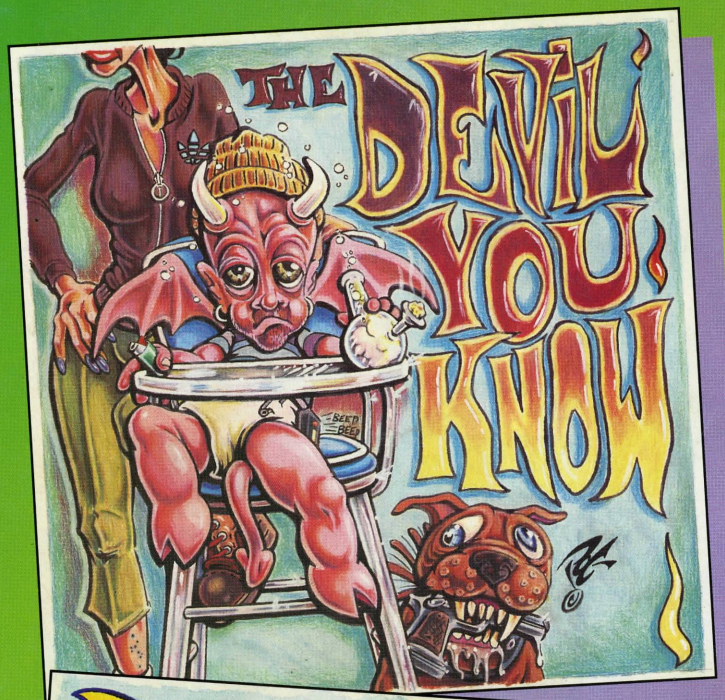
NO REACTION CD

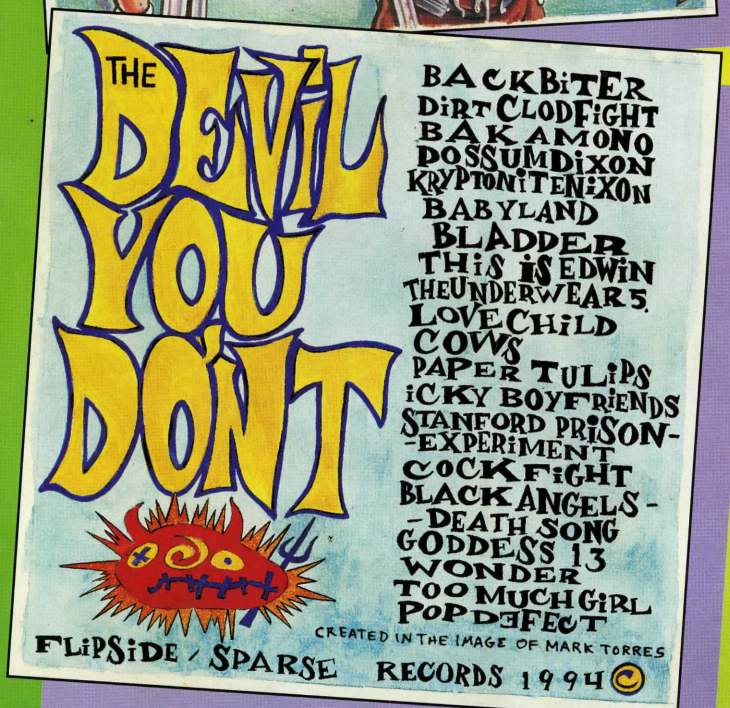


TAANG! RECORDS

Ken Chambers from Moving Targets/Bullet Lavolta, Jim Janota drums, Bags/Lyres Ballads Rockers and Glam 5 star release from one of the most gifted song writers of our time. The 5 song EP-CD contains 3 exclusive tracks including Jesus Christ Superstar.

New tunes! New tours!!





FLIPSIDE

is proud to present:

"The Devil You Know, The Devil You Don't"

75 minute CD only block-buster! This brand new compilation features 21 bands that you will just die for. Compiled by Mark Torres from live performances on Pacifica Radio KPFK, this disk showcases the uncompromising talents and diversity of styles of bands creating their own music in the face of corporate rock & roll. Something here for everyone!!

(Volume 1 in this series: "I Give You The Head Of Corporate Rock and Roll" (Distorted Pony, Oiler, Mudwimmin, Calamity Jane, Geko, Sandy Duncan's Eye, Bulimia Banquet, Humpers, Anus The Menace, Red Aunts, Trash Can School, Red Aunts, Shoeface, Bobsled and Jacknife) is still available! Order ($10) from Mark Torres / Pacifica Radio POB 8092, Universal City, CA 91608)

Top secret - don't tell anyone: Flipside is happy to announce the December release of two very exciting projects. 1) The debut release from Chicago's techno-guitar wonder band Drag, and 2) the missing years of L.A. punk, excellent live recordings from the now infamous Masque benefit concerts! Stay tuned!

The TVTV$ are on the road!!



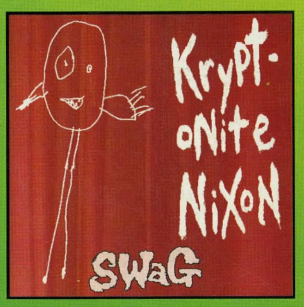
We The Sheeple/ Pepsi Generation European Tour '94

October 6th, Amsterdam, Netherlands
7th, Rotterdam, Netherlands
9th, Brussels, Belgium
11th, Enger, Germany
12th, Hamburg, Germany
13th, Copenhagen, Denmark
14th, Oslo, Norway
15th, Norway
16th-20th, Finland
21st, Bremerhafon, Germany
22nd, Berlin, Germany
23rd, Lodz, Poland
25th, Poznan, Poland
26th, Gottingen, Germany
27th, Minden, Germany
28th, Koln, Germany
29th, Ulm, Germany
30th, Stuttgart, Germany
31st, Karlsruhe, Germany
November 2nd, Munich, Germany
3rd, Nurnberg, Germany
4th, Prag, Czechoslovakia
5th, Linz, Austria
6th Vienna, Austria
8th, Rohrenfels, Germany
9th, Wangen, Germany
10th, Zurich, Switzerland
11th, Bern, Switzerland
(And then on to England and France
More dates to be announced!)

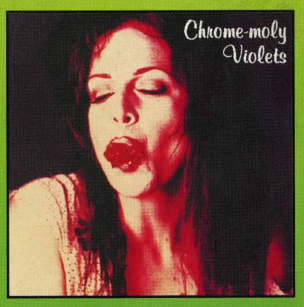




Babyland "Tourist Trap" / My Suicide "Conspiracy to Terminate" split tour seven inch. Techno noise fest meets the gothic underground. Limited edition.



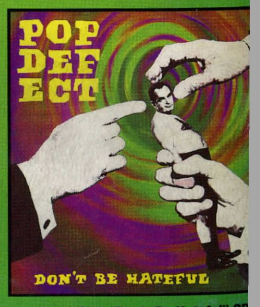
Kryptonite Nixon "Swag" Debut full length - pop/punk sensibilities get assaulted by singer/guitarist! Rhythm and drive, noise and distortion. Great tunes!



Chrome-moly Violets "Bunkered" 7" 3 songs by Pasadena's hottest psycho-pop band. Melodic guitar tunes feature the lyrical maddness of Rod Barker.



Xylol "Alcoholic / Fuckers" A nifty 2 song 7 inch brainstormed by Nick (Popdefect) on vocals, Greg (Paper Tulips) guitar and noise and Babyland's drummer.



Popdefect "Don't Be Hateful" CD Surfy garage pop band rocks out swamp with wild women and too beer. May be habit forming.