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#13

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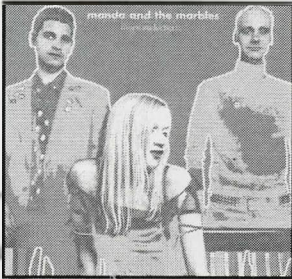
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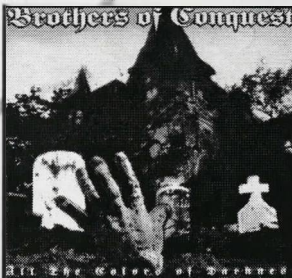
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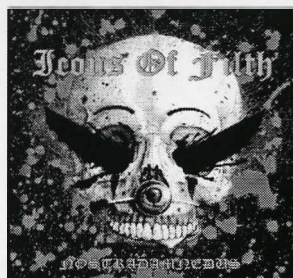
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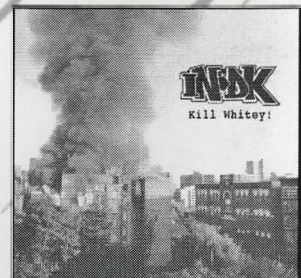
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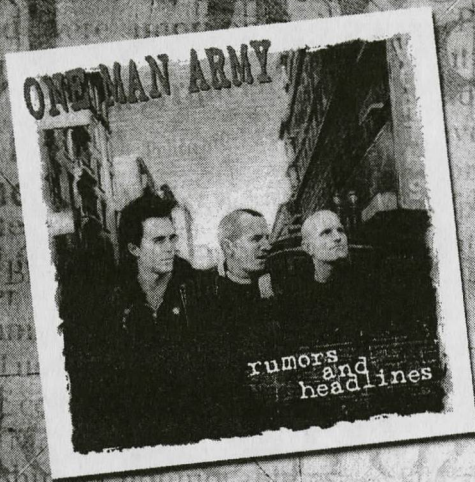
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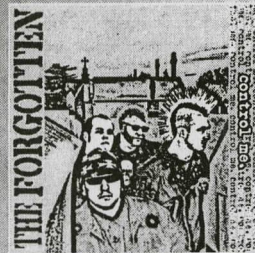
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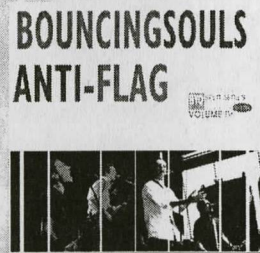
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Table of Contents

Banter

Last Radon Show? .17

Rock

Cro(w)s .4
Avail .6
The Pavers .8
Epoxies .10
The Dwarves .15
Alkaline Trio .20
Templars .22
Watch it Burn .26
Agent Orange .28
No Fraud .32

Emo Doll

Tickle Me Confused .25

Bum Fighting

A Subtle Art Form .30

Sloth's Toy Chest

How to Turn Your Furby Into a Killing Machine .12

Noise

Too Many Records .34

Words

Too Many Zines .47

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friends, family, supporters, advertisers,
bands, and anyone else we forgot.

**This issue is dedicated to Marie Campbell
and Buzz, the baddest motherfucker ever!*

Attention Deficit Disorder Issue #13 Spring 2003

I planned on spending my time with this intro by crafting a brilliant piece with some sort of profound meaning. I wanted it to be something that was inspirational and uplifting. Unfortunately, I am standing on the threshold of my print deadline, and here I am, writing the same old useless diatribe about why this issue of Attention Deficit Disorder took so long to get finished. First of all, it's lucky number thirteen. If you're superstitious that can be a number you'd like to avoid completely. I'm not. But for some reason, all kinds of unlucky occurrences transpired while putting together this issue. Second, the issue was primarily finished in December and was put on hold due to extenuating circumstances out of my control. See, I'd like to fantasize about how this magazine is essential to its readership and needs to be on the shelves on time. When, in REALITY, this zine, or any zine for that matter, doesn't carry much weight over REAL LIFE problems and responsibilities. Something I've dealt with heavily in the past few months. I've lost people who were close to me and it's been hard to deal with the loss. I'm also a working man who lives his life in poverty and still finds time to print this zine in my spare time. Maybe if I were living in my parent's basement, eating their food, and not working on anything besides my stupid little fanzine I would be graced with the illusion that my zine is beneficial to mankind in some way. It's not. I just love creative music that's meaningful and I want to share my love, passion, and ideas with people, which leads me to this question. Where have all the good bands gone? I feel like I'm watching, not listening to, this fashion show that's painful and unfortunate. The Tim Version, a band on my label, have a line in one of their songs,

"Fashion show in stereo..." It's fitting when describing the pointless drivel that's being spewed out all over the airwaves of this country. Sorry to get off on a rant here, but you'll notice in this particular issue that most of the records we review have been dismissed due to their lack of substance. This country is on the brink of war, we have a lunatic in the White House, and all these kids just want to look cool and sing about being cool. It's typical to the whole egocentric attitude of Americans. Labels that I once considered punk, a nihilistic form of music, have seen dollar signs in the music, and have been swept away by mass consumption and commercialism. Congratulations, you sold out, and now you're laughing all the way to the bank. Hope that Escalade is treating you right. It's their conscience not mine, and they're the ones who are going to have to live with the fact that they produce punk rock boy bands. This rant in no way sums up my general disgust for what people like to refer to as a scene. I just figured I'd throw some stones to see if I could make a few marks. I'm sure I'll just alienate myself from industry types who advertise, but I can't pat anyone on the back for releasing something that is sold in a shopping mall. Somehow, this started out as an explanation of my truancy and turned into me ranting about the current state of music. I guess I wanted to alienate myself from the popular culture as a whole because I'd like to think I can persuade some confused minds in the right direction. Then I remember that covering music and subculture isn't necessarily essential to the growth of mankind, but hopefully I can open some eyes to the fact that big business is buying its way into underground music and taking over. -Disorder

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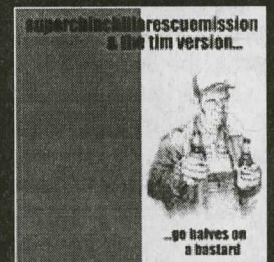
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CRO (W)S

The Cro(w)s bolster a monster line up from the Gainesville rock scene. They feature Chris Wollard from Hot Water Music/Blacktop Cadence on guitar/vocals, Kaleb Stewart from As Friends Rust on guitar, James Ross from Radon on bass, and Bill Clower from Radon and eighteen million other Gainesville bands, bashing out the thunderous beats on drums. Bill and Chris live together in Gainesville and the band practice whenever Chris is on hiatus from HWM. But don't call the Cro(w)s a side project because Chris Wollard might start cursing at you like a sailor. He insisted to me that, *"This isn't a fucking side project. It's a fucking band. We don't want to be remembered as a fucking side project. We're a band."* I was very well aware that this was a BAND. A BAND that started out a couple years back as a three piece playing amazing house parties and underground warehouses in Gainesville under the name Sheryll Crow Mags. After picking up two new band members, the guys recently changed their name to Cro(w)s, cancelling out the possibility of a smack in the chops from Onno Cro Mag, or legal action from Sheryll Crow. The first full length CD is self titled and released independently by the band's label "Crows and Pawns". It's a great recording. If you live outside the Gainesville area and you're fortunate to catch one the Cro(w)s' rare live appearances, by all means make the effort to go see them, pick up a CD or seven inch, and be treated to some great rock and roll. -Disorder

ADD: When did the band form?

Chris: Like three years ago. I don't know. Many moons ago. I lived with Bill and I was like, there's no fucking way I'm going to live with the drummer of Radon and not try to start a band. So we just started a band and tried to keep it to just our friends. We are a traditional garage band. We just go out and jam and see what we can come up with. We had no plans. The only plan was let's have some fun, come up with some songs, and if we like them we'll put it out. We want to keep it where we're the ones calling the shots. That's why we kept it amongst ourselves. We released our own seven inch and CD. We might bring other people in later but that's how we wanted to do it right now. We don't like anyone telling us how to do it. We really have no plans. Play some shows. Bring our records with us.

Kaleb: The band has been around for a couple of years but we just released our first full length. We've been around in Gainesville doing house parties and stuff for years.

ADD: Why was the name changed from Sheryll Crow Mags?

Chris: Sheryll Crow Mags was like a three piece. It was a different bass player, and Kalob joined, and then James joined, so we were like a different band. We wanted something tough because we're pretty tough guys.

4 ADD.



Kaleb: We're kind of macho. We were scared because people were calling us the Cro Mags and there's another band called the Cro Mags.

Chris: There is?

ADD: Yeah, but was anybody calling you Sheryll Crow?

Chris: No, and that was upsetting because we wanted legal action with Sheryll Crow. That would have been fun.

ADD: Do you find time to play with this band, or do you end up spending most of your time with Hot Water Music?

Chris: I don't have a lot of time to practice with this band but I have a lot of time to write for this band. We spend our time trying to do what we can wherever we are.

ADD: Does everybody write their own songs?

Chris: On the first album, we wrote the skeletons and we developed the songs. For the stuff we're working on now, everybody is just kind of working on writing songs as much as they can.



We weren't really a band for awhile. I actually had like all these songs written before we actually became a band. Now that we are a band and we have all these awesome people in it, we're trying to get everyone's input. This just started out as me and Bill, so as we wrote more songs we tried to get the band more together as a unit. We're always working on ideas. It's a work in progress. It's kind of hard when we're so far away from each other.

ADD: How would you describe your music to somebody who has never heard you before?

Chris: It's just a band. It's not a very happy record. I don't know about our band. We just try to have fun and enjoy ourselves. The only reason this band exists is because these are my bros and we love playing together.

Bill: Musically, it's just angst and punk rock. You sing about the shit that burns you up.

ADD: What's your favorite drunken moment?

Chris: There was probably male nudity involved in some way.

Kaleb: I was roadie for one of Chris' other bands, Blacktop Cadence, and we were on tour with Jejune. I passed out in the van and woke up in the parking lot of some Karaoke place. I got up and walked in the place and they had these big stuffed football players or some shit.

Chris: No, you're totally fucking wrong. It was like a sports place and they had these huge inflatable Budweiser bottles hanging from the ceiling. He backed into one of them and he thought the bartender threw it at him. So he ripped it off the ceiling, ran over

to the bartender with it and smashed him in the face with the thing. Then he started smashing all these glasses of the fucking bar. He was like, "Fuck you, fuck you," and Tim from Avail came over and grabbed him. He threw him across the bar and came up to me and said, "What's wrong with your fucking friend?" He had no idea.

Kaleb: Five minutes later we were singing karaoke. 867-5309
Chris: Easy like Sunday morning.

Bill: To make it short, I was playing Baton Rouge, and basically I woke up in the bath tub at five in the morning. I guess I had dyed my hair blue and not washed it out. I was laying in the bath tub completely blue. So here I was, dyed blue at five in the morning, trying to get the van out of the mud. We're stuck down some alley, and I shit you not, like thirty to forty Asians came walking down this dead end alley. So, I'm stuck in the mud and dyed blue and all these Asians decide to walk down a dead end alley. That's it.

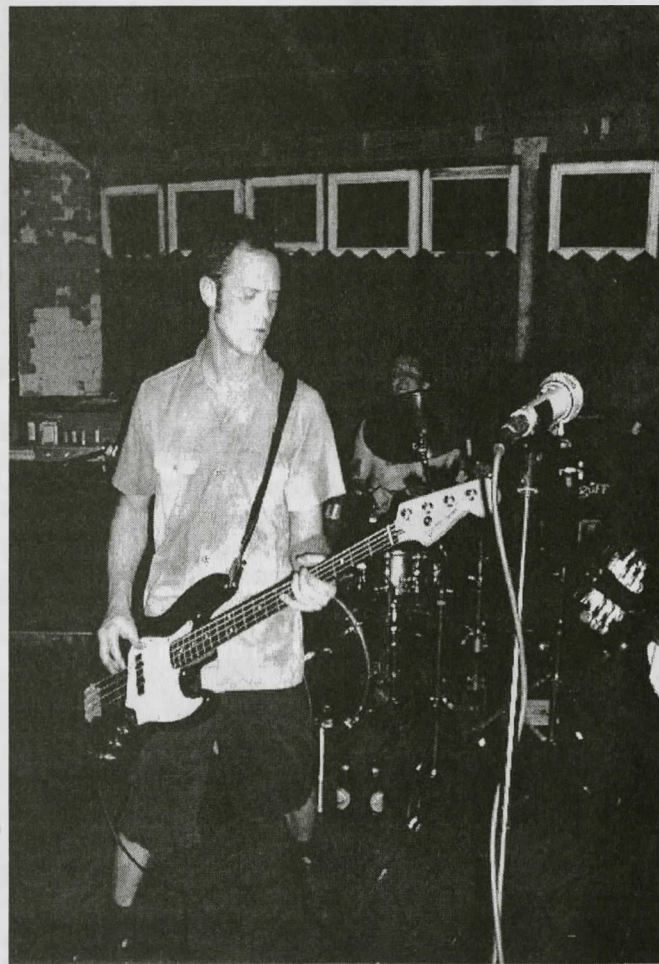
Kaleb: That was like a scene from the Shining.

Bill: I was blue for days.

ADD: How would you like to be remembered individually, not as a band?

Chris: That I gave it my all. Did as much as I could. I'm dying, I'm still trying.

Bill: I definitely wanted to be respected. I want to be remembered as a respected musician who did something. If not a lot, something.



AVAIL



Avail have been making music for themselves for years, and today legions of fans sing the words to their anthems. Their enigmatic sound and honest approach to song writing is a testament to their overall integrity as a band. They just released a new twelve song CD/LP on Fat, titled "Front Porch Stories", that vocalist Tim Barry feels is the band's best recording to date. I spoke with Tim just before the band embarked on the first leg of their American tour. -Disorder

ADD: What lead you to this calling?

I have no idea what lead any of the guys in AVAIL to this. I can't say I've ever thought on it. I think when we were kids we all just loved the energy of underground music. There was something norm-challenging, aggressive and even frightening about it. So we started playing music, and one thing lead to another and here we are, years later still having fun.

ADD: Do you have any specific process or mind set you go through when you're creating your songs?

Nope, we just let it flow right out. Although, I do believe it to be fact that when anyone creates anything, whether it be writing, art, music or whatever, they are lead by mood to do it. Some of the best shit people write in this band is when they are at extreme ups or downs in their mood.

ADD: When did you write the songs for the new album?

We wrote the songs for Front Porch Stories over the last few years. Some of them were old parts to songs forgotten about, but recovered from writing One Wrench. But none of the songs really started coming together until we finished touring on One Wrench. We did about 160 shows in 11 months on that tour. When we came home we all started writing on our own,

and also improvising and coming up with songs together at practice.

ADD: Why Front Porch Stories for the title of the new CD?

It simply seemed to be a fitting title. We always take one word or phrase from a line in a song and make that the title of the record. When we finished the majority of the songs, everyone looked over the lyrics, and we picked a line from the song "The Falls". It starts: "To all the years full of front porch stories..." It almost created a theme for the album as a whole. In reviewing the lyrics to all the songs, the title made sense.

ADD: Do you think this is your best recording to date?

Yeah, I do. I love all of the other records. I love thinking about when all the songs on the other records were written, and in respect to what was going on in our lives. And I still absolutely love playing those songs live. However, I think Front Porch Stories may be the ultimate combination of all of those years of music put together, in our best sounding recording. Bryan Paulson who produced the album did a killer job of getting us the best sounds, and then compiling them powerfully yet clearly.

ADD: You recorded in Dave Lowry's studio and Brian Paulson

was producer of the record. What was it like working with people who have worked with well known mainstream musicians?

I didn't think much of their work with mainstream musicians as we were recording the record. To us, they are just people we know from around the area. Richmond is a small damn city in many ways. When I think of Bryan or Dave, I just think of them as people. And it should be noted that any work they have done with "bigger" bands doesn't even touch the hundreds of awesome other bands that they have worked for as well.

ADD: What motivates your band to keep the music vital? How can you keep your sound from becoming cliché?

We keep the music from becoming cliché by writing with honesty and writing for ourselves. We are lucky enough to have no gimmick or some intended goal of mass appeal, so our music begins and ends with us. We always hope that others will enjoy what we've created as much as we enjoy creating it. That's the bonus. We're lucky that a handful of people across the world like the band that we are in.

ADD: Do you find time away from Avail to do other things that inspire you?

Yeah, we all have hobbies and work outside of the band. I'm into mountain biking and train hopping and hiking and too many other things to name. I'm one of those people who can't find enough time in the day to do all of the things I want to. I don't think the band would be what it is if we all didn't get a chance to do the things that inspire us. It's that sort of inspiration that becomes the songs that we play.

ADD: Do you think you'll be a musician/song writer all your life or do you see something different in your future?

Music is such a normal and almost inherent part of my life right now that I can't even imagine not doing it until I die. If AVAIL is not around, I will always be writing songs.

ADD: What's one thing that makes people from the south different from anyone else?

We lost. Anyone who loses always has serious issues.

ADD: I shoot hoops all the time and I heard you guys have some game. Do you guys play pick up games on the road or at home?

I think I'm the only guy who plays regular pick up games. On the road it's rare because road fatigue starts to kick in after a few weeks, and the only time I can muster energy is on stage. But yeah, I ball a lot around Richmond (not as much as I'd like to lately). I'm always down for a game.

ADD: Beau Beau is a staple at Avail shows and a unique and exciting part of the band. I'm sure you've told the story a million times but I'd like to know how the idea of electing Beau

Beau your cheerleader came to fruition?

Beau just kind of happened. He is a roadie/back up singer, turned back up singer, dancer, hell raiser, mascot, cheerleader and most recently, tour manager. He wasn't elected. He just happened.

ADD: I know you guys are all about loading your gear in a van and a trailer and hitting the road. How many tour vans have you been through over the years? Is there any specific vehicle that you have fond memories of...?

We have had 3 vans total. The first one we picked up for about \$200. It lasted us about a show and a half. That was back in about '91. Our next van was called Jenny. Jenny probably cost us about \$2000. We had that van for at least 7 years. It took us around this country more times than I can count. As strange as it sounds, it was sad as hell when old Jenny, fully gutted, finally got hauled off to that band van place in the sky. After Jenny was gutted and sent off, the process began of swapping out her parts into our new van Kelly, which Ed scored for \$150. After a ton of fine tuning and a lot of break downs, Kelly is finally a road warrior. It may not be the best looking van, in fact it looks like Fred Sanford sold it to us, but it's a work horse.

ADD: When and where are you headed out to promote the new CD/LP?

Tour is finally around the corner. It starts on the 16th of November here in Richmond. Then we pick up in Detroit and start a midwest and west coast tour. We'll come home for the holidays and do up and down the east coast, and wrap up the first section of US dates in March. In April we'll head over to Europe for a spell, then probably down to Brazil for July, and then do the US all over again. Check out: www.availavail.com



THE PAVERS



The Pavers are a blue collar band fronted by Scott Reynolds of ex-ALL fame. In the short time the band's been together they've managed to put out four releases and tour America and Europe. Eric Grant of A.D.D. spoke with Scott at a show with the Pseudo Heroes in Tampa. It was a good conversation because Scott doesn't mind spreading his opinion about his distaste for the music industry. His recent rant on the band's web site thepavers.com slams it to major independents like Kung-fu, Nitro, and Hellcat.

-Disorder

Interview with Scott Reynolds of the Pavers by Eric Grant

ADD: How long have the Pavers been together?

Scott: Three years.

ADD: Where does the name Pavers come from?

Scott: It's a brick. It's a brick you make a driveway out of. We thought it sounded like a good band name. There's nothing more special than that.

ADD: How many shows have the Pavers played?

Scott: A lot. We play all the time.

ADD: Is it true you show up to all your shows wearing condoms?

Scott: Yeah that's true.

ADD: What's your favorite kind?

Scott: Small. Very small.

ADD: Can you tell us about Wrecking Ball?

Scott: Oh, you mean the EP. Yeah we put it out with CI Records out of Lancaster, Pennsylvania and it's being distributed through Revelation, so maybe it'll get in some stores. We had this last EP that a guy in England put out. Boss Tuneade, and we took a couple songs off that and a couple songs we recorded at the Blasting Room in Colorado with the Descendents/All people and some other surprises that are pretty cool.

ADD: All right, what about "Return of the Island of No Return"?

Scott: I don't know who is going to put that out. (This interview predates the release of the record on Ratchet Records.) It's our next record and we've got a lot of really good songs for it but it's so hard to find a label anymore. I find a lot of these independent labels to be more like the majors than the majors anymore. You know, if you don't sound like the Flogging Dropkicks then you're not on that one, and if you don't have, you know, sound skin numbers... So it's hard. We have this great record in the making and a couple of options to put it out, but nothing that is going to rock anybody's world. We just want to put it out and go on tour again.

ADD: What about the Dag Nasty compilation? Are you still doing that and what song have you picked out?

Scott: Yeah, I don't know what song we have. It's down to a few and I can't

tell you what they are because we might as well keep it a surprise. We're down to a couple, and both are Smalley songs, so it's going to be cool. It's going to be wired. We might not do them as well as they did, but we'll do them.

ADD: Your home is in NY. Can you explain how the Pavers got together?

Scott: That's kind of funny. I was in a band called Good-bye Harry after I quit All. We moved back to my hometown because it's so economically depressed that they are pretty much giving houses away. Because I'm a musician and dirt poor I could afford to buy one. So I bought one there and it was such a shit hole that nobody came. So it was me, my wife, my kids, my dogs, and nothing else. Tim would call and not leave a message because he heard I was around and thought maybe I would sing with his band. Finally my wife got pissed off and star 69'd him and he had to fess up. So I went and watched them practice, and they were really good and had really cool songs. I thought that they would mix with the songs I wrote, and one thing led to another, and now it's awesome. This is the best time I've had playing music, and I don't give a shit if it doesn't fly. Well, I do because I have to feed my kids, so I hope it does, but I feel 20 years younger.

ADD: What real jobs have you had?

Scott: Auto maintenance at a rental car place in Hollywood... I moved furniture. I am always moving furniture. I think I'm better at that than music. I washed dishes. I'm trying to think if there is anything weird but there isn't. Just shit jobs, nothing good.

ADD: If your path in life was to be a serial killer who would you be and why?

Scott: I'm not really familiar with a lot of serial killers, honestly. I think I would be Ed Gein because he had a nipple belt. I'd be Ed Gein because he had a nipple belt, and if I was going to kill people I'd have to end up with something. A nipple belt is pretty cool.

ADD: Worst show you ever played...?

Scott: Worst show? I know, it was in Florida, in Miami. A bunch of fucking skinheads came when I was in All and yanked our one roadie into the crowd and hit him on the head with some brass knuckles. I jumped in and they pummeled the fuck out of me. Yeah, they were complete dicks, and that's where it was... Miami.

ADD: So, what are you currently listening to?

Scott: I don't listen to much. I've been into a big argument because I like that System of a Down record and everybody's been fighting me about it. I like the one before it better. Frank Zappa a lot lately, only because I used to listen to him a lot in high school and it reminds me of being young. I don't know, everything sucks. I hate everything that I hear.

ADD: What are you currently reading?

Scott: This is a bad time to ask that because right now I'm reading the last Harry Potter book. I love those books. To me, they are amazing. I have 2 kids, maybe that's what the influence is. But with everything that's going on, and I don't know about the rest of the world, but I'm fucking scared to death. And it may be because I have children, but I'm really frightened right now. It could get really horrible, and I like to read silly books about wizards right now.

ADD: Where do you see your band in 5 years?

Scott: Geez, that's almost a scary question because then I have to face the facts. I'll tell you what I'd like to see. You know, when I would go see the Ramones, to me, that just changed my whole world. It wasn't so much how they played. It was what they looked like and what they did on stage. You live in a world where kids that want for nothing and have everything in the world and live in the suburbs go to school with guns because they feel like they've somehow lost out and you just go, "Fucking morons, have you learned nothing from the world?" I mean, we live in a country that pretty much eats, drinks, and consumes everything, and you have people killing each other because some jock asshole picked on them. I would go to the Ramones and they would sing about the beach or sniffing glue. So, I see for this band, playing for 12,000 people forever, while singing about going to the beach and sniffing glue. That's what I see.

ADD: First piece of music you ever bought...?

Scott: Elton Brit. He's a country and western singer and he yodels a lot. My grandmother bought it for me. It's the first one I ever owned. I bought a lot after that one that weren't that good, but the first one is a winner.

ADD: What is in your CD collection most people wouldn't guess would be there?

Scott: I don't know what most people would guess about me so that's kind of hard. I like very little of every single kind of music because most stuff is terrible. I have a lot of bluegrass. I like Willie Nelson. I like really good song writers. One really good Bob Marley record is "Uprising". I love every song on there but I don't like any of the other stuff so it's hard to say. I guess bluegrass. It's kind of like "Tell Me a Joke". I can think of a thousand, but you



just asked me, so I can't think of one.

ADD: What is the most regrettable thing you've done after a night of partying?

Scott: When I was in college there was this girl named Claire Helker. She was beautiful. I was madly in love with her and I was a drunk and a loser. I used to use drugs and smoke pot. I got through college but I was a mess, and she didn't want to have a lot to do with me. I'd give her flowers on her birthday... It was ridiculous, really pathetic. I came back to live with my parents. I went to this house that I used to hang out at and we smoked pot all day long and got drunk. I was seeing double and Claire came to the house to see if I wanted to go to a party. I could barely go to the bathroom much less a party, but I went anyway. I couldn't believe she asked me. There was this place up the hill called Red House and I was trying so hard not to be drunk and stoned. And you know how when you're trying to not be totally fucked up you'll like hop up on a step or a guard rail and walk like, hey, I'm fine. So, I hop up on the step and caught my foot on the lip, fell across the porch, and opened the door with my face. Both my nostrils were bleeding. I just got up and said good night and walked home. I still wake up in the middle of the night going, God, I can't believe I did that.

ADD: Goriest thing you've ever seen...?

Scott: Easy. When I was in All I had to go home to get a bus. We

had a school bus my dad built for us. I had to take a train from Indianapolis to Chicago. Do you know the song by Good-bye Harry about the train? It's called "Mob Style". Well, the train stops about ten miles outside of Chicago. We thought it was because of ice on the tracks because of this snow storm. I was sitting next to the window and looked out and there was a pair of legs sticking out from underneath the train. I thought it was a guy fixing the train. But eventually the cops show up and pull him out and there is no head, nothing. I could see everything. They threw a sheet over it and said it was a mob style killing. They kill people and put them on the tracks so you can't tell, so he was probably already dead. But the weirdest thing is that there was an ice storm and it was really sunny, but there was ice everywhere. They would get the body with no head covered up and the wind would blow it off and all of a sudden you'd see this gory headless thing again. There was this big fat Chicago cop standing with his shoulders between his legs and with "Homicide" on the back of his coat holding the thing down, smoking a cigarette. I thought if I'd had a black and white camera I'd be on the cover of Life magazine right now... I also saw a guy in Miami get stabbed in the face.

ADD: What does punk mean to you?

Scott: Well, punk is so polluted at this point. Punk is something somebody came up with just like card companies came up with Mother's Day. I mean, if you can find anything more punk than Little Richard, who was a homosexual transvestite, who wore makeup and was black in the 50's, and nobody would call him punk, ever... So punk, to me, is nothing. I would call my band punk if somebody asked me if they were like a friend of my mom's because it would give them some indication. But if Black Flag is punk, and Green Day is punk, then what the fuck is punk?

ADD: Anything you'd like to add?

Scott: Yeah, come out and see the Pavers, and buy a record or two, and don't be so ready to. Like, I see a lot of kids wearing record label shirts and that never used to happen. SST couldn't exist now like it used to because no one would take that kind of a chance and put out music that they liked. So, don't wear record label shirts and say I want to get a Fat Wreck Chord. Go out and see a band. If you don't like them, then don't like them. Don't feel like you have to. But if you do like them then maybe go buy a CD, because the way the music business is headed right now, even the good stuff is getting bad. I'm not Mr. Pessimist. I don't think people realize how bored they are with music. Give it a chance. It doesn't have to be the Pavers. We aren't the most eclectic thing out there, but have an open mind. And don't ever listen to Creed, and don't ever listen to Limp Biscuit, and don't ever listen to anything Fred Durst ever discovered like Stained, or Puddle of Fuck, or whatever. Fuck all that. Let's try to make the music thing happen again because we are just as angry and bored as we ever were.

THE PAVERS

EPOXIES

Epoxies are a band I took interest in when I discovered their first release, sifting through the seven inch vinyl for review last issue. I couldn't exactly put my finger on it, what made their music appealing to me. Maybe it was my love of bands like Devo and Xray-spex. Who knows, who cares? Epoxies made me feel like music could be fun again without being commercial. It made me feel nostalgic for the days of youth gone by, and I almost believe that I have heard this band's music in another life I once lived not so long ago. I'll stop before I get too cryptic and just say it's been done, but nobody is doing it anymore. I would have loved to interview the band live and in person, but alas, I live in Florida and no one likes to visit this cesspool of a state, and I don't blame them. So here's an email conversation I had with Roxy Epoxy and FM Static after they returned from their first cross country tour of America. -D. Disorder

ADD: When did the band form?

Roxy: Late 2000

FM: I guess about two and a half years ago now. Myself and Vis had been kicking the idea of a wave band around for something like four years. Eventually the time was right. We were both out of our old bands and ready to try something new.

ADD: How did you hook up with the label Dirtnap?

Roxy: He accidentally showed up at our first Seattle show. He had missed the bus down to Portland and was one of 5 people who actually stuck around for our set.

FM: Our first show in Seattle was at the now defunct Gibsons. I think it may have been our second or third show overall. Ken had intended to go to Portland and see the Spits that night but he missed his bus. He ended up at Gibsons, probably to see the Aframes with whom we were playing. Ken was one of like seven people there that night. He asked us if we wanted to do a seven inch on the spot. We, of course, said yes.

ADD: Do you have any other releases out besides the seven inch and self titled CD on Dirtnap?

Roxy: We have another 7" coming out on Dirtnap later this month (Oct. 2002) and we are rereleasing both 7"s on CD ourselves for sale on the road.

FM: Besides our debut 7" and the album (also available in 12" LP format) we have our latest 7", which has a new single, "Synthesized", on the A side, and a cover of Alice Cooper's "Clones (We're All)" on the B side. We spent a lot of time on these two tracks and I am really happy with how they came out.

ADD: Are you currently working on any new recordings?

Roxy: Writing....all writing. Very top secret.

FM: Not as such. We have a bunch of material we need to get all polished up and finished before we take it to the studio. We are doing a lot of that now that we are off our US tour and taking a break before our next big trip in March.

ADD: How would you describe your sound to someone who has never heard the band?

Roxy: Still have yet to figure that one out. I only succeed in getting a headache whenever I try.

FM: Something I have to do a lot. Usually I compare us to other bands, but that is bad form. Should I quote the press kit? Forget it, that's your job.

ADD: Was your sound conceived with intention, or did it evolve over time?

Roxy: A little of both. Was pre-conceived and then mutated.

FM: More the later. We had some ideas, but the way things shook out, I think, surprised us all a bit.

ADD: Has anyone in the group ever played in another band? Was it similar to the Epoxies or was it totally different musically?

FM: We have a fairly long list of former bands. Mostly punk and garage stuff.

ADD: Is 80's New wave a big influence in your sound? Who are some of the bands from that era who influenced you musically? Also, what other artists or forms of music inspire or motivate you to play music?

Roxy: What do you mean "that era"? It isn't the 80's anymore? And to answer the rest of the question truthfully, I've been listening to a lot of Aimee Mann recently. Her methods are quite inspiring. She bought back all of her work from the majors and DIYs, everything through her web site. And her voice is still beautiful.

FM: Honestly, I think a more accurate statement is that we are influenced by the punk and new wave stuff from about 76 to 82. The whole 80's thing is kind of a misconception, in my opinion. I would say we have a lot more in common with bands like Blondie, Xray-spex, The Cars, Adam and the Ants, Devo, The Stripes... I could go on and on. Point is, while we may flirt a bit with some more poppy LA new wave stuff. (Early Berlin, Kim Wilde and Missing Persons come to mind.) I sure as hell don't sit around listening to Wham and the Thompson Twins and all that synth pop stuff that started coming along in 82 or so. So, "80's music", to me, is not all that accurate.

ADD: Your music is very danceable, and I find that to be a nice change from all the acoustic guitars and bad poetry I've had to listen to lately. Are there any other bands out there who are currently playing the same style of music as you?

Roxy: Haven't heard the exact same style as of yet. We get compared to a lot of stuff, but I don't quite hear a similarity. I've heard us compared to the Start, Bis, Milemarker, etc., but I don't get it. Compare us to the Spits (Seattle). That'll make me grin (although also not accurate). Of course, that is not to say that getting compared to the Start, Bis, Milemarker, etc. isn't completely flattering as well.

FM: You know, I have been looking hard to find a band who is doing what we are doing and I really haven't heard quite the same thing. Mind you, we seem to get put in with a bunch of musical movements. Depending who you ask, we are a part of the new, new wave/punk explosion, as embodied by all the NW (read Dirtnap) bands such as the Briefs and the Spits. Or alternately, We are a part of the female powered "Electroclash" new wave/disco thing. Frankly, there are a whole hell of a lot of new and interesting things going on, and it is a good time in music, but I wouldn't say that I have heard anyone doing quite what we are.

ADD: Here's a four part question. Feel free to group all your answers together and make one big run on sentence. Has the band been on tour? Where are some of the places you've played? Who are some of the bands on the bill? What kind of reaction from the crowd have you received?

Roxy: We are about to go on our fourth (or fifth?) tour. It will be our first US tour. We've done the west coast through SLC, Colorado and south of all that loop now. We've played the NW to death. (Well, we need to play BC a little more, but I just sent off my passport for renewal.) We've played with a lot of bands and every single one of them was mind blowingly fantastic. (OK, that might be an exaggeration, but it would be rude to say otherwise. All the bands we've played with have, at the very least, been really nice people, and all of them have been good, and a lot of them have been mind blowingly fantastic.)
FM: Yeslotsallovertheuswithmanybandypeopleseemtorespondreallywell.

Roxy: We love and appreciate all the crowds we have played for. Everyone has been really fun, and no one has tried to kill us yet. (I guess we haven't played for the killing type of crowd. Hopefully that won't happen, and we can stick with the fun ones.)

ADD: The synth sounds are very authentic. What kind of equipment are you using to produce these sounds? Is it something from the past or present?

Roxy: That's for FM.

FM: To get technical: Roland Juno-106, Roland SH-101, and Korg Poly-61. All three are analog boards from the early eighties. I am hardly a purist, and have tried a lot of newer gear, but I find it all sounds a little thin compared to the analog stuff.

ADD: Your stage appearance is an entertaining facet to your band. Are your outfits part of your everyday apparel or is it just part of your stage act?

Roxy: It's sort of everyday for me. I can only get away with so much duct tape at work.

FM: A little of both. The fashion you see on stage is for the most part an extension of what we wear day to day. Some of the more extreme stuff we save for the stage, of course.

ADD: Where do most of the ideas come from for your ensembles? Do you spend a lot of time searching vintage stores for your clothing and accessories?

FM: Yes and no. We are not usually on the lookout for some rare gem of retro fashion. Rather, almost everything is thrifted, but we generally modify our clothes so much that the original can start out as almost anything. Enough tape and spray paint and wire and safety pins, and so on, and even that old pair of dockers kakis can look cool.

Roxy: Garbage cans. It's all about how the garbage inspires...

ADD: Who's the biggest clothes whore in the band?

Roxy: Who are you calling a whore? Um, actually, that would be the clone. He still finds dressing himself to be a real kick.

FM: Do not believe the lies that the rest of the band tells you.

ADD: What's the minimal accepted amount of flair on an Epoxies guitar strap?

Roxy: For Viz obviously? Actually, I get offended when he tries to attach small animals to his strap.

FM: No movie references please (though I love that movie).

ADD: Are your personalities similar, or is everyone in the band radically different as far as ideas and political agenda?

Roxy: We are all about the love.

FM: All are one and one are all.

ADD: What do you do with yourselves when your not working on the band?

Roxy: Sleeping and/or masturbating?

FM: I can't remember that far back.

ADD: How would you like to be remembered?

Roxy: I'm sure someone will do a good job on my obituary when the time comes.

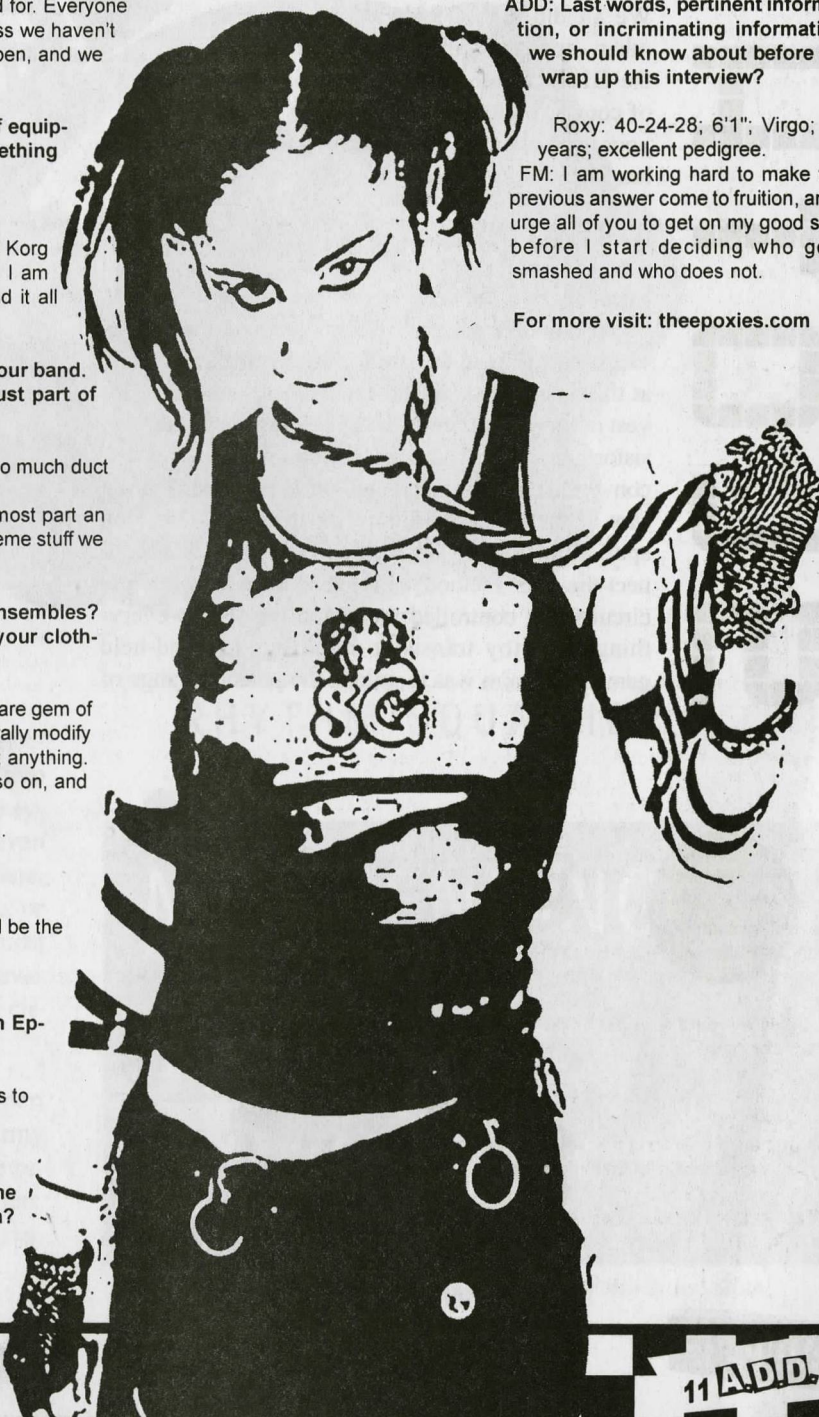
FM: A thousand feet tall with lazer beams shooting out of my eyes, while crushing buildings underfoot.

ADD: Last words, pertinent information, or incriminating information we should know about before we wrap up this interview?

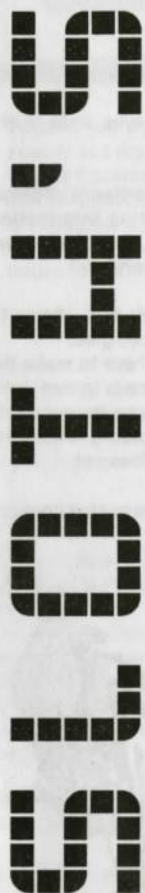
Roxy: 40-24-28; 6'1"; Virgo; 18 years; excellent pedigree.

FM: I am working hard to make the previous answer come to fruition, and I urge all of you to get on my good side before I start deciding who gets smashed and who does not.

For more visit: theepoxies.com



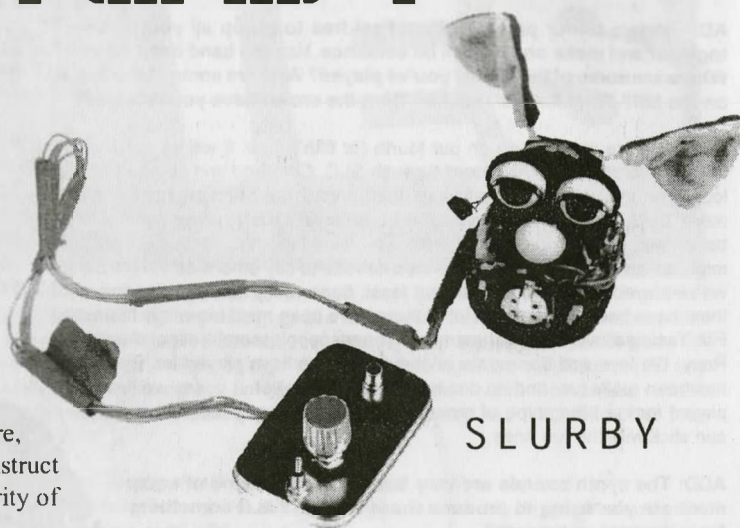
TOY CHEST



What do you do when you don't want to play with your toys, are tired of looking at them, but aren't quite ready to hock them all on Ebay? Naturally, you strap them down to the operating table, rip out their guts, and see what they are made of, and what strange new things you can make them do. We all did that as kids at one point or other—took the screwdriver to the back of the G.I. Joe to see what was inside. There are, of course, more constructive ways to deconstruct your toys, and one that is gaining in popularity of late is circuit-bending.

A Brief History :

Reed Ghazala, the father of circuit-bending if you will, began experimenting with electronic sound-making devices some time in the late 1960s. Synthesizers were, at the time, too costly for the average tinkerer to invest in for experimental music purposes, but the transistor generation had led to a boom in devices that converted electricity into audible waves, and Ghazala saw in that the opportunity for mischief. He took apart all manner of devices, and using a crude 'connect-the-dots' method, he began to trace the wires and circuits that controlled the sound created by everything from toy transistor amplifiers to hand-held games. His aim was to unlock the potential range of



SLURBY

sounds that these devices contained, but were not intended to produce by their creators.

Circuit-Bending :

Now, fast forward to the present day and a quick look on Ebay will turn up dozens of circuit-bent creations that make playing with toys fun again in a whole new way. Among the current crop of circuit-benders and sound experimenters is an Atlanta musician named J. Smiley. Smiley's creations are at once fun and monstrous, demonstrating the mad-scientist tendency that drives most circuit-benders to flea markets every weekend in search of discarded toy pianos, talking games, and Speak N Spells.

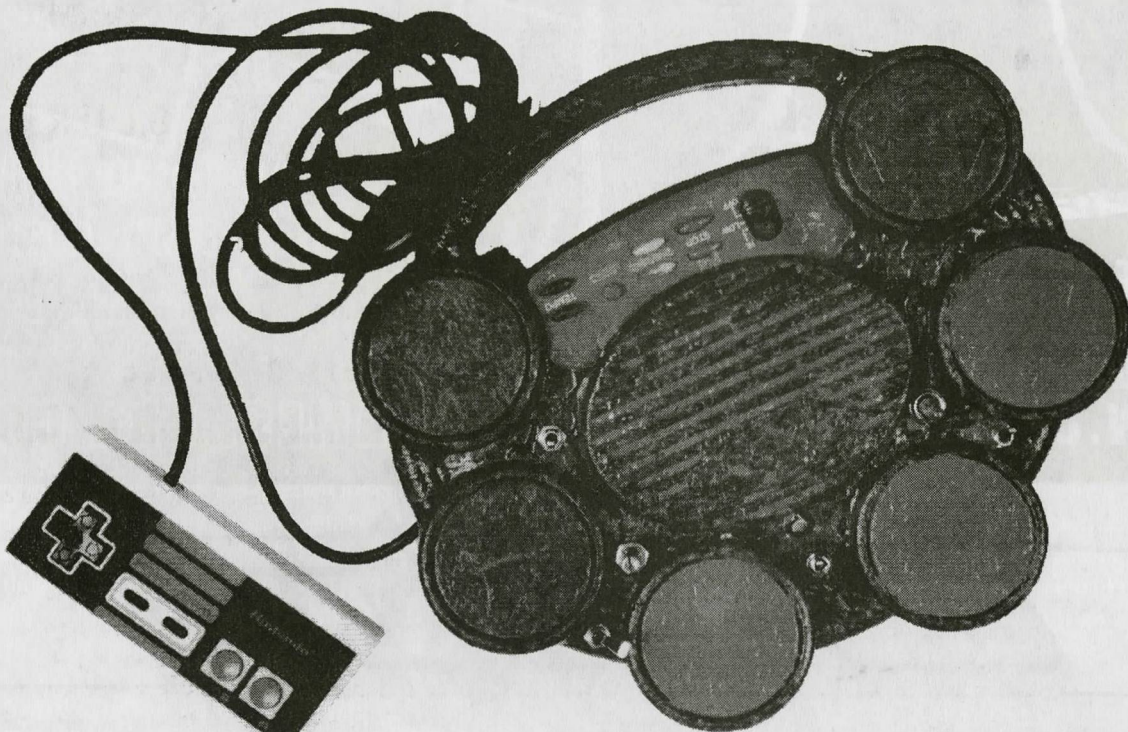
Smiley's creations inspire awe from people who watch him manipulate them at live performances. The most popular of his Frankensteins are his modified Furbies. The Furby, when stripped of its cuddly fur and outer skin looks something like a Terminator Endoskeleton crossed with Gizmo from Gremlins. However, the cosmetic overhaul is just the first step in what Smiley calls "Furby Personality Re-Assignment." From there, the electronic guts of the Furby are stripped and re-soldered in unspeakable ways, with added knobs and variable voltage controllers to yield something that looks and acts somewhat like a Furby, but sounds quite like something else. The Slurby and Disturby, two of Smiley's Furby experiments, still react to light and motion the way a normal Furby would,



but have added controls that allow the user to bend the pitch of the sound output in unnatural ways. Essentially, Smiley figures out what the device is not supposed to do based on its hard-wired resistors, and he works around all of that.

The Speak N Spell series of toys (including the Speak N Read and Speak N Math) are a perennial favorite for circuit-bending. Using the built-in phonemes in the Speak N Spell chips that synthesize voice, some spare parts from

covery. Ghazala recommends poking around on the circuit board with small metal rods or your fingers. As long as you are only experimenting with battery-operated devices, the risk of serious shock is fairly minimal. That's not to say that there is no danger involved. When I gave Smiley a Techno-Dino to operate on, and later asked him how it went, he said "well, I turned it on and it made a really weird noise and then it made a lot of smoke." I suppose every mad scientist loses a few patients.



Radio Shack, and a basic understanding of electricity, anyone can turn a Speak N Spell into an otherworldly, alien drum machine. Toy keyboards with cheesy preset sounds offer an even wider range of source material to manipulate, and by adding simple photo-resistors, leds, or other simple resistors, you can modify most things to respond to touch or light, or whatever else will work to provide resistance in the circuit.

Of course, half of the fun is just ripping apart toys that you've bought at the Salvation Army and trying to find the parts inside that are responsible for the sound. For the most part, this is a process of experimentation and dis-

RHYTHM SQUASHER

MO' BENDING

J.Smiley's website:

www.submarinerecords.com/smiley

Reed Ghazara's website:

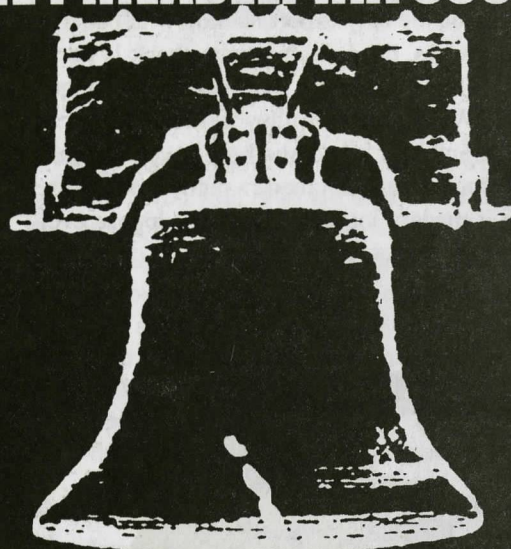
www.anti-theory.com/

Odd Music's Pages on Reed Ghazara:

www.oddmusic.com/illogic

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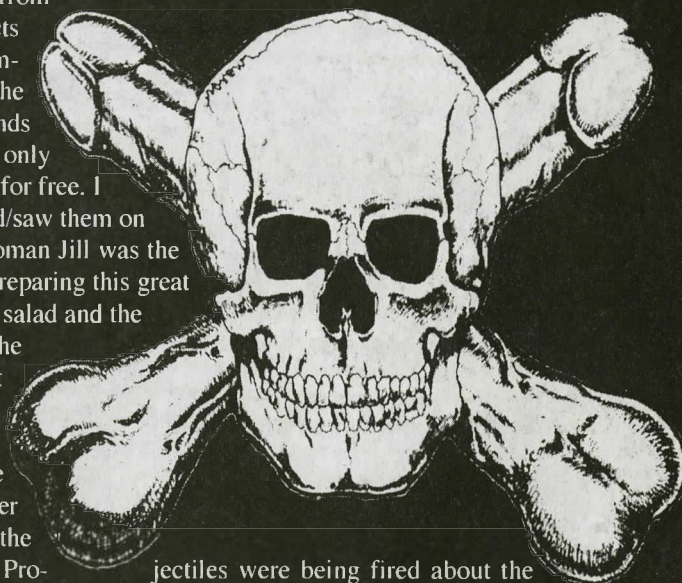


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DWARVES

I used to work at a venue in Tampa called The Ritz Theater from like 90' to 92'. It was the place where all the independent acts and smaller mainstream groups would play in Tampa. They employed me for a couple of years and I did shit like gopher for the rock stars, pass out flyers for shows, and work clean up. It sounds exciting but in reality it sucked. It didn't pay jack squat so the only benefit was meeting pretentious rock stars and seeing shows for free. I remember the night the Dwarves played the Ritz. I first heard/saw them on a Sub Pop video. I think the song was "Drugstore". This woman Jill was the manager of the Ritz at the time and she had worked all day preparing this great big salad for the band. She was very proud of her enormous salad and the other snacks and beverages she was forced to collate due to the band's contract. I wasn't too fond of Jill so I immediately felt a kinship with the Dwarves when Blag walked out onto the stage holding her big salad over his head. It was obvious he wasn't going to eat it. He finished up his smoke, flicked the butt directly at a skinhead in the crowd, and then began to shower the audience with Jill's bountiful tin of rabbit food. After the salad bomb was deployed it just snowballed into one big riot. Pro-



jectiles were being fired about the place like hails of gunfire in a mobster shoot-out. In just one split second the Dwarves managed to cause massive turmoil before even playing a note. Only total assholes with a lack of respect and a total discontent for everybody would treat their audience the way the Dwarves did that night. They exhibited the kind of nihilistic behavior that makes punk rock so endearing. The whole fuck you attitude and destroy all mentality. It's been ten years since that night I saw them play the Ritz and the Dwarves still keep touring, recording, and making their own videos in the appropriate DIY fashion. It's all available for download at thedwarves.com. Recently Eric Grant of the A.D.D. Staff tried to have a conversation with Blag via email that ended up much like the first time I saw them live. A total fucking disaster. Well, Blag, it's nice to know you're still an asshole. It's a testament to the integrity of your fucked up band. -Disorder

Eric Grant's email interview with Blag Dahlia

ADD: Who the Hell are you?

I'm Blag, Rock Legend.

ADD: When did the band form and where does the name come from?

The band formed in the mid 80's. The name comes from little tiny people who are kind of creepy.

ADD: What 3 events in the world have had the most impact on your life?

1. The invention of the phonograph,
2. the light bulb,
3. oral sex.

ADD: What is the biggest problem facing America?

Internet Rock.

ADD: Most memorable show you have ever played?

I can't remember.

ADD: Your most embarrassing moment on stage?

The night we actually played a whole set without acting like assholes.

ADD: What's the best thing about being in the Dwarves?

Cocaine and hookers.

ADD: What bands are you currently listening to?

All boy bands.

ADD: What kind of "real" jobs have you had outside of the band?

Jizz mopper.

ADD: Have you ever stared death in the eye?

Ever been to one of our shows?

ADD: What about the rest of the question?

Sorry, I'm in a hurry today. Make up the rest.

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"...this record is amazing! And should be considered legendary. I hate to make comparisons because they sound nothing like any of the bands I'm about to list. I just think people who like these bands will love this: Sonic Youth, Seaweed, Husker Du."

- Jason Navarro (The Suicide Machines)



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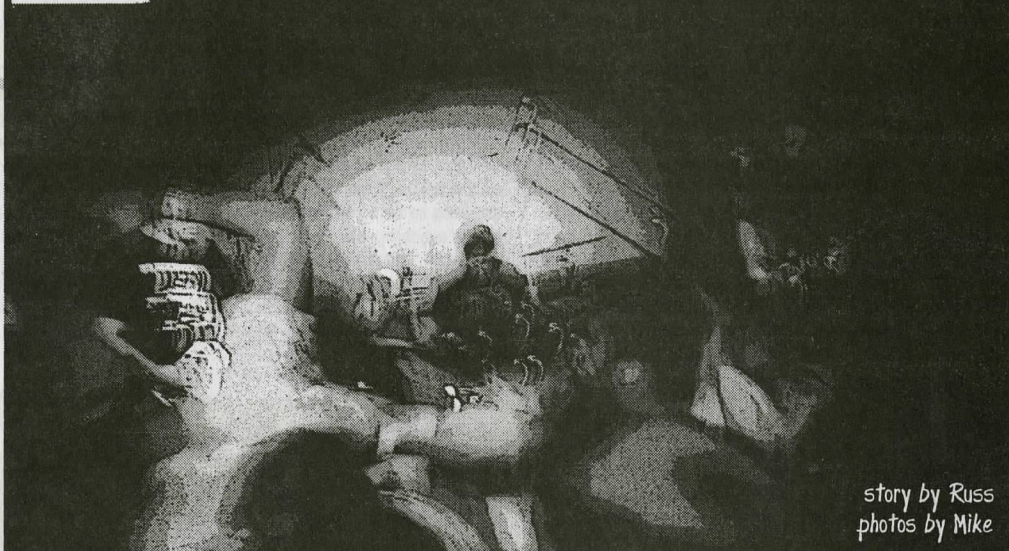
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story by Russ
photos by Mike

Radon...where do I start? I couldn't possibly write some sort of standard "show review" for this band. It wouldn't mean anything to anybody. It would be a write up of some "band" playing some "reunion" show in Gainesville, FL. What follows would be a bunch of gibberish about "how amazing it was" and how they "rocked real good" and so on and so on and it would be total journalistic bull shit. Of course, it's all still true. It was an amazing experience and, although Radon certainly isn't gonna blow you away with any watertight performances, all of those songs are something to behold with three hundred sweaty, drunk people singing along. So, although it was that good, it gets a lot thicker than that and some standard, Rolling Stone, show review format just wouldn't do an experience like a Radon "last show" any justice. On another level, I could wax intellectual and break out the pie graphs to explain why Radon is one of the greatest of unsung rock bands and that they should be rich and famous, and live in solid gold houses and drive rocket cars, etc., etc., but it wouldn't matter. It'd never be that way. None of them ever intended for it to be. Radon was and still is dedicated to something that has been a long absent priority with regards to playing music - having fun. Everything else be damned. Sure, their songs are full of social concerns, heartache, rants against asshole-like behavior much like any other band, but, when it came down to it, it was all for fun. They are, in fact, one of the only bands that I honestly believe just didn't care at all about success in the "music biz". They certainly could've had it. As far as I knew, they wrote, performed and acted as though radio, record labels, images, scenes, groupies, etc. didn't exist. In that sense, they are the modern day equivalent of a 19th century folk band and, believe what you will about your heroes and the inevitable sell out, that is a difficult ethos to maintain in the wake of the 1990's. In eleven years they've written few songs, but the ones they wrote counted and I consider more than one of them to be "great". By "great" I mean, "The Pixies great" or "The Clash great" or "Cheap Trick great". For a long while, I thought I must've been delusional to make statements like this (maybe I still am). After all, it is a gigantic understatement to say that, from Muddy Waters onward there have been a lot of incredible rock'n'roll songs. Aside from that, who's ever heard of Radon? A solid few, but unfortunately, those numbers dwindle quickly once you cross the Florida state line. Nonetheless, and after seven years of geeking out about this band, I know I'm not the only one who ranks them among the greats. A could've been, should've been, and in an idealistic world, free from the pomp, circumstance and other bull shit surrounding the so-called "music industry", would've been band where success and adulation would've have been forced upon them whether they wanted it or not. But, none of that matters. For the people that love them, Radon is already a success. And, as the story of independent music unfolds, their contribution and impact, small but significant, will be realized. The Radon Eradication will spread. But for now, how do I put it all in words? How do I relay the gospel to the nonbeliever? And, above all, how do I review or even de-

scribe a Radon show? I can't really. I suppose the only real way to explain what made the weekend of September 29, 2002 one of the greatest weekends ever is to start from the beginning - spill my guts and lay it all out. Tell my Radon story in the same stupid manner that an elementary school kid explains his summer vacation. So here goes.

Most of the people I know who are ardent Radon devotees live, or lived, in Gainesville, so right away, I'd consider myself in the minority. In fact, I wasn't even there from the beginning. I was a straggler. I came to Florida in 1992 and unbeknownst to me at the time, Radon was already off and running. I was here for a couple years before I ever realized they had music in Gainesville, and a couple beyond that before I heard that beautiful first piece of wax packaged in the sleeve with the stupid little doll on the cover. I lived in Tampa. Gainesville was where I went to visit my Grandmother. Rock music didn't fit anywhere into that equation. As for Tampa at that time, most of the in-town bands had spent the previous years recovering from the hair metal hangover and/or clinging desperately to the hope that Nirvana was just a phase. Of course, there were a few great bands around town (as well as couple who routinely made the two hour trip south) and, to make a long story a little bit shorter, it was through these bands that I ultimately came to discover Gainesville, No Idea Records and Radon.

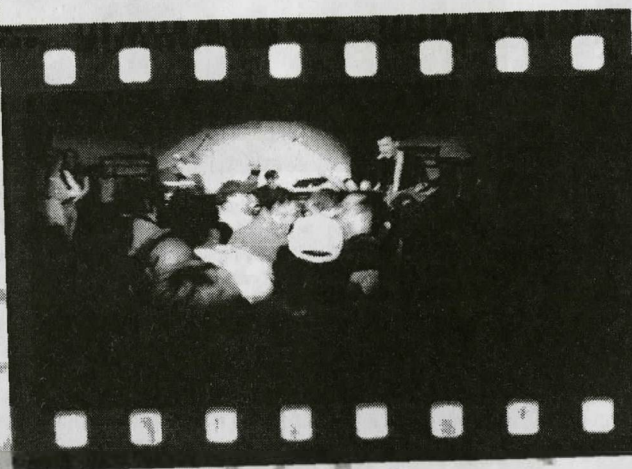
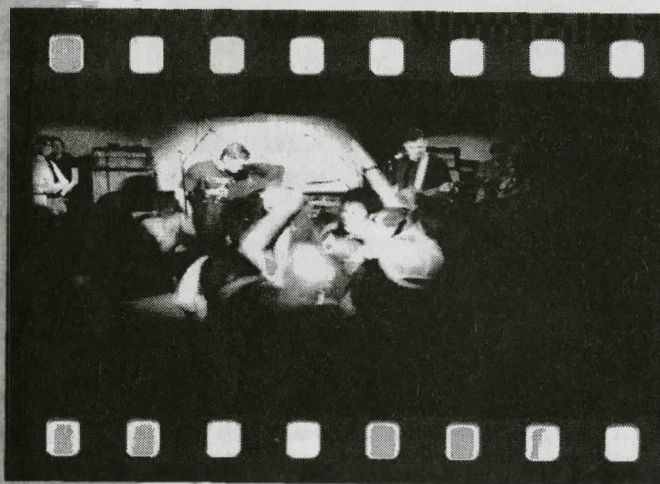
There are a handful of artists that I can distinctly remember hearing for the first time. But, for all my love of their music, Radon isn't one of them. I do remember having a song of theirs on one of the early No Idea compilations. I picked it up from the bargain bin at Vinyl Fever here in Tampa. I'm pretty sure that it was the Big Pants Waste Precious Fabric compilation that had "Step Mother Earth" on it. (However, many a canned beer has passed through me in the time since, so it might've been the Blindspot comp.) Regardless of which it was, Radon blended in with everything else on there at the time. It's not that they were initially boring or anything, it's just that there were a lot of other great bands on those comps: Grain, Don's Ex-Girlfriend, Action Patrol, Hot Water Music, Spoke, Clairmel, Less Than Jake, etc. So I suppose Radon, buried somewhere in the track listing, remained elusive - a diamond in a pile of other...diamonds, or whatever. Enough of an impression must have been made though, because when I did come across a used copy of the self-titled 7" record at Alternative Records one sunny afternoon I threw down the three bux (or whatever it was) and bought it. I usually took advantage of the free cassette tapes (the ones that the big labels would send out for promotional purposes) to record my new purchases. So I slapped some scotch tape on the top of a free tape and recorded Radon over some god awful preexisting gangsta rap music. From there, it took residence with a pile of other tapes in my '83 Chevy S-10 to lay dormant until a couple round trips to and from the stereo made me think twice.

Don't get me wrong. It was good. I liked it right away. Those overly-distorted, fuzzy sounding guitars and those solid rock back beats

-AST RADON SHOW?

packaged in a catchy song were my type of thing, but there was a lot of that around. Some of it stuck and some of it didn't. At the time, I was reviewing CDs and records for college radio and listening to a lot of new music. It took a lot longer for me to separate the "goods" from the "bads" and then the "greats" from the "goods." But, eventually, it happened. Radon found their way into the "greats" category and I vividly recall the experience. There was nothing exotic about it. It was "Facial Disobedience." That was it. I can distinctly remember driving down HWY 60 when that song made me realize I could no longer ignore Radon. On through that amazing opening guitar riff and about halfway through the song epiphany occurred. Radon was really, really good. It took a few listens for my feeble ears to realize, but it was now very clear to me. Something struck me and I was hooked from there on in. There was, and still is, something about their music. They have that indescribable "thing" that every third rate musician in the world

word to the liner notes on each record was studied carefully in an attempt to slowly piece together the Radon puzzle. Every little detail of every release was examined carefully for recording dates and label information. I noticed that Radon had releases on about 348 different labels that had little to no contact information let alone any evidence of ever existing. It was almost as if these little labels would suddenly materialize to release a Radon song and then vanish into some sort of mystical, label-swallowing vortex. The only label that seemed to survive a Radon release was No Idea, and Radon seemed to be a part of their distant past, so I was unsure if they would still know anything about them. (Sue me. I didn't know how any of this shit operated at the time.) Not to mention, I was certain I was the only one freaking out about them, and any memos or inquiries about said band would either be ignored or met with baffled counter inquiries. Besides, I was kind of enjoying finding out things on my own. It was my own little musicology



wishes she or he had. The unbelievable and often overlooked ability to channel honesty and the love for the music one plays into the music itself. I know that sounds stupid, but it exists. I swear. It's what totally freaks you out and makes you want to listen to a recording over and over again. It forces you to pull out records every time you're drunk and play them at deafening volumes. It's why Peter Wolf was never Bruce Springsteen and why every crappy glam rock band of the 80's performed in the shadow of Van Halen, Slade and AC/DC. It's also why I've never shut up about Radon. From that night on, I sought out every bit of information I could about them. Unfortunately, my copy of the first 7" didn't have the insert that was supposed to come with it (not that I knew there was supposed to be one) so I had little to go on. I had only a couple friends at that time who were familiar with them. They knew more than I did, but all the folklore we could gather amounted to little more than nothing. The general assembly hypothesized that Radon was from Gainesville, never played out of town and had either three or four members who were scientists. Of course, all of this information was baffling (and come to find out later, not completely true since only Dave is currently a scientist). They sounded more like the real life incarnate of Buckaroo Banzai and the Hong Kong Cavaliers than a "punk rock band" from Gainesville, FL. How did this group of "scientists" manage to come up with these songs and why hadn't they ever left town with them? I gathered all the songs I could find, including a song my friend had on a No Idea fanzine 7" called "Wastin' Time" (soon to become one of my favorite songs), put them together on a tape and listened to it religiously. Over a stretch of several months, I checked every record store in the bay area for anything with Radon on it and eventually found "Playin' With Fire" on the Gainesville Ghetto Compilation and "Feline Growth" on a split 7" they did with Highway 66. Additional information was hard to come by and very slow to unearth. I know that probably sounds like a complaint, but it's not. The whole experience was sort of like collecting baseball cards or comic books. It was a lot of fun to find new songs and little bits of info - musical archeology, I suppose. Each new song was added to the tape and every

project. Tampa, FL certainly wasn't helping any either. Alternative Records had descended into the pits and fires of electronica and DJ hell, and if there was a rock "scene" in Tampa at the time, I certainly didn't consider myself a part of it. Most of the "scene" people I did know were usually listening to a bunch of weird music that sounded like an inbred Sonic Youth cover band playing keyboards and beating on toasters. They all went to raves, played in bands where it was OK to suck as long as you were doing something new and different, got laid way too much for their own good, and most were all-around unfun pricks. That was my initial impression of "scenes", and I was actually relieved that Radon remained elusive to this company. I was content as a physics major who spent his spare time hanging out with his fellow dorks at a college radio station, but, more importantly, I was a music fan and, the more I got into Radon, the more I was convinced I was getting into something great.

Enough time did pass and I eventually came to meet some other people who knew and loved them as well. It was through them that I learned of the end. Radon had come and gone. They had played their "last show" several months earlier in Gainesville at the Hardback Café and, as far as any of us knew, that was the end of Radon. I was distraught. Totally bummed. I had missed the boat completely. Radon was forever doomed to go the way of countless other musical endings - forever stuck in a time just out of reach and I had missed it by just a few months. They had disappeared and left behind nothing more than a couple scatterbrained releases and some spare change. And so ended the legacy of a band that, in my opinion, should've been at least as successful and well known as any other band on college radio and MTV. I gathered up the remaining pieces of what had come to be one of my favorite bands and moved on.

Fast forward a bit - about late '97/early '98 or so. I had now graduated from school, gotten a job, realized that working sucked and gone back to school. It was around this time that I heard good news, the best of news. Indeed, the return of Radon was at hand. Rumor had it they were reforming with a different bass player under the name Radon-222 and that

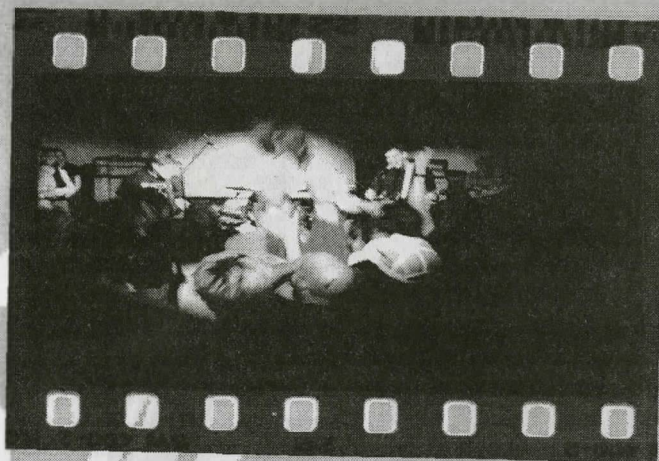
they were supposed to play the fifth anniversary show for the Skatpark Of Tampa. When I came across a flyer for the show with the words "Radon 222" right below Avail and Hot Water Music, I danced. Radon existed again. Furthermore, they were coming south and I was gonna see 'em play live. The calendar was promptly marked. I can count on three fingers the concerts I have looked forward to as much as this one. On the day of the show, our small posse headed to the park early and stood in line outside. We ran into a few friends from Gainesville (part of my growing Radon information network) and they, in fact, confirmed that Radon was in Tampa and ready to play. I got into the park as the first band was finishing up and found a good place in front of the stage. After a short while, the three members of Radon began setting up their equipment and tuning up. I'll admit they weren't much for looks, but no matter. I had learned the book cover lesson a long time ago. I just remember watching them set up. Dave Rohm's crappy Ampeg amplifier with that surreal tone, Bill Clower's econo-drum-kit, new fandangled bass player James Ross's worn out MDC shirt. After a bit, Brian Schaeffer, SPOT owner and proprietor, got on stage to make a few announcements. Brian mostly dished out a couple "thank yous", encouraged everyone to enjoy themselves and also said that there were a couple cars that needed to be moved. Well, one of the cars was mine, but there was no chance of me moving it for the next thirty to forty five minutes. Brian left the stage, and few moments later Dave approached the microphone. "Hey. We're Radon from Gainesville. Hope you like us."

And then they played. It was a cathartic experience. My first time seeing Radon. Every great song I loved by them (except for the ones

I used to feel like a tremendous dork fan boy praising the virtues of their music. After all, they're not The Who or anything. They're dudes. They hang out and drink beer. They're all totally approachable people who gotta pay rent like the rest of us, but maybe that's what makes them so endearing and so believable.

I could go on and on with endless diatribes and anecdotes about any number of other experiences with this band, but I think you get the point - not to mention Dave Disorder needs me to finish this thing. I consider myself infinitely blessed and lucky to not only have been around for Radon, but to appreciate them as much as I have, and to have not taken it for granted. I still don't. I've probably made more Radon compilation tapes for people than I have for any other band in existence. They still blow me away. I put a song on a tape for a friend of mine the other day and sat and listened to song and read the lyric sheet. After seven years, I still shake my head in amazement. Who knows? Maybe I've brainwashed myself, but it all still sounds that good to me. They sound as fun and refreshing as they did in the beginning. As I said before, I know I'm not the only one who thinks this way. There are others out there. I can name at least a dozen people who consider Radon to be one of their very favorite bands. Not bad for a band that hardly ever left Gainesville, FL.

So what about September 29th? Why was that so special? Just another Radon reunion show, right? Well, the show that weekend was not only, the one and only time I've ever seen them with their original bass player, but it was the whole weekend itself. For that weekend, Gainesville turned into a giant Bar-B-Que that everyone you've ever known and loved



that Brent sang), as well as a few I hadn't heard, were on the set list. I occasionally looked around behind me to what kind of reaction they were getting from the 1000 or so people who were watching them play. Most seemed fairly unimpressed, but there were a few who were freaking out. Devoted Radon followers, mostly from Gainesville, had come by the droves to see the spectacle of how push comes to shove. At the end of the last song, what must have been half of Gainesville, stormed the stage and grabbed the microphone to finish singing "Radon." I remember seeing one of the microphones clutched by a buddy of mine who was in turn being held up by about twenty people on the stage. He was curled up in a little ball screaming "Radon" at a full on volume and the veins were popping out in his neck and forehead. It was just fucking perfect. Hot Water Music and Avail played afterwards and, they were great, but... Radon. I was there for them. I bought the Radon "In Your Home" EP that night and a few months later, No Idea repressed (or I just happened to come across) "Awww...geez" and I secured a copy of that album.

Since then, I've seen them play every time I've gotten a chance, although it's always meant driving up to Gainesville. They would break up and get back together, break up and get back together, all dependent mostly upon the scientific prowess of Mr. Dave Rohm. Their sporadic existence became the butt of many a joke about how they should change their name to "Radon Last Show", etc. Regardless, their shows, last or not, were always amazing. Not so much because of the band, but because of the people who saw them. I've rarely seen any crowd of people who were more enthusiastic about a common thing than the crowd at a Radon show.

went to. It was like the clambake that Kurt Vonnegut talks about at the end of "Timequake", if you can follow me here. People came in from all over the country - Colorado, Chattanooga, San Francisco. A couple guys I met drove down from Michigan. One guy flew over from England. The whole ordeal was perfect. I saw friends I hadn't seen in years and met all sorts of other great people. Everything was fun. Everybody was happy. And, of course, the shows themselves (there were two back to back, one all ages and one 21 and up) were incredible because of the band and the people.

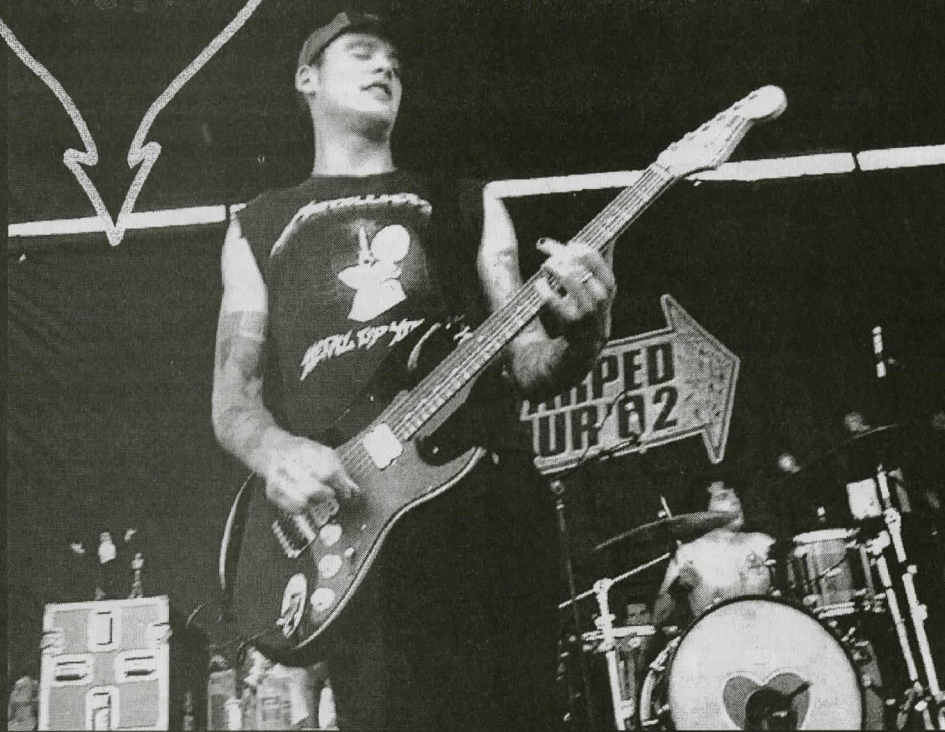
And so, there isn't much else I can say about it. That was it - the story of the war and the glory. It happened and Radon willing, maybe some day, will happen again. I hope it will. A lot of people bring up the "last show" jokes a lot, the proverbial beating of the dead horse, etc., but they could have another 20 last shows and I would still go to all of them. I'm pretty sure most people would. There are few bands that I've never been able to get enough of and Radon is still one of them. Rage until death. Love, love, love and fight and love and, just for the record, yeah... I got drunk and Jeff London got naked.

(Most of Radon's music is still in print thanks to No Idea Records. Check their website for more information: <http://noidearecords.com>. Also, Justin Gristlejaw maintains an extensive Radon website with pictures, articles, interviews and a discography. Check it out: <http://www.radon222.com/>. Thanks for reading this and feel free to email me with questions, comments, hate mail, etc. at rtvanceleave@hotmail.com.)

LAST RADON SHOW

ALKALINE

TRIO



I interviewed Matt Skiba of Alkaline Trio at the Warped Tour back in September. The guys from Autopilot Off were nice enough to get me and my friends into the event for free so I figured why not poke around and see if I could harass some rock stars. Before I began my quest we raided A.P.O.'s stash of Bud Light they had stowed in the cooler of their swanky tour bus. About six hours and twelve beers later, I bumped into Matt Skiba of Alkaline Trio out by one of the tour buses. Matt was cool enough to step away from his shower-in-a-bag long enough to deal with my drunken demeanor. I did a good job winging it, considering I was totally wasted and sun burned at the time. I wasn't sure how it turned out until I transcribed it a couple of months later. I think it's pretty coherent. -Disorder

ADD: How did this come to fruition?

Matt: We formed in 1996 in the city of Chicago. We wanted to name the band something "trio" so we opened up the dictionary in search of something and we stopped on "Alkaline". It had a nice ring to it.

ADD: Has the scene in Chicago changed throughout the years?

Matt: In the 80's I used to go to Naked Raygun/Pegboy shows and it was really violent. There was a huge skinhead presence all through the 80's in Chicago. The whole area where they would do shows like the Metro, Medusa, and all these different clubs that would do punk shows, eventually stopped doing them because the shows were so violent. People leaving in an ambulance every night... There's not as much of that anymore. The scene has gotten more peaceful. Some of the bands that were around then aren't around anymore and there are always new bands happening. It's always changing. I think punk rock

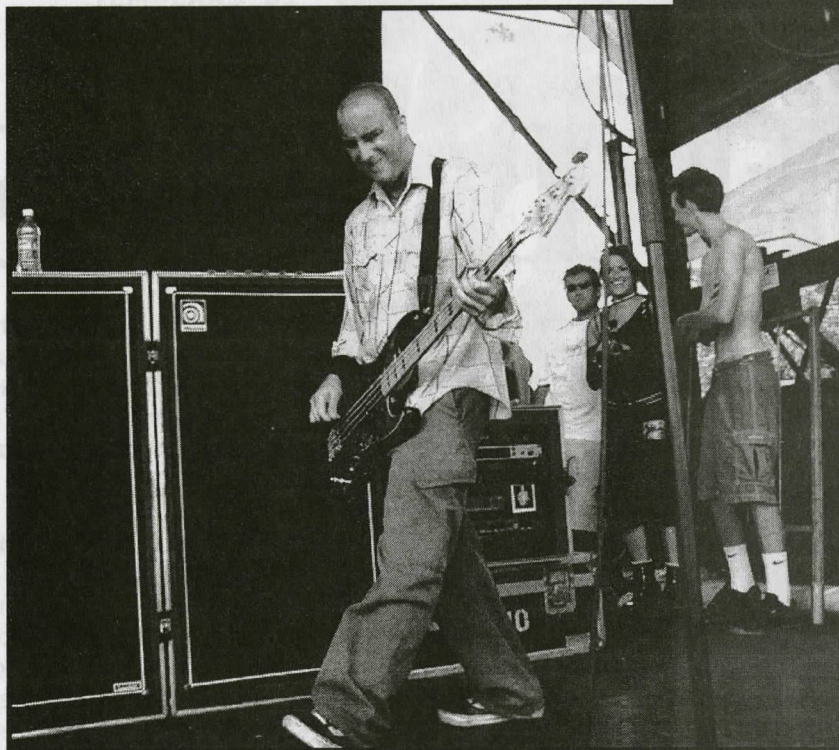
was violent everywhere in the 80's. It's still violent in some cities. Shit still goes down in Chicago still but not as much. Back in the day, for me, it was pretty fucking scary to go to a punk show, but in a good way.

ADD: Do you think the music makes people violent or is it a small faction of people who choose to make it violent?

Matt: I don't really know. I've seen Naked Raygun reunion shows and all those guys who were pounding the shit out of each other weren't present. They are either dead, in prison, or just grew out of it. Maybe they're parents hanging out at the show. Who knows? I think punk rock just had a different meaning back then and I think it was a lot less safe. I got to see some shit as a punk rock kid that I think most of these people here at the Warped Tour have never seen. I've seen two thousand people at a show beating the shit out of each other. Dudes in the corner getting blow jobs. It was just gnarly. But being a thirteen-year-old kid, I was into it. People fighting is a real ugly thing. I'm happier without it.

ADD: Did you start out with the intention of achieving a sound like yours, or was it something that just happened along the way?

Matt: It just happened along the way. Our first goal was to write songs, then to play a couple shows, then go on tour, put out a record... We've always taken baby steps; therefore, we've never really been disappointed or discouraged, because everything has happened at a really steady pace. We've never really expected too much, so what we've gotten just blows us away, quite honestly.



ADD: Have you always played the same instrument?

Matt: No, I started playing guitar for Alkaline Trio when we started the band. I've always played drums. I used to play in a band in Chicago called the Traders. I played in a bunch of punk bands in high school. The first band I played in was called Absolut Zero. We spelled "absolute" like the vodka. I was like twelve or thirteen. All our songs were about like drinking whiskey. We had this song called "Life in the South". Our songs were kind of Murphy's Law-esque. We had lyrics like, "If you eat my food I'm going to kick your ass," or, "You drink my beer and I'm going to kill you." You know, stupid shit. It was really fun.

ADD: What's the song writing process for you guys? Who writes the songs?

Matt: I write the songs and sing, and Dan writes his own songs. I can write songs a little quicker than Dan. We write at home or on tour. We have guitars and a studio setup on our bus, so we write on the road and we write at home. It's usually me sitting there with an acoustic guitar and getting a feel for it or an idea, whatever is on my mind or in my journal. I just write about whatever. It all kind of comes together at the same time: the music, the lyrics, and the melody. It's the same for Dan, I think. There's not much technic. Things just kind of happen.

ADD: Who inspired you to play music?

Matt: My mom forced me to play piano when I was a little kid, which got me really interested in music. She made me play for three years. She said I could quit playing instruments or play something else, but I had to play piano for three years. The piano is a percussion instrument and a string instrument. You can learn all the fundamentals from the piano. I always thought it was lame. I wanted to play a guitar, rock and roll shit. So I played piano, and after my three years I quit. I just stopped playing.

ADD: Who were some of your original rock and roll influences?

Matt: I remember seeing the band Survivor playing "Eye of the Tiger" on one of those Ed McMahon type shows, like Solid Gold. I think it was Solid Gold actually. I remember them playing "Eye of the Tiger" and I totally got chills. There was that and the first punk show I ever went to, which was a Social Distortion show. When they started playing I was like that's what I want to do with my life. It was on the Prison

Bound Tour in 1987. I think I was eleven. I loved it. I saw the Ramones and the Dickies on Halloween when I was seventeen. Me and my friend were on something like three hits of acid. There was a riot after the show.

ADD: What do you think about Joey and Dee Dee's dying?

Matt: Joey's death... Well, I should say Joey's life is hugely inspiring to me. The guy went out with style. He was in pain, and I don't want to even think about the shit that he had to go through in the last months of his life. Well, he got really sick. I don't know how many times it had remised. I know they stopped touring for awhile. I never even really knew what was wrong with him. The guy kicked ass when he was here and he was in the greatest band that will ever exist. So, it's like I wish I could still see the Ramones. It's embedded in history. It's really classic. Dee Dee is just insulting. You see Joey struggle and fight his condition and Dee Dee goes and O.D.'s. That sucks. It's insult to injury. Dee Dee wrote a lot of the tunes, you know. I'm not antidrug or anything. It's just sad that he lost control. It just sucks that they are not here.

ADD: Is music your full time job right now?

Matt: Yeah. I was a messenger for three years in Chicago. That's definitely hard labor. I learned a lot from it. I worked really hard and I think it taught me a lot of valuable lessons. I wouldn't take it back. It was pretty grueling, especially in the winter time. You can't really get anything that's going to last unless you work really hard for it. There are people I know that haven't worked a day in their lives and they're doing this. I know that they appreciate it but I think hard work humbles you. It makes you realize when things are really good and easy.

ADD: Do you think playing in a mass media festival like the Warped Tour damages your credibility as an underground rock band or do you welcome the exposure and hype that comes with being a part of something like the Warped Tour?

Matt: For us it's the ladder. We want to expose our music to as many people as possible. I don't think we're any better than anybody else but I think we have a little more to offer than some of the other bands on the tour. To us it's the more the merrier. We've always done things that are true to our heart. There are people who think we've sold out but I don't really fucking care. This is a band for everybody to share and listen to but if you don't like what we do start your own band and do it the way you think it should be done. Otherwise we're just playing music and having fun. We're stoked to be on this tour. It's the best tour we've ever been on. We've made more friends and had a better time on this tour than ever before. We always have a good time on tour but this is definitely up with the best. No regrets at all.

ADD: Your split with Hot Water Music was intended to be both bands working together as one but you ended up covering each others songs. If the split worked out the way you intended it to how do you think it would have turned out?

Matt: We were both too busy. Who knows. That's like saying what would have happened if Jesus never existed. It didn't happen for a reason and it might have been a drunken mess. There's only so much you can do with guitars, bass, and drums. The way we did it was a better idea I think.

ADD: Is there anything you haven't accomplished yet as a band that you would like to accomplish?

Matt: No. We've passed far and beyond anything we ever would have expected. We're really happy.

THE TEMPLARS

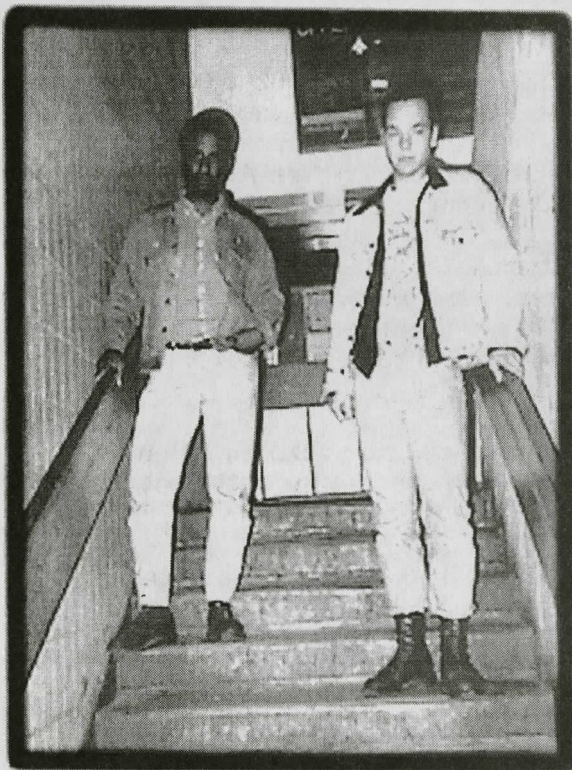
Formed in 1991, the Templars have faithfully and diligently carried the Oi!/Skinhead banner through the years. Quite possibly America's (and definitely one of the world's) finest Oi! band, they have outlasted the vast majority of their peers, and have evolved from a 2 piece garage outfit into a highly creative and prolific quartet. Interviewed via email, co-founder/vocalist/guitarist/recording engineer extraordinaire Carl Fritsch gave us some insight into himself, his band, and his experiences being a Skinhead in America. Beauseant!! -Scott Keene

You guys have been together about 11 years or so now. What first attracted you to Oi! music and the Skinhead lifestyle in general?

Initially I was attracted to the music. It was raw and aggressive. I was a punk at the time and the change to being a Skinhead seemed like a natural progression. The comradery was also a big factor.

Since you started in 91, I am assuming you guys were around in 88-89 when all of the TV shows (Oprah, Geraldo, Morton Downey Jr, et al) had their "Skinhead" specials, and caused a bad name for Skins everywhere. Did you ever expe-

circa '93



rience anything major as a side effect of any of the media hype - confrontations, etc?

I don't recall any confrontations due to the media hype. I remember a few morons saying stuff like, "I agree with you guys, fuck niggers!" I think a lot of people still didn't know anything about Skinheads, and those that did know something could only recognize a Skin if his head was bald, had a black flight jacket and 14-hole Docs with white laces.

How about these days?

I don't think people care much these days. You hardly ever hear about Skinheads in the media anymore, so people lost interest.

What's kept you into it throughout the years, among all the bad publicity, fallout, changing faces and scenes, etc? Are you still as passionate about it all as you were when you were younger?

I've mellowed out over the years. When you get older you have more responsibilities, so the Skinhead thing becomes less important. It's part of being mature I guess. I think even my music writing has matured drastically. As for the bad things I try not to take notice of negative things anymore. It's not constructive.

How old are you?

I just turned thirty. Time's flying by.

What kind of jobs do you have? Are you a recording engineer professionally or just as a hobby?

I've been doing a lot of different jobs over the past few years, including being a teacher, a carpenter and a bank teller. Right now I'm concentrating on my schoolwork. The recording stuff I do is just for fun. I don't think it would be fun if it were a job.



Tell us the story behind Acre Studios. How many bands have recorded there besides Templars?

Acre studios started out as a little portable 8-track Tascam recorder in my parent's garage. Prior to the 8-track I was using a beaten-up old 4-track that one of my older brothers gave me. I've recorded bands like Red Alert, Oxblood, Battle Cry, Bottom of the Barrel, Half Man, Scapegrace and more recently the Butchers.

How often do you get to tour and where do you get to play (geographically)?

We play a few times a year. Some years we play more, some years less. Mostly we play around the east coast and occasionally Europe.

Favorite tour stories?

A more recent story that I like is when we played a gig in Seattle. The place was small and there were a lot of people there. There was also some tension between Seattle and Portland and everybody expected the worst. The show went off without any problems until the end of the set. It wasn't between Seattle and Portland though. Somebody had thrown a beer and it hit Phil. Phil immediately jumped off the stage ran across the bar, jumping over a bouncer, and punched this guy in the face. Turns out it was the wrong guy. Phil was nice enough to buy him a beer as compensation.

When I was growing up and started collecting vinyl, one of the coolest things about early

Hardcore/Punk and Metal records were the collages that decorated the inserts and lyric sheets. I came to see the insert collage as an art form, and still do, but I hardly ever see them any more! A lot of your records have collages. Who is responsible for them, what inspires them, and do you plan on continuing to do them? Will the new full length have one?

Phil and I like doing collages. We grew up looking at records that had photo collages on them, or at least as an insert. We will continue to include them on our records, including the new full length.

When is the new full length expected out and what differences in sound can we expect if any?

The new album is recorded at the new and improved Acre Studios. The sound we've been getting is a cross between the old stuff done on Acre and the new stuff done on GMM in a real studio. The style is a little more rock sounding, and there will be more diversity I think fans will like.

Here is the standard ADD question asked of everybody - kind of funny in this case... Has any Templar ever, at anytime in his life, sported a Mullet haircut?

I must admit that I did have one when I was in junior high. At the time I thought it was cool.

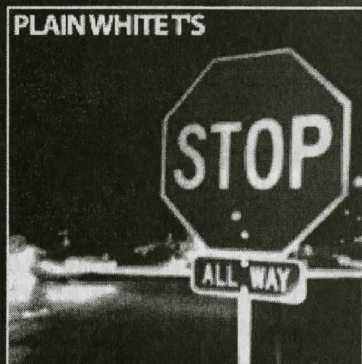
Closing words?

Thanks for the interview and good luck with the zine. Cheers to all the Templars fans out there.

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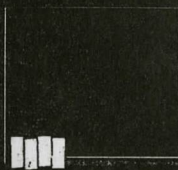
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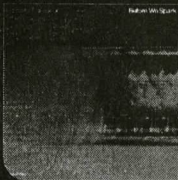


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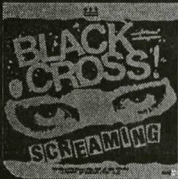


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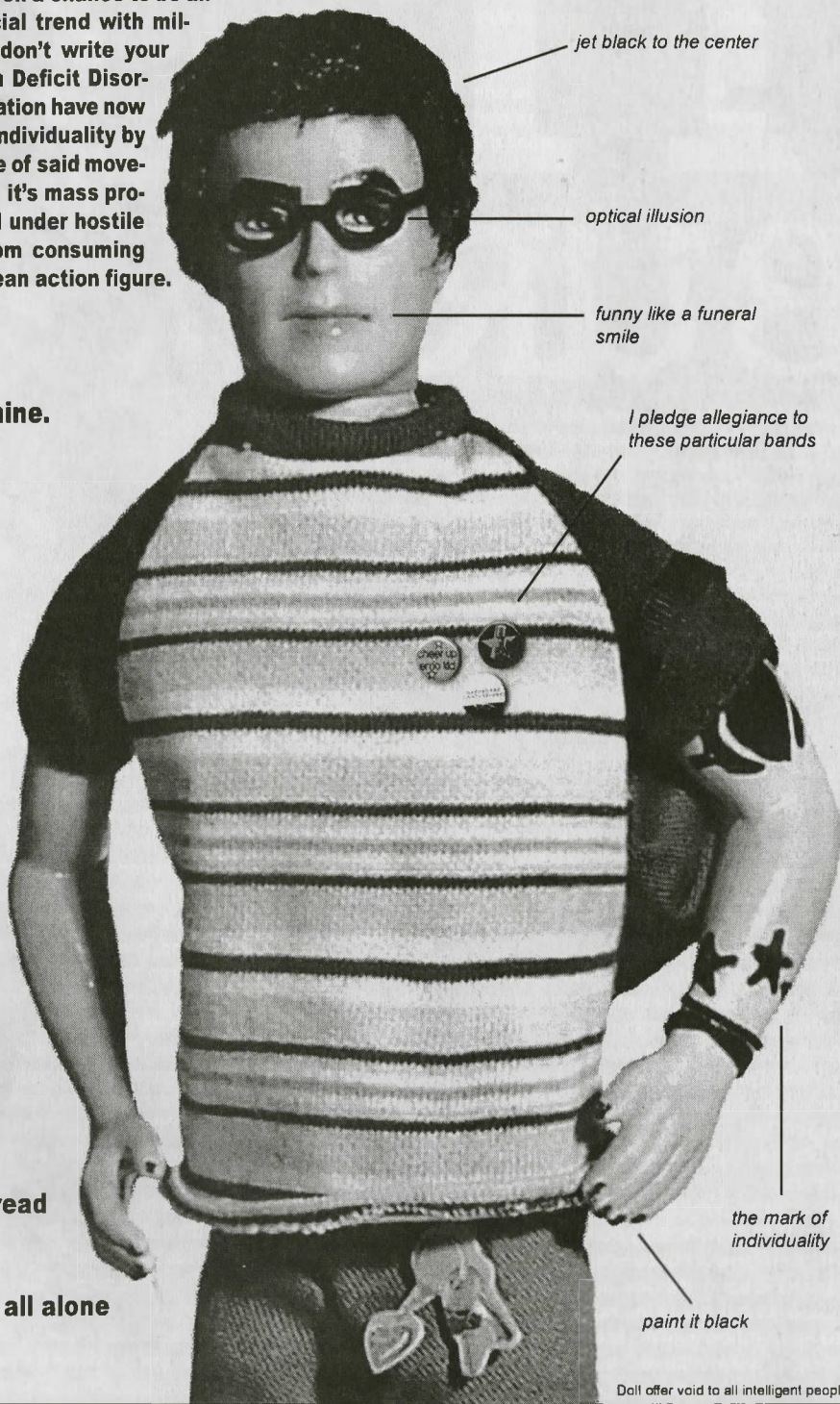
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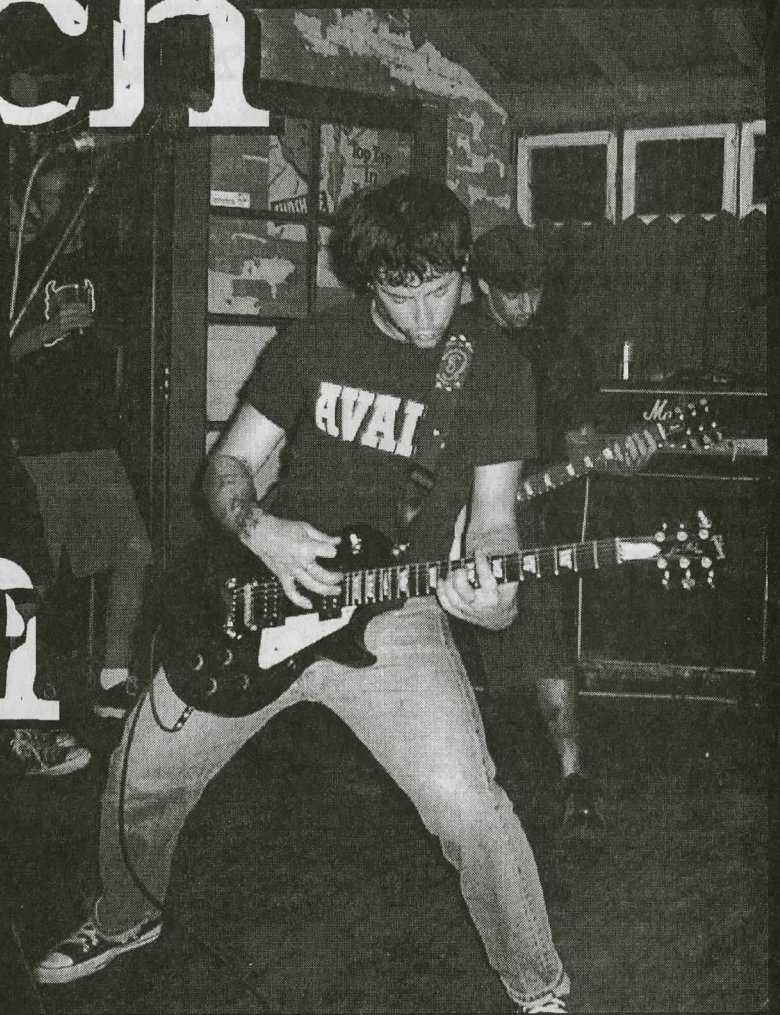
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watch IT BURN



We released a split last summer on A.D.D. with Tiltwheel and Watch It Burn. WIB were introduced to me by my friend Davey Shitwheel when he proposed the idea of recording a split with some of his buddies from San Diego. I was familiar with Watch It Burn's music, so if Davey said they were a great bunch of dudes I figured why the fuck not? Let's put out a record. It turned out to be a good idea and an amazing recording. I finally met WIB back in September when they came through Tampa with another great rock band, the Cro(w)s. Their live performance was excellent and it was great to finally meet them in person. The bar kept the draft beer flowing, so please excuse our incoherent ramblings. We were all pretty loaded.

Travis: Drums

Lead: Guitar, Vocals

Dave: Guitar

Adam: Bass

ADD: How long have you been together?

Dave: Six long freaking years. We've been the same lineup the whole time, minus the bass player. Four different bass players. He's the fifth actually.

ADD: Any tragic mishaps?

Lead: There was a pregnancy.

Dave: There was a guy who smoked weed too much.

Travis: Personal things, like people going to school and getting married.

Adam: One guy does other stuff. He's in other bands and shit.

ADD: Does anybody play in another band?

Travis: Yeah, I play drums in John Cougar Concentration Camp. Lead occasionally plays guitar and/or bass. We all relocated from Tahoe to Santa Cruz to San Diego.

Lead: I play in Machine Gun from time to time. It's Chris Fields from JCC's side project.

ADD: How did the band get started?

Lead: Travis and I started the band. We used to jam out together in a band called Out of Hand. I moved down from Tahoe, which is originally where we started the band. We had jammed one time in San Diego right before Travis had gone down to the Navy. We decided to start a band so Travis moved up to Tahoe with his brother. We just started jamming. A couple months later we met Dave. I think half the reason he wanted to join the band was to use the free foosball table in the garage.

ADD: Is this your first tour to the East Coast?

Dave: Yeah. We made it to Chicago, but I wouldn't consider that the east coast. We usually go up and down the west coast.

ADD: How's the tour?

Travis: It's up and down. It's been a week and we've only had three shows, this being the fourth.

Dave: We've had some flaky shit going on so far. This is a good show.

ADD: I understand your CD "Radio Pollution" was released on 9/11/2001, and Rise Records pulled the first edition of the CD due to its graphic artwork?

Lead: It was released in late August. They wouldn't take it in the record stores because of the cover.

Travis: It was a city scape of Portland on fire. Adam actually designed it himself.

Dave: I think our label guy didn't like it, plus 9/11, so they pulled it. Then he gave us no choice with what we wanted to do afterwards.

Lead: I don't like the new cover but we deal with it.

ADD: Who actually made the decision to pull the cover?

Travis: The label pulled it. Which sucks. It would have eventually blown over.

ADD: Ironically enough, we released a Jack Palance Band CD on 9/11 and it's got burning buildings with people falling off of it and the title is "Get This Shit Under Way". Talk about irony. You recorded a split for ADD with Tiltwheel called "Twice the Dose". How did you guys hook up and whose idea was it to record the CD?

Lead: It was actually an old idea. We've known Davey and various members of Tiltwheel for years. They helped us out with shows and we would hang out. Eventually we decided we would record a split together down

the line. It just never happened before you wanted to do it.
 Dave: There has been a split epidemic going on lately. We had the idea like three years ago. When we were living in Santa Cruz I remember talking to Davey about it. He was like, why don't you fucking move down to San Diego? We were living in Santa Cruz at the time and it was getting expensive. It was hard to find a job. The house we were living in was a shithole.

Lead: I have very fond memories though.

Travis: We had found out the Tiltwheel full length was on ADD and he had talked some to you. It seemed like there was actually a possibility and we were really excited. We had just gotten through



wrapping up a full length and putting that out, and then we used the same studio for the split. We just collaborated and it was one. We were excited that it's on an east coast label. It was a good venture for us. The full length is on a west coast label, and that's where our primary distribution is. The ADD release had made it accessible for us to tour the East Coast.

Lead: We had the songs and we knew we wanted to do it. That, and we liked your label.

ADD: Weren't you supposed to cover each other's songs originally?

Dave: Yeah, we were supposed to do a song for song trade off.

Adam: It got to crunch time and Davey didn't have the back up band in time enough to learn something new.

Lead: That, and we couldn't decide whether to cover Texas 10 or Lullaby. I was pushing for Lullaby.

ADD: Who are some of the bands who have influenced your music?

Lead: M Blanket, Crimpshrine, Jawbreaker.

Dave: Verbal Assault, Grade, Sunny Day Real Estate.

Adam: Samiam and Tom Petty.

Travis: Tom Waits, Johnny Cash, Operation Ivy, Sunny Day Real Estate, Crimpshrine, Slayer, AC/DC.

ADD: Weird stuff in the record collection?

Travis: Jim Neighbors and Leonard Nimoy on vinyl. It's the worst shit I have ever heard.

Lead: He sings like a mule eating garlic, dude.

ADD: Are your personalities similar or is everyone in the band radically different as far as ideas and political agenda?

Adam: Radically different.

Lead: We're all very different people.

Dave: He likes white girls. He likes Asian girls.

Lead: Dave likes any girl with a pulse. The tour is called "The Roadies Like 'Em Breathing Tour".

Travis: Our personalities are very different, but politically we can all agree on stuff. That's how the name Watch it Burn came about. You can use the band name and apply it to anything. That's why I got it tattooed on my chest.

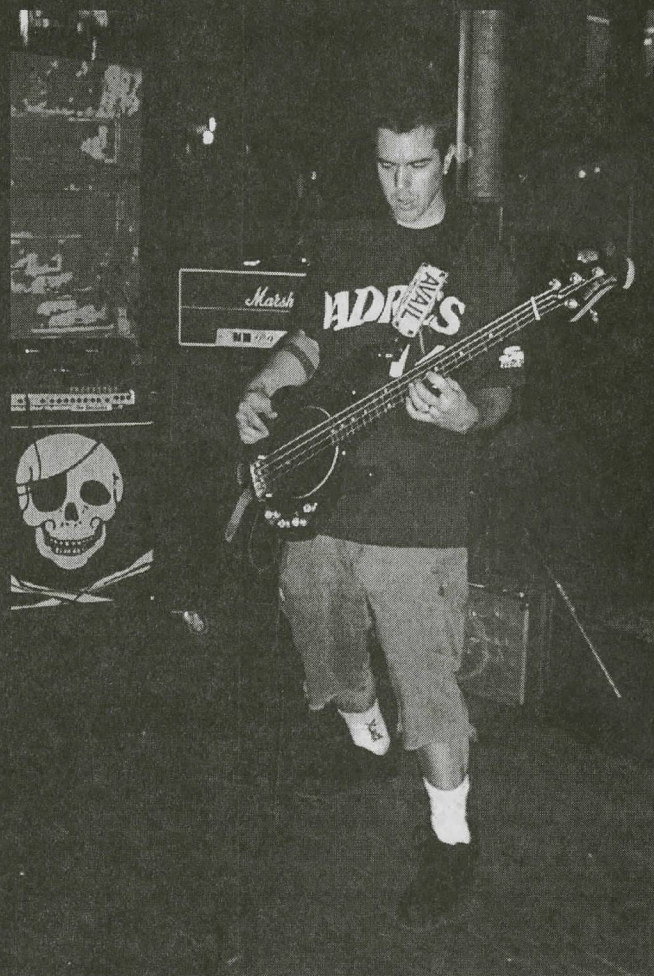
Dave: I'm a closet pyromaniac.

ADD: Do you know anybody who works in the porn business?

Travis: We have on friend in the porn business. Cauca-Sean. He's a white boy from Tahoe and his name is Sean.

Lead: He says "hella" a lot.

Travis: I knew a girl from Ocean Beach who distributed porn for Max Hardcore. She's in movies now. We have a DJ friend from Pasadena who be-



came a porn star.

Lead: I don't think that anybody in the band makes their own personal movies.

ADD: What's next for the band besides a porn career?

Lead: After my career in porn I was thinking of either going into taxidermy or basket weaving. Oh, and armadillo chilli with helmets. You eat the bowl in the shell and you can make a helmet out of it after your done.

AGENT ORANGE

This interview took place with the legendary Mike Palm outside in the parking lot of the Brass Mug. I was pretty nervous because Agent Orange has been one of my favorite bands for as long as I can remember, and being this would be my 3rd time seeing them. I knew this was going to be another one of my all-time favorite shows. I tried to not totally kiss his ass as I got him to sign my vinyl copy of "This is the Voice", but Mike is such a nice and humble guy and "everybody needs somebody to love".
-Eric Grant



ADD: What is your name and what instrument do you play?
Mike: Frank Sinatra, I'm lead vocalist. No, Mike Palm, guitar player/singer, Agent Orange.

ADD: What year did you form and where does the name come from?

Mike: Formed, that was along time ago, 1978. I don't know. What does formed

mean, first time you get together? First time the cops come and people complain? In '78 we were playing parties, rehearsing in the garage, banging around. In '79 we started playing some clubs. '80' I guess was our first releases. Actually '79', our first EP came out in '79'. I think of '79' as the official time but you know I was playing stuff like this in '77' and '78'.

ADD: Did you take lessons or were you able to just pick up the guitar?

Mike: I took some lessons, a little bit. I can read a little bit but not enough to hurt me none.

ADD: Ever had a mullet?

Mike: I don't know. Sort of a Bowie mullet. A "David Bro We" I call it. Not a real mullet though, I guess, technically.

ADD: Worst show ever?

Mike: Oh, tough call. Any show that was cancelled that we didn't play. That's like considered the worst. There was a guy one time that was like a huge Agent Orange fan and he was like a high ranking official at a military school, like a West Point kind of thing. He was the head of this entertainment committee, so he hired Agent Orange to play at his prom. Bad scene. Any weddings. Don't ask us to play weddings. Hate weddings.

ADD: What bands are you currently listening to?

Mike: This is always the question that stumps me because I listen to such weird stuff. Stereophonic Space Sounds Unlimited, lots of weird Bossanova because we just got back from Brazil and I bought a bunch of weird stuff like that. The Vivians, the new Joey Ramone record, Mike and the Cosmonauts...

ADD: What kind of real jobs have you had?

Mike: Pizza cook, fork lift driver. I worked in a print shop for a few years, that was probably the most serious I ever got. I wanted to do full color printing but that didn't work out. Stainless steel fabrication. That was shit. That was a crappy job. That was most of it.

ADD: If you could be any superhero, who would you be and why?

Mike: Batman, because Adam West rules. So when I say Batman, I'm talking old school.

ADD: First piece of vinyl you ever acquired?

Mike: "Neil Hefty Plays the Batman Theme". Hey, what a weird coincidence that is? That's not official rock n' roll is it so I guess the first rock n' roll record I ever bought was the Fabulous Knickerbockers. Have you ever heard that record? "Lies". It is punk as fuck, man. (As my friend Dave Little speeds out of the parking lot making a loud squealing of the tires...) Yeah, really good drumming on that, and a really good guitar player. Noisy guitar player. I'm still trying to get that sound.

ADD: How many releases do you have out?

Mike: What's a release? A lot of the stuff on vinyl was com-

bined into CD. So on CD I guess I would have to say... I mean, because all the vinyl is combined but there are a lot of compilation tracks and random stuff here and there. 7 inches... But let's just go through the main stuff. On CD there's "Living in Darkness", "When You Least Expect It", "This is the voice", "Live at the Roxxy", "Virtually Indestructible" and "This, That, & the Other Thing". Is that it? Not very prolific for as long as we've been around, that's for sure. But you know, I've always gone for quantity over quality. Wait, I got that backwards didn't I?

ADD: If you were made governor, what would be the first law you would put into effect?

Mike: Governor of California, what a shitty job that would be. Oh shit, the first thing I would do would be to round up all the developers and I would send them off to North Dakota. Development is out of hand in California and they are not planning ahead. There is no forward planning. It's just rape and pillage development and I think it's really going to affect life in California for the next few years. Not the far future, the near future. It's going to affect my surf spots.

ADD: Who or what influenced you to play music?

Mike: Well, you know what? My oldest brother played guitar. That's probably the earliest influence I can think of just because he was on top of things for his time. And because of that I was way ahead of my time. Because anything he was listening to I had to listen to just by default. So, yeah, both of my older brothers were a big influence as far as the music I listened to and how I got into it. My oldest brother worked at Fender Guitars, so that's another influence on me. And the whole punk rock explosion, it was so exciting for its time, you know. And it just made so much sense to a kid just turning thirteen to fourteen. I look back at that time and I guess you don't really realize it until hindsight, looking back at it, but it really was a golden era, you know. There were so many opportunities and so many things to be done. I mean, also, in the same sense, so much needed to be changed at that time. There was so much apathy. Music was so boring. It really needed to get raw again. It needed to have some energy, so the timing couldn't have been better. Also, if I would have come up in another era... I mean, we started playing our first shows when I was 13 or 14 years old. I don't know what other era in music history... I mean, I wasn't around for the jazz era or whatever the hell else, but I really don't think those guys were that young at that time, so it was a good opportunity. At any other time in history it would have been hard for a 13-year-old kid to get up on stage and actually, you know, get in the club in the first place, just to get in. It was cool.

ADD: What does punk mean to you?

Mike: That's a good question because I bet my answer conflicts with a lot of others people's, especially these days. I think punk means sticking to your original beliefs, not selling out, not watering down your message. Being brutally honest and straight forward. No bullshit.

ADD: What's a normal day like in your life?

Mike: Good question. My life has been a little bit scrambled in the last 6 to 8 months I'd say, so there's no such thing as a normal day for me. For the last 5 weeks on tour, you know, it's a cycle. You wake up, drive 6 hours, do a sound check, eat dinner, go back, play a show, go back, go to sleep, get up, drive. At home I've been moving lately, so anybody that's moved knows what that's like. Get up and start moving stuff.

ADD: What is your most prized possession?

Mike: Probably a 1950's Hamilton watch that belonged to my father.

ADD: What CD is in your collection that you wish you had never gotten?

Mike: Does it have to be a CD? Can it be a cassette?

ADD: Oh, just make it what you want it to be. Sure, it can be a cassette. Or vinyl.

Mike: While we were out on the road we stopped at a truck stop somewhere and it was pretty cool, some back woods kind of place. And there was this box in the corner of this little gas station that said "free cassettes". And I thought, cool, you know, try something new. And I picked up a best of Barry Manilow cassette. I didn't realize how much I hated Barry Manilow until I started playing that thing. Sorry, Barry.

ADD: What about Supertramp? Do you like Supertramp?

Mike: You know what? I've always hated Supertramp, but there is this band called Supergrass, and they are basically the punk version of Supertramp, and I think they are great, so I don't know.

ADD: Most fucked up thing that you've ever seen?

Mike: You know, in the early days there was a lot of weird punk violence. Just a lot of senseless violence. A lot of people just getting their head beat in. I've seen cops beating punks' heads in. I've seen punks beat each other up. It's all pretty senseless. I don't know, that's to hard to rate.

ADD: Favorite quote?

Mike: "The only difference between myself and a mad-man is I am not mad" Salvador Dali.

ADD: Anything you'd like to add?

Mike: We've been doing this for a long time and the reason for that is because people dig it and we always have fun. And that's like the main ingredient, so as long as that keeps going on we'll keep coming around. And if anyone wants to contact us, our web site is agentorange.net. That's the thing you have to remember... .net.

ADD: I'm honored bro. Sweet.

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BUM FIGHTING

Anyone who knows me on a personal level is aware of the fact that I collect fucked up bootleg videos. Most people I encounter just don't understand why I'm into it. I own some hot lunch videos (fecal consumption) and for some reason all the "normal" people I work with seem to think I sit at home and dream about someone defecating on me. I'm perfectly normal. I just like to see fucked up shit so it's pretty comical to me. Well, about 10 of my friends also dig weird shit like this so we come across some crazy bullshit. One day my friend Jimbo raved about this DVD he had picked up. He insisted I check it out. From the opening scene I was hooked. This DVD had Blood, Violence, realism, comedy, and best of all, bums. Yes, bums fighting for cash. Out of all the crazy fucking videos I had seen in my lifetime it had made it into the top of my list. I tracked down Ty Beeson the producer of the DVD *Bum fights* and we had a conversation via phone. Thanks to Jimbo for help with some of the questions. -Eric Grant



-Rylan Wright

ADD: What is your name and how are you associated with *Bum fights*?

Ty: My name is Ty Beeson and I'm the executive producer.

ADD: Where did you get the idea for *Bum fights* and why the title "A Cause for Concern"?

Ty: The idea for *Bum fights* stems from an encounter we had in San Francisco. We were leaving our hotel with video camera in hand and we came upon 2 bums fighting. A crowd had gathered and we videotaped the remainder of the fight. We showed it to our friends and everyone seemed to like it so we decided. "Hey let's do a street brawl tape of all bums."

ADD: Is that where you're from, San Francisco?

Ty: No. Las Vegas, Nevada.

ADD: What is your inspiration for the video and music? It seems darker and more stylish than CKY or Jackass. And are you into those shows at all?

Ty: Well, we are film guys so we definitely wanted to add some style to it with editing and special effects. The music is just homies of ours, local bands. It was easy for us to get the music. How I feel about CKY and all those other shows is that they are in lineage with ours and I give them their respect.

ADD: How bad is the homeless problem there? Is it really that out of hand?

Ty: Where we go, along the street with all the homeless people, that's just a section in Vegas where they have their little tent city so it may seem out of hand. It's a large city and there are many homeless.

ADD: Most of the fights are one on one. Is this some sort of fight club?

Ty: Most fights are one on one out of the respect for the art of fighting. These kids have legitimate beefs, most over a chick, and people aren't into that old school bullshit of jumping in the fight. *Bum fights* are not gang related.

ADD: Ever had any camera men assaulted for videotaping fights?

Ty: Yeah, a camera man had a knife pulled on him.

ADD: What is your favorite part of *Bum fights*?

Ty: Bling Bling singing.

ADD: How many people are involved with *Bum*

fights?

Ty: We ran a camera crew of about 6 people that's pretty much limited to executives. As far as intellectual people involved in how the video looks and turned out and the shooting of it, it's just a small handful of people.

ADD: Did you ever think this project would receive the attention it has gotten. I understand that they are trying to get it banned?

Ty: Yeah, it's being held up in some countries. They are randomly checking packages that look like ours to make sure it's not our product. We thought we'd make a couple hundred thousand or something like that. We couldn't expect this international publicity.

ADD: Is there anything you liked that hit the cutting room floor due to space or whatever?

Ty: There is so much on the cutting room floor that we realized that we don't want to blow this up. We want to stay poor. We are going to come out with a couple more releases then that's it. We are definitely going to escalate the videos. We have stuff on the cutting room floor that we thought was too hard but we are going to introduce it on the next one.

ADD: Would you get *Bum fights* tattooed on your head?

Ty: No

ADD: Roofus seems to get more and more cleaned up as the video progresses, did you improve his life or is he still a bum?

Ty: Roofus lives in this apartment by our crib.

ADD: When is the last time you saw Roofus, Donnie, or Bling Bling?

Ty: I bailed Bling Bling out of jail about 2 weeks

ago. I haven't seen Roofus or Donnie in about 3 weeks.

ADD: Have you ever seen any *Blackflies* videos or the *Uncle Good Damn Redneck Torture*?

Ty: I've seen *Uncle Good Damn*, no *Blackflies*.

ADD: *Guinea Pig*, *German Buffet*, and *Honey-suckle Divine* are also classics. My friend saw footage on the news of police showing bums footage from the video. I understand if there is legal shit going on that you won't be able to discuss it, but have you had any problems?

Ty: They are not happy that the video has Las Vegas painted all over it and city officials want law officials to do something about it.

ADD: What does punk mean to you?

Ty: Punk means the absence of mimicry. A lot of people live their lives based on someone else's quote. Punk to me is a negative. I use it as absence of mimicry. Do what you want to do.

ADD: Can you list your web site and tell where people can get the DVD from. Is it going to be in stores or exclusively through the web site?

Ty: You can get it at www.bumfights.com and you can also get your apparel there. You can also get the 2 new videos there. The videos will be hitting stores within the next couple months but right now they're sold exclusively through the web site.

ADD: I found this thing called *Bum Bang* through a web site called *Consumption Junction*. Can you tell me about that?

Ty: *Bum Bang* is not affiliated with us. We license some of our content out to various on-line providers and they do with it what they choose.

ADD: thanks

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about independent music? -we do

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Stereotyperider

"Same Chords." CD
Suburban Home Avail. 10/29

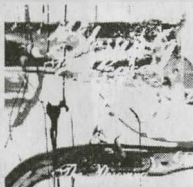
"The guitars ring out and bleed, blurring the edges of the songs. The rhythm section seems to be bent on revolution and there are some moments where the perfect match of vocal harmonies and guitar slashes prove potent." - MHR. Recently toured with Rigger



The Scaries

"Souvenir" CD
Law Of Inertia Avail. 10/29

Combining intelligent, heartfelt vocals with super-charged guitars and more hooks than a tackle-box, the Scaries are a force to be reckoned with. Features a current member of Sorry About Dresden (Saddle Creek).



Blessing The Hogs

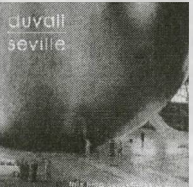
"The Poisoning" CD
Goodfellow Avail. 10/29

Blessing The Hogs deliver adrenaline soaked doses of blistering metallic hardcore. With diverse musical influences, BTH have forged a unique, abrasive sound containing unyielding riffing patterns and starting time changes. On tour with Today Is the Day



**Mike Felumlee/
Dan Andriano** split CD
Double Zero Avail. 10/29

Felumlee (Duvall) and Andriano (Alkaline) truly are highly esteemed as Midwest indie rock powerhouses. This release will serve to further solidify their status as purveyors of clarity, heartfelt poprock.



Duvall/Seville

"This Time..." split CD
Double Zero Avail. 10/29

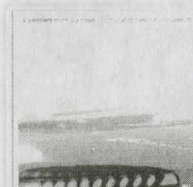
Duvall and Seville recently co-headlined this summer's Double Zero tour, further establishing each band's position in the new hierarchy of indie rock. This split release will surely become more than just a souvenir; it'll be a milestone.



Discount

"Singles Collection Vol. 2" CD
New American Dream Avail. 10/1

A collection of singles and rare compilation tracks. These songs span the 2nd half of Discount's career and feature some of their most brilliant moments. Comes with a 32 page booklet filled with photos.



Counterfit

"Super Amusement Machine..." CD
Negative Progression

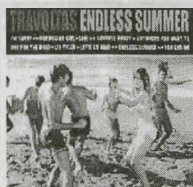
Counterfit is a musical powerhouse from sunny San Diego, California. Technical, yet melodic, Counterfit display the rawest of emotions through their deeply expressive songs. They recently earned the #1 spot on the emo charts of mp3.com.



The June Spirit

"Testing Superstition" CD
Negative Progression

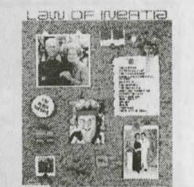
The June Spirit are the newest rock sensation hailing from the swamps of New Jersey. They create some of the most earnest & enduring music out today capturing a smooth yet technical guitar sound that sweeps back and forth from minimalist to enormous.



Travoltas

"Endless Summer" CD
Fast Music

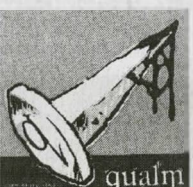
This 5 piece band from Amsterdam sets a new standard for power pop. With buzzsaw guitars, awesome songwriting, and incredible vocal harmonies, Travoltas bridge the gap between Weezer, The Ramones and The Beach Boys.



Law Of Inertia

Magazine/CD Issue #11

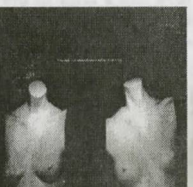
The best independent publication! Features interviews with Sparta, Thursday, Curious, Glaswegian, Shal, Inland, Plunge the Lion, Rye Coalition, Day Nasty, Home Grown, Garmis, Glaswegian, Bad Astoria, and more.



Qualm

"Long Story Short" CD
Not Bad

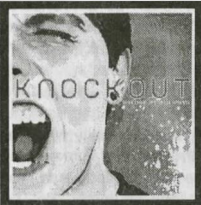
One of Colorado's largest punk bands, Qualm's unsurpassed dedication to the music, the scene, & each other has kept them growing & learning. "Long Story Short" features 10 incredibly powerful skate-punk/melodic hardcore masterpieces.



**Red Hot Valentines/
Retro Morning** split CD

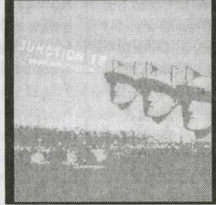
Double Zero

Double Zero Records showcases two of the foremost up-and-coming bands of Illinois' much heralded post-punk/emo music scene.



KNOCKOUT

SEARCHING FOR SOLID GROUND
CD F061



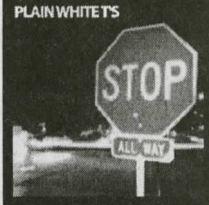
JUNCTION 18

HEROES FROM THE FUTURE
CD F060



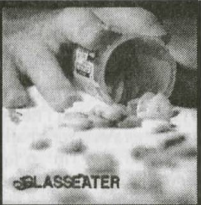
BRAZIL

DASEIN
CD F059



PLAIN WHITE T'S

STOP
CD F058



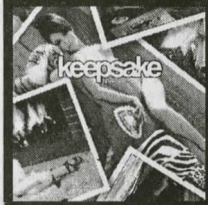
GLASSEATER

SELF-TITLED
CD F056



NEAR MISS

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NO FRAUD

I met Dan Destructo through pen pals in the late 80's when he sent me a copy of the demo with "Punks vs. Fags" on it. I finally got to meet him around 90-91 when No Fraud played this teen club called Off Limits. I didn't see Dan again until they played a show with DRI and Nothing Promise. I shot a video of the show. I'll never forget Dan's battle cry of the night, "Are you ready for some football!" Fucking classic. This was my chance to give him a copy of the show I taped and rekindle a long lost friendship. Thanks to Dan Destructo and No Fraud. -Eric Grant



ADD: When did No Fraud get together?

Dan: Around 82-83. We say 83 because that's when we started doing shows out of town. There are versions before 82, but by 83 we had a solid 3 piece and were playing around Florida.

ADD: Where does the name No Fraud come from?

Dan: That's where the 82-83 thing came up because we used to play shows without a name. Then we started looking at the lyrics because we are conscious of stuff like that, because we don't want to be a band like Journey. That's a cool name, like we're journeying through life or whatever, but No Fraud, even though it's two negatives, it's a positive, no and fraud. We wanted to be more than some punk band with songs like, "I hate your dog, your mom," and we wanted to talk about ourselves and society. I think someone said something jokingly about "no Freud" because the lyrics are psychology and sociology orientated. Somehow through a night of chaos came No Fraud and it just stuck.

ADD: How has the scene changed since you started?

Dan: Well, in Venice there's nobody. There were 5 of us. We were our own scene. Through surfing and skateboarding and big punk shows like the Ramones, we'd



come up and meet people. The coolest thing to me then, as compared to now, is you could go to a show and there would be 5 bands that were all different. You could have a slow Gothic punk band and they'd have their crowd that followed them, but they'd still check your band out and maybe buy your tape. No, there is like straightedge emo, then emo-emo, and pop-emo. What was once punk is splintered again, and that's cool or whatever, but all these people think they invented that stuff. And you know what? We experimented with that stuff and didn't like it. And that's why people didn't play it. And people will be like, "Well, you don't play jazz funk with horn ska." And we'll be, "Like yeah, because it sucks." People play it now because there is nothing left to play to be original. I don't like too much electronic music, but I like the fact that someone said, "Let's take samplers and drum machines and we'll make our own kind of weird music." I have total respect for that, because at least they did something different. I mean, yeah, the scene is divided, maybe a little too much, but at the same time it's neat because people are experimenting. I mean, Chuck Berry sounds cool today because it was fuckin' cool. It was a good original idea for rock and roll. You buy a car because it works. You don't buy a car with 3 1/2 wheels because it's different. You buy a car because it has 4 wheels and it works.

ADD: When I first met you it was through pen pals. Do you still write to pen pals?

Dan: I used to, but people don't do as much. That's another thing that has changed about the scene. It's more commercial. Writing is more personal. I loved that you could have these personal relationships with someone 90 miles away, and real involvement, and see how it compares with your life and visa-versa.

ADD: What happened with getting arrested at the bull run in Spain?

Dan: Ahh, the true story of the bull run in Spain. I became unemployed while I was in California, and I was drunk on some sangria 2 weeks before the bull run, and I decided I'm going to Spain to run with the bulls.

So I get it worked out, luckily, and I go to France with some old buddies of mine. We went all around France, which I thought was going to be really shitty, but France was really cool. As soon as I get to Spain I hear there is this big separatist movement and they want to talk to me. After a few days I realize some of these Bask guys are like skinheads, and they are like really white, and they don't like people from the south of Spain coming up there and working because they do. They are Moores and they have darker skin, so they are immediately segregated and I'm like, "No way." I walk in all tan with weird hair and they are like, "Whose this guy?" I thought France was going to suck but France was like, "Let's party," and Spain was all sketchy. I'm all wearing sandals and people are all looking at me like I'm some gypsy or something. So we get to Barcelona and the 1st day they don't run the bulls. They have this huge food fight and champagne spraying and thousands of people running around out of control. So we get into that. So, I go to this huge tower everyone jumps off of and I have a beer. Then we go to this Bask bar where everyone hangs out at, and I have another beer, so now I'm up to 2 beers. There is a food fight, and I throw some beans or whatever, and my friend is like, "Lookout, I think they are looking at you." I'd never seen riot police before and I was like, "They are way over there," and I throw this string bean and they throw it back and we are all laughing. Mostly everyone that goes is English, Australian, American, and some Spanish people, no one else. Everyone is wearing white with red sashes and I have on surf shorts and a black windbreaker, so I stick out like a sore thumb. So I threw this green bean and this cop grabs me by the shoulder and spins me around, hikes my arm up, and tries to throw a zip tie around my arms and I'm not really fighting, more like a "hat's going on" kind of thing. And then I hear him dangling his cuffs and he cuffs me and starts taking me through the crowd. They are pushing me through to where the riot police were, and I see this cop talking to 2 Spanish girls, kind of like a "is this the guy" kind of thing. And they are like, "Yeah," and run up and start hitting me and shit. I real-



skull fracture and I got play the show all bloody. People thought it was fake but 3/4 of the way through I passed out and ended up going to the hospital. My friends were riding around on the gurneys and hitting on the nurses. They let me go though when they found out I didn't have insurance.

ADD: How many tours have you done? Do you just tour the US or do you go outside of the US?

Dan: Yeah, we toured Canada and down by Mexico. We never went to Europe because things would always somehow get fucked up. Over a dozen tours outside of Florida.

ADD: What bands are you currently listening to?

Dan: Good question, even I can't remember. Let's see, I like the Hookers, some electronic music here and there. As far as live bands, I've been going and seeing all the Pedra bands like Toys that kill, the Jack Offs, Four Letter Words. I listened to some Buzzcocks the other day.

ADD: The paper today said you were working on new stuff?

Dan: Actually, it's from a few years ago. We played a few of those songs tonight. It's all stretched out over a period of time. It's taken off the "Babewatch" sound. Still fast and hard. A lot more stuff has 2 guitars. I play a little more guitar. Of course, I don't do it live. It's would be pretty hard to play guitar and run around the way I do.

ADD: What's the worst thing

about being in No Fraud?

Dan: The lack of a retirement fund. That's a bummer. No, really nothing's that bad. If I didn't love it, I wouldn't have been doing it this long.

ADD: How would you describe No Fraud to someone who has never heard you before?

Dan: Real loud, real fast.

ADD: What slop are you reading now?

Dan: A couple, "Othello", a book of short stories by Mark Twain, a bunch of anarchist pamphlets, and some stuff I snagged off the internet on Islam and phrasing.

ADD: How have the events of September 11th changed your life?

Dan: I was thinking about writing a story on it. Well, it hasn't changed much for me, but right now I live near the ports of LA, so that's like a prime target. I mean, it's changed my life, but we've been screaming for 20 years that this shit was going to happen if things didn't change. When I talk to people about it, they are like, "What do you mean?" I don't know, when I was like 13 this is the kind of shit that bothered me, and when you travel you see it. Like overseas... It's changed, and it sucks to say this, but if anything, it's validated my existence. I honestly would have had it not happen but it made me and some of my friends realize, "Ahh, you are not nuts, you've actually been thinking logically about some things."

ADD: Why did you move to California from Venice? Afraid of those hurricanes?

Dan: At the time I was frustrated with a bunch of shit that was going on and I didn't go to California. I went to Greece for a couple months and that was cool. I needed to get out of town. It was personal relationship problems with the old lady type thing. I needed to change everything, and like I told those guys, "Things aren't over, they are just on hiatus for awhile." I just needed to see some things. The band has always tried to go to Eu-

rope and it would never pan out, and I was like, "I want to go now with or without a band." So, I went, and it was cool, and I come back, but while I was there I was like, "I want to go to California." So, after I got back I went out to California and it was cool or whatever, but it's also dirtier. More crime. That's why I like the Tampa area. You can drive 10 miles and be somewhere nice. Like here, this is nice.

ADD: What's the sickest thing you've seen. I collect gore videos.

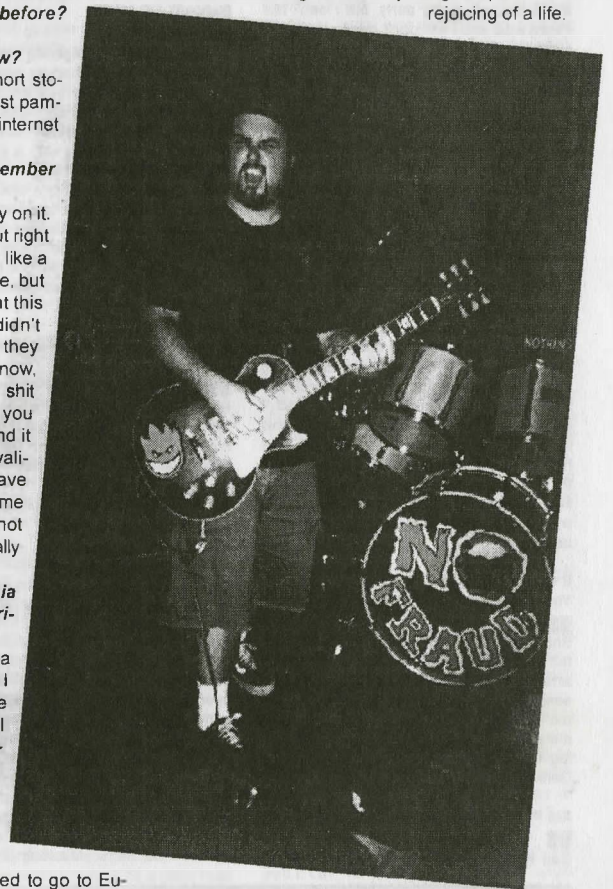
Dan: Well, one time I fell on a nail skateboarding and it ripped my kneecap off. That was gnarly. I could look down and see the gap between my 2 bones. It didn't bleed much, it was just this big hole and you could see down in it. Then all of a sudden it starts pouring blood. It was pretty sick. Another time we were playing this show (and this isn't as sick as it is funny), but I cut my arm and this girl gets up and sticks her cold finger in the hole. I could feel her cold finger going in my arm and she all freaked out. I've seen dead people. My friend's dad had a morgue and we used to go and party in the morgue and pull out all the dead people and play with them. Lots of wounds...

ADD: What does punk mean to you?

Dan: Oh... The big dog.

ADD: You knew I had to ask.

Dan: Creative fun, where you learn. To me, punk is learning, living, and growing. Not to say that some other type of music scene isn't the same way, but to me, that's what punk should be about. I don't want to say "should", because then it becomes what I don't want it to be. It's about life and people believing in each other. Some people don't believe in other people and that's horrible. Why are you alive if you don't believe in other people? Why don't you just sit in a closet somewhere and do nothing? Die. You've got to interact. Like, out of the five bands that played tonight, we probably have the darkest lyrics. But our show is fun. If I just sat there with a mean face and pointed and preached a lot, you'd be like, "Why should I interact with them, because they are obviously not having fun. They must have some sort of problem." And sure, we all have problems, but life should be about having fun and rejoicing. So punk rock is a rejoicing of a life.



ize that I'm wearing a bandana with a Baskin flag on it which didn't help matters any and I'm like, "What the fuck, this is seriously fucked up." I was thinking I'd talk to them, they'd talk to me and let me go kind of deal. So they take me to the cop car and people are screaming shit at me and my friends run up and see me going to jail and are like, "We're going to get you out." So I'm more at ease knowing my friends see me going to jail. I try to talk to the cops but they don't want to talk to me. My one friend that does speak Spanish, I see her talking to the cops, and they are like, "There is nothing you can do. He's going to jail," I didn't need to speak Spanish to see that. So I get to jail, and there is no interpreter, and they bring in some guy I don't know, but it turns out they thought I was in a fight, and I was charged with grievous bodily harm and I was like, "I didn't get into a fight, no scratches, look at my knuckles." Well, they let me go as long as I promised to show for court the next day, which was a Saturday. They have no interpreter but they have court on Saturday. So, I go to court and they thought I was all ETA. People were screaming and carrying signs but in the end they let us go.

ADD: Outside of the band? What shitty jobs have you had to endure?

Dan: All kinds. I worked in a factory doing industrial work, worked on houses, commercial painting. Recently I worked at Kenwood as an executive. I had my own desk and recording studio. I had my own studio.

ADD: How did you get into punk and what's the 1st record you purchased?

Dan: I didn't like other music and it was weird. I don't remember if it was through the news or skateboarding, but I heard the Sex Pistols. I think the 1st record I got was either Sex Pistols or the Ramones.

ADD: How many shows have you played?

Dan: One million and one.

ADD: Most memorable one?

Dan: We were playing at the Cuban Club with the Dead Milkmen, and before the show we were skating at the 7-11 with my friend Howard. These 2 kids came up and stole this skateboard I borrowed from my friend, so we chased them into the projects and I got hit over the head with a two by four. They broke it over my head. The cops came and everything. It was a big ordeal. I had a

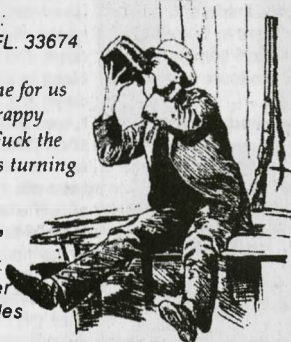
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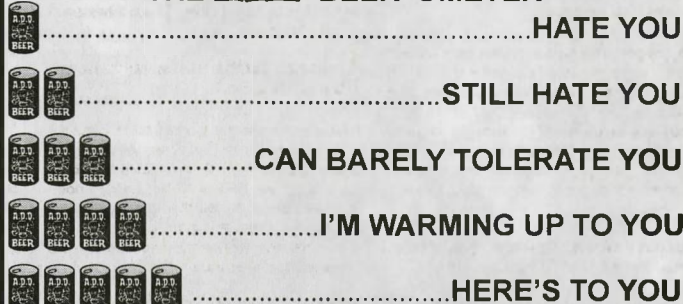
"Fuck the critics and the labels, It's time for us to turn the tables, Fuck the editors of crappy zines, A.D.D. you know who I mean, Fuck the scenesters and fuck the cliques, hipsters turning tricks." -Eight Bucks Experiment

"YOU HATE US, WE HATE YOU"

Mixed up Drunk, Sir Drinks Alot, Mr. Negativity, General Zod and the laser beam, Cockroach, Hellgrinder, Charles Nelson Reilly, Mix Master Fluffy G



THE A.D.D. "BEER"OMETER



2 CENTS WORTH "American Bread & Circus" CD (AVD)

Ironically the first song on this disk "Wal-Mart Stole Our Scene" talks about the generic state of punk rock. And even though the lyrics make sense, I have to laugh at the fact that it's coming from a band who are your typical Bad Religion knock off. -Mixed up Drunk

2 CENTS WORTH "Still Sick After All These Years" CD (AVD)

Not to bag on just these guys because they aren't the only guilty party, but I don't like Pennywise and I still don't understand why everyone else does. There are a lot of other amazing bands out there. -General Zod and the laser beam

3 PRONG OUTLET CD (Demo)

Three painstaking tracks of pop punk for me to senselessly slander, except it would take too much effort on my part. It all translates into me not being in the least bit interested in this band's music. -Mixed up Drunk

THE 4-SQUARES "Steve's Hamper" CD (Quincy Shanks)

This particular 4-Squares album has drawings of teeth on it in a style consistent with that of the drawings found in old medical journals from the 1800's, so that's pretty cool, I guess. Aside from that and regardless of how long these guys have been around, I've heard way too many bands do this sort of thing a lot better to really get into this. But, hey, this ain't hurtin' no one and who cares what I think. -General Zod and the laser beam

5 CENT DEPOSIT "We Have Come For Your Daughter" CD (Radical)

Snotty NOFX styled pop punk, well played, but a bit typical. The cover art is humorous simply because it is offensive. That and bratty songs like "Pisshead" and "Stupid Me" make me not hate this CD. I would probably have more fun drinking at their show than listening to the recorded stuff on this CD. -Sir Drinks Alot

XIII PFP "Words Left Unsaid" CD

Bad hardcore with weird and interesting

horns and sounds thrown in the mix. Not very enjoyable, but 2 for originality anyway. -Hellgrinder

200 NORTH "Watching The World Die" CD (Da Core)

Average hardcore of the "we're passionate and kind of emo but still want to be heavy" variety. Song 7 was the most stupid thing I've heard in some time. Bongo rhythm with acoustic guitar and a lame white boy rap. I almost vomited. Instead I took away the one beer they would have gotten. -Hellgrinder

AGING PROCESS "For All Those Left Behind" CD (AVD)

The recent pop punk agenda seems to generally revolve around fashion, pining for girls, and social acceptance, so it's no wonder the music is so fucking vanilla these days. With that being said, the Aging Process are the typical pop punk group with a sound that's influenced by bands like Green Day, Face to Face, New Found Glory, and Blink 182. They don't do anything to stand out above the crowd, so there's nothing more to say about the Aging Process or this CD. If you want to hear the typical rhetoric spewed out to the same three chord anthem, be my guest -Sir Drinks Alot

A GLOBAL THREAT "Here We Are" CD (Punk Core)

Pretty good street style punk rock. No hokey bullshit here, and that's a great thing. Nasty but not quite crusty. I bet they get the punks moving at shows. -Hellgrinder

ALMOST THERE/SAVING FACE 7" (High Fidelity)

This seven inch really disappointed me. Almost There reek of a teenage Bad Religion clone. Work harder at coming up with something more original, dudes. I would have eased back on the attack but Saving Face are way too fucked up to get off without being slandered. The "Slut Song" is only about twenty seconds of the word slut repeated various times and "I Hardly Notice" is a pop punk song with a rap in the middle of it. It's as whack as it sounds. The vocalist attempts to bust a rhyme and ends up sounding like Robbie Van Winkle. He even calls himself Humpty. For all I know it could be that poor bastard from Digital Underground trying to collect a paycheck. -Mixed up Drunk

ALTAIRA "S/T" CDR (Demo)

This demo CDR came all the way from San Diego but the band contains one time Tampa crew member JJ Giveaway on guitar and vocals. The last band I heard him play for was Whithe, a metal band from Tampa, so this eight song recording was a surprise to me. It contains a creative batch of punk with hints of Tiltwheel, Jawbreaker, Crimpshrine, and Leatherface. Good song writing, tight hooks, and gruff vocals. I look forward to hearing more from this band. A very impressive demo recording, to say the least. -Mixed up Drunk

AMERICAN HEARTBREAK/LIBERTINE "You Can't Kill Rock'n'Roll" CD (Coldfront)

I wanted to hate both of these bands because they look like Motley Crue in the mid-90s (now, now, let's not judge a book by it's cover), but they're just too damn catchy. Total, total Cheap Trick, Social D, Dragons music with badass, whiny Tommy Stinson vocals (Libertine even covers "Just Got Back"). It's all been done better, but I'm such a sucker for this stuff, and both these bands still do a good job. American Heartbreak covers "Am I Ever Gonna See Your Face Again" by The Angels, if that helps out any. -General Zod and the laser beam

ANGELIC UPSTARTS "Sons Of Spartacus" CD (Insurgence)

New album from the legendary Upstarts. I'm glad, because I have seen so many live recordings released of their recent reunion tour that I was beginning to wonder if it was worth it. Guess so, as we get a new record here full of new AU songs. This is pretty good. Mensi and company still can wield a catchy tune and pound the rock with the best of them. That said, it is nowhere near the caliber of the classics, and I hope nobody really expected that. Those days are gone and times are much different now, but at least they can still keep the faith and write songs they enjoy playing (not to mention record and tour). Definite must for fans, but check out the classics first if you are a new buck. -Hellgrinder

ANTISCHISM "S/T" CD (Prank)

Noisy, distorted, poorly recorded, political blastcore punk with male & female vocals.

Reminds me of Inhumanity, Guyana Punchline, and Discount all rolled into one big ball of guttar chords that you are trying to untangle but can't seem to find the end. -Cockroach

ARSON "Lacerate The Sky" CD (Resurrection A.D.)

This is a really good metal/hardcore band from New Jersey that can play their instruments well enough to make the mix convincing (for the most part). Essentially a metal band with hardcore influences rather than the other way around, this record smokes most hardcore bands attempting said style. The guitar solos should give you a clue to what I mean. The only thing I don't care much for is the vocal style (throaty snarl), which gets a little old after a while. Other than that, it's very interesting. -Hellgrinder

AS FRIENDS RUST "A Young Trophy Band In The Parlane Of Our Times" CD (Equal Vision)

I don't know what it is with these guys. They're definitely a decent band but they never seem to rub me the right way. Most of the lyrics are better than average, but I can't help but think of Avail meeting that mainstream nu-metal shit. Is it just me? -Charles Nelson Reilly

ASH COUNTY SLUGGERS "S/T" CD (Hazzard)

A Gainesville classic brought back to life! Ash County Sluggers was Brent's and Bill's other band when Radon wasn't doing anything (which was often). Also featured Chris from HWY66 and Randy from Don's Ex-Girlfriend, if that rings any bells. It sounds (obviously) a lot like the songs Brent wrote and sang for Radon. If Superchunk started out in Gainesville this would have been their first record. I'm very happy to have this since the only way I ever heard ACS before was via the occasional compilation track or ninth generation cassette tape that had been melting on someone's dashboard. Big thanks to Justin and Hazzard for bringing this back from the dead. Highly recommended. -General Zod and the laser beam

ASSCHAPEL "Total Worship" CD (Twitch)

Here we have an example of hardcore kids trying to play metal and be scary. Not working for ya, kids. So many noisy bands these

days, none of them of any quality. - Hellgrinder

ATREYU "Suicide Notes And Butterfly Kisses" CD (Victory)

Oh, my god. This hardcore wannabe version of In Flames might have stood a chance if it weren't for the completely laughable love lyrics. And look at that title!! "...I wish somebody still loved me..." Today I forgo to breathe for like the 6th time last week. You are gay, gay, gay. Song two rips off an In Flames riff directly, just so you know. - Hellgrinder

AUDIO LEARNING CENTER "Friendships Often Fade Away" CD (Vagrant)

I graduated from high school fifteen years ago and I don't hang out with the same people I did back then, so I will agree with the title of this one. But I'll let all you high school kids in on a little secret. They fade even faster when you listen to wimpy, whiny, slow, hold one note forever, emo bullshit like this band. If I ever see anyone with an Audio Learning Center shirt, cap, button, or sticker, I'm going to take my baseball bat and crack the knees of them and the 6 people standing closest to them, or my name isn't Jam Master Jay. -Cockroach

AVAIL "Front Porch Stories" CD (Fat)

Avail have stayed true to themselves and the result is a tight band with a unique sound and a sincere dedication to their fans. They are without a doubt one of my favorite live bands. The energy level and intensity is off the charts and their charismatic personalities shine through on stage. My favorite album by Avail is "Dixie". It's nothing short of punk/hardcore perfection, with its enigmatic tempo changes and wonderful song writing. "Front Porch Stories" is the follow up to "One Wrench", and is the second full length they've recorded for Fat. Musically, "FPS" is right in line with what I've come to expect from Avail. You get well written songs delivered with meticulous precision and great production. It's not my favorite Avail album, but the jury is still out because it's growing on me with every listen. -Mixed up Drunk

AVOID ONE THING "S/T" CD (Side One Dummy)

Cool thing... Chick guitar player. Bad thing... Boring pop punk band. Full of woah woahs. I like my share of woah woahs but it starts to wear thin after a while. This has got two or three songs I dig and that's it. Sometimes their singer sounds just like Dave Smalley, so yeah, this is lame. Skip this one. -Cockroach

BAD ASTRONAUT "Houston We Have A Drinking Problem" CD (Honest Dons)

Lagwagon vocalist Joey Cape displays his soft rock stylings with a batch of easy listening tunes. Peter Setera has got nothing on this guy. He brings meaning to my life. He's the inspiration. -Mr. Negativity

THE BAD LUCK 13 RIOT EXTRAVAGANZA "With Friends Like These Who Needs Enemies" CD (Resurrection A.D.)

I first heard of this band from I7's T-Dog, the sinister minister, and I searched high and low but failed to come up with anything. God bless Dave, I said God bless Dave goddamnit. This really took me by surprise

because I was expecting either ska or oil but this band reminds me of KISS, Gwar, the Mentors, and the Dwarves. Why anyone would want to hide their identity is beyond me, but what the fuck ever. This is some good shit. -Cockroach

BAND OF FELONS "Drown My Sorrows" CD (Go For Broke)

These guys are my kind of band because they're angry, drunk, and capable of playing the kind of punk music you would hear on a solid label like TKO or GMM. There's nothing fancy about it or earth shattering. It's just hard rocking, fast, and gimmick free. Too bad there are only five songs because I would have liked to hear more. -Sir Drinks Alot

BEHEMOTH "Buford" CD (Diaphragm Records)

This band reminds me of the Supersuckers, only the Supersuckers are way better. The coolest thing about this band though is that they have a female bass player and their singer looks like Tad. I'm sure Weasel and Dave would like them too though because they always had PBR in the fridge at the Punkhouse and these guys thank PBR in their thanks list. They call it the Simiac of white trash which I found to be rather amusing. -Cockroach

BEN WEASEL "Fidatevi" CD (Panic Button)

Ben has found enlightenment in Buddhism, much like Richard Gere and Lisa Simpson. In fact, the CD credits end with, "May all living beings experience happiness and peace." I can respect that, but it's a far stretch from the nihilistic ways of punk rock. Of course, Ben has never been much more than a guy who pays homage to the Ramones style of punk rock. Still, I find the music on "Fidatevi" a more subdued version of his band Screeching Weasel, and I really can't see myself listening to this album in frequent rotation. I can respect a man who wants to alter his path of thought and religious practices, but I don't have to like the music that is a result of it. I'll pass on this one and stick to "My Brain Hurts". -Mixed up Drunk

BILLY MUSIC "Midwest Index" CD (Law Of Inertia)

Remember hearing the first Mineral record before you really knew what the fuck emo was? Sometimes you rocked along and sometimes you felt like a sissy. That totally sums up the way I feel about this album. Only problem is that in the slow moments, all I can imagine is Ben Folds fronting an emo band while a bunch of kids in nonprescription glasses sway their backpacks to and fro. -Charles Nelson Reilly

BISCAYNE "You'd Build A Robot" CD (Quincy Shanks)

A band that sounds kind of like Propagandhi back in the "How To Clean Everything" days, only without the political agenda. Instead, Biscayne have chosen to focus their energy on issues like frustrated youth culture, apathy and, of course, girl problems. It's all a little too adolescent for my tastes but I won't deny that the music is catchy on a bouncy pop punk level. If I heard this ten years ago I might actually recommend the purchase of this CD. Unfortunately, I have aged into a bitter bastard who has to point out a band's shortcomings. So here goes... Biscayne

have figured out the pop punk formula for success by following the blueprint of about a million other bands who sound like them. Basically, they're good at imitating and not creating. That's why I can't pony up more than three beers. Drink up fellas. -Mixed up Drunk

BLAINE THE MONO "Hooray For Everything" CDR (Demo)

I love this EP. Really catchy, but not sugar-coated. Well written songs with intelligent lyrics. Dual vocal approach in the vein of The Thumbs and D-4. They've had bass player problems in the past, but hopefully all of that is behind them and they're ready to get back into the swing of things. -General Zod and the laser beam

BLESSING THE HOGS "The Poisoning" CD (Goodfellow/Suburban Home)

Heavy, downtuned metal, hardcore, noise, sludge, yadda yadda. Not very interesting, unless you love Eyehategod and Isis. -Hellgrinder

BLIND SOCIETY "Contrary To Popular Belief" CD (Blackout)

Fast as fuck hardcore that I don't hear enough of these days, unless it is a "Crusty" sort of band. These guys could appeal to Crusters, Hardcore kids, Punks, Skins, and all other points they blaze through their shit. A little more tempo diversity for dynamics and you've got a mean machine of a band. I'm looking forward to hearing more of these guys as well. -Hellgrinder

BLOODJINN "Leave This World Breathing" CD (Goodfellow)

Downtuned noisy hardcore that goes nowhere and is really getting extremely old and annoying. -Hellgrinder

BLOODLET "Three Humid Nights In The Cypress Trees" CD (Victory)

I loved Bloodlet's demo and liked their first two full lengths, but boy do they blow shit now. Very dull mid-paced discordance and mush, and it's not even HEAVY any more. It's just plain boring music. -Hellgrinder

BLUE SKY GOODBYE CDR (Demo)

The name smacks of emo and thou shalt not endorse any life-style/music exposed in the pages of Seventeen Magazine. I'd sooner shred my nuts with a cheese grater than listen to a bevy of snot nose pubes who aspire to sound like the next Jimmy Eat World or Saves the Day. Who's hungry for some fromunda cheese? -Mr. Negativity

BOUNCING SOULS/ANTIFLAG CD (BYO)

Another addition to the BYO split series with the pairing of two East Coast punk rock giants. There's an amusing editorial by Jim Testa of Jersey Beat Zine where he talks about the Bouncing Souls' transition from a shitty funk/ska act to punk rock stardom. Apparently, back in the day, they were sporting long pony tails and aspiring to be the next Red Hot Chili Peppers. He speaks of the band turning a corner when the vocalist cut off his long pony tail and threw it into the audience. It was intended to have a profound meaning but I found it very amusing. Then you get Nicky Garret from UK Subs feelings on Antiflag in print. It makes for a good read

and the music on the CD ain't so bad either. On this CD both bands offer up several covers including a take on each others' material with Bouncing Souls doing "That's Youth" and Antiflag covering "The Freaks, The Nerds, And The Romantics". You also get a couple new originals including a great song by Antiflag called "Smash it to Pieces". This is a good addition to the BYO split series with Leatherface/Hot Water Music still being my favorite of the bunch. -Sir Drinks Alot

BRATMOBILE "Girls Get Busy" CD (Lookout)

The early Bratmobile releases were on Kill Rock Stars, the label responsible for launching the riot grrrl sound with bands like Bikini Kill and Huggy Bear. These ladies first got together in 91, and recently reformed in 1999 when they played a show together in Oakland. "Girls Get Busy", the band's second album since reuniting is an eclectic mix of punk, grunge, surf, and pop that's more complex than the rudimentary basement recordings of old. It's not saying much though since the Brats couldn't even really play their instruments back in the Kill Rock Stars day. Good thing the girls have kept busy (no pun intended) over the years, and learned how to write a conscientious song or two. -Mixed up Drunk

BREAKDOWN "1987 Demo" CD (Blackout)

As ferocious as the first time I heard it. I've had this demo tape since 1988, and I can recall the first time I heard it. The utter rage and fierceness oozing out of this thing hasn't been matched by anyone in HC since (save for Sheer Terror, who perfected the craft but were around at the same time anyway). These guys themselves haven't come close to it! Anger driven hardcore with an early metalness to it, maybe only in that THICK guitar sound, but full of pure hardcore adrenaline and urgency. This was the first time I heard a band say bluntly, "...anyone in my way is gonna get bashed..." That's how I felt at that time. Shit, that's how I feel now! Guess that means either I am a hostile fucker, or this thing is timeless. Timeless tunes for hostile fuckers. 5 Beers, and each empty bottle broken on a sucker's face. -Hellgrinder

BROTHERS OF CONQUEST "All The Colors Of Darkness" CD (Go Kart)

A few members of this band were in that band the Hookers. I would have never heard of the Hookers had it not been for Richie of Clairmel and Tony Patino of Hello Records. Great band. One of them even went on to form Nashville Pussy before leaving to form this band. This is a great rock'n'roll band. -Cockroach

BUD E LUV "Diary Of A Loungeman" CD (Oglio)

The Fabulous Bud E Luv took a "Shot In The Dark" at novelty status by covering Ozzy/Sabbath tunes lounge style. But this one trick pony just doesn't quite get "Over The Mountain". This genius idea could have possibly been conceived while "Flying High Again" under the influence of "Sweet Leaf", and we all know that stuff makes you "Paranoid". After about three tracks I want to jump off this "Crazy Train" in a vain attempt at a "Suicide Solution". But I am "Iron Man" and thoughts of slander "Gets Me Through". So, Bud E Luv, it's "Goodbye To Romance" when

your CD flops. And hopefully there will be "No More Tears" when you cry "Mama I'm Coming Home."

BURST "Conquest: Writhe" CD (Prank)

Heavy and noisy hardcore that seems to get the noise thing right, and even has some more musical and acoustic elements. This is a lot better and far more original than all of the other lame attempts at this type of thing. -Hellgrinder

THE CABLE CAR THEORY "The Deconstruction" CD (Immigrant Sun)

Discordant, off-tempo Emo-ish hardcore. As you might imagine, not very appealing. This issue really sucks for the quality of records reviewed. -Hellgrinder

CADDILLAC BLINDSIDE "These Liquid Lungs" (Fueled By Ramen)

If these guys weren't as rough around the edges, they'd probably be exactly where New Found Glory and the Get Up Kids are now because they put forth the same kinda-rockin'-yet-not-too-dangerous-sensitive-guy-high-school-girl sound that said bands thrive upon. The lyrics on this CD portray a hopeless desperation that only Jawbreaker and a handful of others have been able to pull off without sounding contrived and pathetic. In a few places, "Empty Bottle Evening" for example, they seem like they could be onto something good, but, unfortunately, those places are few and far between. I remember seeing these fellers live and didn't mind them this much. They seem to do all right with what they do on this CD, but what they do really bugs me. It tries to act rock'n'roll, but comes off as very un-rock'n'roll. -General Zod and the laser beam

CANYON CREEP "Hijack The World" CD (Dark Reign/Devil Doll)

Southern Fried Dickhead Rock. They wish they were Down (the band). -Hellgrinder

CHAMPION "Count Our Numbers" CD (Bridge Nine)

Pretty average but yet somehow cool straightedge hardcore. Lots of killer breakdowns at least. -Hellgrinder

CHRISTIANSAN "Forensics Brothers And Sisters!" CD (Revelation)

A decent attempt at fusing At The Drive-In's style with the meat of Quicksand. Not incredibly original but at least they're trying to write some interesting stuff. Questionable is the "enthralling light show" their bio mentions. Light show? Who the fuck writes this shit? This is music, people! Be forewarned. -Charles Nelson Reilly

CITIZEN DRAKE "S/T" CD (My Fugitive)

A well recorded demo CD that had some good rock'n'roll moments considering it's pop punk. Judging by the back cover photo the band appears to be comprised of teens, so the music is pretty tight considering their young age. The guitars really stand out in the mix and I almost forgot the fact that I was listening to a pop punk band. Then I read the lyrics and realized there were too many adolescent themes to get an endorsement. I'm sure the young people will respond to their emotional outbursts but I just find them

trite. Come back to me when you have some experience living in the real world of paying bills and starving to death. -Sir Drinks A Lot

CIVIC MINDED 5 "E=CM5" CD (Recess Records)

I saw this band open for No Fraud and Toys That Kill a while back and I rather enjoyed their set. Too bad I got this CD because it ruined it for me. You know how you see a band you've never heard of before and then you get their CD and it doesn't quite capture the intensity of the show? If so, you get the idea. If not, kiss my black ass. (Editor's note: Cockroach is really a black male so he can say, "kiss my black ass.") I'm not saying this CD sucks. I'm saying I wish I had gotten this CD before seeing them play. That's all. -Cockroach

CODE SEVEN "The Rescue" CD (The Music Cartel)

One can only hope that this measureless emo trend will have some kind of culmination. The off-key caterwauling of this vocalist has me pissed. I'm about halfway through the second song I want to take Captain Corelli's mandolin away from him and shove it straight up his ass. You know what I'm talking about. -Mixed up Drunk

COMBATWOUNDEDVETERAN "Duck Down For The Torso" CD (No Idea)

Three new songs and one odd non-song at the end. More of the same, but I just have to say that these guys sound best when they drop the whole tough-guy schtick and just rock. They're getting better at it. -Charles Nelson Reilly

THE CONTROL "The Forgotten EP" CD (Go-Kart)

Fast hardcore with "old school" ethics working here. Some funny pure rock'n'roll riffs are sprinkled in and out for fun, as well as some sing-along style chants. Only four songs, but hey, it's a forgotten EP. What do you expect? Very enjoyable. -Hellgrinder

THE COUCH ADDICTION/YESTERDAY'S RING CD (Dare To Care)

I had split my decision down the middle on this split, so ironically the title is fitting. The Couch Addiction sound like Operation Ivy versus Skankin' Pickle in a fight to see which style is more overdone. Six years ago during the big ska boom there where about five thousand bands that sound like the Couch Addiction, and then the trend crashed faster than Enron. I've always had a moderate interest in ska music, and my opinion of it never really changed during the whole fiasco. I honestly like the classics like the Skatallies, the Toasters, the Specials, and Operation Ivy. The Couch Addiction just don't add anything to the bevy of bands that came and went. Yesterday's Ring are a wonderful acoustic side project from two members of a band called Sainte Catherine's. All the songs were written inebriated, and even though they aren't proud of that fact, it's the glue that binds this project. The mullage, if you will. The melodies have that backwater drunken campfire feeling, providing a rustic backdrop for their dark lyrics. Fans of bands like Rumbleseat and Falling Forward will be appreciative of Yesterday's Ring. -Mixed up Drunk

COUNT THE STARS "Never Be Taken

Alive" CD (Victory)

I see the band photo on the back of the CD and I'm like, "Oh no, here we go again." We have another sheep in wolves' clothing looking to seduce the teenage youth of America with the commercial type pop punk sound. The kids are into it, I guess. It's catchy, I suppose. What's interesting about this CD is that Count the Stars write songs more creatively than most of the pop punk bands I've listened to this issue. There's a hint of bands like Jawbreaker and At The Drive-In. The songs have memorable parts. It's not as generic and I can appreciate that. Believe me, I won't criticize something if it's good no matter what style of music. Count the Stars write songs opposed to the jingles I'm accustomed to hearing from this genre. Maybe I'm feeling soft today but this is a quality recording I'll have to admit. -Mixed up Drunk

THE CRIPPLES "Dirty Head" CD (Dirtnap)

A dose of quirky synth punk fusion combining garage rock and new wave influence. The Cripples are creative with their sound but fail to grab me with their song writing. It's kind of like Sonic Youth meets Ween without the inventive skills of either one. It does provide a nice change of pace from the music industry status quotient. I just don't find them as engaging as Dirtnap label mates the Pulses, Epoxies, and the Gloryholes. -Mixed up Drunk

THE CRO(W)S, "Durdy Bunny" CD (Crows & Pawns)

A really strong, straight-ahead rock record. Of course, it's pretty much expected considering the band. Chris from Hot Water Music heads up the guitar and vocal duties here. Bill and James from Radon hold down the rhythm and Caleb from As Friends Rust backs up Wollard on the guitar. Judging from their track record with previous bands, these guys all know how a song should be put together and they know what they're doing, so I'm not at all surprised that this record is as good as it is. Go see them live. -General Zod and the laser beam

THE CRUSH "Here Is Where I Cross My Fingers" CD (Adeline)

The always quotable press sheet says, "... a heavy Jawbreaker influence..." Boy, they weren't kidding. Kind of sounds like a cross between "24 Hour Revenge" and "Dear You" era Jawbreaker, without the bitter irony and desperation that made Jawbreaker so wonderful. Jawbreaker towed a thin line between rocking out and wanting to spit your wrists open with a razor. Crush lack the dark presence that Blake and the boys had but this is enjoyable listening material. They're from Minneapolis, the same local as the mighty D-4. However, they remind me more of another band from Minneapolis called Cadillac Blindside. -Sir Drinks A Lot

CURLUPANDDIE "Unfortunately We're Not Robots" CD (Revelation)

Revelation must have been looking for a Dillinger Escape Plan to cash in on the "Math Core" craze. These guys even made it into Metal Maniacs! Just goes to show you Metal Maniacs sucks, as does this band. If you love a million bands that have a million riffs and changes packed into each song with cutesy, quirky weird song titles, then thumbs up for you! Now go fuck yourself with this CD. -Hellgrinder

DAG NASTY "Minority Of One" CD (Revelation)

Sixteen years has passed since the legendary D.C. group released their seminal recording and now the original "Can I Say" lineup of Dave Smalley, Brian Baker, Roger Marbury, and Colin Sears is back, intact for their Revelation debut "Minority of One". In my opinion, "Can I Say" was the BEST Dag Nasty recording EVER with classics like "Under Your Influence", "Values Here", and the title track "Can I Say". I don't think you can mention consequential punk records of the eighties and not have "Can I Say" on your register. It embodies everything that was significant about the music at that time. "Minority of One" was recorded and engineered at the legendary Inner Ear Studio in D.C. by Brian Baker and Minor Threat bassist Steve Hansgen. The band has several accomplished musicians with many credentials under their belts and stuff on their plate, so you have to wonder about the motivation behind the reunion. Money? Respect? Fame? Fading Glory? Who cares? To me it seems genuine and you can tell the chemistry between the guys is still strong, but the relevance of the music has died out. Songs like the nostalgic "Ghosts" and the fast paced "Twisted Again" rekindle the old spark somewhat. Then there are songs like "White Flag" and "Average Man" that are noteworthy even though they sound more like Smalley's other project Down By Law. On the whole, "Minority of One" is a admirable effort with several quality songs, but it's irrelevant to the growth of punk rock as a whole. Why, you ask? Well, to quote George Harrison, "It's been done." Listen, I wasn't expecting this record to be ground breaking, and I didn't get myself all psyched up when I first heard of the reunion, because I know that sequels are never as good as the original. Still, you gotta love these old bastards for having the ability and the balls to go back into the studio after ten years and plug back in their life support system and give it a go. Hell, if nothing else, it gives us a chance to see them play the classics live one more time, and that seems like a worthy cause to me. Shine on you crazy diamonds. -Mixed up Drunk

DARK DAY DAWNING "Nothing That I Wouldn't Give" CD (Resurrection A.D.)

Goddamn it, another screaming, lame, emo/math-core/whatever-the-fuck band. Most of them are screaming sappy love poetry, like these fucks. What's wrong with these kids today? They need a good ass-whippin'. I'll tell you that much. -Hellgrinder

DEAD SEXY "And Now You Know..." CD (End)

This isn't bad, but it's really not doin' much for me either. Sounds kinda like if the Supersuckers decided to play glam rock (T Rex and Bowie, not Poison) or do Stones covers on Nyquil and ludes. There also seems to be a prominent sex theme inherent in their music, so maybe they're into orgies and such. Who knows. -General Zod and the laser beam

DEAD TO FALL "Everything I Touch Turns To Pieces" CD (Victory)

Will anyone get a beer this issue? Jesus. Here is another band put out by Victory that is a hardcore band that is obviously going for the In Flames sound with a very lame emo (lyrical) bend. -Hellgrinder

DEATH THREAT "For God & Government" CD (Triple Crown)

Decent hardcore band, though not very original. Lots of fast parts, breakdowns and sing along parts. Some cheesy shit too. A lot of cheesy shit. Maybe only one beer. Fuck it, not many going around this issue, so I'll throw another one their way. -Hellgrinder

DENUNZIO "Auditory Crash Course" CD (Hej Music)

Jangly pop-rock trying to sound diverse and tough. Three vocalists and they all fucking suck. I almost gave them a mercy beer, but then they tried to harmonize. No studio effects can save this band. I'll be taking that beer back, thank you. -Charles Nelson Reilly

DICK ARMY "Unsafe At Any Volume" CD (Vital)

Great name for a punk band. I wonder if the real Dick Army knows this band exists. Fast, intense, punk rock that's rough around the edges in all the right places. You sing along with the lyrics and it's over before you know it. It's not fancy or homogenized for mass consumption like so many of the bands I hear today. You get eleven anthems of apathy, disgust, and hatred for all the bullshit. You what I'm talking about: America, the work place, the boss, mass consumption, and the status quo. Good fucking record. -Mixed up Drunk

DIESEL BOY/DIVIT "Double Letter Score" CD (Coldfront)

A split CD that was doomed from the start. The artwork is the band's names spelled out on a Scrabble board (how original) with the bad pun "Double Letter Score" as the title. Diesel Boy had that great song "Titty Twister" that appeared on a Fat compilation years back. That great showing may be the pinnacle for these Sonoma County dudes, so it's no coincidence that a Spanish version of the song appears on this CD. This split has five songs from Diesel Boy. There's "Justin's Organ Solo", a Tom Waits influenced ditty that barely lasts thirty seconds, the Spanish version of "Titty Twister", and a cover of "Livin' La Vida Loca". Ricky Fucking Martin? Covering Ricky Martin is neither humorous or brilliant on any level. It's just sad. After all the muckity muck you're left with "Sammy Hagar Weekend", which is a cover of a band called "Thelonious Monster", and "Bad Art", which is a song about the guff one has to take for being in a pop punk band. Poor babies. Diesel Boy just seem to be churning out the same stale batter. Divit contribute four songs to this split in the vein of Alkaline Trio and numerous others. Pop punk meets emo and it's been done to death. Catchy but horribly painful in the sense that it's not creative at all. -Sir Drinks Alot

THE DILS "Diis Dils Dils" CD (Dionysus)

I first time I heard the Dils was when they made an appearance in the Cheech and Chong classic "Up in Smoke". They were one of the punk bands in the talent contest at the Roxxy. I remember the song they played was "I'm Not Black", a song that Dillinger Four cover on a Joey Vindictive compilation. Great fucking song. It's not on this CD though. Anyway, the Dils were a punk band from 77 and this CD is a compilation of songs from back in the day. It includes demo recordings, early singles, and live material from shows

in LA, Berkeley, and Portland. -Mixed up Drunk

DISARRAY "In The Face Of The Enemy" CD (Eclipse)

Mostly mid-tempo thrash metal here. Decent, but a little average in the riffing department, I would say. A cross between Metallica, Pantera and Biohazard. Sometimes more rockin' than any of those, like in song 2. Oh well, not bad, but nothing Earth shattering. -Hellgrinder

DROPKICK MURPHYS "Live On St. Patrick's Day" CD (Hellcat)

The inevitable live album, I suppose. And what an album it is. A grab bag of DM favorites packed onto a record that somehow manages to convey a fraction of what the atmosphere is like at a live Murphys show. Live recordings always fall short, and I bet this is no exception. This is recorded in Boston, so I imagine it was one hell of a drunken affair. The band has an annual 3 day St. Patty's day stand in their home town, and this is a compilation of their best performances over the course of the 3 days at last year's event. Best part might have to be the top-notch covers: "Alcohol" by Gang Green (yes, the best ode to booze ever), CCR's "Fortunate Son", and "Dirty Water" by The Standells, Boston's most famous theme song. A great live record that I actually enjoy listening to. -Hellgrinder

THE W.B. AWARD

THE EIGHT BUCKS EXPERIMENT "Volume Junky" CD (Blue Moon Recordings)

Ladies and gentlemen, I give you the winner of the 2002 Worst Band of the Year Award: The 8 Bucks Experiment!! Woohoo!! They still haven't learned to play since we last ridiculed them in these pages. In fact, I was the same person who reviewed the last CD! (Many thanks to Dave Disorder for throwing them my way again.) These guys even got their pink panties all bunched up when they read my review and have proceeded to whine about it ever since!! Ha ha. Joke's on you, fucksticks! For all of your bitching and belly aching and boo-fucking-hoing, you still suck! Now learn some self respect, have a little pride and stop fucking whining, you little bitches! And don't forget the music lessons either. -Hellgrinder

THE EMBASSY "Anticipation" CD (Popriot Records)

This record started off as your standard 1-2, 1-2 band that's falling apart at the seams because they're just trying to play too damn fast for their own good. A few songs in, there's a bit more diversity, but eventually that dreaded drumbeat comes creeping back like a bad case of the crabs. I'm starting to feel itchy again. -Charles Nelson Reilly

EPOXIES "S/T" CD (Dirtnap)

The Epoxies self titled release on Seattle's Dirtnap Label is a brilliant record that fuses new wave synth and punk rock fury. They fill a huge musical void left behind when new wave disappeared toward the end of the 80's and turned into this pretentious crap called

alternative rock. Somehow all the fun was gone. The Epoxies bring back that fun attitude with a danceable pop sound. The flipside is that their lyrics are dark anthems with highly combustible themes of cold war and the end of existence as we know it. But that doesn't stop them from wrapping themselves in duct tape and playing wonderful pop songs. A classic that shouldn't be missed. -Sir Drinks Alot

ESTROGENOCIDE "S/T" CD (Self Released)

If Hellgrinder didn't have worst band of the issue reserved for the Eight Bucks Experiment I would nominate these fuckwads in a heartbeat. Shitty fucking electronic music made on a computer, but that's not the sole reason why I hate these scum fucks. I think it's fucked that they find it amusing to talk about raping and mutilating women. The subject matter is present in all six of their songs. It's apparent that Estrogenocide are a couple of prickless scumbag cowards who like to defile women. If they think it's an attempt at being humorous they're sadly mistaken. Let me just say that the world would be better place without these two pieces of shit who call themselves a band. My ideal fantasy is that they'll end up in prison and get gang raped by a bunch of mad convicts. That way they can experience what they think is so god damned funny firsthand. -Mixed up Drunk

THE EVERYBODIES "S/T" CDR (Demo)

This band features former and current members of Fay Wray, Quit, Ash County Sluggers and Radon. They wrote and recorded this four song CDR, pretty much through the mail from what I've gathered. (There are certain geographical restrictions imposed upon this band since half of them live in Colorado and the other half live in Florida.) And it is, hands down, some of the best rock music I've heard in a long time. That's right. Holy shit. -General Zod and the laser beam

FALL SILENT "Drunken Violence" CD (Revelation)

Very interesting and downright awesome artwork. Too bad this band STILL sucks... Mostly just the singer. The rest of the band are not disagreeable sounding at all. Bottom line, though: bad singer = bad band, but never good singer = good band. It's a whole package, and these guys lose on the one most obvious portion. Also, they wrote a song that is basically a screw you old school holier-than-thou-type rant that contains this snippet: "Fuck you scenesters, CD reviewers, violent dancers..." There are other funny lines, but that one is the best. Is Fall Silent mad 'cause nobody likes them? Aww, did somebody hurt little Fall Silent's feelings? Aww, poor Fall Silent, always getting shit on. Get over it, you fucking whiners. The beer was for the artwork, by the way. -Hellgrinder

FAULT "S/T" CD (Demo)

Below par. Imperfect. Deficient. Unproductive. Inadequate. Dreadful. Wretched. Useless. Baneful. Unfit. Not good. -Mr. Negativity

THE FIGGS "Slow Charm" CD (Hearbox)

Hands down the best American pop-rock band to exist in the past ten years. Stealing tons of hooks from legends like The Kinks,

Elvis Costello, and Graham Parker (who they've recently been the backup band for), these guys deliver high-quality well-written songs that should hang around long after nearly every "hit maker" cashes their final royalty check. -Charles Nelson Reilly

FIRST GRADE CRUSH "Our Time Down Here" CD (Jump Up!)

Horribly foul pop punk/horns mix that annoys me just hearing the name. The music is worse, believe it or not. -Hellgrinder

FLIPPING HADES "Tell Peaches Lula Called" CD (Derailler)

First off, the CD was skipping really badly and wouldn't even play in my CD player at work. After finally listening to as much as the said technology would allow me, I think I can say that the musical performance could have been a lot better here, i.e. more practice. Aside from the that, the song writing and delivery just sound lazy and uninspired. C'mon, where's the fire? I can hear some nonstandard influences here: NoMeansNo, Meat Puppets, Eric's Trip, possibly, which is always a plus (lord knows we have enough Blink 182 and Weezer rip offs these days), but cool sounds do not a good song make. -General Zod and the laser beam

THE FLIPSIDES "Clever One" CD (Pink And Black)

This is one of those CD's where I'm not really sure how to explain myself without sounding like a total asshole. The Flipsides are a band who have a female vocalist with a really sweet voice but for some reason the songs lack any real presence or memorable chorus. I wanted to like something about this CD so I listened to this a couple of times and it all just seems to bleed together. The music is pop influenced but it's devoid of the driving guitars and danceable beats that make pop punk endearing. There's nothing offensive or pathetic about the Flipsides' music. It's just not spectacular. -Sir Drinks Alot

FORTY WINKS "To The Lonely Hearts" (End)

This CD just goes to show that because something sucks in America, it doesn't mean it's going to do any better somewhere else on the planet. These guys representing the Italian pop-punk scene do a spectacular job in sounding like all the MxPx and Homegrown rip offs that plague this country. Just looking at the front of the CD book that sported a punky girl crying in front of the "Forty Winks - To the Lonely Hearts" diner screamed at me that this was going to blow. And sure enough, it did. -Mix Master Fluffy G

FROM SAFETY TO WHERE "Irreversible Trend" CD (Radical)

South Carolina sure has a way with original music. The From Safety to Where trio produces music filled with solid, harsh bass lines, catchy guitar riffs, mellow/gloomy keyboards, and head-bopping rhythms that keep the listener's ears glued to the speakers. They also do a great job in the vocal department, with raw-throat singing and a hint of post-core screaming thrown into the mix. These guys hold a sound that is similar to, but not exactly like, At The Drive-In, FUGAZI, and Joy Division. Good job, SC. Keep these bands coming. -Mix Master Fluffy G

FRONTSIDE/TOMSAWYER Split CD (Sinner Label)

Frontside is a discordant yet melodic mid-tempo chug-core band whose screechy lame singer sounds about 13 years old. Tomsawyer has been listening to a lot of Hot Water Music, it seems. Not very interesting either way you slice it. -Hellgrinder

THE FRUSTRATORS "Achtung Jackass" CD (Adeline)

Green Day, you've got to love them. Don't you? They put out good pop punk, and as huge as they are, no one really knows who Pinhead Gunpowder are except true fans of punk. Just like this band, Green Day's bass player Mike Dirnt is in this band, and they even sound similar to Green Day, but I bet they will never become popular. Well, no more than Pinhead Gunpowder. This is pretty good as far as pop punk goes. -Cockroach

THE GAMITS "Come Get Some" CD (Not Bad)

If you're a pop punk fan and you don't like the Gamits you must have been dropped on your head as a baby. They have a knack for wrapping infectious pop vocals in a sea of clever hooks and light hearted lyrics. There's a sense of fun that they bring to the table that most pop punk bands just don't get. If you haven't had the pleasure then I would recommend picking up this CD and giving it a whirl. -Sir Drinks Alot

GBH "Ha-Ha" CD (Go-Kart)

When I was in my early twenties my friend Paul introduced me to three killer record stores in Tampa called Vinyl Fever, Ace's Records, and the Alternative Record Store. Vinyl Fever had all the cool bootlegs but soon moved over to the other side of town. Ace's had all the cool picture discs and you could meet bands like DRI or Sacred Reich there, but it was all the way in Oldsmar. Alternative was closest to my house and soon became my store of choice. I found everything from GG, Chemical People, Jawbreaker, SNFU, Dinosaur Jr., Exploited, and on and on. I was always trying to out do Paul in the vinyl buying department but I never came close, and I don't think I ever will. I did stumble across some cool stuff. I have a few GBH LP's, and "City Baby Attacked by Rats" is still in my monthly rotation. It was a sad day when Celtic Frost sold out, and the same goes for GBH with this release. I believe they must be looking to get picked up by Vagrant or something, because they no longer possess the sheer power they once displayed. -Cockroach

GLASSEATER "S/T" CD (Fearless)

The sound of Glasseater has developed from the confusing blend of emo and hardcore that was prominent on their first release. The songs on this self titled release have more of a smooth flowing groove. It's evident that they worked on individual song writing instead of conforming to a specific style musically, thus making the music further engaging and it more difficult to pigeonhole the band into one category of music. I'll have to admit it took me a couple of listens until I appreciated the band's allure. Their hooks are well disguised with a solid blend of hardcore guitar work and creative riffing. The vocalist has a smooth delivery and he actu-

ally hits the notes. The choruses in songs like "Medicine" and "We're the Same" are so pop influenced I find myself humming them in my sleep. I'm not always big on the harmonic backing vocals, but it's pulled off well. There's also a burly metal backing vocal, and I'm usually opposed to this tactic, but it works well for them. Glasseater are an interesting band. They're definitely the best band I've heard on Fearless Records since At the Drive-in. I don't think they'll ever be a band like that, but Glasseater are definitely worth checking out. -Mixed up Drunk

THE GLORYHOLES "Want A Divorce" CD (Dirtnap)

The artwork for this CD was provided by Peter Bagge, the creator of my favorite humor based comic, "Hate". It's no longer in print but it's still in circulation at your local comic shop. The production and engineering on this fine disk was provided by Jack Endino, and you must know some of the bands in his long list of credentials. Uh hum, Nirvana. That completes the name dropping portion of this review. Now for the music contained within this wonderful product. The Gloryholes are a stripped down punk band who just flat out rock. There you have it. A great cure for the post grunge hangover that has plagued the Seattle music scene for some time now. -Mixed up Drunk

GOOD CLEAN FUN "Positively Positive 1997-2002" CD (Equal Vision)

Yes! Some good old-fashioned, straightedge sarcasm. In the spirit of Sarcasti-Posi HC like Crucial Youth, Grudge, and even No Redeeming Social Value, here comes GCF. I can't even begin to tell you how fucking funny these lyrics are. If you don't understand 1986-1992 SEHC, and you think HC is all about metal, you would not get this at all. But if you come from the good days of hardcore, this will make your ass laugh hard. -Hellgrinder

GRAFTON 7" (Diaphragm)

This is good old-fashioned rock'n'roll with a blues influence. "Fine, Good, Go" has a Mudhoney feel to it, and "Sumbitch" sounds like the Nuge fucking it all up. This is the kind of slow heavy rock that they refer to as "stoner". Most of the bands that play this style sound like bad Sabbath rip offs. This is much better. -Mixed up Drunk

GUNMOLL & FIFTH HOUR HERO LP (No Idea)

Not that it is really a complaint about Gunmoll, but if I had one it would be that they sound a lot like Jawbreaker. Like I said... If I had one, I prefer the songs on the Gunmoll full-length to these, but they still deliver the goods here. Fifth Hour Hero is pretty new to me, but they write a catchy and anthemic song. The female/male vocal approach that they utilize is also refreshing. -General Zod and the laser beam

THE HEADACHES "Cavities From Candyland" CD (Self Released)

I bet these dudes sit around reading Archie comics wishing they had a babe like Veronica. I'll put it this way... If Anson Williams from TV's "Happy Days" had a punk band they would sound like these meat tubes. I'm not opposed to pop punk (did I also mention I was a liar) so I gave Patsie

and pals a few listens before I came to the conclusion that I wouldn't have a groovy old time watching them play my neighborhood soda shop. -Mr. Negativity

HELLA "Hold Your Horse Is" CD (5RC)

There's a warning sticker on this CD that says, "Hella is not for everyone. This album will change the way you view music forever, so listen carefully." I listened carefully and it hasn't changed the way I listen to music. It has, however, changed the way I use music. For instance, you could stick this Hella disk in your stereo when you have unwanted guests and it will drive them right outta your home. If someone is tripping on acid, Hella may very well send them over the edge. You could also use the Hella CD as a pest control device to scare away all the rats and roaches. I think I'll just keep my copy under the short leg of the coffee table until I get some unwanted guests. Hopefully not the band Hella. -Mixed up Drunk

THE HEXTALLS "Call It A Career" CD (Shredder)

After a three year hiatus it's fantastic to see that Shredder is putting records out again. The Hextalls are pop punkers from Canada named after a former goalie of the Philadelphia flyers. They have that Queers/Screeching Weasel sound and I feel like I'm playing right into the hand of the publicist who mentioned it in the bio sheet. I guess it's a noble aspiration to sound like Ben or Joe, so why not rip them off. It's not like they didn't borrow a thing or two from Joey. I've been a big fan of other clones, like the Lillingtons and Enemy Yoo, so I figured I'd give the Hextalls a few spins in the old stereo. Unfortunately they don't manage to create anything memorable like the aforementioned bands. -Sir Drinks Alot

HOLDING ON "Question What You Live For" CD (Bridge Nine)

Pretty average noisy heavy hardcore. Just didn't stand out or grab me or even make me want to write a bad review. I feel like going to sleep. Maybe I'll pound a beer first (hence the beer). -Hellgrinder

THE HOPE CONSPIRACY "Endnote" CD (Equal Vision)

Very well produced hardcore with lots of metallic twists to the riffing. It feels too slick, but it does the job in the right places, because this thing has impact, lots of it. I got this just before press time, so I still have not fully taken it in. But for now, it's all systems fucking go! -Hellgrinder

THE HYBRIDS "You're Gonna Pay" Cassette (Demo)

Here's something you don't see very often these days, a demo that's been recorded on a cassette rather than a CDR or CD. These punks have the attitude, the fluent ability to curse like a sailor, and they live in Vermont where it's so cold your balls grow icicles. There are punks in Vermont? Little Opie has a mohawk... What a cute little nihilist. I don't know what to think about the Hybrids. They tell us "You're Gonna Pay", but somehow I can't see myself spending money on one of their recordings. They play that Total Chaos style of thrash punk that starts to wear thin after three tracks of the same guitar riff, vocal pattern, and drumbeat. Their heart is in the right place but the music needs much

work. I will give them one cervesa for their gratuitous use of the word FUCK. -Mixed up Drunk

IN-DK "Kill Whitey" CD (Go-Kart)

Although I got a chuckle from the title, musically it doesn't do much for me. A cross between Gaza Strippers, Murder City Devils, No Fun At All, and 98 Mute, nothing really sets this apart from anything else. Coming to a budget bin near you. -Cockroach

IN DYING DAYS "Life As A Balancing Act" CD (One Day Savior)

More screamy screechy noisy emo-laden hardcore, and on and on and on and on. When will this atrocious style of music evaporate? When will they at least stop sending it to ADD? When? -Hellgrinder

I, ROBOT "Et Cetera" CD (Immigrant Sun)

These guys get props for the Isaac Asimov reference, but, there are just so many bands that do this sort of thing, and they all kinda run together for me anymore (especially since I was never really into it to begin with). Screamy vocals, and angry, new wavey hardcore music, or whatever the hell it is. Sounds a lot like half the bands that play at your local straightedge record store, so you might wanna check this out if you really like that stuff. -General Zod and the laser beam

INSENSE "S/T" CD (Dark Reign/Devil Doll)

Insense? Whatever, guess you have to name yourself something. You can chock this up to a Slipknot mixed with a slowed down Pantera. Why do I want a peppermint all of a sudden? -Hellgrinder

KEVIN DEVINE "Circle Gets The Square" CD (Immigrant Sun)

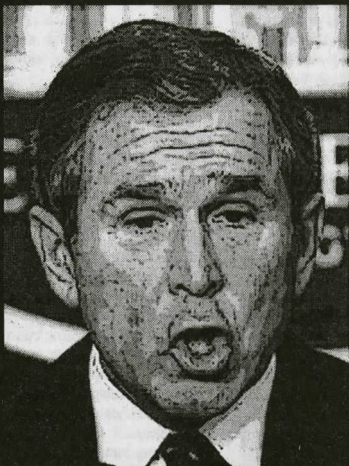
On the cover of the CD there's a picture of a poster of Guns n Roses. On the inside flat of the CD is a picture of some kid who is about 80 pounds soaking wet, one can only assume Kevin Devine, sporting a white t-shirt with Eminem written on it in Sharpie marker. Hey, what a great idea for a CD layout. Since Kevin likes to advertise, let's break this CD review down in terminology based on a popular advertising campaign... Poster of G n R purchased at Spencer... \$4.95 Hanes t-shirt and Sharpie marker to show your affiliation to Marshal Mathers... \$3.86 CD full of acoustic nonsense from some hipster doofus named Kevin Celine... Worthless -Mr. Negativity

KNOCKOUT "Searching For Solid Ground" CD (Fearless)

I feel like I'm taking crazy pills. This disk is the fourth I've reviewed in a row of those that are exactly identical. The music is the same, the theme is relationships with girls, and each CD contains eleven tracks. Why eleven tracks? Why are all these youngsters so love lom? Why pop music? When I was a kid I wanted to be in a band like Minor Threat or Black Flag. Well, I'd love to get to the bottom of this mystery, but I'd rather spend my time listening to the Whiskey Rebels or Pressure Point. Leave this music for the kids who shop at the mall and watch eMpTy-V. -Mixed up Drunk

KNUCKLE SANDWICH "Nice" CD (Resur-

GEORGE W. HICKS



"Reviews tunes the young people enjoy in 25 words or less"

SECTOR SEVEN "S/T", CD (Sonic Unyon)

0
I'm strung out on 88 fingers of bad-penny-religion.

END ON END "Why Evolve When We Can Go Side-ways", CD (SUBSTANDARD)

0
This in now way helps the embetterment of mankind

NIGEL PEPPER COCK "The New Way", CD (life is Abuse)

0
What in the hell? There's a picture of two guys stroking each others man parts. I'm outta here

HOT ROD CIRCUIT "Sorry About Tommorrow", CD (Va-grant)

0
This CD is about as useless as a non oil barring country

THE MPS "S/T", CD (Diwad)

0
A big fudge log of contipated rock to bind up your colon
Better eat your bran flakes

JACKPOT "Shiny Things", CD (Surfdog)

0
If my only other option is to masterbate with a cheese grater. I'm picking the cheese grater.

SOUTH BAY BESSIE "S/T", CD (Code Seven)

0
Look up pop punk in Encyclopedia Generica and you will find a listing for this band.

PLAIN WHITE T'S "Stop", CD (Fearless)

0
Stop is the title of the CD and it just so happens I hit that button on my CD player halfway through track four

WONDERMINTS "Mind if We Make Love To You", CD (Smile)

0
Is that freedom rock?

JR. CORDUROY "I Don't Want To Be Around When You're Gone For Good", CD (Sealed Fate)

0
I could have taken 40 Viagra and this still wouldn't have gotten Mr. Happy to sit up and dance.

DIVISION "Who Died", CD (Sinister)

0
We must unite together in the war against bad music.
This will re-egimicate your definotin of bad.

TAKING BACK SUNDAY "Tell All Your Friends", CD (Victory)

0
Tell all your friends. I'm taking Sunday back to the record store in search of money for blow.

THE CHASE THEORY "...In the Pursuit of Excellence", CD (One Day Savior)

0
That's funny I looked up the word excellence and found nothing on The Chase Theory. Maybe I should check under bullshit.

SUNDAYS BEST "The Californian", CD (Polyvinyl)

0
Sunday is a bad day for music if this is it's best

rection A.D. Records)

0
Safe So-Cal style pop-punk akin to The Offspring. A tired genre growing worse, with a song about watching "Friends" and "Dawson's Creek", and another about actually supporting President George W. Dipshit. Need I say more? -Charles Nelson Reilly

KYLESA "S/T" CD (Prank)

0
Pretty good variation on the usual Prank records theme. Heavy hardcore crust is my term for it. These guys throw in lots of melodic rocking riffs and make the sound jump out more. I'll be playing this one more and letting it sink in. -Hellgrinder

THE LAB RATS "Start Thinking" CD (New Disorder Records)

0
Whoah. Hell hath no fury like that of these Lab Rats. Part Crispus Attucks and part Cryptic Slaughter, this shit destroys all in its

wake. I feel like getting in a fight. These guys should have been on the sound track to that Bumfights DVD Jimbo showed me. Nothing but pure aggression. -Cockroach

LATTERMAN "Turn Up The Punk, We'll Be Singing" CD (Traffic Violation)

0
A punk band from New York who imitate Hot Water Music's vocal stylings without conscience. It's the obvious lack of respect for their predecessor that has me leaning toward disgust instead of approval. Musically, Latterman supply a sound that's like a cross between the breakneck stake punk of Pinhead Circus and the emotional ebb and flow of Hot Water Music. The lyrics are intelligent and worthy of note. It's hard for me to get past the vocals. I guess HWM are the next great band to be bastardized a thousand times over. It's too bad, because it just spoils what otherwise would be some decent rock. -Sir Drinks Alot

THE LAWRENCE ARMS "Apathy And Exhaustion" CD (Fat)

0
I have thousands of CD's, and sometimes it's even hard to remember the stuff I like, because somewhere in my vast CD collection is the first Lawrence Arms release and I can't remember one note. After listening to this CD I can't imagine why I'd so easily forget this band existed. They have the pop ferocity of Dillinger Four and melodic sensibility (stupid rock journalist terminology) of Alkaline Trio, without sounding contrived. Just like Alkaline Trio, some of the songs are too somber and gloomy for my tastes, yet the bitter sweet melodies are very entrancing. It's well done, but I'm more in tune with the up tempo pop songs on this disk. The vocals have more of a gruff punk rock sound, and the pace of the songs are just more driving. All in all, the Lawrence Arms deliver a tight blend of styles into something palatable. Fat keep adding solid releases to an already great catalog. -Sir Drinks Alot

LEFT WITH NOTHING "Good Things Come To Those Who Wait" CD (Excursion)

0
Decent heavy metalcore, but not quite earth shattering. It's just missing some kind of pizzazz to make it interesting. -Hellgrinder

THE LIBRARIANS "The Pathetic Aesthetic" CD (Pandacide)

0
Sloppy, modsy pop rock from these guys here. It reminds me of a garage band version of the Smoking Popes in regard to their sound. Songs are pretty fun and catchy, although they lay it on a bit thick in places. -General Zod and the laser beam

LONELY KINGS "Crowning Glory" CD (Fearless)

0
A corporate rock band in the vein of Stain. Sum 41, and Puddle of Fuck. Don't buy into it. The only thing underground about this band is that no one has ever heard of them. They don't just suck ass, they lick it up. -Cockroach

LOS DRYHEAVERS "S/T" CD (Pandacide)

0
Pretty basic punk rock, with the only saving grace being that they are a Spanish/English band. The best songs, for the most part, are in Spanish, which is about half the CD. Some good songs, some not so great. Mediocre at best. -Hellgrinder

THE LOT SIX "Gwylo" CD (Espo)

0
These guys seem to be influenced by bands such as Fugazi and At The Drive-In, but manage to pull off a fairly unique sound without blatantly ripping off either of those bands. The only drawback, one that is all too common with bands along these lines, is that the song writing tends to weakness in places. -General Zod and the laser beam

LOVEJUNK "Tribulations" CD (Crackle)

0
I don't know what makes this so good. In fact, I wish I could find out and tell everyone I know. A million bands have tried this sorta thing and just flat-out sucked at it. Ramones, Rezillos-esque rock. This is a rather non-conservative assumption but, I'd swear to all hell that these guys are big fans of The Figgs, The Hard-Ons and/or The Hollies. No matter. These guys have a great sense of pop. God bless these British bastards. The "Crackle Band" song set to the tune of "Garageland" on the hidden track is hysterical. -General Zod and the laser beam

LUDACRA "Hollow Psalms" CD (Life Is Abuse)

0
This is what metal is all about. A nice mix of grind and black metal is delivered by this San Francisco five piece orchestra of guitars, bass, and drums, blanketed in the warmth of good old fashioned female screaming. It's loud, it's fast, and it's scary. The dirty goths will go bonkers over this. Do they still make Bonkers? Back in 8th grade, I ate a whole bunch of them and puked. This CD will make you puke, just like eating an over abundance of Bonkers, which the dirty goths will do, following listening to this CD. -Mix Master Fluffy G

MANIFESTO JUKEBOX "Remedy" CD (BYO)



This band reminds me a lot of this three name band out of Gainesville everyone seems to freak on except me. I'll give you a hint. It's not Less than Jake. Anyone? I believe the initials are HWM. I've seen HWM live five or six times and I don't understand what all the hubbub is about. They are merely an "okay" band at best, as is this Finland trio. -Cockroach

MAN WITHOUT PLAN "Get Right" (Immigrant Sun)



The artwork on this layout has some great imagery. Staircases leading to nowhere, a tunnel in the sky leading to somewhere, a man on the edge with his thoughts. Maybe that was their intent. Or it's possible they thought it looked bitchin'. Either way, it's got more substance than a band photo of some guys at the Warped Tour. This is a good CD. MWP take punk rock, bend it, twist and churn it into a tight ball of hypertension that expands and contracts. Like if you mixed the ferocity of the Thumbs with the tension of Hot Water Music. I have their CD "Shop Talk", the seven inch and a split CD they put out on Fast, so I kind of knew I was going to like this CD. -Mixed up Drunk

THE MEANS "Vil/Viol" CD (Double plus good)



Something between that recent Swedish rock resurgence and older Girls Against Boys. Not much meat in the hooks department but a healthy dose of potatoes. Mmm... Potatoes. -Charles Nelson Reilly

MEST "Destination Unknown" CD (Maverick)



Let's pose on the cover shirtless to show off our array of bad tattoos. Maybe add a parental advisory sticker to tell mommy and daddy that we're just a little too naughty for your teenage sons and daughters. Seriously, Mest sound like Sum 41 and Good Charlotte. The only thing that bands like this have in common with punk rock music is fashion. Safe, boring, predictable, mindless music targeted at selling units to confused youth culture. It's just pathetic. -Mixed up Drunk

MEXICAN CHEERLEADER "S/T" CD (Government)



I wanted to like this because the band sounds good and everything. Y'know, well practiced, etc., a couple all right songs, but nothing really grabbed me. It might be that the vocals are mixed really low on this, and since the band generally does the straight ahead power chord rock there wasn't anything interesting enough to really pull me in. -General Zod and the laser beam

MILLOY "Belt-Up" CD (Crackle)



I enjoyed this much more the second time around. Not to say I didn't enjoy it the first time, but Milloy seems to be one of those bands that grows on you with each listen. Really good sounding Samiam and Leatherface inspired music here. The songs get a little long in places, but overall a solid EP. -General Zod and the laser beam

MINOR DISTURBANCE "Don't Tell Me What Is Right" CD (Run And Hide)



Sloppy generic hardcore punk with an extremely obnoxious and lame vocalist. Hor-

rible, along with all the other shit heaps this issue. Music sucks. -Hellgrinder

THE MIRACLE OF 86 "S/T" & "Kevin Kolankowski" CD (Immigrant Sun)



I have two releases from this band to review so I figured I'd kill two birds with one stone. Allow me to go off on a tangent for a moment here. The band/label actually used photos of the group's performance at the Warped Tour to garnish the entire layout of their self titled release. I think that's about as big a mistake as wearing the shirt of the band you're going to go see live. We used to have a term for people who tried too hard to be accepted. What was it? Oh yeah... Poser. That's right. I will now proceed to express my disdain for this particular form of music. I think you media people like to refer to it as emo. I hate it! It's just bad poetry. How many Sunny Day Real Estate, cry-baby, acoustic guitar toting, black turtle neck wearing, sensitive, college boy, bands do I have to slander to make this music disappear? What the H-E-double hockey stick does the Miracle of 86 mean anyway? Far be it from me to believe an emo band can come up with an arty title that may actually have meaning to it. -Mixed up Drunk

MR. CALIFORNIA AND THE STATE POLICE "S/T" CD (Proud To Be An Idiot)



A poorly produced CD of electronic punk that sounds like "Pod/Pure Guava" era Veen without the musical genius. There are like fifty songs on here, and I just assume hunt these guys down, beat them senseless, and bury their corpses in the woods before wasting the next sixty minutes of my life listening to this CD. -Mr. Negativity

THE MISHAPS "Get Away Volume" CD (Scissor Press)



Four basic punk rock songs with a rock'n'roll flavor. It was recorded at Inner Ear. -Sir Drinks Alot

NEAR MISS "The Gentle Art Of Making Enemies" CD (Fearless)



Another fine release from those boys at Fearless. Near Miss is a quartet of talented punk rock musicians, two of them previously finding a home in Near Miss' brother band on the label, Bigwig. They bring to the world of new school pop punk an arsenal of foot tapping, head nodding songs that definitely rock out with their cocks out. There is no mystery to this album though. All the tracks sound about the same, but they are so fast paced that the album is already over before the listener realizes this. -Mix Master Fluffy G

NO USE FOR A NAME "Hard Rock Bottom" CD (Fat)



Talk about horse shit. The last time I listened to a CD as horrible as this was in the 5th Grade when this hot girl I was talking to made me listen to Nirvana's "Nevermind", because she liked it and I was trying to get with her. I hated that CD. I hated this CD as well. A better title for this would be "No Use To Buy This CD". It's just crawling with those slow, melodic guitar riffs, drum beats, and bass lines that should be used by insomniacs to listen to so they can sleep better. Just think of this CD as an elevator soundtrack with rock'n'roll instruments used. My grandmother would like this CD, and my grandmother's 95 years old, AND she's her pants. -Mix Master Fluffy G

NO WARNING "III Blood" CD (Bridge Nine)



I like this record despite its inherent mediocrity. Mid paced heavy hardcore with a throaty singer and angry lyrics has been done a million times, but it's all in the delivery as to whether or not it is convincing in the long run. These guys make up for their lack of creativity (overall, not totally) with a solid delivery that does well to convince. -Hellgrinder

OFF BY ONE "S/T" CD (LMC)



Teen movie sound track anthems in the vein of Blink 182, Sum 41, Unwritten Law, and all the other poop punk bands dropped from the constipated ass of MTV. Time to WARP you perpetrators right the fuck out of my stereo. Here comes the flush. -Mr. Negativity

ONE MAN ARMY "Rumors And Headlines" CD (BYO)



Downright infectious punk rock influenced by Clash/Stiff Little Fingers. Lots of memorable songs with solid vocals, lyrics, and music. The production is too professional for my taste. It destroys some of the raw energy. Nevertheless, it's a good CD from a tight band. -Mixed up Drunk

OUT TO WIN "Persist And Destroy" CD (Triple Crown)



Heavy hardcore with some metal tendencies, especially in the drumming. Kind of reminds me of Marauder. -Hellgrinder

OXYMORON "Best Before 2000" CD (GMM)



A nice collection of early Oxymoron material here. This band is just catchy. There's no two ways about it. They always put out a good record that also sounds good, and they also have a damn solid live sound. Just a damn good band with a solid work ethic. This can relate to all schools of punk rock here, as can all of their other offerings. You're missing out if you aren't hip to this band yet! -Hellgrinder

OXYMORON "Feed The Breed" CD (GMM)



This is a great German punk/oil band that has been around for a long time. These guys just write cool songs with catchy ass hooks and lots of energy and passion. Not their best, but still awesome. -Hellgrinder

THE PACE THAT KILLS "S/T" CDR (Demo)



The Tampa Bay area needs more bands like this. These fellers play for fun and don't really give a shit about "makin' it". The songs are simple but strong, and comparable to Crimpshrine, Kosher and D-4. The only negatives are that the recording is pretty sub par (even for my low standards) and the performance leaves much to be desired in terms of "lightness", if that makes any sense. You know it's there and you know that they're just this close. However, they are still a very young band. The songs are strong and I'm really lookin' forward to a good recording. -General Zod and the laser beam

PANIC "Get Well" CD (Crackle)



A catchy Ramones/Weasel punk band hail-

ing from the UK. The resemblance to Screeching Weasel is uncanny, but not without its own charm. There's also a bloody cartoon of a guy with an axe buried in his forehead on the CD jacket. Murdered people are funny. -Sir Drinks Alot

PANIC "S/T" CD (Bridge Nine)



Average hardcore with some noise thrown on the top and a shitty vocalist. Nice design, though! -Hellgrinder

PEPPER "Kona Town" CD (Volcom Entertainment)



Wow, I think this is actually going to become my favorite CD out of this stack that DD gave me, and it's not even punk or metal. I've already listened to this about eight times. It's that good. It's really hard to put a finger on who they sound like the most, but I hear hints of Sublime, King Django, and Red Hot Chili Peppers. I would call them a punk reggae band before a ska punk band. I have smoked so much weed listening to this that I will probably end up in rehab soon. There is this great line in one song that goes, "We are not on MTV, but when we get there we won't shave our heads or be fags like Creed." Fuckin' awesome. Hopefully when they reach MTV their singer won't O.D. like Bradley or that Lane Staley guy. Ouch. -Cockroach

PIRX THE PILOT "Fri Night Seafood Buffet" CD (New Disorder Records)



Sounds like what you'd get if you had a stereotypical Touch & Go bass-heavy band, added dual male/female vocals and made them play Damned songs. That's not a knock on them at all. They're a good band with an interesting mix. -Charles Nelson Reilly

PITCHBLACK "S/T" CD (Revelation)



Well, I wondered how long they would wear those pumpkin heads they had on that split, and I see it was only long enough to do their photo shoot. Fuckin' posers. This band features the drummer from Screw 32. Well, this full length is pretty decent, and although I don't see them becoming one of my favorite bands anywhere in the near future, I will be following them. They do rock somewhat. -Cockroach

PREACHER GONE TO TEXAS "Choice Vs. Chance" CD (Sinister Label)



Bad production, lame band, annoying product. -Hellgrinder

PREMONITIONS OF WAR "The True Face Of Panic" CD (Goodfellow/Suburban Home)



This is pretty good. Fast and heavy metal/HC with enough dynamics and fire to keep it interesting. I don't know how much it rises above the pack, but it is convincing and that goes a long way. More stuff soon? -Hellgrinder

PRESSURE POINT "To Be Continued" CD (GMM)



Finally, some punk rock that's motivated by reality and not science fiction. This is the shit, a slap in the chops with boots, brass knuckles, revolution, uprising, and power to the people, executed in an aggressive unruly manner with a total "Fuck You" attitude. How can I thank thee for making me think, with-

out having to listen to a bunch of vapid whining. I plan on seeking out the rest of this band's releases. Great punk rock album. -Mixed up Drunk

PRETTY GIRLS MAKE GRAVES "Good Health" CD (Lookout)

■■■■ I believe this band is going for the At the Drive-In sound with a female vocalist. The same audio approach as ATD, blending a mix of soaring ambience and in your face explosiveness. The riffing is similar in stature, with a wash of white noise and intricate guitar noodling. There are also many of the same percussive type breakdowns as ATD. It's obvious what they are going for, but it doesn't quite have the same spark of intensity that ATD could deliver. It's a high standard to live up to but PGMG manage to pull off some convincing songs, even though the musical inspiration is painfully apparent. -Mixed up Drunk

THE PULSES "S/T" CD (Dirtnap)

■■■■■ Dirtnap keep cranking out original rock bands from the Northwest scene. The Pulses are a band hailing from Seattle with ex-Fallouts bassist Shannon McConnell. They have a nifty garage rock sound and a propensity to crank out a massive amount of catchy songs. There are fifteen tracks on here but the label had to sift through over seventy different ones before picking out these fifteen for the album. A great mix of catchy pop, primitive punk, and classic rock from the late 60's/early 70's. -Mixed up Drunk

THE PUT-DOWNS "Wrong Side Of Texas" CD (Mortville)

■■■ Why do people from Texas feel it's necessary to have this comball patriotism about the fucking Heli hole? It's as if they still think Texas is going to secede from the union and form their own country. I'll tell you what. Aside from loving Texas, the Put-Downs are also immersed in the culture of three chord punk and heavy drinking. They play catchy rock influenced songs about road rage, beer, chasin' chickens, and, of course, rock'n'roll. If I have a beef with this band it's definitely due to the vocalist. He sounds just like the singer of White Kaps. I always hated that guy's voice and this dude sounds just like him. "Wrong Side of Texas" has some solid shit kicking rock'n'roll that gets obliterated by the impotent caterwauling. -Sir Drinks Alot

THE QUEERS "Pleasant Screams" CD (Lookout)

■■■■ Not much has changed musically for the Queers. They still have the same Beach Boys meets Ramones sound that made them so appealing all those years ago. They're back on Lookout now with their first new recording for the label since "Don't Back Down". The recording was produced by Mass Giorgini with Danny Vapid from Screeching Weasel and Matt Drashl from Teen Idols filling out the band's roster. Ben Weasel penned some of the songs and there's even a song from a Ramones demo that was rewritten by Ben and Joe. It all blends together for a goosy batch of poppy punk songs with the fuck off attitude that I've come to expect from Joe and his cronies. -Mixed up Drunk

RADON "We Bare All" CD (No Idea)

■■■■■ Aside from pointing out that Radon (and

Spoke) had, at least, a significant impact on every good band that has emerged from Gainesville in the past ten years, I really don't know what else to say about this CD. Radon is one of my very favorite bands, and the music on this CD, which is composed of their two 7" records, some long lost and out-of-print compilation tracks, and a live recording, probably means more to me than anything that anyone else has ever made. Ever. This is the strongest endorsement of any product that I think I can possibly provide. -General Zod and the laser beam

RAMALLAH "But A Whimper" CD (Bridge Nine)

■■■■■ This was quite a surprise. White Trash Rob of Blood For Blood does a one man (except drums) recording project, directly addressing the current state of the planet and our impending doom. BFB fans will already stop reading and run out to grab it, so I imagine BFB haters will also stop reading and slag it. (As if anyone is reading this shit. Oh wait, that cry baby fuck from 8 Bucks Experiment is reading it!) I like it overall, though I'm not crazy about some of the keyboard effects. Even these add proper mood at times, though, like in the title track itself. This is the best song on the offering, in my opinion. Very abrasive, very real feeling hardcore that takes the raw emotional impact of BFB and combines with a sickeningly timely social feeling. It may just be timely enough to become a classic. -Hellgrinder

REACHING FORWARD "Burning The Lies" CD (Bridge Nine)

■■■ Another average new hardcore band with an old school style and a poor singer. Singers must be hard to come by these days for hardcore bands! -Hellgrinder

THE REAL PILLS "Nine Long Years" CD (Mortville)

■■■ Very mod. The Real Pills are inspired by a sound that I like - early Small Faces, Pretty Things (they cover "Midnight To Six Man" on this CD), The Creation, etc. But, they seem to lack the honesty that I get from the records by those bands. -General Zod and the laser beam

REDEMPTION 87 "All Guns Poolside" CD (Blackout)

■■■■■ Reissue of a 97 recording here. In a time when hardcore was overrun with metal and politics, these guys stepped out and said, "We remember 87!" Many agreed and many followed, but these guys were the first to set off a revival of the old sound. Like most of the other bands that imitated them, it is good, but not quite like the original. Still, I'll take this over 4 word name bands that all sound alike (name and music), none of which is hardcore. -Hellgrinder

THE REUNION SHOW "The Motion" CD EP (Law Of Inertia)

■■■■■ If I didn't grow up in the 80's I might not have liked the Reunion Show CD, but unfortunately for me, I was subjected to all the horrors of 80's music, and now that I'm growing older, nostalgia has crept into my otherwise hateful soul. I've been trying to fight it, but deep down in my heart I want to go dig up my Elvis Costello records. But I digress. The Reunion Show are one of those bands who just stick in your head. You try to fight off

their sensible pop attack, but it just creeps on you with its well calculated rhythms, hooks, and choruses. -Mixed up Drunk

RIDDLIN KIDS "Hurry Up And Wait" CD (Columbia)

0 A full figured gal planting her pump into the scrotum of some chain wallet wearing slacker gamishes the cover of this WARPED pile of dookie. In a perfect world it would be the record executive who signed Riddlin Kids getting his nuts kicked into his spleen on the cover, but alas, all is not perfect in this world. I just can't tolerate songs about guys stalking girls who have no interest in making company with them. Maybe if you fellas didn't stalk these ladies, they wouldn't kick you in your fuzzy gerbil. Just remember that you're not charming characters from a coming of age teen film. If you ask me, this kind of rock is like Brian Adams with Tourette's. -Mr. Negativity

RIVETHEAD "City Sound Number 5" 7" (Blood Of The Young)

■■■■■ I found this in my car about 3 or 4 weeks after their show down here, a little warped from the FL heat. I don't remember buying it (or that I even owned a copy for that matter), but I'm pretty glad I have it. The music is pretty standard stuff that kinda reminds me of Screeching Weasel (Wiggle era) or even the Sludgeworm stuff. But whatever, it's put together really well and rocks. There's nothing complicated about them or even anything that makes them stand out, but the music and the lyrics are honest, and that makes it worth the wax. -General Zod and the laser beam

ROBOT HAS WEREWOLF HAND Cas-sette (Demo)

■■■ Two cassette demos in one issue. It's Armageddon. The origin of the name Robot Has A Werewolf Hand is a curiosity. A robot with a werewolf hand huh? Damn... That sounds familiar. Oh yeah, that was what I was going to name my band. Bastards. RHWH play noisy dissonant hardcore with the duel guy/girl screaming vocals. I wasn't very into it. Maybe I'm just sore about them stealing my name. -Sir Drinks Alot

ROUNDOABOUT "Hindsight Is 20/20" CD (AVD)

■■■ Bring on the songs about the young love. I mean, lust. There are five songs that all revolve around girl trouble. Will you pop punk/emo guys ever find happiness with a female? My first bit of advice is to stop preaching bad poetry to the choir of young repressed boys. Roundabout lack any style of their own and deserve flack for following the trail blazed by many pop punk bands before them. You have to put your own personal signature on the music in some way. Otherwise, I've heard it all a thousand times and I'm just not interested. -Mixed up Drunk

SACRILICIOUS "Seven Songs" CD (New Disorder)

0 I made it about halfway through the first song. I can't even begin to describe the lame, typical, mediocre "Emo" riff I heard, that gave way to the most horrendous whine I have ever heard. Jesus fucking Christ, dude, you gotta go. Somebody shoot this singer and at least cripple the band, please. Just pure, utter garbage. -Hellgrinder

SAFETY IN NUMBERS "Build And Structure" CD (Triple Crown)

■■■■■ This shit is ill, son. Definitely peep this one. Indie rock from Hod Rod Circuit vocalist Andy Jackson definitely hits a home run when he steps up to the plate in the 7th game of the World Series, in the bottom of the 9th, with two outs and the bases loaded. In fact, he hits the emo/indie rock crowd in the face with the ball he hit a home run with, and the crowd digs it! With a shovell! A harder version of HRC is what this band is, to say the least. That's not a bad thing at all. -Mix Master Fluffy G

SATANIC SURFERS "Fragments And Fractions" CD (Hopeless)

■■■■■ Attention lovers of Dude Ranch, here's an album for you! Those crazy Swedish punk rockers are at it again. And this time, they are sounding similar to Blink 182's sophomore release. Here's a CD jam packed with plenty of fast-core songs about politics and girls to keep you moshing with 15 year olds for minutes! I enjoy this CD, for the most part. Takes me back to the days when I was a freshman in high school, and I was just getting into the whole punk thing, when the latest music was not just a collection of screams and groans. This is a nice change from all the I-am-mad-as-shit-so-I-will-yell-until-my-lungs-collapse-core music these days. A little late 90's flashback for your ass bitch. -Mix Master Fluffy G

SATANIC SURFERS "Unconsciously Confined" CD (Bad Taste Records)

■■■ I have this other SS record called "Going Nowhere Fast" that was on Burning Heart, that I really liked, but this record kinda makes me sleepy. It's really boring. Yawn. See, I'm about to fall asleep. But I have a hard time talking shit about a band that is fuckin' cool enough to have a name with "satanic" in it. -Cockroach

THE SCARIES "Souvenir" CD (Law Of Inertia)

■■■ I guess it's therapeutic for musicians to self medicate about bad relationships through their music, but it doesn't mean that anybody else wants to be a part of the therapy. Sure, it's painful to be a loser, but it becomes pathetic when a band's lyric sheet reads like one long eleven song Dear John letter. The worst part is that there isn't one trace of anger in the music. It's totally poppy with that sad lost puppy melancholic vocal that makes normal working stiffs like me want to show them what real pain is like. We live in a world of disease, famine, war, oppression, poverty, and bigotry. Quit bitchin about your broken heart and be a man for Christ's sake. -Mixed up Drunk

SECTORSEVEN "Dual" CD (Sonic Unyon Recording)

■■■■■ I think I found the new 88 Fingers Louie. Of course, I didn't, because they went on to do Rise Against and the Story So Far, but goddamn, they sound just fucking like them. I wonder if they are from Chicago. I wonder if they could talk Steve Albini into reforming Big Black. Ah, memories. -Cockroach

THE SELBY TIGERS "The Curse Of The Selby Tigers" CD (Hopeless)

■■■■■ I've heard that these guys are a good time

live, but this here CD, their second full-length, I believe, isn't really grabbing me too much. They have a song on a compilation that I kinda enjoy, so maybe they're just the kind of band that you digest a song at a time. Who knows. Really campy, throwback surf rock guitars kind of like if X or Agent Orange were to perform at a haunted carnival or appear in a 50's horror flick. There's nothing really bad musically about this CD, and I probably just need some more time to get into it. -General Zod and the laser beam

SEWING WITH NANCY "Take A Look At Yourself" CD (Fastmusic)

Oh, what's up Blink 183? No, that's Box Car Racer. Okay then, what's up Blink 184? If you happen to have a soft spot in your heart for that poppy boy-band-with instruments kind of shit, then definitely check this out. Personally, I couldn't tell the difference between this CD and a vacuum cleaner, because they suck so much. Every song sounds just like the one before it. In fact, the entire CD was just one big unoriginal guitar riff and lyric having song...that sucked. -Mix Master Fluffy G

SHELL "Shell Is Swell" CD (Abaton)

The publicity company branded this collaboration (notice I didn't say "band") with the label of "avant garde", which is really just a fancy phrase for "not good". Shell, a horrible goth influenced abomination, is the brainchild of two young female students from New Jersey. Its bread and butter is keyboard feedback and off key vocal wailings that are downright painful to the ears. You can't classify Casio sequences, explosions, and helicopter noises as music, so they try and pass it off as art. Well, I'm no art critic but I know that my ears have had about all the art they can handle. -Mixed up Drunk

SHIVER "Never Too Late" CD (Bratville)

A Norwegian punk band in the vein of Pennywise, Bad Religion, Ten Foot Pole, 98 Mute, and thousands more. "Never Too Late" is a vacant effort as far as originality in song writing goes. There's no single song or guitar hook in Shiver's arrangement that stands out above the masses of bands aspiring to WARP themselves into stardom. Coming soon to a used record bin near you. -Mr. Negativity

SIXER "Beautiful Trash" CD (BYO)

Sixer is very American rock'n'roll sounding in the same way that Social D and Bruce Springsteen are. It doesn't necessarily sound like the aforementioned artists, but I get the same working class feeling from listening to them. They actually sound a lot like other great bands to come out of Richmond, VA, which certainly isn't a bad thing. -General Zod and the laser beam

SIX MORE MILES "Veldt" CD (December)

My perspicacious analytical skills are being squandered on a plethora of emo reviews. I can only conjure up so much imagery to describe how insufferable this form of music has become, and I'm running out of patience. Whine, whine, strum, strum, whine some more. You get the picture. -Mixed up Drunk

SIXTY STORIES/PAINTED THIN "Different Places To Sit/A Loveless Kiss" CD (Smallman)

If it's not the straightedge record store screamy hardcore, then it's the Get Up Mineral Sweater Project Theory. I'm sick and tired of cheesy sounding synthesizers and whiny vocals. That's great if there are a few bands out there that utilize this stuff and do a good job (cases in point - The Dismemberment Plan and Mineral (RIP)). But I still don't understand why this sound is so, so prevalent these days. There are so many different things you can do with a rock band. Find your niche. Who cares if it's popular or not, or if people will like it. Everything has potential. Despite my rather harsh words here, one must still provide props to Sixty Stories for the Frankie Stubbs reference and to Painted Thin for keeping their songs efficient and well-written, unlike many of the bands that have done this sort of thing. -General Zod and the laser beam

SLACKJAW "Darkest Hour" CD (No Karma)

The emo virus has spread like a corrosive venereal disease, and there's no ointment strong enough to stop the festering puss left in its wake. It's like Air Supply meets Chicago in a bitch fight to see who's more of a puss. Listen, Slackjaw, you poor bastards, if I wanted to hear adult contemporary antpoo I'd be rubbing myself down with lotion and jerking off to Enya records in the tool shed. -Mr. Negativity

SLAPSHOT "Greatest Hits, Slashes And Crosschecks" CD (Bridge Nine)

A Slapshot greatest hits record with a twist? This isn't just a compilation of their best songs, these guys selected their best songs and rerecorded the damn things from scratch! I have to say, Choke and crew can still spit venom like nobody's business after all these years. These songs are a lot tighter, that's for sure! Still, they're not the originals, as the "mood" of the day is so different now, and Slapshot reflect that difference in tone and delivery. But this is definitely not contrived, and still better than anything the new school could muster. You fucks. -Hellgrinder

SLOW GERKIN "Run Screaming" CD (Asian Man)

If Elvis Costello had a ska band it would sound like Slow Gerkin. Hopefully he wouldn't sound this bad because I actually like Mr. Costello. -Cockroach

SMACKING ISAIAH "The Champagne Of Bands" CD EP (Fork In Hand)

Along standing band from the Northeast who incorporate a steady diet of pop punk, with lots of interesting breakdowns and guitar solos in the mix. You might remember them from the ADD Ritalin Riot 2 CD, or then again, you might be one of the ten million people who didn't hear the Ritalin Riot 2 CD. Either way, if you're into bands who have lots of harmonic vocals and catchy hooks, this is a good band to check out. There are only six songs on here total, but it gives you a taste of what Smacking Isaiah have to offer in the way of rock and/or roll. -Mixed up Drunk

SMALL ENGINE METROPOLIS "The Cynic" CD (Immigrant Sun)

I was really impressed with these guys. From a music and vocals standpoint, they remind me a lot of Clairmel, except they tend to take

a less spastic approach to their playing. Great lyrics and musical arrangement on this nine song CD. A couple of the songs get a little bit stale in places for me, but that's just nitpicking isn't it. Of course, that's no reason to not track this down because you'll more than likely be happy that you did. Unfortunately, I know absolutely nothing else about them and can only hope they still exist and might possibly make their way to Florida eventually. -General Zod and the laser beam

SMOKE FOLLOWS BEAUTY "S/T" CD (Kozmik)

Average Stoner Rock. As usual, some really cool riffs, but a really bad singer. Not much to say here really. -Hellgrinder

SO FAR NO GOOD "Quit Actin' Like It Hurts" CD (Self Released)

SFNG are a Tampa, Florida based unit who play fast hardcore in the vein of bands like Gorilla Biscuits, Negative Approach, and Operation Ivy. The rhythm section is super tight and full of bounce, with great snarling punk vocals and hardcore riffing from start to finish. Most people outside of the state are not familiar with them, but take it from me, this band would sell thousands of records if they were on some big punk label like Hopeless or Victory. I don't know if you can find this CD outside of the Tampa Bay area, but you can check them out at geocities.com/sofarnogood. -Sir Drinks Alot

SOMEHOW HOLLOW "Busted Wings & Busted Halos" CD (Victory)

I imagine the music industry will spite this magazine once it hits the shelf, because it is becoming impossible to say nice things about some of the product we receive for review. Does anybody write lyrics that aren't about relationships and love? This is another one of those bands. I don't know, you could put them all on one big mix tape and I couldn't tell the difference between any of them. Sad puppy dog vocals set to pop punk with all the same recycled hooks and riffs. I also notice that every one of these bands look exactly the same, with their spiky moussed hair, black t's, tattoo sleeved arms, and brand new sneakers. It's like the labels are pulling these groups off an assembly line. Somebody please tell me where the factory is so I can bomb it into the ground. -Mixed up Drunk

THE STARTING LINE "With Hopes Of Starting Over..." CD (Drive-Thru)

"With Hopes Of Starting Over..." Ah, that's so endearing. So here's the Starting Line, and they are so horrible I just can't wait till the finish. These sensitive lads proclaim to have told "The Saddest Girl Story", yet somehow it's not autobiographical. But it only gets worse when the disk ends with a cover of Starship's "Nothing is Going to Stop us Now". It does however uncover my theory that all pop punkers are influenced by wuss rock bands like Air Supply, Journey, Starship, and Bon Jovi. -Sir Drinks Alot

STEREO 7 "3rd Grade Rockers" CDR (Demo)

I thought this was going to be another pubescent whiny piece of pop punk fodder. I was right about the pubescent pop punk influence but wrong about the whining. These kids actually have a sense of humor. In the song "Everybody Hates My Band" the vocalist pleads, "Please don't tell me that I suck,

I just want to play some music, so please. Fuck off." Then there are amusing public service announcements about hookers, herbal breast enhancement, and the sexually misinformed... Important stuff in the world of the degenerate teenager. My favorite moment comes during the song "Shoot Yourself", when the vocalist confronts someone who is suicidal and tells them, "I bet you really couldn't shoot yourself. Your shrink says you'll be all right but I think you should go home and shoot yourself tonight." That's just the kind of dark, twisted, banter that I find amusing. They end the number with a mock hip hop freestyle just to add more embarrassment to the situation. Demo recording quality is generally harsh, so I try to review these things by potential and not overall production. Most of the time, the recording is tolerable but a song like "Californi-A" would kick some serious ass if it was recorded in a studio and not some basement. I'm not cracking on demos, even though most of the bands who send them suck. I love listening to them. "3rd Grade Rockers" was one of the first demos I've heard where the band may actually turn up on some record label. I had to go back and listen to it three more times just to make sure I wasn't insane or in some strange forgiving mood at the time when I wrote the review. Stereo 7 aren't going to break down any musical barriers, and who really gives a shit at this point. They're young kids having a good time, and they manage to put a charge of fun into a style of punk that needs a kick in its pretentious ass. -Mixed up Drunk

STEREOTYPERIDER "Same Chords, Same Songs, Same Six Strings" CD (Suburban Home)

A juicy nugget of pop punk with solid hooks and excellent production, in the vein of other Suburban Home bands like the Gamits and The Fairlanes, only a little more toward the indie rock side of the coin. I have listened to this a few times and it's one of those CD's that keeps growing on you with its infectious catchiness. I have yet to see them live, the final judgement, but the CD is a nice introduction to a band who are very talented in the studio. -Sir Drinks Alot

STP "Supersinner" CD (Devil Doll)

This sounds like freakin' Faster Pussycat!! Hahahahahahaha. Oh, what a gas. -Hellgrinder

STRIKING DISTANCE "The Fuse Is Lit" CD (Bridge Nine)

Decent hardcore with a bad production. Still manages to redeem itself through pure speed and drive. Not too terrible. -Hellgrinder

STRUNG OUT "An American Paradox" CD (Fat)

Strung Out are one of the original bands on the Fat Wreck Chords roster. I first heard them on the "Fat Music For Fat People" compilation, what seems like many years ago now. Their track "In Harm's Way" piqued my curiosity and forced me to purchase their first full length "Another Day in Paradise". I have great memories of that CD and I rocked it the whole summer that year. I haven't bothered to listen to another recording until this CD, for some strange reason. I'm actually amazed that their sound hasn't changed over the years. The production is upgraded and the band is tighter but the basic formula of Bad Religion meets metal is still very intact.

My tastes have changed over time and I find myself not as interested in this style of music anymore. Still, I can't deny the overall quality of this recording. It's tight. If you're a fan of the band or the genre, I think you'll be enthused by what "An American Paradox" has to offer. -Mixed up Drunk

THE STRYDER "Jungle City Twitch" CD (Equal Vision)

0
2002 really did not give birth to much quality for the anti-radio rock fans out there, and this CD proves that is so. Just think back to the infant days of Sunny Day Real Estate, and keep their songs that were released in those days in mind. Now throw them in a blender with semi-gritty sounding vocals, Alkaline Trio wannabe lyrics, and your average post-punk green-light/red-light guitar parts and, voila, you get this CD. Unoriginality is found to be what the band was trying to master in every department, and they did an awesome job at accomplishing this. -Mix Master Fluffy G

SUBINCISION "Jingo" CD (Substandard)

■■■■
Sad to say that this band is still TRYING to rock. They aspire to blend the sounds of punk, surf, and new wave all into one package. The bottom line is it's not cohesive in its approach. The song "1983 Teenage Car Crash" starts the album off, and it's a memorable tune with its catchy chorus. After that, things just start to fade into oblivion. -Sir Drinks Alot

SUPLECS "Sad Songs...Better Days" CD (Dark Reign/Devil Doll)

■■■■
Mostly slow Kyuss-styled stoner rock. Competent yet unoriginal. -Hellgrinder

SWORN IN "89r:24" CD (Bridge Nine)

■
Another good layout for a hardcore that is just average and uninteresting all the way around. -Hellgrinder

TEMPLARS "Reconquista" CD (GMM)

■■■■■■
Yet another nice collection of hard to find Templars songs on CD. This is a collection of tracks from various compilations, 7"s, split 7"s and 12"s. Lots of great stuff from this amazing oil band, like "Bower Boy", "Another One", and "Night of the Seagulls". Something to hold you over until the next full length hits the streets. A great place to start if you've never heard this band. -Hellgrinder

TEMPLARS "The Return Of Jacques De Molay" CD and "Phase II" CD (GMM)

■■■■■■
Boy, the Templars reissues/CD comps keep on coming. Good, keep it up, there is never enough Templars material in my opinion. These are the band's first and second real "full length" releases, respectively, resurrected and recirculated. Both of these are crucial for a fanatic's collection, as the former is their 1st and the latter is largely considered their best. Both excellent starters for new fans as well, these both get two thumbs sideways from me (that's a good thing). -Hellgrinder

TEN FOOT POLE "Bad Mother Trucker" CD (Victory)

■■■
I don't even want to make game of the deficient title of this opus. TFP was once fronted by MLB pitcher Scott Radinsky and they were originally called Scared Straight before they

changed the name of the band to TFP. I caught their live set when they opened for NOFX in 1994 and quickly ran out and bought the CD "Rev" that was released on Epitaph that same year. It's a magnanimous recording with some memorable tunes like "Fade Away" and "World's Best Dad". Since that time, the band has had line up changes, and recently took a short hiatus before the label switch from Epitaph to Victory. I don't want to cast aspersions on a band who actually have some positive messages to convey, but it's my job to not hold back in my assessment of the music. So, here goes. TFP seem to be trying to light the fire and inspire some of the old spark with songs like "Armchair Quarterback" and "Giving Gravity a Hand". However, the effort as a whole is tainted by lack of variety and creativity. The band seem to be complacent with their musical ability, and it eventually becomes boring. I give them credit for sticking it out for a long time and paying their dues, but I could say the same for Kid Rock. Catch my drift. -Mixed up Drunk

THIRTY-TWO FRAMES "S/T" CD (Revelation)

■■■■
Excellent, non-generic, in-your-face punk rock that still has its feet heavily rooted in straight-up rock'n'roll. Concise songs, both lyrically and musically... None of that long-winded emo crap. This is the good shit. It'd just make sense to see these guys playing with Cro(w)s, Grabass Charlestons and Billy Reese Peters. I'm not sure if their livers could handle it, but it'd be a great thing to witness. -Charles Nelson Reilly

THIS COMPUTER KILLS "S/T" CD (Substandard)

■■■■
Pretty good music here that seems to fall somewhere between Kill Sadie and Crispus Attacks. (I know that probably doesn't help much, but bear with me here, folks.) Normally stuff like this doesn't really hold my attention, but, in addition to their hardcore proficiency, TCK follows through with a strong song. -General Zod and the laser beam

THE 'TONE "Here's Another Reason To Believe In Rock'n'Roll" CD (No Idea/Rugger Bugger/Snuffy Smiles)

■■■■
Indeed. Here are another 9 or 10 reasons to believe. I'm so stoked that these guys have another CD out with good distro in the states. The only other thing I had for a long while was the "Wide Eyes and Nonsense" release of a few years ago. Amazing, Clash inspired songsmiths. Great lyrics. The 'Tone really love what they do, and it's obvious when you listen to them. I'm only giving this four beers, because I'm saving 'em shots of whiskey for when they come to the Florida next time. -General Zod and the laser beam

TO SEE YOU BROKEN "A Thief, A Poet, An Enemy" CD (Excursion)

0
Ladies, ladies, PLEASE learn to play and sing before attempting to play in a band, let alone record yourself "playing". Jeez! I want to like all female metalcore bands, but shit, at least give me Doughnuts-quality metalcore! They weren't original or good by any means, but at least they could fucking play! -Hellgrinder

TOXIC NARCOTIC "We're All Doomed" CD (Go-Kart)

■■■■■■

"Someone's got to tell you you're a fuckin' asshole." "Fill them with lies, fill them with hate, fill them with whatever it takes." "I'm so fuckin' pissed, where do I begin?" "I can't afford the rent, I can't afford to live." "Will it ever stop? I don't think so." "I hear it everyday, people yelling 'sellout'." "Over population creates mass extinction." I just gave you lyrics to 5 different songs. To figure out which ones, go buy this CD. They sound like a mix between Stormtroopers of Death and the Crumbsuckers. -Cockroach

TRAPDOOR FUCKING EXIT "S/T" CD (No Idea)

■■■■
I think this might be good, but I really can't tell. I mean, the lyrics are pretty good, the music is tight and I know these guys have been around for awhile, but every third band that rolls into town anymore and plays at the straightedge record store sounds like this and I'm just tired of it. Unfortunately, it's kinda just numbed me to any of those bands, regardless of where their heart is. Anyway, if these guys pioneered this whole new-wave-screamy-hardcore dealy (I'm thinkin' maybe they did), which seems to be such a big thing these days, and if you're into it, then get it. I'm gonna give it three beers since, I think, that if you like this sort of thing then you'll be way down with TFE, but it's gonna take me a little while to process everything out there through the bull shit detector before I can make any more decisions. Sorry. -General Zod and the laser beam

TUBUKU CDR (Demo)

■
A two song demo of regurgitated pop punk from this aspiring group of individuals who hail from Illinois. The lack of tracks doesn't matter because I imagine all the songs sound like your typical (insert generic pop punk band name) clone with nothing new to offer. -Sir Drinks Alot

TWELVE HOUR TURN "Perfect Progress Perfect Destruction" CD (No Idea)

■■■■■■
Beautiful. That's all I have to say about Twelve Hour Turn's "Perfect Progress Perfect Destruction". From about the only place where better than shitty music comes from in Florida, (Gainesville) comes this heavy hitting quartet that knows a thing or two about making good music. Awesome twangy guitar riffs that blanket ever changing drums, that all back up somewhat gritty/somewhat anger influenced melodic screams is what this CD is all about. "Dance Like Everyone is Watching" has a nice Taking Back Sunday sound, with the vocalists scream-singing back and forth. And for all those lovers of those mellowed instrumental/poppy screaming songs, then "The Dream of Youth" is for you. All in all, I can say this CD is a nicely produced, ear pleasing collection of post-core tracks. -Mix Master Fluffy G

TWINSTER "Dove Tailing" CD (Jet Black)

■
I don't think a bathtub of crank could keep me from falling asleep to this depressing drivel. God help me it's another emo extravaganza. Oh wait, God doesn't like me. Why am I asking him for help? It's probably his fault I have to listen to all this depressing emo music. Actually, it's Dave's fault because he's the one who gives me this shit to review. What can I say? I've had about all the emo a hard working beer drinking man can endure. -Sir Drinks Alot

TWO STARS BURNING SUN/TODAY I

WAIT/THE NAIN ROGUE "Split CD With A Really Long Stupid Title That Only Makes Sense To Us" CD (Friction)

0
Yuck. Screamy whiny emo fucks mixed with lame downtuned wanna be chugga metalcore/crust. Yawn and a stretch and to the CD store you go. -Hellgrinder

VIA "A Fistful Of Rock'n'Roll Vol. 9" CD (Devil Doll)

A compilation with tracks from: Lambs, Brut Boogaloo, Jackalopes, Full Time Kings, Jerky Turkey, Swampass, Shifter, New Bomb Turks, and more.

VIA "Atticus" CD (Side One Dummy)

This sampler actually has unreleased tracks on it from Alkaline Trio, Blink182, Jimmy Eat World, New Found Glory, Autopilot Off, Rival Schools, Madcap, Mighty Bosstones, and more.

VIA "Atticus 2" CD (Side One Dummy)

I would by this compilation CD for just the Sparta song. If you haven't heard Sparta it's a project with some of the guys from ATDI. You also get tracks from Dillinger Four, Hot Water Music, Jets to Brazil, Thrice, Dropkick Murphys, H2O, Rise Against, Mighty Bosstones, Bane, Rocket From the Crypt, Down By Law, Alkaline Trio, Blink 182, Finch, Taking Back Sunday, Box Car Racer, Hot Rod Circuit, Matchbook Romance, and a few more.

VIA "Billy Vol. 1" CD (Hep Cat)

A rockabilly CD with tracks from Reverend Horton Heat, Wayne Hancock, Marti Brom, Big Six, The Quakes, Flea Bops, and more.

VIA "Bomb Threat" CD (Suicide Watch)

A sampler with all kinds of crap on it. Bands include: My So-Called Band, Babyshaker, Years Apart, Planet Cock, Seizure Kids, 21 Stew, The Needles, Panic Attacks, and more.

VIA "Breaker Breaker" CD (Breaker Breaker)

A label from Orlando, Florida that is new as far as I know. The CD includes tracks from: Dragbody, New Mexican Disaster Squad, Cream Abdul Babar, My Hotel Year, Resident Weirdo, and more.

VIA "Commercial" CD (Traffic Violation)

A compilation with tracks from Letterman, Contra, Striped Bastards, Jan Cux, Spillurage, and more.

VIA "Dirtnap Across The Northwest" CD (Dirtnap)

A label from the Northwest that has carved out a nice little niche for themselves in the world of punk rock. Bands include: Epoxies, the Briefs, Exploding Hearts, the Gloryholes, Cookie, the Spits, the Cinch, and more.

VIA "Don't Be Scared 2" CD (Fearless)

What's that flying out my car window? Why it's another low priced label sampler. Tracks from Junction 18, Near Miss, Plain White T's, Knockout, Keepsake, Dynamite Boy, and more.

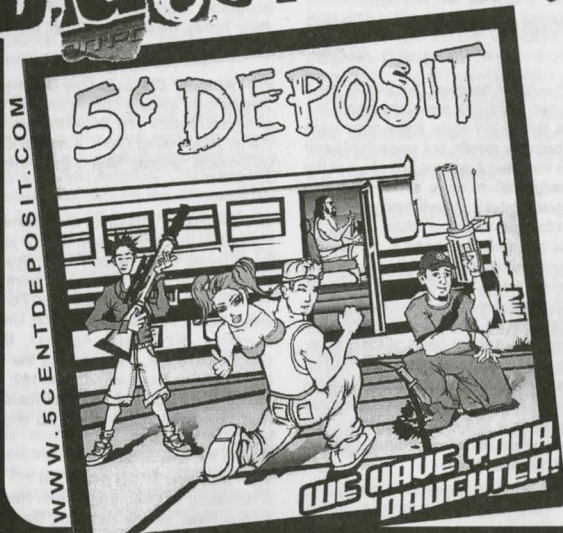
VIA "Early Campfire Songs" CD (Dare To Care)

A CD compilation with tracks from Ataris, King Django, Fifty Nutz, Chris Murray, Erik Core, Subb, and more.

VIA "Every Dog Will Have Its Day 2" CD (Adeline)

Adeline label sampler with tracks from Green Day, the Influents, Common Rider, the

WE HAVE YOUR DAUGHTER



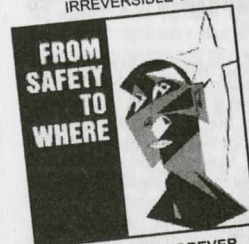
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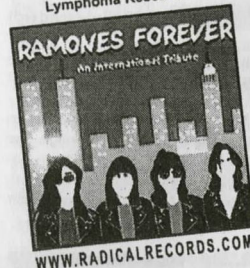
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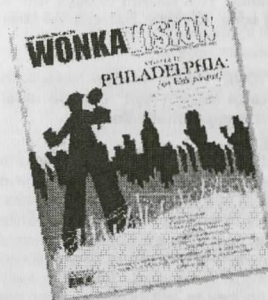
WONKAVISION MAGAZINE / RECORDS

WONKA VISION MAGAZINE #20

Interviews with Strike Anywhere, The Faint, Jesse Michaels of OP IVY/Common Rider, J Church, MU330, River City High, Against Me!, Rainer Maria, Fugazi, Pageninety-nine, Engine Down, Christiansen, From Autumn to Ashes, Most Precious Blood, The Curse, Blood Red, Elliott, Rocking Horse Winner, Blue Goat War, As Friends Rust, Kaiju Big Battle - Interviews with Dr. Cube & The Commissioner, Dead Kennedys Battle it out: Interviews with East Bay Ray and Jello Biafra, Love Making Advice with The Locust, The Lost City Angels, The Beta Band, Curl Up & Die, Slug of Atmosphere - \$3ppd

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Thumbs, Fleshes, Enemy You, and more.

V/A "Fat Music Vol. 6" CD (Fat)

Another Fat sampler with tracks from Dillinger Four, Sick of it All, NOFX, Strung Out, Propagandhi, Good Riddance, Swingin' Utters, and more.

V/A "A Flatful Of Rock'n'Roll Vol. 10" CD (Devil Doll)

A twenty-five track compilation with songs from: Groovie Ghoulies, the Strap-Ons, Speeddealer, South 75, Hotbox, Real Kids, Lawn Darts, Ghoulies, 500 Ft. of Pipe, Dirty Johnny, Paul Diamond Blow and the ACe Diamond Bimbos, Schoolbus Bullies, and more.

V/A "Flying Sidekick" CD (Home Alive)

A CD with tracks from Lesliwood, the Pinkos, the Makers, Maktub, Zen Guerrilla, the Need, the Gossip, and more.

V/A "Go Kart Vs. The Corporate Giant 3" CD (Go Kart)

A sampling of the goods with tracks from: Capture the Flag, Guff, Toxic Narcotic, Pseudo Heroes, Manda and the Marbles, G.B.H., Varukers, Icons of Filth, I Farm, Heads vs. Breakers, Two Man Advantage, Lunachicks, bantam, Leftover Crack, Star Strangled Bastards, the Hellbenders, Revolution Summer, Sick on the Bus, Justin Sane, Daycare Swindlers, and more. Includes several unreleased tracks.

V/A "Lookout Freakout Episode 3" CD (Lookout)

A Lookout sampler that features their current roster of bands from 2002-3. It includes tracks from Washdown, Pretty Girls Make Graves, the Cost, Ben Weasel, Mr. T Experience, Moral Crux, Smugglers, Queers, and more.

V/A "The Philadelphia Sound" CD (Chunksaah)

This CD features eight songs from four Philadelphia bands, and it's a cozy ten minutes in length. Bands include the Curse, Paint it Black, Knives Out, and Go! For the Throat.

V/A "Pop For Charity" CD (Double plus good)

This is a charity CD for a non-profit organization that supports local artists. Bands include Dillinger Four, Hollow, Buck 65, Brody, Komodo, H. Chinaski, and more.

V/A "Punk Ass Generosity" CD (Devil Doll)

More crappy punk bands than you can count on both hands. Tracks by: A New Found Glory, Allister, No Motiv, Plan A Project, Lawrence Arms, Varukers, Welt, Two Man Advantage, Mu330, Southport, Kowalskis, Honor System, The Tie That Binds, Radiobaghdad, Thee STP, Whippersnapper, Automatic 7, Lambs, Link 80, Lenen, Libertine, Gluecifer, Gameover, Fifth Hour Hero, Big D and the Kids Table, Chore, Starling Back, I, and many more.

V/A "Punk Rock Vol. 2" CD (Two-O-Six)

A Sampler from five bands including Big Wheel, Monkey Pirates, Shift-D, and Throw Downs.

V/A "Punk Rock Is Your Friend" CD (Kung Fu)

Wus rock to the fifth power with tracks from Antifreeze, Ozma, Audio Karate, NUFAN, the Ataris and Useless I.D.

V/A "Punk Rock Jukebox" CD (Blackout)

A CD that features current punk bands covering classic punk bands like Ramones, Black Flag, Minor Threat, Stiff Little Fingers, Rezillos, TSOL, Cocksparrer, and more. Bands include: The Goops, New Bomb Turks, Bouncing Souls, Swingin' Utters, and more.

V/A "The Real Ol Vol. 2" CD (Triple Crown)

Lots of good stuff here from Roger Miret, Ignite, Death Threat, Murphys Law, Funeral Dress, and more.

V/A "Rock'n'Roll Au Go-Go Vol. 6" CD (Devil Doll)

This is a compilation with two songs from four different rock bands. The bands include: the Peepshows, Musdecar, 69 Charger, and Hellride.

V/A "Rock'n'Roll Au Go-Go Vol. 7" CD (Devil Doll)

Version seven of this series with tracks from Antiseen, Pulpit Red, Nova Express, and Nutrajet.

V/A "The Thing That Ate Floyd" 2xCD (Lookout)

A double disk that has 34 bands from California. If you remember that the Lookout "Can Of Pork" double vinyl rocked, then this is along the same lines. I even have the pressing with the booklet. This is a CD though, with a nice booklet, and you get tracks from: Skin Flutes, Cringer, Eyeball, Bitch Fight, Vomit Launch, Lookouts, Stikky, Mr. T Experience, Operation Ivy, Crimpshrine, Steelpole Balhtub, and more.

V/A "The U.S. Of Oil Vol. 2" CD (GMM)

A Compilation of U.S. oil bands with tracks from: Oxblood, Niblick Hedbane, Patriot, Pist and Broke, the Rogues, Those Unknown, Hooligans on Parade, and more.

V/A "Victory Style 5" CD (Victory)

More to sample. Tracks from: Snapcase, Bloodlet, Ringworm, Grade, Strife, Darkest Hour, Voodoo Glow Skulls, Blood for Blood, and more.

V/A "Warped Tour 2002 Compilation" CD (Side One Dummy)

What can I say... They came, they spent, they went home with logo infested shopping bags full of merchandizing goods. Band include: the Bosstones, Flogging Molly, NOFX, Alkaline Trio, Lagwagon, Dag Nasty, and a whole bunch more to consume. Mmmm, mmmm, that's good advertising.

V/A "We're A Happy Family - A Tribute To the Ramones" CD (Columbia)

A Ramones tribute CD with the likes of Red Hot Chili Peppers, Garbage, Kiss, Metallica, Rancid, Tom Waits, Eddie Vedder w/ Zeke, U2, Marilyn Manson, Green Day, and a few more super stars. As you would expect, there are straight up versions of some songs and bizarre takes on others. The best moments come from Kiss, Red Hot Chili peppers, Green Day, Tom Waits, Eddie Vedder w/ Zeke and Garbage. The worst moments come from Rob Zombie, Rooney, U2, and Marilyn Manson. There are also decent attempts by the Pretenders, Pete Dinklage, Metallica, Rancid, and the Offspring. All in all, this is worth downloading from the internet and weeding out the bad tracks. It also comes packaged with a huge booklet of photos and a written piece by Stephen King. Pretty cool tribute to one of the world's greatest bands ever.

V/A "World Class Pride 2" CD (Insur-

gence)

An oil compilation with tracks from Angelic Upstarts, the Protest, Pub All Stars, the Class Assassins, Frontkick, Wildcat Strike, Charge 69, and more.

V/A "Quincy Shanks Sampler #4" CD (Quincy Shanks)

This is a label sampler with tracks from Biscayne, Munition, the Hitmen, Tricky Dick, and more.

V/A "Your Scene Sucks" CD (Go Kart)

A compilation that includes: Sick of It All, Kill Your Idols, Rise Against, Ensign, Engage, Left With Nothing, the Control, Toxic Narcotic, and more.

THE VIRUS "Nowhere To Hide" CD (Punkcore)

Straight up old school styled punk by four guys who proudly wear those insane liberty spikes, and obviously support Ms. Clairor, because each one is dyed multiple colors. Nothing here but fast paced politically charged punk rock songs. -Cockroach

WATERSHED "The More It Hurts, The More It Works" CD (Carney / Idol)

It's possible that Jimmy Eat World heard a band like Watershed and decided to go the power-pop route. Only problem is that Watershed is phenomenal and those other lackeys just don't have a clue. If you can really dig Cheap Trick's first record or "One On One", this album should be right up your alley. -Charles Nelson Reilly

WAX CANNON "Life-Sized Animals Walking Around" CD (Connie Martyr)

OK. I think I get this. I'm pretty sure these guys are big fans of the early Dinosaur and Meat Puppets stuff. Even the drawings inside look like the ones on the back of Meat Puppets II. If this wasn't what they were gunnin' for, then someone really screwed up. But I think maybe they were, and if so, I'm seeing the light here. Don't get me wrong, I love the -fi sound of those early records, but this is really, really lo-fi. If this band tried to build on what those bands did, rather than trying to mimic them, then they could really be onto something, because it sounds like the songs are there. -General Zod and the laser beam

WHENWEDIE "Digital Angels" CDEP (Redundant Audio International)

More very bad somewhat noisy mid tempo hardcore with some emo tendencies. And what the hell is the word in the title? -Hellgrinder

WHIPPERSNAPPER "Appearances Wear Thin" CD (Fueled By Ramen)

Whippersnapper try to replicate the basic pop punk formula and somehow end up sounding like cock rock. Remember Motley Crue when they replaced Vince Neil with that crappy dude? This is the crappy dude. I think I dunno. Dude, Just put on the track "23 Years" and you'll see what I'm talking about. If I got the fellows together around a twelve pack we could have a good chuckle. Then Whippersnapper could at least be considered kitsch. -Mr. Negativity

WHISKEY REBELS "S/T" CD (GMM)

Pointless and unoriginal in all it's facets.

Originally called the Statutories this band from Sacramento contain two members of Pressure Point, also on GMM and from Sacto. in their line up. It was produced by Mike Erickson of Pressure Point, so I was expecting hard, fast, aggressive punk rock, and that's exactly what the Whiskey Rebels deliver. A tough dose of aggressive street punk, with lyrics about keeping your head held high in the face of life's everyday foils. GMM, keep the good shit comin' our way. -Mixed up Drunk

THE WHORE DADDY-O's 7" (Whorebag)

Pointless and unoriginal in all it's facets. If Mike Ness had fronted a silly punk band it might sound like the Whore Daddy-O's. Song titles like "Kill Your Stepdad", "Heroin Saves", and "John Lennon Sucks". At least they're right about Lennon, and that should account for something, so I'm gonna throw one beer their way. -Sir Drinks Alot

WOOZYHELMET "S/T" CD (Self Released)

A bloody shirtless all boy orgy is worthy subject material for folk like Wozyhelmet. I, on the other hand, require more than shock jock banter to quench my cerebral thirst. Songs about kicking grandma's dog, fucking sixteen year olds, and taking girls to prom isn't strong subject matter. Wozyhelmet are as inept at playing music as they are at writing lyrics, so it's irrelevant that their subject matter is pointless. The best part is, I took this up to the used record store and the clerk bought the CD off me for fifty cents, threw out the CD/artwork, and kept the empty jewel case. That about explains it all. -Mixed up Drunk

THE WORLD/INFERNO F.S. "Just The Best Party" CD (Gern Blandsten)

This sounds like the Rocky Horror Picture Show, or some such drivel. I can't believe this is on Gern Blandsten. I guess I can. This is extremely stupid. Not even worthy of the call out for worst band. It would be too obvious. Sad. -Hellgrinder

YESTERDAY'S KIDS "Can't Hear Nothin'" CD (Lookout/Panic Button)

Damn. I was all ready to tear this to pieces because Yesterday's Kids is one of the worst band names I've ever heard in my life. (I really hope it's a bad joke they're playin' on all of us or something.) Unfortunately, it's actually pretty good. Bummer. Music along the lines of Guided By Voices and Green Day. Decent pop song writing, but pretty mushy in places. Heavy on the pop. -General Zod and the laser beam

ZODIAC MINDWARP AND THE LOVE REACTION "I Am Rock" CD (Devil Doll)

Remember how bad Iggy Pop became when he started to release solo albums? This is worse. Two gratuitous beers for the song title "Fucked by Rock". -Sir Drinks Alot

If you managed to make it this far you have spent way too much time reading these god awful record reviews. If your eyes are sore and swollen please go see a doctor and have them checked out. And don't blame us if you go blind. Blame those god damn record labels you love so much for sending out all this horrible noise. Thanks very much and have a nice day. Sincerely, your friends at A.D.D.

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208 RECORDS MAGAZINE #14

This is a sorry excuse for a zine. There's no real writing, photography, or strong opinions about anything. It's nothing more than a couple of lame ass interviews, such as Joey Cape (Lagwagon douche bag) and Smackin' Isaiah, and record reviews. They don't even have decent taste in music because they like poofers like Over It, Glassjaw, and Keepsake. FREE (8314 Greenwood Ave. N. PMB 102 Seattle, WA 98103) -Mr. Negativity

CAUSTIC TRUTHS #86

A glossy punk zine from Cana-duh with the standard dose of interviews, reviews, columns, and nonsense. This issue has interviews with Paul Di'ano of Iron Maiden fame, Mudhoney, Guided by Voices, Avail, and more. Content-wise, this zine is lacking any real edge or sense of personality. The interviews are too vanilla for my tastes and the reviews are opinionated, which I like, but lacking any real insight. I just get the idea that these guys are trying to impress the industry people more than the readers. Who cares if your zine looks professional when there's nothing amusing to read. \$3.95 (PO Box 92548; 152 Carlton ST. Toronto, ONT, Canada M5A 2K0) -Sir Drinks Alot

CHORD #20

The last issue I read was pretty disappointing but this one has some good stuff. The editor had to deal with death, poverty, and working for the man while putting together this issue. I was in the same boat, including losing two people close to me, myself, so I was sympathetic to his situation. Real life drama makes you realize how bullshit putting out a fanzine can actually be sometimes. I also like the way the editor isn't afraid to ask off-key questions and criticize bands who deserve it. There are too many fan boy types. I'm guilty sometimes, so I was impressed by his candor. The most interesting part is "Doctor Powder", which is an actual interview with a coke snorting dealer. It's as fucking off the hook as it sounds, and you know I love this kind of stuff better than any interview with (insert shitty band name here). You get plenty of that though, too, like "The Starting Line, Pop Punk's Answer to the Backstreet Boys". Still, a little too much porno (it has its time and place, I guess) for me, but anybody who has an interview with a dealer has got some balls, and I can appreciate that. \$3.95 (PO Box 63524 Philadelphia, PA 19147) -Mixed up Drunk

DROP OUT DIGEST #1

This is a small newsprint zine in its first issue. The layout is very nice but there are too many spots where the text is dark and unreadable. Point of advice to the editor, all graphics and pictures come out 30% darker on newsprint. The content level in Drop Out is sparse, but entertaining nonetheless. There's an article where the editor rates some of the beers on the market. His taste for beer is noble, but his low approval rating of cheap heavyweights like Pabst Blue Ribbon, and obvious disregard for Old Milwaukee and Olympia makes me wonder if he's really a hardcore beer drinker. Then you get your standard zine fare stuff like columns and band (Piebald, Camber, The Reputation) interviews. There is one amusing column about a gay dude who leaves a message in a Joan Crawford voice on his answering machine, and some acquaintances are accidentally taped having a three way conversation about his sexuality. That story was one of only three short columns in the zine. So there's really not enough content for me to totally grasp what the editor's intention is for this zine, but I thought it was a decent first attempt at putting something together. (1000-A Mt. Holly-Huntersville Rd. Charlotte, N.C. 28214) -Mixed up Drunk

FRACTURE #20

A solid fanzine from London in the form of MRR/Punk Planet. This issue features a fake front cover on the flipside of the zine where they poke fun at emo, nu metal, and other corporate shite. You also get your standard fare of columns, articles, and band interviews including Academy Morticians, The Pavers, Dag Nasty, and Q and Not U. Plus a ton of record and zine reviews. \$3 (PO Box 623; Cardiff, CF3 4ZA; UK) -Mixed up Drunk

GENETIC DISORDER #16

Genetic Disorder only comes out every couple of years so it's essential to track down a copy of this bad ass zine any chance you get. Since the last issue, the creator of the zine, Larry, has had his share of foibles. He's spent time in a Mexican prison. He's been evicted from two homes. He totaled his 85 Chevy. He lived in a van for a couple of months. He wrote for the porn industry and for children's television commercials. He's been questioned in an ongoing murder investigation because he was doing donuts on a golf course in his 1972 Dodge Dart one hundred yards from where somebody dumped the murder victim. This is not your typical zine writer, and that's what makes Genetic Disorder zine such a guilty little pleasure of mine. Anyone who prints their job application to Hot Dog on a Stick in their zine has my faithful readership for life. In the job application there's a question that says, "Describe what you think is excellent customer service." He writes, "Excellent customer service is being courteous and respectful to the public. It also means not coming into work too stoned or hungover to operate the lemon squeezer." The "Loser's Guide to San Diego" tells a tale of a man who ran an underground swingers club in San Diego called Thad's Social Club. Apparently the guy originally ran swing clubs in Florida before moving out to San Diego. "The Search for Rob Halford" is a tale of Larry's quest to track down the former Judas Priest Vocalist and have him sign his Priest albums. Halford lives in the neighborhood Larry lived in before he was evicted from his home, and even though he's run into the turbo lover several times, he never got the courage to approach him. Now he scours his old hood with Sharpie and records in hand, hoping to find his metal hero. In a piece dubbed "Mustache Rides" Larry puts together a Glamor Magazine type photo expose' where he grows a biker 'stache and hits the town cruising for chicks. The looks on these girls' faces when they get a load of Larry's soup strainer is priceless. One girl hung around long enough to get her \$8 Margarita but wouldn't even look at Larry or the 'stache. Another great story is based on a real life account of Larry taking a teenager to her winter formal. There's no weird perversion or cradle robbing. It's just an excuse for Larry to get drunk and act like an ass to all the kids and adults at the local high school. You get his and her version of the story with two totally different perspectives of the account. Satanism is an ongoing theme in this zine and Larry likes to print clippings of satanic activity across the land in every issue. There are also some hilarious personal ads Larry took out under fake aliases. You also get a

little bit of music culture in this zine with record and zine reviews, but the meat of Genetic Disorder is the wonderful stories that Larry has either lived or created in his head. Either way, it makes for a great read. \$3 (PO Box 15237; San Diego, CA 92175 geneticdisorder.net) -Mixed up Drunk

I WAS A MURDER JUNKIE (Recess Records) BOOK/CD

This is a book written by Evan Cohen as he traveled with GG Allin on his last tour before his death. It includes never before seen photos, GG's last interview, and a CD of unreleased material, as well as in depth stories from the road, including GG's fondness for having females pee on him, mutilating himself with broken glass, several run-ins with Johnny Law, and all the insane brutality associated with his live performances. A must for all fans. -Cockroach

THE NEW SCHEME #6

I guess I had a stick up my ass the last time I reviewed this zine because there's some readable content in these pages. The New Scheme is your basic newsprint zine in the sense that you get interviews, columns, reviews, and banter. What makes it better than your average run of the mill newsprint zine is the general attitude of the staff. There's a humorous and light hearted touch that takes away the sterile feeling I get from MANY zines. Plus it's free, as far as I know. This issue features interviews with the Lawrence Arms, the Casket Lottery, Joel Schall, and more. I could have done without the editor's obligatory explanation about how the issue came out late. Dude, nobody cares. You'd be better off with a good anecdote or humorous story about the issue being late because you were too busy making photocopies of your ass. Either that, or go back to hating on River City High. FREE (PO Box 19873; Boulder, CO 80308 thenewscheme.com) -Mixed up Drunk

RAZORCAKE #11

Razorcake is easily one of the best true fanzines out there. It actually comes out in a timely bimonthly fashion, unlike ADD, and they enlist the help of quasi-famous scenesters like Reverend Norb, Ben Weasel, Nardwar, and others. This issue features part one of an interview with D-4 (never too much D-4), Blazing Haley, The Jewws, and more. The punk rock reviews are always solid but their knowledge of hardcore is sometimes questionable. Always worth the read though. \$3 (PO Box 42129; Los Angeles, CA 90042 -razorcake.com) -Mixed up Drunk

ROCTOBER #33

Always artsy, almost kitsch zine that exploits culture and music that otherwise is left by the wayside with most the zines covering mall punk and emo bullshit. This issue features a CD of underground Chicago punk bands with tracks from The Steppies, Negative Element, Radio Stars, K.G. B., Electric Kool-Aid, Constant Vomit, and more. There's a story on Negative Element who appear on the CD in the issue along with interviews with other musicians. Then it's Good Times when Nardwar interviews Jimmie Walker, who I suspect to have not been funny in almost 30 years. They did do a piece on Red Fox once who actually was funny. There's always a nice healthy dose of comics in Roctober, but the comics in this issue lack the element of humor, so I prefer to refer to them as illustrations. Well, I'm actually manipulating the truth to make myself sound funny. That's the way the big boys do it. Actually, some of the comics were amusing just like "Flamin' Waymon Timbsdayle", the king of review land, who once dubbed ADD Zine "five pounds of shit in a one pound bag". Well, here's to ya ma. You're a funny guy and Roctober usually has something to amuse you in its pages. \$4 (1507 53rd St. #617 Chicago, IL 60615) -Mixed up Drunk

SPADE ROCK MAGAZINE #3

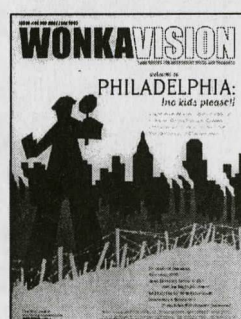
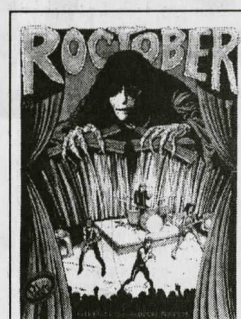
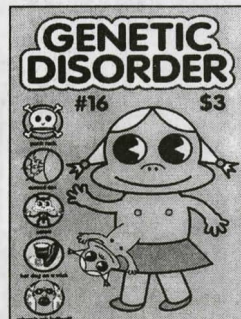
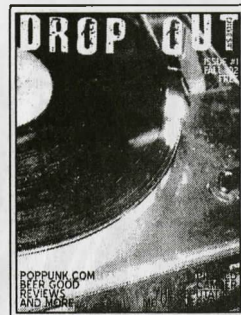
A Slug and Lettuce sized newsprint zine that's short on content. You get a few band (Misery Head, Martha, The Nowhere Squares) interviews, show reviews, and record reviews. There's no other writing to speak of in this zine so there's nothing much to say other than I didn't have to pay for it. FREE (45 Cottonwood Dr. Jasper AL, 35501) -Sir Drinks Alot

TRUCKSTOP MAGAZINE #15-16

A skate zine from Jacksonville, Florida that's readership has increased to 35,000 copies. The production has become more professional but Lep and the Truckstop crew are keeping DIY with their coverage of underground and professional skateboarding. The photography is always solid and the editorials are written in a personal manner that really brings out the love of the sport. There's also music coverage, with interviews with Rival Schools, Icepick Revival, and Concrete Blonde. FREE (4004 Sierra Madre Drive; South Jacksonville, FL 32217) -Mixed up Drunk

WONKAVISION #18 & #20

A long running Philadelphia zine with an abundance of letters, columns, articles, reviews, and filler material. Issue #18 of Wonka Vision gives us interviews with Death Cab for Cutie, Brand New, Flogging Molly, H2O, Garrison, the Forgotten, and others. Most of the content is standard zine fare but there is a cleverly disgusting story about this guy Tiny who goes to an Amish Butcher to get two cow eyes, a cow heart, and a cow penis. His plan is to take these items on Howard Stern and make them his personal deli tray for the sake of free publicity. He gives the term "capitalist pig" a whole new meaning, and his band's name is now officially a household name to all the fans of Howard Stern. Tiny sounds like a highly disturbed individual, and people like this are pure zine gold. Message to Wonkaville... More Tiny less Death Cab for Cutie. Issue #20 sees an improvement in the layouts with some fancy eye-catching graphics. Lots of interviews including: the Beta Band, Curl Up & Die, the Locust, and more. There's also pieces on Dischord, BYO, the Dead Kennedy battle with Jello, and more. You also get a CD with Glassteater, Billy Music, Lifetime, the Curse, and more. \$2.95 (PO Box 63642; Philadelphia, PA 19147) -Mixed up Drunk





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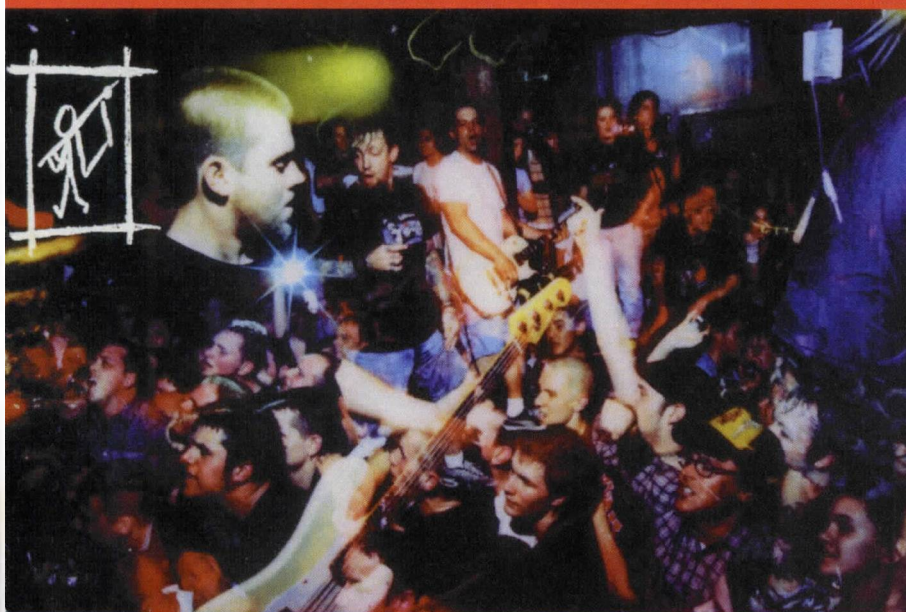
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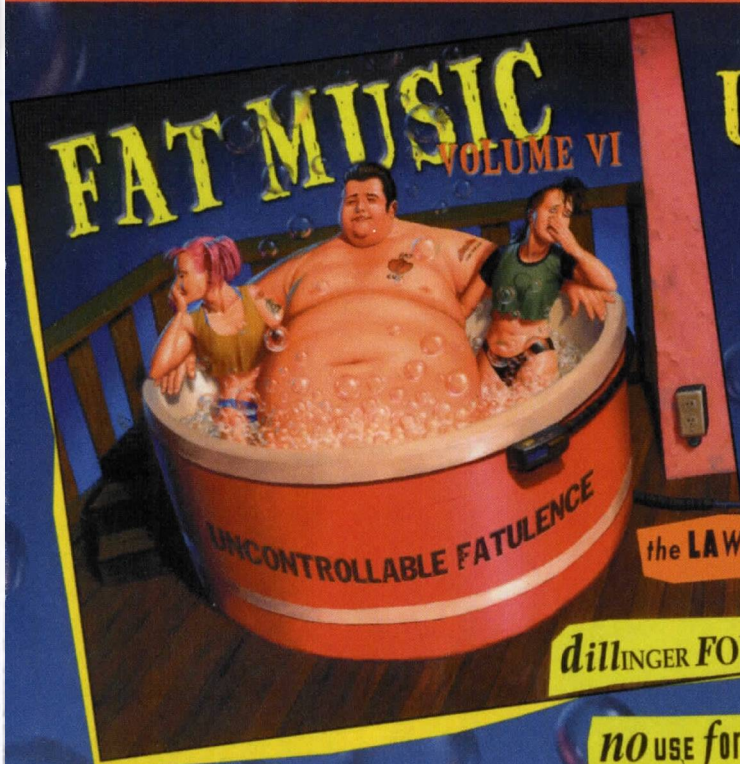
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